

"Some carve their careers, others just chisel"

CHIP CHATS

NATIONAL WOOD CARVERS
ASSOCIATION

Volume 25, Number 1

January-February, 1978



**Coat-of-Arms
by Harro Hall
(See Page 4)**

CHIP CHATS

FOUNDED IN 1953

Chip Chats is published bimonthly by National Wood Carvers Association, 7424 Miami Avenue, Cincinnati, Ohio 45243. Annual membership dues are \$5 and include a subscription to the magazine. NWCA is a non-profit organization dedicated to the interests of amateur and professional carvers and whittlers.

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Starting Our 25th Year

It is doubtful that anyone back in 1953 could have imagined there would be much interest in woodcarving when Don Dinwiddie, editor of Science and Mechanics magazine, suggested whittlers and carvers band together. After all, most everyone supposed it was a "lost art." But at his urging, a start was made . . . it actually wasn't until later in that year that National Wood Carvers Association was born and a mimeographed newsletter sent out to a handful of devotees.

Who could have guessed that a quarter of a century later, NWCA would have grown into a world-wide organization with thousands of adherents, and that scrawny newsletter turned into a four-color magazine that has won wide acclaim?

The early years were bleak and shaky ones. It was a struggle trying to fill the few pages of the newsletter with interesting and informative material; there were problems trying to build a membership. By 1962, membership stood at only 110. A change in editorship brought improvements—membership began to increase.

In '65, another change in editorship of Chip Chats saw accelerated growth and the first all-offset magazine went out to 1,700 members in January, 1968. More pages were added over the ensuing years and the venture into color was begun in 1976.

We are toying with the idea of something special for the September-October edition, and call upon old-time members to send in their recollections of NWCA in the '50s. We also solicit any suggestions members might have toward helping mark the quarter century milestone in an appropriate manner.

Letters to the Editor

Dear Editor—

I particularly enjoyed E. J. Tangerman's response in the September-October issue of *Chip Chats* to Frenchie Senegal's letter. We (The Capitol Woodcarvers Assn.) are currently reviewing our judging classes and levels of competency and

Record-Ridgway Tools Ltd. To Award Expense Paid Visit To England

To help mark the 150th anniversary of the famous William Marples Ltd., and the 100th anniversary of William Ridgway Ltd., two of the four long-established English hand tool companies recently merged to form Record Ridgway Tools, an expense-paid two-week visit to England will be awarded to the winner of the best exhibit in the International Wood Carvers Congress, Davenport, Iowa, and also a duplicate award to the winner of the International Wood Carving Exhibition, sponsored by CNE, Toronto.

The stipulation is that the winner of the Davenport show be a citizen of the United States and the CNE winner be a Canadian citizen. That isn't all—the winners will be allowed to take his or her spouse or any one person along on the trip; expenses taken care of courtesy Record-Ridgway Tools.

The prize to be awarded is to be known as the Marples Championship Award. The subject matter is left up to the individuals; only restriction is that it must be natural wood finish—no painting permitted. A clear wax finish will be acceptable.

The winners and companions will be the guests of Record Ridgway Tools and an itinerary covering visits to historic places will be organized. The prize will also include a cash payment of L300 to be used at the winners' discretion in extending the duration of the visit, the purchase of presents for friends/relatives, etc.

Twenty other prizes, each of a set of 18 woodcarving tools will be provided for use at the discretion of the judges. These to be known as the Marples Awards of Merit; ten of the sets to be awarded to Canadian exhibitors and ten to Davenport exhibitors.

The two major winning exhibits will become the property of Record Ridgway Tools Ltd.

Marples has long been a name closely associated with fine Sheffield woodcarving tools and the prizes offered by Record Ridgway in honor of the 150th anniversary certainly is a fine tribute and is the result of negotiations between John Matthews, co-ordinator for CNE, and Alan Reid, D. A. Cheetham and Mr. MacKeans of Record Ridgway tools Ltd.

The International Wood Carvers Congress and CNE International Wood Carving Exhibition are both held in August. More details will be forthcoming. In the meantime, carvers are encouraged to get busy on those exhibits. This could be a once-in-a-lifetime chance to win an expense-paid visit to England.

"professionalis." I did search back through *Chip Chats* to cover the whole issue and feel that although we need some standard classifications for judging purposes, we should avoid any snobbery that might arise between artist and craftsman, professional and amateur, expert and novice. There is room for all of us in this fine pastime.

—Jim Allen, Fair Oaks, Calif.

Dear Editor—

I must say how pleased I am (and how proud you must be) of the continual changes for the better of *Chip Chats*!

—Ray Arnold, vice president, Kansas City Chapter of NWCA

A Surge of Interest In Carving

By WALTER B. HENDRICKSON

About 50 years ago there began in the United States a great stirring of interest in native arts and crafts. It was a reflection of a movement that had begun in England and on the European continent about the middle of the 19th century. The arts and crafts movement was a reaction against the industrial revolution and the factory production of every day articles such as furniture, textiles, ceramics, kitchen utensils, and most other things that people used in their daily lives. There was, and still is, a sameness, an impersonality, about machine and factory made articles, which, to many persons, is dehumanizing.

Before the coming of the machine age, in Europe and in America, people, of necessity, had to depend on themselves for the things they used every day. And, to many, such hand made articles are superior to machine made, because the maker puts something of himself as an individual into his work, and so distinguishes his product from all like objects.

In the United States, dependence on hand-made things persisted even into the late 19th and early 20th centuries because of the continued presence of frontier and pioneer life when people had to make things for themselves or do without.

That period is finally gone, but we still look back on it as a better time than today. This nostalgia has been nourished by the many centennial, sesquicentennial, and bicentennial observances that have taken place all over the nation.

For all these reasons we see a large interest everywhere in the objects made in the past. Antique collectors are found on every hand, and there is a growing interest in making things by hand, in many cases using the techniques and tools of the past.

Wood carving is a hand craft and art form that has profited by the interest in hand-made articles, because it depends on the chisels and other tools that have been used for centuries. The maker of a plain box used for the storage of clothing or bedding often decorated it by carving a design or other ornamentation.

So utilitarian a device as a wood mold for butter was frequently so decorated, and our Pennsylvania-German forbears produced many designs for this purpose. Designs or ornamentation were all secondary to utility, but it is often because of the carving or artistic shape of the object that we prize it today.

What I have been talking about is what is called primitive or folk art. (There is a distinction between the two that is recognized by art historians, but I shall not go into it here.) The people, the craftsmen, the do-it-yourselfers, who decorated their hand-made objects, had no formal training in art, but depended on their own talent or their preception of what was beautiful or esthetically pleasing.

This is true of many of us wood carvers today. Left to ourselves, what we produce would be primitive art like that of our ancestors, but we are so surrounded by how-to-do-it books and formal classes in art or craft techniques, that, amateurs though we may be, are guided by professionals, and our work

is as professional as we can make it. The degree of professionalism we achieve is pretty much determined by our innate talent.

Many talented amateurs would be professionals if they had started early enough in life and had received the proper recognition and encouragement.

All of which leads me to the matter of artistic creativeness and originality. Many of us wood carvers are craftsmen of varying degrees of achievement, and we receive satisfaction from copying a pattern or carving a prepared blank of wood. It is a means of relaxation and release from the tensions of daily life, and so has great therapeutic value. Such work may not call for creativity, although the end result may be interesting, beautiful, and esthetically satisfying to the maker and viewer.

But there are many among us who create something original and at the same time get the therapeutic benefit from our hand work. I once knew a man who did all sorts of wood carving. If he saw an interesting object or pattern in a magazine, in the hands of a friend, or at a wood carving show, he set out to copy it. But it never ended up the same as the model or the pattern. Almost involuntarily he made changes in design or shape or color. He was a truly creative carver.

But whether or not we are creative carvers, we do derive great recreational or mental health benefits, and it is a splendid way to use our leisure time. Many of us who are retired and tend to have too much time on our hands can turn with pleasure, and often with money profit, to wood carving. It is true that people who have developed wood carving earlier in life have an advantage over those of us who are just now doing so, but our motto should be "It's never too late to start."

About the author—Walter B. Hendrickson is a retired historian and lives in Jacksonville, Ill. He has contributed other articles to Chip Chats. ■

Interest In Classes High

Elvin Mathis finds interest in woodcarving classes he teaches at Lincoln Junior High, Abilene, Texas increasing. He has also formed a carving club that has 40 members.

Not All Fun . . .

The following squib appeared in Saturday Review, January 7, under the by-line of Neil Morgan's "Daft With Island Love:"

In Papeete (city on the South Sea island of Tahiti) a New York Hotel designer sat with a Tahitian wood carver to negotiate for 30 tikis. The first they agreed would cost 2,000 Tahitian francs.

"And for the next 29 tikis?"

"They will be more, 3,000 francs for each," the carver said.

"But why?"

"The first one is fun!"



Left is a family coat of arms designed and carved by Harro Hall; eagle is from the arms of Poland; poplar and paduk wood.

Crests—A Fascinating Challenge

An abiding interest in woodworking in general and woodcarving in particular has stood Harro Hall of Santa Monica, Calif., in good stead many times. Designing and carving family crests allows him to indulge his passion for heraldry also and he finds it the most challenging and rewarding.

Born in the province of Pommern, Germany, Harro wanted to become an artist, but his parents owned and operated a newspaper in Krone and they frowned on the idea.

Reluctantly, he abandoned all thoughts of trying to persuade his parents to allow him to go to art school and settled down to learn to family business. World War II erupted and Harro found himself fighting in Poland, Russia and finally being taken prisoner by the Allies in France.

He was lucky enough to have been sent to the United States where he was shipped to various POW camps in New Mexico, Oregon and California. After 3½ years he was repatriated in 1947, but things had changed drastically in Germany. Pommern, along with other eastern territory had been given to Poland; the family newspaper was lost.

Harro became involved in the study of electronics and became a technician. Uppermost in his thoughts was the desire to return to America—from what he had seen of it during the time he was a guest of the government, he was impressed. It wasn't until 1962 that he was able to make the dream become a reality.

Through a friend, he was able to get a job in the electronics field in the Los Angeles area.

During the intervening years, he never lost interest in art and he enjoyed practicing woodcarving. Even while in POW camps he managed to carve bits of scrap wood. But it was during a period of a work lay-off not so long ago that carving came to his rescue. He was asked by a friend to carve a coat of arms. So pleased with the results, the friend proudly showed it off to acquaintances. Soon Harro was called upon to carve crests for other individuals, churches and Organizations. And he has been at it ever since.

The challenge of fashioning a new coat-of-arms brings the biggest satisfaction to the carver. The handsome example on our cover was created for a family engaged in nut growing.

In addition to crests, Harro also does many carvings of a religious nature, such as small shrines, plaques and statues.

With retirement coming up, the 61-year-old carver is planning for those years and hopes to pursue his studies in carving at the state school in Oberammergau.

Most of Harro's crests are carved in walnut, mahogany, ash, cherry, cedar, oak and basswood. The shields normally are 8 to 10 inches high. Parts that are carved separately are fastened together with dowel pins and glue. For finishing he usually employs stain and varnish; gold and silver leaf are added if the customer wants something extra special.

Roland Reich Elected President Greater New York Carvers

By LEONARD S. DRAKE

At the November 15 meeting of the Greater New York Chapter of NWCA, the following officers were unanimously elected: Roland Reich, president; Jim Finneran, vice-president; Hans Hallex, treasurer, and John Ruggieri, secretary.

Allan Fitchett brought to the meeting some samples of Wood-Glo, donated by Constantine's; Roland Reich brought in some fine carving tools, also from Constantine's, at bargain prices and they were bought up by those present; Henry Naused brought in some cherry logs cut from his woods and donated them to the members.

The show and tell session included carvings from Germany, displayed by Karl Stroeber; horses from Denmark, China and Early America, by the secretary, as well as pieces made by Joe Lamia, Roland Reich, Hans Hallex, John La-Spagnoletta and Bill Bunger.

Henry Naused brought in a fine collection of etchings of sailing ships, and Lottie Berchenko explained a method of using compressed sawdust combined with Elmer's glue to form carving material or molded forms.

Bob Yutkowitz was accompanied by his neighbor, Tony DiPhilippo. Tony, a noted stone sculptor, showed pictures of his work, among them a statue in a city park that Robert Moses selected as one of the best in New York City.

Jim Finneran then took over the meeting, showing how he uses a power tool to carve a plaque. His design was a rose with leaves and stem. All were impressed with his skill in bringing out each petal and leaf.

The December meeting was highlighted by sumptuous baking supplied by the ladies. While numerous pieces of carvings were handed around for inspection, the hot coffee, homemade cheese cake, coffee cake, cup cakes, cookies, etc. made everyone anxious to get to the social part of the evening.

Larry Sutton's reclining nude carved from an elm log made good use of every angle of the grain to enhance the figure and portends a great future in carving for this young man.

Other pieces shown were a fine mountain lion by Stan Rezin; dolphin from basswood by Roland Reich; black cat door stop by Lottie Berchenko; Schnauzer of poplar by Bill Bunger; hobby horse by Joe Lamia; abstract in oak and winter group of deer, trees and dogs by Hans Hallex; mouse on apple in maple, chess set in walnut and holly by Leonard S. Drake.

Newly elected President Roland Reich lead a show of appreciation for outgoing president Joe Lamia and his aides and all gave a rousing vote of gratitude to the ladies for their part in making it a delightful evening.

Silver Bars Out Of Business

We've learned that the Silver Bars carving class at New Hampshire State Prison has disbanded—most of the inmates have since returned to civilian life. The group used to make handsewn leather covers for carving tools. For a time the class was under the direction of Laurie Nichols.

Exhibit Slated For Great Lakes Area

By A. R. REEDER

Dreams of a major wood carving show for Northern Ohio will become a reality April 22 and 23, when the Parma Wood Carving Guild hosts the Great Lakes Wood Carving Exhibit. The show will be held at the new University Center Building of Cleveland State University, located downtown at Euclid Avenue and East 22nd Street. The building is ideally suited for this type of show.

Because this will be the first major wood carving show in Cleveland, arrangements have been made for TV, radio, and newspaper coverage. An extensive poster program has been laid out as well as a 15,000-piece direct mail campaign . . . all of this with the one goal of drawing a minimum of 25,000 visitors. Public admission will be free and there is ample no charge parking.

In addition, James Krenov, world renowned carver and cabinet maker from Stockholm, Sweden, will be at the show to demonstrate his carving techniques and sign copies of his new book.

There will be a judging contest for the exhibitors. Table cost is only \$12 for the first table and \$5 for each additional table. For additional information and reservation form, write to: A. R. Reeder, show chairman, 12852 Falling Water, Strongsville, Ohio 44136, phone (216) 230-3630.

Pacific States Craft Fair

Applications for the Pacific States Craft Fair are now available. Sponsored by the American Craft Enterprises, Inc., a subsidiary of the American Crafts Council, the third annual summer market and Fair will be held at Ft. Mason facilities, Pier 2, San Francisco, Calif., August 9-13. Approximately 300 indoor spaces are open to professional craftspeople living in the states of Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

Craftspeople seeking exhibition space are required to submit on an official entry form, accompanied by five slides of current work for jurying. Deadline for submission of application is March 25. Further information may be obtained by contacting: Marcial Chamberlain, Director, Pacific States Craft Fair 1978, 3618 Sacramento St., San Francisco, Calif. 94118.

Carvings Wanted By New Jersey Firm

The Lewis Furniture Refinishing Co., 60 Main St., Chatham, N.J., is interested in merchandising on a limited basis, individually handcrafted items of wood. Quantity is not important, but unusual craftsmanship is essential. Items sought are carvings, wood inlay, furniture and woodcuts.

Class Schedule at Brasstown

Carving classes will be conducted at the John C. Campbell Folk School, Brasstown, N. C., August 13-26. For complete info, write to: The John C. Campbell Folk School, Brasstown, N.C. 28902.



John Ruczynski poses at hand-carved Mother of Perpetual Help shrine with his wife, Elizabeth, and Father Joseph Augunas, pastor of St. Gabriel parish.
 —Photos courtesy The Catholic Herald Citizen

Carving Talent Used To Beautify Church

By **EUGENE HORN**
 Catholic Herald Citizen Staff Writer

Any artisan enjoys a feeling of great achievement when a project is completed. But for John Ruczynski of West Allis, Wisc., the satisfaction of using his talent to enhance his parish church is even greater.

Such gratification is renewed each time he and his wife, Elizabeth, attend St. Gabriel Church where he has used his woodworking talent to design and build a baptismal font with wall divider and Mother of Perpetual Help shrine.

Working mostly at home in spare time, Ruczynski, a wood patternmaker by trade, completed the project over a period of about six years.

It all began when Mrs. Ruczynski praised her husband's woodworking ability in a conversation with Fr. Joseph Augunas, M.I.C., pastor of the church at 10th and Lapham. At first the priest suggested a few shelves for some statues.

When the work pleased the pastor, Ruczynski volunteered

to provide the baptismal font, then the divider, then the shrine. He recalled the font in use when he attended the church as a boy and secretly vowed to make one out of wood some day.

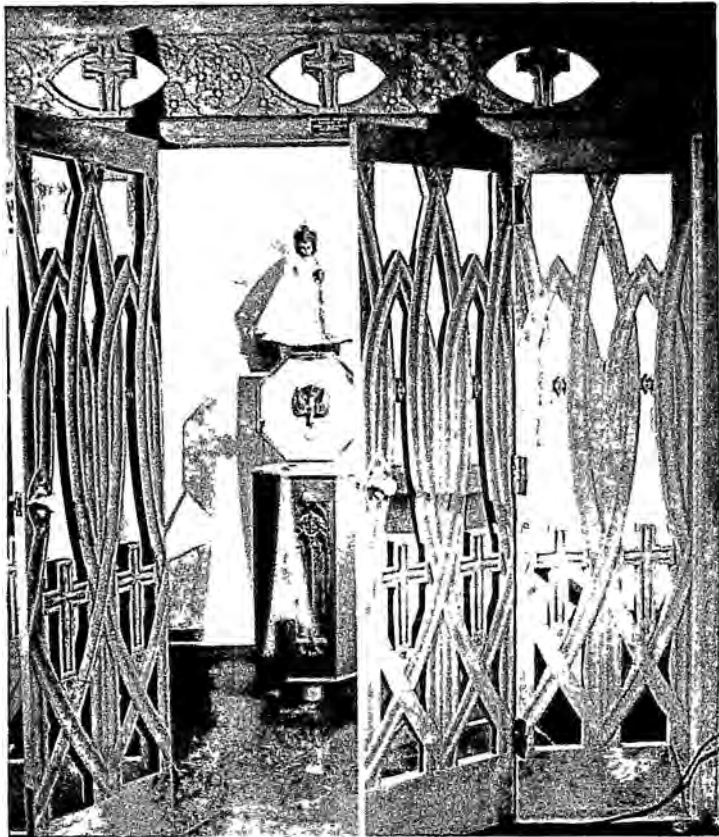
Ruczynski developed an interest in art as a third grader at Fratney Street School. Later he studied wood patternmaking at Boys' Tech high school and his interest became a pleasurable hobby, which led to marble sculpture and soap carving.

He begins each project with a sketch, which he redesigns to his liking. Using a picture as a pattern for the Perpetual Help shrine, he designed his own facial features of the Blessed Mother and Child.

Ruczynski sketched the frame in three designs to give a choice to Father Augunas and Fr. Joseph Dambrauskas, provincial superior of the Marian Fathers of the Immaculate Conception who staff the south side parish.

After the priests made their selection, Ruczynski produced a clay sculpture to serve as a pattern for the finished product.

The baptismal font and divider are finished in white oak;



Baptismal font and wall divider with doors, also designed and hand-carved by John Ruczynski.

the shrine consists of an altar base and hand-carved plaque. All time and materials were donated.

Mrs. Ruczynski helps with the finishing touches, cleanup in the basement shop and by being her husband's chief critic.

"If I don't like something, I tell him. Then he'll work on it until we both like it," she said.

Their West Allis home displays various samples of his work—handmade furniture, carvings in wood and soap, wall plaques and a prized possession—a sculptured marble bust of his mother.

Employed at Nelson Pattern Co., Cudahy, the 60-year-old Ruczynski would like to retire in a few years to devote more time to wood carving.

What satisfaction does he get from his efforts?

"I like doing it," he said. "But I get more satisfaction doing it for the church and seeing it when I go there. Besides, the people like it and that's what makes me happy.

"The pastor got me started on this whole thing by asking me to do one thing and then something else."

Father Augunas described Ruczynski as "an angel sent from heaven."

"Nobody has done what he did," said the priest. "He even made a wood carving of myself. He's a wonderful man and so dedicated to the Blessed Mother. He's done so much for us . . . and never charged a cent."

But Mrs. Ruczynski noted, "When you have a gift from God, like John's, how can you charge the church?" ■

Something Special At Texas Show

North Texas Wood Carvers Guild is pleased to announce that The Wood Nook of Fort Worth, and The Olde Book Shoppe of Gainesville will have booths at the Guild's show, March 17 and 18, at Six Flags Mall, Arlington.

The Wood Nook will feature carving blocks of basswood, Honduras mahogany, ash, poplar, rosewood, walnut, cherry, maple, purpleheart, ebony, cocobola, Indian laurel, padauk, teak, honey locust, willow, sugar pine in thickness ranging from 1 to 4 inches and widths up to 17 inches. The firm will also have a wide selection of Henry Taylor and Marples tools available either in sets or individual tools; sharpening stones, riffers, Watco Danish oil and other items used by carvers.

The Olde Book Shoppe will have a wide selection of carving books listed in Chip Chats, affording carvers the opportunity to see what they are buying.

Minnesota Carvers Mark Anniversary

Central Minnesota Woodcarving Association recently marked its first anniversary; 45 members were in attendance, quite an increase over the 10 who attended the first meeting.

Because of the increase in membership, the group has moved its monthly meeting place from Baker's Hobby Basement (Miller Shopping Center) to the Boys' Club Building, 101 N.E. Wilson. Meetings are held at 7:30 p.m. on the third Monday of the month except during June, July and August.

Bill McConnell and Bob Rosenberg handled the officiating during the first year. The following officers have been elected to guide the group in 1978: Clarence Hoppe, president; Mrs. Fred Zabinski, vice-president; Charlotte Herter, secretary-treasurer, and Bill McDonnell, newsletter editor.

For more information concerning the CMWA, contact: Bob Rosenberg, 4380 Oak Rd., St. Cloud, Minn.

Illinois Carvers To Stage Exhibition

The Chain O' Lakes Woodchippers of Northeastern Illinois, in their third year of operation, are currently making plans for their first public exhibit, Saturday, April 29, in the village of Antioch, Ill.

Al Dittman, Antioch, president; Vern Thompson, Zion, vice-president, and Pat Kuper, Ingleside, secretary-treasurer, are the steering committee for organizing and planning the spring show. The publicity committee is preparing releases and posters.

All carvers in the northeastern Illinois vicinity are encouraged to exhibit and demonstrate their work along with club members. There is no charge for facilities. For more info, contact: Albert L. Dittman, 540 Phillips Cir., Antioch, Ill. 60002.

Good Supply Of Indian Rosewood

Jordan Pacific Co., 1303 Elmer St., Belmont, Calif., has a good supply of Indian rosewood at competitive prices. The firm also stocks Indian laurel, black walnut, teak, ash, oak, Honduras mahogany, alder, maple and redwood in thick stock; over 25 species of hardwood. Jordan Pacific will prepare and deliver to a carrier but does not pay transportation.

D-adz For Carving Pleasure

By JOHN E. HENDRICKS
Bellingham, Wash.

The short discussion on carving with the adz (May-June *Chip Chats*) prompts me to refer you to the D-adz, which is used by Northwest Coast Indians for carving totem poles, bowls, ladles and spoons of cedar. We have made and used the elbow-type "regular" adz as well, but the D-adz has been our favorite for years, because it is easier to master and to control. We make blades from old mill files and rasps, smaller adzes from 6-in. files and larger ones from 10- or 12-in. files.

Handles can be plain, or quite ornamental, as sketched, and should be made of a hard, shock-resisting wood like rock maple; they are made to fit the hand of the user. A channel is cut in the striking face—the vertical bar of the D—to hold the file, which is bolted in so it has light bearing at the bottom toward the direction of impact. Such a tool just can't be beat for totem carving, or milling and sculpturing of cedar in general. With a little practice, it can do all the shaping of something even as small as a spoon up to the point of final detail. I have one that is metal except for the grip and is a real workhorse.

While I use the handaxe for some roughing, I prefer the D-adz because you're facing the work surface rather than viewing it from one side. Also, I was born into a family poor in material goods, so we had to make whatever we needed. I've always made my own tools, many of them from old saw blades, for example. I now have many tools, but I still prefer the old ones, as well as the old ways for curing and preparing native woods. I also make sewn-leather sheaths for all cutting edges, for the sake of safety as well as edge preservation.

D-adzes are easy to make to suit the user. The only question that may trouble some makers is how to drill holes in a file or rasp. I have two methods: On small files (6-in., for example), put a plumber's torch flame on the exact spot to be drilled, and hold it there until the spot turns bright red—about 30 seconds. Then I let it cool in air. (Don't quench it in water, or you'll harden it again.) If the file is smaller, or a fragment for a knife or firmer, I wrap a wet cloth around the blade end before heating.

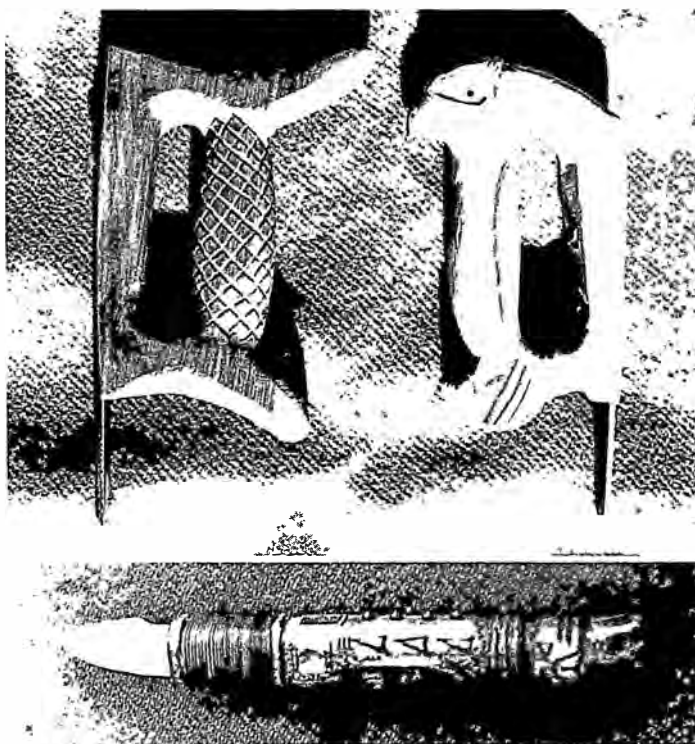
I anneal larger files and rasps in my trash-burner stove, putting the piece to be annealed on top of the ashes and building my regular morning wood-fire on top of it. I take the annealed piece out the next morning before I re-start the fire, and drill as before. This is followed by grinding off the serrations and cutting the blade to desired length.

Now the temper is tested at the cutting edge with a file; it should file about like a good axe does. One doesn't want a flint-hard edge, which is likely to shatter or break off. If the blade is too soft, it can be re-tempered before final sharpening. I do that, on the few occasions when it is necessary, with the plumber's torch, heating the cutting edge to bright red and quenching in bear grease or old cylinder oil. (If old cylinder oil is used—which will be more readily available than bear grease to most of you—be sure it is free of gasoline by pre-testing a small quantity of it for flare-up.) Actually, in this case the blade is slightly case-hardened by the carbon in the oil.

Some tribes do not bolt the blade, but bind it on as on the knives I have also pictured. This is somewhat harder than the bolting method to learn, and in my opinion not worth the trouble. It is also possible to install a screw-clamp arrangement, but that is usually bulky and clumsy. With the bolting method, holes in file and handle can be matched, and the only problem is some wear on the bolt holes after a lot of use. By the way, the bolts should be of the flat-head type, so the free face of the blade is smooth.

I make blades for carving knives from worn-out carpenter's handsaws, particularly Disston or Craftsman (Sears) brands. To use such steel, remove the handle, then clamp the blade in a wide-jaw machinist's vise so about a 3/4-inch width of the blade is between the jaws. Start at the front or outer end of the saw. Now, beat along the blade at the top of the vise with a heavy ballpein hammer. This will start a break along the vise line. Move the saw along a vise width and reclamp, then hammer it to continue the crack. The resulting strip can be ground or broken into desired lengths and shaped by grinding. The tooth-edge strip, by the way, can be made into short saws for rough-shaping soapstone (steatite), bone or other carving materials. The steel can also be formed into so-called "crooked knives" by forming a section carefully on and over an iron rod, pipe or mandrel.

To secure a blade into the handle, grind a slot in the handle end, then put epoxy glue (I use Elmer's) into that slot and the slot sawed in the handle, assemble in position, and bind temporarily with cord. When the glue has set, replace the cord

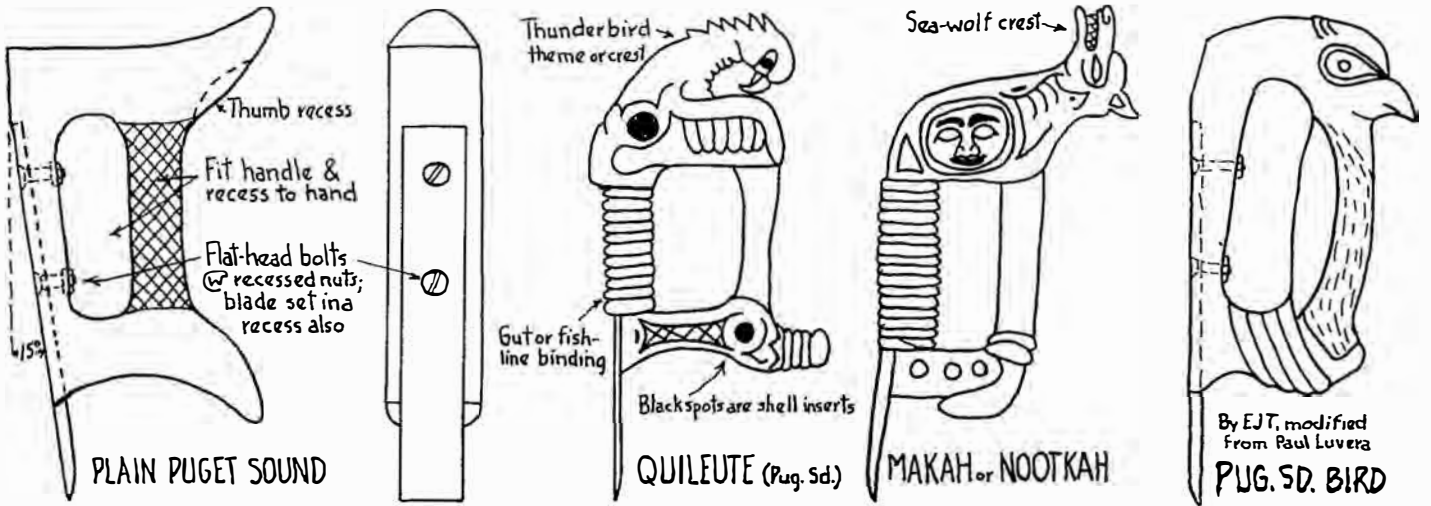


These two D-adzes (one with a gouge end, formed from a half-round file) were made by E. J. Tangerman according to the preceding directions, except that bolt holes were ground in with a hand grinder. Carver's knife is also Tange's copy.

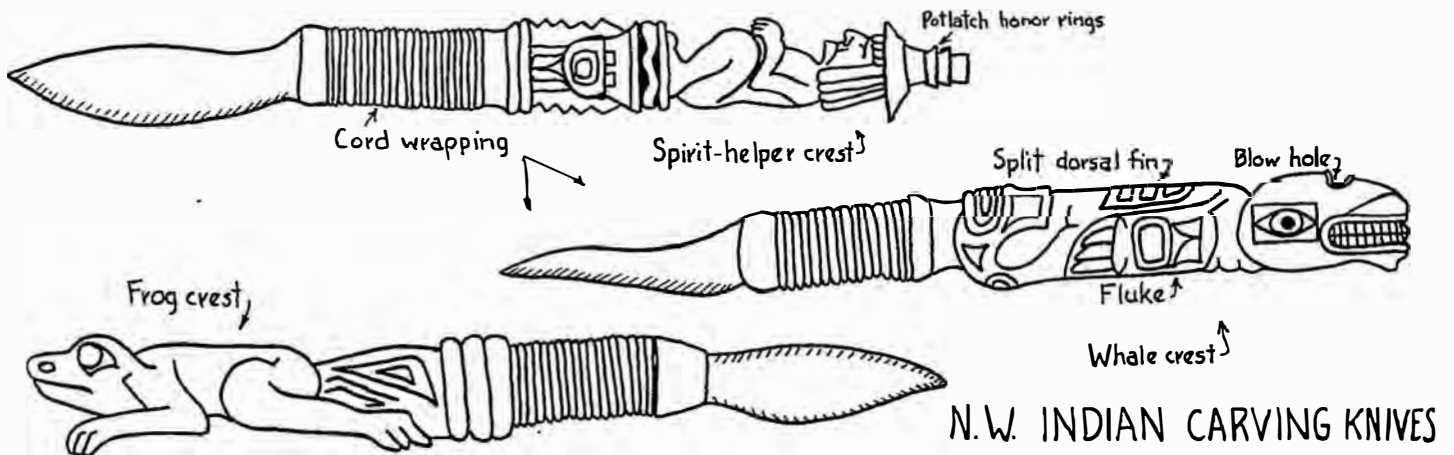
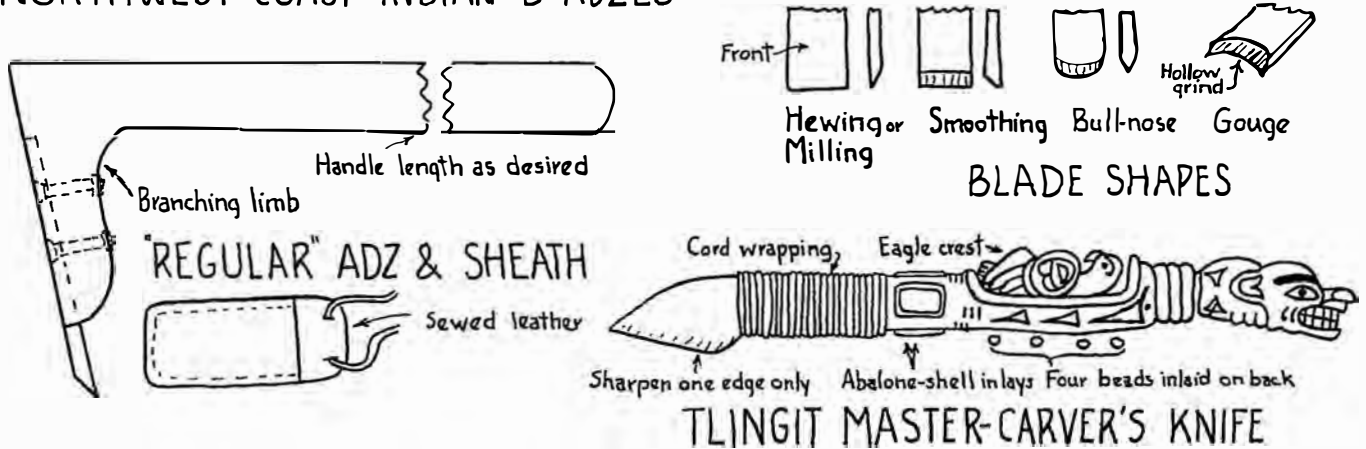
with a rawhide, bearhide, or fishline wrapping. Coat the wrapping with a mixture of two-thirds spar varnish and one-third turpentine or equivalent. This preservative prevents fraying or chafing. (In the old days, the preservative was a special pitch.) I prefer to sharpen such blades from one side only; this lengthens edge life and the tool cuts more like a draw shave.

The beads and colors on knives and adzes have traditional meanings. Black is the decorative color for tools, which are not

ceremonial. Ceremonial colors are related to the spirit language. Red denotes blood, the life giver for animals and fish. Blue denotes the Great Spirit and the Sky People, the Thunderbird's house and other spiritual things. Dark blue denotes bravery and courage; the voice of horror is in its tone. Green, yellow and brown honor our Mother the Earth; they suggest gracious giving to sustain life and the rhythm and beauty of growing things. They suggest annual renewal, the chain of life.



NORTHWEST COAST INDIAN D-ADZES





Dee Flaggs's creation 'The Cowboy Whittler' took first place and best-of-show ribbons.

IN OLD ARIZONA

Carvers Stage Good Show

By **HOWARD A. MARTIN**
Secretary, AWA

For the second time in as many years, the judged show of the Arizona Woodcarvers Association was held November 4, 5 and 6, in the new car showroom of Lou Grubb Chevrolet in Phoenix. Mr. Grubb, a patron of the arts, hosts a number of such shows each year. So, for three days those shiny new Chevies sat outside while the interior was filled with some of the finest woodcarvings in the country.

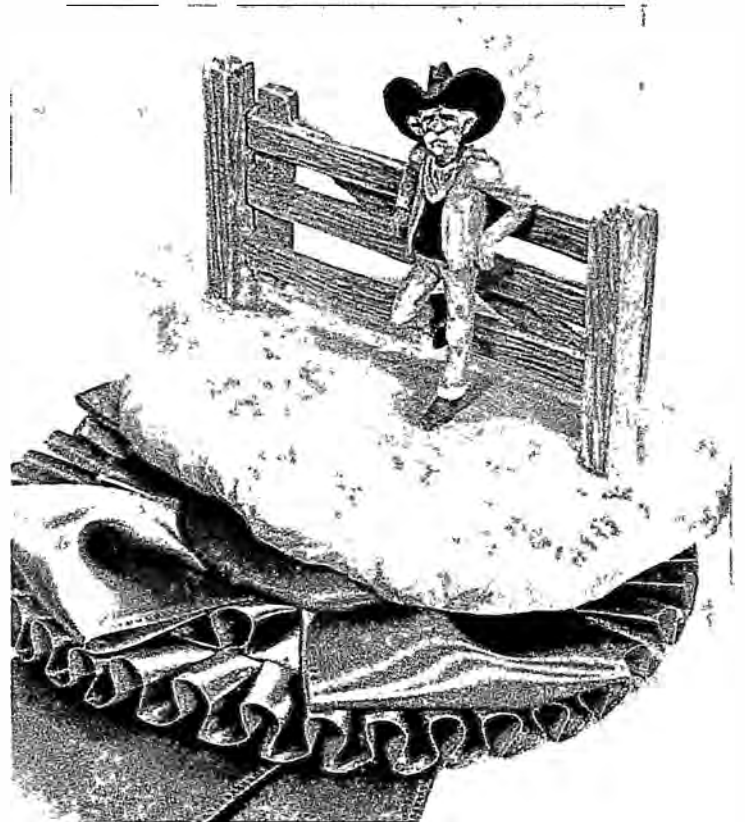
Chairmen for the show committee were Jan Kortenhoeven, immediate past president of AWA, and his wife, Frederique, assisted by Don Ely, Wally Maarsingh, President Bob Palmer, and Vice-president Cecil Wakefield. They did a remarkable job putting the show together. A good share of the publicity was handled by Lou Grubb, who featured us on his five minute "Take Five" radio shows which are aired on every major station in the valley.

For this show there were 22 categories plus a novice class. In areas where competition is the most keen, categories were broken down into painted, natural finish, realistic, and stylized. We felt we had every situation covered. Don't you believe it!

There always have been and always will be entries that don't fit into any category. For instance, where do you put an animal which is neither painted or natural finish, but rather covered with bits of fur? Our judgment was since paint constitutes a covering, so perhaps fur could be considered a covering in the same sense. So that's where we put it, right in with the



Second best-of-show was taken by Wally Maarsingh for his startled bobwhite. Carving originally had a black-footed ferret giving chase, but Wally removed it because it would have had to be placed in another already crowded category.



If you don't think this carving by Cecil Wakefield qualifies as a miniature, consider that the rosette that it is standing on measures only 3 1/4 inches in diameter.

painted carvings. Anyone could see that it didn't belong there, but it didn't seem to fit in any other category either.

There were also wall hangings, or pieces carved in the half-round, so to speak. These are not truly in-the-round carvings, but designed to be viewed in perspective. Neither are

they relief carvings because they are separated from the background. So where do you put them? We would like to hear from some of you readers who have solved problems such as these.

A rule added this time states that after an entry has been accepted in a category, it must be judged in that category. Judges have no authority to move it to another class or disqualify it. Therefore our fur covered piece had to be judged against pieces which better qualified for that category. It is unfortunate because it was quite well done.

Despite these problems, our eyes were greeted with a staggering display of artistry and craftsmanship. Birds, animals, human figures, whittled pieces, turned pieces, chip carving, inlaid, relief, and just about every type of carving was tastefully displayed.

After the rush was over, and ribbons were all placed where they belonged, we had a chance to relax and look over a most beautiful sight. Yes, it was all worth it.

Ribbons were awarded for first, second, third, and honorable mention in each category. Plaques were awarded for first, second, and third "best of show." In addition, Marilyn Murray, owner of one of Scottsdale's most prestigious galleries, awarded 15 \$10 merit awards. Her selections were made on a tally sheet so that the judges would not be influenced by her decisions. There was quite an interesting comparison between the selec-



Dr. Glenn Miller with some of his prize winning plaques.



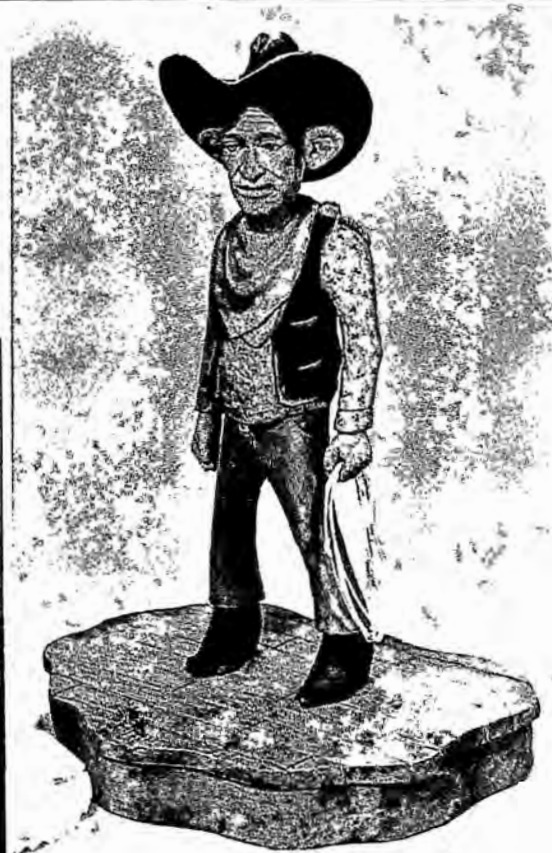
Mary and Garth Shay display their beautiful creations—Mary won first in relief; Garth took first and second in jewelry.



Forceful figure of an Apache Scout by Don Ely came in for an honorable mention award.

tions of the art admirers and the gallery owner. There was also a popular vote by visitors and spectators for "people's choice." This award was also a plaque, and was won by Dr. Glenn Miller, who also won first and second places in the bird (realistic) category.

—Photos by Howard A. Martin



One of Bob Wakefield's masterful caricatures.



Gerald Curtis won a ribbon with this relief carving.



John Maas of Los Angeles, Calif., calls this "Manzanita Maid," and says Mother Nature did most of the carving.



Desert ironwood was used by Hazel Finell to carve this beautiful Madonna and Child.

First and third "best-of-show" awards went to Dee Flagg, whose western figures are well known and appreciated. Second "best-of-show" was awarded to Wally Maarsingh for his carving of a bobwhite quail taking flight.

We have a number of notable new members—Dee Flagg needs little introduction, he is a master of cowboy and western figures; Gil Maldonado is probably less well known but that situation is sure to change, he is a Hopi Indian, whose two-inch high Kachinas have art collectors in a stir; Bob Wakefield is our youngest and most promising carver, at 17, Bob has taken prizes in both the International Wood Carvers Congress, Davenport, Iowa, and the International Woodcarving Exhibition, Toronto. Bob is the son of our vice-president, Cecil Wakefield.

In the waning hours of the show, a comment was made to me: "For a small group, you guys sure put on one heck of a show." It's true, we are a small group—our fewer than 100 members are spread out over the length and breadth of the state, and because we are a small group, one bash like this a year is all we can afford. We are, however, striving to make each show bigger and better than the one before. Where do we go from here? Well, as I see it, there is no other way but up. We have the talent and the desire to make the Arizona Woodcarvers Association one of the best.

Following is the results of the judging:

Human figure (realistic)—first, Marion Gaskin; second, Bruce Law; third, Marion Gaskins; honorable mention, Paul Pomerville. (Painted)—first and second Dee Flagg, third and honorable mention, Don Ely

Animal figure (realistic)—first and second, John Stapleton; third, Ed Shryock; honorable mention, Bob Palmer (Painted)—first and second, Wally Maarsingh; third and honorable mention, John Stapleton.

Birds (realistic)—first and second Glenn Miller; third, John Rueksnaitis. (Painted)—first, Wally Maarsingh; second, Morton Goldfader; third, Wally Maarsingh; honorable mention, Glenn Miller

Fish, Reptile, Amphibian (realistic)—first Glenn Miller; second, John Maas. (Painted)—first and second, Ed Shryock.

Caricature, any subject (painted)—first and second, Don Ely; third, Bob Wakefield; honorable mention, Mel Butts.

Human figure, stylized—first and second Marion Gaskins; third, John Maas.

Animal figure, stylized—first, Howard Martin; second, Marion Gaskins; third, John Stapleton; honorable mention, Hazel Finell.

Relief—first Mary Shay; second, Jan Kortenhoeven; third and honorable mention, Gerald Curtis.

Driftwood carving—first Hazel Finell; second and third, Ed Shryock.

Abstract—first Marion Gaskins; second, David Lee; third, Marion Gaskins.

Group carving—first and second, Dee Flagg; third, Wally Maarsingh; honorable mention, Morton Goldfader

Bruckner Carvers To Host Exhibition

Plans are moving along nicely for the first National Nature Woodcarving and Art Exhibition to be held June 10-11, at Troy, Ohio, according to Robert J. Wening, chairman. There will be approximately 100 booth spaces available for carvers, painters and photographers, plus several spaces for commercial suppliers.

The competitive show will have various classes in the four general categories of birds, animals, fish and Amphibians, and plants and flowers. There will be special judging for carvers, painters and photographers with monetary prizes in addition to ribbons.

The exhibition will be held in conjunction with Troy's Strawberry Festival, which last year attracted 20,000 persons.

Further information can be obtained by writing: Nature Art Exhibition, Robert J. Wening, chairman, 33 Watervliet Ave., Dayton, Ohio 45420.



Kachina doll by Kenneth Richter took first place in its category. Quite popular in this part of the country, Kachinas require a great deal of research and study.

Ornamental—first, John Maas; second, John Stapleton; third, John Maas; honorable mention, Bob McDonald.

Kachina dolls—first Ken Richter; second and third, Cliff O'Berem; honorable mention, George Beyers.

Jewelry—first and second, Garth Shay; third, Don Ely; honorable mention, Gerald Curtis.

Open category—first, George Beyers; second, John Maas.

Miniatures—first, Cecil Wakefield; second, Don Ely; third, Wally Maarsingh; honorable mention, Garth Shay

Novice (any category)—first, Keith Hinde; second and third, Lawrence Fry.

Merit award winners included: Dee Flagg, Dr. Glenn Miller, Wally Maarsingh, Morton Goldfader, Bob Wakefield, Hazel Finell, Howard Martin, Gerald Curtis, Marion Gaskin, Garth Shay and Cecil Wakefield.

Chippewa Carvers Going Strong

The Chippewa Wood Carvers in Wadsworth, Ohio have marked their third anniversary as a chapter and have 30 active members hailing from Wadsworth, Akron, Barberton and other nearby communities. Members range in age from teenagers to senior citizens.

"We have no officers or formal business meeting, so all our time can be devoted to woodcarving," says Ken Derr. An occasional donation from members pays for the monthly meeting notice mailings. The group meets at 7:30 p.m. on the second Thursday at Steiner Youth Center in Wadsworth; all carvers and whittlers are welcome.

Club Forming In Miamisburg

Don Brunk announces that a carving club is forming in Miamisburg, Ohio. So far, 18 members have been signed up. More power to you, Don.

Carve a GIRAFFE for Your Model Circus

By HARVEY E. SASTRAM

The giraffe is a delicate animal in captivity and is carried between circus lots in special padded wagons. He sometimes reaches a height of 18 feet and has a tongue $1\frac{1}{2}$ ft. long. Despite the giraffe's spindly appearance he packs a solid punch with his head, swinging it on the end of his long neck much as a golf club, while his rear legs deliver a kick powerful enough to bowl over a horse and rider.

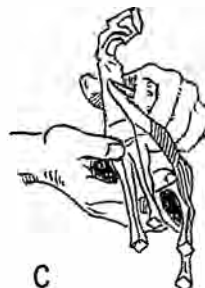
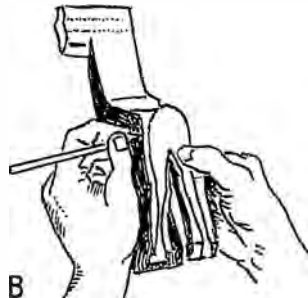
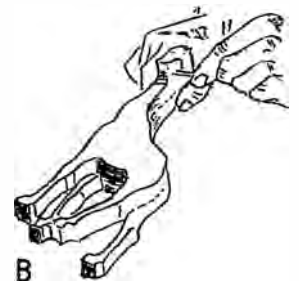
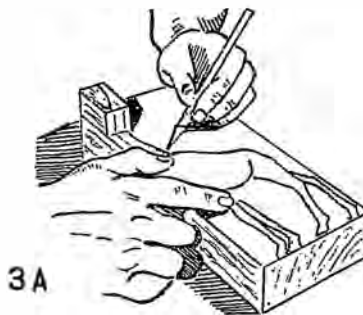
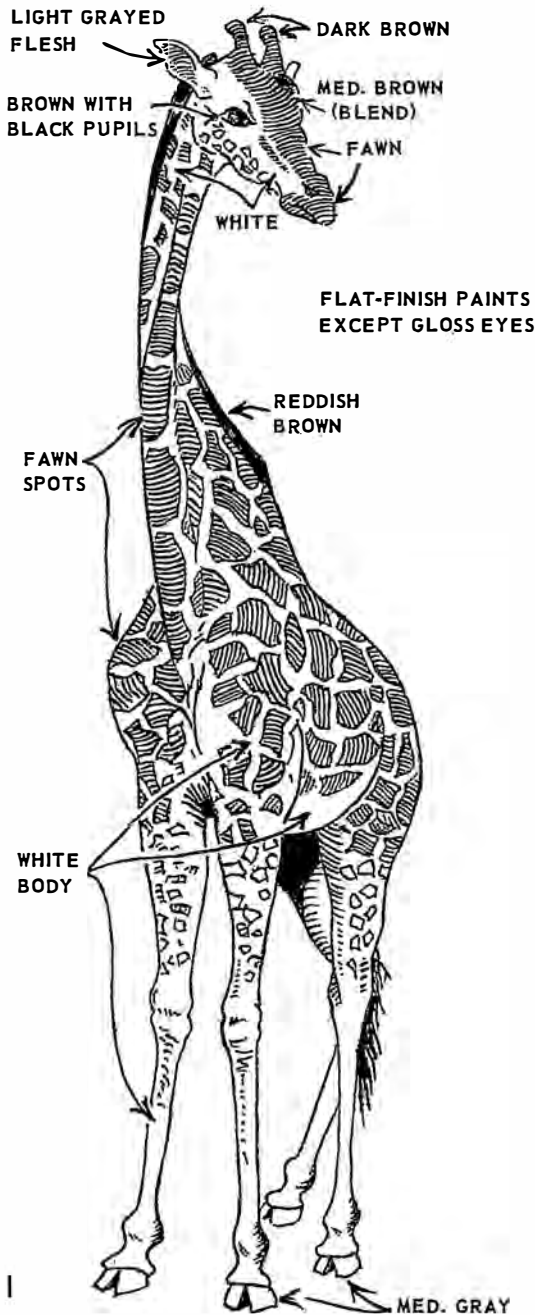
Start your model of the giraffe by enlarging the squared drawing and making paper patterns of all views, except the top (Fig. 2)

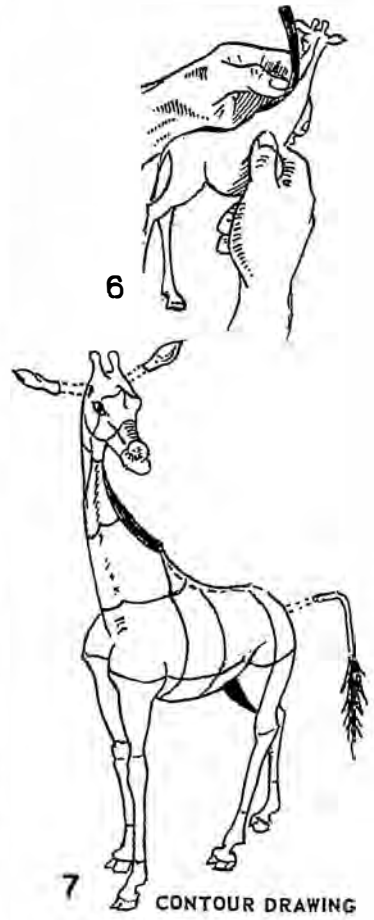
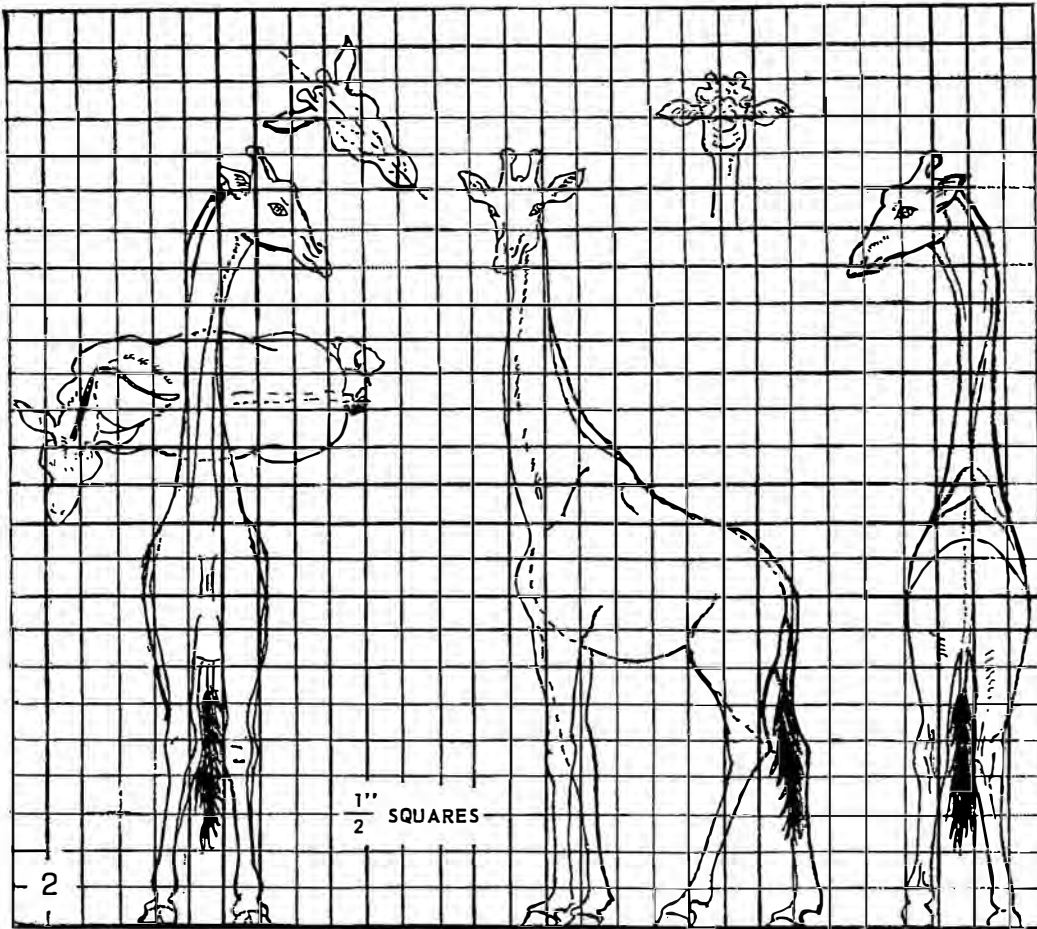
On a $2 \times 5 \times 10\frac{3}{4}$ -in. piece of soft pine or bass wood, glue a $1 \times 1 \times 2$ -in. block in the upper left hand corner, with the grain running lengthwise in both pieces. Trace the side view, minus ears, mane and tail, onto these blocks (Fig. 3A) and saw out. Draw a centerline around the outline, centered on the larger block. With a sharp knife remove surplus wood on both sides of the legs to the centerline, and remove excess wood outlining the head (Fig. 3B).

Next, trace the front and rear patterns (Figs. 4A and B) onto the block and draw in the top view of the back freehand. Cut to these outlines with your knife (Fig. 4C), first the front and rear views, then the top. Trace the top view of the head in place and trim to the outline (Fig. 5).

Using the contour drawing (Fig. 7) and the squared drawing (Fig. 2) as guides, start carving to shape. Work the whole model down to general proportions first with a sharp knife. As you get the feel of it, gradually bring it down to the finished size in one unit.

Sandpaper smooth, then add to the leg tendons and throat



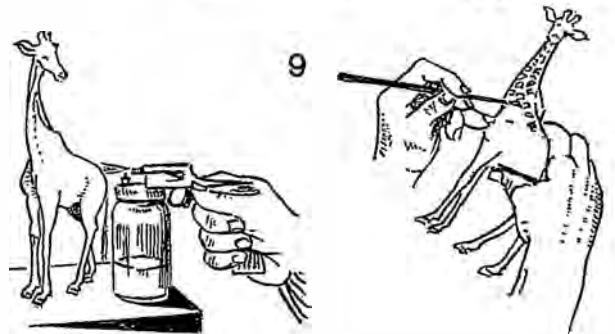
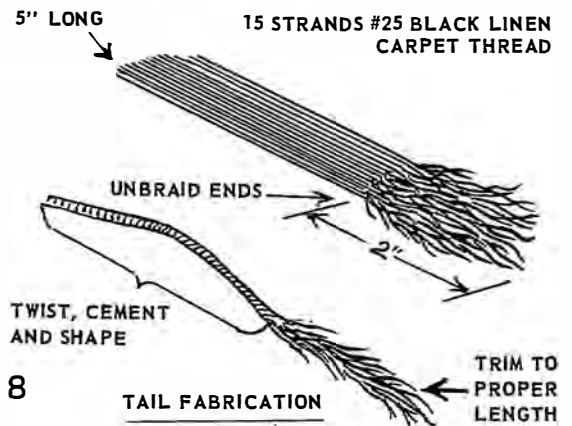


muscles with a folded piece of coarse sandpaper or a small carver's gouge. Draw the eyes, nose, mouth and hoof slot in place with a pencil and detail with a sharp knife. Carve the ears separately, leaving a 1/8-in. extension at the base of each to be inserted and cemented into drilled holes in the head.

Make the mane of a thin strip of shoe leather or flexible plastic, and cement into a 1/8-in. slot cut along the curve of the neck (Fig. 6). Start the slot with a vee-cut and deepen it with a folded piece of coarse sandpaper. Make the tail as shown (Fig. 8) and cement into a drilled hole. Use a little wood filler to blend the tail with the backbone when assembling.

Assemble the model and seal the wood with two or three coats of model airplane dope or automobile primer-surfacer. Sand smooth between coats with 280 wet-or-dry paper. Before gluing tail in place, be sure the twisted part is well filled with dope or surfacer until all traces of the threads disappear. Mask off the tufted part of the tail to protect it from getting paint spilled or sprayed on it, then brush or spray a base coat of flat white over the whole model. When dry, finish detail painting, according to the color scheme (Fig. 1), with a small, soft brush or airbrush (Fig. 9).

Carve a Giraffe for Your Model Circus is reprinted with kind permission of Science and Mechanics Magazine. The project originally was published in the December, 1954, issue.



You Are Never Too Old To Carve

By WALTER F. GREYER

It is reported that Ernest Warther of Dover, Ohio, began his career as a world famous carver at the tender age of five years, and continued turning out his outstanding railway carvings until shortly before his death at 89.

I have had only limited experience with teaching children to carve, and that has resulted mostly in cut fingers and mutilated blocks of wood. On the other hand, my experience in teaching carving to some senior citizens has been rather successful. As long as vision and coordination are reasonably good, advanced age, by itself, should be no obstacle to the enjoyment of carving.

In the fall of 1974, two years after I had embarked on my own post-retirement carving career, our church (United Church of Christ) opened a new home for the aged (Trinity Home) near Dayton, Ohio. I was asked if I would volunteer my services to teach and supervise wood carving as part of the craft program at the home. Being somewhat adventuresome, I agreed to give it a try.

One day I boxed up my collection of carvings and put on a little carving show for about 30 residents. At the conclusion I explained my plan. If any of them, men or women, wanted to try their hand at carving, I would make a weekly visit to be their tutor. I didn't know what to expect, and I guess I would have been relieved if none had volunteered. But one small white-haired man held up his hand. Thus began my weekly role as a teacher of wood carving to octogenarians.

My first student was Louis C. Minsterman, 79 years old at that time, and a retired minister. Although handy with tools, he had never tried carving before. For over a year he was my only

student. As a starter I had him carve a swan head plaque, just as I had done in Dick Belcher's class two years earlier.

After that he carved a couple of Belcher's beagles—the results were good, and brought him much acclaim from the other residents, especially the women.

A few of his carvings were placed in the gift shop at the home and were quickly sold. He was obviously pleased with this success, and has continued to be a dedicated carver.

Following the initial success with swan heads and beagles, we began carving small cardinal pins using red cedar wood from a tree that had been cut down when the home was built. These pins were an instant success in the gift shop. For several months we tried to satisfy the gift shop demands for red cedar cardinal pins, but it was a losing battle, and we finally gave up.

In the meantime, Louie also made some owl pins, bitterns, ducks and roosters. Less than a year after his carving career was launched he entered his best carvings in the craft exhibits at the local Greene County Fair, and won three ribbons. A year later he again won three ribbons at the same fair.

A little over a year later, Ivan L. Cordrey became my second student. Ivan entered the home at the age of 78, after being felled by a stroke. He walked unsteadily with a cane, one arm was partially disabled, and his speech was severely handicapped.

It was through Minsterman's suggestion that Ivan agreed to try carving. Gradually his coordination improved, although he never completely regained full use of his one hand. Because of this I made a special effort to find projects within his limitations, and with minimal requirements for delicate work with a



Left to right, Ivan L. Cordrey and Stanley L. Fritz.

Louis C. Minsterman

knife. He has carved such items as swan head, flying duck and fish plaques, idiot sticks, and simple jewelry. His products have also been popular in the gift shop.

Ivan thoroughly enjoys his carving and spends nearly every spare moment at the carving table where he now arrives on steady feet without a cane.

As of this writing, the carving crew has grown into a foursome. Fred J. Kick, 80 years old, had never tried carving before, but his past experience as a tool and die maker was a big help to his efforts. The last man to join the group was Stanley L. Fritz, a retired minister, age 76. He is the only one of the group who had previous carving experience. Before entering the home he had completed one project—a hand holding a small test tube to serve as a bud vase.

Stanley and Fred both took to carving with real zeal. They spend considerable time carving and their work is first class. Fred's satisfaction from carving got a big boost one day when a visitor was taken by a bud vase he had recently completed. The visitor, a Hollywood actor, arranged to buy the carving and took it along as a gift for movie star Katharine Hepburn. Fred now has a letter from Miss Hepburn expressing her admiration for the carving . . . how many carvers own such a letter?

You might ask how can men around 80 years of age, in a home for the aged, and without previous experience, become successful carvers?

Let me explain just the main elements of how I have conducted the program. With few exceptions, I have provided the designs for the carvings, obtained the wood and other supplies, sawed out the blanks, and provided models to be copies. The designs require a minimum of fine detail thereby reducing the requirements for a steady hand and sharp vision. Also, except for some jewelry items, we have used mostly soft woods—bass, Philippine mahogany, and butternut. These men do not have the strength for working with very hard woods.



Fred J. Kick

Of the three woods, butternut has been their favorite and also their gift shop customers. However, the only butternut available locally has been one-inch boards. To obtain two-inch thickness I have been cutting these boards into about one-foot lengths, and then gluing them in such a way that the annual rings form mirror images. This has resulted in attractive symmetrical figure in the carvings.

For wood finishes we have used polyurethane and Danish oil, the latter usually followed by a final coat of paste wax. Danish oil is our preference for larger pieces because of the simplicity of application. Polyurethane is used mainly for jewelry items where a harder and more glossy finish is desirable.

Except for limited use of hand chisels and gouges, all of the carving has been done with a knife. Although the men have been reasonably successful at sharpening their knives, I always put a good edge on them during my weekly appearances. I have worried some about knife wounds, and always have a box of bandaids in my tool kit, but these have rarely been needed. The men seem to be no more injury prone than younger carvers.

As you can imagine, keeping the four men supplied with carving designs and materials has involved considerable work on my part between the weekly visits to the home. This homework will be less in the future, since another NWCA member, Fred Wolfram, has begun volunteer work at the home to help in the wood carving program.

In conclusion, it is obvious that Louie, Ivan, Fred and Stanley get much personal satisfaction from their carving accomplishments, and from the admiring comments of those who see and buy their products. As for me, the teaching and supervision of these men has been a very rewarding experience. I am hopeful that through this report, other carvers will be encouraged to volunteer their services in introducing senior citizens to the pleasures of wood carving. ■

Stark Elected Chippers President

W. A. Stark was elected president of the Mid-Wisconsin Chippers. Otis Hayes was elected vice-president, and Jack Beranek, secretary-treasurer. Board of directors, two-year term, include: Lillian Trow, Harvey Jorgenson and H. J. McKee. Those with one year yet to serve are: Leo P. Driesen, Barbara Chellow and Russ Stapel.

Plans for the spring show have not been finalized. Anyone wanting an application blank should write to: Jack Beranek, 130 Richard Ave., Neenah, WI 54956. All carvers who previously have participated in the shows will get an invitation.

The club likes to hold its yearly show in various locations within a 100-mile circle from the Fox River Valley area of Neenah, Menasha, Appleton, Oshkosh, and Kaukauna. Anyone knowing of the availability of a hall and wanting to have the show in his area is invited to contact Jack Beranek.

Higginbotham Teaching In Utah

Bill Higginbotham, renowned caricature carver is teaching a class in woodcarving at the Dixie College, in St. George, Utah.

The Wood Magician

By MARJORIE JOHNSON

When some people look at a piece of wood, they simply see a piece of wood. But when Al Garino of Roanoke, Ill., looks at a piece of wood, he sees the possibilities of another carving as far reaching as the limits of his clever imagination.

Garino has been carving in his spare time for 30 years. A retiree of Caterpillar Tractor Co., in Peoria, Ill., he gave a carving of a caricature of Winston Churchill to Caterpillar president, Louis B. Neumiller, in 1953. Neumiller was a great admirer of Churchill's, and in a Bohn Aluminum and Brass Corporation advertisement in the Saturday Evening Post on May 23, 1953, the clever wooden replica was shown sitting on a table beside Neumiller in his Peoria office.

Three years ago, Garino completed perhaps his greatest challenge; transforming a wooden light pole into an unbelievable conversation piece.

He asked the Eureka linemen crew of Central Illinois Light Co. of Peoria to salvage the next pole that had to be replaced; if the section below the ground was still in good condition. But his neighbors weren't too surprised when they saw a six-foot piece of a light pole being moved into Garino's basement. "We just figured Al had something in mind to

carve," one neighbor said, "Perhaps a totem pole!"

Indeed, it turned out to be a most unusual totem pole. Garino proceeded to carve the faces of well-known persons all over that seasoned piece of wood. Nearly 2½ years later, the entire surface was covered with the faces of 56 persons easily recognizable to the viewer! The familiar faces of the Kennedys, Eisenhower, Louis Armstrong, Mayor Richard Daley, Cole Porter, Winston Churchill are among the 56 honored persons.

He stained the self-styled wooden memorial after he was satisfied with the resemblance of every face, including those of his two children, wife and himself, which he carved around the base of the pole.

Completed, the mazard maze weighed 300 pounds—after 78 pounds of wood was tediously chipped away. The finished piece is mounted on a metal disk that revolves so it can be easily turned to see every face.

The Garino home is filled with carvings that could be classified as unusual; both for the scenes they depict and the materials from which they are made.

The coal mine in Roanoke closed in the late '30s and all that remains where the shaft was sunk is the great pile of shale clay brought to the surface by the miners. Garino recently discovered a piece about a foot high and from it he carved the likeness of three miners, typical of the way they looked as they walked, black and grimy, from the cage which brought them to the surface after a day's work.

A friend cut down a catalpa tree, not the favorite choice of



Al Garino poses with his unusual totem pole that contains 56 faces and with his carving of an old man.

woodsmen, but Al Garino could see in that piece of wood the makings of a peon. As the old man of the South American Andes slowly took shape, he touched the heartstrings of the carver and became Garino's favorite.

He has carved Franz Gruber sitting at his desk composing "Silent Night;" famous boxers in the ring, and an unheard-of barbershop quartet made up of President Harry S Truman, John L. Lewis, Alben Barkley, and Senator Robert Taft Sr.

Garino has had little formal training in woodcarving, though he attended an art school in San Francisco at the beginning of the depression in 1929. It isn't surprising that he feels at home with chisels, mallet and gouges in his hands, though. His ancestors as far back as his great grandfather were in the copper business in northern Italy. His grandfather, John Garino, had a flourishing business there and the men in the family as well as their hired help did fine carvings on wine casks. Now, Garino's young son, Dr. Martin Garino of Cleveland, Ohio, is learning from his father the ancient art and he finds it a very relaxing pastime away from the office.

Al Garino just completed replicas of his grandparents that he made from the combination of memory and old photographs. The very observation of the many fine things Garino has carved show there is no limit to his ability. The big question always is: what will he think of next?

About the author—Marjorie Johnson is a freelance writer; her articles have appeared in Saturday Evening Post, Popular Mechanics, Golf and Rotarian.

Oklahoma City Carvers Set Dates

Members of Oklahoma City Wood Carvers Club have been busy planning for their 12th annual show to be held June 16 and 17.

Location will again be the spacious Shepherd Mall, 23rd and Villa St., Oklahoma City. The air-conditioned shopping center provides excellent facilities for staging such an event. The Mall provides well lighted areas with ample electrical outlets for exhibitors. There are also acres of parking area and those persons traveling in trailers, mobile homes and other self contained vehicles can use the north portion of the lot for their convenience.

The show has regularly attracted in excess of 12,000 spectators daily. Exhibits will be judged in 20 categories with ribbons awarded to first, second, and third place winners. Sales are permitted with no commission charged.

A registration fee of \$10 per space will be charged. Each space includes a 3x8-foot table and a 4x8 feet pegboard. For further information and reservations, mail inquiries to: Clinton M. Thompson, 210 W. Fairchild Dr., Midwest City, Okla. 73110.

Carvers Wanted On Isle Of Jersey

L'Etacq Woodcrafts, an old established wood carving business on the Isle of Jersey is interested in hearing from any carvers who might be interested in spending from April to the end of September, helping to fill the many orders for carvings from visiting tourists. Write to: L'Etacq Woodcrafts, Fairhaven, St. Ouen, Jersey, Chanel Islands.

Hospital Patients Get Carvings

BY G. A. SPANGLER

On December 12, the Oklahoma City Wood Carvers Club held its annual Christmas party with spouses and friends as guests. Plenty of eats were enjoyed by all and spirited fellowship in keeping with the holiday season was rampant.

This occasion was also the culmination of the completion of the carved Christmas tree ornaments. Seventy-five snowmen, teddy bears and Christmas trees were made and on the following day taken to Oklahoma Memorial Hospital where they were donated to the Nicholson Tower Ward for the convalescent children's Christmas party. Mrs. Freda Mosley, director of volunteers, said the shine on the children's faces was incomparable as each child received his little wooden toy.

Carving tree ornaments has become a tradition with the Oklahoma City Club; each year they contribute to a different children's institution. Absolutely, no carving satisfaction equals the time and effort that is involved in the production of these items of joy and gladness for the less fortunate. You ought to try it!

Patterns for these toys will be cheerfully provided to those requesting same; write to: G. A. Spangler, 112 S.W. 54th, Oklahoma City, Okla. 73109.

Audubon-Kodak Sponsors Exhibition

The National Audubon Society and Kodak will jointly sponsor a show of bird carvings and decoys from January 17 to April 13 at the Kodak Gallery at 52nd Street and the Avenues of the Americas in New York City. The Society expects that approximately 90,000 persons will visit the show.

Approximately 30 carvers have been invited to participate in this special contemporary bird carving show. There will be a silent auction conducted, according to the director, Donal C. O'Brien Jr.

Among the exhibitors will be Bruce Burk, author of *Game Bird Carving*, and *Waterfowl Studies*; and Wendell H. Gilley, author of *The Art of Bird Carving*. Wendell is a past president of NWCA and is on the board of directors.

Mid-Iowa Carvers Demonstrate Skill

Members of the Mid-Iowa Woodcarvers displayed and demonstrated at the Old Settlers and Threshers festival at Mt. Pleasant, Iowa from August 31 through September 5.

The public was greatly pleased with the exhibition and impressed with the copies of Chip Chats that were also displayed. As a result, NWCA's ranks were enlarged by new members who had been carving for years but never knew of the association. There was even talk of forming a carving club in south-eastern Iowa.

Norwhale Ivory For Sale

Vic Norman, 2160 Kingswood Rd., Jacksonville, Fla. 32207, has a piece of norwhale ivory for sale. It measures 37 inches long and tapers from a 2-inch base to approximately 1½ inches at the tip; hole through center from base to end is ½-inch; total weight 5 pounds.

Modern Gothic

On the 40th Anniversary

By ALFRED

Barlach:



"Singing Man," bronze, 20 inches high, Kunsthalle, Hamburg, Germany. 1928.



Barlach with later edition in wood of "The Beggar Woman," 36 inches high. 1935.



"Man Drawing a Sword," wood, 31 inches high, 1911. Sold to private collector in 1972 for \$110,000.

Ernst Barlach (1870-1938) was one of the few universal geniuses Germany produced in modern times. Though primarily a sculptor, he also excelled as a draftsman, lithographer and maker of woodcuts, and he was the author of eight plays, some of which were translated into English, and of novels and other prose (his literary work was collected in three large volumes, comprising a total of nearly 2,000 pages). Worth reading, too, are his numerous letters, many of which are informal essays on a variety of themes.

Barlach was widely known here in the 1920's and 1930's. No less figure than Thomas Mann told the readers of "The Dial" that Barlach was an important dramatist. His graphic work and sculpture were frequently exhibited here. A critic hailed him as one who sought "the evidence of the inner man," and Alfred H. Barr Jr., showing several German artists at the Museum of Modern Art, New York, summed him up as a "carver of wood inspired by Gothic wood sculpture."

Before World War II, American Social Realists saw a spiritual brother in the German sculptor whose heart was filled with compassion for afflicted mankind. They also deplored Barlach's ill-treatment by the Nazis, who condemned him as an Expressionist and as a pacifist (his anti-war war memorials were taken down, one after another). American sculptors of William Zorach's generation admired the German's skill in wood-carving, shared his preference for the Gothic over the Renaissance.

The master was born in the small Holstein town of Wedel, on the lower Elbe River, which is now one of the western suburbs of Hamburg. His life was uneventful, except for stays in Paris, southern Russia and Florence. At the age

thic Master

ersary of his death

WERNER

of forty he removed himself to the medium-sized town of Guestrow remaining in this forlorn northern area until heart failure put an end to his quiet life of incessant work.

When young Barlach decided to become an artist, sculpture was at a low ebb in his native country, which had produced no masters comparable to Rude, Barye, Carpeaux and, of course, Rodin. There can be no doubt that the sculptor took a long time to find himself. With the ceramic figure of "Beggar Woman" (1907) the real Barlach does emerge. With her bent back, hooded face and hands extended in a beseeching gesture, she unforgettably expresses the humiliation of asking for charity. A tragic beauty hovers over this work that is so deeply personal, so free from sentimentality and so broadly symbolic.

Earlier, in August and September 1906, he had made a visit to one of his brothers, an engineer at Kharkov and there, in the Ukraine, found the source of the expression he so desired. For on the nearby steppe he had encountered the short, squat, rounded-headed, slit-eyed, flat-faced beggars, monks, pilgrims and peasant women—living Barlachs who were to become his cast of characters. Moreover, in southern Russia, many miles away from contemporary materialism and rationalism, he had observed in a capsule form all the misery of the human race and its ardent desire for salvation.

Since the media of ceramics, especially porcelain, did not allow him fully to render the rugged "primitiveness" of humble men he was after, he turned his attention to wood. Although he has left us some very successful works done in bronze and in vitrified clay, it is accurate to say that Barlach was first and above all a wood carver, and that he



"Two Monks Reading," bronze, 23 inches high, 1932. Hirshhorn Museum, Washington, DC.

overshadowed all of his contemporaries who applied themselves to the same medium.

He could muster a great deal of patience when it was required to transform his hasty clay sketches into the less wieldy wood. Wood, being a natural and organic growth, struck a responsive chord in the natural man Barlach. He favored oak, though he also used walnut, linden, beech, lime and teak wood. He liked large blocks, streaked and washed by rain, Wood was the perfect matrix for his unsuave, unurbane, rustic personal-

(Continued on following page)



"The Avenger," wood, 18 inches high, 1914. Private collection.

"Dancing Old One," bronze, 20 inches high, 1920. Kunsthalle, Hamburg, Germany.



ity. He learned to know its character and limitation, to respect its texture and grain and to exploit all its qualities. He never camouflaged or overpolished its surface, never disguised its color. Nor did he go out of his way to conceal the marks of his tools: the facets, the countless little planes tracing the work's organic growth under his knowing hands, remain. Through his method of "chip carving" he endowed forms with a vibrant quality.

Kinship to German Gothic sculpture is particularly noticeable in Barlach's concealment of the body under loose clothing. Like the pre-Renaissance masters, he allowed the body to appear only when treating the theme of Christ on the Cross. Thus, his burden of expression is borne mostly by face and hands. Barlach even went so far as to shroud a whole figure—except for a pair of bony hands—in a thick cloak. Also, a figure by Barlach rarely has a finished back; it is often conceived in the Gothic fashion as standing against a wall or pillar, or in a niche.

A carving of his, severe and rigidly simplified, and strongly silhouetted as a rule, does not invite concentration on a small detail, since every part is essentially linked with the adjoining part and through it with the total structure. Though a larger work may be made of two or more pieces of wood fitted together, the impression is invariably that of a solid block hewn out of a big tree. The figure rests heavily on a base that is included in the original concept. The neck is often short, and in most figures the arms cling tightly to the body. There is movement, yet, with the exception of a few pieces such as "The Avenger" who convulsively charges forward, it is inner movement, the kinetic interplay of planes rather than bodily gesture.

He often created single figures. They are the epitome of real men and women. Yet they are mostly old, blind, crippled, ailing, terror-stricken, suffering from loneliness, from doubt. Men, he seems to say, are doomed to live apart, and each must bear separately his burden of destiny. But they can be united by faith, like the two monks reading a book. "I have to be able to feel empathy," Barlach wrote. "My artistic language is the human figure. . . . Man and his gesture tell enough."

Outlawed during the Third Reich, whose end he did not live to see, Barlach became popular again in his native land after the fall of the Nazi regime. Americans of today ought to have a long look at his deeply moving work that was somewhat neglected here in the past ten or fifteen years. Barlachs can be found in a few of our public collections; others can be viewed among the illustrations in most serious works on 20th century sculpture.

Alfred Werner was born in Vienna and studied at the University of Vienna and the Institute of Fine Arts, New York University. He has written profusely about Expressionism, especially Barlach, and has lectured on modern German sculpture at the National Gallery of Art, Washington, D.C., and the Goethe House, New York.

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National Sculpture Review)

Audubon Society To Sponsor Bird Carvers Exhibition

Collectors and art enthusiasts from the New England and Middle Atlantic states will have the opportunity to view and purchase choice bird carvings by 27 leading artists from the United States and Canada when the Connecticut Audubon Society holds its third annual Carver's Show at its Center in Fairfield, Conn., May 12-14.

According to Mrs. John Fortuna Jr. and Mr. and Mrs. John Tierney, co-chairmen of the event, the dates selected will coincide with the last few days of the Greenfield Hill Church Dogwood Festival—an event which attracts thousands of visitors to Fairfield each year.

The exhibition and sale will be open to the public from 10 a.m. to 6 p.m. A nominal admission fee of \$2.50 per person will be charged with special rates available for students and senior citizens. The Audubon Center is ramped to permit easy access for wheelchairs.

Requests for travel directions, availability of overnight accommodations and other pertinent information may be directed to the Society's offices at 2325 Burr St., Fairfield, CT 06430.

Kansas City Show Set For March 31-April 1

Friday, March 31 and Saturday, April 1 have been selected as the dates for the annual Kansas City Chapter of NWCA exhibition. The spacious Ward Parkway Center Mall will be the setting for the fifth show.

James F. Rathbun is this year's show chairman and he extends an invitation to all NWCA members to join with the Kansas City chapter in making it a spectacular exhibition. Sales are permitted.

Awards will be given for first and second places in a variety of categories as well as for best of show and best overall display.

For full particulars and reservation, contact, James F. Rathbun, 10601 East 34th St., Independence, MO 64052.

Carvings Wanted On Consignment

The newly opened shop called The Naturalist, in Menlo Park, Calif., is interested in a dependable source of woodcarvings. Edward H. Haynes, one of the owners, says the gift shop is primarily interested in realistic and accurately worked figures—nothing cute, trite or sentimental in treatment. Send pertinent information and photos to: Edward H. Haynes, The Naturalist, 657 Oak Grove Plaza, Menlo Park, CA 94025.

Carvers Invited To Participate In Fair

Wood carvers are invited to participate in the 31st annual 57th Street Art Fair, Chicago, June 3-4. National juried exhibit, painting and sculpture, crafts, photography. Write for applications to Sue Goldhammer, 5555 South Everett, Chicago 60637. Deadline for entries is March 25. Judging will take place at the University of Chicago Laboratory School Cafeteria, 1362 East 59th St., April 15.

Cincinnati Carvers Guild Exhibition

The Tri-County Shopping Mall in Cincinnati, Ohio drew thousands of spectators November 12-13 for the annual exhibit of Cincinnati Carvers Guild and visiting NWCA members.

At the judging for the best table display, Clyde Newton won first place honors; Junior Phares, second, and Gene Gaier, third.

The carvings displayed by Mrs. Mary Nelson of Indianapolis, were the subject of much comment. Mrs. Nelson's husband who is career soldier, was stationed in Oberammergau for several years and as a result she was able to study carving with some of the masters there. While her work showed a strong Oberammergau flavor, it was well done and she received many compliments in addition to accepting several commissions. Mary said she hopes her husband will be re-assigned to Ober-

ammergau and she can continue her studies.

A large conference table, designed, built and carved in oak by Richard Kilmer also commanded great attention.

At the brunch held Sunday, Tom Cassidy, Morris, Ill., was the principal speaker. He touched on the the responsibilities of serving as a judge of a carving show. The importance of ridding all prejudices was stressed, and he pointed out that it is not easy especially when one has seen work displayed at local shows and then be called upon to judge at an international show such as the one held at Davenport.

He suggested that it might be a good idea for carvers planning on competing on a national or international level, not to display those particular pieces at local shows before entering



Mary Nelson, Oberammergau trained carver.



George Bernas



John Erikson displayed assortment of caricatures.



J. C. Creekmore



Richard Kilmer poses with the conference table he made; the photo does not do justice to the carvings on the edge, legs and center; Richard also carved the chess pieces. Indian warrior is the artistry of Gene Gaier, it is carved in basswood.

them in shows like the ones at Davenport and Toronto.

Tom also suggested that there should be a way devised to assist in funding larger shows to encourage more participation and to make it more worthwhile for the carver to shoot for prize money as well as ribbons.

Carvers were exhorted to participate in the larger shows, as they do benefit all carvers by focusing attention on what was considered a "lost art." He commended the promoters of carving exhibitions and cited how many more were being held in various parts of the country today as compared to just a few short years ago.

Following is the list of exhibitors:

Ohio—George and Wanda Hunter, Ron and Mary Ryan, Jack and Betsy Williams, Ted and Ruth Boeckman, Robert Wening, Walter F. Grether, Junior Phares, Harold Stangler, Dick Belcher, all of Dayton; Charles Conover, Milford; William H. Grill, Waynesville; Howard J. Summers, Canton; Ed Platt, Norwood; Richard McMahan, Lynchburg; Gene and Mary Gaier, Bellbrook; Harold Seekins, Greenhills; Fred Wolfram, West Carrollton; Art Selmann, West Milton; Dave and Vivian Hacker, Union; T. E. Pierson, Mount Vernon; Grover C. Pendleton, Grove City; Robert Sawyer and W. F. Harter, both of Galanna; C. J. Cooper, Tom M. Wright, Phil Hilligoss, Robert Roshon, Philip A. Wenger, Herschel E. Westhrook, Mike Gabor, all of Columbus; Robert Hawkins, Dave Gammon, John Ettenshon, Bill Ruehrwein, Joyce Middleton, Clyde Newton, Ed Gallenstein, Don and Dan Budke, Rowena Schroder, Art Adamson, Bill Ferris, George Van Ness, George Bernas, Dr. Frank Kessler, Richard Kilmer, Don Hogue, all from Cincinnati; James B. Seitz, Reynoldsburg; Norval Humphries, Cleves; Ed Vogel, Toledo; Paul A. Turner, Englewood; Bruce Henn, Chester LaDue, Alexander Schelkum, all of Troy.

John Erikson, Rockford, Mich.; Mary Nelson, Indianapolis; Tom Cassidy, Morris, Ill.; J. C. Creekmore, Ludlow, Ky.; Kenneth Keim and Phillip Gilliland, both of Florence, Ky.; Robert Broughton, Lawrenceburg, Ind.; George Latimer, Southfield, Mich.; Charles L. Jolmsen, Columbus, Ind.

Woodworking Business For Sale

A successful woodworking business located on the Great Smoky Crafts-Art Tour was recently offered for sale as a going business, but the owners wanted to keep some of the tools so they have decided to sell just the building—a cement block 30x40 feet structure that has a spray room, sales room carpeted and with shelving, rest room with shower, electric hot-water heat throughout; all for \$35,000. Contact: Mr. and Mrs. L. B. Goldsmith, RR 1, Glades Road, Gatlinburg, Tenn. Phone (615) 436-7203.

Summer Class Schedule At American Carving School

The American Carving School is making an early announcement of its summer courses in basic and advanced carving instruction. These courses are held for a duration of one week each from Monday through Friday, eight full hours each day. In addition, there will be a new course open for teachers and would-be teachers who wish to learn the methodology of woodcarving instruction.

The instruction course for teachers was tried last summer and it went off so well that the school is expanding the course to make it more comprehensible, Michael DeNike, director, states.

For those who need the service, the school can arrange for accommodations either through local motels or in private homes nearby. This has been a comfortable arrangement in past years, Mike says.

Persons who operate craft stores or are planning to do so, will be interested to know that the school has information on a new development and approach for gift reproductions of low cost. Those taking the teaching course will learn this technique.

The school is still able to sell the fine Ashley Iles carving tool sets with roll at the old price of \$33 postpaid. There are six tools to the set.

To make reservations or obtain further information write to: The American Carving School, P.O. Box 1123, Wayne, N.J. 07470.

Sawmill Keeps Buyer Busy

Robert L. Buyer doesn't get in as much time carving as he would like. Operating a sawmill in his spare time is the reason given. Bob operates his mill at Norton, Mass and does custom sawing for NWCA members. The technical writer also does a bit of teaching.

Exhibition Wins Acclaim

By PAUL E. DYAR

Each of the Belleville Holzschneider's Wood Carvers Shows has been bigger than the one before and the sixth Midwestern Wood Carvers Show, held October 30, at Belle-Clair Exposition Hall, Belleville, Ill., was no exception.

Approximately 100 exhibitors displayed work ranging from full-sized wooden Indians to working pliers whittled from a match stick. A number of the exhibitors had been in the show before but enough new participants came to make it even more interesting. Forty-five of the local club members exhibited; St. Louis Wood Carvers Association was represented by 10 exhibits, and Southern Illinois Wood Carver had five members showing.

A welcome addition this year was the number of persons who had carving wood for sale.

No awards are given at any of our shows—the main purpose it to see what others are doing, so a lot of visiting was done. No record was kept of visiting NWCA members, but a goodly number introduced themselves. More than 2000 paid admission to see the exhibits and few left without at least one purchase. We also handed out a record number of membership application blanks.



Paul E. Dyar



George Mills, president, Greater St. Louis Woodcarvers.

The hall has been reserved for November 12, and carvers are invited to help make our seventh annual show even bigger. The following day will be a holiday for many so the excuse of distance will not be valid.

Those participating in the October show included:

From Illinois—Kai Anderson, Marshal Artime, Tony Bach, Allen Bollmeier, Ward Booth, George Borum, Arnold Breitwieser, Evelyn Breitwieser, Bernadine Caminiti, Frank Caminiti, Jack Canterbury, Debbie Compton, George Connor, Gerald Dillow, M. Suzy Dobbs, David Dyar, Paul E. Dyar, Larry Eads, Barney Fisher, Charles Freudenberg, Patrick Gavin, Richard Green, Steve Haentzler, Carol Heilman, Connie Hilgert, Ray Hilms, Edith Hogan, Les Honey, Bob Hunter, R. Jacobson, Nick Jamison, Gene Jantzen, Bill Kessler, Mrs. Russell Knop, H. E. Koenegstein, Don Lougeay, Doris Lougeay, Dolly McDonald, Loyd McDonald, Horace McNeill, Bob Mantle, John Mayfield, Wendell Meyer, Brian Morris, Edward Mutehek, Herman Neff, Jim Newbury, Ed Newton, Sam Paule, Ray Pranulis, Ransom Rice, James Ross, Mary Rugglss, Doris Sanders, Ted Sanders, Wade H. Danders, Joseph Schifferdecker, Linda Schmidt, Bill Upsom, Jerry West, Paul West, Dale Wentz, F. Gene Wilson, Joe Wisecup, Joyce Wisecup.

From Missouri—John Benson, Jack Burris, Don Buttig, Daniel Cahill, Gordon Cedarleaf, Norm Claybourn, Carol Damhorst, Don Damhorst, Jerry Eads, Bob Farmer, John Ciancola, Tom Holstein, Elmer Jasper, Tom Krull, Mike Lewis, Roy Lober, George Mills, Russ Ottmer, Joan Peters, Henry Peterson, Bonnie Basmusen, Larry Rozzell, Terry Ruff, Wm. R. Sawyer, Charles Smith, Ed Stamper, Ted Suedekum, Lee Swan, Jim Talbott, John Tarrant, Jesse Thompson, Roger Weaver, Mel Winkler, George Vanderheyden.

From Kansas—Doug Lansdowne.

Chip Chats Art Director To Speak

Martin Lohs, art director for Chip Chats, will be the principal speaker at the June 10 banquet of the Iowa Woodcarvers Association. The banquet will highlight the annual woodcarving exhibition which will be held June 10 and 11, at Waterloo. For information and reservation, contact Ann Kolbiska, 932 Campbell, Waterloo, Iowa 50701.

Sharpening And Carving Demonstrations

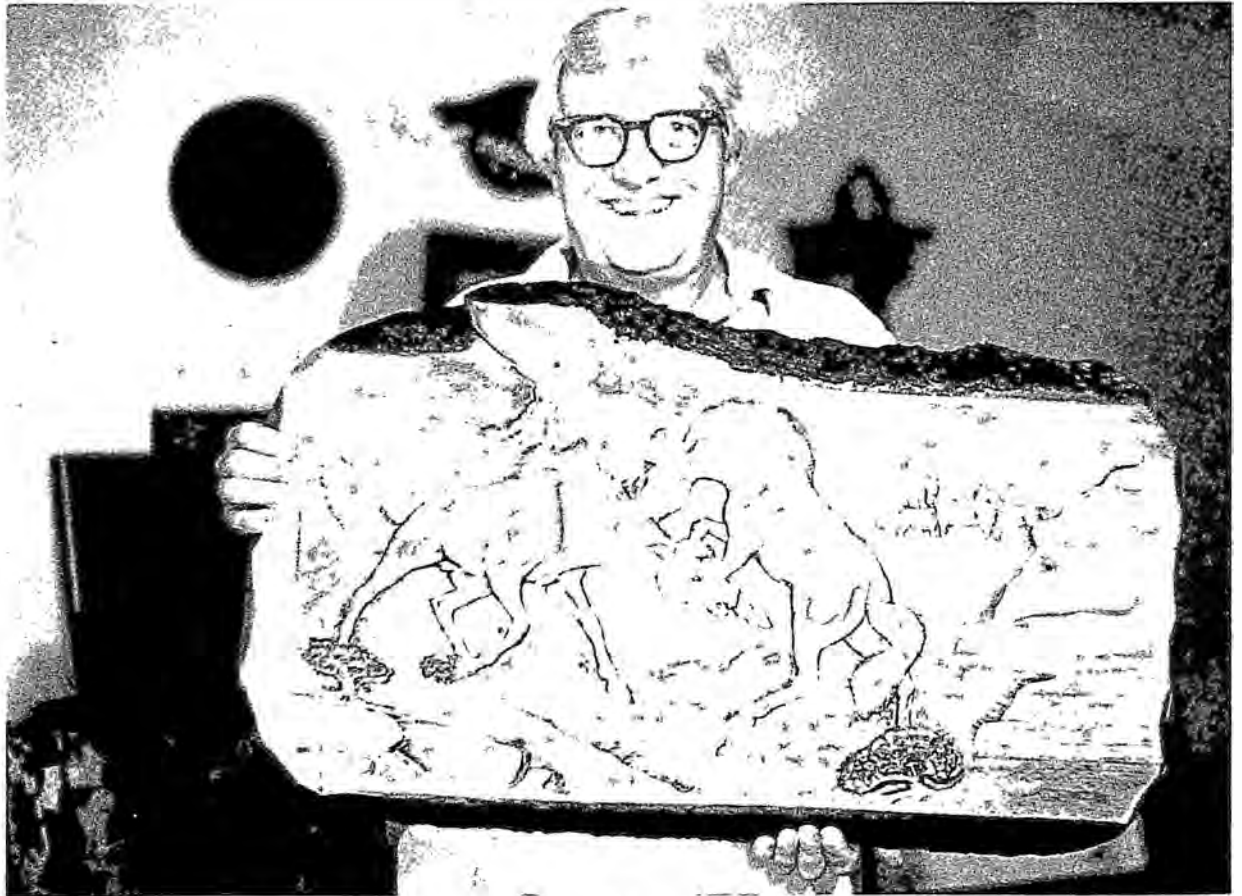
Tom Pitzen gave a demonstration on tool sharpening and Sid Sidler presented one on pipe carving at a recent meeting of the Northeast Iowa Woodcarvers.

Plaques Are A Specialty

With Harold C. Westgate, Endwell, N.Y., plaques represent a never ending challenge.

The 57-year-old retired IBM assembly manager became interested in woodcarving in 1975, discovering a latent talent. Encouragement came when he was able to sell some of his

Harold C. Westgate packs a lot of action into many of his plaques as evidenced by the fighting stallions; his wooden nickel is a favorite with customers.



carvings and even with retirement he finds there is not sufficient time to keep up with all the projects.

Pine is his favorite wood and he uses the knots to good advantage in many of his plaques. For finish, he favors stain and wax.

When not carving, Harold engages in another hobby—playing in a dance combo appropriately called, "The Good Guys."



Closeup reveals technique Harold Westgate used in portraying bulging muscles of combatants.



Owl is a study in low relief carving.

\$25,000 Offered In Salisbury Wildfowl Carving Competition

Prize money totaling \$25,000 will be offered in the annual World Championship Wildfowl Carving Competition, April 22-23, at Salisbury, Md. Sponsored by The Ward Foundation, the competition and exhibition will be held in the Carriage House, Winter Place Farms, Route 50, east of Salisbury. The new location is the result of the destruction by fire last year of the Civic Center.

Classes are for professional, amateur and novice carvers. There will be a decoy painting contest with all carvers eligible to compete. A primed whitecoat machine decoy will be furnished. This year's subject will be a bufflehead drake. Time limit will be four hours. A mounted bird will be furnished for reference; carvers are to furnish their own brushes—paint will be furnished. These decoys will be auctioned on Sunday after judging.

Deadlines for mailed entries is April 18; hand carried entries will be accepted to 9 a.m. April 22. A \$1 entry fee will be charged for each entry. In addition to the prize money, ribbons and trophies will be awarded in the various categories to winners.

For complete details and entry form, contact: Knute Bartrug, 707 Cooper St., Salisbury, MD 21801, phone 749-5174 or 742-3638.

Record Attendance At Knott's Banquet-Exhibition

By GENE LANGHAUSER

The annual NWCA carving show at Knott's Berry Farm drew a record attendance of 277 persons to Buena Park, Calif., November 12. The delicious chicken dinner served at this world-famous amusement park, plus the good fellowship among carvers increases every year. As long-time NWCA member and former editor of Chip Chats, Leo Sawyer, put it: "We've come a long way from the 53 guests at the first show in 1962!"

A record number of carvers also displayed their works. After the dinner, several speakers told of unusual aspects of the woodcarving world. Manuel Rubio acted as master of ceremonies and Bob Landhuis introduced the speakers.

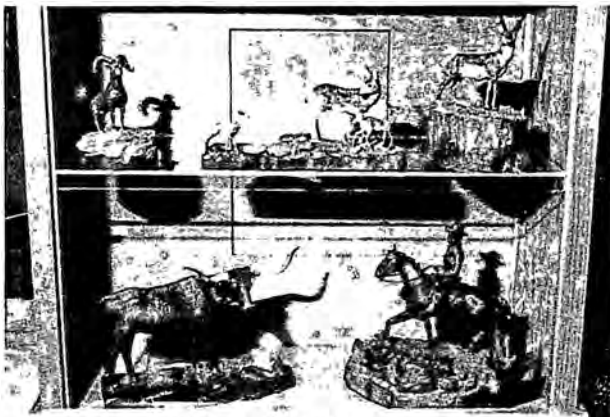
George Childs told of the carving he is making for the Boy Scouts. Although a number of carvers have worked on this piece, the final stages have pretty well been all George's work, a lengthy labor of love. The redwood log was originally nine feet long, four feet in diameter and weighed 2½ tons. It will be a beautiful piece when finished with a scoutmaster, boy scout and cub scout as the subject. George pointed out that nobody

ever has trouble finding his house, because the immense piece sits right on his front lawn.

The next speaker, an 83-year-old professional carver from Amsterdam, Holland was introduced. His daughter, carver Nora Lang, interpreted for her father, who told of his 70 years of woodcarving in Holland. He bought his first tools at age 14, when fine Sheffield tools cost 35 cents for two chisels. His wage at that time was 25 cents a week. A truly dedicated master carver whose experiences were enjoyed by all.

Charlie Wright talked of his friend Henry Sawyer, whose recent passing is mourned by all who knew him. Charlie pointed out that he first met Henry at the Knott's show 10 years ago, and that Henry had the well-deserved reputation as one of the finest carvers of animals. His early life was spent on a ranch, where his talent for art and his love for animals was first displayed. He realized he could not make a living in art so he entered the business world and became very successful. Upon his retirement, he devoted himself fully to his love of art and the carving of animals. He was a true friend of all wood carvers and gave freely of his time, talent and funds to help anyone

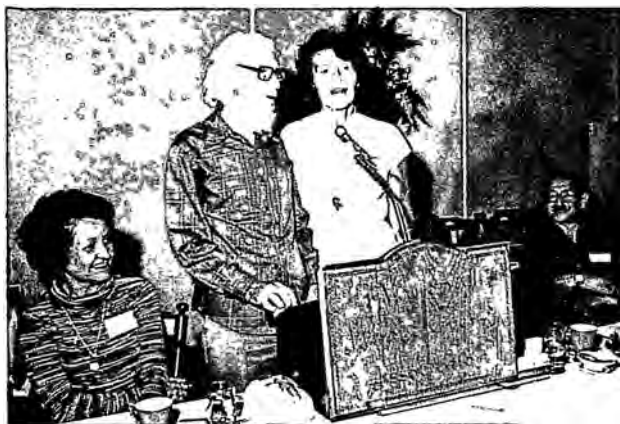
(Continued on Page 29)



Carvings of the late Henry Sawyer.



Charles Wright.



Nora Lang and her father who was visiting from Amsterdam, Holland.



Left to right: Bill Young, Bruce Segelke, Ed McNeil, and Duke Shain.

Tickets Available For Int'l Craft Show

Tickets to the Sixth International Craft Show to be held at the New York Coliseum in New York City on April 6-9, may be purchased in advance at a reduced cost of \$2 per person. Regular box office price is \$3 per person. No minimum order is required and tickets are valid on any one day. Checks or money orders should be payable to New York State Craftsmen, Inc., and should be accompanied by a self-addressed, stamped envelope. For further information, contact Gail Bird, Advance Ticket Sales, International Craft Show, 27 West 53rd St., New York, NY 10019.

The show is a comprehensive craft marketplace which brings together under one roof craft supplies and services as well as folk and contemporary crafts from around the world. In addition, there will be a non-stop schedule of 90 craft demonstrations for both the amateur hobbyist and the professional craftsman.

Watch Cleaning Solution For Stones

Watch cleaning solution makes a fine cleaner for oil stones, says James Klein, Chicago. Wipe a wet rag over the surface and the old oil will disappear like magic. Ask a jeweler if he will give you a bottle of old cleaner. The cleaner is used in watch cleaning machines until it is too dirty to clean watches but it is still good enough to clean old stones, he says.

California Carvers To Exhibit

Members of the California Carvers Guild are planning an exhibition of work June 17-18, at Topanga Plaza, Canoga Park. Last year's successful show encouraged the members to plan for more than 100 exhibitors this year. For more information, contact: Ralph C. Geyer, 6916 Agnes Ave., North Hollywood, CA 91605.

Wildlife Carvings Wanted

Carvings of a hunting and fishing nature are wanted on consignment by a retail gift shop in Michigan's "last wilderness"—St. Ignace. Interested carvers are requested to send photos of their work to: Mackinac Trading Co., 165 Portage, St. Ignace, MI 49781.

Glass Eyes, Paint Available

German made glass eyes for decoys are available in the following sizes: #2, 4, 6, 8 10mm, from W. J. Ruppel & Son, P.O. Box 977, Portland, Ore. 97207. Paints mixed to the correct shade for all species of duck, geese, brant and swan decoys are also available. Write for prices and more info.

Recent Election Results

The following were elected to office by the Iowa Woodcarvers: Roy Jarrard, Waverly, president; Ann Kobliska, Waterloo, secretary-treasurer; board members include: Dr. William Kennedy, Charles Lester and Jerry Maxwell.

Mid-Iowa Carvers elected: Stan McKenzie, president; Bill Hart, vice president; Ron Brott, secretary-treasurer.

Tip On Renewing Sharpening Stone

William W. Bentz, Coshocton, Ohio passes along this method to renew sharpening stones in response to the request for information from Don Bradfield.

Silicon carbide sanding screens are available in various grits, 9x11 inches, at lumber yards, hardware stores, etc.; 120 grit is a good one to try. This is a very hard material capable of cutting most sharpening stones. It looks much like a piece of black window screen.

Place the abrasive sheet on a flat surface, such as a saw table; move the stone over the abrasive sheet with a figure 8 motion, reversing the stone end for end occasionally. This will not only clean the stone but will restore it to its original flat surface. Clean up under the screen after a few minutes work to keep the screen perfectly flat.

Softer stones will of course, clean more quickly, but broken and glued hard Arkansas stones have been resurfaced in this manner. Some ingenuity will be in order if the problem is with curved, tapered or rod stones, but carvers have this quality in abundance.

Club Installs New Officers

The Penna. Delaware Valley Woodcarvers will enter 1978 under the leadership of the following newly elected officers: Nevin Detweiler, president; Julius Hayden, vice-president; Mary Wilson, secretary, and Ed McVaugh, Treasurer.

Looking back over the term of office of the outgoing officers, the group was loud in its praise of their many accomplishments: a healthy growth in membership, the encouragement of member participation in various woodcarving shows; the establishment of an annual club show, well-programmed meetings featuring informative outside speakers, skill demonstrations, and show 'n tell periods, sponsorship of carving classes, the yearly wood auction, field trips, a summer picnic, and the publishing of a newsletter *Chips and Quips*.

Record Attendance (Continued from Page 28) who requested his assistance. When he died, he left his remarkable collection of carvings and \$100,000 to the California Carvers Guild to display his collection and keep it intact.

Henry was a long-time member of NWCA and often commented how much woodcarving had enriched his life. In reminiscing of Henry Sawyer, the name of Bill Tade was also mentioned as another departed fine carver and friend.

Ray Utterback conducted the traditional carving exchange and Gene Langhauser took care of the drawing for the door prizes.

Judges Ed McNeil, Duke Shain, Bruce Segelke and Bill Young awarded prizes and ribbons to the following:

Best of show: Vernon Wiltse; first place ribbons: Frank Say, F. G. Hardy, George Child, Rodney Cole, Steve Clement, Ralph Geyer, Earl Forbes, Elizabeth Koiner, Kingsley Sopp, Claude Wilder, Kathryn Craig, Vidal Zatko, Frank Neher, John Maas, Ralph Patterson, Allen Fougner, Larry Halverson, Dean Schar, Manuel Rubio, Gene Langhauser, Irwin Johnson, James Rahm, Gerald Trauffer, Jack Manweiler, Iris Warren, Russell Hall, Woody Woodhouse, Winnie Baker, Bob Batistelli, Charles MacElrea, Charlie Wright, Richard McGuire.

Second place: Gordou Duncan, Sidney Cheshire, Glen Westrum, Fred Cross, Henry Bennik, Charles Tyo, Leroy Hanes, Pat Pagano, Liza Eastman, Newell Cole, John Virgil, Robert Naramore, Marion Craig, J. P. Morgan, Joe Kupstas.

Third place: Lester Buatt, Willis Hendersom, Jerry Werst, Fred Reinhardt, Alma Tyo, Rich McGuire, Coleman Brown, Bill Bahret.

Salvation Army Colonel

Carves Out a Career

By MIKE LEACH

The lawn slopes to the water's edge and beyond the palms, Lake Jackson stretches toward the horizon. The vista is framed by large windows in the living room and an enclosed porch.

This view has inspired artist Col. G. A. "Gus" Stephan, 1823 Lakeview Dr., to paint and photograph numerous sunsets.

His carefully detailed oils and wood carvings are two forms of artistic expression viewers at the Highlands Art Festival have come to know over the years. This year's show included several of his carvings and some paintings.

Stephan, 82, who began painting just 10 years ago has won numerous prizes and three best-of-show ribbons, which were awarded by popular vote.

While he is a realistic painter of landscapes, portraits and still lifes, he has been doing wood carving for a slightly longer period. In 1965, he first raised a chisel to a piece of wood. What resulted was a detailed relief of two ducks rising from lakeside cattails.

It was just five years after Stephan retired from his Salvation Army career that he began carving. A friend had carved a duck in flight and suggested Stephan could do the same thing.

Stephan said he probably could, but didn't want to invest in the tools, so, the friend loaned him his tools.

That first carving depicts the attention to details of his later and larger works.

Several of the relief carvings in the cluttered workshop of his home have a religious theme: praying hands, portraits of Christ and Biblical scenes, perhaps reflecting his background in the Salvation Army.

Stephan, who retired as a full colonel, started his Salvation Army career in 1918, following training. He first became acquainted with the organization when he turned up in Atlanta without money or a job.

His trip to Atlanta actually started in 1914 from Hamburg, Germany. His parents were interested in buying an orange grove in Florida and sent their son to America to look over the property.

Although he had been told there would be people in

America who could speak German, "They didn't know I was planning to go to Titusville." That was a place well off the normal immigration route followed by most German newcomers.

In the town he was able to find food and lodging through sign language and came to understand there was a German-speaking baker. The baker told him the land deal was a swindle and, after investigating the property himself, Stephan wrote his father of the situation.

His father wrote and told him to remain in America and find a job.

"I worked at anything I could," Stephan said. However, job reverses and anti-German feeling in America forced him into unemployment, so he went to Atlanta to seek work.

He was given food and shelter by the Salvation Army, and was able to locate employment with a man who made braces for physical deformities and surgical instruments.

Workers at the Army invited Stephan back for various meetings.

"The first reading I did in English was in Salvation Army song books," he said.

Stephan said he was converted and "that changed my life." When he first became acquainted with the Army, he said he couldn't understand why they were out on the street hollering. "After joining them, I was out on the street hollering, too."

His training started in 1917 and he received his commission in 1918. His responsibilities eventually included handling personnel matters for the 15 states and the District of Columbia that comprise the Southern Territory of the Army.

(Continued on Page 39)

SA Colonel Gus Stephan prefers wild cherry wood for carving; he enjoys translating religious themes into objets d'art in his basement studio.



Wood-Pumpkin Carving Contest Success

Most persons are familiar with woodcarving but not too many until fairly recently have come to view pumpkin sculpturing as an art form. Dr. William B. Kennedy, a NWCA district representative, has been a prime mover in staging an annual pumpkin carving contest in Coralville, Iowa, and the art is catching on.

Eleven hundred dollars was distributed in prize money to winners in the contest, October 22-23, held in conjunction with the Iowa Woodcarvers Association's exhibition.

One thing the promoters of the pumpkin sculpturing contest point out—no Jack-o-lanterns are allowed.

In the woodcarving part of the exhibition, there was an excellent display of work.

Elmer F. Marting, Postville, Iowa, astonished spectators with a huge 18-strand chain whittled from one piece of wood with over 500 links, and not one speck of glue.

Roy E. Jarrard, Waverly, who made his first carving in 1930, won acclaim with his prize winning carving of a caricature study of the horse and buggy days.

Bill Easter of Bonaparte, displayed his animal and bird carvings of walnut wood.

Others who participated in the exhibition:

Bill Upson, Galesburg, Ill.; Mr. and Mrs. William H. Fisher, Mercer, Mo.; Mr. and Mrs. W. B. Wilson Scales Mound, Ill.; and from Iowa—Nils Kjome, Decorah; Robert Mason, Lime Springs; Verna Helderbran, Oxford; Ann Kobliska, Waterloo; Charles Lester, Newton; Riley Slocum, North Liberty; Warren Ferryman, Lake McBride; Henry Werner, Tama; Dr. W. B. Kennedy, Coralville; Jerry Maxwell, Cedar Rapids; Don Wall, Marion; Betty Harapot, Cedar Rapids.



Roy E. Jarrard



Elmer F. Marting



Bill Easter

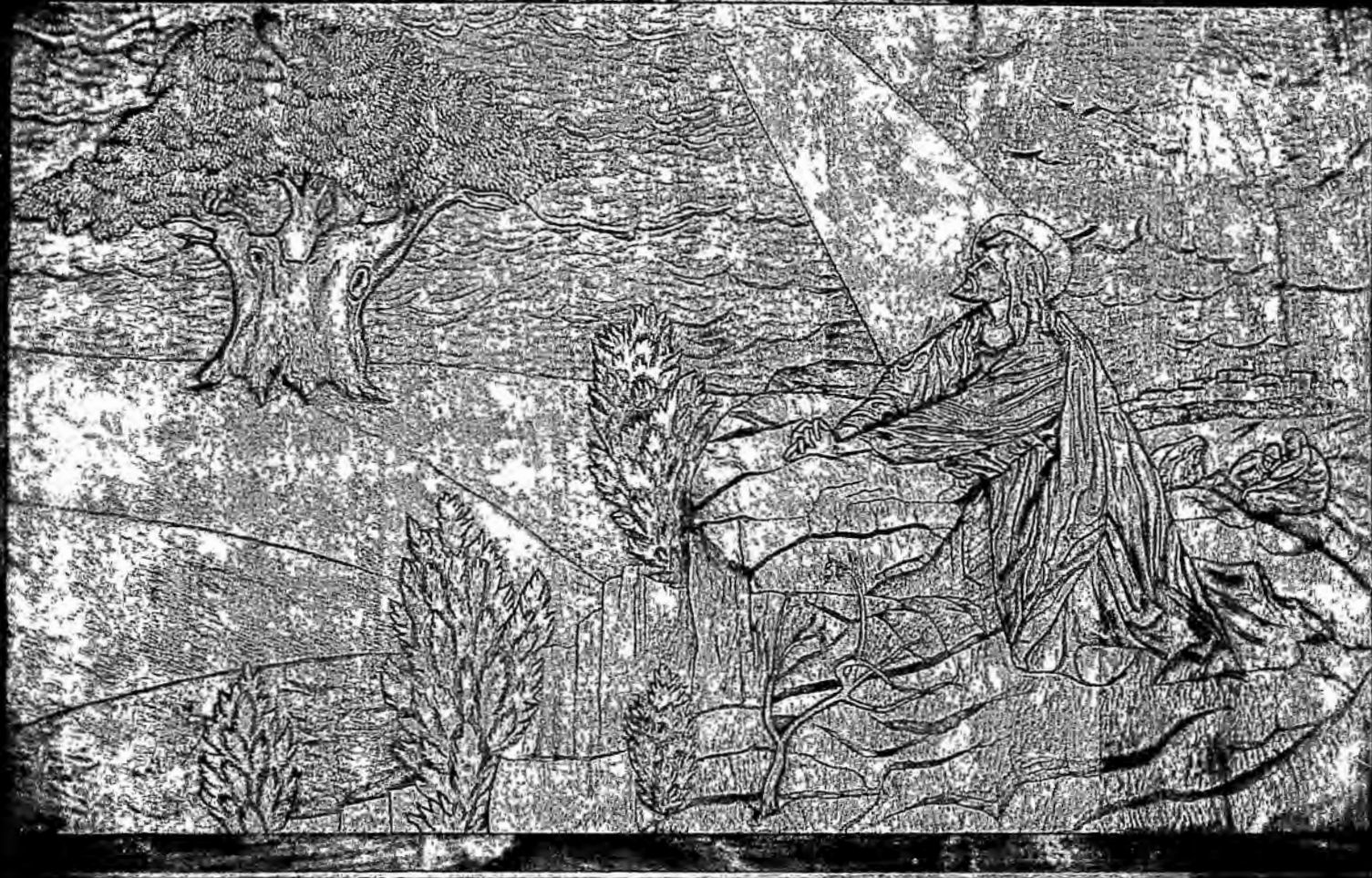


Pumpkin carved by Karen Soike

Soapstone Available To Carvers

Steatite of Southern Oregon has expanded its mining operation of soapstone and announces that adequate supplies are available in colors ranging from the light green of pure talc to a dark green which approaches jade, with some pinks, greys, blacks, and reds interspersed.

Soapstone is a soft, easily worked material and a number of woodcarvers have found it a pleasant experience to carve. A brochure is available with prices and freight information. For a copy, write to: Steatite of Southern Oregon, California Division, P.O. Box 974, North Highlands, Calif. 95660.



Magnificent carving of Christ in the Garden carved by Alfred Coe and hangs in First Christian Church, Carrollton, Mo.

Solving Problems In Relief Carving

By ALFRED COE

Having just completed a large relief, I thought while it is fresh in my mind I might pass along the steps taken in hopes that some of you less experienced carvers could derive benefit from my experience. To say that I am an authority on relief would not be true for I haven't done all that much relief carving, but I am willing to share what I know.

This was a commission and determining the subject matter is the first step in any commission, be it figure or relief. There must be no misunderstanding on this point. Size, kind of wood and finish also are points to agree upon. In this case I submitted a full-size drawing, partly composed by me and part containing the picture specified by the patron. I used a pantograph to enlarge the finished picture four times to fill the allotted space.

This relief measures 5 feet wide and 3 feet high and is carved from two-inch thick Honduras mahogany. Reasoning there are more vertical lines than horizontal, I bought a piece 16 feet by 1 foot and cut it into five three-foot lengths. This made four vertical glue joints. By cutting all five pieces from the same plank there was less color variation where the pieces butt together. Even when using the same plank, opposite ends of the piece varied a little.

The vertical direction of grain leaves more glue joints to fit but you will find a 3-foot joint easier to fit than a 5-foot long

horizontal joint, the only other alternative.

I matched the pieces as far as color is concerned, jointed them carefully until they fit properly. Next, I placed two $\frac{3}{4}$ -inch pipe cabinet clamps about two feet apart on two saw horses set about four feet apart. The five pieces were placed across the pipe clamps and the edges coated with glue and clamped together. Another clamp was used on top and in the center. The clamp on the top and two on the bottom helped hold the entire surface flat. I made sure the glued stock was not bowed or twisted by sighting across it and using wedges, blocks and cabinet makers hand screws to insure a flat surface.

After the glue was set I put two 2-inch wide by $\frac{3}{4}$ -inch thick cleats on the back side. These were cut about six inches short of the overall length, glued and screwed with $1\frac{1}{2}$ -inch #10 flat head screws, two to each separate board. These cleats were placed about six inches from top and bottom—a bit of reinforcement.

When I was ready to carve, I placed the slab in front of a wide window, blocked up the far side six or eight inches so the natural light struck the surface at an acute angle. If you have to work from artificial light, place them at the top and close to the slab; this helps you to read the relief—the light must come from one direction only.

Most of the gouge strokes are made cross grain—this is the safest direction. Mahogany is rather unpredictable in that the grain changes direction rather abruptly and can cause trouble.

The full-size drawing was fastened to the slab with masking tape and with an ice pick the pattern was pricked into the wood. Care was taken not to go too deep as the holes could prove embarrassing later. Then with a pencil I connected the holes into lines. The deepest point on the relief is roughly 5/8-inch.

I wish it were possible for me to tell you how to do the actual carving but this is something each carver has to do on his own. The different materials should be finished in different textures—rock, ground, vegetation, trees, sky, clouds, light beam, flesh, clothing, etc. The part of the relief nearest you is the high point and each succeeding subject or plane sets a little further (deeper), steps in just a little more. A coin is the best example of bas-relief I can think of, those artists who do coins and medals are the experts in relief.

The frame on this relief was by no means the simplest task, but it is more of a carpenter's job than a sculptor's. In this case, the frame was 2 inches by 4 inches and set on a 45-degree angle. Without a large size steel miterbox this step could prove most difficult. The frame molding must be set in the miter box at the perfect angle in order for the joints to fit—the first three pieces, two sides and one end are not so bad, you can move them some but the last end must fit three places at once with little or not chance of correction.

This bas-relief sculpture now hangs in the First Christian Church of Carrollton, Mo. It was commissioned by Carrollton merchant Robert Faulk, and donated to the church in honor of his father. ■

Florida Carvers Hold Election

The Florida Wood Carvers Association, Plantation-Fort Lauderdale area chapter of NWCA completed its second year of organization December 5 with an election of officers. The following were voted in by popular acclaim: Merrill Schmidt, president; Sid Dorfman, vice-president; Joe Ackerman, secretary-treasurer; Ben Cohen, publicity chairman, and Alex Kondratovich, library custodian.

A display of carvings was put on by the 30-member group. Refreshments of cake and coffee were provided by the president's wife, Edna.

The chapter meets the first and third Mondays of the month at 7:30 p.m. Contact Joe Ackerman at 472-0840, or Ben Cohen at 587-8531, for more details. The chapter hopes for a state-wide exhibition in 1978.

Teakwood At Reasonable Prices

Because the B. Axelrod & Co. keeps its overhead low, the savings are passed on to carvers. Teak can be purchased in thickness up to 4 inches and NWCA members are welcome to personally select their carving stock, but should call before visiting. Delivery can be arranged anywhere in the country. The firm is located at 201 Florida St., San Francisco, CA 94103. Phone 626-4949.

At Smithville, N.J.

The Show Must Go On—

And that's just what it did on October 1 and 2 . . . the sixth annual New Jersey Woodcarvers Exhibition went on despite many problems.

Joe Averso, NWCA district representative and president of the North Jersey chapter was unable to make the show at the last minute—his mother suffered a stroke and was rushed to the hospital. But the show went on with Joe's wife Pam and many helpful exhibitors who pitched in to set it up.

A total of 47 exhibitors were on hand. The weather was great and the show attracted several thousand visitors. Sales were reported to be very good. Everything from carved birds and animals to scrimshaw was displayed. Many exhibitors proudly displayed their work with ribbons won at the first international woodcarvers show held at Canadian National Exhibition, Toronto.

Visitors were able to watch many of the exhibitors demonstrate throughout the two-day show.

Highlight of the event was a smorgasbord dinner with ham, turkey, pot roast, seafood Newburg, lasagna and all the trimmings. The diners, all 125 of them, were promised everything from soup to nuts and that's just what they got. Beautiful oil lamps which decorated the tables were given as table prizes and when the guests thought dinner had come to an end, out came baskets of nuts which were also given as table prizes. Several of the carvers donated examples of their handiwork to be used as door prizes. The band played for dancers until 1 a.m.

Smithville rolled out the carpet to all exhibitors Saturday and Sunday mornings serving coffee and buns on the house.

Following is the list of exhibitors:

New Jersey—William Archibald, Joan Wolf, Camp May; James Boice, Margate; Her man Bemett, Point Pleasant; Ed Clist, Jim Wiebe, Bayhead; Frank Carfagno, Dale Wiltsee, Gilbstown; David Coley, Newfoundland; Andrew Daniele, Holmdel; Louis Essington, Atlantic City; Jack Gobie, Keyport; Irv Goodale, Mt. Laurel; Harry Imp, Saddle Brook; Holger Jensen, Clifton; Robert Jensen, Bloomfield; Mildred Lodge, Thorofare; Bill Lanterman, Morristown; Barbara Leonard, Moorestown; Chester Lee, Gloucester; Elizabeth Lodge, Wenonah; John Mullineaux, Pennsauken; Robert Miller, Harry McChesney, Toms River; Norman Minker, Belleville; Michael Nichols, Mt. Holly; Fritz Oldenburg, Clifton; Fred Reitmeyer, Pomona; John Raleigh, Cinna; Sam Scaturro, Wayne; George Stiles, Millville; Clifton Schneider, Sewell; Harry Shourds, Seaville; Butler Sheeler, Waldwick; Thomas Sibilis, Stephen Sibilis, Bloomfield; Ed Terres, Pennsauken; Andy Theodore, Linwood; Edgar Wallace, Mays Landing; Robert Walters, Vineland; Louise Wykoff, Wenonah; and a display of Joseph Averso's work.

Pennsylvania—Virgil Ayer, Harry Frager, Philadelphia; Charles Logue, Haverstown; Robert White, Willow Grove.

Massachusetts—Robert Harrison, North Truro.

(Sorry, we don't have any photos to go with this report.)

Decoy-Wildlife Show Set For July

Art Knapp, co-chairman of the annual Duck Decoy and Wildlife Art Show, invites carvers and artists to contact him for full information and registration forms. The 10th annual exhibition will be held July 14-16, in Clayton, N.Y. The show started out with only 19 exhibitors, and last year it has grown to 150 registered exhibitors. It is the second largest show of its kind in eastern United States and draws artists from all over the States and Canada.

The show is sponsored by Thousand Islands Museum. Art's address: Clayton Center Road, Clayton, N.Y. 13624.

Duneland Carvers Planning Big Show

The Duneland Woodcarvers are planning an even bigger and better show than last year's success. Their second annual exhibition will be held March 11 and 12, 1978 at Marquette Mall, Michigan City, Ind. The enclosed shopping center is located at the intersection of US 20 and 421, one mile north of I-94 and five miles north of the Indiana Toll Road. Hours will be 10 a.m. to 8 p.m. Saturday, and noon to 5 p.m., Sunday. Awards will be given for various categories. A buffet brunch will be served Sunday morning. Co-chairmen are: William Fairchok, 3906 Sleighbell Ln., Valparaiso, Ind., and Carl E. Hinderer, R.R. 1, Hobart, Ind.

Hughes Gets Publicity

Ed Hughes, Maple Shade, N.J., came in for some nice publicity in the Hoeganaes Corp. newsletter. A photo showed some of his well done figures, lamp base, and a gunstock and another picture showed Ed with a carved gunstock. He has been carving since high school days. A knife is his chief tool.

Leather Thumb Protector Available

Are you tired of cutting your thumb? Leather thumb protector will put a stop to the problem, only \$3.95. Leather apron \$29.95 plus 50 cents postage also available. Specify small, medium or large. Mail check or credit card number to: John Erikson, 26 Main St., Rockford, Mich. 49341.

Carving Commission Offered

Eugene W. Winks, Box 12, Alma, Ill. 62807, is interested in commissioning the carving of a Clydesdale horse about 14 or 15 inches high at the shoulder.

Information On Carver Sought

Mrs. W. H. Marquis of Phoenix, Ariz., is hopeful some NWCA member can come up with information on a carver by the name of E. Vittori. Anyone with information is asked to send it in to NWCA.

Basswood Carving Blocks For Sale

Basswood carving blocks in mixed sizes are available at \$1 per board foot; this is a new shipment of Canadian basswood. Write to: R. P. McMahan, P.O. Box 417, Lynchburg, Ohio.

Patterns Wanted

Russell E. Jones, 701 Watkins St. SE, Grand Rapids, Mich. 49507, will appreciate patterns for carving eagles, owls, buffalo and giraffe in the round or for plaques.

Dymacek Elected President

Myles Dymacek of Lincoln, Nebr., has recently been elected president of the Capitol City Carvers And Collectors.

Michigan Member Dies

Berton Grasley, Midland, Mich., passed away December 8. No details were learned.

1978 Craft Expo Shows

The following are juried shows of high quality craftspeople from all over the United States sponsored by American Crafts Expositions.

Farmington Craft Expo: June 9-11, 7th annual event held at Farmington Polo Grounds, off Rt. 4, Farmington, Conn. 200 booths under tents and outside areas. Limited number of exhibitors per craft media. Fees: Outside booth \$60, tent space \$75.

New England Craft Expo: July 7-9. 2nd annual event held at the Topsfield Fair Grounds, Topsfield, Mass. on Rt. 1, just northwest of Boston. 225 exhibitors in buildings and outside areas. Limited number of exhibitors per craft media. Fees: outside booth \$60, building space \$75. Free camping.

The Berlin Craft Expo: August 25, 26, 27. 3rd annual event held at the Berlin Fairgrounds, Rt. 72, Berlin, Conn. 200 exhibitors in building and outside areas. Outside space \$50, building space \$70. Free camping.

The Christmas Craft Expo I: December 1-3. 6th annual event held at Hartford Civic Center, Hartford, Conn. 200 exhibitors. Booth fees start at \$100.

The Christmas Craft Expo II: December 8-10. Also at Hartford Civic Center, Hartford, Conn., same as Expo I.

For further details call (203) 224-8388, ask for Rudy Kowalzyk or Denise Barile, or write: American Craft Expositions, P.O. Box 370, Farmington, Conn. 06032.

ANNUAL FINANCIAL REPORT

January 1, 1977	
Cash on hand	\$ 68.65
Checking account balance	20,877.37
Savings account balance	18,636.10
Canadian funds	337.97
	TOTAL \$ 39,920.09
RECEIPTS	
Dues	\$66,408.53
Donations	489.50
Binders	377.75
Savings account interest	949.41
Discount—Canadian deposits	1.94
	TOTAL \$ 68,227.13
	GRAND TOTAL . . . \$ 108,147.22
EXPENDITURES	
Postage	\$ 6,914.85
Office supplies	562.39
Addressograph supplies	1,534.62
Printing Chip Chats (6 issues)	28,101.18
Sales tax	1,264.45
Negatives, half-tones	2,235.96
Mailing expenses	600.00
Salaries, payroll taxes	15,514.21
Occasional clerical help	161.25
Subscription renewal notices	198.00
Public relations	91.07
Refund of dues	2.50
Bookkeeping and tax service	720.00
Miscellaneous	246.50
	TOTAL \$ 58,146.98
BALANCE	\$ 50,000.24
Less Taxes withheld and paid Net	11.71
BALANCE 12/31/77	\$ 49,982.53
Balances	
Cash on hand	\$ 36.90
Checking account	28,773.64
Savings account	19,585.51
Canadian funds	1,586.48
TOTAL	\$49,982.53

Tex Haase To Judge Carvers Show

Tex Haase, professional woodcarver of Portalas, New Mexico, will judge the 1978 North Texas Wood Carvers Guild Show to be held March 17-18, at Six Flags Mall in Arlington, Texas.

Tex, who has been carving for 26 years, has taught the art privately, in public schools and for Eastern New Mexico University. Currently he is arts and crafts teacher for Title IV Federal Program in the Tucumcari Public Schools.

Most of Tex's work is in the hands of collectors, displayed in art galleries, museums and shops. His woodcarvings are known in Ireland, Germany, England and throughout the States. He has collected many ribbons and awards at various exhibitions and shows.

Although Tex does all types of carving, he prefers creating western caricatures.

Tex has a masters degree in art and in recent years he has been casting his wood carvings in bronze. Along with teaching, carving and displaying his work, Tex hopes to complete a book on wood carving within the year.

Two purchase awards of \$100 each have also been announced in connection with this year's Arlington show.

Participants in the show will be required to pay a \$5 entry fee for the first table and chair and \$1 for each additional table. A 5% commission will be levied on sales. Backboards will be available on request at no additional charge.

Regulations governing the exhibition include:

All items are to be hand carved by the exhibitor; tables are to be draped to the floor on all sides; if supplemental lighting is desired, lights and extension cords must be furnished by the participant (all cords must be taped to the floor; operation of power tools is not allowed in the mall; security is not provided—exhibits must be removed at night or left at exhibitor's risk—mall doors are locked from 10 p.m. to 8 a.m.; show committee reserves the right to allot space as entries are received and also reserves the right to accept or reject any application.

On Thursday evening, March 16, there will be a dinner at 7 o'clock at Wyatt's Cafeteria in the mall.



Tex Haase

Work may be entered in the following classes for judging:

A-100—Whittled pieces, made with a knife from one piece of wood. B-200—Relief—high or low, any subject, any finish. C-300—Caricature (in the round), any finish. C-301—Human figures. C-302—Animal figures. C-303—Group. D-400—Realistic (in the round), any finish: 401—Human figures; 402—Human Busts; 403—Animals; 404—Animal heads; 405—Fish; 406—Fish; 406—Birds; 407—Group. E-500—Western (anything pertaining to the west), any finish. F-600—Best Display. G-700—Best of Show.

All exhibitors are eligible to enter one piece in each of the numbered classes.

For application blank, write to: J. R. Gagnon, Route 5, Ennis, Texas 75119. Entry blanks should be returned by February 26.

Interesting Books For Sale

The following books in Die Blauen Buecher series are available from The Bavarian Village, Leavenworth, Wash. The books are in German but you don't need a translation to appreciate the beautiful pictures. Prices include postage and handling.

Tilman Riemenschneider, profusely illustrated, showing the work in detail of this famous master carver. Paperback, \$7.50.

Deutsche Bauernstuben, (German farmhouse interiors), offers a wealth of examples of old-style carvings on beams, doors, and furniture. Paperback, \$7.50.

Deutsche Fachwerk Bauten, (German open timber buildings) contains excellent examples of this characteristic construction style with carvings on the beams; more than 100 detailed photos. Hardbound, \$8.50.

Alte Deutsche Bauernhaeuser, (Old German farm houses) showing the wide range of styles from the highly intricate stone work of the north to the gaily painted and carved exteriors of the south. Paperback, \$7.50.

Send check or money order to: Marianne Bielitzer, P.O. Box 221, Leavenworth, Wash. 98826.

Nucleus Of Club Formed in New York

The beginnings of a new carving club in the Syracuse, N.Y., area shows promise. Although it does not boast of a name or formal organization, the club consists of 12 members who meet on the first Wednesday of the month at the Camillus office of the Skaneateles Savings Bank at 7:30 p.m.

For further information, contact Carl Goddard, Fayetteville, or A. G. Waterman, Camillus. Beginners, accomplished carvers and those in between are welcome.

A Carver's Christmas

*'Twas the night before Christmas and all thru the house,
Not a creature was stirring, not even a mouse.
There an old carver, full of holiday wine,
Said "All's well with the world, I'm feeling just fine."*

*He toddled upstairs, and soon was in bed,
Under the covers, content, and well-fed
There were visions of carving going thru his head,
And there on the blanket, a Chip Chats half read.*

*A smile on his lips, his breath in a snore,
As he dreamed in the morning of going thru the door,
To a room full of gifts, all under the tree,
A sight to behold, so wondrous to see.*

*Carving tools with edges honed ever so fine,
A nice piece of basswood; over there, sugar pine.
There in the corner, standing bright and new,
A great big bottle of old Elmer's Glue.*

*A new work apron was folded with care,
To replace the old one that had such a tear.
Books on carving and plans to spare,
He never imagined so well he'd fare.*

*In the morning he'd found, his dream had come true,
Old Santa had really come down that old flue.
So "Merry Christmas," old timer, don't have a fear,
You'll be making chips fly, all thru the New Year.*

—Bill Johnston, Langhorne, Pa.

The above poem was printed in the Penna. Delaware Valley Wood Carvers news bulletin.

Hudson Carvers Install Officers

Hudson Valley Wood Carvers recently installed the following officers: Art Gross, president; Harry Blodgett, vice-president; Dale Monnich, secretary, and Joe Marallo, treasurer. The club boasts 58 active members. Meetings are held the second Monday of the month at 7:30 p.m. at the First Presbyterian Church, Cannon and South Hamilton 8streets, Poughkeepsie, N.Y. Visitors are welcome.

Carving Classes Offered In Kentucky

Beginning carving classes will be offered at Shopsmith Woodcraft Center, Florence (Ky.) Mall, under the direction of Kenneth Keim. Classes will start the middle of February, 6:30 to 8:30 p.m. on Tuesdays. For complete information, contact Jim Schwertman, 371-2232.

Hopes For Chapter In Hillsboro

William Maugans would like to see a NWCA chapter formed in the Hillsboro, Ohio area. Interested persons are invited to contact him by phoning 764-1147.

Attention Suppliers

Suppliers of tools, wood, etc., are requested to send in their copy for listing in the annual compilation of sources of supply in the March-April edition of Chip Chats.

Alfred Coe Accepts Appointment

Alfred C. Coe of Kansas City, Mo., has been appointed a NWCA district representative. A long time member of NWCA, Al is also a past president of the Greater Kansas City Art Association. A noted sculptor in wood, his work has been featured in several exhibitions in various states.

Thanks For Christmas Cards

Ye editor and staff wish to extend heartfelt thanks to all the members who sent in Christmas cards. Such remembrances make us feel greatly appreciated.

Letters to the Editor

Dear Editor—

The most helpful article I've found in Chip Chats was *Design Ideas for Woodcarvers* by John Rocus (November-December 1977). I wish there were more of this type of material in the magazine.

I love the color on the cover. As a photographer, I appreciate the expense involved in reproducing color. I am not greatly interested in seeing panoramic views of various exhibits but would like to see large details of winning pieces and descriptions (with pictures) of how the carver developed his work from start to finish.

Chip Chats gets better with each issue. Keep up the good work. —Sister Veronica Mary Miracle, C.S.J., Los Angeles

Dear Editor—

On a fairly recent visit to Mallorca, one of the Balearic Isles off the Coast of Spain, I discovered one of the exports is woodcarvings of the locals. It appears to me that they strip the bark off the trees and then use it to carve faces in profile, leaving the rough bark surrounding the face. Very effective. I found that they tend to do more religious figures than any others.

At one place the predominant figure was Don Quixote. The way he was done, he was a most pathetic figure. More of a figure of fun. Still, they say that beauty is in the eye of the beholder, so I expect there is something in the old saying after all.

I would like to congratulate you, and your staff, on the quality and readability of Chip Chats. Marvellous! Please keep it up, and anything I can possibly do to help you, I will willingly do. —W. A. Phillips, Solihull, England

Of all the magazines I read, and I get a lot of them, the most eagerly awaited, the one read in preference to all others and the one second in quality to none is *Chip Chats*.

I appreciate your efforts in making this the fine quality magazine it is. It certainly has changed in the few years during which I have been a member. Thanks again for a first-class publication. —Arthur S. Dinsmore, Seneca Falls, N.Y.

Your publication is excellent and I look forward to each issue. As one who was associated in many fields of the graphic arts for 27 years, I appreciate the craftsmanship and effort that goes into each issue. Keep up the good work.

—Ted Longstaffe, Winnipeg, Canada

Dear Editor—

Would you ever publish a detailed article on painted finishes? I am having trouble with this. I want a rich-colored, glossy surface which is very smooth, picks up no dust, shows no brush marks. I think I would prefer an oil-based paint which has a natural gloss. I can get a smooth surface, but it isn't too glossy and picks up dust. I can get a glossy surface, which is dust-free, but not smooth. And so on.

Would you know what paints were used on the cigar store figures and ship figureheads in their heyday? That is, their formula.

How about a department in the magazine in which a resident expert answers technical questions?

—Jeremy Williams, Victoria, Australia

I surely enjoyed the letter from E. J. Tangerman (September-October). No one could have put it more concisely and to the point on issues he covered.

The July-August coverage of "Tex" Avila's work hit a soft spot for me. The Aztec work is enviable for artistry—another Seattle carver has used Mexican motifs to great advantage to escape the awful monotony of European and American themes.

—Mariel Shelly, Longview, Wash.

Why all the fuss about copying? I have been carving and copying since 1912; I learned by following designs by others. If I see a picture I like, I will make a rough sketch of it or just set it up in front of me and start cutting wood. I was a journeyman carver, cabinet maker, carpenter or woodworker—whichever you want. I think workmanship is what anything should be judged by as well as design.

—Lester Cliff, Bradenton, Fla.

I want to tell you that I was impressed with the CNE. I still feel a little awed by the quality and quantity of the carvings. Also my compliments to the CNE and others who handled the show. I think they did a great job and I feel truly proud to have been a part of such an impressive and successful competition and I plan on being there again next time.

—Willard Poole, Kalamazoo, Mich.

I'm a 28-year-old Swedish man—my grandfather and my father were carvers of the very best kind, so I've been exposed to the wonderful world of wood carving since I was knee high. With the few years of experience that I do have, I would like to say that a little sunshine, a piece of wood and Chip Chats makes my world smile.

—Reije Andersson, Los Angeles, Calif.

Thank you so much for the article in the November-December issue—*Design Ideas for Woodcarvers* by John Rocus. That's the kind of writing that will bring woodcarving out of the whittling dark ages into a contemporary art form. Thank you again!

—Doris Helms, Sterling, Ill.

I sure want to thank you for the fine job you've been doing on Chip Chats. The full color covers and inside color shots add a lot, but it is still one of the finest publications in existence even without color. I don't do much carving, but I read every word of Chip Chats. Keep up the excellent work.

—Clarendon Rule, Angleton, Texas

Dear Editor—

Thought the Toronto show was great and enjoyed it thoroughly. Even my failure to get an award couldn't dampen my enthusiasm. You all did a fantastic job and deserve bouquets.

—Dr. Alexander Levine, Ringwood, N.J.

I would like to reply to the letter in the July-August Chip Chats by Gerald Senecal.

If Tangerman hadn't written a book, many of us wouldn't be carving today. I am glad the amateurs don't need ribbons to inspire their efforts.

—Clarence Whicher, Tilton, N.B.

Please keep up the fine work in this organization. I have belonged for a long time and see more and more improvement in the quality of Chip Chats and in the professionalism of the writers who contribute.

—John W. Munger, Soquel, Calif.

I really enjoy *Chip Chats* more and more. I still reread my first issues and always find something new in them or something I had forgotten.

—John C. Mohlin, Milford, Dela.

I have taught adult classes in whittling since 1968 and find your magazine to be the best tool one can use. I recommend it to all my students.

—"Dusty" Dussinger, Lancaster, Pa.

"That magazine is best which is criticized least"—to paraphrase an old saying—and I can find no faults with *Chip Chats*. Besides which, the price makes it the best magazine bargain on the market.

—Col. H. B. Bengé USMC (Ret), Ocean City, N.J.

I don't care how late my copy of *Chip Chats* is as long as it gets here—it is the best magazine I've ever read, and the greatest value today. Keep up the good work.

—Paul E. Putney, Peoria, Ill.

Your excellent publication *Chip Chats* is much appreciated and I have the honor of extending the highest compliments to your staff from the Southern Tier Woodcarvers Guild.

—Bob Wilson, Treasurer, Angola, N.Y.

Once again I have brought out the back issues of Chip Chats, scattered them on the floor and looked through most of them. It's better than the re-runs we get on TV. What a way to compare the improvements—black and white to color! You are doing a wonderful job, even if it's a bit late.

—William Bates, Pomona, Calif.

I'm not much at words, but thanks for a great magazine—you add a whole lot to my world and many others like me I'm sure.

—Cy Johnson Jr., Anchorage, Alaska

Congratulations on the superb job that is being done on printing Chip Chats. I look forward to each copy and benefit from each article, picture and drawing. Keep up the good work.

—Walter H. Moll, St. Petersburg, Fla.

(Walter, who calls himself, "The Old Xyloglypher," holds NWCA membership number 28; he's been in a long time and seen many improvements in the publication over the years.)

NOR'EASTER

By M. PAUL WARD, President NEWC
4 Freeman Rd., Chelmsford, Mass.

The December membership meeting held in Lexington on the 6th proved most enjoyable for the 105 members and guests who attended. The annual Christmas gift exchange went well as most of the members participated.

Four filmstrips on various aspects of woodcarving were applauded. When the business meeting and film program were out of the way, all settled down to the enjoyment of consuming various delectables that were arranged on the refreshment table. After partaking of the holiday pastries, coffee and cider, members were afforded the opportunity to bid on select pieces of wood and other items donated for this occasion.

Sunday, February 5, is the date of our first meeting of the new year. Program for the day is to be centered around the making of tools and devices to help the carver. Members and guests will see the results of efforts of New England ingenuity with various displays of handmade tools, jigs, clamps and woodworking innovations. Originators of the materials on display will be at hand to explain in detail how the tool or device is made and used. Also scheduled on this date is a popular awards presentation for the best carvings done by new members who have been carving only a few years or less. The work will be judged by the total membership present.

Preview Of Meetings To Come

April 2 meeting will highlight noted bird carver Charles Murphy who will demonstrate various stages of producing a realistic bird. For the many who do not realize the complexities of creating a perfect replica of a fine feathered friend, this program should prove a great treat.

At the request of several new members, the June 4 membership meeting this year will feature a carving clinic, consisting of some of our most experienced carvers as demonstrators. They will help anyone who has a problem in any of the three general areas of carving—traditional, whittling, and wood sculpture.

All NWCA members, prospective NEWC members and interested individuals are always welcome at our meetings.

NEWC Exhibits For 1978

The Concord Art Association has invited NEWC to exhibit work of its members. The show will run from March 5 through 26, with a reception for members on March 5. The exhibit will be open to the public and visitors to Concord should not miss it.

The **Burlington Mall Exhibit** will be held Saturday, May 6. Fee for the exhibit is \$10 which includes one table and one chair. Additional chairs, \$1 each; additional tables, \$4 each. Interested NWCA members please send check payable to New England Wood Carvers Inc. (include self addressed envelope) and send to: Bob Hogg, Chairman, 41 Kendrick Rd., Wakefield, MA 01880. The banquet will be held at the Kernwood Restaurant, Friday, May 5, with a social hour beginning at 6 p.m. and dinner at 7:30. Selections and prices will be similar to

those of past banquets. For more information contact: M. Paul Ward, 4 Freeman Rd., Chelmsford, MA 01824.

First Annual Northeast Woodcarvers Exhibition— June 9 and 10, NEWC will sponsor a show at the new Northshore Shopping Center Mall, Peabody, Mass. Show will be open to all carvers. More information will be forthcoming or you can drop me a line.

Lexington Outdoor Exhibit is scheduled for Saturday and Sunday, July 22-23, on the lawn of the Visitor's Center. Rain dates are July 29 and 30. Chairmen for this event are Ann and Wayne Maguire. More details later.

Cape Cod Mall in Hyannis will again host the NEWC the first weekend after Labor Day. Chairman is George MacKinmon.

Worcester Center Mall Exhibit will be Sunday, November 4. Chairman is Al Verdini. ■

Serious Questions

In a recent North Texas Wood Carvers Guild newsletter, Dale Park commented on a timely subject:

Most of us have now exhibited in one or more shows, and although I know you enjoyed seeing and talking with all the people and the other carvers, you may have wondered why "the other carvers" sell their items better than you do.

Every time I go to a show, it again becomes very clear to me that many of the carvings are much better than mine. These are some of the questions I ask myself:

Did I do my best on my carvings? Were they completed or did I just "make do" on some features? Did I clean them up or were there splinters and rough places? Was the design good? Well proportioned and symmetrical?

How does the finish compare with others? Were they sanded smooth with no tool marks if this was the intended finish? Was the stain applied evenly? Were the colors of the face and eyes authentic? Was the finish used properly and not just to cover flaws in the work?

How did my display compare? Were the carvings arranged to best show each one? How were the customers treated? Was I attentive to them and answered their questions or did I just sit and read a book?

Dale concluded with: "Although selling may not be your major objective, if you can sell a little, it might help you to enjoy it more."

Supply House In Dallas

Carvers in the Dallas, Texas area will find an excellent supply of carving woods at Austin Hardwood, Inc, 11353 Mathis. Prices are reasonable.

Texas Carver Demonstrate At Fort Worth

Roger Carlone, Harold Kirk and Erwin Caldwell demonstrated their carving skill December 2-3 at the Tandy Center in Fort Worth. Because of the public interest in the exhibition the center was forced to remain open half an hour longer than usual. For many spectators it was their first opportunity to meet with carvers.

Coming Events Calendar

February 10-19—**Fur Rendezvous.** Wood carving exhibition, Anchorage, Alaska. Irvin Montcastle, P.O. Box 41777, Anchorage, Alaska 99509.

February 11-12—**Great James River Decoy Contest.** The Commonwealth Bldg., State Fair Grounds, sixth annual. Webster Fue, P.O. Box 1656, Richmond, Va. 23213.

March 5-26—**New England Wood Carvers Spring Exhibition.** Concord Art Assn., 15 Lexington Rd. (Rte. 2A), Concord, Mass. Sales permitted. 369-2578.

February 18-19—**Penna. Delaware Valley Wood Carvers.** Second annual show; Alverthorpe Manor, Jenkintown Road and Meetinghouse Road, Jenkintown, Pa.

March 11, 12, 1978—**Duneland Woodcarvers Exhibit.** Second annual; Marquette Mall, Michigan City, Ind. Carl E. Hinderer, RR 1, Hobart, Ind. 46342.

March 17-18—**North Texas Wood Carvers Guild.** Annual exhibition, Six Flags Mall, Arlington, Texas. Entry blanks available from: J. R. Gagnon, Route 5, Ennis, Texas 75119.

April 15-16, 1978—**Berry Patch Arts & Crafts Festival.** Mount Berry, Ga. 30149. Slide or photo jury only, fee \$15, deadline March 1. For additional information contact Phil Johns.

April 22—**Niagara Frontier Wood Carvers.** Spring show, Lockport Mall, Transit Road, Lockport, N.Y. Helen Fitzsimmons, 4644 Cambria-Wilson Rd., Lockport, N.Y.

April 22-23, 1978—**Great Lakes Wood Carving Exhibition.** Cleveland State University, Euclid Avenue and East 22nd St. A.R. Reeder, 12852 Falling Water, Strongsville, Ohio.

April 22-23—**World Championship Wildfowl Carving Competition.** Carriage House, Winter Place Farms, Route 50, East of Salisbury, Md. Knute Bartrug, 707 Cooper St., Salisbury, MD 21801.

April 29—**Chain O' Lakes Woodchippers Exhibit.** Antioch, Ill.

May 6—**Burlington Mall Exhibit.** Annual show, fee \$10, sales permitted. Bob Hogg, chairman, 41 Kendrick Rd., Wakefield, MA 01880 (Banquet held May 5).

May 12-14—**Bird Carver's Show.** Audubon Society Center, Fairfield, Conn. Third annual.

June 10-11—**National Nature Woodcarving and Art Exhibition.** Troy, Ohio. Robert J. Wening, chairman, 33 Watervliet Ave., Dayton, Ohio 45420.

June 16-17—**Oklahoma City Wood Carvers Exhibition.** Shepherd Mall, 23rd and Villa St., Oklahoma City, Okla. 12th annual. \$10 registration fee. Clinton M. Thompson, 210 W. Fairchild Dr., Midwest City, Okla. 73110.

June 17-18—**California Carvers Guild.** Topanga Plaza, Canoga Park. Ralph C. Geyer, 6916 Agnes Ave., North Hollywood, CA 91605.

June 30-July 1,2—**Townsend Arts & Crafts Fair.** Sponsored by Nawger Nob, Inc., P.O. Box 204, Townsend, Tenn. 37882. Fifth annual. Registration fee, \$20; no commission charged.

July 7, 8, 9—**Eastern Oklahoma Woodcarvers Assn.** Second annual; registration fee, \$15. Doris Payne, 1137 N. Hickory Pl., Broken Arrow, Okla. 74012.

July 14-16—**10th Annual Duck Decoy & Wildlife Art Show.** Information and registration forms available from: Art Knapp, co-chairman, Clayton Center Road, Clayton, N.Y. 13624.

July 29-30, 1978—**9th Annual Peters Valley Craft Fair.** Peters Valley Craftsmen, Layton, NJ. Open to all crafts. Jury. Application fee, \$7. Application forms, fee, slides, deadline: March 15. Write: Craft Fair, Peters Valley Craftsmen, Layton, NJ

Australians Select Craftsmen

We learned that the Ministry for the Arts, Melbourne, Australia has settled for three ceramists, a jewelry maker, a glass worker and batik craftsman for the second triennial arts festival. No woodcarver was chosen. It will be recalled a notice was published in the July-August Chip Chats urging members to apply for the job. Better luck next time.

Cecil Darr, Dale Park Demonstrate

Cecil Darr and Dale Park, prominent North Texas Wood Carvers Guild members, delighted crowds recently at the Dallas Old City Park with their carvings during a Candlelight Show.

Carves Out A Career (Continued from Page 30)

Stephan was the first man in the organization to receive a full colonelcy for giving all his service in the South.

The Salvation Army work led him to another benefit, his wife. She is the former Lulua Whitehouse, sister of Sebring IGA Store owner Tommy Whitehouse.

After his busy career, Stephan said he was glad to come to Sebring to retire. His wife is still active in Army work.

Stephan keeps busy with his art. One painting Mrs. Stephan is especially proud of is a portrait of her mother. Stephan used a photograph as his guide.

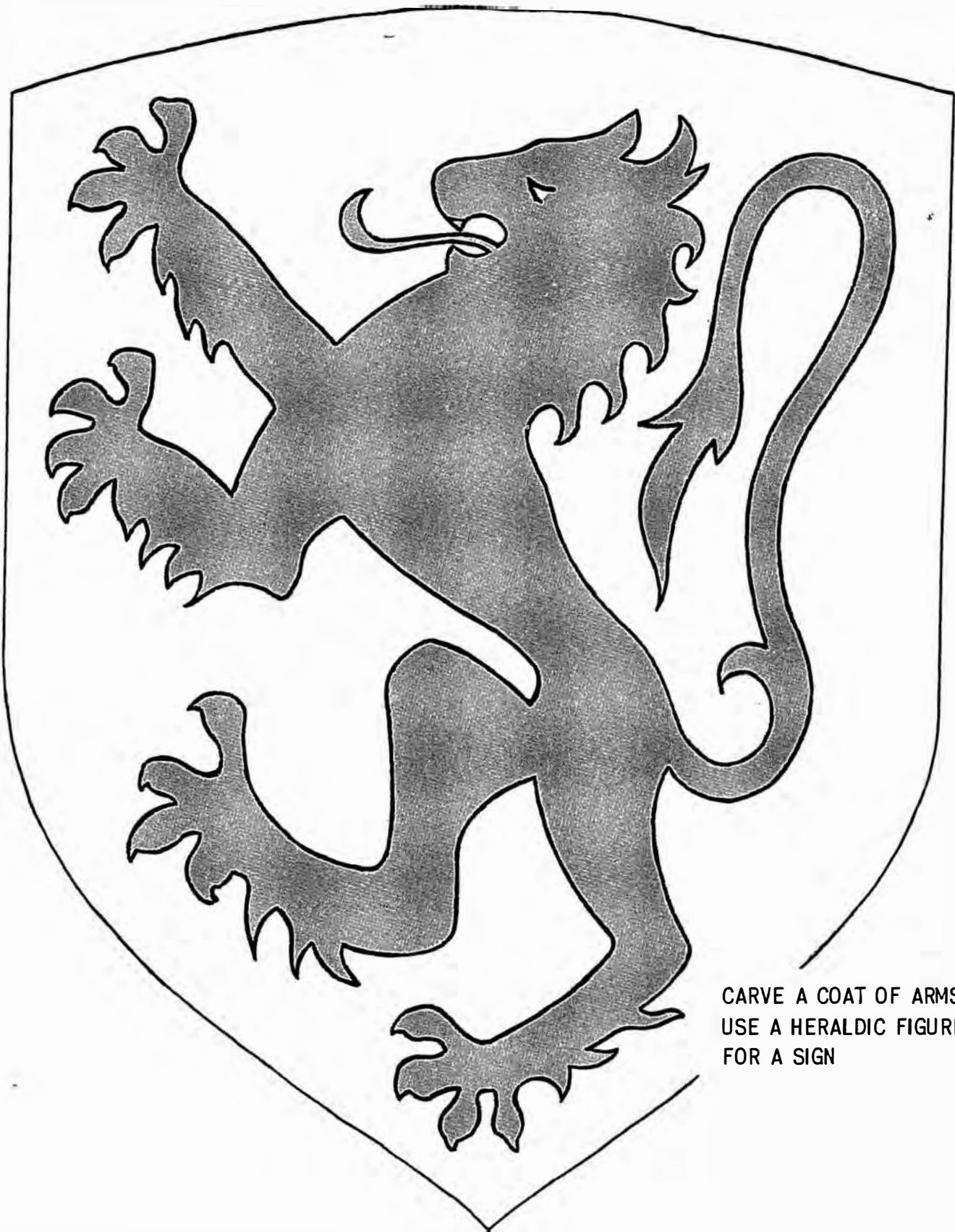
Most of his carvings are done in North Carolina wild cherry, one of his favorite woods. He often carves frame and the subject from the same piece of wood, although the frame is stained a darker shade.

One of his carvings remains unfinished. It is a portrait of former President Richard Nixon. Stephan said he quit work on that after Watergate.

His detailed carving techniques are reflected in his realistic paintings.

Friends at the Highlands Art League, who first prompted Stephan to try painting, sometimes suggest he try to loosen up in his paintings. He replies to them: "You paint loose and I'll paint the way I want to."

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"Some carve their careers; others just chisel"

CHIP CHATS

NATIONAL WOOD CARVERS
ASSOCIATION

Volume 25, Number 2

March-April, 1978

Carver's Holiday
In Bavaria

By Martin Lohs

Wood Was Meant
For Meindl

Whittle A Toothpick
Holder

By Arnold Kastrup

'Wild America' Carving
Exhibition Captures
Wide Attention In N.Y.

The Vikings
Are Pole Carvers
By Bill Butterfield

International Implication
of NWCA and Chip Chats
By John Matthews

Carve a Jewel Box
By Franklin H. Gottshall

Carving by Alex van Elst
Unterammergau



CHIP CHATS

FOUNDED IN 1963

Chip Chats is published bimonthly by National Wood Carvers Association, 7424 Miami Avenue, Cincinnati, Ohio 45243. Annual membership dues are \$5 and include a subscription to the magazine. NWCA is a non-profit organization dedicated to the interests of amateur and professional carvers and whittlers.

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Edward F. Gallenstein, Editor
William E. Ferris, Secretary-Treasurer
Martin Lohs, Art Director

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DIRECTORS: Wendell Gilley, Southwest Harbor, Maine 04679; Leo E. Sawyer, 2946 Highland Dr., Carlsbad, Calif. 92008; Bernie Eilerman, 1917 Lincoln St., Apt. 12½, Hollywood, Fla. 33020; Mrs. June F. Hardy, 310 E. Glenarm St., Pasadena, Calif. 91106

Volume 25, Number 2

March-April, 1978

Annual Sources of Supply Listing

The March-April issue has traditionally carried the annual sources of supplies listing, and while we try to keep it as accurate as possible, it is a difficult problem with books. They quickly go out-of-print or the publisher increases the price.

In the past, the price increases have caused some hard feelings on the part of would-be buyers when informed by the publisher that the cost is more than that stated in *Chip Chats*' compilation. Even though we call attention to the fact that prices are subject to change without notice, some persons miss the notice, so we advise would-be purchasers to first check with your book seller or the publisher.

Also, inasmuch as we carry the listings as a service free of charge, we request anyone having difficulties with those firms to notify us of the problems.

Thanks For Suggestions

We certainly appreciate all the suggestions sent in on how to best mark our 25th anniversary special edition later on this year. To those of you who suggest we splash in more color, we will try our best. Color is very expensive, but it does add greatly to the magazine.

Still Running Late, Sorry

We know we are trying the patience of some of our members to the breaking point by running late with editions, and we want to assure you that we are working to overcome the complications. So, a little more patience, please.

Letters to the Editor

Chip Chats opens up the world of wood carvers to all of us who have found the deep rewards of carving for its own sake. I am most grateful to all of you for the extra time, work and energy it takes to organize such a magazine!

Perhaps you would like to know that we have a sort of

chapter at the Senior Citizens Center in Ogden, Utah. Meetings are held every Wednesday morning to study and work together in our individual ways. Many of our carvers belong to NWCA; though we do not have an organized chapter, we have established a shop with power tools, plus hand tools that we share in the "Golden Hour Center." I am the teacher, or more or less the leader for the group which numbers between 20 and 30 carvers.

We go on field trips to find wood to carve, making a regular party of it and sharing our wood with all. Local cabinet shops save their scrap wood for us. *Chip Chats* makes all of us feel as if we are part of a unique group of individuals. I like to fondly regard all carvers as a bunch of characters—creative, thinking, doing Americans who show the spirit of this country!

Thanks again for a great magazine!

—Betty Wilcox, Layton, Utah

Dear Editor—

I've enjoyed your magazine for several years and hope to continue doing so. I've garnered a great deal of useful guidance, tips and information that I've put to good use. Your sources of supply listing is of particular value to me because of my extensive traveling. Visiting some of your listed sources is ten times the highlight of arduous business trips.

I would, however, like to add my voice to those who feel that the rather extensive coverage of group trips and who ate what and where and how much the meal cost is not of any real interest to your general readership. The same comment applies to area shows with the photos of people and small pictures of large area displays that don't show anything very clearly. Be that as it may, the good far outweighs the not so good and my sincere thanks for your great efforts. Enclosed is my check for the next two years dues. —Len Feldberg, Spring Valley, N.Y.

Dear Editor—

I want to thank you for your continuing good work in putting out *Chip Chats*. I look forward to every issue. I enjoy the color but still like the black and white and the pulse of woodcarving that the publication conveys to the membership.

Also, I enjoy the coming events calendar; although I have never gone to a show because of the distance or timing, at least, I have the knowledge of their existence so when the opportunity comes I'll get to go. Please continue the good work and the variety. —Jim Weis, Quincy, Calif.

Dear Editor—

My congratulations on the fine article "Modern Gothic Master," about the German genius Ernst Barlach, by Alfred Werner. More of such masterpieces should be printed in *Chip Chats* because every fine woodcarver enjoys such beautiful works of art. —Julius E. Whitzky, San Antonio, Texas

Dear Editor—

Would like to state that the magazine published by you for us as members is the all time best buy in value that could be provided anyone interested in carving. A very satisfied member of NWCA wishing continued success.

—George D. Arnold, Winnipeg, Canada



"Stosh" Macomber assists Blanche McCarty and Mary Alice Norman to examine carved plaques; Stuart Baar is standing in the background.—Photo by John R. Fulton Jr., courtesy Grand Rapids Press.

Carvings Gift To Residents of Home for Blind

By EVELYN KNEIBEL

In January, the Woodland Carvers Club of Grand Rapids, Mich., presented the signs of the Zodiac mounted on a large display board to the Welcome Home for the Blind.

The project was started as a result of Stu Baar's aries plaque carved for a friend who is a resident of the home.

Former club president, Bruce Medendorp, suggested that the complete set of Zodiac signs would make a fine community project for the group.

With the encouragement of other members, Stuart Baar, a retired Marine colonel, carved six plaques, Bruce Medendorp, three, "Stosh" Macomber, Dale Lortellet and Evelyn Kneibel carved one each.

Stu, Stosh and Bruce stained, finished and mounted the plaques. They were carved in basswood.

The carvings are hanging in the home's dining room at a height where all the residents may enjoy "seeing" them. Because of all the appreciation connected with the gift, we hope to do one community project each year.

Stosh Macomber is president of the group; Stuart Baar, vice-president, and Evelyn Kneibel, secretary.

Opportunity To Exhibit In The East

Carvers may be interested in exhibiting at the following craft shows sponsored by the Creative Faires Ltd.:

Professional Crafts Exposition at the Meadowlands, East Rutherford, N.J., May 14 (Mother's Day). Major crafts event, a "first" at New Jersey's newest complex, located six miles from Times Square. Limited to less than 200 exhibitors; expected attendance: 10,000+. Hours, 10 a.m. to 7 p.m. Booth space, 10 by 12 feet. Fee, \$55.

Renaissance Festival of the Arts at Woodstock, Woodstock area, New York, August 4-6, 11-12, 19-20, 26-27, September 1-4 (Labor Day weekend). May apply for one or all weekends. The Northeast's most outstanding crafts and performing arts festival. Re-creation of medieval marketplace encompassing 55+ acres of woodlands, meadows, hills. In association with The Institute for Medieval and Renaissance Studies at City College. Crafts are focal point. Limited to 150. Enormous multi-media advertising/PR campaign. Free camping. Booth space, 10 by 15 feet or more if needed. Fee, \$50 each weekend; reduced fee for more than one consecutive weekend.

4th Annual Harvest Crafts Festival, Nassau Coliseum, Uniondale, N.Y., November 17, 18, 19. Proven quality Christmas show providing record selling and attendance. Limited to less than 200 exhibitors. Booth space, 10 by 12 feet, limited half "pie wedge." Fee, \$155-\$210.

For more info and application form, contact: Creative Faires, Ltd., P.O. Box 1688, Westhampton Beach, N.Y. 11978.

Carver's Holiday In Bavaria

By MARTIN LOHS
Chip Chats Art Director

It was pouring rain as we (my wife, her sister and brother-in-law) arrived in Unterammergau, Bavaria, last summer, depressing us. Even though the sun smiled warmly for the following days of our visit, the rain put a damper on our great expectations of the great carvers and their sculptures in both Unter- and Oberammergau.



Professional carver Alexander van Elst of Unterammergau had made arrangements for our stay and we really appreciated this. Alex has been a NWCA member since the early '60s and has greeted many visiting carvers from America. He and his wife, Hilde, and their three children treated us royally.

Our inn accommodations were restful. I personally don't care for the hustle and bustle of a tourist attraction like Oberammergau, so the serene atmosphere and the quaint old village characteristics of Unterammergau were much more suitable. It is only about five miles distance from Oberammergau—we drove there and to other points of interest in the Bavarian Alps in minutes.

In Alex's studio he showed us two laminated blocks of linden wood approximately 10 inches thick. They were for a pair of Beethoven busts he had been commissioned to carve. He had bandsawed them to an outline. When I returned the following afternoon to take some photos, I was amazed to find both blocks sculptured enough to easily recognize the great composer's features.

I believe that Alex, and as I later verified, other carvers of Oberammergau are certainly masters of their trade, capable of doing any sculpturing with great dexterity and skill. I am sure what they can accomplish in a matter of a few days would perhaps require weeks of planning and carving by many of us. It was a delight to watch Alex carve.

My wife was greatly impressed with his copy of Erasmus Grasser's Moorish Dancer. The painted figure, about 14 inches tall, graces our cover.

In a lengthy discussion with Alex about the increased interest in woodcarving, he advised, on the basis of what he has seen pictured in *Chip Chats*, that beginners should know their limitations and not attempt to execute difficult pieces such as a crucifix and religious figures too soon. In order to bring life to their carvings they should study under a qualified instructor, he stated.

Of course, he and other artists don't look upon carving as a hobby—to them it is a very serious way of life. It was inspiring to get his slant on the way carving should be done.

I had been to Oberammergau in years past but never really became acquainted with any of the carvers. I was looking forward to meeting some of them and watching them work. I had observed Alex chiseling out the features of Beethoven and shot pictures as the work progressed without any problems, but it was not so easy in Oberammergau. In fact, it was down right disappointing in many instances.

To my dismay, some carvers there are still apprehensive of anyone announcing he is a carver and pointing a camera at their work. Perhaps it was a mistake that I introduced myself as being a carver. Practically every one I visited seemed to hold the American carvers in contempt and dismiss them all as

The Forester, carved in Kiefer (pine), stands guard outside the Schnitzer Stube in Mittenwald.

“amateurs.” This feeling of superiority was most shockingly noticeable.

While most of the carvers I met admired *Chip Chats*, they considered most of the work pictured as being nothing more than amateurish attempts by hobbyists. To hear them tell it, professional master carvers were only to be found in Oberammergau. No amount of chiding on my part could shake this provincial belief. “Americans are all amateurs,” one carver told me, “they don’t have the right schools.”

As a boy, I lived in Saxony, near the Czechoslovakian border, in the Ore Mountains where lived many woodcarvers. Quite often our school class would travel to visit these mountain families and observe them at work. They carved many of the animals and birds of the area, and were especially noted for making and painting small angels and deer for Christmas decorations. The entire family would be involved in the production; even the six-year-olds would not be left out, they dotted in the eyes.

This type of carving of the old days, the family togetherness, perhaps cannot exist in today’s computerized world, but to me they were pros. And even though carvings from East Germany can be found in some of the Oberammergau shops, I have the feeling they are looked down upon as mere “amateur work” by the locals.

It was amusing to contemplate some of the German carvers being fearful someone would steal their ideas and patterns. This is exactly what they do to each other! No matter where you travel in Germany, you will find practically the same style of carvings.

We went through the Rhon Mountains where there are a number of carving schools and many carvers. The schools do not enjoy the world-wide fame of the one in Oberammergau but graduate the same type of carvers. In practically every shop you see the same carvings as offered in Oberammergau. There are, of course, some refreshing instances where originals can be found and these stand out sharply against the backdrop of the thousands of machine-made carvings that have only been touched up here and there with a few knife and chisel marks.

I always marvel at the original models—they are most generally masterpieces, but I believe from what I have seen in America, we have “amateurs” and pros who can match them. Our own originals are just that—originals, independent of European influence. And whether we are amateur or professional, we learn from each other, exchange know-how and even ideas. This, I believe, puts us a cut above those who look down on our efforts.

There are many so-called amateurs who have sculptured pieces far better than many so-called professionals. “Amateur” doesn’t mean inferior—it only implies the artist doesn’t make his living from carving. Yet some of the Oberammergau carvers make no bones about letting you know they mean an amateur is inferior to the professional.

If you are planning to go to Oberammergau, don’t just go to see the carvers and their work; the scenery in and around the village is dazzling. There are the majestic Alps, lush green valleys, glaciers, castles built by King Ludwig, old baroque and



Deep relief carved oval wine tun top serves as front door to Weinstube in Bischofsheim in the Rhon Mountains.

rococo churches, sparkling blue lakes blending into fascinating splendor.

By all means, go to Oberammergau, you’ll enjoy the carvings and it won’t take you long to distinguish between the machined ones and the originals, and, too, you may even get a kick out of discussing the fine points of amateur and professional work with some of the master carvers. ■

Whittle A Toothpick Holder

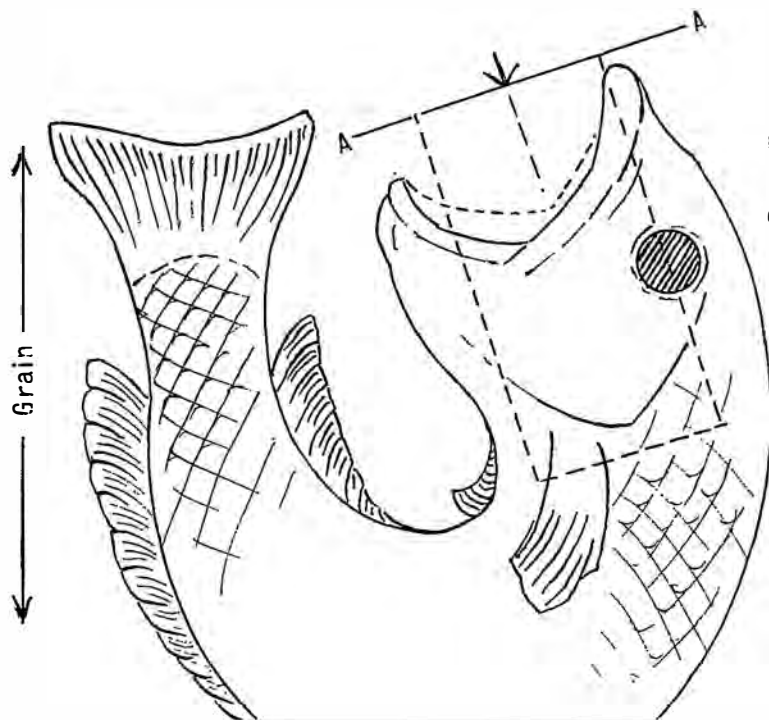
By ARNOLD KASTRUP

I enjoyed the small bird toothpick holder on the back cover of the September-October *Chip Chats*, by Henry Bennik,

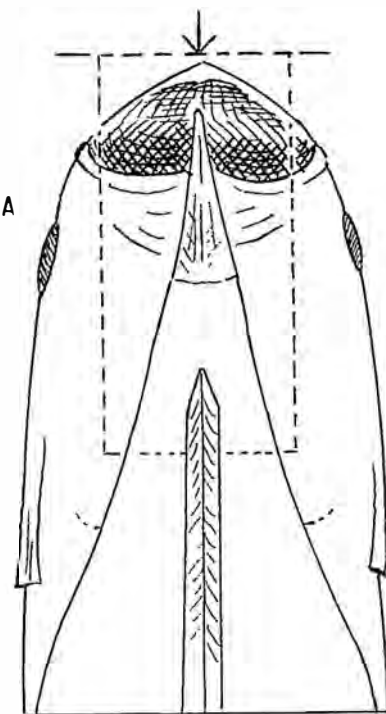
and got to thinking why not try and see what I could come up with along this line.

Many carvers make just ornamental pieces, but I like something that serves a useful purpose, so when you give it to someone he won't ask "what's it good for?"

Any piece of wood will do for the fish and you can finish it any way you choose.



Drill a 1-inch hole 2 inches deep from line A-A before cutting out fish



**National Heritage Museum
To Display
Gustaf Nyman Sculpture**

The Old Man Playing a Violin, c. 1926-27, polychromed and stained wood, 10x6¼x3½ inches. Collection, Dean Lahikainen.

In the winter months between 1923 and 1954, Gustaf Nyman (1864-1954), a Swedish immigrant to the United States, carved figures in wood and constructed violins. In the solitude of a small barn in central Massachusetts he drew upon his vivid recollections of his life in Sweden and America and created

wooden sculptures of unusual appeal and beauty.

Nyman's known works—76 wood carvings and toys and 14 musical instruments—were gathered together for the first time in 1971, nearly 17 years after his death. This collection features a self-taught sculptor of considerable talent, and adds to the growing category of American art known as "folk art."

The collection will be displayed from April 14 to October 29, at the Scottish Rite Masonic Museum of Our National Heritage, 33 Marrett Rd., Lexington, Mass.

Nyman's art possesses an individuality of style and subject which initially appears to be unique to him. Yet his art is typical of the creative process of many self-motivated, non-academic artists in America. His carvings express typical rural American values of patriotism, love of home and family, honor, good sportsmanship, and religious faith, characteristic of much folk art "discovered" in recent years.

Social, economic and geographic isolation, which shielded the folk artist from contemporary academic practice and the more sophisticated tastes in art fostered the creation of this art.

Folk artists rarely sign or date their work making it difficult for the art historian to understand fully the development of a particular artist's work. It is a rare and fortunate occasion when, as with Nyman, all of this information is available. Almost two decades after his death, the marjoity of his works were still in the possession of his descendants who were able to report first-hand knowledge of the works he created.

Elton Bennett Heads Peninsula Carvers

Elton Bennett, Newport News, Va., has been elected president of the newly formed Peninsula Woodcarvers Club. Other officers elected at the February 15 meeting include: Carlon Lewis, vice-president and Butis Brown, secretary-treasurer. The second Monday of the month has been chosen for meetings, 7:30 to 9:30 p.m. For more particulars, contact B. W. Brown, 2703 Secota Drive, Hampton, VA.

Kettering Carvers Elect Officers

Election of officers was held at the February meeting of the Kettering (Ohio) Wood Carvers. Stanley Bear was chosen president; "Whittlin" Jack Williams, vice president; Sandy Heintz, recording secretary; Tom Kemmerer, corresponding secretary, and Leland Hotchkiss, treasurer. Monthly meetings are held on the third Tuesday at Rose E. Miller Recreation Center.

Marples Tools For Sale

A set of 12 Marples carving tools, catalog #60, rosewood handles, some never used, in original box, \$60. Mrs. Paul E. Hitchcock, Seawall Road, Manset, Maine 04656.

Show Slated For Hamburg, N.Y.

Members of the Southtowns Wood Carvers of Western New York will sponsor their first wood carving exhibition, May 6 and 7 from 1 to 6 p.m., at Hilbert College, 5200 South Park Avenue, Hamburg, N.Y. Demonstrations by club members on carving and tool making will highlight the exhibition.

This will be strictly an exhibition, Mrs. Judy Trudel, secretary of the club, states; no awards will be given. Fellow NWCA members are invited to participate. For further information and application form, contact: Sister M. Marvina, FSSJ, art instructor, Hilbert College.

Northern Virginia Sets Show Dates

November 25 and 26 have been chosen for the annual woodcarving show sponsored by Northern Virginia Woodcarvers Assn., and assisted by Capitol Area Woodcarvers. The show will be held at the Community Center, 127 Center Street South, Vienna, Va. Space fee will be \$30 with a limit of two spaces per carver. One table and two chairs furnished with each space. Reservation deadline is November 1. Contact Donald F. Early, show coordinator, 4400 Olley Ln., Fairfax, Va. 22032; phone (703) 323-5865.

Yorkcarvers Show Dates Set

"Yorkcarvers Great for '78" is the slogan for the annual woodcarving and decoy show sponsored by the Yorkcarvers of York, Pa. The show again will be held at the York College. Ken and Loretta Murray are in charge of this year's arrangements. Eldred Atkinson will handle publicity. In past years the exhibition has received excellent TV and newspaper coverage. Table rental fee will be \$7. For more info, get in touch with Ken Murray, 871 Satellite Dr., RD 3, York, Pa. 17402.

Letters to the Editor

Dear Editor—

I enjoyed Tange's dissertation on professionalism, although I do not make most of my income from carving, I consider myself a "professional." I didn't serve a regular apprenticeship, but I did get an intensive session of training to become a professional carver. The manual we used was "Cassell's Wood Carving (that was 52 years ago). I'm a professional because 95% of what I do is "on order."

I also teach: among others, a dozen youngsters, aged 9-15 (two classes of six each—at this age you can't take care of any more).

Since I do not have to make all my living from carving, I can take a little more pains with it. I'm not an artist but if someone draws it, or I have a good picture, I'll try to cut it. By force of necessity I have learned a little about designing.

I'm the one who is rebuilding an old house as a shop—have most of the shell and roof done and been in it this winter. The other half and upstairs still need doing . . . may get done this year.

I'm still working on my book—had no idea it could be so exasperating! I have to do all the re-typing; my wife won't use my "cement mixer." With all the interruptions, I have to work at it piecemeal—not a very efficient way to do it.

Happy carving to all the chiselers.

—Karl W. Hutcheson, Newberg, Ore.

Editor's Note—Karl came in for some nice publicity on his carving activities in a recent issue of The Oregonian.

Dear Editor—

The article *Observation From a Visiting Woodshaper* by Judson Hines (September-October, 1977) was refreshingly different—I enjoyed it immensely. His picture (included in the article) reflects his unique and humorous style of writing.

The magazine continues to improve; keep up the good work. Thanks again for a most interesting publication.

—Bob Elliott, Sault Ste. Marie, Canada

Dear Editor—

I sure do enjoy the magazine, it offers so much valuable information and ideas. I am an active wood carver here in Tacoma, Washington and real interested in what other club members are doing. Keep up the good work. —Bill Reeves

Dear Editor—

Since the color covers for *Chip Chats* started to arrive it seems that they keep getting "pert and sassy" or "better and better." Keep up the good work. —Lee Prior, Mansfield, Ohio

Dental Burrs For Sale

Gerald C. Bigness, 248½ Maple St., Black River, N.Y. 13612, has more than 2,000 dental burrs in various sizes available at 10 cents per burr. Those who use a flexible shaft, will appreciate this bargain.

Classes Begin June 5 At Wood Carving School In Minneapolis

The famous Wood Carving School at 3056 Excelsior Blvd., Minneapolis, will begin its 22nd year, under the direction of master carver Chris Effrem. The short term courses are designed to fit the beginner and advanced student's needs.

The first beginner's session starts June 5 and ends on June 9. Advance classes, June 12-16; beginner, August 7-11, and August 21 to 25. Classes start at 9 a.m. and end at 5 p.m. each day and are limited to 12 students.

Classes are kept small to insure a maximum of help from the instructor. The courses are geared to teach professional carving. With the background of this course many students have gone on to become woodcarving teachers themselves. Some schools allow credit for the courses. Tuition is \$95 for the week.

Chris Effrem was born in Athens, Greece, and studied at Papastratios & Viotechnical Schools, 1934-41. He is a master wood sculptor and furniture designer, area representative for NWCA, one of the founders of the Minnesota Wood Carvers Assn., member of the International Wood Collectors Assn., and a past president of Christian Toastmasters Club No. 3539. He has served as a judge at international wood carving exhibitions.

Subject matter covered during the courses include, techniques on how to carve, design history and styles, tool



A glimpse of the interior of the Wood Carving School in Minneapolis.

sharpening, wood selection and finishing.

Accommodations may be made at the Ambassador East Motel, 3924 Excelsior Blvd., which is about a half-mile from the school (phone 927-7731), or arrangements may be made to stay in private homes in the area.

For complete details and application, write to: Wood Carving School, 3056 Excelsior Blvd., Minneapolis, Minn. 55416. Telephone (612) 927-7491.

Over the years, approximately 2,000 local students and 500 from out-of-state and out-of-the-country have studied at the school.

Iowa Woodcarvers Set Date For Exhibition

The fifth annual Iowa Woodcarvers Show will be held June 10-11, at the Waterloo Recreation and Arts Center, 225 Cedar St. Anyone is eligible to exhibit but only Iowa residents are eligible to enter the competition for ribbons and best-of-show plaque. Ribbons will be awarded from first through fourth in all classes.

Carvings may be shipped to the exhibition. Exhibitor must send enough money for the return of carvings. Shipments should arrive in Waterloo by Wednesday, June 7 in order to be entered in the show. Address shipments to: Curtis Holley, Waterloo Mills Co., 2050 Mitchell Ave., Waterloo, Iowa 50704. All other correspondence and entry form requests should be addressed to: Ann Kobliska, 932 Campbell, Waterloo, 50701.

There are classes for whittled pieces, relief carvings, abstract and ornament, animal figures, animal heads, birds, fish, human figures, busts, group carvings, miniatures, duck and confidence decoys, jewelry, religious figures and caricatures.

Detlefsen Named Tool Distributor

Roy Detlefsen, 1003 Drakeley Ave., Atwater, CA 95301, has recently been named West Coast distributor for the famous Warren knives. The 4½-inch handle and seven small blades, \$8; handle and three larger blades, \$11.50. Add \$1 postage and handling charges. All orders shipped same day.

Kansas Chapter Show Set For June 17-18

Members of the Kansas Chapter of NWCA will hold their annual exhibition Saturday and Sunday, June 17-18, at Towne East Square, Wichita. All members are invited to participate in the show and sales. This year's show will be juried with ribbons awarded in 14 categories. Entry fee is \$8 with an additional charge of \$2 for a second table if desired. More information available from: Liz Haines, 1637 Fabrique, Wichita, Kans. 67218.

Wisconsin News

By BILL LEHMANN

3302 N. 82 St., Milwaukee, Wis.

Sorry that we missed the last issue of *Chip Chats*, sorry for those who missed our last two meetings. On January 25, Rolf Hoffman outdid himself again and showed us how he paints those fine details on his prize winning birds. When asked how he got that soft sheen on the head of his birds, he answered that he passes the sheen from his nose to the head of the carvings, and he wasn't kidding. One hundred and three members came to the meeting.

On March 5 we packed them in again—107 came to see and hear Bill Koelpin talk on decoys and bronze sculpture. He showed some beautiful slides of some of the bird carvings that have made him famous, then he talked on how to make a bronze sculpture.

What he had to show was beautiful and excellently detailed. He described the involved procedure from starting with wax to the finished bronze—a tremendous amount of work and very costly. (I'll stick to woodcarving.)

Our Neenah carving group will have their show at the Darbey Club, Darbey, Wisc., east of Appleton on County N. Take US 10 and turn north on N, about two miles. That will be April 30, 11 a.m. to 4 p.m. All carvers are welcome. Anyone wanting an application to participate, write to: Jack Beranek, 130 Richards Ave., Neenah, Wisc. 54956.

Our last meeting before summer will be held Wednesday, May 24, at 7 p.m. at St. Rita's School, South 61 St. and West Lincoln Ave. Joe Wagener will demonstrate knife and chisel sharpening. And we will try to have all those wonderful tools for carving that you see in the catalogues and don't know what they are for, or how to use them. Someone will have all the answers.

Will be working on a new Wisconsin roster this summer, so if you have had a change of address since the 1975 roster, please contact me. ■

Bruce Hoadley To Teach At Truro Center

Prof. Bruce Hoadley will again teach woodcarving at the Truro Center for the Arts, Castle Road, Cape Cod, Mass. Instructions will begin July 31 and continue through August 11. Each student will complete a simple wood sculpture or carving with individual instruction in basic techniques from designing and roughing out to detailed carving. Related fundamentals including wood identification, properties, moisture problems, gluing, finishing and tool sharpening will be covered. Cost of the course is \$85.

Sidney Simon will teach sculpture in wood, stone and plaster, June 28-August 30. Joyce Johnson will instruct in sculpturing in clay from July 4-August 24. Working with and without the model, students will make sketches in clay from life and develop them into sculptures with the accent on composition and design.

For complete information and application form, write to: Truro Center for the Arts, Box 756, Truro, Mass. 02666.

Bill Welsh Elected President Of Connecticut Wood Carvers

Connecticut Wood Carvers Association entered the year 1978 with more than 140 members and a new board of officers that include:

Bill Welsh, Mystic, president; Eric Hill, Killingworth, vice-president; Al Watrous, Ivoryton, secretary; George Fowl, New Britain, treasurer; Al Kiser, Fairfield, parliamentarian. Directors are: Roy Hutchings, Ike Tucker and Al Kiser.

The March 12 meeting will be held in the Loomis Chaffee School, off Island Road, Windsor, at 2 p.m. Members of CWCA will demonstrate the various methods of relief carving, carving in the round, caricature carving, incised lettering, using different wood samples, and also will show proper sharpening of tools.

Joe Cieslowski will demonstrate his specialty of carving relief plaques, a type of carving very suitable for beginners. Ike Tucker, Wally Coble, George Fowl, and Jerry Roccapriore will answer any questions concerning types of wood and tools, and methods of wood sculpturing using the various techniques.

Connecticut Wood Carvers Association is open to membership for residents of the state and holds meeting throughout Connecticut during the year. For further information, contact, Roy D. Hutchings, publicity chairman, 261 Henderson Rd., Fairfield, Conn. 06430.

Collise Brown Gets Commission

Collise Brown of Waterville, Vt., has been commissioned to do a series of bas-relief murals for the Sterling Trust Co. of Johnson. The bank president, Norman Rolband, expressed the desire for something out of the ordinary for decorations in the bank's new quarters, something distinctly Vermont and done by a local artist.

The murals will be carved in native wood and will be inspired by scenes common to the state and will include covered bridges, country church, a water-powered mill, a farm scene and quite possibly scenes featuring wildlife of the countryside.

Collise, who is better known to his friends as "Brownie," has built quite a reputation for himself as a carver. He also edits a shop column for a local newspaper.

Death Takes Harry Johnston

NWCA lost a great friend March 14 when Harry N. Johnston of Remington, Ohio, died of a heart attack. Harry wasn't a carver, he was a printer and halftone maker. He made most of our negatives and halftones and for a number of years he printed *Chip Chats*. A man of many sterling qualities, Harry helped in so many ways toward making *Chip Chats* what it is today. Through his skill with the camera he turned out halftones from photos that others said were "hopeless." He took a personal pride in his work for NWCA.

A WWII veteran, the deceased was 56 years old. He is survived by his wife, two daughters, a son and four grandchildren.

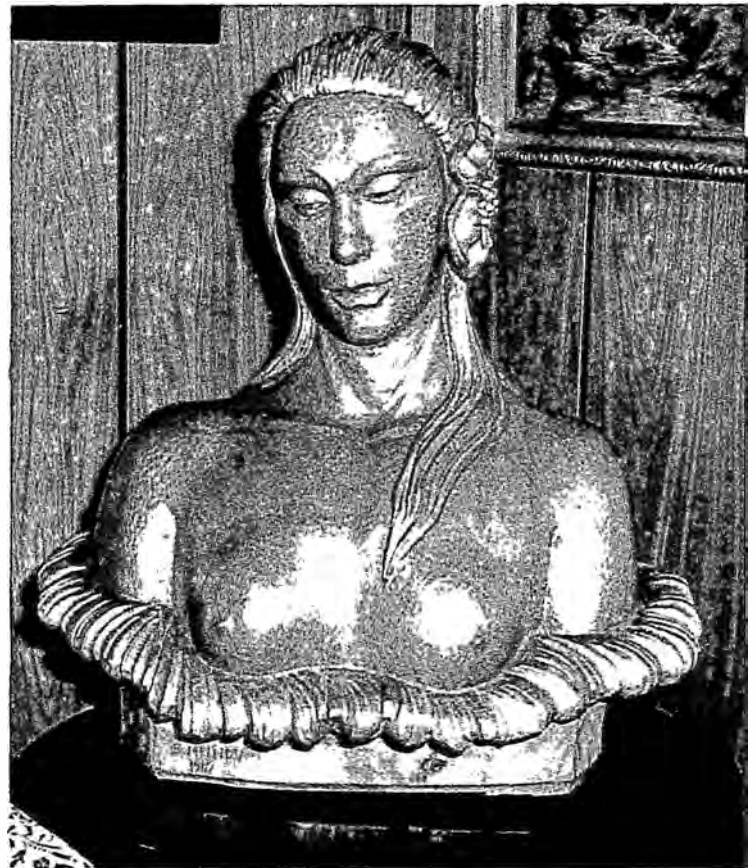
Wood Was Meant For Meindl

Peter Meindl, of Raymond, N.H., was born and reared in Bavaria, not far from Munich. Although he was very good at art and drawing in school, he dreamed of becoming a locomotive engineer, but when he was only 14 years old a church carver who needed a helper, talked his father into allowing him to accept a four-year apprenticeship contract.

He found his life's work and after finishing his apprenticeship, Peter traveled about Germany following his trade. World War I interrupted his carving and he served in the army. Following the war he again took up carving but conditions in the country gradually worsened and work became scarce. He migrated in 1929 to the U.S. and found work carving for churches in New York and Boston for a time.

In the company of a fellow carver, Hans Brustle, he traveled to California but returned shortly to the east and worked as a painter and handyman.

In the early '30s he built a chalet styled house on the shore of Lake Pawtuckaway and continued his carving activities on a part-time basis. Soon his fame spread and he was commissioned to carve American eagles, cigar store Indians, totem poles, etc. About 30 years ago he carved and sold a life-size Indian for \$400, and not too long ago he learned that the same figure



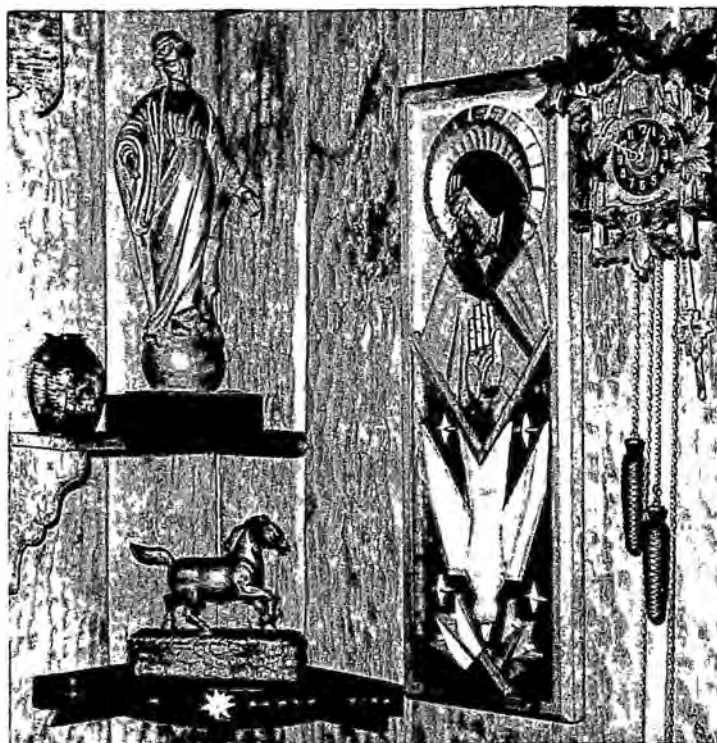
Tool marks enhance the sensitive lines of this graceful sculpture by Peter Meindl.

Mantelpiece serves as display case for several masterful works; eagle on fireplace wall is one of the more popular styles Peter carved for patrons throughout New England. Mantel is nicely carved with effective design.





Diversified examples of Peter Meindl's artistry in wood; he textured the paneling to effect a rustic atmosphere.



brought \$4,200 at an art auction down south.

One of the Indians he carved was used as a trademark by Pontiac automobile dealers.

Shirley Temple still prizes a small mirror he carved for her at the height of her stardom. He also carved a dining room set for her parents.

In 1968 at the request of musician Skitch Henderson, Peter carved a life-sized knight in armor. It took many hours of careful study of museum models before he came up with a suitable design.

Once some nuns sent him a buxom carving of Mary Magdalen, asking that the measurements be trimmed down to a more sacred proportion.

Plagued by ill health, Peter Meindl, who is nearing 80, is no longer able to keep up with his carving and is interested in selling off many of the pieces he has in his home. Anyone interested in purchasing the carvings are invited to write to him at R.F.D. 1, Raymond, N.H. 03077. He prefers that they fall into the hands of carvers who fully appreciate them.

The corners and walls of the Meindl home are richly decorated with his carvings.

NOR'EASTER

By M. PAUL WARD,
4 Freeman Rd., Chelmsford, Mass.

The New England Woodcarvers held their regularly scheduled bimonthly meeting on Sunday, February 5. I doubt if any one of us 120 members present realized that we were really blessed with a perfect day. Weather forecasters were predicting bad weather and we were thankful that whatever bad weather was coming held off until members were to return to their homes.

The day after the meeting the storm struck—slow at first, with fine powdery snow, then heavier in the morning hours of February 7. The storm hit us with hurricane force winds before tapering off late February 8. Called the worst storm of the century in New England, it shut down just about everything for days.

With a state of emergency in effect, people were restricted from traveling. Unable to continue normal workday routines, many persons confined to their homes began to exhibit what is now being termed "cabin fever." Individuals not accustomed to having time on their hands found it tough sitting around with nothing to do.

Woodcarvers, on the other hand (at least in the case of yours truly), found in this time off from work an opportunity to spend some time on projects which could not gain much progress under normal workday conditions. I completed a chess set I began many months ago.

Back to the February 5 meeting. It was unique in that we did not have a guest speaker. The program centered around the display of jigs and gadgets made by members. It was surprising to see the many kinds of homemade equipment. To see the many helpful things which can aid the carver is most gratifying, especially to the ever learning amateur like myself. Thanks to the several expert wood craftsmen who displayed and explained their handiwork. Among these are: George MacKinnon, Dexter Schaffner, Ernie Foisey, Greg DeMeo, Roy Dupuy, Fred Hugel, Rip Stangroom and the others.

This year seems to be a year of exhibits. Recently viewed a local mall exhibit and saw carvers Wayne and Ann Maguire, and Frank Rougie from Massachusetts, and Richard Maxwell from Drexel Hill, Pa., exhibiting.

The annual Burlington Mall Exhibit will be held Saturday, May 6 with a banquet on the preceding evening at the Kernwood, Lynnfield. The social hour will begin at 6 p.m. A full course dinner will be served at 7 o'clock. A choice of menu will include: filet of sole, \$7.25; boneless breast of capon, \$8.25; roast rump of beef, \$11.25.

Guests of honor for the evening will be Edward F. Gallenstein, president of NWCA, and Donald M. Fenner, past vice-president of NWCA. The program will include the presentation of the "Carver of the Year Award" to the individual New England carver selected by the Awards Committee, and other surprises.

We are also reviving an old New England custom of carving swap. Those who wish to participate are requested to bring along a wrapped carving worth approximately \$5. Placed on the swap table, the carvings will be exchanged for a ticket which can be later turned in for another package. For example, I plan on submitting a small elephant (I sell for \$6) and a small owl plaque (I sell for \$4.50) for the wife and myself, hopefully to get in exchange someone's small dog or duck or whatever.

BURLINGTON MALL EXHIBIT. Saturday, May 6, Burlington, Mass. Entry fee, \$10 for one table and one chair. Extra tables are \$4 each, and chairs, \$1 each. Setup time, 7-9 a.m. Exhibitors are asked to stay until at least 6 p.m. The mall is open until 9:30 and exhibitors may remain until closing.

To make reservations for either of the above events, send check or money order to Chairman Robert T. Hogg, 41 Kendrick Rd., Wakefield, Mass. 01880. Include a self-addressed, stamped envelope, please. Any questions on the banquet or mall exhibit can be directed to this writer.

At press time we received word that there has been a change in location of the annual show. Instead of being held at the Burlington Mall, the location will be the Dedham Mall which is about 20 minutes driving distance south of Burlington on Route 128.

OTHER EVENTS SCHEDULED THIS YEAR

June 9 and 10, first Northeast Woodcarvers Exhibition, Northshore Shopping Center, Peabody, Mass. Awards will be presented in all areas of whittling,

woodcarving and wood sculpture. Fee for the two-day exhibit is \$10. As in most Mall shows, selling is allowed. Interested parties can contact Show Director, Northeast Woodcarvers Exhibition, Box 561, Lexington, Mass. 02173.

Outdoor show in Lexington, July 22 and 23. Annual Vermont get-together in August; Cape Cod Mall Show, September 9; Worcester Center Exhibit, November 5. Details on these shows will be given later.

The remaining meetings for this year of the New England Woodcarvers will include: April 2, demonstration of various steps involved in bird carving by Charles Murphy. June 4, program devoted to various techniques of finishing a woodcarving. As always, NWCA members and friends are welcome.

North Point Pier Seek Wood Carvers

Located on San Francisco's waterfront, North Point Pier is leasing space for a variety of specialty shops with an emphasis on artisan shops. "We particularly want to feature a wood shop where wood carvers will demonstrate their skill as well as sell their work and that of other carvers," states Isabelle Manning, leasing representative. "We have set aside a special fund to help subsidize the craftsmen," she adds.

There is no such shop in existence anywhere in the area, and it is felt that the outstanding location of North Point Pier and its exposure to one of the largest publics in the world creates a unique opportunity for a woodcarver or a group of carvers to be an immediate success.

Located immediately adjacent to Fisherman's Wharf (second only to Disneyland as a major tourist attraction, with over 13 million visitors annually) North Point Pier projects a bright future.

For further information, contact: Isabelle Manning, North Point Pier, P.O. Box 3730, Pier 39, San Francisco, CA 94119. (415) 981-8030.

San Diego Show Set For May 20-21

The third annual San Diego area carvers exhibition will be held Saturday and Sunday, May 20-21, at Conference Building, Balboa Park. A fellowship dinner at Cafe Del Ray tomorrow, in the El Prado building, will be at 7 p.m., May 20, with a cocktail hour at 6:30 p.m.

Registration fee is \$2 for space reservation, \$1 per entry for carvings submitted for judging. There will be a special timed whittling contest in which contestants are permitted use only of a knife. A surprise sawed to shape blank will be furnished.

For more information and entry form, contact: Rod L. Crump, 466 Broadway #30, Chula Vista, Calif. 92010.

Carvers Invited To LaPorte, Ind.

Wood carvers are invited to participate in the fifth annual art show, July 1, sponsored by the LaPorte Jaycees. The show will be located on the Court House Square. Entry fee is \$10 for a 10 by 14-foot space. For application form, write to: LaPorte Jaycees, Jim Jessup, 3666W Schultz Rd., LaPorte, IN 46350. Deadline is May 30.

Pechner Conducts Classes

Twenty-three students are enrolled in a basic carving class conducted by Alan Pechner, Gaithersburg, Md. A new class will be formed in the fall, Alan states.

In The Right Direction

Artist Esme Bradberry, Lakeland, Fla., sent in this "quickie" on how he found out about NWCA:

I learnt about your mag when I was demonstrating wood carving at an art festival here in Lakeland . . . I had been carving for three months and still wasn't sure which way to hold the mallet . . . but I was pretty sure everyone else knew less . . . except . . . when this fellow comes up . . . squats on the grass and watches me.

"Been carving long," he asked.

"Not long."

"How long," he insists.

"Three months . . ."

"Then I can tell you," he grins, "you're doing it all wrong!"

That's how I learned about your magazine . . . he was the Reverend Robert Hornback . . . young . . . enthusiastic . . . and he has laughed his head off at all my mistakes . . . but he has taught me a lot . . . given me beautiful wood to carve . . . and told me to "Get on with it," when I whine that the wood is too hard.

I still have a long way to go . . . but I am getting there.

Wood Dust May Be Dangerous

A recent letter from James Pagter, Orange, Conn., calls attention to the injurious quality of certain wood dust. Jim, who is a biologist, has been reading numerous articles in medical journals that link wood dust to irritations, allergies, and cancers of the respiratory system. Certain species of wood seem to be more troublesome than others, he says.

Jim says he has been having problems with a throat irritation since last spring and believes there may be a connection with wood. The doctors he has consulted seem to have scant knowledge concerning the toxic properties of wood, leading him to suspect that the findings concerning wood dust are very recent discoveries. It appears that wood dust is a suspected carcinogen and measures should be taken to reduce the amount of dust in the workshop. Vent system, vacuum system in work area to draw off dust, and face masks would be of help, he states.

Charles Hunt Exhibits Carvings

An exhibit of decoys, fish and eagles by Charles Hunt, Elman, N.Y., was held during the month of February at the Elma Public Library Gallery. The decoys represented copies of early American folk art and of decorative natural finished carved art forms.

Charlie was a ribbon winner in the first International Wood Carving Contest held last year in Toronto, and he also won recognition at the Clayton Decoy and Wildlife miniature decoy contest.

An instructor in mechanical drawing at the Iroquois Central School in Elma, Charlie has encouraged several students to try their hand at carving. He has also developed patterns for decoy carving.

Carving Exhibit At Rockefeller Plaza

An exhibition titled "American Woodcarvers" will be held at the Warner Communications Bldg, 75 Rockefeller Plaza, New York, from April 3 to 28. Work by John Bozarth, Providence, R.I.; Jeffrey Briggs, Newburyport, Mass.; Jon Brooks, New Boston, N.H.; Wendell Castle, Scottsville, N.Y.; Giles Gilson, Schenectady, N.Y.; Igor Givotovsky, Amesbury, Mass.; Michael Graham, Santa Barbara, Calif.; Carl Johnson, El Cajon, Calif.; Lyle Laske, Moorhead, Minn.; Mark Lindquist, Heniker, N.Y.; Steve Madsen, Albuquerque, N.M.; Chuck Masters, San Diego, Calif.; Leroy Schutte, Durham, N.H.; Robert Strini, Santa Cruz, Calif.; John Wheelwright, Cambridge, Mass.; and Harry Wunsch, Westport, Conn., will be displayed.

The exhibition was on display from February 11 to March 24 at the Craft Center, Worcester, Mass.



The Interlocking Woman
by Igor Givotovsky
45 x 12 x 15 inches
Brazilian mahogany and walnut
(from the collection of
Dr. Barry Musikant)

Carvers Meet In Alberta, Canada

While no formal program has been adopted, a group of carvers has been meeting fairly regularly in Sherwood Park, a suburb of Edmonton, Alberta, Canada. For more information get in touch with Dr. Donald N. Gallup, 16 Cypress Avenue.

New Gallery To Open In June

The Craft Gallery is scheduled to open in June at 3700 Highland Dr., Suite 14, Carlsbad, CA 92008, and will be interested in handling high quality woodcarvings on consignment. Send pictures of work and pertinent particulars. Proprietors of The Craft Gallery are Mr. and Mrs. F. W. Harris.

'Wild America' Carving Exhibition Captures Wide Attention In N.Y.

The National Audubon Society on January 17 opened an exciting exhibition entitled "Wild America" at the Kodak Gallery, 1133 Avenue of the Americas, New York City. The show is being co-sponsored by the Eastman Kodak Company.

"Wild America" features the artistry of 27 leading American and Canadian bird carvers. The artists have created these works especially for Audubon and this exhibition. They range in size from miniature to an 80% life-sized white fronted goose family. All of these works are included in a special "silent auction" which will last the duration of the show.

Interested bidders will be given the opportunity to place sealed bids on any of the pieces. An illustrated catalog of the carvings offered in the silent auction is available on request.

Not for sale, but also displayed, is a stunning group of greenwing teal coming in for a landing carved by the renowned Granger McKoy. They are shown still in flight, but in various stages of spilling air in order to "set down."

In addition to the above, "Wild America" features over 50 color photographs from Audubon Magazine, wildlife sculptures in porcelain and bronze, original prints by John James Audu-

bon and paintings by other leading wildlife artists such as Roger Tory Peterson.

Negative aspects of man's polluting of the environment are graphically illustrated in a simulated swamp which has been ravaged by modern materials. During the exhibition,



Brig. Gen. Chet deGavre, Onancock, Va., poses with examples of his flawless miniatures.

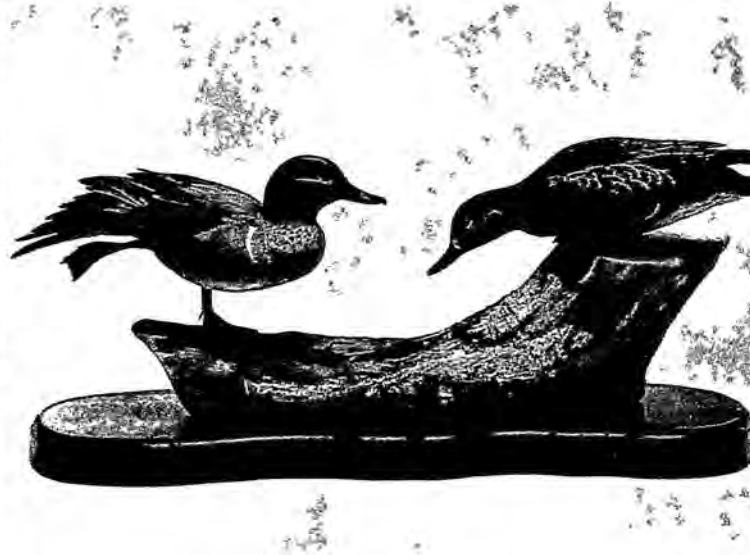


This splendid merlin falcon is the artistry of master bird carver Ronald Tepley.

Photo by Myron Wiersum



Al Glassford sculptured this woodcock and nestling.



Greenwing teal pair carved by Daniel Brown.



William Hanemann carved this dove in a habitat setting.

there will be a continuous showing of a color film, "Wild America—Who Needs It?" created especially for this event.

Hours for the exhibition are: Mondays, 12 to 5 p.m.; Tuesday through Saturday, 9:30 a.m. to 5 p.m. Admission is free. Catalog, bid sheets and further information may be obtained from: Ms. Joan Stanley, National Audubon Society, 950 Third Ave., New York, N.Y. 10022.

Carvers participating in the exhibition include: Eldridge Arnold, Daniel Brown, Paul Burdette, Bruce Burk, James Foote, Jack Franco, John Garton, C. B. deGavre, Wendell Gilley, Al Glassford, Ken Gleason, William Hanemann, Davison B. Hawthorne, Bette and Jack Holt, Robert Kerr, William Koelpin, Oliver Lawson, Arnold Melbye, Herb Miller, E. F. Muehlmann, Jay Polite, Kenneth Scheeler, William L. Schultz, Gus Sjöholm, James Sprankle, Ronald Tepley, and Josef Wooster.

Wendell H. Gilley, past president of NWCA, and author of *Bird Carving*, and Bruce Burk, author of *Game Bird Carving*, have examples of their work in the display.

Illinois Carvers Elect Officers

The West Suburban Whittlers and Wood Carvers club recently elected the following officers: Don Liss, Villa Park, president; Neal Massino, Berkeley, vice-president, and Edward L. Machen, Westchester, secretary-treasurer. The group meets at Eisenhower Park, Bellwood, Ill., at 7 p.m. on Fridays except the first Friday of the month. Membership dues are \$5 a year. For more information, phone Edward Machen, 344-8070.

Al Coe's Carving Wins

Al Coe's carving of a wild turkey took first place honors at the February carving of the month contest conducted by the Kansas City, Mo., chapter. The meeting was held in the Aerospace Atomic Energy Union Hall, Grandview Road. Previously meetings were held at the People's Bank.

Carving Good Therapy

Donald Peabody of Akron, Ohio, finds carving good therapy in his struggle to offset the effects of paralysis caused by a stroke. With the aid of a vise equipped with a wide rubber-jawed clamp, he is able to continue carving. He is unable to use his left hand. Don is also a member of the Buckeye Woodcarvers Guild.

Terry Wolff Hopes To Form Chapter

Professional carver Terry Wolff is interested in organizing a chapter in the Bellingham, Wash. area. He invites members to contact him at 1005 Dupont. Terry recently moved his shop to larger quarters and can now accommodate eight students at a time in his evening classes.

1978 International Wood Carvers Congress

**A division of the
International Folk Art Show**

Held In Conjunction With the

Great Mississippi Valley Fair

August 4-13

DAVENPORT, IOWA

Chairman—Huber King, Windham, Ohio

Judges—To Be Announced

Judging (Closed)—Wednesday and Thursday, August 2-3

Consultants—Ralph Heuer, Davenport, Iowa; Edward F. Gallenstein, Cincinnati, Ohio

Curator—Judy Saktor, Davenport, Iowa

Designated Representative—Chris Effrem, Minneapolis, Minn. (Record-Ridgway Tools Ltd., Sheffield, England)

(Selector of the Marples Championship Purchase Award, and in cooperation with Judges the distribution of one set of 18 professional carving and sculpture tools to each Group A through K.)

AWARDS

Open Class—Division 54

Groups A thru K—First Award, each group Plaque

Groups A thru K—Best of Show Trophy

Ribbons 1st thru 5th, all classes

Junior Class—Division 54J

Ribbons, 1st thru 3rd—Best of Show Plaque

Participation decal attached to each exhibit.

PURCHASE AWARD—MISSISSIPPI VALLEY FAIR

Division 54P—Two carvings at \$100.00 each.

All exhibits in the Congress are eligible to compete, limited to one entry per exhibitor. In filling out entry card fill out form on back for Division 54P. Tags will be shipped to carver for open class entries and one for 54P. In shipping exhibits, attach tag for 54P to the entry to compete for Purchase Award. The carving will have two tags attached, one for open class and one for 54P.

RECORD-RIDGWAY TOOLS LTD. PURCHASE AWARD OFFER

Division 54M—Marples Championship Purchase Award.

Two-week holiday in England for winning carver and one other person of his/her choice. To be guests of Record-Ridgway Tools Ltd. for first week, following an itinerary of visits, demonstrations, etc. For the remainder of the period a sum of L300 will be provided, allowing winner freedom to visit and stay at any place of his/her choice within United Kingdom, even, extend the holiday if they wish.

Record-Ridgway Tools, formed by a recent merger of William Marples Limited and William Ridgway Limited (celebrating their 150th and 100th anniversaries, respectively, in 1978) and two other long established English tool companies joined to make this Marples Championship Award through the 1978 International Woodcarvers Congress.

Every exhibit in a class for natural wood is eligible. Fill out the entry card and then on back for Division 54M—Marples Championship Purchase Award. Entry Department will forward tags for open class entries and one for Division 54M. This tag goes on the exhibit to participate in this competition after the open class judging. This carving will then have two tags attached when shipped. Only one exhibit per carver will be accepted for Division 54M.

Note: Winning exhibits in Division 54P and 54M are to become the property of the Great Mississippi Valley Fair and Record-Ridgway Tools Ltd., respectively.

ADDITIONAL MARPLES AWARDS

To the 25th, 50th, and 75th entries received for participation in the Congress a set of six carving tools will be included in the return shipment of the exhibits, courtesy Record-Ridgway Tools, Ltd.

Purchase Award Carvers

YEAR	SUBJECT	CARVER
1970	Horse	William Waca, Tiskilwa, Ill.
1971	Bovine	Huber King, Windham, Ohio
1972	Birds	
	Realistic	Don Mueller, Streator, Ill.
	Caricature	Steve Torda, Toledo, Ohio
1973	Human	
	Realistic	Kenneth Inman, Kansas City, Mo.
	Caricature	Wm. Higginbotham, St. George, Utah
1974	Relief Carvings	
	Nature Scene	Herman Poelman, Racine, Wisc.
	Natural History Subject	Herman Poelman, Racine, Wisc.
1975	Fish	Gerald Maxwell, Cedar Rapids, Ia.
	Wild Animal	Edward Dana, Ogden, Utah
1976	Bellows	Herman Poelman, Racine, Wisc.
	"Taxation"	Doris Webb, Memphis, Tenn.
1977	Human Figure	Jim Wilsford, Townsend, Tenn.
1977	Animal	Wm. McEwan, Ridgecrest, Calif.

RULES

1. This is an open show and anyone is eligible to enter.
2. Carvings having won a Blue Ribbon (first place award) at the International Congress may be exhibited in following years as a non-competitive, guest exhibit only, subject to available space after accommodation of all competitive exhibits entered in the show.
3. No more than two entries may be entered in any one class.
4. Exhibits shall be the work of the exhibitor. Each exhibit must be tagged as to which class it is entered. Tags will be mailed to exhibitor on receipt of entry form.
5. Entries will be accepted to Saturday, July 1. Exhibits must be on hand August 1, 1978 to be accepted.
6. All entries for the Congress must remain on exhibit until 4 p.m. Sunday, August 13, 1978.
7. Exhibitors may record their entries for sale. To do so a note identifying exhibit and sale price acceptable and signed should accompany entry blank.
8. The Fair Management will use diligence to insure the safety of entries after their arrival (and in repacking for return shipment) but in no case can the Association be responsible for any loss or damage that may occur.
9. Finish: Natural or stained finish—both the texture and grain of the wood must show through the finish. Painted Finish—An opaque finish that obliterates the grain of the wood.

Judging Guidelines

Each of the following areas of consideration in judging of exhibits at the 1978, Wood Carvers Congress are rated at 25: (1) Shape and form; (2) Worthiness and/or decorative value (3) Construction and workmanship; (4) Finishing. A perfect score would be 100—25 for each area of consideration by the judges.

CLASSIFICATION—DIVISION 54

A. WHITTLED PIECES

Class No.

101 Made with knife of a single piece of wood. Representative items: Ball-in-cage, chain, fan, scissors, small figures, ships in bottles (these may be multi-pieces), carvings in peach pits, scrimshaw, etc.

B. RELIEF CARVINGS

102 Nature scene

103 People involvement

104 Natural history subject (animals, birds, fish, etc.)

C. ABSTRACT AND ORNAMENTAL CARVINGS

105 Abstracts

106 Ornamental carvings (jewelry, signs, frames, gunstocks, furniture,

musical instruments, decorative elements, moldings)
All exhibits in group C are to be natural wood finish only, but may be waxed, stained, or varnished.

D. ANIMAL FIGURES

- 107 Realistic (natural or stained finish)
- 108 Caricature or stylized (Natural or stained finish)
- 109 Realistic (painted)
- 110 Caricature or stylized (painted)

E. ANIMAL HEADS

- 111 Realistic (either painted or natural or stained finish)
- 112 Caricature or stylized (either painted or natural or stained finish)

F. BIRDS

- 113 Realistic (natural or stained finish)
- 114 Caricature or stylized (Natural or stained finish)
- 115 Realistic (painted)
- 116 Caricature or stylized (painted)

G. FISH

- 117 Realistic (natural or stained finish)
- 118 Caricature or stylized (natural or stained finish)
- 119 Realistic (painted)
- 120 Caricature or stylized (painted)

H. HUMAN FIGURES

(Completed figure not to exceed 15 inches in height)

- 121 Realistic (natural or stained finish)
- 122 Caricature or stylized (natural or stained finish)
- 123 Realistic (painted)
- 124 Caricature or stylized (painted)

I. HUMAN FIGURES

(Completed figure over 15 inches in height)

- 125 Realistic (natural or stained finish)
- 126 Caricature or stylized (natural or stained finish)
- 127 Realistic (painted)
- 128 Caricature or stylized (painted)

J. HUMAN FIGURES (BUST)

- 129 Realistic (natural or stained finish)
- 130 Caricature or stylized (natural or stained finish)
- 131 Realistic (painted)
- 132 Caricature or stylized (painted)

K. GROUP CARVINGS

- 133 Combining realistic or caricature humans and/or animals in a scene (natural or stained finish)
- 134 Combining realistic or caricature humans and/or animals in a scene (painted)

SPECIAL NOTICE TO EXHIBITORS

On receipt of your entry form, which must be at the Fair office not later than July 1, 1978, we will mail to you entry tags to be attached to your exhibits. You will also receive a sticker—symbolizing contents of the container, which we request that you attach close to the address label on the package. This will expedite procedures on arrival of the shipment.

If the shipment arrives in apparently good condition, we will mail a post card advising you of this. If the package is damaged we will open and write details to you immediately. Likewise if any damage is noted in opening the packages that arrive in apparent good condition we will write details to you. And as the container leaves on its homeward journey, we will send you a postcard as to its departure.

Judging will be August 2-3, and shortly thereafter we will mail a full judging report to you.

If you ship your exhibits via U.S. Postal Service or United Parcel Service we will return them the same way, prepaid, and each package via U.S. Postal Service is insured for \$200.00. Follow Postal regulations as to package size for Class 1 Post Offices. Each package via UPS \$100.00 protection for each container.

Packages shipped any other way, will be returned the same way, if possible, freight collect.

Address all shipments and correspondence to:

Chester D. Salter
Great Mississippi Valley Fair
2815 W. Locust St.
Davenport, Iowa 52804

THE ANNUAL BANQUET

Should you intend to visit the Congress this year and wish to stay at the off-grounds headquarters it is important to make reservations at the Clayton

House as soon as possible. A reservation card is attached to the entry form. They are already booked for half of their capacity for the first half of August. In fact, hotel/motel accommodations are tight here over the annual August Fair dates. Likewise, should you wish to attend the annual banquet, it is important to tend to this promptly.

A cash bar will be in operation from 6 to 7 P.M., followed by the buffet dinner, Saturday, August 5, 1978.

Crowds View Duneland Exhibition

By CARL HINDERER

For the second year in a row, March 11-12, record crowds filled Marquette Mall, Michigan City, Ind., to view the carving show sponsored by the Duneland Woodcarvers. More than 60 carvers from four states entertained spectators with demonstrations and exhibits.

A new feature this year was a "Best Display" award voted on by participating carvers. The result ended in a tie vote shared by Joe Hennes and Roger Wright of the Lorain County Carvers Club of Ohio, and Stuart Smith of Columbus City, Ind.

On Sunday morning a brunch and awards program were held in the Skyroom of the Mall. Best-of-show honors, a plaque and cash award, were presented to Jim Holland, Elkhart, Ind., by Carl A. Nichols in memory of his brother, John Nichols.

Vern Schrader of Chesterton, Ind., entertained the 89 persons gathered for the brunch with a humorous slide presentation entitled "Whoo's Who in Woodcarving!"

The list of exhibitors included:

INDIANA—Ted Hollenbaugh, Roanoke; Stuart Smith, Columbia City; Furlo and Arlo Beard and Carl Nosker, Huntington; Art Jensen, Diane Grass, Chris Cross, Steve Jones, Al Ludington, Bill Fairchok, Charles Swickard, Leroy Bailey and Harold Goede, all of Valparaiso; Casey Nowakowski and Jim Holland, Elkhart; Vern Lotz, Merrillville; C. J. and Mike Ziemkowski, St. John; Paul Lemmon, Lake Station; Nick and David Scheuer, Al Kaham, Irv Lansing, Joe Samelson and Charles Martin, all of Michigan City, Vern, Kevin, and Phil Engel, and Al Balas, Portage; Vern Schrader and Fred Horn, Chesterton; Doug and Carl Bailey, Shelia Gallagher, Jim Sr., Jim Jr., and Robbie Johnston and Carl Hinderer, all of Hobart; Carl A. Nichols, Dave and Orlie Larson, and Eugene L. Corty, all of La Porte.

MICHIGAN—Margaret Buckingham, Sterling Heights; George and DeLores Latimer, Southfield; Ted Centilli, Grand Rapids; Roderick Webber, Niles; Art Wilke, Flint; John Erikson, Rockford; Don Harvey; Lake City; T. C. Cavey, Buchanan; Terry Hanover, New Troy.

ILLINOIS—Bill Bigane, Chicago; Ray Merz, Calumet City; Virginia Ostrowski, South Holland; Mary Jean Kucsera, Dolton; Marion Zwierszowski, Niles.

OHIO—Jack and Betsy Williams, Dayton; David Morton, Amherst; Roger D. Wright, Vermillion; Robert Rushinsky and Joe N. Hennes, both of Lorain.

Oktoberfest In July At Barnesville

Henry Pascavage of Frackville, Pa., Jack Franklin of Windsor, Vt., and a carver from Germany will be featured at this year's Oktoberfest in July, June 30 to July 16, at Barnesville, Pa.

Since it began in 1969, America's original "Oktoberfest in July" has become the largest festival of its type in the country.

Last year Horst Eiche, professional carver from Oberammergau, demonstrated his skill at the festival and Henry believes there is a good chance he will return this time, too.

For an attractive information brochure that carries a picture of Henry Pascavage and Horst Eiche carving, write: Bavarian Festival Society, Inc., Box 90, Kempton, Pa. 19529.

The Vikings Are Pole Carvers

By **BILL BUTTERFIELD**
President, Viking Chapter, NWCA

The Viking Chapter of NWCA in the Twin Cities has developed a novel way of being useful to the community, receiving a good share of media coverage, promoting a better club spirit and attracting new members.

We carve poles!

Eight poles have been carved and donated and one more is in the planning stage. A good spinoff is that individual club members take up the work and do their own. Lou Foss carved a large Viking head for his back yard from a remnant end of one of our pole projects. The author spent an entire summer carving a 50-foot pole for an amusement park and has carved several large tiki heads for a new Polynesian restaurant.

The pole carving all came about when the author suggested the club ought to do something good for the community for the bicentennial. Naturally he was made the chairman to shut him up.

Inquiries were made at the Minneapolis Aquatennial office and because '76 was our bicentennial year it was suggested that a pole could be carved about America. We accepted the project, an artist donated sketches, the phone company furnished the poles and the chips flew! People flocked around to watch, little old ladies gathered chips for flower beds, and in two weeks of come-when-you-can effort the poles were done. They are banded together and located in historic Nicollet Island Park in the Mississippi River in downtown Minneapolis.

Northern States Power Co. wanted a pole on the history of electricity. We carved one pole with pioneers of electricity; one shows the sources of power and the third illustrates the uses of electricity. These 35-foot poles are located right downtown by the NSP office building. The 18 Viking carvers were invited to an employees' picnic in August for the dedication ceremony. Over 1,000 hours of Viking time was donated for this project.

Our next project was a Cub Scout theme pole for the Rum River Cub Scout camp. A shopping center bought the pole and the Viking beavers did that carving job at the shopping center in less than two weeks. The pole shows the cub scout badges and the activity awards cub scouts can earn.

Each April the Twin Cities educational TV station (KTCA) promotes a nine-day telethon auction to raise funds. The Viking carvers this year will carve a 25-foot pole during this telethon which the promoters hope to auction off for \$3,000. We are preparing to finish the pole in any manner the buyer wishes. The publicity from more than 25 TV commercials and the mini-cam shots will help promote our local woodcarving efforts.

We highly recommend club pole carving as a great way to help local chapters. If there are other groups wanting to do it, here are some rules we have learned from two years' experience we'll pass on.

1—Don't wait for an artist—select a theme, go to the li-



Close-up of Bi-centennial three-pole totem, and Cub Scout pole at Run River.



Detail of Cub Scout theme pole; Northern States Power Co. monument erected at NSP building in Minneapolis has an old Edison electric bulb atop 35-foot poles; Bicentennial poles are erected on Nicollet Island are 30 feet tall.

brary, use an overhead projector and do it yourself.

2—Get the largest untreated red cedar poles you can from the nearest pole yard. Old poles work just fine. You'll need a flat-bed semi to haul them.

3—Put the big end of the pole UP. Everyone of ours is wrong side up to give more carving room and to help the perspective. Your power company can help erect the pole. Use railroad ties to lay the pole on for carving and a cant hook will help turn it.

4—Don't listen to club members who say they can't help because they only carve little water birds. Get 'em all involved and they'll love it! Hold a training session; cajole, push 'em, buy the beer—just get 'em to TRY it. We had eight carvers for the first pole and more than 20 for the latest project.

5—Lay the art work on the pole and go around it with a knurled wheel, then connect the dots with a permanent felt tip pen. (Our first art work washed off in the rain.)

6—Use a chain saw to cut 2 inches deep around the art; knock out the background with large chisels. Let members select what they want to carve. We have done portraits and have gotten excellent detail.

7—Many places want poles—governments, parks, scout camps, shopping centers and libraries.

The Viking chapter has found a great way to serve the community and to get their members working together on a group project. If everybody pitches in a little bit of volunteer time it is a fun game called EVERYBODY WINS.

Belleville Holzschnitzers Plan Show

Plans are progressing for the seventh annual Midwestern Wood Carvers show to be held at the Belle-Clair Exposition Hall, Illinois Route 13 and 157, Belleville, Ill. The show will be held Sunday, November 12, under auspices of the Belleville Holzschnitzers.

An entry fee of \$5 per table will be charged. No prizes will be given as the purpose of the show is to enable members to meet and share ideas with other carvers as well as display work to the public.

Belleville is in the Greater St. Louis area and draws good crowds to its carving exhibitions. More than 100 carvers took part in the 1977 show and expectations are for a record turnout this year.

For more information and registration, contact: Paul E. Dyar, chairman, 26 Farthing Ln., Belleville, Ill. 62223.

Walter Kirk Dies

Walter B. Kirk, 82, of Aliquippa, Pa., died March 21 in the Aliquippa Hospital. Gunstock carving was one of Walter's specialties and he was a regular exhibitor at the Smoking Wood Carvers shows in Steubenville, Ohio. A retired self-employed automobile mechanic, he is survived by a son, a daughter and five grandchildren.

Greater New York Chapter News

By JOHN RUGGIERI

Our first meeting of 1978 was postponed to a week later because of the hazardous driving conditions, and after another big snowfall the meeting was called off again.

At the February meeting new officers were installed: Roland Reich, president; Jim Finneran, vice president; Hans Hallex, treasurer, and John Ruggieri, recording secretary.

Roland Reich suggested that a pattern library be started for use of the members. Questionnaires were distributed to the members to insure up date of addresses and phone numbers.

Albert Constantine's of Bronx, will play host to the Greater New York carvers by displaying some of their work in display cases during the month of March.

Several members brought in examples of their skill for the show and tell part of the program. Arthur LaGue, madona in maple; Joe LaSpagnoletta, hot plate and miniature; Roland Reich and Stan Resin each showed cardinals; Hans Hallex, 18-inch penguin; Pat Russo, cutting board of walnut and oak (laminated), Joe Lamia, horse on stand.

Jim Finneran displayed his Christmas present of a Black and Decker Workmate bench and for 45 minutes demonstrated its uses with some of the attachments he had purchased. We all benefit from his knowledge.

New Yorkers interested in attending meetings are invited to call Roland Reich, 463-8720, or John Ruggieri, 274-1696.

Lincoln Center Show Dates Set

The American Concern for Artistry and Craftsmanship takes pleasure in announcing the second annual Lincoln Center for the Performing Arts Festival of American Craftsmanship to be held July 1, 2 and July 8, 9, on the Lincoln Center Plaza, New York City.

Work must be original, handcrafted and expertly executed. Manufactured products, products assembled from kits, and imported products are unacceptable. Applicants are asked to submit five color slides of work representative of that which will be displayed. The number of participants is limited.

The festival will include mimes, minstrels and assorted entertainment, organic, ethnic and dessert food concessions. Last year's festival attracted between 25,000 to 30,000 visitors in two days. This year over 60,000 are expected because of its expanded two weekend duration.

There will be full security. Booth size is 10 by 7 feet. Prizes will be awarded for best booth display. Craftspeople may apply for any one or both weekends of the festival. The fee for one weekend is \$50; both weekends is \$100. For further information, write to: American Concern for Artistry and Craftsmanship, P.O. Box 20, Hasbrouck Heights, N.J. 07604.

Zecher Named District Representative

Paul Zecher, 1262 79th Street South, St. Petersburg, Fla., has been named a NWCA district representative. One of the founders of the Suncoast Woodcarvers, Paul has been active in carving circles for a number of years.

Columbus Chippers Expo July 8-9

By MIKE GABER

The Columbus Chippers' sixth annual carving exposition is scheduled for July 8 and 9. This year we are asking our exhibitors to act as judges. Carvers will receive complete details as to categories and ballots when they arrive.

We have also arranged to have a professional display decorator choose the best table.

Last year in an effort to encourage new carvers to exhibit and enter competition, we instituted the "Fred Arends Award" for carvers with three years or less experience. We hope new carvers will display again this year and enter this competition.

The show will be held in the air-conditioned Veterans Memorial, 300 W. Broad St., in downtown Columbus, Ohio. Exhibitors and the public alike were very pleased with the location change from the State Fairgrounds Arts and Crafts Building.

Table rental fee will be \$10 per table with additional tables at \$5 each. Unfortunately the tables are only six feet long instead of the usual eight.

To register for the show, contact: Dawn Harter, 609 Fawndale Pl., Gahanna, Ohio 43230.

Plans For Chapter In Richmond-Chesterfield Area

Encouraged by persons who attended his shows in the past year, Woody Miller feels there are enough ready to start a sorely needed chapter of NWCA in the Richmond-Chesterfield area.

Among those who intend to take part in the action are a couple of award winners from the World Championship Salisbury and Chincoteague Wildfowl shows who will be happy to share their knowledge with devotees who have yet to "smile bravely at their first slowly reddening band-aid."

Woody is an instructor and member of NWCA and the Connecticut Wood Carvers Association. He is also a representative of the Freedom Electric Co., manufacturers of precision electric carving tools. He formerly resided in Guilford, Conn.

So for those who would like to be charter members of the new chapter and meet and work with some wonderful new carving acquaintances, contact Woody at: 5306 Verlinda Dr., Richmond, Virginia 23234. Phone 748-3675.

Quality Wood and Stone Carvings Wanted

Quality woodcarvings and stone carvings are wanted to supply two new shop locations. Direct purchase and consignment; all prices and size range with emphasis on moderately priced pieces. Photos, prices, and artist background appreciated but not necessary. Artists should understand turn key operation of retail shop. Contact: Lola Richard, Box C-50, Valley Mall, Hagerstown, MD 21740, or call (301) 582-4044.

Everett Wise Dies

Everett E. Wise, 64, of Medina, Ohio, died during the month of January, we learned at press time. He joined NWCA in 1972.



"Winter in Transylvania" is the title of the 9x12 woodcut by Bela Ferencz who poses with a relief carving.

Bela Ferencz To Have I-Man Show

The public is invited to an exhibition of 44 woodcarvings by award winning artist Bela Ferencz, Saturday and Sunday, May 20-21, at his studio, 1015 Indiana Ave., Venice, Calif., from 11 a.m. to 6 p.m. both days.

Works will include mirror and picture frames of various sizes, vases, urns, reliefs, figures, lamps, and highlighted by a handcarved gate 12 feet high and 13 feet wide in the Hungarian Transylvania style.

His outstanding artistry has attracted much attention among local interior decorators for whose clients he has made unique carvings from their sketches.

Bela also does woodblock printing and a display of prints that were used to illustrate a book will also be shown.

To reach Bela's studio take Lincoln Boulevard to Rose Avenue, go east, turn on Curtland second right, then go two blocks and turn right again on Indiana Avenue (dead end).

Club Formed In Miamisburg

A carving club has been formed in Miamisburg, Ohio. Meetings are held on the third Thursday of the month from 7-9 p.m., at the Senior Citizens Center, Central Avenue. Jack Purkie, Franklin, has been elected president, and Con Brunk, Miamisburg, secretary.

Graphite Paper Helpful

Jerri Browning, Exeland, Wisc., has the following suggestion to make after reading Alfred Coe's article in (January-February).

Hi Alfred—I read your interesting article on Solving Problems in Relief Carving and thought you might be happy to hear about a transfer paper that will eliminate the hazard of poking too deep an ice pick hole into your relief.

The transfer paper is called graphite paper and cuts your process to one—tracing your design. It works like carbon paper but does not bleed like indelible. You can purchase graphite paper at most art supply stores, in different sizes. I enjoyed your article.

Van Deckter Teaches at N.Y.U.

Basic woodcarving classes are taught at the New York University under the direction of Jack Van Deckter. Jack recently demonstrated his carving skill at the Metropolitan Museum in New York City.

Spencer Warren Dies

We just learned of the passing of Spencer Warren of Cadiz, Ohio. The 61-year-old postal service employee joined NWCA in 1972. He was also interested in amateur radio and was a church organist.

Lancaster County Carvers

By JOYCE A. STEPHAN

Our December 20th meeting proved to be much fun and very interesting. We had a somewhat small Christmas party and a wonderful show of projects. These were either finished, or still underway, and destined for Christmas gifts. We enjoyed good homemade cookies, candies and coffee and a special birthday/Christmas cake embellished with our club logo. While filling our stomachs with goodies, we were also filling our eyes and minds with some of the most beautiful items that will probably never get shown at a public show. Talk was fruitful, too.

January's meeting was bountiful, too. Thanks to Richard Koontz, professional carver from Camp Hill, Pa. We had postponed our meeting once because of the bad weather, rescheduling it a week later. Unfortunately, the weather was still against us, but to those who were able to brave the pea soup fog, rain, ice, and in general poor driving conditions, and especially to Mr. Koontz—thank you. The meeting was definitely a success. Mr. Koontz does some of the finest wood sculpture and most talented ornamental carving some of us have ever seen. I have yet to meet a carver, professional or otherwise, who has any closely guarded secrets about his technique or finishing—Mr. Koontz is no exception. Most all of us were able to walk away with an answer to a question that will better our own endeavors.

The February 21 social gathering with another very busy and talented group—the Yorkcarvers—was a delight. About 20 of the Yorkcarvers showed up and it was agreed to get together again real soon.

At the April 18 meeting we will have Franklin Gottshall, noted carver and author, as our guest. He will show slides and discuss his views on carving.

May, of course, is the month of our annual show and sale. It will be held a bit earlier this year, on the 6 and 7. Hours: Saturday, 10 a.m. to 6 p.m.; Sunday, 12 noon to 5 p.m. The Recreation Hall will open at 8 o'clock Saturday morning to allow setting up of displays. Table fee is \$10, sales permitted and no commission charged. Contact Lester Lahr, show chairman, 38 East Market St., Lititz, Pa., for details. His phone is 626-7301.

A note of sadness—Jack Stein, Strasburg, suffered a fatal heart attack. Jack had recently opened a shop dealing in hard-to-get woods and carvings of all kinds. We will miss him.

Happy carving, everyone. . . from LCWC.

Rose Festival Woodcarving Show

The Western Woodcarvers Association will hold its annual Rose Festival Woodcarving Show in the exhibit hall at the Western Forestry Center in Portland, Ore., from June 3 through 11.

Members of the association will demonstrate sculpture and relief carving, showing the use of different tools, the steps taken to achieve a finished product, and varying wood characteristics. A variety of completed carvings will be on display and for sale, including birds and animals, figures and caricatures, and bas-reliefs.

The Center is open from 10-5 daily. Located next to the Washington Park Zoo and OMSI, Tri-Met Line #62 goes by the door on weekends. Admission is free for members; for non-members it is \$1 for adults, 50 cents for senior citizens and children. Children under seven are free.

Livonia Carvers Plan Exhibition

Members of the Livonia Wood Carvers are formulating plans for an exhibition, August 5 and 6, at the Edie Edgar Sports Arena, 33841 Lyndon at Farmington Rd., Livonia, Mich., according to NWCA district representative George B. Latimer. Rental fee for one eight-foot table and two chairs will be \$10; additional tables, \$5 each. For complete information, contact: Viola Caufield, c/o Livonia Wood Carvers, 15218 Farmington Rd., Livonia 48154.

International Sculpture Conference Opens In Toronto May 31

The 10th International Sculpture Conference to be held in Toronto, May 31-June 4, has all the ingredients of a memorable celebration of sculpture and sculptors. Registrations have been received from Brazil, England, France, Germany, Holland, Italy, Japan, Mexico, Norway, Singapore, Thailand, Trinidad, and Turkey.

More than 150 of the world's finest professional sculptors and other art experts are taking part in the program. "Sculpture Today's" many talks, panels, and workshops exploring a rich and varied range of concerns, will be supplemented by several major exhibitions, films and displays and a large sculpture commission is already underway, the first of a number anticipated in honor of the conference. In addition there will be many special events, performances and parties, David P. Silcox, conference chairman, points out.

The Conference, held in Canada for the first time, continues the biennial series begun 20 years ago at the University of Kansas, and promises to be a truly international exchange of ideas, relating to today's sculpture.

The total package which includes accommodations at the York Hotel, meals, all publications, transportation and special events is \$175 before May 1 and \$200 after that date. The fee for just the conference sessions only is \$50 before May 1 and \$75 after. For more information, write to: 10th International Sculpture Conference, 55 Bloor Street West, Suite 1405, Toronto, Ontario, Canada, M4W 1A5.

Seminar Conducted In Biloxi

A wood carving seminar was conducted February 13-18, at the Recreation Center, Biloxi, Miss, by John Cantwell of Alpe-na, Ark. The seminar was organized by R. E. Frownfelter.

Under the skillful direction of Mr. Cantwell, students were taught how to properly sharpen tools and then put to work on projects. Mrs. Cantwell gave instructions in painting carvings.

So successful was the program that another seminar is expected to be held later in the year.

The students were so filled with enthusiasm that they are hoping to organize a carvers' guild in the near future, Mr. Frownfelter states.

Suitable Wood Available

In clearing land for subdivisions, Charles L. Schaaf, 7419 Waco St., Richmond, VA 23229, has a variety of wood, burls, roots, etc., available from time to time. Much of it is suitable for carving—it seems a shame to let this wood go to waste. Interested persons are invited to contact Mr. Schaaf.

Vermont Carvers Meet

The newly formed Green Mountain Wood Carvers met recently at the home of Charles Sjolander, St. Johnsbury, Vt., to hear a talk by Ed Davis, Northfield, a retired granite worker. Ed showed a number of patterns used in the granite industry that are easily adaptable for woodcarving.

Thoughts On Teaching Carving

By **MICHAEL DeNIKE**
Director, American Carving School

In previous columns I have pointed out the importance of teaching woodcarving to senior citizens. Now, I would like to mention the teaching end of this art because there are many who would like to do so but perhaps feel they are not qualified.

Let me stress here that the word "qualified" is an elastic one which can be stretched to each individual use. What it means to a college graduate is not the same as the meaning for a self-taught craftsman, but the results are similar.

A folk art should be perpetuated by the people and utilized to their best advantage. Who is better to teach it than those who created it? Teaching the art of woodcarving involves methodology. That's a favorite word amongst the colleges. Simply put, it means the method which we use to do something. Carvers have methods of their own and only need to know how to describe their way of doing things so others can learn from them.

Letters to the school here often express the desire on the part of carvers, retirees and even industrial arts teachers, to teach whittling and woodcarving. They have learned the satisfaction which comes from woodcarving. Some want to pass this knowledge on to others, whether for pleasure or profit. There are those who take things into their own hands and just "do it" while others need some help to get them started. They need a "method" to guide them.

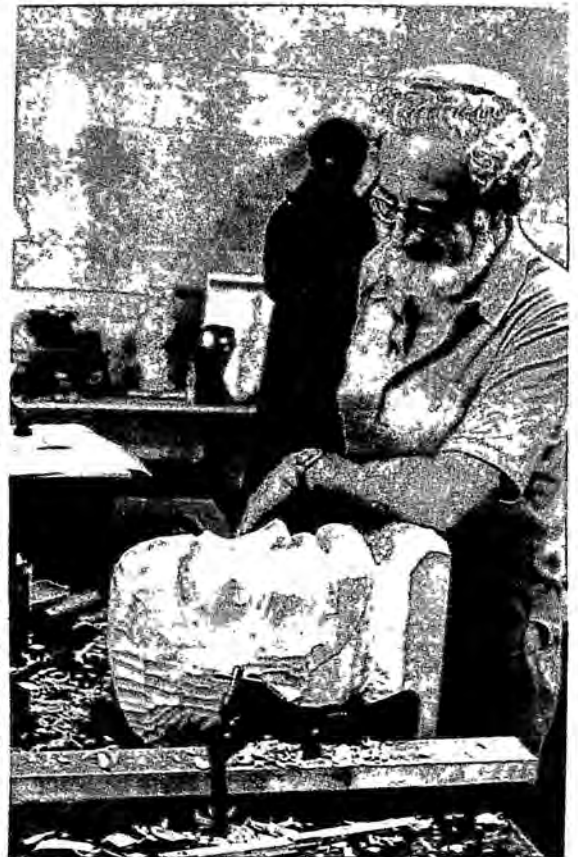
The American Carving School has developed a simple Teaching Methodology which can help those uncertain persons to develop instructional abilities. The new course will be offered in August of this year for two sessions only. Inclusive in the course will be: basic carving given along with the teaching methodology and assisted by visual aids also developed for dimensional reference. The course can be taken by beginners as well as those who have done a bit of carving on their own. Anyone interested in the five-day session should write for more

information or enrollment to: The American Carving School, P.O. Box 1123, Wayne, N.J. 07470. As usual, arrangements for lodgings can be made in either motel or a room in a private home. Tools and material are available at the school.

The 1978 classes for basic carving, advanced carving and teaching methodology will be held from June 19 through August 11. Enrollment in any of the classes should be made early to assure the class of one's choice. Closing date for enrollment is May 15. A brochure of the schedule and fees will be sent upon request.



*Random
shots of
classes
American
Carving
School*



(Following is a reprint of the Canadian booklet)

2nd CANADIAN AGRICULTURAL INTERNATIONAL WOOD CARVING EXHIBITION TORONTO 1978

AUGUST 16th TO SEPTEMBER 4th

RICHARD R. HORKINS
PRESIDENT

EXHIBITION PLACE
TORONTO, ONTARIO, M6K 3C3 CANADA

OFFICIALS

Guest of Honour —

EDWARD F. GALLENGSTEIN,
President of N.W.C.A. and Editor of Chip Chats.

JOHN MATTHEWS,
General Advisor-Developer,
Nottinghamshire, England.

DOUGLAS V. PALMER,
Past President,
Canadian National Exhibition Association.

ROSS T. FARR,
Agriculture Manager,
Canadian National Exhibition Association.

JUDGES

Judges for General Carving Sections:—

STEVE TORDA,
(International Winner, Carver, Teacher, Toledo, Ohio)

ARNOLD MIKELSON,
(Professional Carver, B.C. Canada)

RICHARD BELCHER,
(National Winner, Carver, Teacher)

Judges for Beginners and Youth Section:—

HUBER KING,
(Four times U.S.A. National Carving Champion)

HEBERT SIEGEL,
(Director of Industrial Arts)

ROBERT CAMPBELL,
(Executive Educational Consultant).

Judge for Leather Section:—

MONTE G. HIGGINS,
Carver and International Judge,
Fort Wayne, Indiana U.S.A.

INTRODUCTION TO THE CANADIAN NATIONAL EXHIBITION

The Canadian National Exhibition is 100 years old this year and the largest of its kind in the World.

It is situated near to the centre of the City of Toronto and covers over 370 acres. During its three week programme, the attendance is over 3,500,000.

All types of entertainment and educational services from many Countries are provided for its clientele who travel from all parts of the World to attend this giant varied spectacle of interest.

INTRODUCTION TO THIS BOOKLET

This booklet gives a fully comprehensive guide to the 2nd Canadian Agricultural International Wood Carving Exhibition including entry forms and address label.

In the event that you require further booklets or other information please write direct to the appropriate address below:—

MR. ROSS T. FARR,
Manager of Agricultural Department,
Canadian National Exhibition,
Exhibition Place,
Toronto, Ontario M6K 3C3,
CANADA.
(Tel: 416 - 366-7551).

MR. JOHN MATTHEWS,
Adviser/Developer,
Post Office Box No. 7,
Sutton-in-Ashfield,
Nottinghamshire NG 172 DJ,
ENGLAND.
(Tel: Mansfield 57489).

SECOND CANADIAN AGRICULTURAL INTERNATIONAL WOOD CARVING EXHIBITION 1978

Introduction:—

The aim of this exhibition is to bring together craftsmen and their exhibits to present a first class display and service for the general public and themselves at the C.N.E. in Toronto in close liaison with agriculture.

Agriculture is basically the theme of the exhibition. From this earthy profession stems such inspiration for the carvers' subject matter as farmyard animals, harvesting scenes and wild life, which are all part of the agriculture vista.

Every care will be taken to provide top security in both the display and demonstration area, which will act as an international showcase of your craft for potential customers.

High cash, special awards and trophies are available in varied classes which cater for a wide variety of work.

Each competitor will receive an 'International Ribbon of Participation.'

All these incentives are to encourage both professional, semi and amateur, adult and youth to develop and enter, and for the spectator to view and germinate the seed of inspiration to practical application in leisuretime.

What to do usefully with leisuretime is rapidly becoming an international social problem and this exhibition will provide an important service in this respect.

This exhibition will display for the large C.N.E. general public, numerous varied examples of handiwork, mainly done as a leisuretime activity in the most common of all readily available materials — wood!

It will act as a vehicle to inspire the inborn craving of the individual for creative satisfaction through their hands.

At the same time 'on the spot' demonstrations and advisory services with designs, tools and materials etc. will be available to help the beginner, with all the necessary information for making a firm practical start for the immediate future.

LIST OF AWARDS

INTRODUCTION:—

The type and class location of the awards are so designed to cater for both the professional 'semi' and amateur enthusiast of all ages. There is something for everyone with the very important inclusion of 'An International Ribbon of Participation' for every exhibitor.

PRIZE MONEY

(In varied amounts of 1,500 dollars, 1,000 dollars, 750 dollars, 500 dollars, 400 dollars, 300 dollars, 250 dollars and 100 dollars).

SPECIAL PRIZES

30 Stanley Tool Golden Hammer Awards.
360 Carving Chisels of Sheffield Steel made and presented by Henry Taylor, Carving Tool Manufacturer, Lowther Road, Sheffield, England.
100 books on Creative Working with Wood.
30 sets of Marples Carving Chisels of Sheffield Steel presented by Record Tools Limited, Canada, subsidiary of Record Ridgway Ltd., Sheffield, England.
Heinz Jordan & Co., 900 Magnetic Drive, Downsview, Ontario, Special Award.
Carlsberg Purchase Award, 1500 dollars, a relief carving of their Championship Team and Wagon.

MARPLES CHAMPIONSHIP AWARD

Two weeks holiday in England. This includes air tickets for two and accommodation, presented for the best piece of work with a natural finish submitted by a Canadian in any category.

The prize winner and companion of choice will be guests of Record Ridgway Tools in Sheffield for one week for which an itinerary covering visits, demonstrations etc. will be organized. The second week is totally at the discretion of the prize winner, who will be presented with £300 (540 dollars) to cover costs.

The winning exhibit will become the property of Record Ridgway Tools Limited. The winner will be selected by the panel of judges, with Mrs. Norma Rollitt, President of Record Tools Limited, Canada.

This award is in honour of William Marples Ltd. 150th Anniversary and the 100th Anniversary of William Ridgway Ltd., two of the four long-established English hand tool companies recently merged to form Record Ridgway Tools.

RIBBONS

An International Ribbon of Participation for each exhibitor.
1st, 2nd, 3rd, 4th, and 5th ribbons for each class.

100 Award of Merit Ribbons, 100 Special Award of Merit Ribbons.
11 Best of Class Ribbons.

BEST OF CLASS TROPHIES

9 Shields.
60 Medals.

MAJOR TROPHIES

National Wood Carvers Association of America International 1st Year Beginners Trophy.

National Wood Carvers Association of America International 2nd Year Beginners Trophy.

National Wood Carvers Association of America International Youth Trophy.

The Canadian Carver Trophy for the Best Subject concerning the North American Indian.

CHAMPION TROPHY

The champion exhibit in Classes 1 to 350 will receive 1,000 dollars and be recorded on the John Matthews Trophy which is to be left at the C.N.E. Toronto, for permanent display.

GENERAL RULES AND REGULATIONS

Both amateur and professional are eligible to enter — all are welcome.

All work entered must be made by the exhibitor.

There is no limit to the number of items an exhibitor may enter in any class or classes.

No work produced wholly or partially by carving machine will be allowed to be exhibited, displayed or demonstrated. Handwork is the criterion of this exhibition.

The term 'natural finish' for this exhibition means work straight from the tool or cleaned by an abrasive. The surface may be coated with clear varnish, polish, wax etc. (limited staining and feature colouring will be allowed).

The term 'painted finish' for this exhibition means work coloured by any means.

The term 'carving' is a general heading and embraces sculpture and whittling unless otherwise stated and vice versa.

Materials other than the class heading may be included in the general presentation of the exhibit, provided such materials are appropriate and in a subsidiary manner.

When the terms 'agriculture — realistic or caricature' are included in the class heading these must be strictly observed. When they are not included you have free licence.

Judging will commence at 1 p.m., August 16th, after which no work will be accepted for display.

Each judge is a highly skilled experienced professional artist and enthusiast to give your work its full benefit alongside that of other exhibitors. Their decisions will be fair and final.

There is the difficult task of considering and estimating in total all the important attributes of each exhibit, e.g. originality and design, skill and execution in tool techniques, suitability of construction, surface finish and final presentation.

Ample time will be given to do full justice to your work.

A 24-hour security guard will be stationed in the exhibition area. Only skilled personnel will be engaged in unpacking, staging and re-packing exhibits. Every effort has been made to ensure the safety of your entry. In doing so, the C.N.E. will pay for the return postage of your work and insure up to 200 dollars against loss.

Having taken all reasonable precautions, C.N.E. in no case will be responsible for damage or loss.

All entries must be left on display until Monday 4th September; however, for carvers who wish to carry their carvings home, carvings may be released on or after Sunday, September 3rd, by special permission of the agriculture manager.

An awards banquet at a cost of _____ will be held on Saturday evening, September 2nd. Requests for tickets must be made when your entries are submitted by June 16th so that seating arrangements may be provided. This will permit exhibitors to ship their carvings and then hand carry them home. Tickets will be sent with your entry tags.

Ribbons, cash, trophies and special awards will be mailed following the conclusion of the exhibition.

Detailed results of the winners and general comments will be announced in the September/October issue of the N.W.C.A. International Magazine 'Chip Chats.'

SPECIAL NOTES

ACCOMMODATION, DEMONSTRATIONS, SALES, NON-COMPETITIVE EXHIBITS, ASSOCIATION WITH U.S.A. EXHIBITION

If you wish to visit and demonstrate your particular skills with the tools at C.N.E. work areas, facilities, accommodation, trailer parks, dormitories are available on early direct application by letter to Mr. Ross T. Farr, Manager of Agriculture, Exhibition Place, Canadian National Exhibition, Toronto, Ontario, M6K 3C3, CANADA.

The attendance at the C.N.E. is over 3,500,000 and no doubt there will be the inevitable question by the general public, connoisseurs and collectors, 'Is this for sale?' When this question is asked about any particular item, the name and address of the exhibitor will be given for direct contact and negotiation with the prospective buyer.

If you attend C.N.E., direct sales will be possible through the attending Customs Officer.

INTRODUCTION TO CLASSIFICATION

For Class subjects which often result in entries of a wide size range (e.g. wild life) alternative classes have been included. These eradicate the difficulties of staging together large and small items and present suitable alternatives when long distance postage limits the overall size of an item. (It is a good idea to discuss overall size regulations with the local Post Office).

Basically the Exhibition consists of three sections:—

A large general section catering for a wide variety of work.

A special section devoted to general beginners and youth.

Sections specifically for stone and leather carvers.

Note: There are four classes which are not for wood — Class 335 for Stone Carving and Classes 340, 345 and 350 for Leathercraft.

CLASSES IN GENERAL SECTION

PURCHASE CLASS — RELIEF OF CARLSBERG CHAMPIONSHIP TEAM AND WAGON — FIRST PRIZE \$1500

CLASS 1:

Relief carving of the Carlsberg Championship Team and Wagon, any size, natural finish. Minimum size — 30" x 18". Photographs available for working from on request from the CNE.

Note: This is a purchase award and the prize winning carving will become the property of Carlsberg.

PROVINCE OF ONTARIO SPECIAL CNE CENTENNIAL AWARD CLASS

CLASS 2:

Any type of carving, any size with a natural finish, made by a resident of Ontario.

1st — \$500 — Silver Medal. Ribbons only to 5th place.

AGRICULTURAL SCENE RELIEF

CLASS 5:

Agricultural Scene Relief Carving — not larger than 15" (38cm) in any direction with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 10:

Agricultural Scene Relief Carving — over 15" (38cm) with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 15:

Best Agricultural Scene Relief. Winners Classes 5 and 10.

\$400 — Ribbon — Shield.

RELIEF

CLASS 20:

Relief Carving (other than an agricultural subject) not larger than 15" (38cm) in any direction with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 25:

Relief Carving (other than an agricultural subject) over 15" (38cm) with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 30:

Relief Carving (other than an agricultural subject), any size with a painted finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 35:

Best Relief Carving. Winners Classes 20 to 30.

\$200 — Ribbon — Shield.

AGRICULTURAL ANIMAL

CLASS 40:

Realistic carving of an agricultural animal other than a dog or horse, not larger than 15" (38 cm) in any direction, with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 45:

Realistic carving of an agricultural animal other than a dog or horse, over 15" (38 cm) with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 50:

Best Agricultural Animal. Winners Classes 40 to 45.

\$400 — Ribbon — Shield.

FARM OR HUNTING DOG

CLASS 55:

Realistic carving of a farm or hunting dog — no larger than 15" (38cm) in any direction with a natural finish.

1st — Special Award: 45 different carving chisels, of Sheffield Steel made and presented by Henry Taylor, Carving Tool Manufacturer. — Silver Medal. Ribbons only to 5th place.

HORSE

CLASS 60:

Realistic carving of a horse, any size with a natural finish.

1st — \$300 — Silver Medal. Ribbons only to 5th place.

HUMAN FIGURE OR BUST

CLASS 65:

Realistic Bust — no larger than 24" (61cm) in any direction with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 70:

Realistic carving of Human Figure — no larger than 15" (38cm) in any direction with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 75:

Realistic carving of Human Figure between 15" (38 cm) and 30" (76 cm) with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

CLASS 80:

Realistic carving of Human Figure over 30" (76 cm) in any direction with a natural finish.

1st — \$100 — Silver Medal. Ribbons only to 5th place.

- CLASS 85:**
Stylized carving of Human Figure – under 15" (38 cm) with a natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 90:**
Stylized carving of Human Figure – over 15" (38 cm) with a natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 95:**
Best Human Figure or Bust. Winners Classes 65 – 90.
\$400 – Ribbon – Shield.

DECORATIVE FUNCTIONAL CARVING

- CLASS 100:**
Carved pipe – natural finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 105:**
Carved walking stick – natural finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 110:**
Carved sports equipment – e.g. rifle stocks, bows etc. with any type of finish
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 115:**
Carved Chess Sets, natural finish with or without a board.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 120:**
Houseware carvings (e.g. bread boards, caskets, fruit bowls, candle sticks etc.)
natural finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 125:**
Carved Boot or Shoe, any size, any finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 130:**
Best Decorative Functional Carving – Winners Classes 100-125.
1st – Special Award: 45 different carving chisels of Sheffield Steel made and
presented by Henry Taylor, Carving Tool Manufacturer. Ribbon, Shield.
All others \$100 each.

LAMINATED CARVING

- CLASS 135:**
Laminated carvings, with special reference to the use of laminate in providing
interesting grain compositions and the best structural use of "cross bonding"
techniques, natural finish.
1st – \$250 – Silver Medal. Ribbons only to 5th place.

WILD LIFE CARVING

- CLASS 140:**
Fish Carving – no larger than 15" (38cm) in any direction with a natural finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 145:**
Fish Carving – no larger than 15" (38cm) in any direction with a painted finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 150:**
Fish Carving – over 15" (38cm) with a natural finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 155:**
Fish Carving – over 15" (38cm) with a painted finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 160:**
Bird Carving – no larger than 15" (38cm) in any direction with a natural finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 165:**
Bird Carving – no larger than 15" (38cm) in any direction with a painted finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 170:**
Bird Carving – over 15" (38cm) with a natural finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 175:**
Bird Carving – over 15" (38cm) with a painted finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 180:**
Other wild life carving – no larger than 15" (38cm) in any direction with a
natural finish. (Note: excluding fish and bird.)
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 185:**
Other wild life carving – no larger than 15" (38cm) in any direction with a
painted finish. (Note: excluding fish and bird.)
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 190:**
Other Wild Life Carving – over 15" (38 cm) with a natural finish. (Note: ex-
cluding fish and bird.)
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 195:**
Other Wild Life Carving – over 15" (38 cm) with a painted finish. (Note: ex-
cluding fish and bird.)
1st – Silver Medal. Ribbons only to 5th place.

- CLASS 200:**
Best Wild Life Carving – Winners Classes 140 – 195.
1st – Special Award: 90 different carving chisels of Sheffield Steel made and
presented by Henry Taylor, Carving Tool Manufacturer. Ribbon – Shield.
All others \$100 each.

CARICATURE

- CLASS 205:**
Caricature of any subject with a natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 210:**
Caricature of any subject with a painted finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 215:**
Group caricature of any subject, natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 220:**
Group caricature of any subject, painted finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 225:**
Best Caricature – Winners Classes 205 – 220.
\$400 – Ribbon – Shield.

WHITTLED CLASSES

- CLASS 230:**
Whittled Human Figure, natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 235:**
Whittled Chain – natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 240:**
Whittled Miniature – natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 245:**
Whittled Mechanical Construction – natural finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 250:**
Whittled Group – any subject with a natural or a painted finish.
1st – \$100 – Silver Medal. Ribbons only to 5th place.
- CLASS 255:**
Best Whittled Classes – Winners Classes 230 – 250.
\$400 – Ribbon – Shield.

ABSTRACT

- CLASS 260:**
Abstract Carving, no larger than 15" (38cm) in any direction, any type of finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 265:**
Abstract Carving, over 15" (38cm) in any type of finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 270:**
Abstracted carvings from natural pre-formed materials (e.g. driftwood, branches,
roots, etc.) no larger than 15" (38cm) in any direction, any type of finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 275:**
Abstracted carvings from natural pre-formed materials (e.g. driftwood, branches,
roots, etc.) over 15" (38cm) any type of finish.
1st – Silver Medal. Ribbons only to 5th place.
- CLASS 280:**
Best Abstract – Winners Classes 260 to 275.
1st – Special Award: 45 different carving chisels of Sheffield Steel made and
presented by Henry Taylor, Carving Tool Manufacturer. Ribbon-Shield. All
others \$100 each.

MISCELLANEOUS CLASS

- CLASS 285:**
Any type of carving, any size, any finish.
1st – Special Award: 45 different carving chisels of Sheffield Steel made and
presented by Henry Taylor, Carving Tool Manufacturer – Silver Medal. Ribbons
only to 5th place.

MARINE SUBJECT CLASS

- CLASS 290:**
Any type of carving, pertaining to Marine Life. (e.g. ships, figure heads, the sea).
1st – \$300 – Silver Medal. Ribbons only to 5th place.

WILD WEST SUBJECT CLASS

- CLASS 295:**
Any type of carving pertaining to the Wild West (e.g. Indians, Cowboys, etc.)
any size, any finish.
1st – Special Award: 45 different carving chisels of Sheffield Steel made and
presented by Henry Taylor, Carving Tool Manufacturer.
Silver Medal. Ribbons only to 5th place.

SPECIAL SCOTTISH CLASS

- CLASS 300:**
Any carving of a traditional Scottish subject, e.g. Highland soldier, Highland
cattle, deer or eagle, etc., any type of finish.

Note: Only the subject must be pertaining to Scotland and not necessarily the maker.

1st - \$300 - Silver Medal. Ribbons only to 5th place.

SPECIAL EUROPEAN CLASS

CLASS 305:

Any type of carving, any size, any finish, made and posted from Europe.
1st - \$500 - Silver Medal. Ribbons only to 5th place.

SPECIAL METROPOLITAN TORONTO CLASS

CLASS 310:

Any type of carving, any size, any finish made by a resident of Metropolitan Toronto.
1st - \$500 - Silver Medal. Ribbons only to 5th place.

SPECIAL CANADIAN CLASS

CLASS 315:

Any type of carving, any size, with a natural finish made by a resident of Canada.
1st - \$500 - Silver Medal. Ribbons only to 5th place.
Prize money donated by Heinz Jordan & Co., Downsview, Ontario.

BEGINNERS AND YOUTH SECTION 1st YEAR BEGINNERS CLASS

CLASS 320:

Any type of carving, any size and finish made by a first year beginner of any age.
1st - \$250 - Silver Medal. Ribbons only to 5th place.
N.W.C.A. International Trophy - 4 Stanley Tools "Golden Hammer" Awards of Merit.

2nd YEAR BEGINNERS CLASS

CLASS 325:

Any type of carving, any size and finish made by a second year beginner of any age. 1st - \$250. Ribbons only to 5th place.
N.W.C.A. International Trophy - 4 Stanley Tools "Golden Hammer" Awards of Merit.

SPECIAL GENERAL CLASS FOR YOUTH

Youth is a very important part of the CNE and Class 330 is especially aimed at encouraging boys and girls under eighteen on August 1st, 1978, to take part and exhibit in the CNE display to develop enthusiasm and interest for the future.

CLASS 330:

All types of carving from Bolos to Grandfather Clocks, any size, any finish. All are welcome providing they are in keeping with the general term "carving".
1st - \$250 - N.W.C.A. International Youth Trophy - Ribbons only to 5th place
4 Stanley Tool "Golden Hammer" Awards of Merit.

STONE CARVING CLASS

CLASS 335:

Any type of Stone Carving, any size, any finish.
1st - \$300 - Silver Medal. Ribbons only to 5th place.

LEATHERCRAFT SECTION PICTURES (READY TO HANG)

CLASS 340:

Carved Wall Hanging, any size, any finish. (Picture, Mural, etc.).
1st - \$200 - Silver Medal. Ribbons only to 5th place.

CARVED LEATHER FUNCTIONAL ITEMS

CLASS 345:

Any type of carved leather functional item, any size, any finish. Handbags, wallets, hats, etc. (Note: belts, however, must not be entered in this class.)
1st - \$200 - Silver Medal. Ribbons only to 5th place.

CARVED LEATHER BELT

CLASS 350:

Carved leather belt, any size, any finish.
1st - \$100 - Silver Medal. Ribbons only to 5th place.

\$1000 In Prize Money Offered At Brukner Exhibition

Carvers, painters and photographers will be competing for ribbons and prize money totaling \$1000 at the National Nature Art Exhibition, June 10 and 11, at Hobart Arena, Troy, Ohio. The event, sponsored by the Brukner Society of Nature Carvers, will be held in conjunction with Troy's annual Strawberry Festival which last year attracted more than 20,000 persons.

The competition part of the show will have 25 classes in seven categories: birds, animals, fish, plants, relief, applique and marquetry. Exhibitors wishing to enter their work in the judging will be charged an entry fee of \$1 per entry.

Exhibitors will be encouraged to demonstrate their art during the show. Selling is permitted and no commission charged. Reservations must be received by May 15. For registration forms, contact: Betsy Williams, 2731 Springmont Ave., Dayton, Ohio 45420. There will be approximately 100 8x10 feet spaces available for exhibitors at a charge of \$8 per space. Tables and chairs will be available for an extra fee.

For general information contact: Bob Wening, chairman, 33 Watervliet Ave., Dayton, Ohio 45420, (513) 253-3343.

Sale Of Wood Helps Guild

Dick McMahan donated a large box of assorted pieces of bass wood to the Cincinnati Carvers Guild. The wood was sold at the February 22 meeting, netting CCG's treasury nearly \$40. The Guild also voted a special thanks to Richard Huesman who had some of his workmen clear the snow and ice from the driveway and parking lot of St. Monica's. CCG meets at 7:30 p.m. the last Wednesday of the month at St. Monica's Gymnasium, 328 McMillan. Formerly meetings were held in the Dunham Recreation Center.

Tangerman Addresses Florida Carvers

NWCA vice-president E. J. Tangerman, renowned author of books on carving and whittling, addressed more than 100 persons at the monthly meeting of the Suncoast Woodcarvers, St. Petersburg, Fla., on January 18.

"Tange" also showed a number of 35mm slides that covered carving techniques from the many places in the world he has visited and collected carvings.

Following the program Tange was interviewed by a feature reporter of the St. Petersburg Times and Independent which subsequently carried an article on the front page of the February 1 edition.

Tange and his wife, Molly, stopped over in Florida on their way to vacation in South America. He also visited with carvers in the Orlando area.

The Suncoast Woodcarvers meet on the third Wednesday of each month. For more details, phone Paul Zecher, 343-9684.

Supply Of White Pine Available

George J. Contraros has been storing white pine planks in his barn since 1960 for his own carving purposes but now finds he must dispose of the wood. Some boards are 1 by 24 inches by 12 feet; others 1½ by 36 inches by 16 feet, and some four-inch stock. George prefers to have the buyers pick out their own pieces but he will ship it. His address: Route 1, Box 31, Chester, New Hampshire 03036. Phone (603) 887-4711.

Tools, Books For Sale

Failing eyesight has forced Patrick Peltier to restrict his carving activities. Because of this, he wishes to dispose of some of his tools, power equipment and books. He prefers to let local area carvers have first bid. His address: 3502 Washington St., Riverside, Calif.



The Very Rev. John F. Pratt, Provost of Southwell Minster admires a couple of stylized dog carvings by John Matthews outside the famous church in Nottinghamshire, England.

International Implication of NWCA and Chip Chats

By JOHN MATTHEWS

During the last few years, National Wood Carvers Association has not only rapidly developed within the U.S.A. but its influence has developed and extended more and more throughout many parts of the world.

The credit for this is mainly due to the excellent *Chip Chats*, first class exhibitions and visits by NWCA members to many local areas and other countries, making friends and spreading the word of our very fine association and members' work.

Chip Chats is on its own as a magazine. There is not one iota of doubt on this matter. It is financed entirely by its membership and is centered on its membership. This is only possible with warmhearted non-commercial status which is unique in the craft and art field. It is a fine ambassador within the U.S.A. and abroad and provides a concrete link between individuals and the numerous chapters throughout the world.

The magazine is a melting pot of ideas—old and new—for

the leisure time enthusiast and the professional.

With reference to this twin approach much credit must be given for the furthering of the popularity of woodcarving at all levels by this magazine.

We have much to thank our hardworking editor, Ed Gallenstein, for on every issue—well done, Ed! I know from my many visits to Ed's house as a guest how hard he and his wife, Lisa, and their family, and art director, Martin Lohs, work to keep pace with the difficulties of producing each issue, and that many things have disrupted the time which have been outside their control.

VISITS ABROAD—

Visits abroad can do much to stimulate not only your interest and knowledge of woodcarving, but also rejuvenate the people you meet on your visits. Also, if carefully approached, your skill and knowledge can help make numerous friends which can only lead to increased international good relationships. This we must work at on every available opportunity if the world is to survive this age of international insecurity and distrust.

Such a lot can be done in using woodcarving as a vehicle of approach and attention. A party of woodcarvers, if carefully blended together and oriented, can combine their skills and personalities to put on first-class demonstrations and exhibitions for a good cause which will be very much welcomed in the area of their visit.

I would like to take this opportunity to give details of such an organised visit which is scheduled May 23 to June 5, to take place in England.

This involves 50, mainly NWCA members, visiting Nottinghamshire, to display their work and demonstrate their skills to aid Southwell Minster, a church of God in Nottinghamshire which is over 1,000 years old.

A Project By North American Craftsmen and Artists for the Southwell Minster Restoration Fund

The Americans and Canadians will be the guests of the Minster and be accommodated by families in the village as house guests. This presents a transatlantic liaison between three nations of an unusual nature for a very worthy cause.

For 10 days the artisans will leave their hosts' homes very early most mornings, and travel to various interesting areas to give demonstrations and exhibitions of their skills. On these occasions admission fees or collections will be on hand on aid of the Minster's fund, and to further interest at home and abroad for this special Restoration Appeal Year, 1978.

General Details—

The display locations have been especially selected to meet the general public over a wide area, in their leisuretime periods at well attended sites, some of which have great historical significance, e.g. Chatsworth House, Derbyshire, Thoresby Hall, Felley Priory, Southwell Minster, Sherwood Forest, and probably at a school, a Miner's Institute and an English Inn.

Not all is work, and their programme has been carefully blended with relaxing sightseeing visits, e.g. Newstead Abbey, Hardwick Hall, Bolsover Castle, Haddon Hall, and Bakewell Village. Two banquets will be given in their honour by well known international companies—Henry Taylor Tools, and William Marples Tools of Sheffield, and there is a strong probability of two civil receptions.

Other evening entertainments include a medieval feast, probably several dances, a cricket match, and an American Melody evening in Southwell Minster.

The American Melody evening in the Minster is a very special night and presents a combination of the American popular music form, with displays and demonstrations of the artisans' work.

In the North American party are both full-time professional artists and craftsmen and highly skilled leisuretime enthusiasts who work in various material mediums and art forms, e.g. wood and stone carvers, sculptors, wood whittlers, artists in leather and paint.

All the members have several things in common: their willingness to help with such a worthwhile project, their enthusiasm to talk about their work and encourage beginners to take up the tools, and their love of making original items of beauty in natural mediums.

Their backgrounds and home locations are as varied as their styles of work, e.g., a judge from Orange County (Calif.), the director of the American Wood Carving School, the director of Industrial Arts for New York City, the president of NWCA and magazine editor, three wildlife artists from Toronto and Smith Falls, Ontario, the director of an art gallery in Davenport, Iowa, a manager of agriculture for the Canadian National Exhibition, Toronto, an artist in leather from Fort Wayne, Ind., a bank manager from Davenport, Iowa, an oil man from Houston, Texas, a sculptor and gallery director from White Rock, British Columbia, a carver from Columbus, Ohio, a chemist from Wayne, N.J., a professor of oceanology from Pennsylvania State University, an educational executive from Stafford Springs, Conn.; engineers from Moline and Streator, Ill., and Gainesville, Texas, a teacher from Toledo, Ohio, a coffee representative and high school student from Ringwood, N.J.; an architect from Danville, Ill., and a sawmill operator from Mercer, Mo., and many others.

Note on North American Craft and Art Development—

Much of the party's subject matter and style of work is often only to be found in North America which has a wonderful exciting craft heritage of its own, developed in one big melting pot from native cultures and the influx of numerous immigrations.

Much of this development at present is the result of the renewal of interest in North America of hand craftsmanship of all types. This may be a revolt against the pressure of their advanced highly automated environment.

Another factor of the renewal of interest is the ability of North Americans to organise craft and art associations of all types at town, state and national level to promote and encourage all who are interested in "taking up the tools."

The North Americans on this project belong mainly to one very successful well organized group—the American National Wood Carvers Association

with over 13,000 members. A non-profit making body with national and international influence.

In recognition of the significance of the North Americans' visit, the BBC of Birmingham, will assign a camera crew under the direction of Roger Castle to record several days events and make a documentary film which will be shown on nationwide television. There is a strong possibility that the film may also be shown in the States and Canada at a later date.

The party will be met in London on May 24 and transported to Hardwick Hall in Derbyshire. Built in the latter part of the 16th century, by the Countess of Shrewsbury, often referred to as Bess of Hardwick, the Hall is regarded as the supreme example of Elizabethan architecture. It is now owned by the National Trust.

From Hardwick Hall the carvers will travel to the Henry Taylor Carving Tool Manufacturing plant in Sheffield for a meeting with Terry Woolhouse, managing director, and his staff. A tour of the plant will be offered.

In the evening a banquet will be given by Henry Taylor Tools Ltd., at the famous Saracen's Head Inn in Southwell. It is noted that King Charles I spent his last evening of freedom at the inn.

On May 25, the party will have a guided tour of Newstead Abbey. The present 16th century mansion was developed on the site by the Byron family, the most famous of whom was the poet, Lord Byron. Many of the poet's personal possessions are on display. Dog lovers will especially enjoy seeing the poet's dog's monument and read the poem in praise of the animal. Lunch will be with Mrs. M. Whittaker, Nottinghamshire official, and representatives of the William Marples Tools. A banquet will be held in the evening at the Master Cutler's Hall, in Sheffield. A visit to the Record-Ridgway Tool Works, Sheffield, will also be worked into the day.

On Saturday, the main event will be demonstrations and an exhibition at Felley Priory near Annesley, Nottinghamshire. Felley Priory was founded in 1156 by the Lord of Annesley Ralph Fitz Hubert who established and endowed it for the Augustinian monks. Felley Priory is now the residence of the Hon. Mr. and Mrs. Chaworth Musters who have kindly consented to hold a fete at their home. The event will be organised by Mrs. Musters' committee who is involved in many projects of fund raising for the restoration fund of Southwell Minster. Dinner will be at the renowned Blue Boar Inn, Hucknall.

Sunday, May 28, will find the party demonstrating at Chatsworth House, ancestral home of the dukes of Devonshire. Its main block was built by the first duke in 1686-1707 and is often referred to as the "Palace of The Peak." The Duke employed some of the finest artists available and the family has through the years purchased for its adornment all types of fine art and furnishings. Of special interest will be examples of Grinling Gibbons' carvings.

The evening meal will be taken in Castleton.

On Monday, another day of demonstrations at Chatsworth House, followed by a medieval banquet in the evening at Eckington Hall, Mosborough, Yorkshire.

On June 1, a special day at Southwell Minster with a carving exhibition and demonstrations. In the evening there will be special music provided by the John Hobbs Trio with a program based on American music. The concert will conclude with the playing of the three national anthems—the American, Canadian and British—on the minster organ. A late dinner will be prepared at the Saracen's Head Inn.

A civic reception for the visitors is planned at the County Hall by Nottinghamshire County Council.

On Saturday, June 3, exhibition and demonstrations at the famous Thoresby Hall, ancestral home of the Earl Manvers. *Chip Chats* readers will recall the photos on pages 28-29 of the May-June, 1977, issue of the huge carved fireplace at Thoresby Hall.

A second day of demonstrations and exhibition will be held at Thoresby Hall on Sunday.

Those who will participate in the program include: Tony and Josephine Sblendorio and their son, Mark, Ringwood, N.J.; Herbert and Margaret Siegal, New York City; Michael and Jane DeNike, Wayne, N.J.; Robert and Norma Hible, Danville, Ill.; Judge Eugene and Ruth Langhauser, Santa Ana, Calif.; Bill (Basswood) and Dreva Fisher, Mercer, Mo.; Ross and Marian Farr, Toronto, Canada; Erwin and Dorothy Caldwell, Gainesville, Texas; Steve and Helen Torda, Toledo, Ohio; John Garton, Smith Falls, Canada; Monty and Carol Higgins, Fort Wayne, Ind.; Paul and Dolly Burdette, Orton, Canada; Sam and Alice Cooper, Davenport, Iowa; Bob and Jeanette Campbell, Somers, Conn.; Bob and Leola Bingham, Spring, Texas; Prof. Robert and Faye Butler, State College, Penn.; Bob and Heather Ptasnik, Toronto, Canada; Don and Edith Mueller, Streator, Ill.; Arnold Mikelson, White Rock, British Columbia, Canada; Richard and Barbara Belcher, Dayton, Ohio; Emile and Celia Boros, Wayne, N.J.; George Vanderheyden, St. Louis, Mo.; Joseph and Pamela Averso, West Paterson, N.J.; Thomas Cassidy, Morris, Ill.; Dale and Bea Berke, Mountain Home, Ark.; Ed Gallenstein, Cincinnati, Ohio, and Benoi Deschenes, St. Jean Port-Joli, Quebec.

Carve a Jewel Box

By FRANKLIN H. GOTTSHALL

- 2 Sides $\frac{7}{8}$ x $3\frac{1}{2}$ x 12 inches
- 2 Ends $\frac{7}{8}$ x $3\frac{1}{2}$ x $6\frac{1}{4}$ inches
- 1 Bottom $\frac{3}{4}$ x $6\frac{1}{2}$ x $12\frac{3}{16}$ inches
- 1 Lid $\frac{3}{4}$ x 6 x $11\frac{1}{4}$ inches
- 4 Birch plywood splines $\frac{1}{8}$ x $\frac{1}{2}$ x $3\frac{1}{2}$ inches
- 1 Lid handle $\frac{7}{8}$ x $1\frac{1}{2}$ x $4\frac{1}{2}$ inches

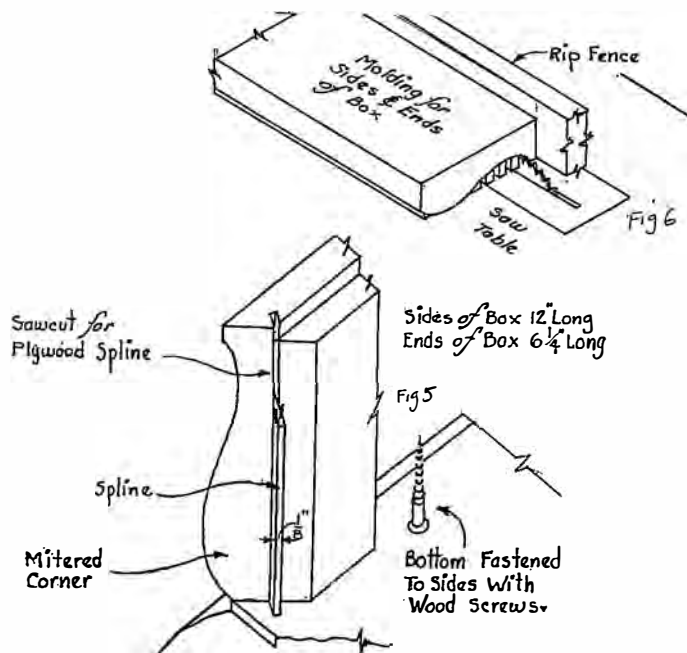
One of the things I have repeatedly endeavored to do, in books and magazine articles I have written, is provide plans and designs which craftsmen who subscribe to my work can put to some practical use. I have, at the same time, tried to inculcate into these the essential beauty required to make them desirable to own and reproduce.

It is with this idea and purpose in mind that I submit the design and working drawings of this small hand-carved box, with the hope that it may prove useful to at least some Chip Chats subscribers.

Cherry, mahogany, walnut, poplar, or even California sugar pine can be used to make it. In fact, if sugar pine is your choice, the box can be painted in beautiful colors after it is carved. Water colors, colored India inks, oil colors, or even acrylic colors could be used.

Space for going into great detail on what steps are required to make and carve the box is at a premium in Chip Chats, I do not intend to impose upon the editor unduly. So, I'll limit my directions to saying that the molding on the sides and ends of the box may be done quite easily by the method shown in Fig. 6. The roughed out saw-cut curve may then be smoothed over with carving chisels and hand scrapers before carving on them is begun.

Mitered glue joints can be strengthened with $\frac{1}{8}$ -inch birch



(Pattern for this box is on our back cover)

plywood splines, as shown in Fig. 5, or they can be put together with small brads after applying glue. Nail heads should be sunk, and the holes plugged with wooden pegs before corner leaves are carved.

All carving on the sides, with the exception of the leaves at each corner, may be done before sawing the miter joints. The sides of the box may then be glued together, after which carving on the corner leaves can be completed.

What work remains to complete the box is adequately explained on the drawings, we think, and should require no further explanation here. The size of the box may be increased to make it longer or wider, by adding one or more additional units to the design on sides or ends. Happy Carving!

Special 1-Day Sale On Wood

The Sawmill, Nazareth, Pa., one of the largest importers of precious woods, will hold a special 1-day cash and carry sale, June 3 from 8 a.m. to 5 p.m., at which will be offered cut offs, shorts, slabs, squares, thin lumber, logs and musical instrument stock of Indian rosewood, ebony, cocobolo, etc. The Sawmill is located next to the Martin Guitar factory in Nazareth.

Bill Bost To Teach Class

Genial Bill Bost of Salisbury, N. C., will be teaching another class in woodcarving for the Salisbury Recreation Commission. Instructions are given one night a week. Bill, who is an NWCA district representative, has a 25-foot long telephone pole he intends to turn into a totem. Carving unique walking sticks is another of his many carving talents.

Dietzen To Form Club

Robert T. Dietzen of Munhall, hopes to form a carvers' club in the Pittsburgh, Pa., area. Interested persons are requested to contact him: 462-2033.

Spindle Carving Machine For Sale

An 8-spindle North Star carving machine is for sale by Wood Carving Shop, 3056 Excelsior Blvd., Minneapolis, Minn. 55416. In excellent condition, the machine is pictured on Page 155 of Basic Crafts book (Chas. A. Bennett Co., Inc., publisher). Write for particulars, or phone (612) 927-7491.

Florida Meeting Notice

The Jacksonville (Fla.) Woodcarvers meet the second Tuesday of each month at Citizens Federal Savings and Loan, 6410 Beach Blvd., at 8 p.m. Visitors welcome. Bill Fleming is president of the group.

Basswood Supplier To Move

On May 15, Douglas Lane will cease selling basswood to carvers from his Dowagiac, Minn. address. Doug will be moving to northern Minnesota and when he gets settled at the new location will again be in business supplying choice carving wood.

Coming Events Calendar

April 22—Niagara Frontier Wood Carvers. Spring show, Lockport Mall, Transit Road, Lockport, N.Y. Helen Fitzsimmons, 4644 Cambria-Wilson Rd., Lockport, N.Y.

April 22-23, 1978—Great Lakes Wood Carving Exhibition. Cleveland State University, Euclid Avenue and East 22nd St. A.R. Reeder, 12852 Falling Water, Strongsville, Ohio.

April 22-23—World Championship Wildfowl Carving Competition. Carriage House, Winter Place Farms, Route 50, East of Salisbury, Md. Knute Bartrug, 707 Cooper St., Salisbury, MD 21801.

April 30—Wisconsin Carvers show. Darboy Club, Country Trunk N & KK, four miles south of 41 on N. Little Chute Exit. W. A. Stark, 1705 N. Charlotte St., Appleton, Wis. 54911.

May 6—Burlington Mall Exhibit. Annual show, fee \$10, sales permitted. Bob Hogg, chairman, 41 Kendrick Rd., Wakefield, MA 01880 (Banquet held May 5).

May 6-7—Southtowns Wood Carvers. First show; Hilbert College, 5200 South Park Ave., Hamburg, N.Y., 1-6 p.m.

May 7—West Suburban Whittlers and Wood Carvers. Second annual exhibition, 12:30-4 p.m., Eisenhower Park, Bellwood, Ill.

May 12-14—Bird Carver's Show. Audubon Society Center, Fairfield, Conn. Third annual.

June 3-11—Rose Festival Woodcarving Show. Western Forestry Center, 4033 Southwest Canyon Rd., Portland, Ore. Sponsored by Western Woodcarvers Assn.

June 10-11—Iowa Woodcarvers Exhibition. Ann Kobliska, 932 Campbell, Waterloo, Iowa 50701.

June 10-11—National Nature Woodcarving and Art Exhibition. Troy, Ohio. Robert J. Wening, chairman, 33 Watervliet Ave., Dayton, Ohio 45420.

June 16-17—Oklahoma City Wood Carvers Exhibition. Shepherd Mall, 23rd and Villa St., Oklahoma City, Okla. 12th annual. \$10 registration fee. Clinton M. Thompson, 210 W. Fairchild Dr., Midwest City, Okla. 73110.

June 17-18—California Carvers Guild. Topanga Plaza, Canoga Park. Ralph C. Geyer, 6916 Agnes Ave., North Hollywood, CA 91605.

June 30-July 16—Oktoberfest In July. Local carvers and one from Oberammergau demonstrate daily. Barnesville, Pa.

June 30-July 1,2—Townsend Arts & Crafts Fair. Sponsored by Nawger Nob, Inc., P.O. Box 204, Townsend, Tenn. 37882. Fifth annual. Registration fee, \$20; no commission charged.

July 7, 8, 9—Eastern Oklahoma Woodcarvers Assn. Second annual; registration fee, \$15. Doris Payne, 1137 N. Hickory Pl., Broken Arrow, Okla. 74012.

July 7-9—Eastern Oklahoma Woodcarvers Show. 2nd annual; Woodland Hills Mall, Tulsa, Okla. Doris Payne, 1137 N. Hickory Pl., Broken Arrow, Okla. 74012.

July 8-9—Columbus Chippers Expo VI. Veterans Memorial Building, 300 W. Broad St., Columbus, Ohio. Dawn Harter, 609 Fawndale Pl., Gahanna, Ohio 43230.

July 14-16—10th Annual Duck Decoy & Wildlife Art Show. Information and registration forms available from: Art Knapp, co-chairman, Clayton Center Road, Clayton, N.Y. 13624.

July 22-23—Waterfowl and Wood Carving Exhibition. 3rd annual; Convention Hall on the Boardwalk, Cape May, N.J. Robert Smeltzer, Director of Public Relations, City of Cape May, Convention Hall, Cape May, N. J. 08204.

August 5-6—Livonia Wood Carvers. Edie Edgar Sports Arena 33841 Lyndon at Farmington Rd., Livonia, Mich. Viola Caulfield, 15218 Farmington Rd., Livonia, Mich. 48154.

August 4-13—International Wood Carvers Congress. 11th annual, Great Mississippi Valley Fairgrounds, 2815 West Locust St., Davenport, Iowa.

August 16-September 4—International Wood Carving Exhibition. 2nd annual, Exhibition Place, Toronto, Ontario, Canada.

August 18-19—Vermont Week-end Carvers Show. American Legion Hall, Morrisville, Vt. Contact: Collise Brown, Waterville, Vt. 05492 for details and entry form.

September 30-October 1—Yorkcarvers Annual Exhibition. York College, York, Pa. Table fee, \$7. For application, contact: Ken Murray, 871 Satellite Dr., RD 3, York, Pa. 17402.

November 12—Belleville Holzschnitzers. Seventh annual Midwestern Wood Carvers Show, Belle-Clair Exposition Hall, Illinois Route 13 & 157 in Belleville, Ill. Paul E. Dyar, chairman, 26 Farthing Ln., Belleville, Ill. 62223.

November 25-26—Northern Virginia Woodcarving Show. Community Center, 127 Center Street South, Vienna, Va. Don F. Early, 4400 Olley Ln., Fairfax, Va. 22032, show coordinator.

Willard Stone To Judge Exhibits

Well known sculptor and teacher Willard Stone will judge entries in the second annual Eastern Oklahoma Woodcarvers show, July 7-9. The exhibition will be held at Woodland Hills Mall, Tulsa, Okla. For entry form and particulars, contact: Doris Payne, 1137 N. Hickory Pl., Broken Arrow, Okla. 74012.

Mary Stoffregen Dies

Mrs. Mary L. Stoffregen, 51, of Huntington, W.Va., died February 28. She is survived by her husband, one daughter and two sons. An all around carver, Mary joined NWCA in 1969.

Death Takes Dwane Adamson

At press time we learned of the passing of Dwane Adamson, of Perry, Iowa. A saw mill owner, the deceased was 64 years old. He joined NWCA in 1973.

Some Sources of Supplies-Books

WOOD

Wood Carvers Supply Co., 3056 Excelsior Blvd., Minneapolis, MN 55416 (Over 60 varieties of carving wood; discount to members; catalog, 50¢)

Frank J. Ehret Jr., 5048 Ehret Rd., Marrero, La. 70072. Tupelo gum carving wood, rough cut blocks 6x6x16 inches, \$7.50; decoy blocks, teal size, \$2.50; mallard, \$6, plus shipping costs. Larger sizes also; send self-addressed stamped envelope for price list.

Kingwood Enterprises, P.O. Box 320, El Portal, Calif. 95318. Importers of exotic hardwoods from South America, such as Kingwood, pernambuco, pau ferro, marnut, sucupira. If interested in samples, send \$2, to be refunded with initial purchase.

West Elizabeth Lumber Co., Fifth Street, West Elizabeth, Pa. 15088. 4/4 and 8/4 S2S KD: teak, padauk, shedua, purpleheart, tulipwood, imbuya, zebrawood, bubinga, limba, ebony, walnut, oak, ash, cherry, willow, maple, lignum vitae. Mail orders invited.

Sunshine Sawmill, Renick, W.Va., 24966.

Basswood, pine, walnut, butternut, and catalpa; choice wood. Jack Becker, Rt. 2, Dyersville, Iowa 52040. Send self-addressed, stamped large envelope for price list.

Oklahoma Carvers Attention: Select basswood, 2, 3, 4, 5 and 6 inch planks available from Jim Dillard, 608 W. Clegern, Henryetta, Okla. \$1.20 a board foot; discounts available on orders of 100 feet or more. Also walnut, catalpa, sassafras; sawed to shape blanks; Dastra carving tools. For more info, call: (918) 652-7221.

Cedar Park Mfg. Co. Inc., Box 593, Mercer, Mo. 64661. Basswood, cedar and other native woods; up to 6 inches thick, 18 inches wide and 18 feet long. Send stamped, self-addressed envelope for listing.

The Lumber Center, Div. West Elizabeth Lumber Co., Fifth Street, West Elizabeth, PA 15088. Bubinga, rosewood, imbuya, zebra, cocobolo, teak, limba, padauk, purpleheart, etc.

Gallup Hardwoods, 16 Cypress Ave., Sherwood Park, Alberta, Canada T8A 1J4. Variety of domestic and imported woods; specializing in jelutong; Marples tools and accessories.

The Wood Nook, 8321 Highway 80 West, Fort Worth, Texas 76116. Wide selection of hardwoods; also carving tools in sets and individually. Good selection of carving books. No mail orders.

B. Axelrod & Co., 201 Florida St., San Francisco, CA 94103. Teak 4 inches thick, and other prized woods.

Black walnut and osage orange logs, 8 to 14 inches in diameter and up to five feet long. Mallets, custom turned from osage orange, last a lifetime. Write for prices: Tom Gray, 100 N. Hickok, Ulysses, Kans. 67880.

Balsa wood blocks, mostly 3 inches thick, in various lengths. Write for price list; state sizes desired: Edwin S. Armstrong, 2003 Limestone Rd., Wilmington, Dela. 19808.

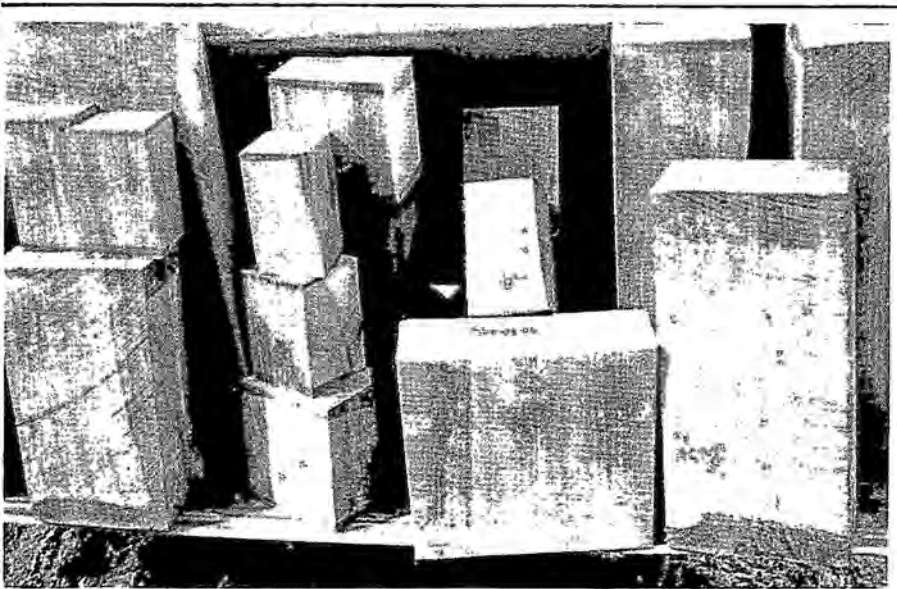
Maurice L. Condon Co., Inc., 248 Ferris Ave., White Plains, N.Y. 10603 (foreign and domestic; basswood up to 3 inches; teakwood 6 inches; pick up service)

M & M Hardwood Co., 5344 Vineland at Chandler, North Hollywood, Calif. (alder, ash, bass, beech, mahogany, cherry, poplar, etc. Enclose 13-cent stamp with request for price list)

W. F. Sherman & Son, Inc., 84 Broad St., Manasquan, N.J. 08736. Family owned firm is nearly 100 years old; carries wide variety of woods including maple, white and red oak, cypress, walnut, poplar, white and sugar pine, teak, mahogany, in thickness up to 6 inches.

Basswood in thickness of 1 to 2 inches always available; orders taken for custom cut bass in thickness up to 10 inches. Jamee A. Wallis, 821 Columbia Ave., Palmyra, N.J. 08065, phone (609) 829-6231.

Brookside Veneers, Ltd., Real Woods Division, 107 Trumbull St., Bldg. R-8, Elizabeth, N. J. 07206. Honduras mahogany in 3 and 4 inch thickness and a variety of sizes, kiln dried; walnut and other species; large supply of rare veneers.



Air-dried carving wood from the Johnson Wood Products, Route 1, Strawberry Point, Iowa.

Paxton Lumber Co., 6311 St. John Ave., Kansas City, Mo. Wide variety of carving woods including 4-inch thick Honduras mahogany and teak logs. No mail orders.

Albert Constantine & Sons, 2950 Eastchester Rd., Bronx, N. Y. 19461 (50¢ for catalog)

Joseph J. Ronchak, 1401 Elm Ave., Superior, Wis. 54880 (white pine, poplar, basswood; send self-addressed, stamped envelope for prices.

T. A. Foley Lumber Co., Inc., P. O. Box 336, Paris, Ill. 61944 (wide selection of stock)

Kenneth G. Erickson, 7651 Wentworth St., Tujunga, Calif. 91042 (choice briar for carving pipes; hard rubber or bakelite stems)

Johnson Wood Products, Route 1, Strawberry Point, Iowa 52076 (carving blocks, special cuttings, gunstock blanks; walnut, butternut, cherry, myrtlewood, sumac)

Butternut, cherry, maple, pine, bass, and white cedar—up to 4 inches thick, 40 inches wide and 16 feet long in some species. 25¢ in coin or stamps for brochure. Green Mountain Cabins, Box 190cc, Chester, Vt. 05143.

Jordan Pacific Co., 1303 Elmer St., Belmont, Calif. 25 varieties of hardwoods including teak, ash, walnut, hackberry, also redwood and balsa.

Craftwoods, York Road and Beaver Run La., Cockeysville, MD 21030. Over 40 different woods, picture frames; tools; books.

Hamlin Sawmill, 1873 Redman Rd., Hamlin, N.Y. (high grade hardwood)

Robert Butler, 341 East Waring Ave., State College, Pa. 16801 (walnut, cherry, sycamore; send self-addressed stamped envelope for list.

Assorted blocks of select Canadian basswood; \$1 per board foot, plus postage; minimum order of \$3. Lynchburg Lumber and Supply Co., Lynchburg, Ohio.

Robert M. Albrecht, 8635 Yolanda Ave., Northridge, Calif. 91324 (alder, basswood, jelutong, mahogany, purpleheart, cocobolo, etc.)

Crowe & Coulter, Cherokee, N. C. 28719 (hard and soft woods; variety of blanks for carving animals/birds)

Educational Lumber Co., Inc., P. O. Box 5373, Asheville, N. C. 28803 (hard and soft woods, domestic and foreign; catalog)

Tom Gaskins, Palmdale, Fla. 33944 (cypress knees)

Hobby Woods, 1305 Eastern Ave., Baltimore, Md. 21231.

Sam Ridge, 26 Spring Ln., Fairfax, Calif. 94930 (walnut, osage orange, myrtle; for sale and trade)

Carving blocks for sale—walnut, butternut, cherry, bass, northern pine, sassafras, cedar, etc. E. J. Shiroda, 17910 Wood, Melvindale, Mich. 48122

Willis Lumber Co., 545 Millikan Ave., Washington C. H., Ohio (hard and soft woods; no mail orders)

William F. Mann Jr., 4607 Wendover Blvd., Alexandria, LA 71301. Variety of southern woods. SSAE for prices.

Gary W. Lundberg, 30644 10th Ave. S., Federal Way, Wash. 98002 (western red cedar, 1½x8x15 inches; \$3 each)

Woodshop, P. O. Box 110, Redwood Highway 101 South, Crescent City, Calif. 95531 (myrtle, maple, madrona, alder, redwood burl)

Choice briar and meerschaum blocks for carving smoking pipes. Pimob, Dept. NWCA, Box 59211, Chicago, Ill. 60659.

Southern Lumber Co., 1402 S. First St., San Jose, Calif. (wide selection of choice carving woods; no mail orders)

Jerry V. Burns, Oneida, Ky. 40972 (native woods; no mail orders)

Woodcraft Supply Co., 313 Montvale Ave., Woburn, Mass. 01801; basswood, mahogany, white pine, butternut. Catalog, 50¢.

Ted Keiser, Ray Road, Henniker, New Hampshire 03242; basswood.

Paxton Beautiful Woods, 1539 South Yale, Tulsa, Okla. (wood and tools)

Conover Woodcraft Specialties, Inc., 18125 Madison Rd., Parkman, OH 44080. Tools, benches, accessories; free brochure.

North Park Woodcraft, Ltd., P. O. Box 162, Hyde Park, N.Y. 12538. Basswood in thickness of 4 inches by 10 inches wide, kiln dried, select wood, kiln dried; \$2.20 per board foot, includes shipping costs. New York residents add 5% state tax. Basswood picked up at store sells for \$1.80 per board foot. Will cut bass to any desired size; also will laminate to any dimensions; ask for price quote. In near future will offer 4-inch thick mahogany and other choice carving woods.

Cherry, walnut, white cedar, red and white oak, chesnut, pine, sassafras, holly, mahogany, teak, etc. William Archibald, RD 3, Box 91A, Egg Harbor, N.J. 08215. Write for prices.

B. Axelrod & Co., 407 Belvedere St., San Francisco, Calif. Teak and other prized carving wood.

Basswood, 1, 2 and 4 inches thick, up to 11 inches wide; \$1 per board foot, plus postage. Douglas Lane, Rt. 5, 117-B, Dowagiac, Mich. 49047.

Ironwood—Send desired needs for price quotation to: Frank J. Hanna, Motel Rio, P.O. Box 379, Gila Bend, Arizona 85337.

H. D. Werner Sawmill, Route 2, Tama, Iowa, 1½ miles south on Highway 63; bass, cherry, walnut, catalpa, butternut. No mail orders.

Carving blocks, one size, roughly 2½x7x18—basswood, \$4.50; black walnut, \$7; red cedar, \$5.50, prepaid. John Reames, 1919 E. Cambridge, Springfield, Mo. 65804.

Quality Hardwood Sales, 38 West Grant St., Knightstown, Ind.

Edward Shiroda, 17910 Wood St., Melvindale, MI 48122. Basswood, pine, walnut, butternut, etc. SSAE for list.

Prime basswood, 4x4, 4x8 and 2x10 in 8-foot lengths. Ed Shem, Trail o' Shavings Carving Shop, Floodwood, MN 55736. No mail orders.

Gebr. Busch. P.O. Box 13 02 54, D 5630 Remscheid 1, West Germany.

James L. Wallis, 821 Columbia Ave., Palmyra, N.J. 08065. Basswood up to 10 inches thick. Send stamped, self-addressed envelope for price or call: (609) 829-6231.

Kingwood Enterprise, Box 320, El Portal, CA 96318. Free price list.

Marietta Hardwood Center, Box 803, Marietta, OH 45750. Free catalog.

Phillips Supply Co., P. O. Box BM, Norton, Mass. 02766. Basswood.

Sawdust & Shavings, Inc., 3518 Chicago Ave., Riverside, Calif. 92507.

Prime basswood, 4x4, 4x8 and 2x10 in 8-foot lengths. Ed Shem. Trail o' Shavings Carving Shop, Floodwood, MN 55736. No mail orders.

Maple wood, 5 x 1 inches in lengths 18, 24, 36, and 48 inches; \$3, 3.50, \$4, and 4.50, ppd. Keith Phillips, 1307 Brickville Rd., Sycamore, Ill. 60178.

The Sawmill, P.O. Box 329, Nazareth, PA 18064. Importers of ebony, rosewood, cocobolo, logs. and lumber. Minimum order \$300.

TOOLS

Wood Carvers Supply Co., 3056 Excelsior Blvd., Minneapolis, Minn. 55416. Fine line of tools and equipment including Marples and specially designed tools made to the exacting specifications of master carver Chris Effrem. Catalog 50¢ to members.

Hand forged carving tools—gouges, knives, draw knives, skewers, etc. Custom made tools at reasonable prices. Satisfaction guaranteed. Rex Harral, Harral Craftshop, Wilburn, Arkansas 72179.

Brookstone Co., 1821 River Rd., Worthington, Mass. 01098 (finest quality hard-to-find hand tools; 50¢ for catalog)

The Woodcarver's Tool Chest, Montgomery Village Branch P.O. Box 2284, Gaithersburg, MD 20760. Catalog, 35¢

Racca's Art Supplies, 31 Princess St. East, Waterloo, Ontario, Canada. (Henry Taylor tools)



Leichtung, Inc., 701 Beta Dr., #17CC, Cleveland, Ohio 44143. Fine line of carving tools; agent for famous Lervad workbenches. Free catalog.

Alec Tiranti Ltd., 70 High Street, Theale, Berkshire, England. Quality tools; Scopas Chops vise. 50¢ for catalog.

Woodcraft Supply Corp., 313 Montvale Ave., Woburn, Mass. 01801. Marples, Swiss and other fine carving tools, benches, accessories, books, etc. Catalog. 50¢.

Carl Heidtmann, Sägen u. Werkzeuge, 563 Remscheid, Unterholterfeder Str. 46, West Germany.

Curtis Woodcraft Supply Co., 344 Grandview, Memphis, Tenn. 38111. Adequate stocks of Ashley Iles carving tools, sets and open stock including all the fishtails; Wilton clamps and vises; all shapes of Arkansas sharpening stones; wholesale prices on garnet paper to NWCA members; all the wood turning tools recommended by Peter Child and made by Robert Sorby & Sons, Ltd.; nutcracker mechanisms, peppermill mechanisms, Record hold-downs, carver's screws; books on carving and woodworking published by Drake and Dover companies; U.S. distributor for Kaimanawa New Zealand wood turning blocks glued up of exotic native woods.

Garrett Wade Co., Inc., 302 Fifth Ave., New York, N.Y. 10001; complete line of Henry Taylor tools and wide selection of carvers' accessories including clamps, vises, books, benches; catalog \$1.

Albert Constantine & Sons (see address listed under Wood)

Aiko's Art Materials Import, 714 N. Wabash Ave., Chicago, Ill. 60611 (quality carving tools; woodblock printing tools, supplies; catalog)

Foredom Electric Co., Inc., Bethel, Conn. 06801 (Flexade flexible shafts and cutters for power tool carving; catalog)

Gilliom Manufacturing Co., 1109 N. Second, St. Charles, Mo. (build your own bandsaw kits—plans and parts; catalog)

Tamalpais Hardware Co., 30 Miller Ave., Mill Valley, Calif. 94941; wide selection of Marples, Henckels and Greenlee carving tools; send for price list.

Hobbi-Carve, 930 Duluth St., St. Paul, Minn. 55106 (device using a router to duplicate plaques; free information)

Pacific Home and Foreign Trade. Fine line of high quality carving tools and accessories. 744 Harrison St., San Francisco, Calif. 94107.

Walton's Woodcraft Service, 9091 W. 52nd St., Indianapolis, Ind. (tools and carving books; no mail orders)

Tom Cassidy, 124 W. Washington, Morris, Ill. 60456. German-made carving tools; natural and manufactured sharpening stones; books.

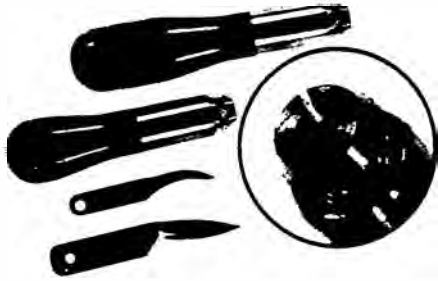
Case knives. A. O. Anderson, 1539 Oakton St., Des Plaines, Ill. 60018.

Special designed knife with changeable blades; can be carried in your pocket like a pen, blade drops into handle. Handle and three blades, \$4.50, pp. Jack Van Deckter, 172-31 83rd Ave., Jamaica, N.Y. 11432.

Artistic Woodcarving Studio, 3505 Hennipin Ave. S., Minneapolis, Minn. Henry Taylor tools.

George & Son Cutlery, 424 S.W. Washington, Portland, Ore. 97204; one of the largest West Coast retail distributors of woodcarving tools and associated supplies; sharpening specialists. Mail inquiries welcome.

Heartstone Enterprises, Box 13, Seneca Falls, N. Y. 13148 (Cherries brand German-made tools; Swiss army pocket-knives and Murphy knives)



If you enjoy carving, you will appreciate Warren's Solid Brass Chuck. It holds the new 1/2 inch tang blades as well as 5/16-inch, half and round tang blades. Send for free literature.

Free Carving Instructions with any purchase.

Fred Clark
WARREN TOOLS
 P.O. Box 289 Rhinebeck, N.Y. 12572

The Japan Woodworker, 1004 Central Ave., Alameda, Calif. 94501. Catalog, 50¢.

Paul F. Feleay, Bonner Springs, Kans. 66012. Distributor for Sand-O-Flex.

Ashley Iles, Fenside, East Kirkby, Spilsby, Lincs., England (high quality hand forged carving tools)

The Kindt Collins Co., 12651 Elmwood Ave., Cleveland, Ohio 44111. Heavy duty universal vise.

Stanley Tools, P. O. Box 1800, New Britain, Conn. 06059 (Surform rasps; disposable blade Slimknife)

Art World Gallery, 2910 Erie Blvd. E. Syracuse, N. Y. 13224. Quality tools, benches, etc. Free catalog.

PO Instrument Co., Inc., 13 Lehigh Ave., Paterson, N.J. 07503. Changeable blade knives. Free catalog.

Carving knives made from straight razor blades; 20 different styles and sizes; \$13.50 each, plus \$2 for postage, insurance and handling. Also stock Kissing Crane pocket knives (made in Germany); ivory, pearl and stag handles. Arkansas sharpening stones. Send 50¢ for brochure. Gary Gay, 1469 David St., Cape Girardeau, Mo. 63701.

X-Cel custom knives made from power hack saw blades. Your precise drawings; \$15, plus \$1 shipping costs. Roy Detlefsen, 1003 Drakeley Ave., Atwater, CA 95301.

The Cutting Edge, 295 South Robertson Blvd., Beverly Hills, CA 90211.

Keaton Saw & Cutting Tool Co., Keaton Industrial Plaza, Washington Highway, Glen Allen, Va., also at 2043 W. Broad St., Richmond, Va. Sheffield and German tools.

The Dryad, 6650 Simms St., Arvada, Colo. 80002. Tools and accessories. No mail orders.

Power Tool Discounts

John Plank is handling sales and marketing for Woodshop Specialties, distributors of Powermatic, DeWalt, and other quality stationary wood working machinery. Discount on purchases available to NWCA members. Inquiries should be marked to John's attention with mention of NWCA affiliation and addressed to: Woodshop Specialties, Inc., Box 1013, East Middlebury, VT 05740. Phone (802) 388-7969.

BOOKS-PAMPHLETS

Books have the annoying habit of going out-of-print and are subject to price change without notice. We suggest checking with your local bookseller first.

Manual of Traditional Wood Carving. Reprint of 1911 classic; edited by Paul Hasluck. \$7.95. Paperback. 568 pages, hundreds of illustrations. Dover Publications, Inc., 180 Varick St., New York, N.Y. 10014.

Sculpture In Wood. Jack C. Rich. 13.95. 160 pages; many illustrations of carvings and technique; a wealth of factual info valuable to both student and practicing artist; unique dictionary of woods.

Oxford University Press, Customer Service Dept., 16-00 Pollitt Dr., Fair Lawn, N.J. 07410

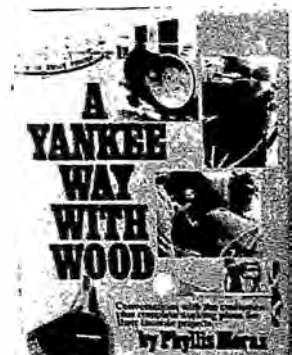
1001 Designs for Whittling and Woodcarving. By E. J. Tangerman. \$14.95. McGraw-Hill Book Co., 1221 Avenue of the Americas, New York, 10020.

Creative Bird Carving. 8.50. NWCA member William I. Tawes, has compiled a tremendous amount of information, illustrations and photographs on how to carve birds. 224 pages. Bill will be pleased to autograph your copy.



Creative Sculpture. By William I. Tawes. \$10. This 250-page volume is an inspiring addition to any carver's library. All aspects of carving are treated with thoroughness from small items to life-size figures. Profusely illustrated, it also contains photos of work by many outstanding master carvers. Order your autographed copy from: William I. Tawes, Millington, Maryland 21651.

A Yankee Way With Wood. Phylis Meras. 255 pages, 8 1/4 x 11. \$14.95. Working plans for carving birds, smoking pipes, dolls, hope chest, cigar store Indian, nautical figures, model boats, miniature furniture, weathervanes, etc. Intimate interviews with such highly skilled artists in wood as: Wendell Gilley, William Godsoe, Andrew Marks, John Upton, Irene Taylor, George Soule, Ed Boggis, Duncan Hannah and others takes the reader into their workshops. This delightful tome is a combination story book, practical manual and inspiring philosophy. Houghton Mifflin Co., 2 Park St., Boston, Mass. 02107.





Wood Carving and Whittling For Everyone. By Franklin H. Gottshall. \$12.95. The 144-page hardback book contains projects for every level of experience from beginner to advanced carver. Well illustrated with photos and drawings; concise instructions. Charles Scribner's Sons, 597 Fifth Avenue, New York, N.Y. 10017.

The American Eagle. By Philip M. Isaacson. \$29.50. 210 pages, hardback. Little, Brown & Co., 34 Beacon St., Boston, Mass. 02106.

Rex Brasher, Painter of Birds. 5.95. Fascinating biography about this famous artist who's ambition was to paint every bird known to this continent. Written by his nephew, NWCA member and renowned animal carver, Milton E. Brasher, Chickadee Valley, Kent, Conn. 06757. Beautifully illustrated; 345 pages; Milt will be glad to autograph your copy.

The Fascinating World of Miniatures. By Phyllis Meras, \$12.95. Hardback. 149-pages. Houghton Mifflin Co., 2 Park St., Boston, Mass. 02107.

More Wooden Toys That You Can Make. W. G. Alton. 6.50. Well illustrated book of simple projects to please children. 95 pages.

Scale Models In Balsa. A. M. Colbridge. 5.95. Comprehensive instructions on model making including how to put ships in bottles.

Wardless Workshop. Doty and Walton. 95¢. Complete, simple, picture-by-picture instructions for making over 50 household helps.

Order from: Taplinger Publishing Co., 200 Park Ave. South, New York, N.Y. 10003

Contemporary Art With Wood. Dona Z. Meilach. 8.95. Excellent book on the use of modern technology and industrial techniques in carving; 214 pages; beautifully and profusely illustrated.

Crown Publishers, Inc., 419 Park Avenue South, New York, N.Y. 10016

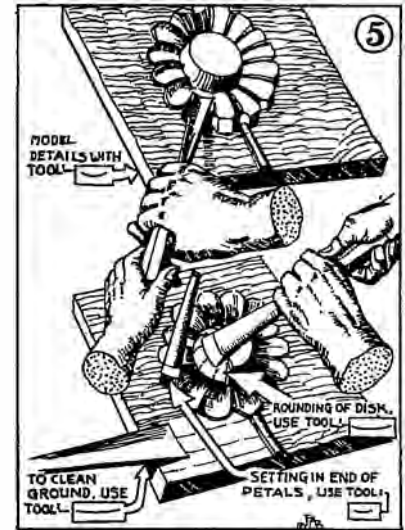
Inside Wood—Masterpiece of Nature. William M. Harlow. 6.50. Combines a broad knowledge of wood science with superb photographic skill to reveal spectacular story of wood's complicated structure.

The American Forestry Association, 1319 38th St., N.W., Washington D.C. 20036

Woodworking Factbook. Donald G. Coleman. \$15. Handy reference book with excellent section on carving; 240 pages; well illustrated; several color plates; treating wood with polyethylene glycol explained.

Order from: Robert Speller & Sons, Publishers, 10 East 23rd St., New York, N.Y. 10010

Manual of Wood Carving and Wood Sculpture. \$10. NWCA member Frederick A. Brunner has compiled one of the most practicable instruction book for traditional carving on the market.



(A page from the Manual of Wood Carving and Wood Sculpture gives an idea of its clear and concise format.)

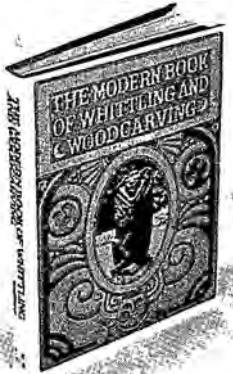
Order from: Frederick A. Brunner, 369 High St., Westwood, Mass. 02090

Rosemaling in the Round. By Pat Virch. \$6.50, pp. 96 pages, eight in full color, covering history, painting techniques, color keys, design instructions and a portfolio of more than 95 full-sized scroll and floral motifs based on the folk art of Norway. These motifs can be used for carving on boxes, plate rims, mirror frames, mantels and doors. Nordic Publishers, 1506 Lynn Ave., Marquette, MI 49855.

Checkering and Carving of Gunstocks. Monty Kennedy. \$14.95. Covers the art of gunstock ornamentation in over 470 technical illustrations with full-size patterns that range from easy to advanced. 350 pages. Truly a masterpiece in its field.

The Stackpole Co., Cameron and Kelker Sts., Harrisburg, Pa. 17105

Marine Carving Handbook. Jay S. Hanna. 99 pages. \$7.95. Author guides carver through sternboards, billet-heads, tailboards, eagles, dolphins, etc. with step-by-step photographs and sketches. International Marine Publishing Co., 21 Elm Street, Camden, Maine 04843.



The Modern Book of Whittling and Woodcarving.
E. J. Tangerman. Spiral bound only, \$8.95

"Tange," who is NWCA's vice-president, has compiled more than 1,000 patterns and 400 photographs in his concentrated effort to aid beginner and experienced carvers in his 188-page, 9x12 volume. The famous author of two other books on whittling and wood carving, has put more than 40 years of experience and travel throughout the world in his new book.

Order Your Copy Today From:
WOOD CARVERS SUPPLY CO.
3056 Excelsior Blvd., Minneapolis, MN 55416

Artists In Wood. NWCA member Frederick Fried has compiled a monumental and authoritative book on American carvers of cigar store Indians, show figures, and circus wagons; 297 pgs, 9x12; with 29 full color photos and over 200 in black and white; 37 biographical sketches with photos of the carvers in their shops; sketches of their work from their files. A most valuable work. 7.35 Woodcraft Supply Corp. 313 Montvale Ave., Woburn, Mass. 01801



How To Carve Totem Poles. By Paul N. Luvera Sr. \$11.95. All you will ever need to know on how to carve and paint totems is compiled in this 157-page soft cover book. Diagrams and pictures galore. Paul N. Luvera Sr., 2102 Ninth Street, Anacortes, Wash. 98221. Book is in its second printing.

Chip Carving. By Harris W. Moore. \$1.50. Paperback reprint of original 1922 edition. 25 projects with instructions and full-size patterns. Dover Publications, Inc., 180 Varick St., New York, N.Y. 10014.

Let's Carve Wooden Plaques. By Harold and Elaine Enlow. \$3.35, post paid. P.O. Box 18, Dogpatch, Arkansas 72648.

Goldenrod Gall Gimmicks. A guide for making novelties from goldenrod galls by NWCA member Helen Lay Strong, R. D. 1, Box 68, Seneca Falls, New York 13148. \$5.20.

Carved Maori Houses of Western and Northern Areas of New Zealand. \$10. Lawrence Verry, Inc., 16 Holmes St., Mystic, Conn. 06355

Ward Bros., Wildfowl Counterfeiters. \$8.50, postpaid, 100 pages, 16 color and 72 b&w photos. Art by Lou Schifferl, Dan Brown, and Jerry Harston; text by John Leavens and Byron Cheever. This is the story of Lemuel and Stephen Ward, Crisfield, Md., whose imprint is so prominently fixed on the pages of American decoy history that it will never be erased. Their fame as carvers of wooden birds, has been spontaneous and unsolicited.

Mason Decoys. 166 pages, 143 plates including 47 in full color, many encompassing two pages, showing all the species and grades of Mason decoys that have been discovered to date; an excellent reference book for anyone wanting to know more about these famous decoys; drawings in the book are by Lou Schifferl. A limited edition especially bound, signed and numbered sells for \$35 per copy; regular edition, 12.95, postpaid.

Order from: North American Decoys, P.O. Box, 246, Spanish Fork, Utah 84660.

Woodcarving. Wheeler and Hayward. If your library has room for only one book, this is the one. The book covers, explains and illustrates tools, how to sharpen and use them, drawing and design applied to specific projects from heraldic lions, acanthus leafage, carved moldings, trays, lamps, picture frames, lettering, gilding and more. 127 pages of info, instruction and inspiration. \$7.95.

Early American Woodcarving. Erwin O. Christensen. A broad view of early American woodcarving from Colonial days to 1900. Not a "how-to" book, but an illustrated compendium of early woodcarving are. \$2.75.

Cabinet Making For Beginners. C. H. Hayward. 7.95. Geared for the man just starting; presents essentials of cabinet making clearly.

Ben Hunt's Big Book of Whittling. A collection of 50 of Ben's best whittling projects. Designed to give the whittler easy to follow instructions. 182 pages. \$8.95.

Order from: Woodcraft Supply Corp., 313 Montvale Ave., Woburn, Mass. 01801

Reproducing Antique Furniture. By NWCA member Franklin H. Gottshall. 12.95. If you have a yen for furniture making and carving, this is your book! 240 pgs., 9x12, 40 projects with step-by-step instructions.

Contemporary Costume Jewelry. Elyse Sommer. \$7.95 cloth; \$3.95 paper. 212 pages, 7 1/4 x 10 1/4. A multimedia approach to creating stunning and imaginative jewelry with a minimum of skill and expense. The beginner is launched into creative designing with some eye-opening suggestions for recycling antique store and flea market items such as ivory piano keys, crystal chandelier parts and brass stampings into charming and sophisticated jewelry. An interesting chapter on making wooden jewelry will delight carvers.

The Frame Book. Thelma Newman, Jay Hartley Newman, and Lee Scott Newman. \$5.95 cloth; \$3.95 paper. 144 pages, 6 1/2 x 11, 340 photos, 11 color plates; step-by-step instruction on making and finishing picture and mirror frames; loaded with ideas. Crown Publishers, Inc., One Park Ave. South, New York, N.Y. 10016

A Wood-Carver's Primer. By John Upton. 164 pages, more than 200 fine photographs; step-by-step instructions on variety of projects. Paperback, \$5.95. Leichtung, Inc., 701 Beta Dr. 17CC, Cleveland, Ohio 44143.

The Early American Furnituremaker's Manual, by A. W. Marlow. Valuable reference source for all craftsmen who appreciate Early American furniture. \$8.90.

Order from: Garrett Wade, Co., Inc., 302 Fifth Ave., New York, N.Y. 10001.

Duck Decoys; How to Make, Paint, Rig Them. Eugene V. Connett III. 9.50. The Stephen Green Press, Box 1000, Brattleboro, Vt. 05301

Sculpture In Wood. Wills, Ferelyth and Bill. 96 pages, hardback. \$8.95. Fully illustrated step-by-step instructions on how to master the art of wood sculpture. Numerous stimulating ideas for the reader's own creativity. Arco Publishing Co. Inc., 219 Park Avenue South, N.Y. 10003.

Wood Carving and Whittling Made Easy. Franklin Gottshall. 5.95. Contains 128 pages of designs and technique; a treasure.

How To Make Colonial Furniture. Franklin Gottshall. 9.95. Easy to follow plans for 45 projects; 181 pgs.

McMillan, 866 Third Ave., New York 10022

Waterfowl of North America. By Paul A. Johnsgard. 640 pages; lavishly illustrated with 64 line drawings, 32 color and 96 b&w photos. \$25. Indiana University Press, 10th and Morton Sts., Bloomington, Ind. 47401.

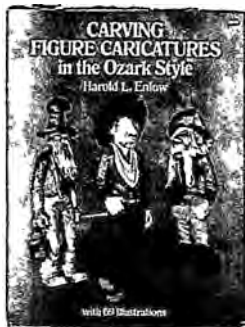
Books For Craftsmen. 32-page catalog, approximately 4500 titles; 75 cents. Book Barn, P.O. Box 256, Avon, Conn. 06001.

Woodcarving For Beginners. Charles Graveney. 1.95. Watson-Guption Publishing Co., 2160 Patterson St., Cincinnati, Ohio 45214. 104 pages of valuable information; well illustrated.

Whittling Wooden Variety Chains. NWCA member Cecil Houlton has written, illustrated and published a 63-page paperback book on the subject of making plain and fancy chains and ball-in-cages. \$3, postpaid.

Order from: Cecil W. Houlton, 213 San Juan Ave., Alamosa, Colo. 81101

Whittlin' The Ozark Way Is Fun



The next best thing to watching Harold Enlow carve hillbilly figures is to let him show you how through his 46-page book. Order an autographed copy. He'll send you one for \$2.40, handling and postage included, Harold L. Enlow, P.O. Box 18, Dogpatch, Ark. 72648.

Butter Molds, A Primitive Art Form. James E. Trice. 4.95. 100 pages, 6x9, paperback. Lavishly illustrated and documented; carvers interested in this art form will find this a most valuable aid. This is not a how-to-carve book, but patterns can easily be made from the photos. Wallace-Homestead Book Co., 1912 Grand Ave., Des Moines, Iowa 50305.

The Hidden World of Misericords. By Dorothy and Henry Kraus. \$20. 199 pages, hardback, 179 illustrations. George Braziller, Inc., 1 Park Ave., New York, 10016.

How to Make Whirligigs and Whimmy Dittles and Other American Folk-craft Objects. By Florence Pettit. \$13.95. 349 pages; includes wooden masks and Kachina dolls. Thomas Y. Crowell, 666 Fifth Ave., New York, N.Y. 10019.

Creating Small Wood Objects, by Dona Z. Meilach, 248-page, 7¼x10¼, paperback. Well illustrated, full of ideas for carvers. \$5.95. Crown Publishers, Inc., 1 Park Avenue, New York, N.Y. 10016.

The Bird Decoy: An American Art Form. By Paul A. Johnsgard. \$17.95; 191 pages; hardback. Over 300 pictures of old decoys. University of Nebraska Press, 901 N. 17th St., Lincoln, Nebr. 68588.

St. Jean Port-Joli Carvers. 54-page, 8½x11 paperback. Well illustrated directory of some of the more prominent carvers in the famous Quebec village. \$1.50, pp. Wood Carvers Supply, 3112 West 28th St., Minneapolis, Minn! 55416.

Woodcarvings Americana. \$1.50. 48-page booklet covering history of woodcarving, plus patterns. Send check to: New England Wood Carvers, P.O. Box 561, Lexington, Mass. 02173.

Career Opportunities in Crafts. Elyse Sommer. 10.95, cloth; 5.95, paperback. 288 pages, 6x9. Surveys the many broad career opportunities available in crafts with specific advice on selling wholesale and retail, managing galleries and shops, promoting fairs and shows. Crown Publishers, Inc., One Park Avenue, New York, 10016.



Carving Realistic Birds. By Howard D. Green. \$3. This 75-page, 8½x11, paperback book shows step-by-step how easy it is to become a bird carver. In simple, straight forward language, the process is explained with the aid of excellent drawings and photographs. Feathering with a pyroelectric pen is thoroughly detailed. The chapter on making legs and feet is most valuable. Instructions on how to make a carving knife are also given. Book may be purchased at your book seller or ordered from Dover Publications, 180 Varick St., New York, 10014.

New Design In Wood. Donald J. Willcox. 7.80. Primarily devoted to furniture, it does touch on toys, sculpture and wall decorations; 119 pgs.; 13 color illustrations, 234 b&w.

Order from: Des Forges Book Store, 427 East Wisconsin Ave., Milwaukee, Wisc. 53202

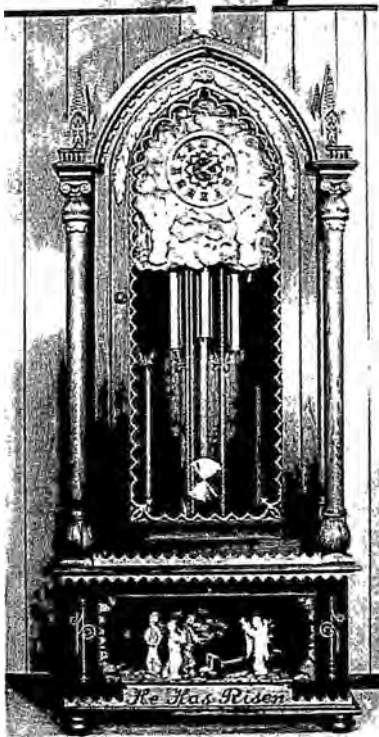
Woodcarving Techniques and Projects, by NWCA member James B. Johnstone, 80-page, 8¼x10¼ book filled with helpful info and photos of the work by top-notch carvers. 2.45.



Order from: Lane Magazine & Book Co., Menlo Park, Calif. 94025

Let's Try Clock Carving

By John R. McLain



This newly published book shows how to construct and carve this handsome floor model clock, along with two wall clock patterns. The book also contains the story and pictures of a carved Victorian parlor setting.

Book sells for \$5.50; postpaid.

Order from:

Johnny Clock Museum
Route 1 Lockridge, Iowa 52635

Beautiful Woods. \$2. 60-page booklet loaded with information on woods. Frank Paxton Lumber Co., 6311 St. John, Kansas City, Mo. 64123.

Treasury of American Design. By Clarence P. Hornung. 846 pages, 8 3/4 x 11 3/4, 2900 illustrations, including 800 plates in full color, make this magnificent volume a delightful reference for many woodcarving designs such as cigar store Indians, ship figureheads, eagles, weathervanes. It also contains photos of many other examples of American art. Published by Harry N. Abrams, New York, the book is available at Walden Book stores for \$25.

Deutsche Bauernstuben. By Margarete Baur-Heinhold. \$7.50. (German farmhouse interiors); profusely illustrated showing examples of old-style carvings on beams, doors, and furniture. Text in German. 116 pgs., paperback.

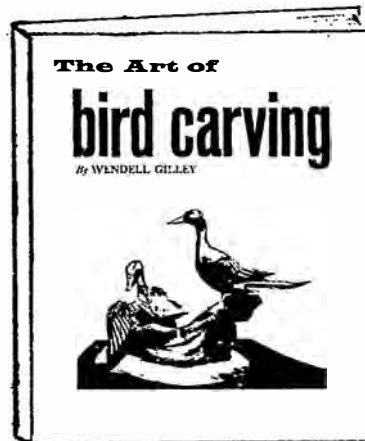
Tilman Riemenschneider. \$7.50. Profusely illustrated with photos of the works of this master carver. Text in German. Paperback.

Ernst Barlach: Leben im Werk. \$8.50 Text in German; many close-up pictures; hardback.

Marianne Bielitzer, P. O. Box 221
Leavenworth, Wash. 98826

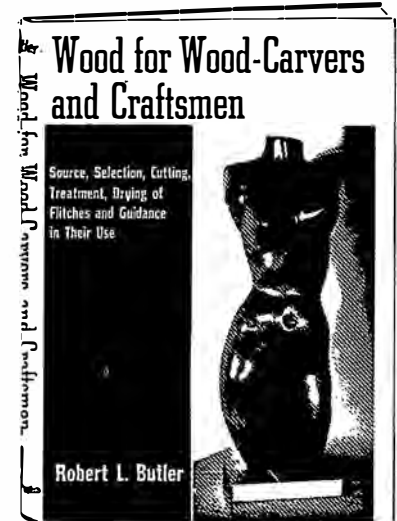
Antique Furniture Repairs. By Charles H. Hayward, \$7.95. 128 pages, well illustrated. Charles Scribner's Sons, 597 Fifth Avenue, New York 10017.

Chaim Gross, Sculpture and Drawings. 1947, 47 pages, illustrated, covering the drawings and sculpture of this noted contemporary American wood carver; \$2.75. Smithsonian publication, available from Government Printing Office, Superintendent of Documents, Washington, D. C. 20402.



The Art of Bird Carving. Wendell H. Gilley. \$9.50, plus 50¢ handling and postage. Former NWCA president Wendell Gilley has enlarged and refined the third printing of his book which has aided thousands of carvers. Lavishly illustrated with color and black and white photos; drawings and step-by-step instructions; 150 pages.

Order from: Hillcrest Publications, P. O. Box 242, Heber City, Utah 84032, or an autographed copy from: Wendell Gilley, Southwest Harbor, Maine 04679 (Cost is same from either source)

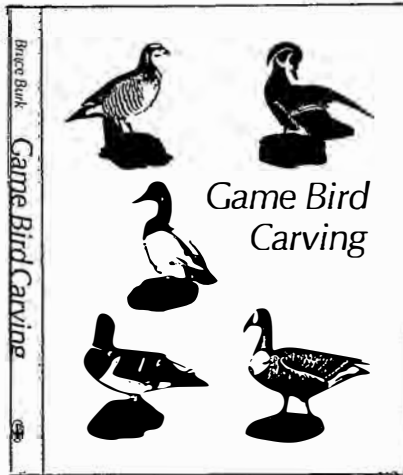


Wood For Wood-Carvers and Craftsmen, by NWCA member Robert L. Butler, who has stored a tremendous amount of information on selecting, cutting, curing and preparing native woods for carving and furniture making in this 122-page hardback book; well illustrated. Published by A. S. Barnes & Co., Cranbury, N.J., the book sells for \$12. An autographed copy may be ordered direct from Bob-341 East Waring Ave., State College, Pa. 16801.

Wood Carvings—North American Folk Sculptures. \$14.95. NWCA members Marian and Charles Klamkin have written a scholarly 213-page volume in tribute to the increased attention wood carvings are getting from private collectors and galleries. A number of present day carvers' work is featured. Published by Hawthorn Books, New York, it is available from Wood Carvers Supply Co., 3112 W. 28th St., Minneapolis, Minn. 55416.

Cartooning The Head & Figure. \$4.95. By Jack Hamm. Paperback, 120 pages, primarily designed to teach cartooning, but loaded with helpful ideas caricature carvers can use. Published by Grosset & Dunlap, 51 Madison Ave., New York, N.Y. 10010.

Ed Quigley, Western Artist, 168-page book by Carl Gohs featuring the outstanding paintings and carvings of NWCA member Ed Quigley; many full color plates; \$16. Order from Ed Quigley, 3165 N.W. Rio Vista Ter., Portland, Ore. 97210.



Game Bird Carving. Bruce Burk. 12.50. NWCA member Bruce Burk has masterfully presented all the mechanics of this art in his 242-page volume. It is the most comprehensive and profusely illustrated book of its kind on the market. Beginner and pro alike will delight in this tome.

Order from: Winchester Press, 460 Park Ave., New York, N.Y. 10002, or an autographed copy from Bruce, 461 Brewer Rd., Grass Valley, Calif. 95945.. (Cost is the same).

Wood Design. Donald Willcox. 9.95, plus 45¢ postage. Watson-Guption. 143 pages of modern and traditional carving with emphasis on the former. Helpful info on tools, wood, design.

Order from: Museum Books, Inc., 48 East 43rd St., New York, N.Y. 10017

Waterfowl Studies. By Bruce Burk. 264-page, 8½x11, more than 700 photographs, including 44 color portraits of the more popular North American waterfowl. \$15, plus 50 cents postage. Order autographed copy from: Bruce Burk, 461 Brewer Rd., Grass Valley, Calif. 95945.

Creating With Driftwood and Weathered Wood, by Elyse and Mike Sommer. \$5.95. 96 pages, 6½x11.

Creating Modern Furniture, by Dona Z. Meilach, \$12.95 cloth; \$6.95, paperback. Covers every aspect of modern furniture making; 580 photos, 20 color plates, 320 pages. Crown Publishers, Inc., One Park Avenue, New York, N.Y. 10016.

Das Kerbschnitzen. Christian Rubi. Even if you can't read German, it will not hinder you from deriving a complete understanding of how to master the art of chip carving. This 159-page book is beautifully illustrated with step-by-step photos and drawings. Not only does it show how to get started in chip carving, it illustrates the basics of designing original motifs. There is also an excellent chapter on carved lettering. A delightful book. \$9.95, postpaid. Hardback; printed in Switzerland.

Carving Animal Caricatures. Elma Waltner. 2.50. Unabridged reprint of the original (1951) edition; 72 illustrations; 104 pages; 24 projects.

The Complete Book of Making Miniatures. Newman and Merrill. \$6.95. 308 pages, beautifully illustrated: a must for persons interested in making tiny furniture and other items for dollhouses. Contains an excellent reference section.

Wood Carving, by Alan Durst. \$5.95. Anyone who has any natural aptitude will readily grasp the technique of getting started in the right direction.

You Can Whittle And Carve. Gottshall and Hellum. 3.95. A delightful book filled with patterns; instructions on how to sharpen and finish; 82 pages

Wood Carving, by Freda Skinner. \$3. The talented beginner is shown how to capture artistic forms in wood and is stimulated to develop a lifetime interest in wood carving. 164 pages.

Decoys Simplified, by Paul Casson. \$14.95. An essential guide for anyone who intends to make decoys.

A Reverence For Wood, by Eric Sloan. Paperback, 2.95. Factual, entertaining, instructive and historically accurate information.

The Art of the Puppet, by Bill Baird. \$7.95. Richly illustrated with 72 pages of rich full color photos. The master puppeteer tells the history of his art from its beginnings.

The Technique of Wood Sculpture. Chaim Gross 7.95. Beginners and pros alike will find in this book all the info essential for developing an interesting hobby into a fine art.

Sculpture In Wood. John Rood. 3.45. Comprehensive treatment of sculpture in variety of woods; subject matter well handled from basic layout to finish; 179 pages; well illustrated.

Basic Crafts. Lindbeck, Duenk, Hansen. 7.40. Textbook on metal, leather, ceramics, plastics and an excellent section on carving by NWCA member Prof. Lester Duenk, Blacksburg, Va. The 274-page volume has pictures of Chris Effrem and his work.

The Cabinetmakers of America. Ethel Hall Bjerko. 3.95. Informative text on lives and works of famous craftsmen. 246 pages.

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An Atlas of Animal Anatomy. Ellenberger, Baum, and Dittrich. 4.50. Excellent plates showing bones and muscles of horse, dog, lion, cow, bull.

How To Do Woodcarving. By John Lacey. 144-page paperback reprint of popular book. \$2.

Sculpture With Surform Tools. John Matthews. This 96-page 8½x11 book is a comprehensive guide for those drawn to the idea of designing and sculptures using Surform tools. It explains the basic steps involved, shows how to originate designs, select wood and finishing. \$5.50

Creating Modern Furniture. Dona Z. Meilach. \$6.95. 310 pages, 580 photographs, 20 color plates. Crammed with ideas and how-to-do-it info.

Wood Carvings: North American Folk Sculptures. \$7.95. Marian and Charles Klamkin. This 214-page hardback is filled with pictures of carvings from America's past to present day artists. Originally published at \$14.95.

Wood Carvers Supply Co.

3056 Excelsior Blvd.

Minneapolis, Minn. 55416

Books from Dover Publishing Company

Whittling and Wood Carving. \$3.00. E. J. Tangerman. This delightful book is profusely illustrated with detailed instructions on carving and whittling. It has gone through several reprintings since the '30s.



Design and Figure Carving. \$3.00. E. J. Tangerman has over 1,000 illustrations in this most informative book which has become a classic.

Cartouches and Decorative Small Frames. Edited by Edmund V. Gillon Jr. \$3. 396 examples from the Renaissance to Art Deco. There are designs to suit every taste. Paper back.

Art Anatomy. By William Rimmer. \$4. 153 pages. Complete unabridged reproduction of 1876 edition. An excellent book for carvers interested in carving the human figure.

Decorative Alphabets and Initials. Edited by Alexander Nesbitt. 123 plates, 91 complete alphabets, 3,924 initials; paperback.

Wood Decorators Supply Catalog. 50¢ Wooden ware for carving and rosemailing. Nordic Publishers, 1506 Lynn Ave., Marquette, MI 49855.

Artistry In Wood. M. Vincent Hayes. 8.95. Jammed with ideas and excellent photos that will fire the imagination and urge one to strike out in a different direction with renewed energy. 128 pages.

Drake Publishers, 801 Second Ave., New York, N.Y. 10017.

Drawing the Head and Figure, by Jack Hamm. \$4.95. Every successful wood sculptor must know how to draw well; this 120-page, 8½x10½, paperback book approaches the problem of figure drawing in such a way as to give the student something he can understand and remember. A most helpful book. Grosset & Dunlap, 51 Madison Ave., New York, N.Y. 10010.

Historic Ornament: Pictorial Archive. C. B. Griesbach. \$6. The 900 illustrations in this book comprise a vast collection of decorative motifs ranging in origin from the ancient world to the West on the verge of the industrial age. Paperback.

Design For Artists and Craftsmen. By Louis Wolchonok, \$4. More than 1,289 original designs, enabling one to turn objects around him into design that is fresh, well founded, and his own. 207 pages, paperback.

Wood Type Alphabets. Edited by Rob Roy Kelly. \$3.50. The rich designs and qualities of 19th century American wood types beautifully displayed in in this collection of 100 fonts.

American Folk Art, in Wood, Metal and Stone. Jean Lipman. 3.50. Nothing was overlooked in this treatise; 183 illustrations; 193 pages; paperback.

Ship Carvers of North America. M. V. Brewington. \$3. Paperback reprint of one of the most factful books ever written on the subject; 173 pages; 134 illustrations; unabridged.

Dover Publishing Co., 180 Varick St., New York, N.Y. 10014

Whittling and Wood Carving. H. Hoppe. 3.95. Translated from the German original "Schnitzen in Holz." 48 pgs. filled with pictures and projects.

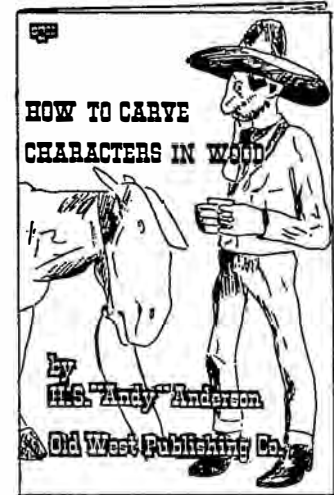
Sterling Publishing Co., Inc., 419 Park Ave. South, New York, N.Y. 10016

The Little House Out Back, 35-page humorously written and illustrated by NWCA member George Borum, 409 E. 15th St., Centralia, Ill. 62801; for a nostalgic memory; only \$1.

Making Useful Things Of Wood. Franklin Gottshall has filled this book with interesting projects. 4.98.

Fine Furniture for the Amateur Cabinetmaker. A. W. Marlow. 3.95. Clear graphic instructions on how to make and carve fine furniture; a book for the serious craftsman; 200 pgs.; 435 illustrations—a real gem.

Bonanza Books, One Park Ave. South, New York, N.Y. 10016



How To Carve Characters In Wood. H. S. "Andy" Anderson. \$2, plus 25¢ postage. Paperback reprint of Andy's delightful 82-page book on how to carve western characters.

Old West Publishing Co.
P.O. Box 990 Boulder, Colo. 80302

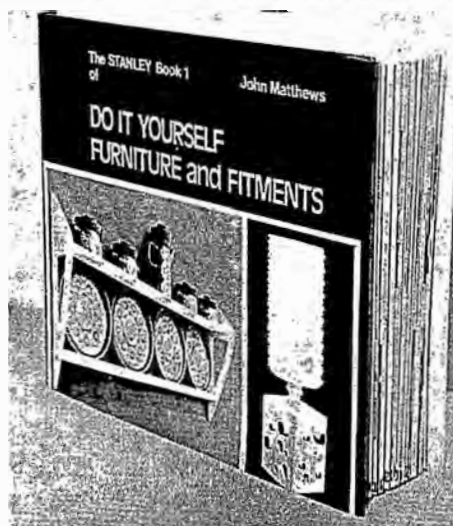
Owls of North America, text by Allan W. Eckert, color and black and white plates from paintings by Karl E. Karulas, \$29.95. Doubleday & Co., Inc., 501 Franklin Ave., Garden City, New York 11530.



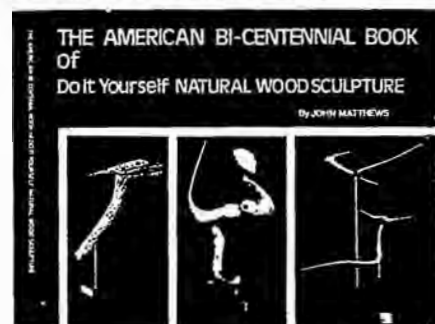
The History and Practice of Woodcarving, by Frederick Oughton. Second printing of this useful book which outlines the history of this ancient craft and describes the sequences of creating a carving from start to finish. The many illustrations present examples from all periods. 188 pages. \$12.80 from Woodcraft Supply Corp., 313 Montvale Ave., Woburn, Mass. 01801, or £6.50 from Stobart & Son, Ltd., 67/73 Worship St., London EC1A 2EL, England.



Present Day U.S.A. Wood Carvers, Whittlers and Sculptors. John Matthews. Ever since John joined NWCA, he felt there should be a book written as a tribute to the association's thousands of members—and he set about writing and publishing one. The 98-page, 8½x10 volume presents an excellent cross-section of work from the matchstick sculpture of Len Bulnes to a full-size ship figurehead by C. H. Hancock and Robert A. Brushwood. Every phase of carving is shown. Special price, \$5, pp.



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The American Bi-Centennial Book Of Do-It-Yourself Natural Wood Sculpture. To help mark the 200th anniversary of the United States, John Matthews has compiled a book that enables the beginner or artisan of wood sculpture to utilize the natural forms of branches and limbs in making attractive and fascinating figures. The 8½x10-inch hardback book sells for \$5.

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Repairing and Restoring Antique Furniture. John Rodd. \$11.95. 240 pages, more than 170 photos and diagrams. Van Nostrand Reinhold, 450 West 33rd St., New York, N.Y. 10001.

Heirloom Furniture. NWCA member Franklin H. Gottshall's how-to-make-it book is back in print after being off the market for three years. A bargain for \$4.98.

Order from: Bonanza Books, Inc., One Park Ave. South, New York, N.Y. 10016.

Know Your Woods. Albert Constantine. 5.17. (Constantine address is listed under Wood)

Cigar Store Figures. A. W. Pendergast and W. Porter Ware. 2.50. Interesting history with photos on tobacconist figures. 76 pages.

Lightner Publishing Corp., 1006 S. Michigan Ave., Chicago, Ill. 60607

Creative Wood Design. Ernst Rottger; The purpose of this book is to suggest and illustrate ways in which creative faculties can be specifically directed. Not only is basic chip-carving and sawing of simple shapes out of boards demonstrated, but also the more advanced techniques are explained. 96 pages, 8x8, well illustrated. \$3.95 paperback, \$5.95 cloth.

Woodcarving: Designs, Material, Techniques. Walter Sack. Once a basic knowledge has been established with the help of some good, simple exercises, the reader is guided on to the finer skills of more ambitious projects. Translated from German. 96 pages, 6x8, well illustrated. \$2.95 paperback; \$5.50 cloth.

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The Ducks Nest, 311 Shore Rd., Sea-ville, N.J. 08230; decoy and shore bird kits (sawed to shape blocks and instructions; wide variety; send 13¢ stamp for listing)

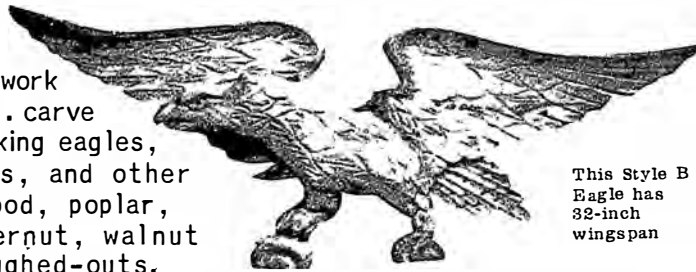
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20 Patterns supplement to *Carving Figure Caricatures* by Harold Enlow. Ozark chess set, animals, mounted figures, etc. \$2, plus 25¢ postage. Harold Enlow, P. O. Box 18, Dog-patch, Ark. 72648.

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Attention Decoy Carvers
Decoy enthusiasts! We have over 200 antique and contemporary decoys on hand at all times, also plans for carving life-size decoys, and a large selection of books related to waterfowl, decoys and decoy carving. For complete list, send \$1 to: The Sneak Box Studio, P.O. Box 55N, Concord, Mass. 01742.

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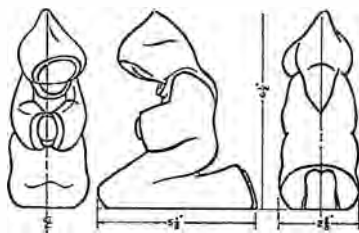
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Kits with sawed-to-shape white pine blocks and instructions for carving miniature seagull, \$2.50; owl, \$2.25; Scottie dog, \$2.25 (all three kits for \$6.50 in one order), postpaid. Raymond A. Morris, 711 Washington Blvd. Ext., Pittsburgh, Pa. 15237.

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Capt. Gary J. Ernenputsch Sr., 1009 Schuyler St., Peru, Ill. 61354, offers knot-free white pine blanks for carving ducks, quail, geese, pheasants, etc.: Priced from 50¢ to \$2.50 (subject to change). For list, send self-addressed stamped envelope.

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The Wood Mark, 108 Brooklea Dr., Fayetteville, N.Y. Atten: Carl D. Goddard.

Art World Gallery, 2910 Erie Blvd. E., Syracuse, N.Y. Carving tools.

The Wood Duck, 8202 Main St., Elliott City, Md. 21043.

Carvers Corner, 3500 Longview Ave., Redding, Calif. 96001. Atten: Robert Young.

Weatherwood Studio and Gallery of Artisans, 437 West Lafayette Rd., (Route 42), Medina, Ohio 44256. Atten: Elmer A. Zarney.

Down the Rabbit Hole, Box 50, Valley Mall, Hagerstown, MD 21740.

Cary-Windsor Gallery of Fine Crafts, 3461 West Cary St., Richmond, VA 23221. Interested in handling high quality carvings.

Traditional Carvers Limited, P. O. Box 282, Tremont, Ill. 61568.

The Naturalist, 657 Oak Grove Plaza, Menlo Park, CA 94025.

The Yoke, 115 West Main St., Vevay, Ind. 47043. Atten: Mrs. Caroline Burke.

Mackinac Trading Co., 165 Portage, St. Ignace, MI 49781.

Bible Booknook and Gallery, 1314 Sherman Ave., Prosser, Wash. 99350. Send photos of work and prices.

Pat and Frank Switaj, Main Street, Center Ossipee, N.H. 03814. Send photos and information.

The Studio, Inc., 15 Main St., Lake Placid, N.Y. 12946. Interested in bird and/or animal carvings at \$20 to \$50 wholesale. Send photos.

Village Mill Handcrafts, 204 Butler, Saugatuck, Mich. 49453. Atten: Marlene Ansoerg.

Chrisman Wildlife Art, Highway 25 and 224 Dexter, Mo. 63841. Interested in handling high quality carvings of birds and animals on commission and outright purchase basis. Send photos of work.

Woodcarvers' Gift Gallery, 105½ West Third, Palisade, Colo. 81526. Attention: Gary L. Barnes.

Sawdust, Inc., 509 Main St., Evanston, Ill. 60202; interested in handling all types of carvings, wooden toys and wooden ware that can be retailed for \$2.50 to \$160.

The Craft Gallery, 196 Main St., Annapolis, Md. 21401; Atten: William FitzSimmons

Original Woodcarvings, P. O. Box 373, Gatlinburg, Tenn. 35538; Atten: Mrs. Porter.

Harvey M. LaFon, P. O. Box 2295, N. Myrtle Beach, S. Car. 29585

Muir Woods National Monument, Mill Valley, Calif. 94941; Atten: John F. Schlette.

Long Island Handcrafted Arts. Atten: William H. Wright, 23 Viceroy Pl., Port Jefferson Station, N. Y. 11776
Cumberland Craft Center, Lake Holiday, Crossville, Tenn. 38555

The Art Barn Gallery, Route 1, County Lane, Waupaca, Wisc. 54981

Clay's Good Earth, The Mercado, 11844 Rancho Bernardo Rd., San Diego, Calif. 92128 (Atten: Clayton A. Johnston)

C. A. Schaffer, Box 1036, Mason City, Iowa 50401; western type carvings—Indians, cowboys, wild animals, etc.

Gallery of Fine Art and Crafts, Route 3, Buckhorn Road, Gatlinburg, Tenn. 37738. Atten: Otto F. Preske.

Ships Lantern, 208 Atlantic Ave., Fernandina Beach, Fla. 32034 (Atten: Robert M. Lannon)

Oscar W. Johnson, Rt. 2, Box 1224, Smith River, Calif. 95567

Sport Trails, 4190 N. Buffalo St., Orchard Park, N.Y. 14127, seeks high quality wildlife carvings; send photos and particulars.

Nature's Designs, 2406½ Brewerton Rd., Mattydale, N.Y. 13211.

The Trading Post, Greenville, Maine 04441, attention Andrew E. Bolf.

H Bar B Country Store, 8245 Hillside Rd., Alta Loma, Calif. 81701 (interested in carrying carvings of a western nature)

William Friesen, 230 Newman Ave. West, Winnipeg 25, Manitoba, Canada, is president of a company operating gift outlets in Canada and handles fellow NWCA members' carvings on commission basis.

Gerd A. Sperzel, 1580 N. Farwell, Apt. 205, Milwaukee, Wis. 53202, operates a gallery on the third floor of the Sydeny Hi-H Arts and Crafts Center, 300 W. Juneo Ave.

CARVING SCHOOLS

The John C. Campbell Folk School, Brasstown, N. Car.. 28902. Classes in whittling and carving are taught at intervals during the year. Write to Lynda McDaniel, secretary, for full particulars.

The American Carving School, 2343 Hamburg Turnpike, Wayne, N. J. 07470, offers courses in all forms of wood carving and sculpture. The courses are designed for students who seriously wish to master carving techniques in a professional approach and artistic manner and to bring out carving abilities in those who wish to create for exhibitions, sales or collections. Michael DeNike, noted sculptor, is director. Write for complete details.

Wood Carvers School, 3056 Excelsior Blvd., Minneapolis, MN 55416. Under the direction of master carver Chris Effrem, are conducted in spring, summer and fall. Maximum instruction is assured as classes are kept small for this purpose. Whether the student plans to take up carving professionally or for a hobby, he will find the courses to be beneficial. Write for further information on schedule and tuition costs.

Alexander's School of Handcrafts, 3414 Hillsborough St., Raleigh, N.C. 27607. Carving instructions under the direction of Art Alexander; courses tailored to student's needs.

JEWELER'S FINDINGS

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Rock Haven Art Metal Co., Box 8, Whitefield, N. H. 03598

Grieger's, Inc., 900 S. Arroyo Pky., Pasadena, Calif. 91109

Sy Schweitzer, P.O. Box 431, East Greenwich, R. I. 02818

RUBBER STAMP



Jackknife with your name and address (3 lines). H. P. Snowman, 27 Franklin, Bangor, Maine. \$3.50.

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Plans for carver's workbench, \$3.35; cabinet maker's workbench, \$3.50; both plans, \$5.50. J. A. Olivari, 126 Pine St., Gardner, MA 01440.

For carvers who have a B&D Workmate, plans for building a swivel carver's table that clamps onto the Workmate are available for \$3.50, postpaid, from: Clyde W. Newton, 7025 Wallace Ave., Cincinnati, Ohio 45243.

Plans for constructing a compact folding carver's bench, colonial bench, lap bench, and tool rack; \$2.50, postpaid. Elmer E. Jumper, 142 DiMarco Dr., Philadelphia, Pa. 19154.

OILSTONES, SHARPENING

Smith's, 262 Central Avenue, Hot Springs, Ark. 71901. Catalog.

For a super sharp edge on wood carving tools, use Hone and Strop Stick #736.8. \$3.95, ppd. in continental U.S.A. SASE for information: Gordon R. Cedarleaf, 10223 Reavis Gardens Dr., Affton, MO 63123.

Whetstone, 321 Alvarado St., Monterey, Calif. 93940; stones and sharpening service.

Cratex Manufacturing Co., Inc., 1600 Rollin Rd., Burlingame, Calif. 94010 (rubberized abrasive blocks and discs to put a keen edge on your carving tools; brochure)

Cratex rubberized abrasives are available in England from: Cratex Agency (UK) Ltd., United House, 95 Hale Road, Hale, Cheshire WA15 9HU.

In Canada, Cratex is available from: Orlick Industries Ltd., 35 Glen Road, Hamilton, Ontario, L8S 4L3

George & Son Cutlery, 424 S. W. Washington, Portland, Ore. 97204; one of the largest West Coast retail distributors of English and German carving tools and associated supplies. Wide selection of pocketknives and sharpening stones. Tools and knives sharpened to your individual specifications by specialists. Mail inquiries welcome.

* Inasmuch as these notices are carried free, please *
* report any problems you have with these dealers. *
* *****

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Custom made three initial branding iron, 3/8-inch gothic letters; 4.95, plus shipping; additional letters, 50 cents each. Your own special design or monogram, custom made, 9.25, plus shipping. Wood Carvers Supply, 3112 W. 28th St., Minneapolis, Minn. 55416.

Norcrafts, P.O. Box 277, 9 Short St., South Easton, Mass. 02375. Atten: Gerald B. Nordling.

Maker's Mark Branding Tool, engraved to read "Handcrafted by," and the name of the user, set in two lines of type in a solid brass branding head; \$24.95 plus \$1.50 postage and handling. Craftmark Products, Inc., Box 6308, Marietta, GA 30065.

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Herter's, Inc., Route 1, Waseca, Minn. 56093

M. J. Hofmann Co., 963 Broadway, Brooklyn, N. Y. 11221

J. W. Elwood, 1202 Henry St., Omaha, Nebr. 68102

German-made glass eyes for decoys. W. J. Ruppel & Son., P.O. Box 977, Portland, Ore. 97207.

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Bohning Adhesives Co., Ltd., Route 2, Box 140, Lake City, Mich. 49651. Manufacturers of Hot Melt, Epoxies, Vinyl Lacquer, etc.

CIBA-GEIGY Corp., Saw Mill River Road, Ardsley, N.Y. 10502. Makers of epoxy resins.

WOOD STABILIZER—P.E.G.

How To Use P.E.G. Pamphlet, \$4. Gerald Jolin, P.O. Box 417, Lancaster, Ohio 43130.

PEG-1000 for treating green wood. \$1 per pound, minimum 10 pounds. H. E. Wheeler, 2230 East 49th, Tulsa, Okla. 74105.



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Chip Chats

(Holds 8 issues)

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**NATIONAL
WOOD CARVERS
ASSOCIATION**

7424 Miami Ave., Cincinnati, Ohio 45243

FILMS

"Two Woodcarvers," 29-minute, 16mm color, sound, \$34 rental fee. Carpathia Films, P.O. Box 91, Milwaukee, Wisconsin 53201.

Chips of Time, a five-part series from cutting the wood to finished carving, directed by Robert Butler. Rental \$45. The Pennsylvania State University, Audio Visual Services, 17 Willard Bldg., University Park, Pennsylvania 16802.

DUPLICATING SERVICE

Wood Carvers Supply Co., 3112 W. 28th St., Minneapolis, Minn. 55416, offers roughing-out service from your pattern; wide selection of woods.

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Pimo's Guide to Pipe-Crafting. By NWCA member Mel Pimo. \$4.95, plus 25¢ postage. 112-page, 8x5½, paperback. Well illustrated, shows how to make and carve briar pipes. Pimo, Dept. NW, P.O. Box 59211, Chicago, Illinois 60659.

Zero/Zero Center Finder, a boon to craftsmen who need to find the exact centers of round, square, hexagon, and octagon stock for turning in lathe or other purposes. \$7.95, plus 50¢ postage and handling. Craftmark Products, Inc., Box 6308, Marietta, Georgia 30065.

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Economy Enterprises, Box 23
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CARVING MACHINE

WoodGraphics, 82 Aero Camino, Goleta, Calif. 93017. CarvAgraf machine for duplicating and sign work. Write for literature.

MISCELLANEOUS

Stobart & Son Ltd., 67/73, Worship St., London, EC2A 2RL, England; catalog of nearly 500 books on the subjects of woodcarving, turning, model making, wooden toy making, design and history of furniture, etc. Send \$1 bill or check for copy.

Bookbinding Service. Six issues of Chip Chats professionally bound in hardback cloth covers with gold stamped lettering on spine and front cover; \$8. Robert Jaskovskis, RD 2, Box 532, Shipperville, Pa. 16254.

Plastic Name Plates for individuals or your carving club. Rosewood colored surface with engraved white letters on 3x1¼-inch tag with pin on back; three lines for \$2 for single tag; three lines for \$1.75 if ordered in quantities of 25 or more for club. Other colors and sizes available. James W. Spoor, 7511 N. 23rd St., Phoenix, Ariz. 85020.

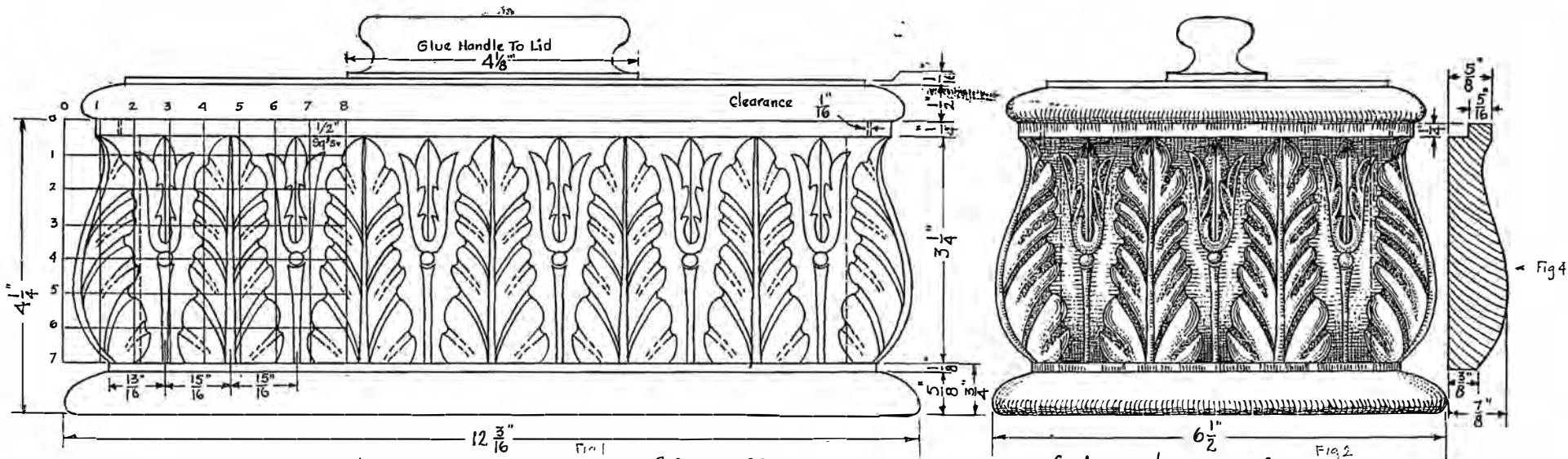
Bird Photographs

Carvers seeking good sharp photos of waterfowl and other birds will do well to check with Larry Stevens who has more than 13,000 views; reasonably priced. 3005 Pine Spring Road, Falls Church, VA 22042.

Tool rolls, made of automobile grade vinyl; pockets for 24 and 48 tools. Black, brown, maroon and dark green leather grained. 24-tool size \$12; 48-tool size \$16. Margaret Buckingham, 42222 Parkside Cir., Sterling Heights, Mich. 48078.

Leather apron, \$24.95 plus 50¢ postage (specify small, medium or large). Leather thumb guard, \$3.95. John Erikson, 26 Main St., Rockford, MI Whittler's Thumb Guard and latest copy of tool catalog, \$2, postpaid. Wood Carvers Supply Co., 3056 Excelsior Blvd., Minneapolis, MN 55416

Woodcarvings cast into bronze. Write for quotations: Artistic Bronze, Inc., 13867 N.W. 19 Ave., Opa Locka, Florida 33054.

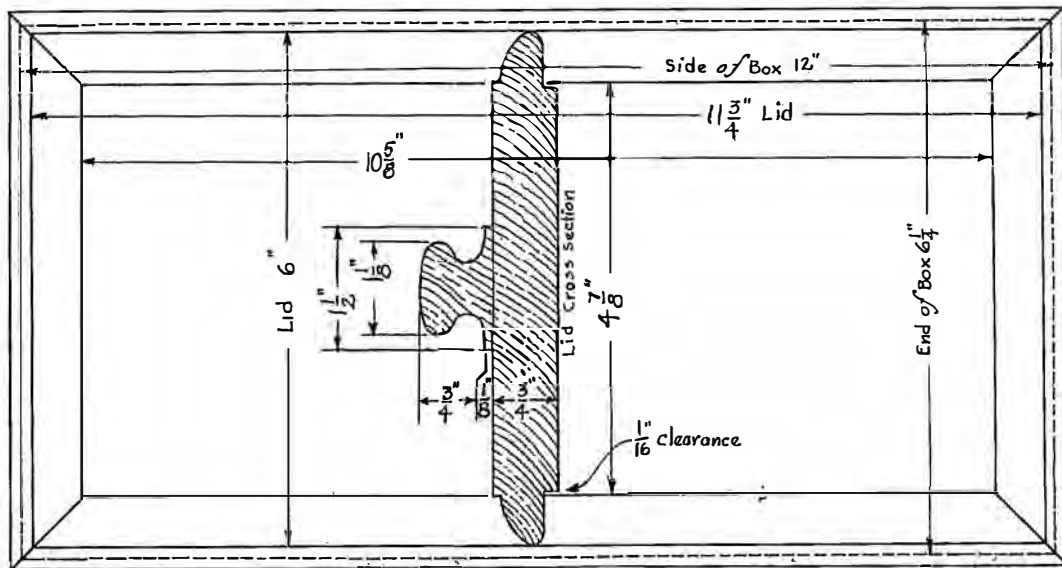


To Make The Box Longer Or Wider Add Two Or More Barred Elements To Sides.

All right reserved by Franklin H. Gottshall

Further drawings and instructions are to be found on Page 30

Pattern by Franklin H. Gottshall



Smith, Edward J. Jr.
8381 Cason Rd.
Gladstone, OR 97027

17892-5-77

"Some carve their careers; others just chisel"

CHIP CHATS

NATIONAL WOOD CARVERS
ASSOCIATION

Volume 25, Number 3

May-June, 1978



Long John Silver by Jack Sery
(See Page 3)

CHIP CHATS

FOUNDED IN 1953

Chip Chats is published bimonthly by National Wood Carvers Association, 7424 Miami Avenue, Cincinnati, Ohio 45243. Annual membership dues are \$5 and include a subscription to the magazine. NWCA is a non-profit organization dedicated to the interests of amateur and professional carvers and whittlers.

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Volume 25, Number 3

May-June, 1978

Letters to the Editor

Dear Editor—

Enjoyed the article on the gift of carvings to residents of the home for the blind (March-April). It reminded me of a point I'd like to pass on to the NWCA tribe.

These blind folk can "see" more with their hands than most of us can with our bifocals—and they love to "look." Anytime I'm at a show and see someone accompanying a blind person, I make it a rule to invite them to look over my whittlin's. I tell them to go over them thoroughly—and they do—like the touch of a snowflake on a feather pillow.

For fun I make them tell me what they "see" and believe me, they can. As for doing any damage—no way. I'm more likely to bust something than they are.

They seem to enjoy looking and I know I enjoy having them look—so remember, don't hesitate to let 'em look at your work, too.

—Whittlin' Joe McMordie, Austin, Texas

Dear Editor—

On a recent trip to Taiwan I had the pleasure of visiting the wood carving town of San I in the central highlands. The town was mentioned in a Chip Chats article *Oberammergau of the Orient* (May-June, 1977). Many thanks to you and the author, Paul Jones, for making me aware of such a unique place. I spend many hours viewing the craftsmen creating their beautiful carvings. A trip to San I is a must for any carver visiting Taiwan.

—Arman Farmanian, Santa Clara, Calif.

Dear Editor—

I really look forward to receiving *Chip Chats* with all its beautiful pictures and news. We have recently formed a carving club in Sherwood Park which has members from Edmonton and St. Albert. We had a carving display in the Provincial Museum and Archives which was very well received by the general public. We have been invited to put on another display later on in the year by the manager and are looking forward to other outings.

—G. H. Tweddle, St. Albert, Canada

Film On Chairmaking For Rent

Carving groups interested in something different for meetings probably would enjoy seeing a film documenting a 79-year-old Appalachian mountaineer making a rocking chair with hand tools.

The 16mm color and sound movie has a running time of 20 minutes. Rental fee is \$20 plus \$1.50 shipping and handling charge.

Chairmaker has won a number of awards for Appalshop, Inc., and last year was hailed at the London (England) Film Festival as "an outstanding film of the year." It is a simple study of a man and the craft he has practiced for many years.

Appalshop has about 30 films in its collection ranging from biographies to regional commentaries to social documentaries. *Sourwood Mountain Dulcimers* is a 28 minutes study of the art and craft of making these musical instruments. It rents for \$30.

For complete information, write to: Appalshop, Inc., Box 743-C, Whitesburg, Ky. 41858.

Oil Patch Carvers Active

Oil is a big thing in parts of Texas so it was just a natural for Dean Flatt of Midland, to select the appropriate name "Oil Patch Carvers" for the group he organized last November. The west Texans meet the first Tuesday of the month at the local Electric Company. Meetings usually consist of a bull session, short business session, demonstration by a member, and plenty of carving.

The diversified group includes beginners, advanced, sculptors, bird carvers, and a whole passel of wood butchers, Dean says. A fall exhibition is in the planning stage and everyone is excited about the venture. Further news will be forthcoming.

Oct. 14-15 Hoosier Show Dates

The Commons, 3rd and Washington Streets, Columbus, Ind., will again be the setting for the regional woodcarvers exhibition sponsored by the Hoosier Carvers' Club. Exhibit space will be \$8 per table and includes all night security. Sales are permitted and no commission charged.

A brunch, featuring a carving swap, will be held Sunday morning. For reservations, contact: Earl Shockney, chairman, 150 Yandes St., Franklin, IN 46131. Earl suggests making reservations at convenient accommodations in or near Columbus as early as possible. A list of motels will be sent on request.

Ozarks Foothills Carvers Organize

On March 4, a group of carvers met at City Hall, Heber Springs, Ark., and organized the Ozarks Foothills Woodcarvers Club with 17 charter members. Rex Harrall of Wilburn, was elected president; Don Phillips of Rosebud, vice-chairman, and Mrs. Ruth Beggs, Heber Springs, secretary-treasurer. An outstanding display of carvings was brought to the meeting. As yet, the group does not have a permanent meeting place.

Carving Wood Supplier In England

Carvers in the Midlands will find a goodly supply of seasoned wood available at Kempton Cabinets Ltd., Bingham Industrial Estate, Chapel Lane, Bingham, Nottingham.

Jack Sery: Caricature Carver Extraordinaire

By HOWARD R. STEUER
Photos by Marty Ullstrup

Jack Sery is a commercial artist by profession. Born and raised in Monroe, Wisc., the "Swiss Cheese Capital of the U.S.A.," Jack and his wife, Marian, moved briefly to Milwaukee before he enrolled at the Art Institute of Chicago following World War II. Upon graduation they moved back to Wisconsin where Jack plied his trade in an advertising agency. Later he found carving a good relief from the commercial restrictions—as in most lines of work, time is important and deadlines must be met.

Jack's interest in art goes back to when he was in the sixth grade where he used to copy the plaster of paris busts of famous men in chalk, using stick pins as a carving tool.

As an adult, Jack turned to oil painting for relaxation. Landscapes, buildings, boats, or anything out of doors were his subjects. Fulfillment still escaped him—too much cleanup time after a session of painting discouraged this form of relaxation.

Quite by accident Jack fell into woodcarving. He lost his pocketknife and upon receiving one as a gift from his two sons, he naturally had to sharpen it and try it on some wood. The

feel of it appealed to him, and there was another advantage—he could lay the piece down and leave it until the next time.

His interest in carving soared and he haunted the libraries for woodcarving books. John Rood's *Sculpturing In Wood* made an impression. Among his first works were large stylized figures in the round. He also did masklike faces, reliefs, and a large goose.

Still searching for his niche, he happened upon Andy Anderson's caricature carving book. This fit in with his love for cartooning and propelled him into the fun and fulfillment shown in all of Jack's caricatures.

His first efforts were simpler in nature than the carvings pictured on the cover, but development of style takes time and patience. "Get rid of all excess wood as fast as you can, so you can get to the fun part," says Jack.

In the beginning a few carpenter chisels and a jackknife were all the tools he had. Adding a band saw, belt sander, some basic carving chisels, surform files, and for hard-to-get-at places, a hand grinder allowed him to get to the "fun part" quickly. Of course, for fine detail, especially on wood like basswood, tools must be kept super sharp—a tedious but necessary task.

Jack's ideas originate in his imagination. Drawing many sketches of a subject in different views, he finds that working out the details is easier. When viewing his work, one must chuckle at the genuine humor in them. Then you become a critic and take special note of the fine detail. You would swear that the clothing was actual material. The expression on the faces tell much of the story.

The gleam in the eye of a fisherman shows how proud he is of his fine catch—a rainbow trout. In fact, you could almost follow the fish right into a campfire frying pan. U-m-m good! The hip boots—are they made of real rubber or not? The creel looks like wicker. How about the weave in the plaid shirt and the hat with all those fishing flies? Could it be your old faithful hat?

In Jack's carvings, the head and hands are exaggerated. The head and neck, being a separate piece, is fitted into a hole in the body which is hollowed out below the surface, allowing the head to be tilted at any desirable angle for the proper effect. "Funstaking" attention to detail is what it's all about with Jack.

In his carved version of Paul Bunyan and Babe the Blue Ox, you can see the power in those shoulders. "What a man!" exclaims Marian, Jack's ever-encouraging wife.

In the "Witches Brew," your imagination can encompass the stories of Snow White, Sleeping Beauty, or the Wizard of Oz.

Did you ever go to a square dance and observe an older couple really enjoying themselves? Take a closer look at Jack's

(Continued on Page 23)



Jack Sery puts finishing cuts on a masterpiece.

Yugoslav Naive Art Exhibit

By E. J. TANGERMAN
NWCA Vice-President

Folk or primitive art is found in all cultures and usually originates in rural areas. It is simple and unpretentious, not loaded down with rules and conventions. Most of the artists are self-taught, so they work from their experience, their environment, their imagination. They treat their subjects, usually man and his immediate surroundings, innocently and simply. Yet, on occasion, such works can be highly fanciful and embody a high degree of unencumbered imagination. Some of the work is done to decorate utilitarian objects, but much expresses religious feelings or simply the thoughts of the artist.

Unfortunately, the development of our industrial civilization has tended to cause the decline and debasement of primitive art. Many primitive artists tend to migrate to cities or to undertake more remunerative employment. Those who remain tend to mass-produce the items which can be marketed most successfully, suppressing their own ideas and even taking the ideas of others or other cultures. Thus we find Filipino carvers producing "native" art for Taiwan and Hawaii, for example. The true folk art tends to weaken and die, as it has among the Maori, Balinese, Africans and over most of Europe. Only in the United States is folk art flourishing—as a hobby.

Most countries tend belatedly to recognize the value of their folk art and make frantic efforts to collect and preserve such examples as remain. The result may be, as here in the United States, that the criterion is not whether the folk art is

good, but rather whether it is *old*. In other cases, efforts have been made to revive folk art through local groups, periodic expositions, competitions, and state-sponsored schools or grants. But many of these efforts are self-defeating; inevitably such efforts tend to encourage the commercial-minded rather than the inspired and competent. Also, any training or exposure to others tends to lead the individual artist away from primitivism—and again, folk art dies.

This has been particularly noticeable in Europe and New Zealand, where industrial enticements have nullified the efforts of state-run schools to find apprentices. However, in Yugoslavia, efforts to encourage the continuance of folk art have been going on since the early 30s on a low-key basis, earlier among the artists themselves and now with some museum and state support. This has resulted in a collection of primitive art that includes some 20 pieces of wood sculpture that are quite unusual, strong and different. They are not slavish copies, but typical of their own environment. They have been appearing in shows at various colleges in the United States in an exhibit called "Naive Art in Yugoslavia." ("Naive," like "tribal," is a relatively new term for "primitive" or "folk," perhaps somewhat more definitive.)

One advantage of this exhibit is that it involves present-day work, rather than that of a century ago, so can be considerably more selective. The examples shown are not the only ones that happen to survive, but a culling of the best of the past 10 or a dozen years.



WOMAN WASHING, carved by Dragica Belkovic in 1973, is 24½ inches high. The stump figure is interesting, the outlines simple and direct. **GRANDMOTHER AND GRANDCHILD** was carved by Bogosav Zivkovic in 1975 and is 23¼ inches high. It is made from a larger log than his other pieces and is hollowed inside to make a semi-circular shell about 2 inches thick. It has lettering on the base, as do several of the others—usually both the title and carver's name. **PREHISTORIC MAN DIGGING**, carved in 1971 by Mijo Kuzman, is about 17½ inches high and makes effective use of veiner texturing.

In most cases, the pieces are simple and self-evident and require little or no explanation, or indeed any instructions to guide you if you choose to copy them. There are some general characteristics, like a tendency toward stump figures with over-size legs and/or heads and a lack of elaboration. Here the effort is to produce a simple picture, not to embroider it as the Balinese and Indians, Maori and Japanese did. Even ordinary texturing of the surface is relatively rare, and used primarily to further or enhance the basic portrait, as in the primitive man or the woman in the rain. A number of pieces follow the actual lines of the piece of wood used, and proportions are often sacrificed for effect. The result is bold, powerful and readily understandable art — something that sophistication and training often kill.

Some idea of the variety and strength of the show is provided by the drawings and photographs. All of the figures are of people, a natural folk subject, and all are of people doing familiar things except two, one of which shows man beset by locks and clamps (“Measuring”), the other showing man confused (“All the Same”). Almost half are of more than one figure, one including six elements (four people), another four. The comparison between the two versions of “Widows” is interesting, because neither shouts its message, yet both show

women alone and lonely. There were a couple of pieces in the show made of chance pieces of woods (“Improvisations” is one name for such work) but they are not shown because a prerequisite is a piece of the same shape. Two of four low-relief designs on lengths of logs are shown, the smaller one being unusual in that the interior wood has been cut away to leave a thick cylindrical shell.

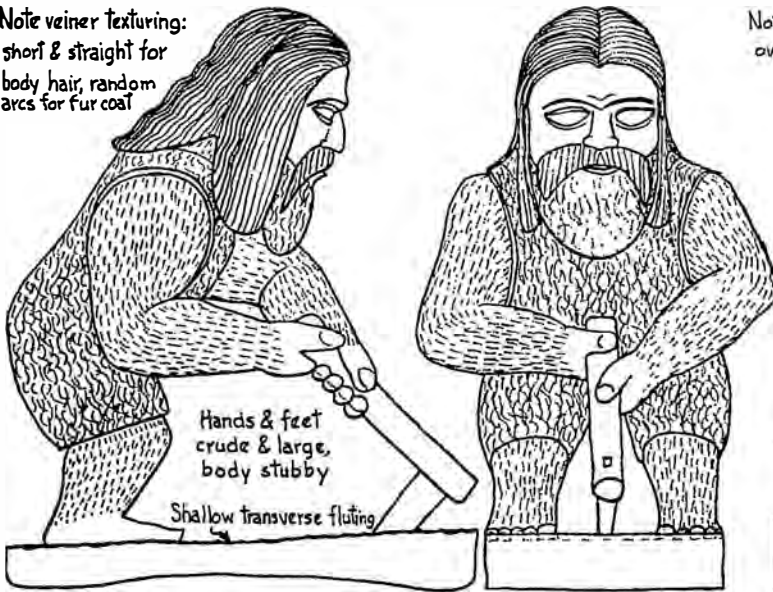
Texturing is relatively rare in folk art, beyond lines to suggest hair or rough scallops to suggest rock or ground, but two of these figures have been textured very successfully. “Prehistoric Man Digging” adds short veiner lines on arms and legs of the figure to suggest hirsuteness, plus random curved veiner lines to suggest a pelt garment. In “The Rain,” the carver covered the head shawl with short vertical lines made with a small gouge to suggest rain pelting down and running off. All are quite simple and some a bit stiff, but it would be hard to beat the appeal in a figure like “Measuring” or “Newlyweds.” All of the pieces appear to be made of a single piece of log, even the two-part “Widows,” and most of the figures have bases. There were no flat relief panels included, probably because suitable wide and thick boards are no more readily available there than here. The “Widows” with children is an exception; it is obvi-

(Continued on Page 7)



NEWLYWEDS was carved in 1967 by Mato Generalic and is about 30½ inches tall. Proportions are a bit distorted to show naivete of country people. Note contrast in size between her hand and his, oversize flower and unpupiled eyes. **WIDOWS** was carved in 1967 by Dorte Kreca and is 33¾ inches tall. It includes two nude females seated back to back, both long of trunk and short of leg, and with somewhat different poses and faces. **FROM MY DREAMS** is 38¾ inches tall, a low-relief obelisk. It was carved in 1967 by Bogosave Zivkovic, who also did the other pictured low-relief.

Note veiner texturing:
short & straight for
body hair, random
arcs for fur coat



Hands & feet
crude & large,
body stubby
Shallow transverse fluting

PREHISTORIC MAN DIGGING Mijo Kuzman 1971 17½"

Note stubby figure,
oversize hands



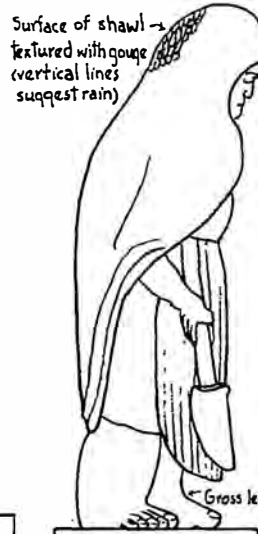
Oval base like original tree

WOMAN WASHING Dragica Belković 1973 23¼"

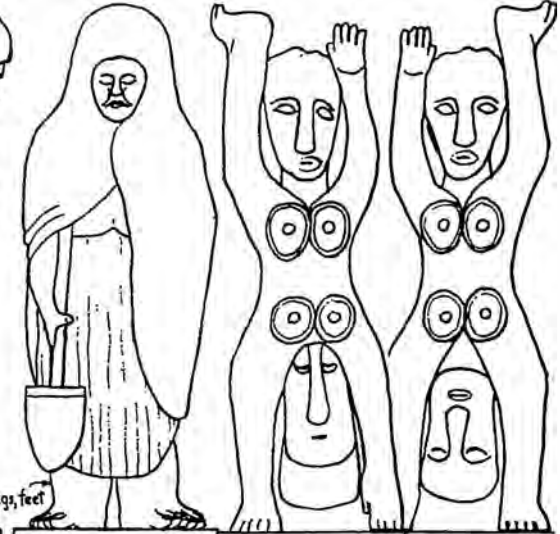


Base is oval like original tree

NEWLYWEDS Mato Generalić 1967 32 in.

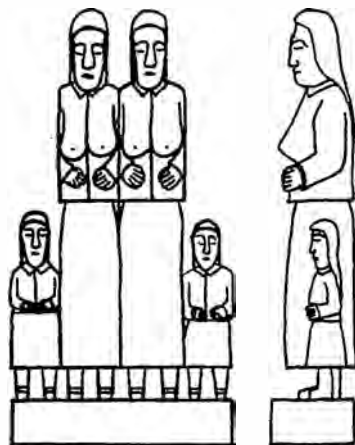


Surface of shawl
textured with gouge
(vertical lines
suggest rain)

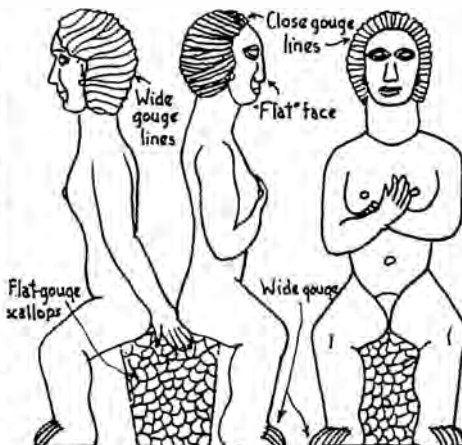


Gross legs, feet

THE RAIN Martin Hegedušić 1966 16¼" ALL THE SAME Milan Stanisavljević



WIDOWS Petar Smajić 1960 19¼"



Flat-gouge
scallops

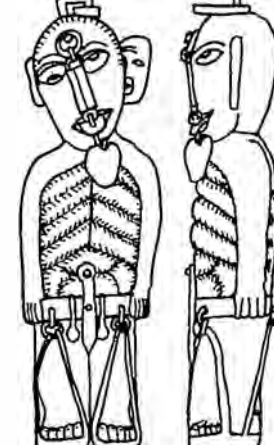
Wide
gouge
lines

Close gouge
lines

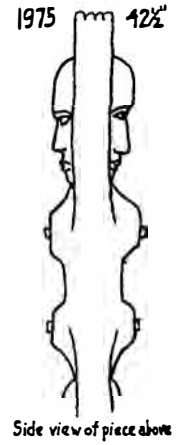
Flat* face

Wide gouge

WIDOWS Đorđe Kreća 1967 33¼"



MEASURING Milan Stanisavljević 1967 48"



Side view of piece above

1975 42½"



MEAL IN THE FIELD was carved by Martin Hegedusic in 1969 and is about 16 inches high. Note how the log has checked. He includes four seated figures, a jug and a clump of wheat sheaves to make a six-sided composition, with one man drinking and a boy praying.

ously made from a section of plank and retains the squareness of the original wood. Surprisingly, only two pieces of the score showed animals, one a horse head from which human heads emanated (not pictured, because it was a random log), and a huge rooster about three feet high. ■

Sportsmen's Decoy Contest

The seventh annual Sportsmen's Waterfowl Day will be held again this year on September 10 at Darlington Provincial Park, which is located south of Highway 401 just east of Oshawa, Ontario, Canada. Among the events planned is a decoy contest divided into three classes. Entries may be shipped or delivered in person. For complete details and entry form, write to: Sportsmen's Waterfowl Day, Box 2004, Oshawa, Ontario, L1H 7N2, Canada.

Overwhelmed By Book Orders

The demand for *Deutsche Bauernstuben*, *Tilman Riemenschneider*, and *Leben im Werk* was so great that the supply was sold out, Marianne Bielitzer, P.O. Box 221, Leavenworth, Wash., says, but a new shipment of these books and others is on the way and orders will be posted soon as possible. Mrs. Bielitzer, who with her husband, Ernst, operate the Alpen-Hansel Woodcarving in Leavenworth, also sell carving tools and give a 10% discount to NWCA members. No mail orders on tools.

Religious Subject Patterns Sought

Nigel R. Miller Sr., P.O. Box 5993, Columbia, S.C. 29250, donates his services to the Anglican Church and needs drawings and patterns for carving crucifixes, madonnas and other liturgical subjects. He expects to pay for the patterns.

California Meeting Set For November 18 At Knott's

By GENE LANGHAUSER

The 16th annual National Wood Carvers Association meeting will be held Saturday, November 18, at Knott's Berry Farm, Buena Park, Calif.

Thanks to Manuel Rubio, we will be able to maintain our price of \$5.50 for a full dinner. The price will include tax and tip. Please mail your reservation request and check to Eugene C. Langhauser, 11771 Marble Arch Dr., Santa Ana, Calif. 92705, phone (714) 544-6484. Make reservations now as each year sets a new attendance record. Your tickets and name tags will be at the door for you when you arrive.

Plans for the full day of carving enjoyment are set as follows:

Doors open at 7 a.m. All carvers wishing to display their work should have their tables set up by 10 o'clock. We expect to have plenty of room and we encourage all of you to bring samples of your artistry.

There will be general judging of the displays and ribbons will be given. Anyone wishing to donate door prizes is encouraged to do so. Prizes should be marked with your name and address on the package.

We will also continue our "grab bag" whereby a member is encouraged to bring a carving which has taken about five or six hours to make . . . mark these packages "exchange" and include your name and address.

Ray Utterback and Manuel Rubio will be selecting speakers and setting up the program. Anyone wishing to demonstrate carving at the meeting will be welcome.

If history is any teacher, this should turn out to be another fine show and an enjoyable day for woodcarvers in Southern California. Mark the date now—November 18 and plan to attend.

Bird Carving and Painting Seminar

Bird carving and painting seminars will be conducted by Don Briddell, well known master carver, at the Deep Run School in York County, near York, Pa. The week of July 31 to August 5 will be carving week with class starting at 8:30 a.m. and ending at 4:30 p.m. August 7 to August 11 will be devoted to painting.

The instructor has found that the only way to properly teach bird painting is to do it in unison with the student.

Class size is limited to 12 students. The fee is \$150 per week (\$300 for both sessions). A 25% deposit is required with reservation. For complete information, contact: Don Briddell, Wood-Mountain Makings, 77 East Main St., Dallastown, Pa. 17313, phone (717) 244-0742.

Don is a working decoy maker formerly from Crisfield, Md., where at age 13 he began learning these skills from the famous Ward brothers. He has a degree in industrial design from Pratt Institute, New York, and worked with Andean woodworkers setting up a furniture business in Ecuador during a 2½ year stint in the Peace Corps. Returning to the States in '74, his bird carvings have won major awards and honors.

To Copy—Or Not To Copy . . .



About three years ago, Maurice D. Lansing, Portland, Ore., underwent surgery and during his convalescence became interested in woodcarving. It was a passing fancy at first, but he soon realized he had a talent for it.

Informed that instructions were given by members of the Western Woodcarvers, he enrolled in a class; learned how to properly sharpen and use tools. After completing the projects in the one-evening-a-week classes, he struck out on his own and copied plaster figurines in jelutong wood.

So far he has carved about 30 pieces. His close attention to details and finish has won the admiration of all who have viewed his artistry.

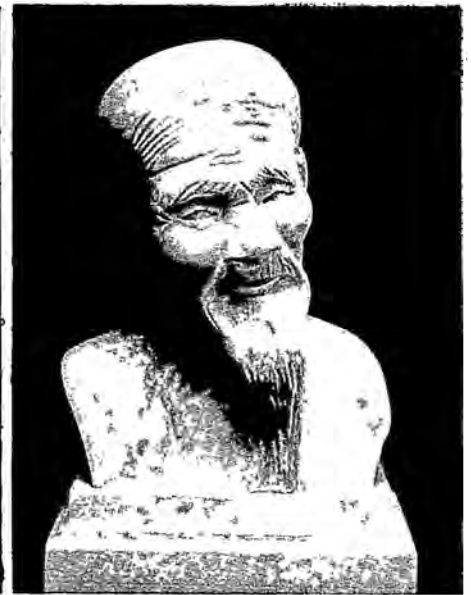
Not being content to copying plaster figures, Maurice used his wife as a model and captured a striking likeness.

Despite his success in copying and the enjoyment he derives from seeing how close he can come to the model, he is torn between continuing to copy or working out originals. At 63, the retiree wonders if the extra effort would as satisfying.

Judging from the photos of his work, it is safe to wager he will succeed whichever way he decides to go.

Carvings, ranging in size from 10 to 12 inches, are jelutong; clear sealer and stain used for finish.





M. D. Lansing's 21-inch high sculpture of his wife captured a striking resemblance. Two Chinese heads are 10 inches high and copied from plaster casts; jelutong wood finished with clear sealer.

Lancaster Carvers Stage 'Best Show Yet'

By JOYCE A. STEPHAN

May 6 and 7 proved to be the best show yet for our carvers in Lancaster (Pa.) and all those other exhibitors who joined us. LCWC this year featured the artistry and craftsmanship of 45 creative persons. At least 17 or 18 of the exhibitors are Lancaster members.

I say "best show yet" for several reasons: first, we more than doubled the attendance over last year, and most exhibitors, beginners included, reported a very profitable experience. We can also boast of another phenomena—we gained 14 new members bringing our membership to 51.

On the evening of May 6, exhibitors, spouses, some friends and children shared a unique dinner experience. We were able to get one of our local fire companies to sponsor a full course Pennsylvania Dutch dinner with all the trimmings. This was prepared by some of the best home-style cooks around, and let me tell you . . . did we ever eat. Cost was a minimal \$3 per plate, but I'm sure everyone ate at least \$6 worth of food.

Our current president, John Rengier, spun a couple of yarns at dinner's end to keep us snickering and our eyes rolling until next year. We voted to repeat the dinner in 1979, so any of you carvers who would like to join us next year, count on good eating.

The exhibits this year included everything from miniature painted birds, decoys, wild and domestic animals, carved oak leaves and mushrooms, nativity figurines, reproduction Wind-

sor chairs, handsome family crests, and contemporary art.

We had carvers with us from New Jersey, Maryland, Delaware, Virginia, both ends of Pennsylvania, and even Maine. We again had the pleasure of Eleanor Bruegal's presence—she always ups the quality of our show at least one or two notches. She is well known among carvers for her excellent executions of many types of carvings with an Oberammergau influence due to her training there.

Kent Kise, another exhibitor, kept many of the spectators busy describing the process of using clay studies to work out the problems before attacking the wood. He has completed several beautiful examples, three porpoises riding the waves, and two magnificent stallions locked in battle for leadership of the herd.

Alexander Zink of Georgetown, Dela., brought his beautiful carved and painted songbirds—he had many beauties from which to choose.

Well, we're kind of sorry that this year's show is over already, but we've started planning the next one. We hope to grow as much again. The list of exhibitors included:

From Pennsylvania—William Andes, "Dusty" Dussinger, William Gable, Kent Kise, David Phillips, Ben Rahm, John Rengier, Joyce and Dennis Stephan, all of Lancaster; J. Clarence Adair, Manheim; Richard and Bonnie Busch, Lester Lahr, Carl Snively, all of Lititz; Ty Becker, Strasburg; Charles Bloom, Ronks; Jeff Benes, Landisville; Karl Bido, Philadelphia; Eleanor Bruegal, Broomall; Gary Campbell, Doylesburg; Nevin Detweiler, Sellersville; Bill Greiner, Stanley Seltz, both of Reading; John Harrington, Millersville; James Hutchinson, Mechanicsville; Jack Messenger, Hershey; Ken and Loretta Murray, York; Art Nendza, Landisville; Henry Pascavage, Frackville; Martin Planer, Royersford; Manfred K. Scheel, Dublin; Frank Trettel, Slatington; W. S. Wilbraham, Downington.

Andrew Bolf, Greenville, Maine; Ray C. Chedester, Lewes, Dela.; Charles Berry, Salisbury, Md.; Thursby and Doris Cooper, Bozman, Md.; Greg Daisey, Chincoteague, Va.; Jack Goble, Keyport, N.J.; Edgar Graef, Harrington, Dela.; Art Hutchins, Glen Burnie, Md.; Harry McChesney, Toms River, N.J., and Alexander Zink, Georgetown, Dela.



Great Lakes Exhibition

There is always that uncertainty connected with a first show, but because of the careful planning and hard work, members of the Parma Woodcarvers Guild came away from their first big show with flying colors. The Great Lakes Woodcarving Exhibit, held April 22-23 at University Center of Cleveland (Ohio) State University was an exciting success by every measure.

It was wall-to-wall people both days of the show. Practically every type of carving was on display—Whittled chains from match sticks to full-size cigar store Indians.

The public enjoyed the exhibition and especially the opportunity to chat with the many demonstrators who took time out to explain how it was done.

James Krenov, author of *The Fine Art of Cabinetmaking* and *A Cabinetmaker's Notebook* was on hand to autograph copies of his books which were made available by Leichtung, Inc. Leichtung also donated a 60" model 610 Lervad workbench and other door prizes.

And the exhibitors also enjoyed the show. It afforded an opportunity to visit with old friends and to make new ones. There was time before the doors were open to the public to



Joe Lumpert carves mainly in walnut.



Action figures by Wayne Holsopple.



Frank Klein



Joseph Szeles used basswood for this study.



When Joe Leonard tired of carving a full size cigar store Indian he switched to a nautical project; pine was used.

discuss new techniques and sales trends. Those who offered carvings for sale were not disappointed.

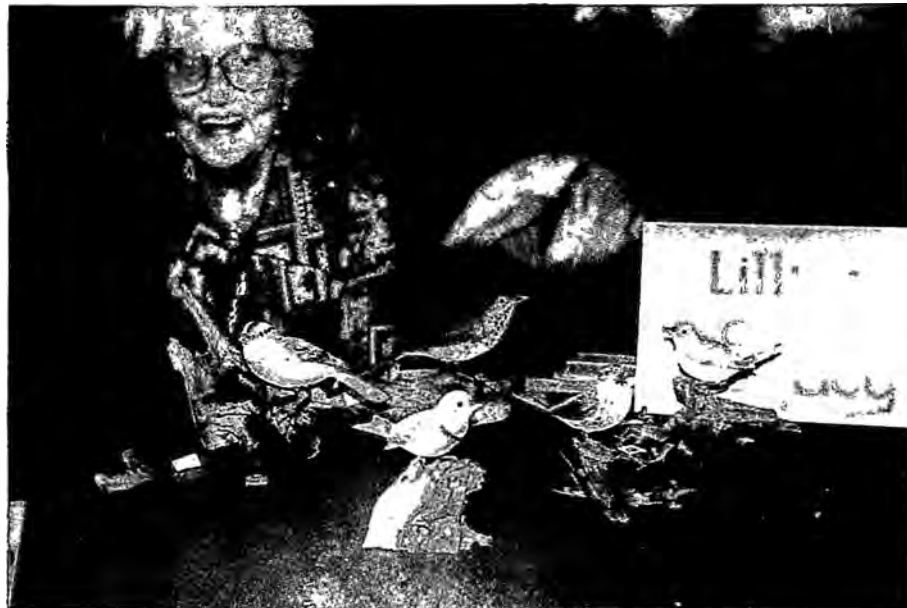
Much credit for staging the show goes to Al R. Reeder, chairman, and Frank R. Klein, past president of the Parma Guild. University authorities were greatly pleased with the public's acceptance of the exhibition and have invited the carvers to make it an annual affair.

Those participating included:

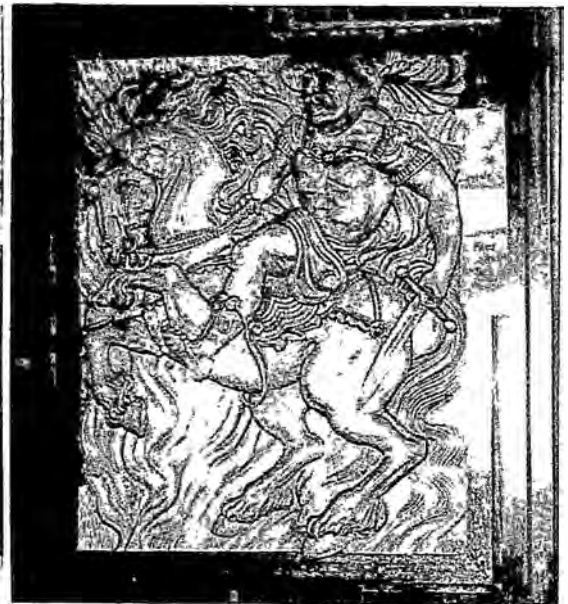
Ohio—Paul Albrecht, Eugene Bowen, Bud Noble, George Hrdlicka, Frank Klein, Steve Mouhlas, all of Parma; Bill Ameredes, Munroe Falls; Richard Arnold, Cuyahoga Falls; Harry Carpenter, Richmond; C. J. Cooper, Thomas Epstein, Mike Gaber, Robert Hetterscheidt, Phil Hilligoss, Robert Roshon, Timothy West, Hersh Westbrook, all of Columbus; Ned Dennis, Ashland; Ted DeLong, Garfield Heights; Gene and Mary Lee Gaier, Bellbrook; Ed Callenstein, Cincinnati; Walter Grether, William Ross, both of Dayton; Ben Grimshaw, Lyndhurst; Dave and Vivian Hacker, Union; W. F. "Doc" Harter,



Rick Leichtung (left) chats with author James Krenov.



Lillian Stacey poses with her birds.



Bud Noble displayed a masterful assortment of figures, animals, birds and plaques.

Gahanna; Robert Hintsa, Warren; Norval Humphrey, Cleves; George and Wanda Hunter, Dayton; Huber King, Windham; Larry E. Knapp, Vermilion; Jim Jimoko, University Heights; Joe Lumpert, Lakewood; Leonard Mares, Maple Heights; David Morton, Amherst; Grover Pendleton, Grove City; Dianne Phillips, Sagamore Hills; T. E. Pierson, Mt. Vernon; Andrew Potemra, Lyndhurst; Thomas Quinlin, Minster; A. R. Reeder, Strongsville; Stephen Richcreek, Lakewood; House of Hardwoods, Grafton; Wayne Holsopple, Bedford Heights; Robert Sawyer, Gahanna; Alexander Schelkun, Troy; William Sowiak, Berlin Heights; Robert Spandau, Wintersville; Bess Sprankle, Hinckley; Howard Summers, Canton; Michael Wolf, Seven Hills; Roger Wright, Vermilion; Tom and Dorothy Yontz, Mansfield; Dave Warther, Dover; Rick Leichtung, David DiZinno, and Jack Gbur, and Joseph Szeles, all of Cleveland.

Harry Ameredes, Weirton, W.Va.; Tom and Joan Cassidy, Morris, Ill; Carlyle Kennedy, Gasport, N.Y.; George Latimer, Southfield, Mich.; J. L. Lewis, Lake Orion, Mich.; Wood Carvers Hut, New Orleans. La.



Miniature carousel horses by Bess Sprankle.

New Book On Ward Brothers

Pioneer Decoy Carvers, a biography of Lemuel and Stephen Ward, by Barry Robert Berkey, Velma Berkey and Richard Eric Berkey. Published by Tidewater Publishers, the 176-page, 8x11 cloth bound edition contains more than 100 black and white photos and 28 color plates. The book sells for \$17.50. It may be ordered from: Blackwater Antiques, Box 278, East New Market, MD 21631.

Special Offer On Decoy Kit

Ron Fisher, 201 West Ferner, Marshalltown, Iowa 50158, is offering a roughed out life-size bufflehead decoy blank, complete with glass eyes, or a Mason pattern blue bill, for \$12.50 each. The wood used is bass. Price includes shipping.

Swiss Carving Tools For Sale

Ronald M. Homa, 338 Arnots St., St. Clair, Pa. 17970, has a 12-piece Swiss set of tools purchased new for \$106.95 he is willing to sell for \$75.

Catalog Supply Exhausted

A. O. Anderson, Des Plaines, Ill., regrets to inform members that his supply of Case Knives catalogs has been exhausted and he can no longer honor requests for same.

Adanac Club Elects Officers

The eighty-plus members of Adanac Carvers recently elected the following: Ross Potter, president; Dave Buchan-Terrell, first vice-president; Marilyn Latta, second vice-president; directors—Bill McLeod, secretary; Ted Longstaffe, treasurer; Dr. Henry Guyot, Grant Henderson, Gerret Kroon, Garry Styrchak. For full particulars concerning meetings, contact NWCA district representative Ronald G. Shawcross, 346 Elm St., Winnipeg, Manitoba R3M 3P3, Canada.

Great Carvings At Oregon Exhibit

By LOUISE HULTS

The second annual Wild Bird Sculptures in Wood show drew 24 enthusiastic bird carvers to the Western Forestry Center, Portland, Oregon, in April.

Set up in the beautiful octagon-shaped Forest Hall, the exhibit attracted more than 1,500 visitors. Carvings ranged from stylized to highly realistic. Many spectators thought some of the exhibits were actually stuffed specimens.

Detailing of feathers was handled in several ways. Some artists chose to carve each feather before painting while others painted them on with delicate shading, still others used a burning pencil. One carver said he used a nail head in a flexible

shaft to reproduce the fine lines.

Boyd Schell, chairman, and his committee did a splendid job arranging the show in a most attractive manner. Boyd has agreed to be chairman for next spring's show.

Exhibitors were:

Oregon—William T. Burns, Roseburg; Pat Gibson, Tigard; Ted Haag, Tualatin; Harold Hanson, Aloha; Paul Kiefer, Portland; Bruce Killen, Medford; C. E. McGlothlin, Albany; Joan McMahon, Tigard; Walter Morrissey, Central Point; Boyd Schell, Portland; Del Smith, Otis; Roger Sogge, Troutdale; Mack Sutter, Portland; Don Thompson, Salem; Troon & Troon, Grants Pass; Bradford Sypher, Portland; Steve Ullom, Talent; W. H. Welch, Cornelius.

Washington—Floyd A. Broadbent, Naches; Jacob Dykgraaf, Vancouver; Russell Graff, Longview; Forrest Koponen, and Richard A. Marlowe, both of Woodland.

Alaska—Lloyd A. Morley, Juneau.

Atlanta Woodcarvers Active

Members of the Atlanta (Ga.) Woodcarvers have been getting some fine exposure here of late. They participated in the Art In The Park festival at Dunwoody Park, and were featured in *Wood News* magazine published by King Hardware, Nedra Palmer, secretary of the group, reports.

A memorable event recently was holding a meeting in the famous Whitehead Memorial Room at Emory University Hospital. Four years of the most painstaking craftsmanship went into the completion of the Whitehead Memorial Room; centuries of artistic heritage contributed to its design. In the tradition of Sir Christopher Wren and Grinling Gibbons, the room represents the creative genius of two men—Philip Shutze, who designed it, and H. J. Millard, who executed its 17th century paneling and woodcarvings.

Of special interest are the swags and drops framing the portraits. Carved from linden, the garlands are regarded by many as the most spectacular examples of the woodcarver's art in America.

The carver, in his 90s still lives in the Atlanta area.

Atlanta Woodcarvers meet on the third Wednesday of the month in the Northside High School manual arts shop at 7:30 p.m.

James O'Dell Heart Attack Victim

James A. O'Dell, 57, Warren, Ohio, suffered a fatal heart attack March 8. He had no history of heart trouble and his death was a shock not only to his family but also to the community in which he lived.

James carved the life-size Indian featured on the cover of the September-October, 1976, *Chip Chats*.

He was employed as a tool engineer with the Packard Electric Division and was also a used book dealer associated with the Showcase Book Store.

Besides his wife, Kathleen, he leaves four sons and three daughters and five grandchildren.

Sunshine Sawmill Offers Listing

A group of woodcarvers and woodworkers has set up a sawmill in Renick, W.Va., and can supply domestic and foreign logs, boards, slabs, planks, turning blocks in practically any size. No order too small or too large. Write for free price list: Sunshine Sawmill, Box C, Renick, W.Va. 24966.



Lifelike creations by Floyd A. Broadbent.

'Busto the Clown' Entertains South Jersey Carvers

By **EDWIN S. TERRES**
South Jersey Branch Representative

Close to 100 members and friends attended the March 22 meeting at Hammonton, to see and hear our newest member, John B. Wallace, a charter member of the Long Island (N.Y.) Woodcarvers, now living at Barnegat, N.J.

He demonstrated and described a variety of toys that were popular in colonial days in America. His reproductions of all these antique games, puzzles, toys and carvings—plus the things he told us about them with a humor that kept his audience in stitches, verified that John is not only an old-timer showman, and lovable clown, but also a fine craftsman, woodcarver, and student of research. He has devoted long hours of study in researching the history of his works.

At the close of his hour-long program, John was presented with a woodcarving of his namesake, "Busto the Clown," that was carved 25 years ago by Ed Terres. He was also presented with a painting of the Apollo 11 astronauts on the Moon. This gift was the result of coincidence that both he and Ed had worked simultaneously on related phases of the first lunar module that landed the space travelers on the Moon.

John retired from his aerospace engineer's job in 1973. At first he became a library browser. It was there he discovered an article in a magazine on how Benjamin Franklin built and flew his famous kite. He was intrigued with the account and set about making a Franklin kite to entertain his grandsons (so he thought).

When local librarians heard about project, he was asked to exhibit and fly the kite as had been done by Franklin in Philadelphia back in 1752. His act was picked up by several newspapers. The news exposure was tremendous—so were requests by organizations to have John show and tell about the Franklin experiment.

The thought occurred to John that it might be interesting to research what toys entertained children in those Early American years. Back to the libraries and after hours of patient searching, he amassed quite a number of plans for making old-time wooden toys. He made the toys in quantity and used them on programs along with the Franklin kite.

Newspaper articles grew larger; video tapes were made, and a TV station screened the program. As the Bi-centennial year drew closer, so did the popularity of John's program. Presentations were requested by schools, hospitals, boy and girl scout troops, senior citizens, as well as historical, social and fraternal groups.

John presented his programs as a clown, a Scotsman, an old craftsman, as Santa Claus—whichever best suited the occasion. Audience varied from 50 to more than 600 persons from age five to 95.

The Bi-centennial years were, indeed, demanding on John's new retirement life, but it was a rewarding time. He said it was most satisfying to find that he had something the

people wanted, that his services to our nation's 200th birthday anniversary made the public happier by way of his unique and colorful programs.

The Bi-centennial is over and John is putting his experiences into a book which will be known as *Grandpa's Workshop—Old Wood Toys For All Ages*. The book will point out which toys his audiences enjoyed the most. Some of his own toy designs have also been added to the collection.

John fondly recalls that after every show the audience was invited to examine the toys closely. They have been handled by thousands, he said, and he hasn't lost so much as a splinter.

The show and tell portion was interesting in every respect.



John B. Wallace



Elmer Deppen

Some highlights were:

John Raleigh of Cinnaminson, a blue ribbon winner at last year's Cape May show, explained the mechanics of mounting his carving of two butting bighorn mountain rams creating an illusion that they were suspended in mid-air.

Robert Walters of Vineland, a repeater blue ribbon winner at past Salisbury, Md. shows, explained his techniques in capturing true-to-life finishes on his song bird carvings.

Elmer Jumper of Philadelphia, described his work in restoring an antique merry-go-round horse's head.

Elmer Deppen of Willingboro, explained how he produces his cute personality-plus young long-eared burro.



Elmer Jumper



John Raleigh

Communique About A New Book On English Woodcarving History and the Compilation of a Historical Inventory

From FREDERICK OUGHTON FRSA
London, England

"They all laughed at Christopher Columbus when he said the world was round . . ." and the incredulous laughter continued when it became known that I was working on an inventory of wood carving in the British Isles from the earliest times to the present day. Inevitably, people started asking: "What is an inventory?"

An inventory is, quite simply, a listing. My inventory will be as detailed as I can make it with dates and descriptions and locations, county by county, and it will cover everything, from the grotesque faces found in the tallest hammerbeam ceilings through to a casual bit of carved nonsense spreadeagled under the gables of a village cottage, circa 1640.

With modesty, I must agree that it is a tremendous task. Although it may take an estimated 10 years, signs are that my publishers, Stobarts, will bring out the first edition within two or three years and it will contain the first several thousand entries. In fact, the first abstract from the inventory will be included in my new book, *Grinling Gibbons and the English Woodcarving Tradition*, which Stobarts plan to publish later this year, complete with up to 200 photographs said by Ed Gallenstein during his recent London visit to be "just something extra special!" after he had run his expert eye over them.

The Gibbons book came out of my typewriter as naturally as the wind ruffles through the tall timber. But when you have lived within the Gibbons tradition of rich and busy virtuosi carvings for more than 15 years, it could hardly do otherwise. Not that Gibbons occupies the entire stage of the book. There were other giants before and after him, many of them unknown by name, their presence sensed from the nature of their world. Most of them carved for churches, mansions and Crown properties throughout the 13th, 14th and 15th centuries. What I have tried to do in the new book is give some idea of the conditions under which they worked and the money they earned. Carvers travelled with kings on the campaigns against France, they worked alongside the artificers and the armourers, and they eventually returned to decorate the cathedrals and palaces of England.

A considerable portion of the book is naturally devoted to Grinling Gibbons. But simply because his spirit has lurked beneath my bench these many years, it does not mean that I idolise him. The text gives him quite a few gentle digs in the ribs, it goes so far to criticise him, and it even casts serious doubts on the authenticity of some of his works. That he was a social climber there is no doubt at all. He followed a step or two behind Sir Christopher Wren, Surveyor General to the Crown, and he was quick to gather to himself some of the plum jobs in the reconstruction of St. Paul's Cathedral. He did very well for himself, taking into account that he spoke poor English, could hardly write a legible sentence and yet remained for all his life

the prodigy of Sir John Evelyn, the diarist and courtier.

In the Public Record Office, London, many of the original documents detailing some of Gibbons' work are deposited. I went to see the long rolls of stiff paper with their flamboyantly inscriptions of his accounts. It is something to have history in your hands. Some have been specially photographed for me. I will find room for them in the book.

Gibbons introduced a style based on the work of the Dutch flower painters. It virtually died with him in 1721, but the golden age of carving in England glowed on into Georgian times, maintained by the journeymen furniture carvers who set up as sub-contractors to Chippendale and all the rest of the entrepreneurs who created often monstrous furniture which had to be decorated with extravaganza carving. This was the period in which the apprentices were allowed eight "hanging days" leave a year so that they might go to the place of public execution and gain some relief from the tedium of endless repetition carving.

The book ends on this note. The inventory naturally goes on.

A vast amount of desk research is being done. It means going through all kinds of old guides to parish churches in which dead writers mutter knowingly about the Jacobean chairs in the chancel, and the nature of the reredos and the porch beams with their carved bosses. It is akin to dredging the seabed and then sorting through the minute debris. There are many sources, including the Royal Commission on Historic Monuments which has for more than half a century been publishing detailed inventories in which carvings are often mentioned. I am lucky in having access to the records of the Commission.

Then there are the people who write to me from time to time, having read an account of my research in a national paper some time ago. One of them is a young woman who rides pillion on her boyfriend's scooter, searching out old churches which are the repositories of carvings. She notes details, takes photographs and acts as a reporter.

Alongside the inventory are the photographs, which are accumulating to form what I hope will become a definite archive of English carving over the centuries. They, too, come from many sources, and only the other day I received a photograph of Kneller's portrait of Grinling Gibbons from the director of the Hermitage in Leningrad.

My own personal explorations have only just started. Just a few weeks ago I went with Eve—she of the warm heart—into Essex, a southern county full of little churches and large silent houses, where the history is in the 200-year-old oaks, limes and beeches that stand sentinel along the lanes. We travelled not by limousine but bicycle, moving ideally and quietly through the ancient sunlight, discovering one thing after another. There was the supposedly Jacobean pulpit in a 14th century church at Bardfield Saling, and after much prodding, probing and sniffing—old carving exudes a smell of its own—and some conjecture about the ornamentation, I thought it must be Elizabethan, not Jacobean. It was once part of a threedecker pulpit and it probably had a tester, or sounding-board, yet in its original form it would have been much too tall for that particu-

lar church. So where did it come from, how did it reach Bardfield Saling?

Eve and I also found a 13th century chest about 10 feet long, iron bound, its base rotting away under the gnawings of rats and mice, and perhaps we realised the urgency with which the inventory must be compiled as a record of what the conservationists call the "national heritage."

The inventory is yielding many such matters of interest to carvers. There were, for instance, the paths followed by the journeymen carvers of the 14th century. They became apparent by a study of the individual styles. Another thread which is unravelling from the growing card index is the reason for the often startling and even irreligious and grotesque scenes which appear on misericords. A high cleric at Windsor Castle has asked me not to refer to them as "lewd," though some misericords do depict husbands with trousers down while being birched by their womenfolk in a spirit of mediaeval fun.

The inventory pinpoints some unusual personalities, such as the many daughters of one village priest who decorated their father's church with altar screens, communion rails and relief panels. Women have a natural aptitude for carving. Better a sharp chisel than a sharp tongue.

When the inventory is done and can be bought or else found on library shelves, then it will be possible to come to England and alight almost anywhere, open the pages and among the thousands of entries instantly find a piece of carving within easy distance. Britain is rich in carving. Only when the inventory is published will the realisation finally dawn, for up to now no research has been attempted. And because it has never been attempted, I decided to do it. You and I will probably meet again, when you open the pages of the inventory.

Somebody asked me the other day what I intended doing when I retire from government service in five years' time. What else but go on working on the new edition of the inventory and travel, lecturing on the history of English wood carving. Nothing else seems worthwhile.

Editor's Note—Brian Davies, a director for Stobart and Son Ltd., 67/73 Worship St., London EC2A 2EL, England, advises that Grinling Gibbons and the English Woodcarving Tradition book will be off the press later this year. The tentative cost will be \$23 per copy. Mr. Davies will let us know full details as soon as they are available. ■

New Book On Decoys Promised

A new book on decoys and decoy carvers is going to press and will be ready for delivery in November, according to Russell A. Fink, Lorton, Va. Titled *Martha's Vineyard Decoys* it is authored by senior decoy collector Stanley Murphy.

The text is composed of a history of Martha's Vineyard, decoy collecting in general, and the brief biographies of 19 Martha's Vineyard carvers, among them are Henry Keyes Chadwick, Russell Handcock, Matthew and William Mayhew, and Benjamin Smith.

Dimensions of the book are 9½x10, 184 pages, 144 black and white photographs and eight color plates, hardback, price: \$17.50. Orders may be placed with Russell A. Fink, P.O. Box 250, Lorton, Va. 22079.

The Nat'l Wood Carvers Assn at 25

The following appears in the summer edition of *Science & Mechanics Magazine*. The article also carried pictures of carvings by Sharon Copple, Branson, Mo.; Dr. Kenneth Wong, Santa Rosa, Calif.; Julien Ponceau, St. Albans, N.Y.; Eleanor Bruegel, Broomall, Pa.; Frank Lyons, Taos, N. Mex., and Harold Enlow, Dogpatch, Ark. We would like to thank Joseph Daffron, editor-in-chief, Ronald Renzulli, managing editor, and Don Dinwiddie for this splendid coverage marking our 25th anniversary.

By DON DINWIDDIE

Happy Anniversary to the National Wood Carvers Association.

Back in 1952, when I was lucky enough to be managing editor of *SCIENCE & MECHANICS*, Melvin Grefsrud of Audubon, Minnesota wrote me enclosing photographs of wood carvings he had made. In those days we received many such letters from wood carvers, and we always enjoyed publishing them. Some of the photographs were of carvings made from S&M plans, but many more were products of the carvers' own imagination and skills. The variety was astonishing—birds in flight, human and animal figures, flowers, butterflies, ships, guns, full portraits and bas reliefs of almost any object or scene you can think of. Some were intentionally humorous, some were serious works of fine art, but all showed a warm appreciation for the wonders that can be worked with woods.

The letters from carvers were just as interesting. They were full of carving tips, information on sources and markets, answers to questions other readers had asked, and offers to help other carvers. We were impressed by the friendly chemistry that seemed to motivate wood carvers. So impressed, in fact, that our comment on Melvin Grefsrud's letter was: "Why don't you carvers get together and form an association to exchange ideas and designs?"

Well, by golly, they did just that. Early in 1953 I had a call



Don Dinwiddie

from Stephen LePage, secretary of the National Wood Carvers Association, informing me that *SCIENCE & MECHANICS* had just become a "papa" with the birth of their new organization.

We were a proud papa then, but this year—25 years later—we are even prouder of how the baby has grown. Ed Gallenstein, the current president of NWCA, tells me that the small band of wood carvers who formed the association in 1953 has now grown into well over 13,000 dues-paying members.

NWCA membership is open to anyone who carves or whittles wood, or is just interested in or, as NWCA puts it so nicely, "has a reverence for" the art. To judge by the present membership, that includes many authors of books on carving and whittling, such well-known names as E. J. Tangerman, Franklin Gottshall, Wendell Gilley, James Johnstone, William Tawes, John Matthews, Harold Enlow, Frederick Oughton, Frederick Brunner, Howard Green, Paul Luvera, John Lacey, Bruce Burk and Ronald Cartmell. The late Ben Hunt, who introduced so many generations to the joys of carving, was also a member. And so was Peter Morton, author of *The Carver's Companion* and president of the Master Carvers of London.

Ed Gallenstein's one regret is that the word "National" in the association's title doesn't reflect the international scope of the organization and its activities. Carvers from 30 different countries are members of NWCA and in 1973, 144 U.S. members of the association were delegates to an international wood carver's conference in Oberammergau, Germany. According to Ed, the foreign delegates to the conference couldn't get over the fact that there were so many people in America who carved mainly for the fun of it.

The association's publication, *Chip Chats*, which we remember as a mimeographed bulletin in 1953, has now become a handsome 36- to 48-page magazine, with covers showing superb carvings done by members of the association. (Some examples appear with this article.) Inside, the publication is packed with articles on a wide variety of carving techniques, news on woodcarving shows and other activities of interest to carvers, and information on where to get carving supplies and equipment.

It was just such letters from *SCIENCE & MECHANICS'* readers that led to the birth of the National Wood Carvers Association. We're happy they did, as any proud parent should be. And to the NWCA on its 25th birthday go our very best wishes for its continued growth and success. If you want to join in the celebration, or learn more about wood carving, write to the National Wood Carvers Association, 7424 Miami Avenue, Cincinnati, Ohio 45243. ■

Peter Marples To Be Guest Of Honor

Peter Marples, a director of the famous Marples Tool Co., Sheffield, England, will be guest of honor at the International Wood Carvers Congress banquet, Saturday, August 5, at the Clayton House, Davenport, Iowa. Mr. Marples will be stopping over on his way back to England from visiting in Australia.

Safe Shipments Of Woodcarvings

By CHARLES L. JOHNSON

Structurally weak design, inadequate packaging and rough handling add up to damaged woodcarvings. The International Wood Carvers Congress at Davenport, Iowa, and International Wood Carving Exhibition at Toronto, Canada, have highlighted the problems.

There is a big difference in personally transporting your carvings to a local show and shipping by a common carrier. At the Cincinnati Carvers Guild brunch, November 13, there was a request for help on corrective action.

This essay presents my ideas on ways to reduce the damage problem. My credentials are 23 years of packaging and material handling engineering experience for two large international corporations. By virtue of experience, study and comprehensive examinations, I have certification in Packaging from the Society of Packaging & Handling Engineers and in material handling from the International Material Management Society. My S.P.H.E work includes service as president for the Central Indiana Chapter (1974-76) and presently national chairman of the Loss and Damage Control Committee. For the past four years, I have been vice president-technical of the Indiana Chapter of I.M.M.S.

My woodcarving vocation started in 1975. I am now exhibiting at five woodcarving and arts and crafts shows a year. Vacation travel included the Davenport show in 1976 and '77

plus the Toronto show in '77. Presently I am president of the Hoosier Carvers Club based in Columbus. These credentials are listed to explain why a relatively new woodcarver would dare comment on design.

Woodcarvers must consider the hazards inherent in the transportation mode when designing, carving and packing. Carvings frequently have irregular shapes and structure. There may be thin areas, such as an arm, supporting an object. A hard drop of the package may result in a whip action and breakage. The point is that carvers must avoid thin areas supporting an object that adds to the shipping problems.

An example will best illustrate the design consideration. Dixie Lea Muir's "The Buffalo Hunter," prize winner at Davenport and best-of-show at Toronto, has the man resting his hands on the gun muzzle. This is much more structurally sound than if the hunter was holding the gun horizontally in one hand.

Woodcarvings can have more details than porcelain figures. However, there must be a compromise between fine thin lines and extended projections that are too easily broken and the more compact design that has more structural strength. Thin edges can be tapered back to achieve the appearance of delicacy without too much loss of structural strength.

The wood grain direction cannot always be parallel to the thin areas. For example, an Irish Setter normally has the grain direction parallel to the legs and this makes the horizontal tail weak. Where the wood grain goes in the wrong direction, the carver must remember to keep maximum size for structural strength. The difference in appearance of a $\frac{3}{8}$ -inch vs. a $\frac{1}{4}$ -inch diameter projection is small by comparison to the gain in strength of 22%. The areas of the cross sections are .049 vs. .110 square inches. This can be the difference between safe shipping and a damaged carving.

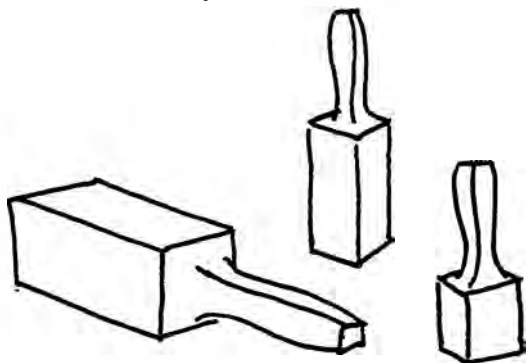
Carvers take pride in making a one-piece carving. This is frequently at the expense of strength and durability when the wood grain is in the wrong direction. Such items as the ears of a cow are much stronger with a separate piece of the same wood with parallel grain direction. When correctly done you have beauty with strength.

Facts on Shipping

The pack for your woodcarving will be just another pack to handle for the dozen or more persons who will deliver it. Your pack will receive numerous drops. It will receive thousands of vibrations and shocks while being transported. When the truck crosses railroad tracks and hits chuckholes, your pack will literally bounce. Worse yet, the other freight stacked on top will try to pound your pack to pieces. It is entirely possible that your pack could have three or four hundred pounds of freight on top of it. The weight plus the vibrations and shocks demands a sturdy pack. The inner pack must cushion and retain the woodcarving from damage.

Commercial shippers who regularly ship small packs use the National Safe Transit Tests as a guide in designing their

The 'Square Deal' Mallet



If you have access to a bandsaw (and most carvers do), you can make a mallet in no time . . . and "it is the best mallet I ever had in my hand," says Arvid Marlo, a wood sculptor living in the Florida Keys, and a promoter of this type of mallet.

One advantage of this mallet allows the user to lay it down on the bench without fear of it rolling off. And Arvid claims it is easier to become accustomed to using it than the more commonly used round ones.

Surface control is in the handle, he says. Make the handle square, too. The 'square deal' mallet can easily be cut out on a bandsaw or even made by hand.

"Make one, use it, you'll like it," says Arvid.

packs. The successful passing of the test—without damage to the product and minimal damage to the pack—is judged necessary to achieve a sturdy pack for the product.

The test date, in brief nontechnical terms, is one hour on a vibration table plus a series of 10 drops. The vibration is set at the speed sufficient for the pack to leave the table momentarily so that a 1/16-inch thick shim can be inserted at least four inches, between the bottom of the pack and the table. This force of one G, one gravity, for 14.200 vibratory bounces simulates vehicle motion on a rough ride. It is an accelerated test as the vibration time could represent the shocks from several hundred miles of rough travel.

The second part of the National Safe Transit Test is the series of 10 drops. The height of the drops is scaled to the weight of the pack as this represents normal handling.

Pack Weight	Drop Height
1-20 lbs.	30 inches
21-40 lbs.	24 inches
41-60 lbs.	18 inches
61-100 lbs.	12 inches

The series of the drops at the height according to the weight is once on each panel, these edge drops and one corner drop. Remember this simulated shipping test as you design, carve and pack your woodcarving.

Criteria For Your Pack

A good pack delivers your carving or carvings through the shipping and handling without excessive weight, cube, and costs for pack and freight. For round-trip shipping to shows, the pack must be capable of reuse. You should include pack instructions and address label for the return trip. The outer pack must have structural strength to withstand the shipping vibrations, drops and the crushing weight of other freight.

The most common pack is the brown kraft corrugated box of the type that you see at the grocery store for shipping quantities of an item such as canned goods. You can laminate extra inner walls and corner "L" pieces to gain both strength and cushioning. The white glue used in woodworking is an excellent adhesive for corrugated boxes.

Wood packs are costly, heavy and not necessarily the best pack. There is no cushioning quality and any shock is passed on to the contents. Unless there is special care on an inner-cushioning pack you can have the pack arriving in good shape but with the carving damaged. About 1/5 of all damage claims are for concealed damage—not known until the packs are opened.

The cleated plywood box is the best wood pack for strength with light weight. The light-weight plywood panels are edged with wood strips which provide rigidity, more structural strength and a nailing surface for joining the six panels.

The inner pack is very important for items that are subject to breakage. A polyethylene wrap or bag, such as bread wrappers, can be used over the carving to protect the finish. I would not try to achieve an air-tight seal because of the danger of moisture condensation. The inner pack must hold the carving so that the critical areas are not carrying the weight of the carving. Cushioning reduces severity of the shocks received by the outer pack.

There are two common methods of inner packing for fragile items. Suspension packing is supporting the item by its most sturdy parts. Sometimes a corrugated pad can be taped around your plastic wrapped carving in these more sturdy areas. The pads provide more bearing surface to absorb the shocks.

Compression packing is surrounding the carving with cushioning material to absorb the shocks and to keep the carving in place in the pack. Suspension and compression packing can be combined to keep shocks away from the more fragile areas. I recommend the double pack method. This is an inner pack box enclosed in the outer pack box. Ideally there should be at least two inches of space on all sides for cushioning. The better plastic cushioning materials, such as foam rubber or urethane, are recommended. However, tightly wadded up newspaper can be used as cushioning between the inner and outer packs.

Pack closure can be with adhesive or tape. Filament reinforced pressure-sensitive strapping tape is recommended by both United Parcel Service and the U.S. Postal Service. Cellophane and masking tapes are not acceptable for pack closures. String ties are no longer recommended because of problems of hangups on conveyors. Clear bold "From and To" lettering in a prominent place is essential.

United Parcel Service has a book *Packaging for the Small Parcel Environment* that should be available at all U.P.S. offices. The section starting on Page 91 on suspension and compression packing is called to your attention. Since even fragile porcelain figures are designed and packed for world-wide distribution, woodcarvings can be designed, carved and packed for woodcarving shows. The double-pack method makes it possible to cushion pack your carvings.

National Wood Carvers Association welcomes your ideas on carving and packing for shows . . . share your woodcarvings by entering shows—there is a real satisfaction in sharing your work. ■

HVWC Award Membership

Robert L. McKean, charter member and past president of the Hudson Valley Wood Carvers, has for the past four years given a day of carving demonstration in the industrial arts classes at Roy C. Ketcham High School, Wappingers Fall, N.Y., where Robert F. Piggott is the industrial arts instructor.

This year a woodcarving exhibition was held in conjunction with the demonstrations. Out of 12 entrants, a bear carved by Baird Booth was judged the best-of-show. A year's membership in NWCA was awarded the youth by the Hudson Valley carvers to encourage his continued interest in carving.—Dale Monnich, Secretary.

Book On Maori Carving

The Art of Maori Carving by Sidney M. Mead. This 64-page hardback book contains much helpful information and history on ancient Maori carving. The book shows how designs are used to decorate such everyday articles as letter openers, trinket boxes, shields, etc. It sells for \$8 and may be ordered from: Stobart & Son Ltd., 67/73, Worship St., London, EC2A 2RL, England. Personal checks are acceptable.

The Unusual Carvings of Christy Udell

By **MARTIN LOHS**
Chip Chats Art Director

Christy Udell, of Santa Rosa, Calif., who studied archaeology for six years, intending to become a paleontologist, didn't start woodcarving until 1971. Buying \$40 worth of redwood and a set of chisels for \$10, her first project was building and carving a six-foot long couch because she didn't want to pay "those outlandish prices for shoddy construction." From then on carving became an important part of her life.

She was born in Colorado in 1948. When she was two years old, Christy's father, a country doctor, moved his family to Taos, N.M. Her father is quite an accomplished wood carver and artist and she has a brother living in Albuquerque who is also a gifted carver. So artistic talent is well represented in the family.

Her love of animals and snakes almost dictated the choice of subject matter. She also paints unusual haunting canvases in oil.

Although she watched her father carve when she was a child, she is completely self taught. When the urge to try her hand at carving reached action point, she phoned her father for instructions. "Keep picking at it, Hon," was his counsel.

Outside of the redwood used on the couch, she carves

sugar pine almost exclusively. "I'd like to try basswood sometime," she commented.

Christy favors sitting on the floor to do her carving—a position used by Japanese and other carvers in the Orient.

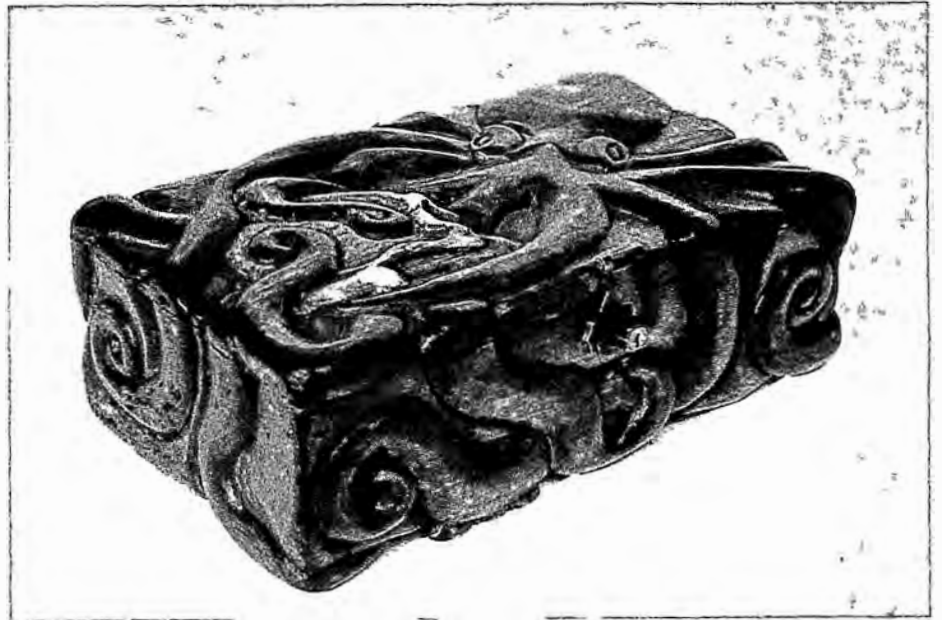
She has carved more than 50 boxes ranging in sizes from



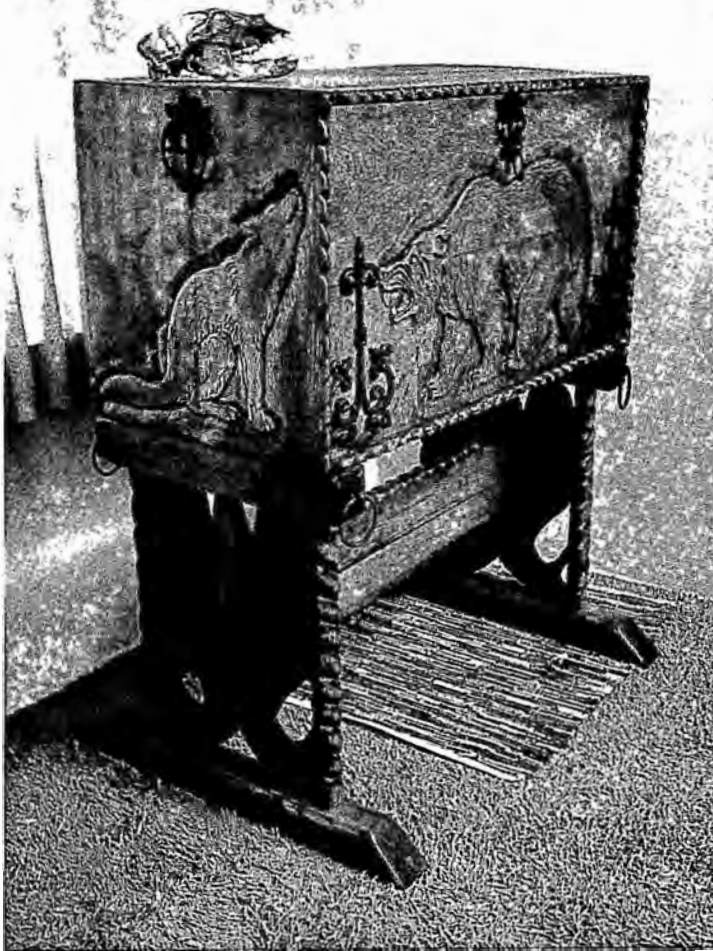
The Gorgon Medusa from Greek mythology provided the theme for this carved box; fox teeth are cleverly used as fangs for the serpents, and human teeth inlaid in Medusa's mouth. Box is carved from pine and stained.



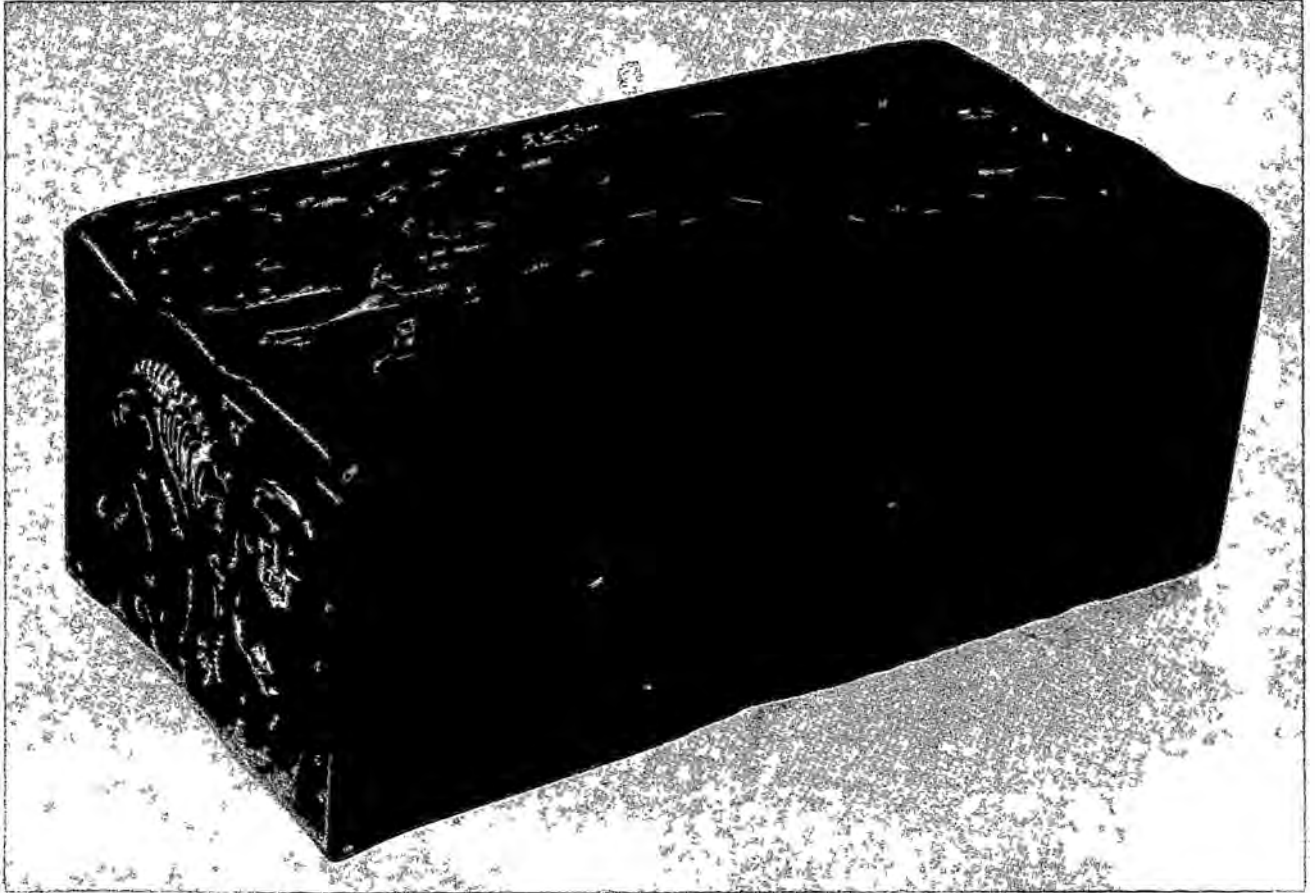
Christy Udell



A writhing octopus guards this 15½-inch long box.



Christy Udell is quite a cabinet maker as this handsome vargueno reveals; the Spanish styled writing desk is masterfully carved with western animals. Skull was found on a field trip in the wilds.



"Tupilak," Christy's pet wolf, was the inspiration for this 21½x11x8 inches box.

An opal for the eye and fox teeth for fangs enhance the realism of this serpent motif carved box; 8½x3½x3.



8½x3½ inches to 11x20 inches. Her favorite finish is a stain made from mixing roofing tar with turpentine. She has also carved a totem pole and a vargueno. The Spanish type writing desk must be her masterpiece. The side pulls down and becomes the writing surface. The teeth of the bear are made of bone; real bear claws, sliced in half, are used for claws and the eye is turquoise. The desk is easily transported by inserting poles through the rings.

When driving or walking, Christy is ever watchful for road killed animals. She salvages skulls, teeth and bones. Bone carving being her first love, she still makes one-of-a-kind artifacts from such material—needles, jewelry, awls, pencil holders, letter openers and other useful things.

The eyes in her carved boxes are often inlaid with turquoise or opal. Fangs on the snakes are fashioned from fox teeth and she has also used human teeth on some of the carved skulls. Animal bones and teeth are cleverly utilized to finish and decorate many of her carvings. As all of her flowing and original patterns suggest, Christy is quite well versed in the art of designing.

Christy feels if she doesn't at least make something almost every day, the day has been wasted. She carries a small piece of wood or bone with her at all times and carves at every break.

In her spare time, and we can't see how she can find much, she enjoys reading and collecting first edition books. Steinbeck and Remarque are her favorite authors.

Christy sums up her philosophy with: "I enjoy sharing, what goes around, comes around." ■

The Woodchip Widow

By SARELL VERACKA

I am sure everyone has heard of "Golf Widows," but who but another "Woodchip widow" would understand how it feels to be the wife of a woodcarver.

Your days are filled with the sounds of knife sharpening, wood shavings everywhere, catalogs lying around enticing him with every new gadget or pattern that comes out. His mistress most probably is a piece of basswood, or perhaps an exotic piece of ebony. O-ho, how can I compete, every carving reflects his emotions, talent and most of all MY patience.

When he finishes a piece and it is displayed proudly, little do his admirers know what has gone into it, but we know, fellow "Woodchip Widows," we know and we sit there smiling and giving him all the credit.

I am sure you have some problems with your Woodcarver, why not write the "Woodchip Widow," and let's try to settle them together.
—Woodchip Widow

(Following are samples of complaints received.)

Dear Woodchip Widow:

My husband spends more time cutting out blanks than carving. I don't mind this, except we have all these strange figures lying around the house. How can I get him carving instead of collecting?
—Blank Collector's Wife

Dear Blank Collector's Wife:

All woodcarvers "cut off" more than they can carve, so the next time you have friends over, simply replace all his carvings that you display with blanks and tell everyone to use his imagination—some day these blanks may be carvings. I think he will get the message.

Dear Woodchip Widow:

My mate decides to sand his carvings just after I have dusted the house. How can I keep the dust from messing up everything?
—Tired of Dusting

Dear Tired:

As we all know, we are dealing with "artists" who are temperamental, so we cannot say, "only sand on Tuesday as Wednesday is my cleaning day." However, I suggest seating him in front of an open window when the temperature is below zero, and if you are lucky, he will catch a cold and be too sick to work on Wednesday.

Dear Woodchip Widow:

What do I do with the man who will not part with his old Chip Chats magazines . . . the house looks like a library?

—Over Stocked

Dear Over Stocked:

As a member of Chip Chats staff, I say GOOD FOR HIM, our magazine is not recyclable, but rather collectable. This is one case where I must say: move out the children if necessary, but keep Chip Chats at his side.

Those of you with problems of this nature are invited to send them in to Sarell Veracka, 5012 West Farwell Ave., Skokie, Ill. 60077. Sarell will do her best to help with a solution.

Harold Buckwalter Authors Decoy Book

After nearly six years of painstaking research, Harold Buckwalter of Dallastown, Pa., has written a book, *Susquehanna River Decoys*. It is a detailed history of the river, Pennsylvania Dutch craftsmen and hunters, and the decoys. It is the first time these particular decoys have been exposed to the general public along with their makers and as much history connected with them as possible.

Harold began carving decorative decoys in 1971 and shortly thereafter started collecting old hunting decoys made and used in central Pennsylvania. He probably owns the largest collection of Susquehanna River decoys in existence.

The book is scheduled to be released in time for the Yorkcarvers show, September 30-October 1. Harold is scheduled to be at the show to autograph copies of the book.

Wildlife Woodcraft Book Contains Many Ideas

Many things come in small packages, and so it is with a new book *Wildlife Woodcraft*. The 5½x8½ 64-page book, authored by Lois Brandt Phillips, contains a wealth of ideas and patterns woodcarvers can easily adapt to their use.

The book presents instructions for nature craft projects including plaques, boxes, wooden items, and three-dimensional scenes set in logs. Patterns are of owls, raccoons, red fox, hare, cougar kitten, golden-mantled squirrels, bear cub, ruffed grouse.

Paperback edition sells for \$3, and the clothbound, \$7. Order from Naturegraph Publishers, Inc., P.O. Box 1075, Happy Camp, Calif. 96039.

Fred Clark To Demonstrate

Fred Clark of Hyde Park, N.Y., will be demonstrating woodcarving, July 30, at the Community Gallery of Mid Hudson Arts and Science Center, Poughkeepsie, N.Y.

Jack Sery (Continued from Page 3)

carving on the back cover and your toes will start tapping on his hand set-in terra cotta floor.

The lifestyle of the Pirate on the front cover is quite evident, with his loyal parrot on his shoulder and his courage in the jug . . . who would dare defy him.

Jack has carved a wide range of characters—posse members, bums, leprechauns—and each has a personality all its own.

The figures are painted with oils thinned so that the layers can be applied to any thickness and texture the carving calls for.

It's obvious that Jack finds fulfillment from caricature carving, but is quick to advise anyone to try different types of carving until the right niche is found. Jack's carvings are one-of-a-kind. He doesn't repeat, as all the fun would be taken out of it, he says. On occasion, as a gift to a friend or relative, he may part with one of his works, however, selling is not for him.

Anyone wishing a helping hand from this amiable artist, need but ask. His many blue ribbons reflect his prowess throughout Wisconsin. We all think he is one of the best. ■

Meet the Judges . . .



Chris Effrem



George D. Schrimper



Nels 'Hank' Landren

A three-judge panel will award the prizes and ribbons at this year's International Wood Carvers Congress, to be held August 4-13, at Davenport, Iowa, in conjunction with the Mississippi Valley Fair, Chet Salter, secretary of the Fair, announces.

Nels "Hank" Landgren, Des Moines, Iowa, retired head of the art department for the Des Moines Register and Tribune, is an avid woodcarver and in addition to being a NWCA member is also a member of the Mid-Iowa Woodcarvers. Born in Malmo, Sweden, in 1907, Hank came to the States when he was 4½ years old aboard the Lusitania. After graduating from Mason City High School he attended Chicago Academy of Fine Arts and graduated from there specializing in commercial art. He went to work for the newspaper in the editorial art department and for 43 years specialized in all types of art work, but favored wildlife paintings and portraits. He served as a judge at the 1976 woodcarving exhibition at Waterloo, Iowa.

George D. Schrimper, Iowa City, Iowa, is curator of the University of Iowa Museum of Natural History. His association with the museum began in 1966. He has been in charge of exhibits and instructional programs. George teaches courses which provide students with a basic background in operational procedures of science museums and in the conceptual, design, and technical aspects of exhibits preparation. The courses cover various casting and modeling procedures, taxidermy, restoration work, and graphics. In his spare time, George enjoys relaxing with woodcarving (birds are special subjects), fishing and nature photography. George has served as a judge in past International Wood Carvers Congress exhibitions and at the International Decoy Contest.

Chris Effrem, Minneapolis, Minn., scarcely needs an introduction, as he has served on several occasions in the capacity of judge. Born in Athens, Greece, Chris studied at Papastratios and Viotechnical Schools there and is an accomplished wood sculptor, designer and teacher. He is director of

the Wood Carving School in Minneapolis, and also owner of the Wood Carvers Supply Co., of that city.

Judging of the entries for this year's congress will be held Wednesday and Thursday, August 2 and 3. ■

Restorer's Handbook of Sculpture

For those who have turned down restoration work on woodcarvings because of a lack of know-how, *The Restorer's Handbook of Sculpture*, by Jean-Michel Andre, will be a blessing. The 130-page hardbound book has an excellent section on how to repair and restore statues and furniture.

The author, Jean-Michel Andre, is the fourth generation of the Andre family to be involved in the restoration of works of art. His family has worked for major international museums and large private collections. He combines contemporary techniques of conservation with the traditional, and generously shares his exceptionally wide experience with the reader.

With a degree in history of art, Jean-Michel Andre is an assistant lecturer at the Sorbonne and the Louvre School and an authorized expert on questions of restoration for the French courts.

The book also treats restoration of stone, terracotta, plaster and ivory sculptures. Beautifully illustrated with many color plates, the book sells for \$22.50 and is published by Van Nostrand Reinhold Co., 7625 Empire Dr., Florence, Ky. 41042. In England the publisher's address is: Molly Millars Lane, Wokingham, Berkshire; in Canada: 1410 Birchmount Road, Scarborough, Ontario M1P 2E7; in Australia: 17 Queen Street, Mitcham, Victoria 3132.

Lima, Ohio, Has Carving Club

Roger McCormick was elected president of the newly formed carvers' club in Lima, Ohio. Other officers include: Ron Vita, vice-president, and Chet Rover, secretary-treasurer. Meetings are held on the third Thursday at 7:30 p.m.

Woodshapings

By D. JUDSON HINDES
384 Marlborough, Boston, MA 02115

Starting in the next issue of *Chip Chats* will be a new column called *Woodshapings*. The purpose of this column, which will be in every issue from now until infinity, or at least next month, will be to do three things:

- Share the joy and knowledge I have gained from my travels around this country visiting many woodcarvers.
- Exchange ideas, designs, etc.
- Share our latest carvings with each other.

The way the last thing will work is as soon as you finish a carving, and you are happy with it, go run and grab your camera and take a good clear close-up of it on black and white film. Then rip the film from the camera and fly to Las Vegas—there's a little place there next to the Texaco station that will develop it in 24 hours. Then send the picture or pictures to me along with your name, address, type of wood, title, time it took to carve, your favorite color, and anything else you want to say about it.

I'm at 384 Marlborough St., Boston, MA 02115. If you want your picture(s) back, include a self addressed stamped envelope. If your picture is used in the column, you will receive absolutely nothing! No commitment, cost or obligation, unless our editor decides to send me a bill for printing it, in which case I will quickly forward the bill to you. So, get those carvings done and pictures in NOW! This is going to be fun!

Scandinavian Carver To Teach

Master craftsman Wille Sundqvist, associated with Vasterboten Museum of Scandinavian History, in Sweden, will be teaching a course in woodcarving July 24-28, July 31-August 4, at Country Workshops, Route 3, Marshall, N.C.

This workshop emphasizes basic techniques with the hewing axe, knife, gouge and adze work. Techniques in sharpening tools will also be included. An optional project will be carving and fitting a handle to a Swedish "Mora" laminated knife blade.

Drew Langsner, director of Country Workshops, says students are encouraged to bring their own tools, but tools will be provided for those who don't.

The workshop will be held on a small mountain farm in western North Carolina. Participants must supply their own shelter (tent, van, camper) and bedding. Also suggested: rain gear, rubber boots, flashlight or lantern—there is no electricity, and no public accommodations close by.

For full particulars, write: Drew Langsner, Route 3, Box 221, Marshall, N.C. 18753. Enrollment is limited.

Houston Carvers Elect Officers

Members of the Houston Area Wood Carvers recently elected the following officers: Carl S. Roecker, president; Bernice Laumen, vice-president; James H. Messer, treasurer; L. E. Sturup, secretary; George S. Whitworth, show chairman; John H. Talbott, special events chairman, and Ethel F. Klasterin, telephone chairman.

Western Woodcarvers Election

By LOUISE HULTS

Western Woodcarvers Association recently elected Carl George president; Dick Salmons, vice-president, and Nonabell Mackie, re-elected secretary-treasurer, Louise Hults, publicity. Board members include: Ed Palfreman, Mildred Hall, Mrs. "Hap" Domenigoni, and Don Berray.

Monthly meetings are held on the third Wednesday and on the weekend following the meetings a woodcarving demonstration is conducted in the Forestry Building exhibit hall. 4033 S.W. Canyon Rd., Portland Ore. The club recently celebrated its fifth anniversary and has over 400 members.

Beside the week-end carving demonstrations, WWCA holds a twice yearly week to 10 days long Show-and-Sell—the first week of June and the pre-Christmas show in early December. In April we had our annual Carved Wild Bird Show which attracted carvers from other states.

Pat Gibson teaches beginner and intermediate classes while Brad Sypher conducts classes for advanced students. Carvers vacationing near Portland are invited to visit.

Oklahoma City Carvers Election

Members of the Oklahoma City Wood Carvers Club elected the following officers: Clinton Thompson, president; G. A. Spangler, vice president; Charles Crawford, secretary-treasurer, and Jack Thornton, program chairman. The club meets on the second Monday evening of the month at St. Luke's United Methodist Church, 15th and North Harvey Streets.

Demonstration Space Available In Oregon

Carvers planning on visiting the southern Oregon coast during July, August, September and October and wishing to demonstrate their artistry and sell their work are invited to contact Bob Tuck, c/o The Oregon Myrtlewood Factory, P.O. Box 603, Bandon, Ore. 97411, phone (503) 347-2500.

Bert Berry Dies

Word has been received of the passing on February 10 of Bert Berry, East Malvern, Victoria, Australia. An engineer, Bert was the first carver from Down Under to join NWCA. He held membership number 685, joining in late 1964.

Carvers Active In Lexington, Ky.

A group of carvers has been meeting at members' homes in Lexington, Ky., on the second Tuesday of the month. Norman Hosie is president; Overton Green, vice-president, and Willard Oremus, secretary. The group hopes to have a display of members' work in the near future.

Death Claims Texas Member

At press time we learned of the death of E. R. Whittenberg, Kleberg, Texas. An accomplished whittler, Mr. Whittenberg held registration number 2953 in NWCA. He was also a member of the North Texas Wood Carvers Guild.

Spindle Carving Machine Wanted

Anyone with a 2-spindle carving machine for sale is requested to call collect: (305) 451-1114.

NOR'EASTER

By M. PAUL WARD,
4 Freeman Rd., Chelmsford, Mass.

This part of America produces carvers like any other part. Judging from the news of other organizations around the country, they come in all sizes, shapes and forms—young and old, male and female, whittlers, traditional carvers and sculptors.

We in New England experience the same kind of company when communicating with carvers. Great people all, but one interesting factor has been noted among our 400 or so New England Woodcarvers Inc. members . . . out of the hundreds of enthusiasts who belong to our group, only a handful are drawn from large cities. Even our largest city, Boston, including suburban sections of West Roxbury and Hyde Park, has given us only about half a dozen members.

Since the beginning of NEWC, about 12 years ago, I can recall seeing the inclusion of only two members with a Boston address on our roster. Boston has a population of about 600,000. Compare this with a town like Chelmsford (30,000) which boasts more than a dozen members.

At first glance one might think carvers tend to come from quiet middle class suburban communities; that cities don't have any carvers, or that only suburbanites have the desire.

Well, these last two statements can't be true because yours truly was born and brought up in the heart of Boston, and it was there on a city doorstep many years ago that I witnessed my first carving lesson by an old-timer who carved a spoon with a pocketknife.

It is my reasoning that there are so few members from the big city because NEWC has not reached out to them.

Other carving groups could be experiencing the same problem. Most of our exhibits have been in large suburban shopping malls. It is at these shows that carvers and prospective carvers learn of NEWC and NWCA for the first time. Many persons get the inspiration to begin whittling or carving after watching a demonstrator at an exhibit.

It would follow that the thing to do would be put on an exhibition in the big city. The idea has been debated a number of times in the past years but no Boston show ever came about, although we came close to having one at the city hall a few years ago.

Reaching the shopping public in Boston is inevitable. This year our annual exhibit, which has always been at Burlington Mall (15 miles west of Boston), was changed by the mall show director to Dedham Mall which is southwest of Boston. This mall serves Bostonians from the sections of West Roxbury, Hyde Park, Roslindale, Jamaica Plain, Dorchester and Roxbury, as well as surrounding towns.

Upcoming Activities

A two-day outdoor exhibit will be held in Lexington, July 22 and 23.

Show is open to any interested NWCA members. Rain dates are the following Saturday and Sunday. Applications for exhibiting may be obtained from Wayne Maguire, Box 255, Lexington, Mass. 02173.

The annual Vermont weekend will be August 18-19 in Morrisville, Vt. Collise Brown is the person to contact there in order to reserve a place at the banquet and exhibit which has now become an annual event. Word from Collise is that the Vermont carvers are forming a new chapter, appropriately named *The Green Mountain Woodcarvers*. Anyone interested in joining should contact Charles Sjolander, RFD 1, St. Johnsbury, Vt. 05819, or Collise Brown, Box 10, Waterville, Vt. 05492.

September 9 is the date for the Hyannis Mall Exhibit. Contact George MacKinnon, Box 214, Waquoit, Mass. 02536.

Annual Banquet and Exhibition

Sixty-seven woodcarvers and guests enjoyed the fine food of the Kerwood at Lynnfield, May 5 when we held the annual banquet. Everything about the evening was perfect.

It was great to see and hear former NWCA vice-president Don Fenner of Herkimer, N.Y., after so long a period of time away from New England. Chip Chats' editor Ed Gallenstein's comments and the film of Whittlers Wanderjahr II (1973) to Oberammergau, topped off an evening that will not be soon forgotten.

Many pleasant incidents made the evening exceptional. First, the awarding of the carver of the year honors to Frank and Dot Cotter brought a standing ovation. A handsome weather vane, carved by Edgar Sachs, was won by the Sullivans from Lexington. Several bud vases, carved by Dexter Schaffner, were given as door prizes, and carvings received through the gift swap made everyone participating very happy. The wooden NEWC name tags that were given out can be used for subsequent events or kept as souvenirs of the banquet.

With thoughts of the banquet still fresh in our minds, we arose early the next day to set up exhibits at Dedham Mall. Having never before exhibited in



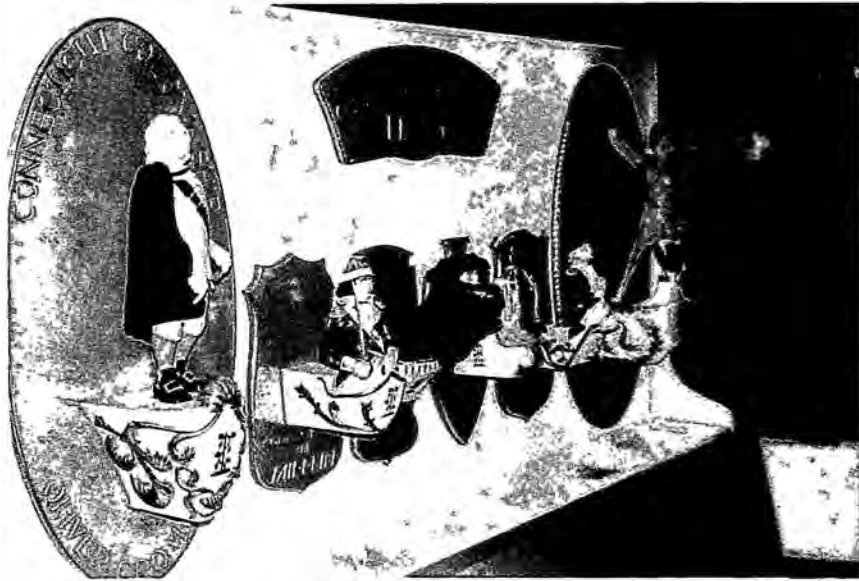
Ernest Foisy is a versatile carver.



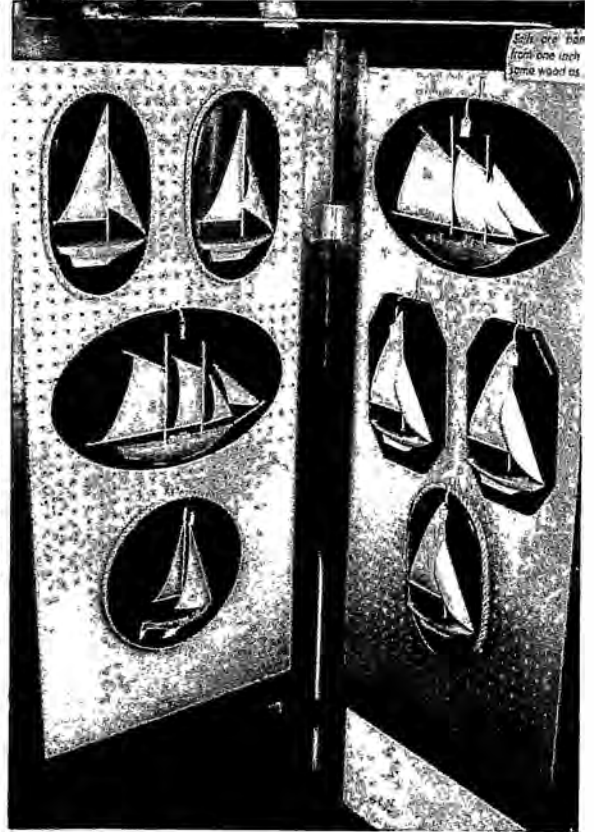
Carvings by Paul Ward.



Artistry of Bill Foreman.



Ships figure heads are Allen Watrous' specialty.



Sailing ships by Ellis Northrop.



Fanciful artistry of Jud Hindes.

this area, the show delighted thousands who discovered that woodcarving was alive and well. Several new members were signed up.

What made it particularly more interesting to me was that a cousin of mine, whom I never knew did carving, discovered us and joined. Speaking of my relatives, there were many who visited our exhibit. Dedham is located in an area where many of my relatives live—also many of my friends and working associates. The result of the visitations of relatives and close friends was that I wound up the day giving away more of my work than I sold. All in all, the day was quite enjoyable.

Those exhibiting included:

Massachusetts—Frank Rougie, Weymouth; Vincent Zavorskas, Teaticket; Margaret Tsai, Concord; Wayne and Ann Maguire, Lexington; Robert Mulloy, E. Bridgewater; Albert Verdini, Worcester; Edgar Bourke II, Chelmsford; Fred Hugel, Boxborough; Jean Levasseur, Bridgewater; M. Paul Ward, Chelmsford; Desiree Jackman, Springfield; Jud Hindes, Boston, Mass; James Harrop Jr., Mattapoisett; Rip Stangroom, Tyngsboro; Roy Dupuy, Centerville; Robert Hogg, Wakefield.

New Hampshire—Charles Foster, Hooksett; William Forman, Pelham; Ernest Foisy, Nashua.

Allen Watrous, Ivoryton, Conn.; Ellis Northrop, Fairfield, Conn.; John Croasdale, Cromwell, Conn.; James Wiebe and Ed Clist, both of Bayhead, N.J.; Fritz Oldenburg, Clifton, N.J.; Chip Chandler, Brunswick, Maine. Jim MacDonald, S. Portland, Maine, Bernard Wilkinson, Casco, Maine.



Rip Stangroom carves nautical figures.

Six Carvers Produce Rare Cane

By HELEN BOSAVAGE

Finishing touches were added to the wood carving of a "Friendship Cane" four years in the making by six different carvers. The carved artwork was completed at a recent adult wood carving class at the Schuylkill County Vocational Technical School, Marlin, Pa.

Henry Pascavage, Frackville, owner of the cane, teaches the woodcarving class at the Vo-Tech School. He said he got the idea from making his own friendship cane after reading an article about one in National Wood Carvers Association's magazine *Chip Chats*.

The cane is made of black willow and is 2½x2½x36 inches.

The first character, a screech owl, was carved by Pascavage to give future carvers ideas on designs or figures for the cane. Each carver then used his own imagination.

Pascavage said he was fortunate in being associated with the Bavarian Festival which employs professional carvers from all over the world. One of them, Sigfried Stopfel of Munich, Germany, added a German bust to the cane. Another, Horst Eich of Oberammergau, Germany, then carved a version of a German figure on the cane.

Jack Franklin, Windsor, Vt., added a totem pole figure. Curt Bower of Pottsville, did an Indian bust, and finally Charles Green, Pottsville, finished it with a miniature alligator which Pascavage said, "really set it off."

The two talented local carvers attended the woodcarving class conducted at the Vo-Tech School. Adult evening classes begin in October at both the North and South Vo-Tech Schools.

Although the cane has a high monetary value, Pascavage said it is not for sale as he plans to sport the useful item in his retirement years.

—Photos courtesy Pottsville Republican



Holding a friendship cane that took six craftsmen four years to carve are (from left) Charles Green, Pottsville; Curtis Brower, Pottsville, and Henry Pascavage, Frackville, all of whom worked on the cane.

In photo at right, Henry holds friendship cane and an unfinished one; serpent is a bitter-sweet vine. Cane on table is a sasafra tree that was choked to death by a honeysuckle vine.



Possible Sales Outlet In Pennsylvania

Christian woodcarvings wanted—direct purchase, loan and commission sales. Send photos, info and prices to: Sermons In Wood Museum, c/o Don Park Studio, Greenvillage, R.D. 9, Chambersburg, Pa. 17201.

Furniture Co. Needs Experienced Carver

The Karges Furniture Co., Inc., 1501 W. Maryland St., Evansville, Inc. 47707, is seeking an experienced hand carver. Address correspondence to Walter R. Russell, assistant plant manager.

North Texas Wood Carvers Exhibition

The fourth annual show of the North Texas Wood Carvers Guild was the largest yet sponsored by the group. A total of 135 tables plus backboards and special display units filled the Six Flags Mall, Arlington, Texas, March 17-18. Several thousand carvings were displayed by 92 exhibitors. Many of the carvers demonstrated their skill for the spectators.

On Thursday evening a dinner was held at Wyatt's Cafeteria and brought out 101 persons. Many door prizes were

presented to the lucky number holders. Door prizes were carving tools, Deft products and business card files.

The judging was difficult because of the high quality of the work displayed. Best of show honor went to Jack Haines of Wichita, Kans. Judge Tex Haase awarded the prize to Jack on the quality of all of his work exhibited and stated he found it impossible to single out one piece for the coveted prize.

Best display of work award when to Dean Troutman, also of Wichita. The purchase award, sponsored by The Wood Nook of Fort Worth, went to Erwin Caldwell. A second purchase award was not given as the sponsor did not find a suitable piece of quality work offered in that category.

Sales were high but it was quickly noted that purchasers were looking at and buying only high quality pieces. Buyers were more discriminating this year and bought works not only showing expert workmanship but also originality of design—price was no obstacle.

The list of winners:

Whittling—1st, Erwin Caldwell; 2nd, E. R. Whittenberg; 3rd, Ivan Davidson; honorable mention, Harold Kirk.

Caricature Carvings: Human Figure—Claude Bolton, Ray Westfall, Dale Berke; HM, J. Sloan. Animal—Dale, Berke, Olive M. Loucks, Erwin Caldwell, HM, G. Spangler. Group—A. B. Smith, Claude Bolton, David Pence, HM, Erwin Caldwell.

Relief Carving: Dean Troutman, Ivan Davidson, Dale Berke, HM, Charles Willyard.

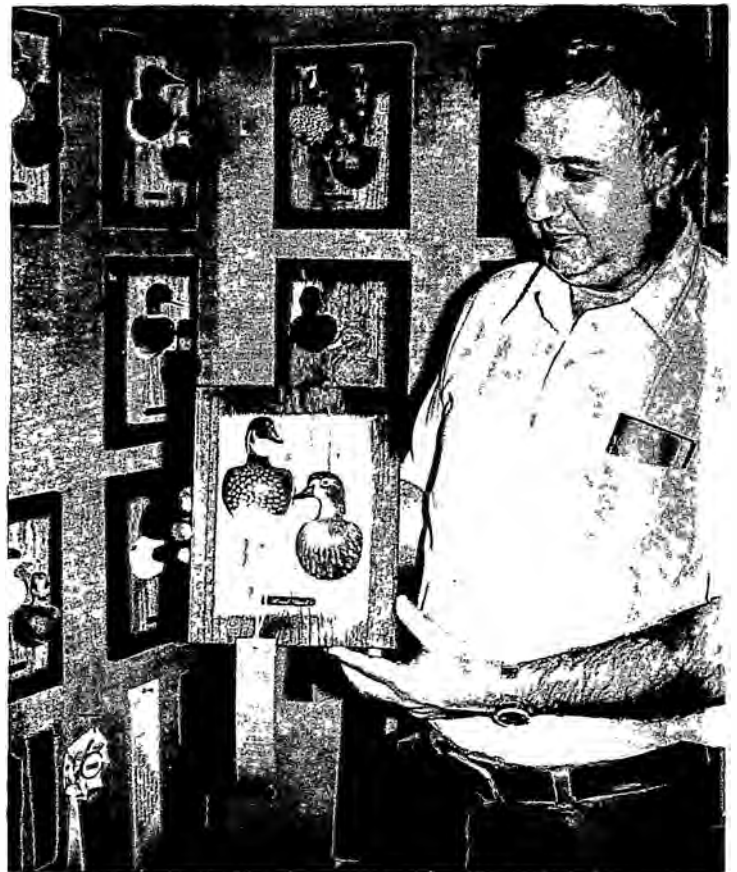
Realistic Carving In the Round: Human Figure—W. I. Fisher, Jack Haines, Mike Gray, HM, A. B. Smith. Human Bust—W. I. Fisher, Dean Troutman, Mike Gray, HM, Claude Bolton. Animal—Jack Haines, Bob Ferguson.



David Pence



Jumping frog by Bob Ferguson.



Bobby Castlebury



Tex Haase, left photo, appraises an entry; "Pop" Good displayed a variety of his whittlings.

W. I. Fisher, HM, Erwin Caldwell. Animal Head—Bobby Castlebury, Dean Troutman, Erwin Caldwell, HM, W. I. Fisher. Fish—Bob Ferguson, A. B. Smith, Joel Gambrell, HM, Bill Payne. Birds—Harry Kinney, Bobby Castlebury, Joe Shero, HM, M. A. McMillan. Group—W. I. Fisher, Jack Haines, A. B. Smith, HM, James Fecteau.

Western Carvings: Dean Troutman, W. I. Fisher, Cecil Darr, HM, David Pence.

Stylized Carving: Human Figure—Dale Berke, Erwin Caldwell. Animal—Dale Berke, W. I. Fisher, Claude Bolton, HM, Dick Nelson. Birds—Dale Berke, Harrell Love, James Fecteau, HM, M. A. McMillan. Inanimate Forms—James McGhee, Ray Westfall, Olive Loucks.

Those attending the show were:

Pennsylvania—M. A. McMillan. Oregon—R. O. Quarry. Missouri—Raymond Wipperman, W. H. Fisher. Oklahoma—Billy Fyffe, J. W. Button, Harrell L. Love, Bill Payne, Phil and Sammie Funderburk, G. Spangler, Olive

M. Loucks, A. B. Smith, Charles Willyard, Robert Neal. Tennessee—Dana Curtis. New Mexico—Frank Lyons, Tex Haase. Kansas—Dean Troutman, J. Douglas Lansdowne, Jack Haines, Stuart Martin, W. I. Fisher, William Rogers. Texas—Louis C. Chamberlain, Bob Sittton, Albert Evans, A. A. Gieger, Charles Nafus, Robert Boley, James Brandenburg, David Pence, Robert Jones, Doris R. Clarkson, Wood Nook, R. W. Thompson, Dick Nelson, Jesse D. Brown, Frances Stobaugh, Chester Keil, Robert Case, James Fecteau, Erwin Caldwell, Young J. Sloan, Bobby Castlebury, Roger Carlone, Jim McGarth, Ivan Davidson, John Bolesney, Pat Ireland, Mitch Barker, Howard Coe, David LaFlower, E. R. Whittenberg, Bob Lehman, Ray North, Bob Ferguson, Walter Stacey, Doyle Martz, Jack Price, Jack Wilson, W. H. Good, Neal Estes, Harold Kirk, James McGhee, Robert McCoy, Joe Nichols, Joel Gambrell, Ray Westfall, Jay Britt, Ray Harrison, Ron Sparks, Michael Gray, Chuck McLane Jr., Claude Bolton, Tom Nelson, Joe Sherril, Vincent Heinz, Jesse Moody, Cecil Darr, J. B. Edwards, Jim Smith, Marquette Yarrow, Bob Palmer, and Joe Sherro. Arkansas—Dale Berke, David Farabough.

Kingsley Sopp Wins Top Honors

Kingsley Sopp of Pomona, Calif., has been proudly showing off the best-of-show plaque which his wood sculpture of a Navajo woman won for him at the second annual exhibition held February 18-19 in West Covina. The show was sponsored by the San Gabriel Valley Wood Carvers.

Kingsley competed against 70 carvers from as far south as San Diego and as far north as Santa Barbara. Each carver was allowed two entries and had a choice of 25 categories. He chose human figures and group carvings, winning a blue ribbon in each.

His Navajo woman took approximately three months to carve, and he estimates he put in anywhere from five to 11 hours a day much of the time. He obtained the idea for the sculpture from a picture and modeled it in clay first. Kingsley used a jeweler's loop to cut in the fine detail work on the head of the figure.

"You can't afford a single mistake," he commented. "A slow, steady hand is needed."

When he was in his 30s, Kingsley used to carve special gun stocks for sportsmen. The 75-year-old carver returned to wood-

carving in desperation in 1962 after retiring as manager of the Pomona Tile Company.

Since he returned to carving, Kingsley estimates he has sold over \$7,000 worth of his carvings which pays for his expenses.

In addition to being a long-time NWCA member, he is a member of the Pomona Wood Carvers which meets every Friday morning at Palomares Park. There are no dues, no officers—only a coffee pot, he beams.

His caricature study of a cowpoke taking a bath in the cattle watering tank also won a blue ribbon.

Kingsley's work is noted for finely chiseled details and have won recognition in other shows over the years.

McLain's Clock Museum Lauded

John McLain's clock museum at Lockridge, Iowa, was written up in a recent issue of the Belsaw Bulletin. The May-June, 1975, *Chip Chats* featured his wooden clocks, it will be recalled. The museum is open to the public from May 1 to September 1. The guest register shows visitors from all the states and several foreign countries.



Ed Zinger captured first place honors in animal and human caricature classes with carvings of giraffe and Jimmy Carter; Bernard Daniels took first place with carving of cat in realistic division.

Kansas City Show Rated 'Best Yet'

By ALFRED COE
NWCA District Representative

The Kansas City, Mo. Chapter completed its fifth annual exhibition, March 31-April 1, at Ward Parkway Center Mall, and each year we seem to come up with a better show. I think one of the best things I ever did for the group was to resign as show chairman.

Last year's chairman, Bernard Wall, made some improvements, but I must say this year's chairman, Jim Rathbun, is going to be a hard man to follow (we are all hoping no one has to).

Jim was able to manage a tremendous amount of coverage on TV and radio we had not heretofore gotten. Jim and his entire committee deserve much credit for our finest show ever.

The large crowds at the Mall were treated to a wide variety of subjects by carvers—some showing for their first time, both local and from out-of-town. A total of 52 entries competed for 18 awards.

A new category was added this year—the J. Barickman \$200 purchase award and it was won by Bernard Daniels with a handsome carving of a rooster.

Following is the list of winners:

Human (realistic)—1st, Vern Monroe; 2nd, Jack Haines. (Caricature)—Ed Zinger, Jim Rathbun.

Animal (realistic)—Bernard Daniels, Jim Rathbun. (Caricature)—Ed Zinger, Loren Nash.

Bird (realistic)—Bobby Castlebury, Alfred Coe. (Caricature)—Howard Stauffer, Kenny Inman.

Relief—Jo Ann Ackerman, Clinton Thompson.

Best Overall Display—Jack Haines. Best-of-Show—Neil Kirchner Carver-of-Year (Paxton trophy)—Neil Kirchner.

We were especially pleased to see some new names among the winners this year joining the established masters who seem to repeat year after year.

On April 12, the Kansas City Chapter was honored with a visit by John Matthews of Nottinghamshire, England, who is promoting the Canadian National Exhibition's carving show. As general adviser-developer of the show, John gave a most interesting and informative presentation. The show seems to have something for everyone.

Most of us agreed with John in his opposition to power carving. He pointed out how the use of reproductive machinery has all but eliminated the master hand carvers in Europe.

It was a little surprising, but pleasing to hear him say that the best carvers in the world are now in America. It was regrettable that his visit came between meetings. Keep up the good work, John, the carvers of the world are indeed fortunate being able to count dedicated persons like yourself among them. ■

Steubenville Show Set For October 21-22

The weekend of October 21-22 has been chosen for the ninth annual Smoking Wood Carvers' exhibition at Fort Steuben Mall, Steubenville, Ohio. The show draws thousands of visitors and has become traditional in the area. All NWCA members are invited; sales are permitted and no commission charged. A breakfast will be held Sunday morning at the Holiday Inn. Reservation forms may be obtained from: P. I. Van Brunt, secretary, 1334 Dennis Way, Toronto, Ohio 43964.

Illinois Carvers Elect Officers

Philip Turnell recently was elected president of Illinois Valley Wood Carvers. Also elected were Don Mueller, vice-president, and Doug Franks, secretary-treasurer. Named directors were Les Osterman, publicity; Bernard Clark and Jack Gittinger, show, and Ralph Perry and Perry Foltz, programs.

Louisiana Festival To Feature Wildfowl Carving Contest

The fourth annual Catahoula Lake Festival is scheduled for October 28-29 at Kees Park/Civic Center complex in Pineville, La., according to Rick Bryan, Catahoula Lake Festival Association president.

This year's festival will include wildfowl carving contest and exhibits, waterfowl art and photography contest and exhibits, and numerous folklife exhibits and demonstrations.

A decoy painting contest is scheduled for the first time, and purchase awards will be made in the art and photography contests. As an added feature, the decoy or decorative bird that best illustrates the purpose of the festival will be purchased for display along with the carver's biography in Catahoula Homestead, a living history museum being established at Kees Park to depict the lifestyle of the typical market hunter homesteading on Catahoula Lake during the "golden years" of waterfowling at the turn of the century. To initiate the museum, the festival association obtained the log house of Ruben Breland, who homesteaded on the lake in 1905, and the first phases of reconstructing and furnishing the house are expected to be completed in time for the festival.

New Orleans carvers, for the third straight year, were top winners in the professional class decorative bird or decoy division at the 1977 festival. This time it was the Hutchinson family, with Charles winning best-of-show with his owl attacking a rabbit, and his son, Eric, taking second place honors.

Honorable mentions last year included: Henry Gueringer,

Charles Frank and Eric Hutchinson, all of New Orleans; Bill Copeland, Thibodaux, La.; Richard O'Conner, Williamsburg, N.Y. and Howard Hager, San Antonio, Texas.

For the first time, however, out-of-state and local carvers won heavily in other divisions. Bobby Castlebury, Brookston, Texas, won best-of-show, first and second place in the amateur decorative division, and Harry Thibodeaux, Ball, La., placed third.

Best-of-show winner in novice decorative division was Tommy Phillips, Jena, La. Second place went to Dave Phillips, Boyce, La., and third to Keith Mangham, Alexandria, La.

All the spaces in the Civic Center were filled last year and another sellout is expected. For more information write: Catahoula Lake Festival, c/o Alexandria - Pineville - Rapides Conventions Comm., P.O. Box 992, Alexandria, LA 71301. ■

New Chapter Formed in Virginia

Thirty carvers met recently at the County Central Library, 9401 Lori Rd., Chesterfield, Va., and enthusiastically voted into being the James River Woodcarvers Association.

Most of the persons brought along carvings for display and discussion. Five long tables held a variety of carved table tops, canes, birds, animals, life-size decoys, etc.—a beautiful and impressive sight despite "first night jitters."

Woody Miller, who organized the group, presented a rough outline covering purposes of the association, future plans to be considered, probable incorporation, officers to be elected, etc.

Members were asked to submit logo designs for individual engraved name pins to be worn at meetings, shows, etc. These should be presented for the September 14 meeting which will also be held at the library at 8 p.m. It was agreed to hold all meetings on the second Thursday of the month.

Steve Elliot, excellent wildlife artist and wildfowl carver, presented a series of slides from recent Salisbury (Md.) World Championship shows.

All carvers in the area are invited to attend the September 14 meeting and are encouraged to bring along samples of their work. For additional information, contact: Woody Miller, Richmond, Va., phone 748-3675.

California Campout Planned

Plans are being made for the third annual carvers' campout in Cambria, Calif., according to Gene Langhauser. Wednesday, September 13 has been chosen and the outing will last until September 16. Earlybirds can check in on September 12, if they wish.

As in the past, the campsite will be at San Simeon State Park. There is high hope that Rudy Vargas will again join the group this year. According to Gene, Rudy makes the trip worthwhile with the education he imparts to the other campers.

Those who do not have a tent, trailer, or motor home can still join the group for the carving fun and stay in nearby motels. For further information, contact: Gene Langhauser, 11771 Marble Arch Dr., Santa Ana, Calif. 92705.



Charles Hutchinson, left, won best-of-show last year in the professional division at Catahoula Lake Festival with his carving of an owl capturing a rabbit; his son, Eric, won second place honors.

Ontario Carvers Form Association

By NORMAN TARVER

At the Canadian National Exhibition in August, 1977, the CNE and National Wood Carvers Association jointly held the first Canadian Agricultural International Wood Carving Exhibition.

The exhibition was an outstanding success with nearly 2,000 entries, the largest competitive wood carving exhibition ever held in the Western Hemisphere. It is obvious there are many excellent carvers in Canada, the United States and elsewhere.

There are numerous local clubs and associations from coast to coast in the USA which are affiliated chapters of NWCA. There is one chapter in Winnipeg, Manitoba, and there are many individuals in Canada who are members. There are also about 60 individual members in the United Kingdom.

As a result of the interest in wood carving that was demonstrated at the CNE last year, about a dozen carvers met and decided to start an association here. So, on March 22, the *Ontario Wood Carvers Association* (OWCA) was established. At the same meeting a steering committee was elected to undertake the preliminary development work of the new association.

A constitution has now been drafted and adopted. We have held meetings with the authorities at the CNE and will become associated with the Agricultural Department of CNE in respect to the 1978 and future exhibitions. Also, in addition to being affiliated with NWCA, we expect to become affiliated with Ontario Crafts Council after we have been in operation the required probationary period.

Under the constitution of the OWCA, the status, aims and objectives are as follows:

The OWCA shall be a non-profit organization located in the Province of Ontario and shall operate without the purpose of gain for its members. Any profits or other accretions to the OWCA shall be used in promoting its aims and objectives. The aims and objects of the OWCA shall be:

- (a) to promote an interest in, and an appreciation of, wood carving by and for the general public in the Province of Ontario, and
- (b) to develop a high standard of craftsmanship among its members and other wood carvers in the Province of Ontario.

Since the beginning of the year, we have been gradually developing a mailing list of more than 250 wood carvers who may wish to become members of OWCA. Now that we have finished the preliminary development work, we shall be holding regular meetings to which anyone and everyone in Ontario who is interested in wood carving is invited (amateur or professional). Meetings will be scheduled in the Queen Elizabeth dining room on the second floor of the Executive Office Building (near the main fountain) at the CNE. Entrance is by the Queen Elizabeth Theatre entrance on the south side of the building.

The CNE and NWCA have already completed their plans for the second Canadian Agricultural International Wood Carving Exhibition. On behalf of CNE, NWCA and OWCA, we suggest that you seriously consider entering some of your carving in the exhibition. There is no entry fee and no limit on the number of entries you may make in the exhibition or in any one class.

In conjunction with the above exhibition, there will also be a second Canadian Agricultural International Decoy Carving Exhibition. A prize list for this latter exhibition may be obtained by writing to Mr. Ross Farr, Manager of the Agricultural Department of CNE, Exhibition Place, Toronto, Ontario M6K 3C3, Canada. There is a fee of \$1 per entry in the Decoy Exhibition to provide funds for the numerous prizes.

If you wish information regarding joining OWCA get in touch with me at: 192 Neville Park Blvd., Toronto, M4E 3P8, phone (416) 691-9931. Other members of the steering committee include: Ruth Badzo, Greg Gorgerat, Joe Kilgour, Harry Blumson, and Frank McLaven. ■

Greater New York Chapter News

By JOHN RUGGIERI

Fifteen of the 24 members attending the March meeting displayed examples of their work for show and tell. These carvings included reliefs, hillbilly characters, birds, mermaid and chip carved box. A. LaGue displayed a fine set of carving tools made from a Chrysler engine push rods.

Constantines of Bronx, N.Y., requested permission to continue displaying the carvings from Greater New York Chapter for another month. Everyone visiting the display expressed amazement at what can be done with a piece of wood.

Joe Lamia screened slides taken of other carving shows he has visited.

At the April meeting, Pat Russo demonstrated his technique for making a cutting board. Pat came prepared with a hold-down press which was of his own design, laminated pieces of different colored woods on a 45-degree angle. He explained how to glue and clamp pieces of colored woods to make a pattern of light and dark designs. When the pieces are dry he cuts them into strips against the grain so that when assembled they form a checkerboard effect.

The members were shown how to drill holes into the strips for inserting spiraled dowel sticks. Glue is applied to dowels and inserted into the holes, gluing the strips and pressing the pieces together with clamps and hold-down press, they are set to dry. After an hour excess glue is wiped off.

Every glued cutting board has to dry for 72 hours before clamps can be released. When the end pieces are small, Pat cuts a saw kerf into the ends of the wood and inserts a splen. This reinforces the ends. When the cutting board is finished, Pat coats it with boiled linseed oil.

New York carvers interested in attending meetings are invited to call Roland Reich, 463-8730 or John Ruggieri, 274-1696. ■

Smithville Show Dates Set

September 30 and October 1 have been selected as the dates for this year's Smithville, N.J. woodcarvers exhibition and banquet. Because of fire regulations, space is limited to 60 exhibitors, Joe and Pam Averso, co-chairmen, announce. A banquet will be held Saturday evening. For more information, contact: Joe and Pam Averso, 192-H Overmount Ave., W. Paterson, N.J. 07424.

Wisconsin Scores Success

BY JACK BERANEK

Secretary-Treasurer, Mid-Wis Chippers

The Mid-Wisconsin Carvers organized the annual Spring Show held April 30 at the Darboy Club, Darboy, Wisc., for state and Milwaukee based carvers.

This time the club rented the hall and charged admission—50 cents per person or \$1 per family. It was on a trial basis and we found it has its advantages over holding shows in shopping malls. Carvers were not charged for tables. Ribbons were awarded in the judging.

Expenses incurred were: hall rental, printing of tickets, purchase of ribbons, services of two outside judges, and there was some money left over for the club treasury.

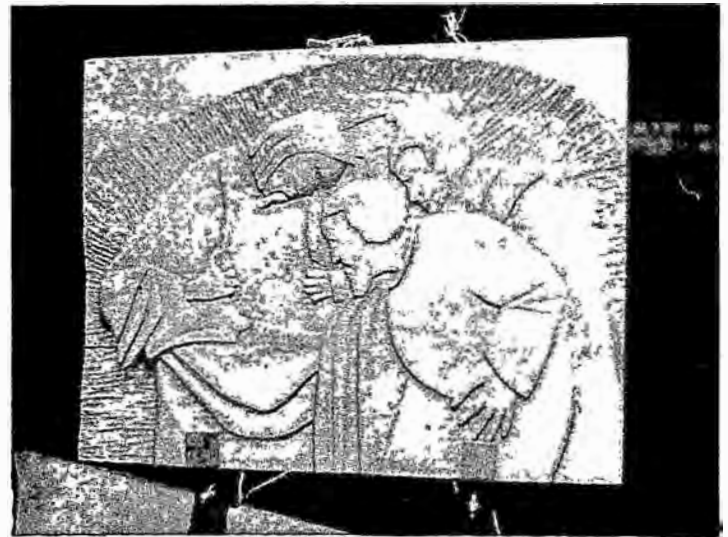
The first fall meeting of the Mid-Wis Chippers will probably start with a picnic. This kick-off was found successful last year.

Most exhibitors were very complimentary on our choice of place and perhaps because a fee was charged, the crowds seemed very orderly and appreciative of what they saw. Many carvers did a fine sales business—many do not wish to sell which seemed to irritate some visitors who asked “why not.” They were told the reason was because if the carver sold out he would not have time enough to build up a collection for the next show and thereby be deprived of the fun of exhibiting.

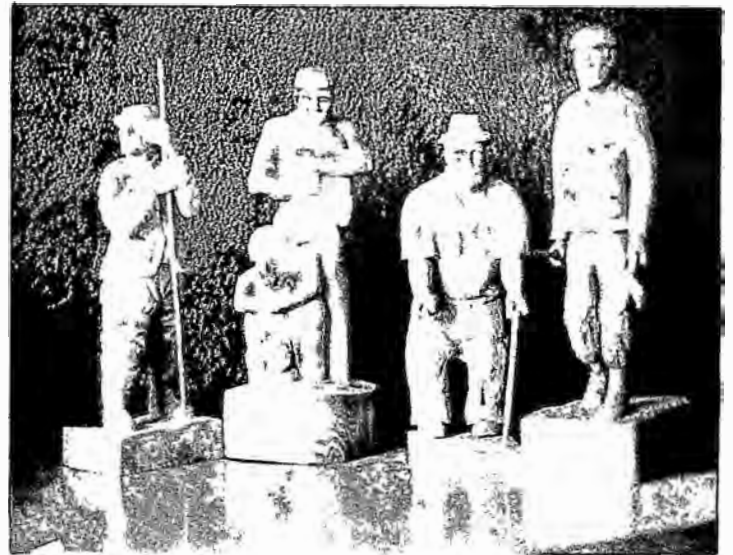
We also picked up 20 additional prospective club members and we are anticipating a much bigger group exhibiting next time. Following is the list of winners:

Fish—first, Leo Driesen; second, Les Chell. Relief—Harvey Jorgensen, Barbara Chellow, Bob Bomber. Human figures (natural finish)—Ivan Belonger, Harvey Jorgensen, Merle Harrison. (Painted)—Merle Harrison, Nicholas Corriere, Simon Bagniewski. Birds (natural finish)—Gene Fassbender, Nicholas Corriere, Rolf Hoffman. (Painted)—Bob St. Marie, Barbara Chellow, Rolf Hoffman. Animals (natural finish)—Les Chell, T. Richards, Gene Fassbender. (Painted)—Bill Stark. Caricatures—Jack Sery, Bob Bomber.

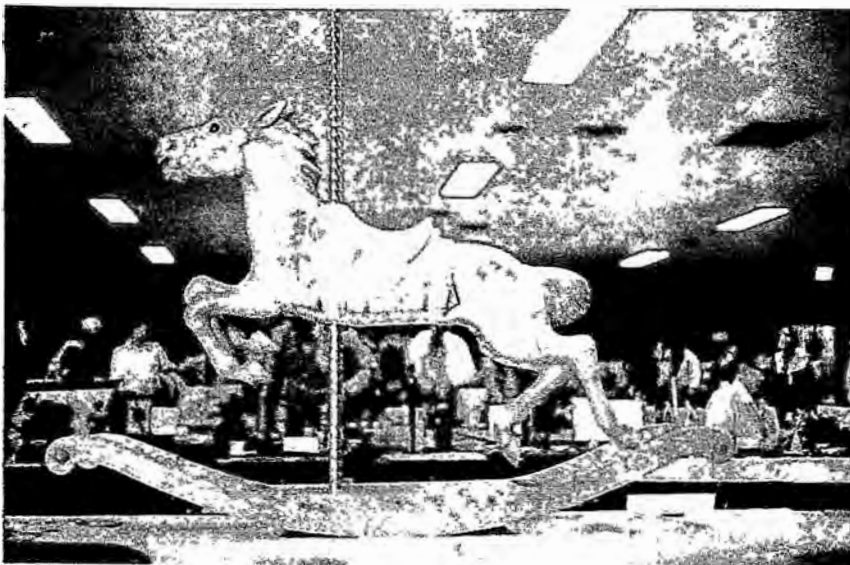
Other carvers at the show included: Jack Beranek, William Edwards, Ben Foster, Maxine Foster, Danny Howe, Otis Hayes, Ort Henning, Ray Jones, H. J. McKee, Everett Rosera, Sidney Salverson, R. E. Simkins, Russ Stapel, Lillian Trow, W. A. Upson, Nick Wambach and Chuck Williams.



Biblical theme by Harvey Jorgensen.



Figures carved by Ivan Belonger.



Galloping rocking horse by Ray Jones.



Graceful figures by Simon Bagniewski.



This impressive carving of King Tut attracted considerable attention at the Mid-Wisconsin exhibition; it is the handiwork of Merle Harrison and won a ribbon in the painted class.

Poran Heads Olympia Carvers

The Olympia Woodcarvers Club of Chicago, recently elected new officers: Ed Poran, president; Louis Bergdolt, vice-president; Joe Veracka, secretary, and Dick Kummerow was re-elected to the treasurer's post.

Plans are being formulated for various programs. Last year the club was involved in several displays and had a well attended show last October under the chairmanship of Ed Poran.

A show for September is being planned in conjunction with other area carving groups.

Three members were active in promoting woodcarving by conducting classes. Marion Zwierszowski taught basic and advanced carving at Niles Park District; Joe Veracka taught at the YMCA, at Lee Ward's, and at Monacep continuing adult education program; Don Costello also instructed at Monacep.

Meetings are held on the first and third Thursdays of the month at Olympia Field House, 6566 N. Avondale Ave., Chicago; visitors are welcome. Contact Ed Poran, 889-0524, for further information.

Carving Wood Supplier

The House of Hardwood, 532 W. Royalton Rd., Grafton, Ohio, offers a wide choice of domestic and imported hardwoods for carvers and wood craftsmen. The firm stocks basswood, poplar, cherry, walnut, pine, butternut, obeche, jelutong, buckeye, Honduras and African mahogany, pear, zebra, cocobolo, ebony. Sizes run from 1 inch to 4 inches thick in most species.

Louisiana Wildfowl Carvers To Exhibit

Some of the state's most outstanding wildlife artists will be entered in competition during the fourth annual Wildfowl Festival, hosted by the Louisiana Wildfowl Carvers and Collectors Guild, according to Charles W. Frank, chairman. The show will be held in the ball room of the Grand Hotel of New Orleans (formerly Braniff Place), Canal Street, two blocks from the Superdome, September 30 and October 1.

At 10 a.m., Saturday, there will be opening ceremonies and ribbon cutting. Contests and demonstrations will continue until 10 p.m. and again Sunday from 10 a.m. to 5 p.m.

This year's exhibit will be dedicated to the memory of the late Dr. George Lowry, beloved Louisiana State University ornithologist and one of the national authorities on the birds of Louisiana. In addition, there will be the unveiling of a memorial plaque, which bears the names of the "greats" of the past who pioneered the Folk Art of Wild Life, carved from native Louisiana woods.

In the past few years, Louisiana's decoy carvers have gained considerable national merit in international competition at Salisbury, Md. This includes Tan Burnet, Billy Hanneman, Roy LeGeaux, Steve Church, John Viola, Elphege Burnet, Dan Danos, Jett Brunet and Earl Federine.

Numerous wildfowl art will be on display at the festival, with carving and painting contests taking place Sunday. Auctions will be held on both days, with many fine decoys going to the highest bidder. There will also be displayed wildfowl art in photography, painting, metal, and taxidermy.

Louisiana Wildfowl Carvers and Collectors Guild is a non-profit organization formed to help preserve the folk art associated with waterfowling, and to foster interest in wildfowl sculpture.

The public is invited to the festival; admission is \$2 for adults and \$1 for students. ■

Seminars On Carving And Painting Offered

Frank and Shirley Lyon are planning 3-day seminars on carving, painting and casting in bronze. Readers will recall the team was featured in the January-February, 1977, *Chip Chats*.

Shirley will instruct in how to paint woodcarvings, using a color movie and step-by-step samples in coaching students the art.

Frank will teach carvers how to turn their work into bronze sculpture. He will use two color movies, plus step-by-step samples of the process, i.e. a woodcarving through mold work, wax reproduction to the final bronze. Frank will have a mobile bronze foundry with him to actually cast one of the student's works.

For details of available dates, cost, etc., write to: Frank and Shirley Lyon, c/o The Taos Art Bronze Foundry, P.O. Box 553, Taos, N.M. 87571, phone (505) 776-8280.

Woodworking Book Catalog Available

R. Sorsky, Bookseller, 3845 N. Blackstone, Fresno, CA 93726, invites members to send for his catalog of books in the woodworking field. New and used books are stocked.

Mahoning Valley Exhibition

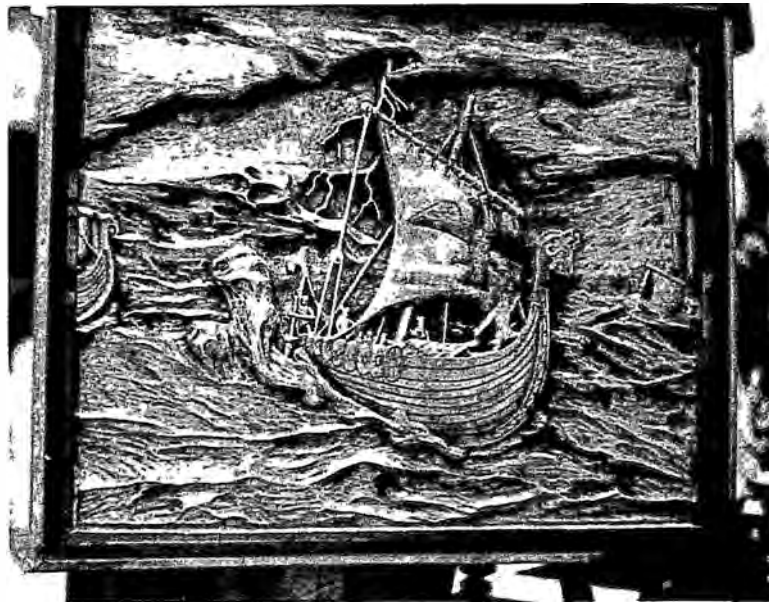
The second annual show by members of the Mahoning Valley Woodcarvers was held April 15 at the Eastwood Mall, Niles, Ohio. The exhibition was termed a success and visitors were highly complimentary in their praise of the work displayed.

Among those exhibiting:

Ohio—Jim French, Wintersville; Harry Carpenter, Richmond; Merle Coe, Carrollton; Pete Rinaldi, Champion; Fred Grinnell, Lamont Grinnell, Walt Churchill, Ed Challenger, all of Cortland; Bill Ameredes, Monroe Falls; Don Mertz, Champion; Huber King, Windham, Cliff McGinnis, Hubbard; Warren Burnside, and Bob Hints, both of Warren.

Charles Osborne, Weirton, W.Va.; Claude Dills, Sharon, Pa.; Dr. Joe Greer, New Castle, Pa.

The Mahoning Valley Woodcarvers was formed in August, 1976, and invites area carvers to join. Contact, Fred Grinnell, 637-5940, for more information.



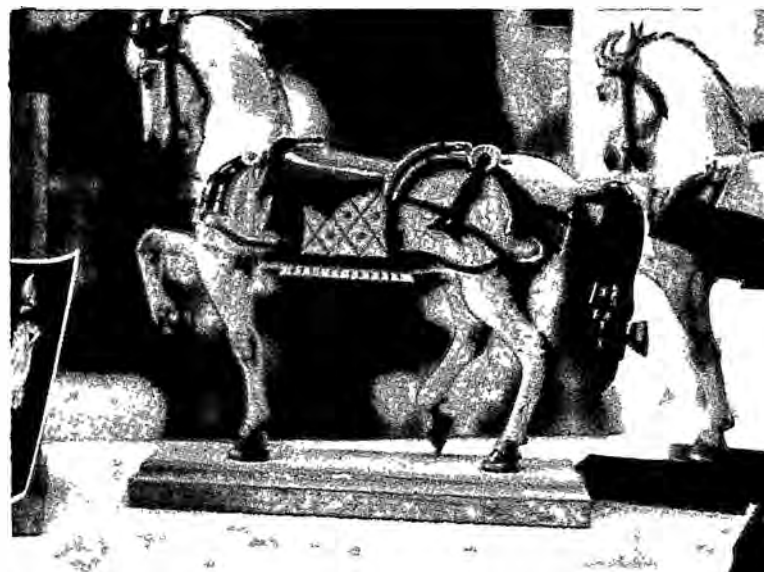
Nautical scene by Ed Challenger.



Relief by Fred Grinnell



Canadian goose by Cliff McGinnis.



Carousel by Dr. Joe Greer.

Washington Has New Chapter

A new club has been formed in Washington. Those attending the first meeting in Port Angeles included: Wayne Snook, Ron Lewis, Iola Henderickson, Mark Pitts, Dee and Terry Sternbeck, Dick Catlett, and Marian Beaulieu. Myron Rogers hosted the group. For further details, contact Myron Rogers, 1027 Grant Ave. Plans are in the making for forming a chapter in the Marysville-Everett area.

Death Takes Dr. Wm. Knapp

Dr. William D. Knapp, Flint, Mich., died May 30, at the age of 64. A talented carver, he joined NWCA in 1974. He is survived by his wife, Betty, three sons and three grandchildren.

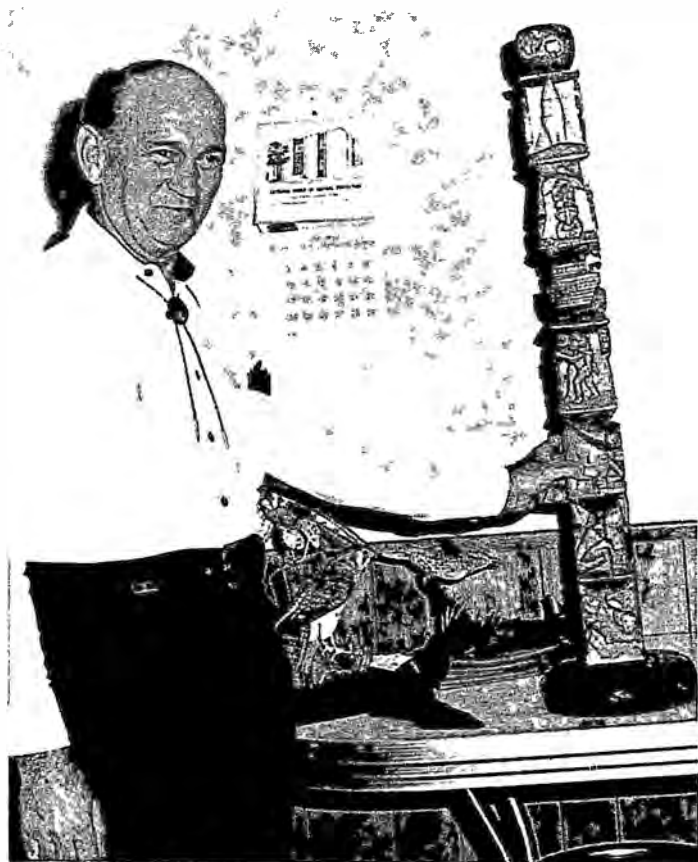
Albert Hoffman Appointed To Atlantic City Art Commission

NWCA member Albert Hoffman of Absecon, N.J., a suburb of Atlantic City, was recently appointed by Mayor Joseph Lazarow to the Atlantic City Fine Arts Commission.

In his letter, Mayor Lazarow states: "This City is very proud of your accomplishments in the fields of sculpture and art and is grateful for your generous contributions of your work.

"I know that you will prove to be a very valuable member of this Commission."

Albert, who is also a member of the South Jersey Chapter of NWCA, has been an exhibitor at the Smithville show.



Albert Hoffman

Address Wrongly Listed

In the March-April listing of possible sales outlets, we inadvertently gave Chuck Schaffer's former Iowa address instead of the correct one in Custer, South Dakota. For those carvers of western theme subjects looking for a showcase, contact: Western Woodcarvings, Box 747, Hwy. 16 West, Custer, S.D. 57730. Also, if you are traveling in the vicinity, be sure to stop and visit with Chuck and his family. You are sure to enjoy his museum which houses the famous Niblack collection of animated carvings. Last year approximately 100,000 persons visited Western Woodcarvings Museum. Forty-two carvers supply the museum with figures.

Enlow Publishes New Book

Harold L. Enlow is not going to allow carvers and whittlers to become lazy . . . he has just published a third book titled *How To Carve Faces In Driftwood*.

The 53-page 8½x11 softbound book contains ten step-by-step projects to tempt beginner and advanced carvers. The subjects are: North Wind, Inventor, Tree Troll, Prophet, Indian, Disciple, Forty-Niner, Hermit, Cigar Smoker, and a Feminine Face.

Well illustrated with drawings and close-up photographs, the book shows how to turn driftwood into fanciful artwork. The carver is encouraged to substitute his own designs after mastering Harold's technique.

A section of the book is devoted to sharpening tools. Finishing and mounting are also discussed.

The book sells for \$3.50 plus 40 cents postage. Order your autographed copy from: Harold L. Enlow, P.O. Box 18, Dogpatch, Ark. 72648.

Keepsake Carvings Pattern Book

June Petrillo, after studying tole and other decorative painting for years, shifted her interest a year ago to woodcarving. She was dissatisfied with the quality of available instructions and set about to do something about it. *Keepsake Carvings* is a 11x17 pattern booklet June and two partners, Gerry Schroeder and Mary McClelland, have recently published.

The 23 designs are for plaque work and cover such subjects as still life, animals, birds, landscapes, flowers, boat and harbor scenes, and other subjects suitable for hanging anywhere in the home or office.

June is an artist-teacher and her partners have been students in her classes for a number of years.

The pattern book has a color cover showing the finished carvings. Step-by-step directions tell how to transfer, carve, and finish the projects. The designs can easily be altered to suit individual tastes. They are also suitable for woodburning, veneering, stitchery and painting. Sugar pine and basswood are recommended, but other woods are also suitable.

A copy of *Keepsake Carvings* costs \$5.95 plus 50 cents handling and postage. Order from: The Studio, 955 N. Pasadena Ave., Elyria, Ohio 44035. June, who is a NWCA member, had a number of the carvings used for the photos at the Great Lakes Woodcarving Exhibit sponsored by The Parma Woodcarvers at Cleveland State University.

Florida Carvers To Change Meetings

Suncoast Wood Carvers are moving their meetings come September to the Florida Federal Savings and Loan Assn. building, 800 49th Street North, St. Petersburg, Fla. Meetings start promptly at 7 p.m. on the third Wednesday of the month. The following officers were elected in March: Harry Arnold, president; Thomas McMurdo, vice-president; Howard Wondra, treasurer; Marie Schneider, secretary; Frank Malley, Howard Ferguson and Alfred Roebelt were named to the program committee.

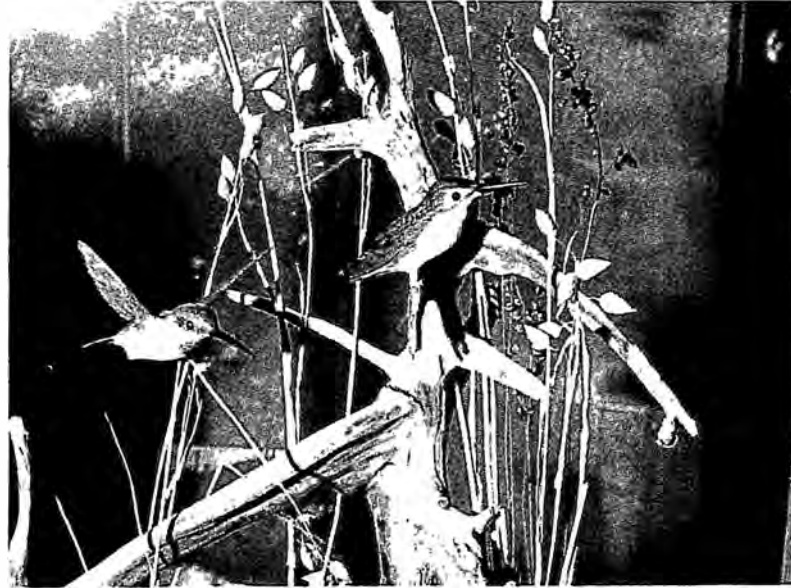
Alaskan Carving Exhibition 'Big Event'

By DENNIE and ELLEN DeGROSS

Alaska Woodcarvers would like to send a big "thank you" to *Chip Chats* for getting the word out on Alaska's annual "big event"—the Fur Rendezvous February 10-19. As a result of the *Chip Chats* article in the November-December issue, entries to the woodcarving portion of "Rondy" arrived from a number of states and as far away as England! And these out-of-state entries took a fair share of prizes and awards.

This was acclaimed as the best "Rondy" wood carving show yet, and contributed well to the total Rondy phenomenon, along with many other events and activities, including world class dog team "mushing," ceramics, painting, crafts, theater and variety, and a full-fledged downtown parade in a snowstorm.

Quality of the carvings was excellent and an estimated 20,000 plus persons passed through to view the many great pieces.



Carved birds by Dr. Jim Scott displayed at "Rondy."

Dayton Carvers Hear Mitch Galloway

By BESTY WILLIAMS

The Dayton (Ohio) Carvers Guild had an outstanding speaker at their March meeting. The standing room only attendance attested to the interest in the speaker, Mitchell Galloway of York, Pa.

"Mitch," as he is known to his fellow carvers, has been blind since age 13. He "sees" with his hands and says he has an advantage over other carvers because he "sees" both sides of a carving at the same time.

He is presently a student at United Theological Seminary in Dayton. We first met Mitch about a year ago and can see an improvement in his carving skill. He strives to improve and is not reluctant to attempt difficult pieces. He showed a carving of a horse in buckeye wood nearing completion with more than 75 hours time on it. Many of those present would have been happy to call it their own.

Mitch is an outstanding young man, in fact he was listed in *The Outstanding Young Men of America*, and also in *Who's Who in American Colleges and Universities*. He is a graduate of Lebanon Valley College and studying for the ministry.

The speaker was presented with a bird carving and a blank of the same bird. Following his talk he promptly took out his knife and went to work on the blank—a real inspiration to his fellow carvers.

Try carving a piece with your eyes closed and you will be even more amazed at Mitch's accomplishments.

The Dayton club recently elected new officers, they include: Walter Grether, president; David Hacker, vice president; Barbara Belcher, recording secretary, and Betsy Williams, corresponding secretary.

Plans For Club In East Tennessee

Carvers in the tri-city area of East Tennessee interested in forming a club are invited to contact Harold L. France, Bristol, Va. Phone 466-2387.

Wisconsin News

By BILL LEHMANN

3302 N. 82 St., Milwaukee, Wis.

Our Milwaukee group had the last meeting of the season, May 24. While not our best attended meeting, 58 persons were not disappointed. An excellent presentation on knife and chisel sharpening was given by old reliable Joe Wagener. Joe also showed us some of his unusual jigs and gimics he uses when sharpening tools, and special holders for carving. There was a display of tools and open discussion on their uses.

From all reports, the Darbey Show was a success for the Mid-Wisconsin Chippers from Neenah. There was rental and advertising expenses so admission was charged the public. The take more than covered expenses and members felt that visitors who came were more appreciative than those who attended free exhibits in past years.

We will begin our fall meetings on September 24. Jack Sery, our best known caricature carver, will give a talk on his carving specialty and answer all questions on the subject. So, make a date to be with us at St. Rita's School, South 61 Street and West Lincoln Avenue, at 7 p.m. Sunday, September 24. We will be discussing our fall show at this meeting.

May the chips fall like snow this summer—see you all in the fall!

Val O'Donnell Dies

Word was received at press time that Val T. O'Donnell, Sandpoint, Ida., has died. The retired executive from the Joslyn Mfg. and Supply Co., was 69 years old. He was a carver of wildlife and western figures.

Carvers Visit Becker Museum

A group of carvers from Waterloo, Iowa recently visited Jack Becker's museum of woodcarving in Dyersville, Iowa and recommends it highly. Jack also is a supplier of carving wood.

Coming Events Calendar

July 1-2—**American Shipcarvers Guild.** Annual exhibit, parking lot of the National Bank of North America, Barunu St. and West Broadway, Port Jefferson, N.Y. For more info: American Shipcarvers Guild, Box 252, Huntington Sta., N.Y.

July 14-16—**10th Annual Duck Decoy & Wildlife Art Show.** Information and registration forms available from: Art Knapp, co-chairman, Clayton Center Road, Clayton, N.Y. 13624.

July 22-23—**Waterfowl and Wood Carving Exhibition.** 3rd annual; Convention Hall on the Boardwalk, Cape May, N.J. Robert Smeltzer, Director of Public Relations, City of Cape May, Convention Hall, Cape May, N. J. 08204.

July 22-23—**Waterfowl and Wood Carving Show.** Third annual, Cape May (N.J.) Conventinon Hall, on Beach Drive. Sponsored by Robert J. Smeltzer, Director of Public Relations and Recreation, Cape May.

July 23—**Connecticut Woodcarvers.** Center School, Old Lyme, Conn., Ext. 70 off Conn. Thruway Interstate 95, turn left onto Lyme St., about half a mile to show. Joe Cieslowski, chairman, 85 Vibberts Ave., New Britain, CT 06051.

August 5-6—**Livonia Wood Carvers.** Edie Edgar Sports Arena 33841 Lyndon at Farmington Rd., Livonia, Mich. Viola Caufield, 15218 Farmington Rd., Livonia, Mich. 48154.

August 4-13—**International Wood Carvers Congress.** 11th annual, Great Mississippi Valley Fairgrounds, 2815 West Locust St., Davenport, Iowa.

August 16-September 4—**International Wood Carving Exhibition.** 2nd annual, Exhibition Place, Toronto, Ontario, Canada.

August 18-19—**Vermont Week-end Carvers Show.** American Legion Hall, Morrisville, Vt. Contact: Collise Brown, Waterville, Vt. 05492 for details and entry form.

September 8-24—**Western Washington Fair.** Contact Art and Marian Beaulieu, Rt. 2, Box 342, Eatonville, Wash. 98328, for information.

September 29, 30-October 1—**Mid-Atlantic Waterfowl Festival.** Third annual, Virginia Beach Civic Center. Write: P.O. Box 651, Virginia Beach, Va. 23451, for details.

September 30-October 1—**Smithville, N.J.** Annual exhibition and banquet. Joe Averso, 192-H Overmount Ave., West Patterson, N.J. 07424.

September 30-October 1—**Yorkcarvers Annual Exhibition.** York College, York, Pa. Table fee, \$7. For application, contact: Ken Murray, 871 Satellite Dr., RD 3, York, Pa. 17402.

October 6-8—**Arts and Crafts Fair.** Garland County Fairgrounds, Hot Springs, Ark.

October 14-15—**Hoosier Carvers' Club.** At The Commons, 3rd & Washington Sts., Columbus, Ind. Earl Shockney, chairman, 150 Yandes St., Franklin, IN 46131.

October 7-8—**Prater's Mill Country Fair.** Booth fee \$20 (no commission), photograph of exhibitor's work must be submitted. Judy Alderman, 216 Riderwood Dr., Dalton, GA 30720.

October 20-21—**Fall Carving Show.** Sponsored by Houston Area Wood Carvers, Memorial City Shopping Center. George S. Whitworth, chairman, 11923 Fern Forest Dr., Houston, Texas 77044. (713) 481-3907.

October 21-22—**Smoking Wood Carvers.** Annual show, Ft. Steuben Mall, Steubenville, Ohio. P.I. Van Brunt, 1334 Dennis Way, Toronto, Ohio 43964.

October 21-22—**Cincinnati Carvers Guild.** Tri-County Mall, 11700 Princeton Rd., Cincinnati, Ohio.

November 3-4—**Rocky Mountain Woodcarvers Show.** Northglenn Mall, Denver, Colo. Al Amon, 1005 S. Miller Way, Lakewood, Colo. 80226.

November 3-5—**Foothills Craft Guild Show and Sale.** Civic Center, Oak Ridge, Tenn. Co-sponsored by City of Oak Ridge Department of Recreation. Exhibitors limited to Tennessee craftsmen. Roy Cooper, FCG Chairman, Box 99, Oak Ridge, TN 37830.

November 10, 11, 12—**Waterfowl Festival.** Eighth annual, Easton, Md. Write: Headquarters Tidewater Inn, Easton, Md. 21601, for more information.

November 12—**Belleville Holzschneitzers.** Seventh annual Midwestern Wood Carvers Show, Belle-Clair Exposition Hall, Illinois Route 13 & 157 in Belleville, Ill. Paul E. Dyar, chairman, 26 Farthing Ln., Belleville, Ill. 62223.

November 18—**Knott's Berry Farm.** 16th annual banquet-meeting. Eugene C. Langhauser, reservation chairman, 11771 Marble Arch Dr., Santa Ana, Calif. 92705. Banquet tickets \$5.50.

November 25-26—**Northern Virginia Woodcarving Show.** Community Center, 127 Center Street South, Vienna, Va. Don F. Early, 4400 Olley Ln., Fairfax, Va. 22032, show coordinator.

Hopes For Manhattan Chapter

Walter Wiszuk would like to see a chapter formed in the upper eastside of Manhattan. Interested persons are asked to contact him at: Yorkville East Craft Centre, 407 East 87th St., New York, 10028. Wally has been carving sperm whales and would like to get patterns of others. He is interested in getting drawings of ships figureheads and other nautical carvings.

Suncoast Carvers Demonstrate

Fifteen members of the Suncoast Woodcarvers demonstrated their artistry April 22-23 at Pinellas Square Mall. Visitors expressed surprise and appreciation to the carvers and mall operators, so much so that a repeat performance will be given next year, Paul Zecher, NWCA district representative, St. Petersburg, Fla., reports.

Samuel Hadfield Dies

Samuel Hadfield, Westport, Mass., passed away in March of this year, we learned. He was a furniture refinisher.



-Carved by Jack Sery

Smith, Edward J. Jr.
8331 Cason Rd.
Gladstone, OR 97027

17332-5-77

"Some carve their careers; others just chisel"

CHIP CHATS

NATIONAL WOOD CARVERS ASSOCIATION

Volume 25, Number 4

July-August, 1978



CARICATURES BY GENE ZESCH—See Page 3

CHIP CHATS

FOUNDED IN 1953

Chip Chats is published bimonthly by National Wood Carvers Association, 7424 Miami Avenue, Cincinnati, Ohio 45243. Annual membership dues are \$5 and include a subscription to the magazine. NWCA is a non-profit organization dedicated to the interests of amateur and professional carvers and whittlers.

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Edward F. Gallenstein, Editor
William E. Ferris, Secretary-Treasurer
Martin Lohs, Art Director

OFFICERS: Edward F. Gallenstein, President, 7424 Miami Ave., Cincinnati, Ohio 45243; E. J. Tangerman, Vice President, 111 Ivy Way, Port Washington, N.Y. 11050.

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Volume 25, Number 4

July-August, 1978

Letters to the Editor

Dear Editor—

I've taken "classes" in woodcarving several places—here and in Southern California, and I have yet to be taught anything. The instructor in a college in Southern California had me lecture the class on different woods!

Most instructors either sit in the corner, waiting to be asked questions, or they walk around asking the students how they are doing.

To my mind there's a real need to discuss woods, tools, carving, finishes, safety, tool care including sharpening and making your own, and displaying and marketing. At present I am trying to put together a curriculum to include these subjects. I am also open to suggestions for anything I may have missed. I'd like to attend the school mentioned on page 23 of the March-April issue, but New Jersey is a bit too far to commute.

—William D. Hall, Puyallup, Wash.

Dear Editor—

Chip Chats continues to be a marvelous magazine. Not only do I enjoy it and derive many excellent ideas from it, but the carvers in my Senior Citizens classes also look forward to my bringing it to class where they can read it. Consequently, a good many people who have come out of those classes now have their own subscriptions. We have used several of the patterns in *Chip Chats* as class projects and wish to thank those people who have been gracious enough to share their patterns with us through the magazine.

—Jeannette Renie, Springfield, MO

Dear Editor—

Enclosed is my check for membership in NWCA and subscription to your excellent magazine with which I am quite familiar, thanks to the courtesy of a neighbor, Clyde B. Snyder, who has been overly generous in loaning me his copies.

I had the good fortune, some months back one morning to tune in on radio station WOR here in New York City and

listened to you being interviewed by John Gambling. You were much too modest in your answer to the question of the "range of talents" of members in stating "from whittlers up." I have in mind the "up" portion of achievements.

To me you have a member, a young lady from Branson, Mo., whose colossal talents and skill have lifted her above the level of carving into the realm of a sculptress/artist comparable to the best of the Ammergau—both Unter und Ober. She need bow to none of them.

Perhaps you have other members equally talented, anyway, I look forward to future issues of *Chip Chats*.

I myself have very little to talk about as a carver; educated as an engineer in St. Louis, Mo., I have carved over the years on articles of furniture I have made. My limited talents are self taught.

—Arthur A. Fattmann, Forest Hills, N.Y.

Mr. Fattmann is referring to Sharon Cople, whose marvelous works have been pictures on several occasions.—Ed. note.

Dear Editor—

Martin Lohs' article *Carver's Holiday in Bavaria* (March-April) was most enjoyable. I must agree with him that the carvers of Oberammergau are conceited. However, they do carve some of the most beautiful crucifixes and madonnas . . . and where else can a woodcarver look out the window and see Jesus or St. Peter walking down the street? Maybe this is the reason they feel superior. It could not be for their carving schools . . . most of the carvers coming out of these schools end up finishing machine carved pieces and very seldom do they carve an original.

It is an old practice for many carvers to buy a good carving, put it on a pantograph and rough out 10, 12 or 16 pieces at one time. This is more profitable and less time consuming. Besides that, all possible variations for crucifixes have been exhausted long ago.

This is another reason that I like to carve coat-of-arms or crests the best. Every one is different. Unless, of course, if the design is discovered by some company in New York doing research in Europe—some of these designs are strikingly similar.

I hope we will see another fine article by Mr. Lohs soon.

—Gunther A. Goetz, Denton, Texas

Dear Editor—

I have found *Chip Chats* a real source of enjoyment and look forward to each issue with anticipation. Keep up the good work. With inflation hitting everywhere, I can't understand how you can keep the cost so low.

—D. G. Campbell, Winnipeg, Canada

Attention, Carving Groups

NWCA is making another survey of our chapters and other whittling and woodcarving groups. If your group is newly formed, has not been mentioned in *Chip Chats* recently, or has been mentioned without a zip-coded address, please write to me immediately for a questionnaire. We would like to make local groups known to both carvers and visitors in any area. Thank you in advance.—E. J. Tangerman, 111 Ivy Way, Port Washington, N.Y. 11050.

Gene Zesch: Humor With Wood

Gene Zesch beams with pride when he points out a photograph hanging on the wall to visitors in his log cabin studio in Mason, Texas. The picture shows the late President Lyndon Johnson squatting on the floor of his Texas home, his lips slight-

ly upturned in a partial smile and his eyes fixed on the miniature carved cowboys on the table before him. The President's wife, Lady Bird, stands beside him laughing.

"This is one of my favorite souvenirs," Gene is quoted in the Winter, 1977, edition of *Artists of the Rockies and the Golden West*. "L.B.J. was raised on a ranch, and he knew the hardships that go with the business. Perhaps that is why he collected several of my woodcarvings. He knew the life of a real cowboy—hitting solid rock while digging fence post holes—getting up at 4 a.m.—patching up an old gate to avoid buying a new one."

Gene, too, knows the rough times and simple pleasures associated with a cowboy's life. He was a full-time rancher until he started carving professionally about 12 years ago.

Born into an old ranching family in Mason County, a rural community in the Hill Country of Texas, Gene displayed little interest of becoming an artist in younger days. After receiving a degree at Texas A & M University in animal husbandry, he spent three years as an Army pilot. Following his discharge, he headed for the mountains of Durango, Mexico, to pasture livestock on a 20,000-acre ranch.

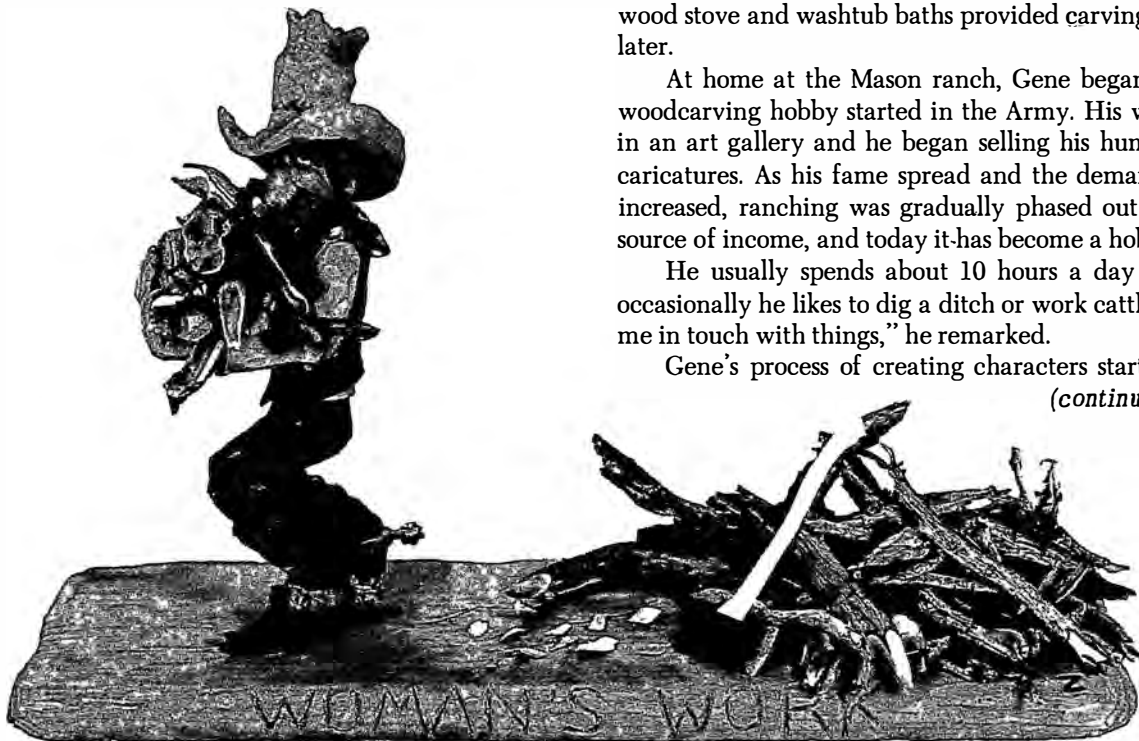
Conditions there were primitive—it was a six-hour journey to civilization, and the Zesch family was more than once confronted with gun-toting vaqueros—men hired to herd the goats and sheep because of the mountain lions and coyotes that infested the area.

Gene, his wife Patsy, and sons Casey and Scott, drove to the ranch at different times of the year, often staying six weeks in the adobe house or roughing it in a tent back up in the hills. There was no electricity or running water, but Gene says the wood stove and washtub baths provided carving ideas a decade later.

At home at the Mason ranch, Gene began to develop his woodcarving hobby started in the Army. His work was placed in an art gallery and he began selling his humorous cowpoke caricatures. As his fame spread and the demand for his work increased, ranching was gradually phased out as the primary source of income, and today it has become a hobby.

He usually spends about 10 hours a day at carving, but occasionally he likes to dig a ditch or work cattle—"That keeps me in touch with things," he remarked.

Gene's process of creating characters starts with sketches
(continued on Page 38)





According to European folklore, elves play an important role in protecting the home. Norm's carvings show each elf's part in the legend. Elf with lantern was used in Franklin Gottshall's book on carving.

The Ancient Art of Wood Carving

By DON KISER

A carving knife and a wooden bomb crate started Norm Hosie on a life-long hobby.

A native of Paterson, New Jersey, Hosie became interested in woodcarving while serving as a bomber pilot with the 15th Air Force in the Mediterranean theater operation during World War II. Leafing through an old magazine, an article explaining how to carve a small dog caught his interest. With time on his hands between missions, a pocket knife and a chunk of bomb crate, Norm made his first carving. Today the dog is an example for beginning wood carvers as first project in the classes Norm instructs on a volunteer basis with the Lexington Chapter of the National Wood Carvers Association (NWCA), of which he is vice president.

An industrial arts graduate, after three years of service, Norm enrolled in the Glenwood School of Art at Ridgewood, N.J. His earliest training however, came at ten, when a grade school teacher recognized his talent and encouraged his parents to seek special art training. He became a student of the late Otto Benz, local New Jersey artist and designer, and in several years of study in the old world manner, was taught the fundamentals of art, drawing and composition.

Hosie's first job after the war was designing and carving master molds for a candy company. Next he worked at designing and carving molds for casting bases of table lamps and other ornamental objects for the home. The work here was enjoyable but prospects for advancement were limited. A talk with his brother Jim, an enthusiastic IBMer (International Business Machine), convinced Norm this was a progressive company. He joined the company in Paterson as a customer engineer in 1953.

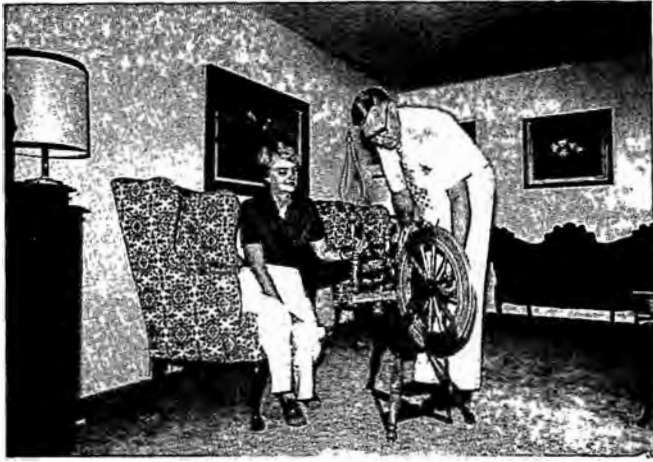
"It meant leaving the design field but I knew IBM ranked

high in advanced technology, and felt sure I would get back into design," he recalled.

His chance came in 1963 when a fully working model of a carrier and rocker assembly for the newly introduced "Selectric" Typewriter, built on his own time and used as an instruction aid, came to the attention of customer engineering management, who had the model shipped to Lexington, Ky.



A diversified woodworker, Norm built a grandfather's clock in his well equipped home shop.



Marie Hosie admires spinning wheel Norm made.

An invitation to transfer here as a lab technician specialist followed and Hosie joined IBM Lexington in August, 1963. After completing a voluntary education course in sketching he accepted a technical illustrating position working with Charlie Johnson at Spindletop.

Hosie was later named industrial designer on OPD products and subsequently moved to associate engineer and packaging engineer in chemical products.

Norm has done occasional carvings on assignment, but of the 150 or so carvings he had done perhaps 20 are still in his possession. "Most of them we have given to people we care about, and who care for them. My wife does some of the painting and most of the finishing, so we make the decision together.

"I'm not a professional. The human instinct is to create and we all possess a degree of talent in some area. I have been lucky enough, through a chain of events in my lifetime, to come to a place where I find satisfaction in my chosen profession and a good deal of enjoyment from my hobby as well. I never have to wonder what to do with myself. With a knife, a piece of wood, and chips flying, I'm a happy man."

The pattern for one of Norm's elves appears in a book on wood carving released by a well known author in the field of woodcarving and design, Franklin H. Gottshall. (*Wood Carving and Whittling For everyone, Charles Scribner's Sons.*)

The president of NWCA has been encouraging Norm for some time to publish a book of his own on carving. One day he might do just that, but for now his own projects and the encouragement and instruction in wood carving with the group at NWCA, Lexington Chapter, are all he can handle.

(The article on Norm appeared in a recent issue of IBM news and has been reprinted with kind permission of Glenn W. Kerfoot, information manager.)

Cincy Show Set For October 21-22

The Cincinnati Carvers Guild will hold its annual exhibit, October 21-22, at the Tri-County Shopping Mall, 11700 Princeton Rd., Cincinnati, Ohio. Table fee will be \$7.50; sales are permitted and no commission charged. For reservation, contact: Don Hogue, chairman, 27772 Turnkey Ct., Cincinnati, Ohio 45244.

July-August, 1978

The Woodchip Widow

By SARELL VERACKA

Dear Woodchip Widow:

They are tearing down an old barn near our home that has walnut beams and my husband spends all his time at the barn getting the wood. I am getting pretty lonely. —Signed: Lonely

Dear Lonely:

I would look into this Rooster's sudden interest in the barnyard, perhaps there is a chicken or two around.

Dear Woodchip Widow:

I believe everything in a house should serve a useful purpose . . . my husband carves dogs and birds, etc., they really have no use. Signed: Useless Carver Wife

Dear Useless:

To Michelangelo, the Sistine Chapel frescoes were more than a reason for not having to repaint the ceilings every two years. So why not display all your husband's carvings on a table or shelf you particularly do not like to dust. Thus you will have a useful purpose for them in that they will save you the energy of cleaning, and you will have more time to read Chip Chats and write to the Woodchip Widow.

Dear Woodchip Widow:

I am a woodchip widower. My wife is a new carver, and that is all she does day and night. My shirts need ironing, I am tired of TV dinners, and there is sanding dust all over the house. Isn't there a happy medium? Signed: A man alone

Dear Man Alone:

Your wife's hobby is new and like everything else, it will taper off. Until such time, I recommend Perma Press shirts, Kentucky fried chicken, and closing your eyes when you pass the dusty table. Also a large chunk of patience and love. What woman can resist and understand an encouraging husband. If that doesn't work, dinner at our house is at 6 p.m., and I have been known to iron a shirt or two for a friend.

Dear Woodchip Widow:

I am tired of woodcarving shows; if I see another modern bird, decoy, totem pole, or modern sculpture, I will scream. Why doesn't someone put a ferris wheel or refreshment stand at one of these shows, so at least I can ride or eat while he admires other carvers' work? Signed: Bored

Dear Bored:

Woodcarving shows I have found are for woodcarvers—they are not interested in food or amusement park rides. But don't let him kid you that he is admiring the work, but rather he is there comparing their work to his, and nine out of ten times when you leave, he will head straight home to his modern bird, or decoy and sigh a sigh of relief, realizing his is better. Once he has been assured that his is the REAL talent, I am sure you can get him to take you for a ride on a ferris wheel and even buy you two boxes of popcorn.

The Woodchip Widow's address is: 5012 West Farwell Ave., Skokie, Illinois 60077.

Exhibit Honors Train Carver

As a special tribute to master carver Ernest "Mooney" Warther, an Invitational Wood Carvers Show was held June 17-18 at Warther's Museum, Dover, Ohio, to inaugurate the 65th anniversary observance of his carvings depicting the evolution of steam.

The native Doverite, born to Swiss immigrants on October 30, 1885, began to carve the evolution on December 1, 1913, starting with the DeWitt Clinton of the New York Central Railroad. When he died on June 8, 1973, his masterpieces, regarded as priceless by Smithsonian Institution officials, totaled 64 working models dating back to Hero's engine of 250 B.C.

Fourteen widely-recognized carvers hailing from Ohio, West Virginia and Pennsylvania, demonstrated at the show, affording hundreds of visitors the opportunity to view a wide selection of work. Participating carvers included: From Ohio—Tom Quinlin, Minster; Richard Belcher, Dayton; Huber King, Windham; Harry Carpenter, Richmond; Mike Gaber, and Hersch Westbrook, both of Columbus; Frank Klein, Parma; Dave Hacker, Union; Ned Dennis, Ashville; Cliff McGinnis, Hubbard; Ed Gallenstein, Cincinnati; Urwin Zimmerman, Martins Ferry. Harry Armeredes, Weirton, W. Va., and Eleanor Bruegel, Broomall, Penn.

The carvers were guests of the Warthers at a family-style banquet held at the Swiss Hat restaurant in nearby Sugarcreek.

The show, which ran from 9 a.m. to dusk on Saturday and 9-6 on Sunday, was sponsored by the Dover Kiwanis Club. "Mooney" was the club's only honorary member in its 57-year history. Proceeds from food and drink concessions at the exhib-

it will be used for community service projects. Dave Warther, son of the carver and president of Warther's, handled arrangements for the exhibition.

"Mooney," who only had a second grade education and did not inherit any tools or talent, started to work in a Dover steel mill when he was 14, eventually becoming a shearman. He labored there 24 years and then, for the rest of his life, made household cutlery for a living. The knives are still being hand-produced in the museum basement.

Early in his life, "Mooney" designed and made his own carving knives, plus other needed tools. Devising and mastering his own carving techniques, he used walnut, ebony, arguto and ivory in producing his masterpieces. All the moving models are self-lubricating because their bearings are made from the arguto, an oil-bearing wood. *(continued on Page 38)*



Eleanor Bruegel



'Mooney' Warther delighted in whittling pliers from one piece of wood for youngsters.



Highly polished work of Tom Quinlin.

Food For Thought . . .

By L. E. STURRUP

Secretary, Houston Area Wood Carvers

Is the wood carving field getting crowded? I say NO!

There is always room for the true craftsman. If he is competent and skilled there is room no matter how crowded the field becomes. There are always persons wanting original hand-carved work even in this age of plastic.

Try to learn first by copying, but get away from the copies as soon as you can. Try different styles of work, branch out into various fields, develop a style of your own, a certain technique, etc. that can be immediately detected as your work. You can settle later on what has the greatest appeal to you.

One gets tired of seeing amateurs trying to make crude copies of the old masters when they are not ready. That is fine if you are developing a folk art or primitive style. Today there is a shortage of true craftsmen in wood. Everyone is in such a hurry that he does not want to spend the time to develop skills.

I get requests frequently: Do you know someone who can carve a piece for me? Sure, there is plenty of room for the young carver IF he will just take the time to do it right. Why hurry? You are not on a production assembly line or getting paid for piece work. It is better to have two or three GOOD pieces on a table at a show than to have a table full of inferior carvings or in other words "junk wood" just so you will have a dozen pieces to display. Quantity instead of quality.

I have heard carvers say they thought the judging was "rigged" because they had been carving for so long and never won a ribbon. Stop and think, how does your work compare with what is being displayed? How original is it? Could this piece have been better if you had spent another evening on it?

And just don't sit there and moan, "I just can't do it—I just don't have the talent." None of us had any talent when we first started, but we stayed with it and tried to develop some kind of talent. If you were not interested in wood carving, why did you start and not take up basket weaving instead?

Some of the carvings you see were not done in one week or even two; they took a lot of spare time. Don't cry, "I just don't have the hang of it." You can IF you will but try.

If you were to judge a group of carvings—what would you look for in a piece? You have to think this way when you find a stopping place and say this carving is finished. Is it really finished—does it meet the criteria of a good carving? Are you just tired of it and want to get it out of the way? NOW is the time to wrap it up and put it away for a couple weeks unfinished. Yes, I said at least a couple weeks . . . then pull it out, examine it from the view point of "what is wrong with it." There has to be something that is not right! You will be seeing it fresh and discover some major flaws that you missed the first time around. Aren't you glad you waited?

Why carve junk when the difference is just a little more time and patience . . . then you have something worthwhile.

Are you carving just to keep your hands busy or are you trying to produce a good carving? I have had students who just stood around during class saying: "I just can't get the hang of carving—my tools must be dull." Was that really the problem?

Hintsa Wins Top Honors at New York

By JOHN H. DAVIES

The John Bunce Chapter of the American Shipcarvers Guild, participated in the annual craft show held July 1-2 in the parking lot of the National Bank of North America, Port Jefferson, N.Y. The grand prize of \$25 and a blue rosette for best-of-show went to Robert Hintsa, of Warren, Ohio.

This year's show was termed a success and seemingly everyone was pleased. The show committee, spearheaded by William Wright, consisted of Yvonne Johnston, Bill Wyckoff Jr., and Charles Lulay, who all deserve a meritorious award for their efforts.

There were crafts of every description all over the lot and everyone was kept busy either explaining, selling, demonstrating or taking orders. Several out-of-town visitors—members of either the Guild or related woodcarving organizations attended. Several came over from Connecticut on the ferry . . . I hasten to apologize to those folks—was handed a list of their names but must have given the list out while making change.

Judges were Marcos and Rosita Baiter, Mrs. Laura Freese, and Allen Watrous. This group of experts is to be complimented for their valiant efforts. Winners included:

Animal and bird—Robert Hintsa, partridge, first; Charles Lulay, squirrel, second; Walter Wiszuk, whale.

Human figure—Jack Davies, gnome on a toadstool; Yvonne Johnston, cooper; Robert Hintsa, football player.

Relief—Charles Lulay, fireplace mantel; Yvonne Johnston, cooper; Jack Davies, eagle.

Ornamental—John Bunce Chapter project, billet head; Joseph Cella, abstract figures; Yvonne Johnston, the letter "S" theme.

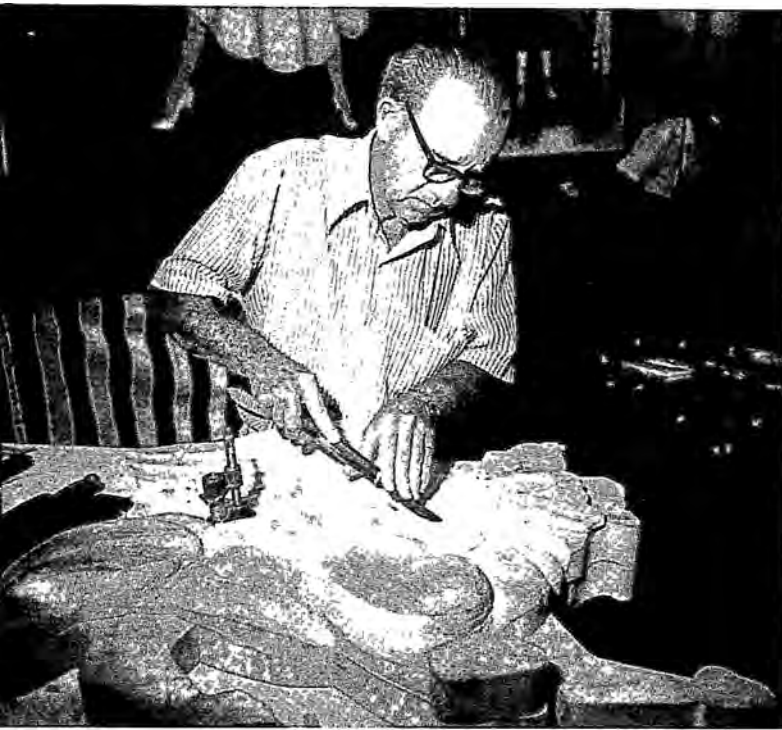


Left to right, Robert Hintsa, Charles Lulay, John Davies, and Yvonne Johnston.

Some just wanted to rough out something and then get the instructor to finish it for them. Great, now they will have something to show for the course and tell their friends: "Look what I did." But did they?

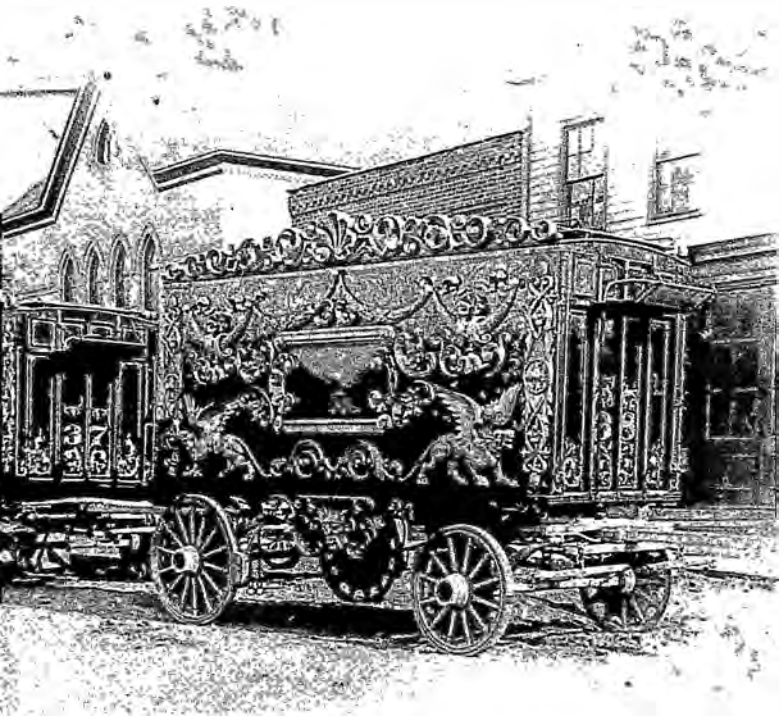
It is a good practice to work on two carvings at a time. You can carve on one for a while, stop . . . change over to the other one as it is a change. If you can, have two different subjects . . . therefore you will not tire as quickly of the same thing.

Don't be a "wood junkie" with a lot of junk wood carvings . . . do the carving to the best of your ability and you will move up the ladder a step at a time till you reach the top. I'm still climbing! Try hard—there is room at the top for you.



Lt. Col. Ed McDonnell works on griffin figure for parade wagon now being restored at Ringling Museum (left photo); Bruce Miller helps Dr. Alexander Aitken with carving. These volunteer workers preserve colorful circus past.

Carvers Restore Old Circus Wagons



Old photo of griffin parade wagon, built in 1902, guides restoration work. Parade wagons fell into disuse during 1920s. This griffin wagon was found rotting at the Ringling Bros. winter quarters in Sarasota.

With only an old photograph, a scroll, a single griffin and the crumbling remnants of two small arabesques to guide them, three NWCA carvers are making great progress in restoring a griffin parade wagon, originally built for Ringling Bros. and Barnum & Bailey at Baraboo, Wis., in 1902.

Retired Air Force fighter pilot, Lt. Col. Ed McDonnell, 62, Dr. Alex Aitkens, 73, retired orthopedic surgeon from Boston, and Bruce Miller, the son of a circus clown, and a retired foreman for International Harvester, may be found busily carving from 9 a.m. to noon, every Tuesday, Wednesday, and Friday, at Ringling Bros. Museum, Sarasota, Fla.

Recently finished was a handsome "Harps and Jesters" calliope wagon. The wagon didn't need as much work as the griffin wagon—a couple of new jesters and some scroll work had to be carved before it was repainted and gilded. Approximately 1,750 man-hours of restoration work went into the project.

The carvers estimate it will require five to six months work to re-build the griffin wagon.

Body work on the wagons and mounting on antique spring axles is under the supervision of another volunteer—Joe McKennon. When restoration is complete, it will once again roll down the streets of Florida in local parades.

All three of the carvers have had extensive experience in the art. Lt. Col. McDonnell studied under masters while stationed in Munich, Germany. Dr. Aitken comes from a family of New England granite monument carvers, and Bruce Miller



Left to right, Dr. Alex Aitken, Bruce Miller and Edward McDonnell pose in front of restored Jester wagon.

is a model circus builder.

John Hurdle, curator of the Ringling Museum, says: "Without the work of volunteer craftsmen . . . well, we simply wouldn't have these treasures. And they're treasures not solely because they are unique but because the work is done with love, infinite care and good fellowship. And, of course, it provides activities for the museum visitors to see."

Records are kept of all volunteers' work time and the curator estimates that so far this year the total will equal that of 16 full-time employees.

In addition to working on the circus wagons, Lt. Col. McDonnell and Dr. Aitken pass their enthusiasm for carving on to others in classes they conduct for senior citizens.

The carvers have appeared on TV programs in Tampa and Sarasota and the St. Petersburg Times published a large feature about their restoration work in keeping the spirit of the circus rolling. ■

A Questionnaire for You . . .

By E. J. TANGERMAN
NWCA Vice President

As NWCA completes its first quarter-century, there are several directions in which we can grow; the basic question is what you and other members want the direction to be.

A few words of explanation may be in order. As originally conceived, the society was an all-volunteer effort, organized to bring carvers into contact with each other and to pass information back and forth. Dues were minimal, and were set to cover only the cost of materials and postage for a periodic mimeographed newsletter. However, the society has now grown to a membership of almost 15,000, largely as a result of a tremendously improved *Chip Chats*. This is almost entirely the work

of one man, Ed Gallenstein; the magazine is still basically a one-man job—and the society is a one-family job; the Gallensteins handle all details of subscriptions, membership and the rest.

Annual dues are still set to cover the magazine; there is no provision for other costs, such as travel, or meetings, or other services. These costs come out of our private pockets in most instances.

A great change in our operations is the result of formation of local chapters all over the country. Our constitution includes no provision for them or their administration, and we have attempted no control or interference with their operations. Some require their members to be members of NWCA as well; some do not. Some claim direct affiliation with NWCA; some are independent. Some are small groups; some are quite large. However, *Chip Chats* has consistently devoted a considerable amount of space to reports on their activities, issue by issue, show by show.

We also published a detailed listing of them three years ago, plus several articles on their operations, bylaws, programs and the like. Ed has also provided on request such help as he could, all without cost or obligation to the chapters, which in most cases are also operating on a shoestring budget.

What shall be done? In what direction do the majority of members want the association to develop? Here are some basic questions:

1. Are you content with the association as it is—primarily a bi-monthly magazine, with a low annual dues structure? Or would you prefer the addition of other society activities, such as state, regional and annual meetings, sessions for members with special interests, training, assistance to, and reliance upon, a chapter structure—at higher costs, of course?

2. Would you prefer an increased frequency of publication, or a larger magazine?

3. Should we plan for and sponsor state, regional and national meetings?

4. Should we provide charters and services to chapters, such as lists of speakers, films, and occasional visits by officers, help with programs and training, national publicity? (All this would require a budget and personnel not presently available, and chapters would be required to pay annual fees, even though such fees would not begin to cover the added costs.)

5. Is there any advantage in a more elaborate system than the present one of state and regional representatives? This again has been a volunteer activity, so the value of the service has been strictly the ability and willingness of the individual.

6. Is the present election procedure acceptable, or should there be regional nominations for officers, with some sort of winnowing process to reduce the number of candidates and prevent ballot-box "stuffing" by members in areas which have the largest membership? Or should the association be organized like the National Geographic Society, which is basically a publishing corporation with permanent-officers and staff?

Please help to select our future path by answering any or all of the preceding questions. Address your reply to me at: 111 Ivy Way, Port Washington, N.Y. 11050.

As discovered by a funeral director

Wood-Carving's Bonus Benefit

By **STUART D. SMITH**

Have you ever suddenly become aware that for many years you've been missing the boat and never realized it? That is exactly what happened to me. In addition to my own feeling of accomplishment and satisfaction, I discovered that there is likewise a "grief-therapy" to be found in woodcarving that is almost unbelievable.

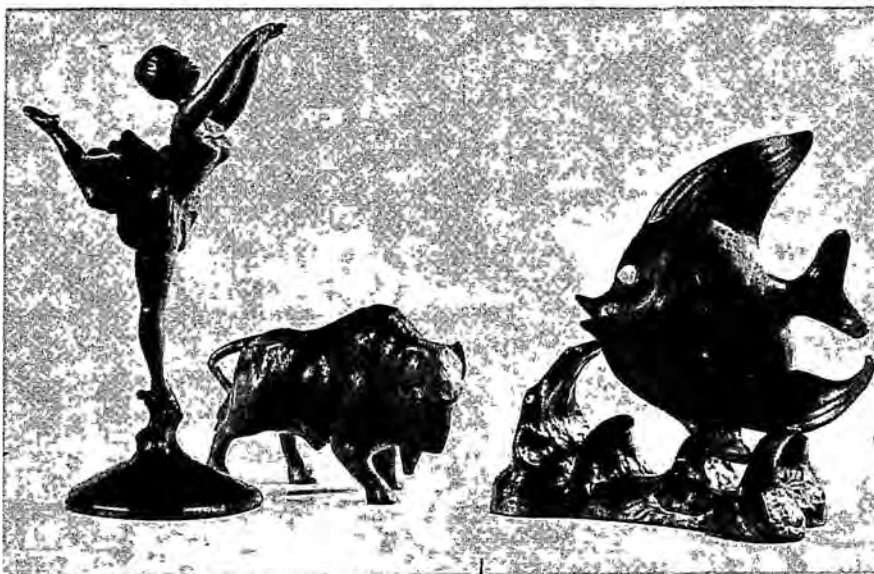
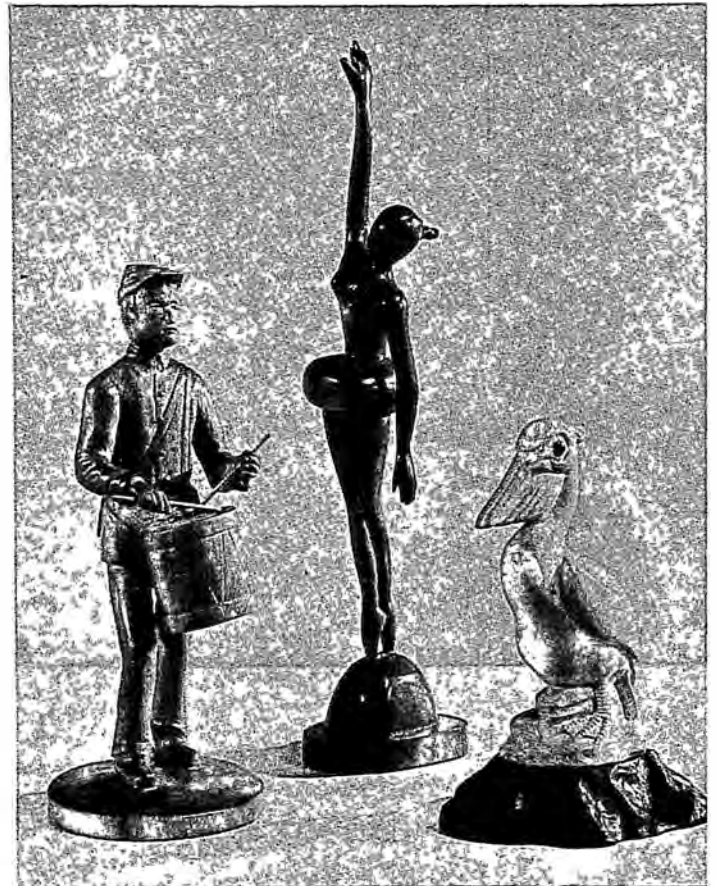
It has been our experience that friends and relatives calling at the funeral home during visitations are extremely interested in carvings tastefully displayed in cabinets in the coffee lounge, the register room, on the organ and end tables throughout the home. When they learn that many of the pieces were fashioned from wood which may have grown in their neighbor's yard, their interest intensifies.

My family background undoubtedly served as a foundation for all that has happened in the past five years. My great-grandfather, Henry, my grandfather, Scott, were expert furniture makers. They established the furniture and undertaking firm in Columbia City, Ind., in 1851. My father, Charles, carried on with the family tradition, and for 50 years, my brother, Boyce, and I, and now my son, C. Taron Smith (the fifth generation) are exerting untiring efforts to help friends through a sad time in life.

While attending International Barbershop Singing Conventions of the S.P.E.B.S.Q.S.A. for many years, my wife, Ada, and I, both avid barber shoppers, became interested in buying and collecting woodcarvings as souvenirs. Our collection includes more than 36 pieces representing works of art from 26 countries. Each year the task became increasingly difficult—good works were difficult to find.

—Photos courtesy News-Sentinel (Fort Wayne, Ind.)

One day, friends visiting us from California, recommended that we go to Frankenmuth, Mich. They had been there the previous day and discovered the Schnitzelbank and profession-



Stuart Smith poses with a number of his carvings; close-up shots show off details and smooth texturing.



al carver Georg Keilhofer who hailed from Bavaria.

Two days later we headed for Frankenmuth. It was Monday. That was the wrong day because many of the shops keep open on Sunday and close Monday. We were in luck, however, Georg, the amicable carver, came to the shop that morning to pick up his mail. We soon became acquainted with this fine gentleman and he was certainly an inspiration and a great help to a novice who was interested in all ramifications of wood and woodcarving. He told us that we should write Ed Gallenstein, join the National Wood Carvers Association, and as a bonus, we would receive *Chip Chats* magazine. What wonderful advise that was! That was in the fall of 1972.

Before leaving for home, we purchased a set of chisels, a carver's screw, and received gratis from Mr. Keilhofer several nice pieces of basswood (to be used in practice.) He also sharpened the chisels. Georg is a native of Oberau Weissenstein, Germany, trained in the art of carving at Oberammergau and came to Frankenmuth in 1966. What a pleasure it would be to be able to attend one of his classes at the Schnitzelbank School of Instruction.

Our funeral home is a stately pioneer mansion which was built in 1890 by a local millionaire lumberman who used the finest of finish-lumber—curly maple, walnut, quarter sawed white oak, sycamore and wild cherry. It was a show place for his prospective clientele. Originally it was heated by a coal fired boiler and five magnificent fireplaces.

At the close of World War II we converted the heating system to natural gas. That left a coal bin in the basement which was unoccupied. Now, you've guessed it—that is where my woodcarving shop is located. There is only one drawback . . . when we are busy with funeral work it is inadvisable to make noise in the coal bin.

The rooms adjoining the coal bin are stacked high with many species of wood, most of it donations from many interested friends. Scarcely a week passes without an urgent call from someone wanting to donate to the cause. It might be a standing walnut tree, a 4x4-inch piece of wild cherry that has been stored in a barn loft since 1901, or perhaps a piece of an old church pew. I try to accept all donations.

Accompanying these calls offering wood are many requests for me to carve a piece of special interest for the Rotary exchange student who will soon return to his native India, or perhaps just a mother's birthday anniversary because "she would really cherish it." Somehow, I do manage to keep busy.

In 1975, after reading the *Chip Chats* notice regarding the International Wood Carvers Congress held each year at the Great Mississippi Valley Fair, we decided to take a little trip to Davenport, Iowa, and see first hand what this was all about. I returned to Indiana all charged up thinking that perhaps I might be able to carve something that could compete.

While there, we had the opportunity to meet Ed Gallenstein, and right now I want to publicly thank the president of our association for the wonderful work he does for the membership.

Throughout the winter months I worked hard on several pieces. Again in the late summer of '76 we took the trip westward to the Iowa border. What a thrill it was when I saw first

hand that I had been honored by a third place ribbon for one of my entries—an angel fish. A myrtle wood Drummer Boy, entered in the bi-centennial contest, went unnoticed by the judges. Anyway, I had lots of fun carving him since my grandfather was a 15-year-old drummer boy in the Civil War and all of the time I felt sure that he would have been mighty proud of the piece I had made in his honor.

The year 1977 was a banner one . . . I was determined to improve on ribbon winning. We again visited the white dome and what a joy it was—a blue ribbon for a little dancing girl, a fifth place award for a kneeling girl, and an honorable mention for a prowling mountain lion.

It was also our good fortune to observe the judging of the duck decoy contest. The work those carvers do is truly fantastic. I only wish there were more hours in each day so I could try my hand at decoys.

Like many others, I asked that my entries be shipped on to the first Canadian International Wood Carving Exhibition in Toronto. Competition was quite stiff there and the judges must not have been overly impressed with my entries. It was a display of talent beyond my imagination. Visitors stood and looked in amazement as they marveled at almost 2,000 entries. My wife and I spent two days there and on the last trip around we were still discovering new pieces.

I feel certain that the C.N.E. officials and John Matthews were pleasantly pleased with the response of NWCA members and the interest displayed by fair-goers. They did a wonderful job and should be highly commended.

I noticed a sign proclaiming: "If you can peel a potato, you can carve." I'd like to add: "If you are a funeral director and can do restorative art in waxes, you can carve too!" There is only one essential difference—in restorative art you get a second chance by removing or adding wax, in woodcarving you only have one chance. In place of just adding a little wax, you just start over.

My experiences the past five years have given me a new dimension in life. On barbershop chorus practice night it is truly a difficult decision I must make: do I sing, or do I carve?

I am not only proud of our Dixie Lea Muir, our Sharon Copple, our Huber King, and all the many other carvers, I am also proud that I discovered NWCA and have been able to provide a "bonus benefit" for our many friends when they need a little help over the rough spots ahead. ■

Book Price Increased

Increased costs have forced Old West Textbooks Publishing Co., to up the price on *How To Carve Characters in Wood* by Andy Anderson to \$2.50 plus 50 cents handling and postage. The paperback book has been a favorite with whittlers for a number of years. Copies may be ordered from: Old West Textbooks, P.O. Box 990, Boulder, Colo. 80302.

Apprenticeship Wanted

Michael V. Pascucci, 2004 N. Atherton St. #68, State College, Pa. 16801, seeks an apprenticeship with a wood sculptor. He has been studying under the guidance of John Cook and Steve Porter at Pennsylvania State.

Columbus Raffle-Auction Benefits Couple

By MIKE GABER

It is Monday, July 10, and another Columbus Chippers Woodcarving Exposition is history. The crowds were a little thinner this year, but the carvings were fantastic—better than ever. However, this report is not about how great the show was, but how great the carvers ARE.

This year we held a raffle of carvings to help a couple of our members who have been fighting a painfully devastating illness for over two years—Bert and Buroine Sebert. The Seberts are charter members of the Chippers Club, and Bert was always most generous with his time and help for anyone who needed or wanted it. For the past couple of years he has been confined to bed, his right leg amputated, and in need of con-

stant care which Buroine has delivered through superhuman effort and a bushel of love.

Ned Dennis conducted a carving count and found that a total of 5,849 pieces of work, ranging from chains whittled from wooden matches, to full-size figures, were displayed at the show. How many hours work does that figure represent?

stant care which Buroine has delivered through superhuman effort and a bushel of love.

Regretfully, action was not started soon enough on organizing the raffle, yet through efforts of many friends we managed a fairly successful one. When the raffle was over, Harry Carpenter of Richmond, Ohio, handed me a carved boot and said: "Let's make a little more for Bert while you have the crowd here; auction this off." Then Dave Hacker shouted: "Good idea; I'll give you a bird," then ran to his table for one of his beautiful creations.

The tide started . . . carvings poured in from all sides and an impromptu auction was underway. After about 30 minutes or so, when I couldn't shout anymore, Dave Hacker took over

the auctioneering and kept going till all items were auctioned off. Combined total of the raffle and auction netted \$753.95 for the Seberts.

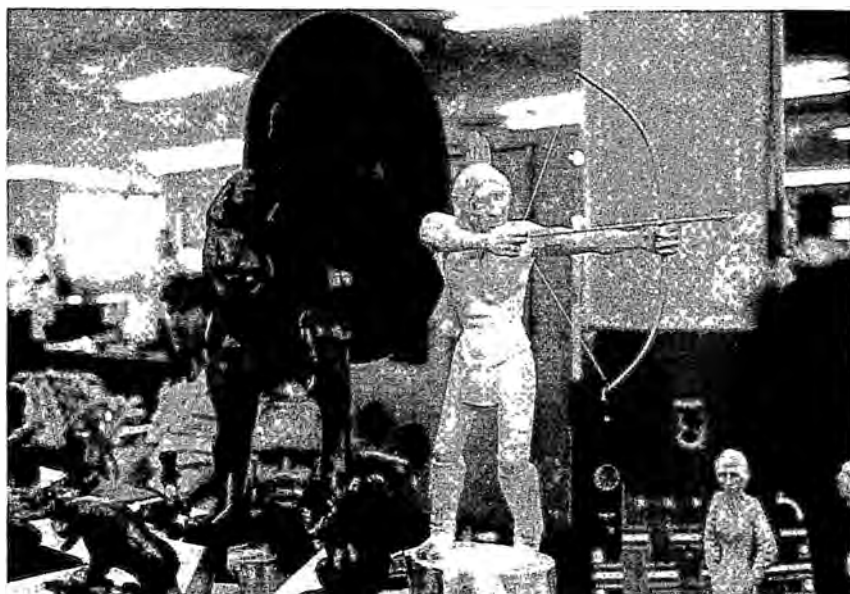
I wish I could list all who helped, but it would need another edition of *Chip Chats* to handle them. What I really want to say is that the carvers of Expo VI did more than help a couple—they gave me and many others an example of generosity and love that makes me proud to be a human being and especially proud and grateful to be a woodcarver.

The following exhibited at the show:

Ohio—Jack Adkins, Lonnie Cain, C. J. Cooper, David Cooper, George Csoka, Mark Decker, Jim Durbin, Tom Epstein, Robert Farmer, Carl Fields, Mike Gaber, Bob Hetterscheidt, Phil Hillgoss, Cowan Jackson, Donald Jarvis, Marjorie Jebavy, Virgil Meyers, Barbara Minton, Virgil Meyers, John Noble, Ervin Norris, Ralph Rosenblum, Bill and Bob



Mrs. Arends presents Fred Arends trophy to Henry Becker.



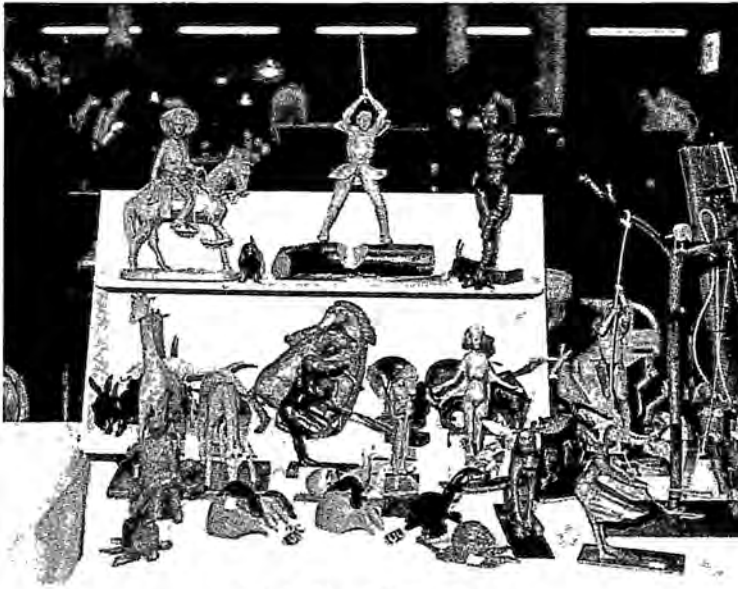
Lewis Ballinger's artistry; Indian with bow is buckeye.



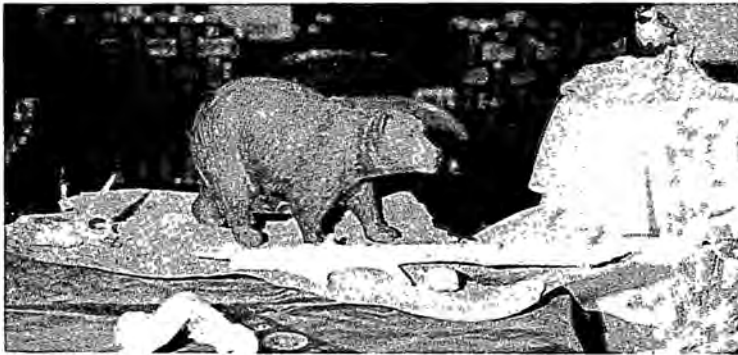
Tom Epstein

Roshon, Tom Schaad, Tom Vargo, Phil Wenger, Tim West, Tom Wolf, Tom Wright, Hersch Westbrook, all of Columbus; Bill Ameredes, Munroe Falls; Lew Ballinger, Alexandria; George Bedore, Mentor; Albert Brewer, Vermilion; Harry Carpenter, Richmond; Robert Chamberlain, Pickerington; Larry Caudle, Johnstown; Ned Dennis, Ashville; George Fisher, Newark; Jim French, Wintersville; Gene Gaier, Bellbrook; Ed Callenstein,

Cincinnati; Bill Grill, Waynesville; Dave and Vivian Hacker, Union; Dick Belcher, Walter Grether, Mary, Ron and Tom Ryan, Wanda Hunter, Ray Kunz, Junior Phares, Bob Wening, Jack and Betsy Williams, all from Dayton; Tom Quinlin, Minster; Don Reed, Houston, Al Reeder, Strongsville; Ed Platt, Norwood; T. E. "Whitey" Pierson, Mt. Vernon; Bill Needles, Worthington; David Morton, Amherst; Bruce Henn, and Alex Schelkun, both of



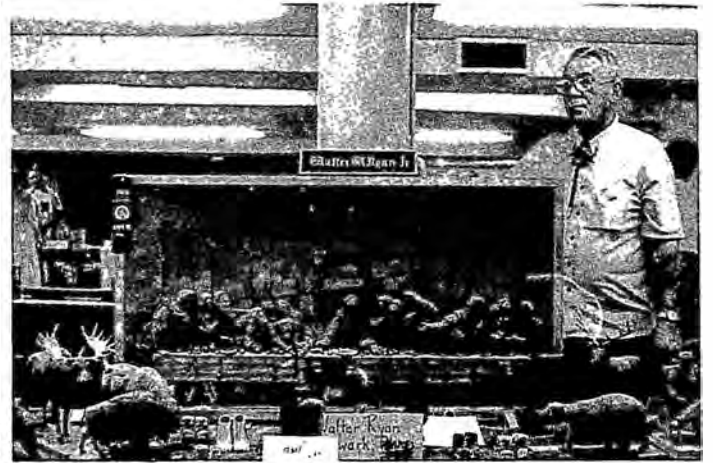
Ervin Morris' display.



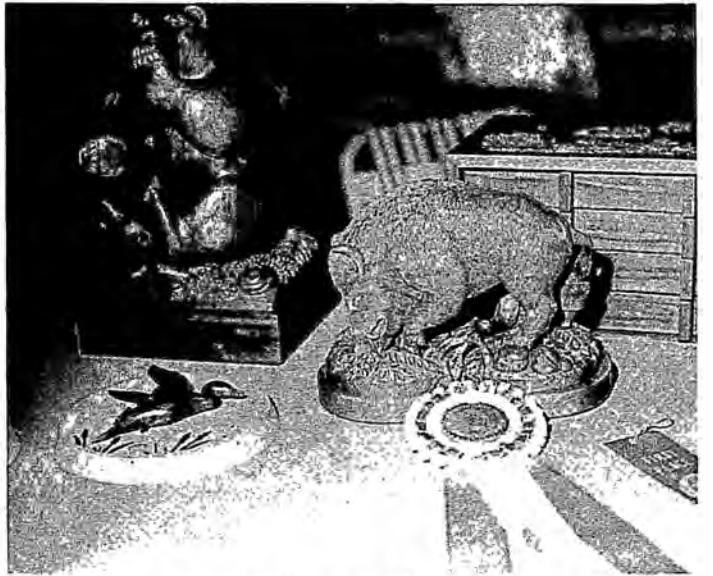
Ribbon winner by Carl Streb.



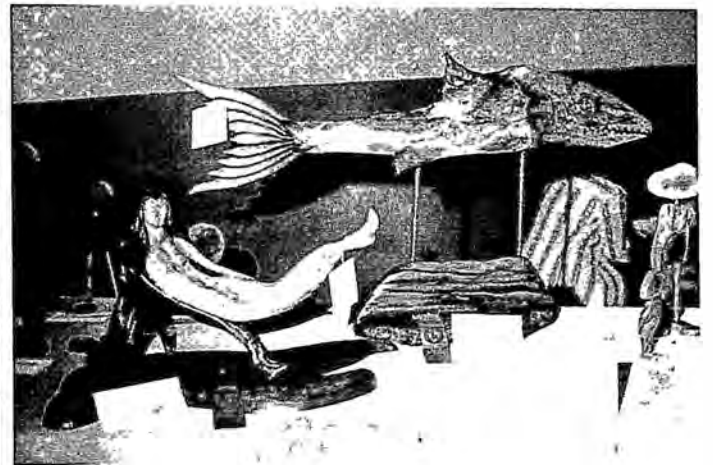
Jim Holland.



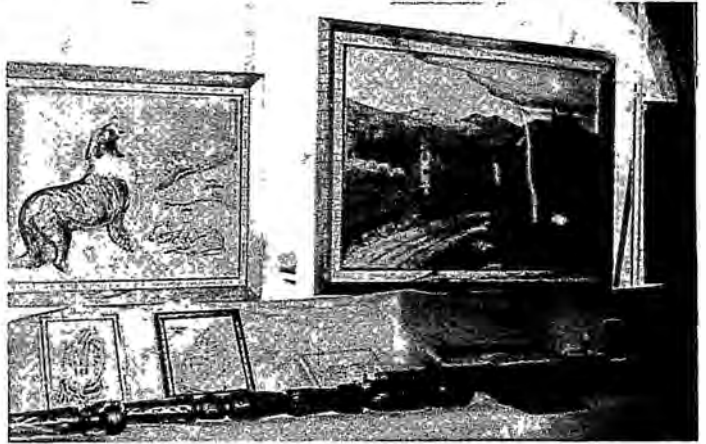
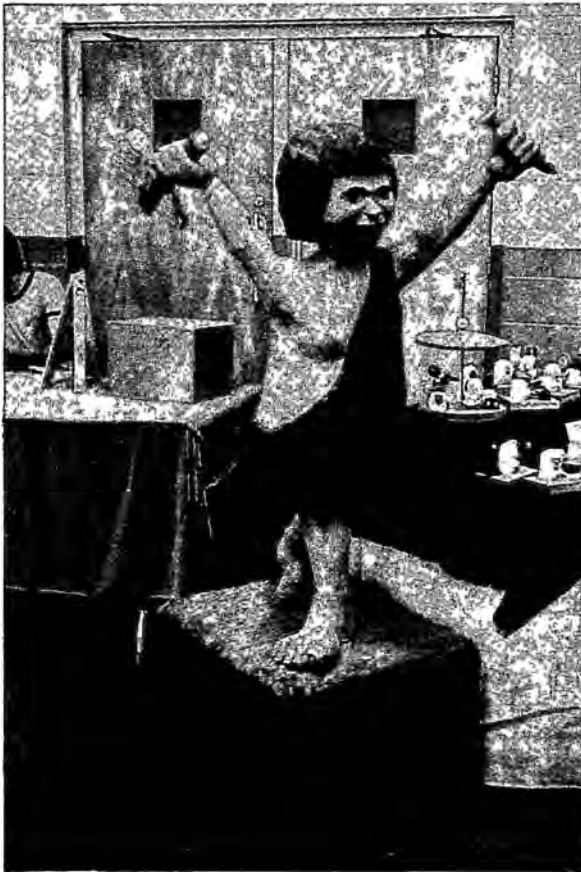
Walter W. Ryan Jr.'s excellent work.



Hersch Westbrook's winners.



Driftwood carvings by Bill Ameredes.



Life-size Neolithic figure by Mike Gaber; plaques are exquisite work of Harry Carpenter; John Noble poses with display of his handiwork in bottom photo.

Troy; Art Schumann, West Milton; Bob Sawyer, Dorothy Gill, W. F. "Doc" Harter, Henry Becker, all of Gahanna; Joe Hennes, Lorain; Keepsake Carvings, Elyria; Gene Johnson, Marysville; Bob McGinnis, Akron; Norval Humphrey, Cleves; Tom Lehman, New Philadelphia; Wayne Holsopple, Bedford Heights; George Poparad, Canton; Walter Ryan, Newark; Stephen Richcreek, Lakewood; Jim Seitz, Reynoldsburg; Paul Snider, Yellow Springs; William Sowiak, Berlin Heights; Bob Spandau, Wintersville; Lillian Stacy, Piqua; Ed Staiger, Canton; Jim Stelzer, New Albany; Carl Streb, Massillon; Dave Thomas, Powell; Steve Torda, Toledo; Dave Travis, Reynoldsburg; David Warther, Dover; Chuck Whitacre, Westerville; Michael Wolf, Seven Hills; Fred Wolfram, West Carrollton; Roger Wright, Vermilion; Jerry Yoder, Uniontown, Tom and Dorothy Yontz, Mansfield; Grover Pendleton, and Bobbie Daugherty, both of Grove City; Frank Klein, Bud Noble, both of Parma.

West Virginia—Harry Ameredes, Weirton; Bob Tiggelbeck, Wheeling.
 Pennsylvania—Eleanor Bruegel, Broomall; Larry Groninger, Reedsville; Jack Groves, Beaver; Dan McCormick, Clairton.

Indiana—Jim Holland, Elkhart; Chuck Johnson, Columbus.
 Edward and Warren Stefan, both of Ontario, Canada; Don Mueller, Streater, Ill.; Will Butler, Winchester, Va.; George and Delores Latimer, Southfield, Mich.

Following are the ribbon winners:

Best of show—Hersh Westbrook, Columbus, Ohio. Best table display—Marjorie Jebavy, Columbus.

Whittled pieces (100)—Tom Lehman, New Philadelphia, Ohio, first; Edward Stefan, Guelph, Canada, second; Jim Stelzer, New Albany, Ohio, third; HM, Paul Snider, Yellow Springs, Ohio. (101) —Robert Chamberlain, Pickerington, Ohio; Dave Hacker, Union; Phil Hilligoss, Columbus; Eleanor, Bruegel, Broomall, Pa.; HM, Steve Mouhlas, Parma.

Relief (102)—Gene Gaier, Bellbrook; Jack Groves, Beaver, Pa.; Dick Belcher, Dayton. (103)—Bud Noble, Parma; Walter Ryan, Newark; Jim Holland, Elkhart, Ind.; HM, Gene Gaier. (104)—Gene Gaier; Eleanor Bruegel; Bob Wening, Dayton; HM, Bob Sawyer, Gahanna; Larry Caudle, Johnston.

Abstract and Ornamental (105)—Harry Ameredes, Weirton, W.Va.; Tom Quinlin, Minster; Jack Adkins, Columbus; HM, Tim West, Columbus; Bill Ameredes, Munroe Falls. (106)—Tom Schaad, Columbus; David Warther, Dover; Bill Grill, Waynesville; HM, Gene Gaier, Bob Sawyer, David Morton, Amherst.

Animals (107)—Hersh Westbrook, Columbus; Carl Streb, Massillon; Bob Chamberlain, Pickerington; HM, Eleanor Bruegel, David Morton. (108)—Will Butler, Winchester, Va.; Bruce Henn, Troy; Jack Williams, Dayton, and Ervin Norris, Columbus, tie for third; HM, C. J. Cooper, Columbus. (110)—Steve Torda, Toledo; Bruce Henn; Roger Wright,

Vermilion; HM, Bob Roshon, Columbus.

Animal Heads and Bird Heads (111)—Walter Grether, Dayton; Ed Staiger, Canton; Will Butler; HM, Bob Sawyer.

Birds (113)—Don Mueller, Streater, Ill.; Dick Belcher; Bruce Henn; HM, Will Butler, Walter Grether. (114)—Dave Hacker; Ray Kunz, Dayton; Bob Wening; HM, Virgil Meyers, Columbus; Lou Ballinger, Alexandria. (115)—Jim Holland; Harry Ameredes; Bill Ameredes; HM, Don Mueller.

Fish (117)—Will Butler; Clarence Faeking, Parma; Carl Streb; HM, Dave Hacker; Dick Belcher. (118)—Bill Ameredes; Bruce Henn; Will Butler.

Human Figures under 15 inches (121)—Wayne Holsopple, Bedford Hts.; Gene Gaier; Jim Holland; HM, Larry Groninger, Reedsville, Pa. (122)—Jim Holland; George Bedore, Mentor; Ervin Norris, Columbus; HM, Virgil Meyers. (123)—George Bedore; Phil Hilligoss; Ervin Norris; HM, David Morton. (124)—Bud Noble; George Bedore; David Morton; HM, Roger Wright; T. E. Pierson, Mt. Vernon.

Human Figures over 15 inches (125)—Eleanor Bruegel; Lew Ballinger, Alexandria; Tom Quinlin; HM, T. E. Pierson. (126)—Lew Ballinger; Bill Ameredes; Tom Quinlin; HM, Art Schumann, West Milton; Tom Wolf, Columbus; Tom Yontz, Mansfield.

Human bust, (129)—Eleanor Bruegel; Bud Noble; Lew Ballinger; HM, Tom Quinlin. (130)—Tim West; Harry Ameredes; Alex Schelkun, Troy.

Group Carvings (133)—Gene Gaier; Wayne Holsopple; Eleanor Bruegel; HM, Grover Pendleton, Grove City. (134)—George Fisher, Newark; Larry Groninger; Ed Staiger, Canton; HM, Bill Ameredes; Roger Wright; Phil Hilligoss.

Intermediate Class

(100)—Phil Wenger, Columbus; Barbara Minton, Columbus; William Sowiak, Berlin Hts.; HM, Mark Decker, Columbus. (101)—William Sowiak; Fred Wolfram, W. Carrollton; Phil Wenger; HM, Bob Spandau, Wintersville. (102)—Ralph Rosenblum, Columbus; Phil Wenger; Harry Stierhoff, Marysville; HM, Henry Becker, Gahanna; Bobbie Daugherty, Grove City. (105)—William Sowiak; Ralph Rosenblum; Mark Decker; HM, Phil Wenger; Fred Wolfram. (107)—Bobbie Daugherty, Grove City; Jim French, Wintersville; Ralph Rosenblum; HM, Warren Stefan, Brantford, Canada; Gene Johnson, Marysville. (108)—Henry Becker; Mark Decker; Joe Hennes, Lorain; HM, Don Reed, Houston. (109)—Don Reed; Bobbie Daugherty; Fred Wolfram; HM, Joe Hennes; Bill Roshon, Columbus. (110)—Gene Johnson; James Seitz, Reynoldsburg. (121)—George Hrdlicka, Parma; Phil Wenger; Jim French; HM, James Seitz; David Cooper, Columbus. (122)—Joe Hennes; William Sowiak; William Sowiak. (123)—Phil Wenger; Tom Epstein, Columbus; Henry Becker; HM, Albert Brewer, Vermilion; James Seitz. (124)—Albert Brewer, Vermilion; Joe Hennes; Jim French; HM, Warren Stefan.

Fred Arends Award—Henry Becker, Gahanna.

'Mother—! . . . I'd Rather Do It Myself!'

By ROBERT E. SAWYER

As in the old TV commercial . . . the Columbus (Ohio) Chippers found carvers would "rather do it themselves," when it came to judging the carving contests. Using a somewhat new format to decide the ribbon winners in their July 9-10 show, the Chippers passed out ballots and asked exhibitors to judge their own work.

It was a popular choice and in a poll, with 67 of 117 exhibitors responding, they found 55 were enthusiastically in favor against 10 who liked the three judge method—two were non-committal.

Prior to their show, the Chippers contacted the Dayton carvers who had tried a similar idea. With their help they set up a plan of their own. It was an interesting and well received project and practically eliminated all the usual gripes regarding judging. For the benefit of any clubs who may wish to try it, here is a synopsis of what we did:

We had two contests. First, an Intermediate with condensed categories for beginner carvers. This was judged by a panel of three. This encouraged new or inexperienced carvers to enter a contest without competing against more advanced carvers.

Second, an Advanced Contest which was judged by Expo VI exhibitors. Here is the basic format:

1. Set up a Judging Committee. Be sure to appoint about three times as many members as under the three-judge system. There is much more detail to keep straight and it is essential you have enough personnel to keep each segment of of the plan moving without a hitch.

2. Categories: tailor the ones used in the International Wood Carvers Congress, Davenport, to fit the needs of your particular size show.

3. Send out rules of your contest in your show brochure. Explain categories in detail. Also explain briefly the basic idea of how to judge a wood carving contest.

4. As entries start coming in for your show, hand each exhibitor self adhesive labels (2½x1-inch) with his name, address, table number, when he or she registers in.

5. Have entry forms made up with a place at the top where the label in step 4 can be peeled off and affixed. Below this, provide for the following: "Item No." running 1 through 12 providing for listing of up to 12 carvings. "Category No." "Description," "Tag No." "Award Won" and provide blank lines to use to fill in this data. Below this, something to the effect: "Bring this form to the judging area with your name tag provided in your exhibitor's envelope. Bring all your carvings you wish to enter, as they should be entered all at the same time. Judging committee will complete this form and help with any questions you may have regarding categories, class, etc. Columbus Chippers assumes no responsibilities for breakage or theft of carvings in display or judging area. However, they will make every effort to provide security at all times throughout the period of the show. I agree to abide by the rules and regula-

tions as set forth in the instruction sheet provided with my entry. Signed —."

Note: These entry forms can be nicely made up on an 8½x11 sheet.

6. Provide tags for each carving entered, numbering them #1 through #???. This is a two-part tag. A 3x5 file card works fine. Punch a hole in the top for a rubber band so it can be easily and securely fastened to a carving. On the top half of the tag will be the tag No. and the category No. The bottom half will have the same numbers and as the carvings are registered in, are cut off and given to the carver as a receipt. This receipt makes it very easy to find the carving when it is reclaimed after judging is over. It is important to have carvers enter all their entries as one time. This keeps the tag Nos. in numerical sequence. If they do enter another carving at a later time, make out a new entry sheet and cross reference back to the previous entry sheet.

7. As entries are registered and tagged, carvings should be taken to the proper table for that category. As soon as a carver has entered all his entries and the date has been filled in on the entry sheet, have him sign it and send the sheet to the tabulating table.

8. At the tabulating table, using long sheets of adding machine tape, using one tape for each category, list the Tag Nos. on the tape for the proper category. It is important to list the entry sheets in proper order starting with Tag #1 and following in sequence. Such as this—

C	8	12	17
A			
T.			
#100			

As the tag numbers are in numerical sequence, the numbers will be in an increasing sequence on tabulating tapes. Leave sufficient space after each No. to count votes as ~~1111~~1111, etc. Being in sequence, each number will be easy to find. Tapes can be extended for as long as necessary to include all the entry numbers. Cut the tapes off after entries are completed. Thus some tapes will be long, some short. Do this for all categories but not for best-of-show.

9. Ballots. These can be made up in advance on cheap 8½x14 mimeograph paper. Make them so they can be cut up by categories after balloting is completed. Example:

Cat. 100 1- 2- 3-	Cat. 101 1- 2- 3-	Cat. 102 1- 2- 3-	Cat. 103 1- 2- 3-	Cat. 104 1- 2- 3-	Cat. 105 1- 2- 3-
Cat. 110 1- 2- 3-	Cat. 111 1- 2- 3-	Cat. 115 1- 2- 3-	Cat. 118 1- 2- 3-	Cat. 120 1- 2- 3-	Cat. 121 1- 2- 3-
Cat. 123. 1- 2- 3-	Cat. 125 1- 2- 3-	Cat. 128 1- 2- 3-	Cat. 133 1- 2- 3-	Cat. 134 1- 2- 3-	B-of-5 1- 2- 3-

On the back of the ballots provide brief voting instructions. *When you vote, look at the Tag No.—no not vote for the Category No., this will void your ballot. Take your time in going through the judging area. If you have carvings entered and feel they are worthy, don't hesitate to vote for them. Starting with Category #100, select the three carvings on that table that in your judgment rate 1st, 2nd, 3rd. If you wish, you can eliminate voting for 1st, 2nd, or 3rd if you feel not entry in that category deserves your vote. After voting for all categories, quickly go back and put a star (*) after the ones you have rated 1st that you feel are outstanding. Now select the three best for Best-of-Show. Turn in your ballot.*

As the ballots are turned in, have a runner take them to a private tabulation room. Here they can be quickly cut up, separated into categories and deposited in boxes provided for each category.

10. According to the size of your show, as the balloting starts, call up about one-fourth of the eligible voters at a time. This will avoid congestion in the judging area. Along the same lines, use plenty of tables with wide aisles in the judging area. It takes approximately 1¼ to 2½ hours for the actual balloting.

11. As soon as the balloting is completed, call for the carvers to claim their carvings with their entry tag stubs. Have several committee members at the entrance to take each carver in, one on one, to claim entries by verifying stub Nos. and tag Nos. This gets the carvings back to display tables as quickly as possible.

12. At the same time have several teams of tabulators start counting votes. For example, a team of two would take the ballots from the box for Category #100. Using the tape made up for that category with all the entry numbers on it, start counting votes for each entry. A 1st place vote counting four, 2nd—two, and 3rd—one vote. With one calling the entry Nos. and number of votes, the other can quickly notate the proper votes on the tape. Example:

Cat. #100	8-11	12-1111	17-1
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As soon as a category is counted, add up the votes for each entry No. and with a red pencil indicate, 1st, 2nd, 3rd, and H.M. (At your club's discretion, more than one H.M. can be awarded.) We had two ties and decided to award the ribbon to both entries. With a light entry in a category, possibly only 1st and 2nd should be awarded or perhaps no H.M. ribbon.

13. The category tape, now completed, is then passed on to another team. This team lists the winning entry numbers and checking the entry forms find out who the winners are the lists the names.

14. When all of the winners in all categories have been determined, list the blue ribbon winning tag Nos. only on another tabulating tape starting with the lowest through the highest number. There will, of course, be only one number for each category. Now have a team count the votes for Best of Show. Blue ribbon winners only should be considered. There will be votes for entries that did not win blue ribbons which should not be tabulated. This will cut short the time of determining best of show winner. In our show we found as many as

60 carvings received some votes. However, only 22 received 20 or more.

Another method we are considering for future shows is to have all blue ribbon winners bring their carvings to a best-of-show table. This could be done Saturday night just prior to closing. Each of the winners would then form a committee to judge best of show. They would not be permitted to vote for their own carving. Only one ballot per carver even though he or she wins two or more blues. They would receive a ballot registered to their carving No. or Nos. They would vote for 1st, 2nd, and 3rd. In case of a tie for first, eliminate all but those tied and allow all but the tied carvers to vote again to break the tie. Winner of best of show could be announced at the breakfast Sunday morning.

The Columbus Chippers are well pleased with this plan and if desired, will be glad to give further help and assistance to any club wanting to know more about the idea. It is a lot more work for the sponsoring club but well worth the extra effort. ■

Carve For Christmas Patterns

While it may seem to be rushing the season a bit, Christmas has a way of slipping up rather quickly. Mary Wright of Country Cupboard Crafts, 822 W. Sherman, Harrison, Ark. 72601, was so inspired by Martin Lohs' Christmas tree ornaments on the back cover of the November-December *Chip Chats* that she designed 30 patterns for making similar ornaments. The pattern booklet sells for \$2, post paid. In addition, sawed-to-shape kits with instructions for carving the ornaments are available for \$5 for any six designs. They include Santas, candy canes, snowmen, bells, etc.

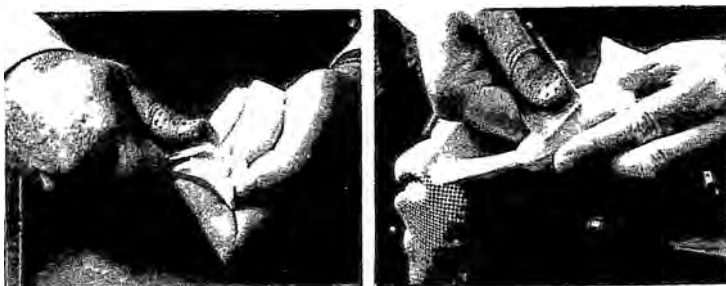
New Chapter Proposed In Texas

Ivan Davidson is interested in forming a NWCA chapter in the Wichita Falls, Texas area. Contact him by phoning 767-6971.

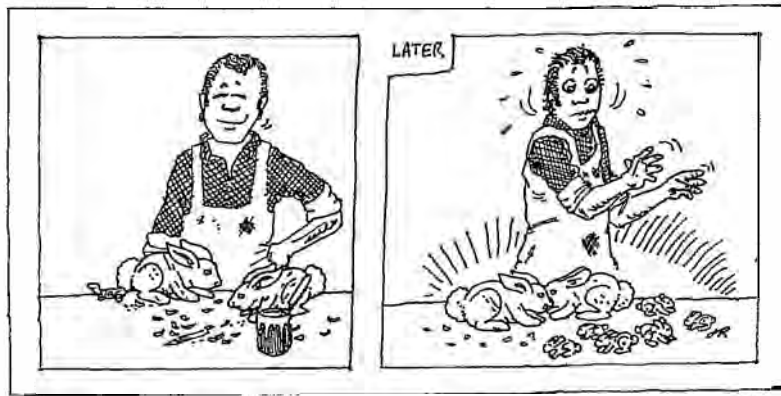
Inexpensive Thumb Guards

Any knife used for woodcarving must be razor sharp and contact with the thumb often leaves nasty cuts. To help prevent such cuts, E. F. Nordrum of Omaha, Nebr., has found that a No. 14 rubber thumb ordinarily used for sorting paper works nicely. He modifies the rubber thumb by punching holes in it with a leather punch so that the thumb will not sweat.

When using a flexible piece of sandpaper it will not slip when held between the rubber thumb and the work, he points out. The rubber thumbs cost only 20 cents each or \$1.70 by the dozen and may be purchased at stationary stores.



CARVING CAPERS



Examples of a young cartoonist's insight on the art of woodcarving.

Carver's Son Is Talented Cartoonist

Eighteen-year-old Jay Reinhardt, son of NWCA member Jerry Reinhardt, Stilwell, Kans., has a life-long ambition to become a cartoonist. This fall he will begin a two-year commercial art course to help bring him closer to that goal.

For the past three years Jay has lived in Stilwell and he did illustrations and editorial cartoons for the Blue Valley High School newspaper. Prior to this time he traveled and lived in various parts of the world—his father is a retired naval officer.

He was chosen the outstanding art student at school and he has favored *Chip Chats* with some of his artistic ability. There is every good reason to predict that Jay will realize his cherished desire to become a cartoonist. We wish him Godspeed.



Jay Reinhardt

'Wildlife In Wood'—Fantastic Book

Richard LeMaster, a recognized authority on realistic wildfowl carving and painting, shares his expertise in his fascinating new book *Wildlife In Wood*.

Dick's 244-page, 9x12-inch, hardback volume is a complete illustrated guide to carving lifelike waterfowl. No facet of the art has been slighted . . . excellent step-by-step photographs and line illustrations guide the carver in carving canvasback, pintail, shoveler, wigeon, lesser scaup, merganser, bufflehead and other species.

The section dealing with roughing out and finish carving is complemented with explicit instructions on texturing feathers with a burning pencil. The book details the technique of obtaining feather like softness with paints.

A chapter on how to change the entire look of your carving by cutting wedges and rotating them until the desired pose is reached, launches the student carver quickly onto a higher plane of achieving realism. Making patterns is graphically detailed. Making repairs is expertly explained. All the "secrets" are revealed. Nine full-color photographs are invaluable aids in painting.

The book sells for \$19.95, plus \$1.50 handling and shipping charges (Illinois residents include \$1 tax). A most valuable addition to any carver's library, it may be ordered from Model Technology, Inc., 323 W. Cedar, Chillicothe, Ill. 61523.

Choice Basswood Available

George J. Economou, of Phillips Supply Co., P.O. Box BM, Norton, Mass. 02766, announces a supply of select kiln-dried basswood in thicknesses 1½, 2, 2½, 3, 3½ and 4 inches and widths 5, 6, 8 and 10 inches in one shipping length of 4 feet for \$1.50 per board foot plus flat-rate shipping and handling charge.

To determine total cost per 4-foot board, multiply your thickness and width sizes together and divide by 2 to get wood cost in dollars and then add \$3.25 for flat-rate shipping and handling charge. (Example: 4-foot long board 3 inches thick by 8 inches wide, 3x8 equals 24 divided by 2 equals \$12 plus shipping charge \$3.25 comes to \$15.25.)

George also has blocks available: 4x10x18 inches at \$7.50 and 4x10x12 inches at \$5 plus \$1.50 shipping and handling charge. Wholesale inquiries (greater than 1000 board feet) are invited.

Tribute to Sir Walter Raleigh In Wood

By E. J. TANGERMAN

This 24-ft, one-piece cypress statue of Sir Walter Raleigh now stands on Roanoke Island, N.C. It was carved in 1975 as part of the preparations for the Bicentennial of 1776 by R. K. Harniman, and took about 10 months, the sculptor's "studio" being the atrium of a shopping mall in Raleigh.

The log itself was contributed by Weyerhaeuser, and was the third felled in the company's search for a sound log of proper dimensions. It weighed 12 tons, so a path had to be bulldozed to it in the eastern North Carolina swamp where it grew on company property.

Other local firms handled hauling, erection and provision of a 2½-ton welded-steel base, upon which the log was erected before carving began. The log was inverted on the base so a forked section provided the legs, and sections of the same log were pegged and glued in place for the arms. A flaw under the right arm was filled with concrete and covered with wood as well.

Carving was started with a chain saw and finished with mallet and chisels to leave a gouge-textured surface. Harniman, who is in his late twenties, is a graduate of Southern Connecticut University, where he studied under Mike Skop, who had studied under Ivan Mestrovic, who in turn had

studied under Rodin. Harniman had a studio in New Haven, Conn., for a time, but left there after a series of incidents culminating in vandals setting fire to an oak tree he was carving.

Harniman worked from a three-foot clay model. He chose cypress for a number of reasons, including the fact that a tree large enough could be found, that its shrinkage in drying is only about 2% and it is not prone to check, and that it is an extremely durable wood. The figure now stands exposed to the weather, but protected by plastic-based coatings that allow the wood color and texture to be seen.

It is one of the largest wooden statues in the country, being exceeded only by some Northwestern Indian totem poles and by the 60-foot "Tree of Life" that Laurence Tenney Stevens carved for the 1936 New York World's Fair. That elm was 155 years old when cut; the cypress was 507.

American Carving School Wins VA Approval

The Veterans Administration has formally approved all courses in woodcarving and supplementary studies at the American Carving School, Wayne, N.J.

Under the direction of Michael DeNike, the curriculum includes courses in the recognition of various woods and grains, the maintenance and use of specific tools, and the carving of functional, decorative, abstract and signature pieces. A newly designed course for disabled veterans has become very important since it offers therapeutic exercise, which is needed for the re-training of impaired muscles, and a positive goal for acquiring a new skill that can lead to greater independence.

Mike has been commissioned to create seals, memorials and murals for foundations and churches, and has won several highly coveted awards by the National Academy of Design and Allied Artists of America in New York. He has lectured on carving in many parts of the U.S. and has traveled extensively in the world in search of greater knowledge. He served as senior judge at the International Woodcarvers Exhibition at the C.N.E., Toronto, Canada, in 1977.

Courses in carving are open to all men and women who have reached the age of 17. Courses will be tailored to meet the needs of special students. For brochure, write: The American Carving School, 21 Pompton Plains Crossroads, P.O. Box 1123, Wayne, N.J. 07470. Phone (201) 835-8555.

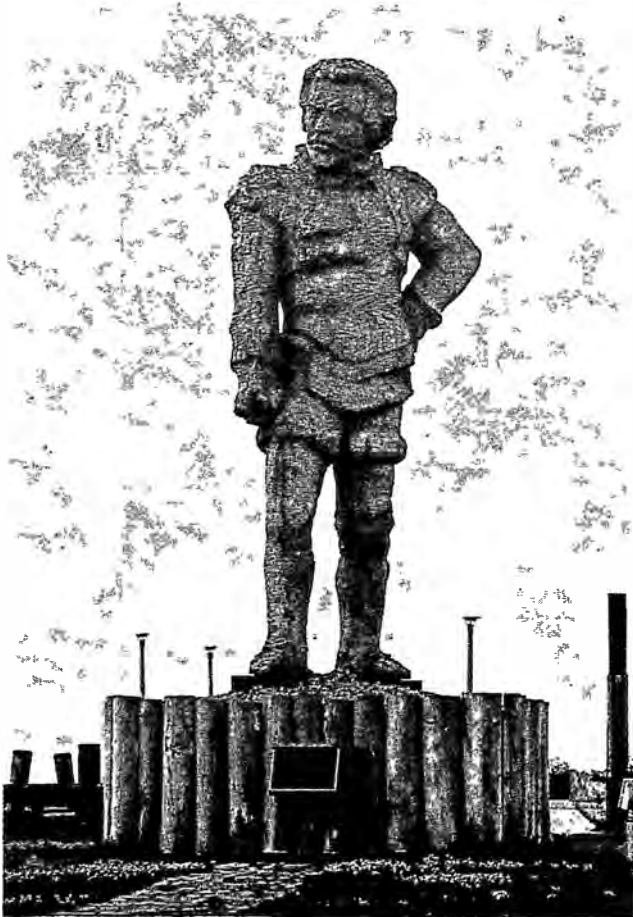
Houston Carvers Exhibit Work

Houston Area Wood Carvers will have an exhibition of their work in the main lobby of the Houston Lighting and Power Co.'s new Electrical Building in downtown Houston during the month of August.

The Electric Co. has made available 30 glass and plastic display cases for the 20 participating members to show off some of their best work. The display will receive TV and press coverage.

Officials of the company hope to make the exhibition an annual event with demonstrations of carving technique. L. E. Sturup, secretary of the HAWC group, designed a handsome leaflet for the occasion entitled *Creations In Wood*.

—Photo by J. Foster Scott



Carved Sir Walter Raleigh towers 24 feet.

Eastern Oklahoma Carvers 2nd Annual Show Report

By **SAMMIE FUNDERBURK**

Eighty-two carvers from seven states met at Woodland Hills Mall in Tulsa, Okla., July 7, 8 and 9, to produce the Eastern Oklahoma Woodcarvers' second annual show. It was described by mall promotion director as "fantastic, exhibitors exceptionally good" and as "drawing heavy crowds."

The show was chaired by Dale Hill and co-chaired by Phil Funderburk, who, along with their show committee, extend their appreciation to the many out-of-town carvers who participated in making this a truly beautiful presentation.

Carvings were judged by internationally renowned sculptor Willard Stone, Locust Grove, Okla. An extensive collection of Mr. Stone's work is housed at the Gilcrease Institute of Western Art in Tulsa.

Best of show trophy went to a relatively newcomer to woodcarving shows—D. C. "Buddy" Palmer of Pampa, Texas, for a unique carving of Indians on horseback stampeding buffalo herd over a cliff. The carving was in mesquite root.

Best display trophy was awarded to Jack Haines, Wichita, Kans., for his always superb work.

The Paxton award for service went to Sammie Funderburk.

Ribbons were awarded to the following:

High Relief (decorative)—First, Earl Ashby, Okla.; second, Keith Black, Ark.; third, Bill Frederickson, Okla. (Nature)—Dean Troutman, Kans.; Clinton Thompson, Okla.; Jack Finley, Okla. Low Relief (decorative)—Charles Willard, Okla.; Steve Black, Okla.; Jack Finley, Okla. (Nature)—Keith Black; Larry Michael, Kans.; Thurston Hunter, Kans.

Country Carving—Donna Ellis, Mo.; Thurston Hunter; Clinton Thompson.

Human (realistic)—Dean Troutman; Jim Harrison, Okla.; Glen Nestor, Kans. (Caricature)—Bill Frederickson, Okla.; Dean Troutman; Bill Payne, Okla. (Group, realistic)—

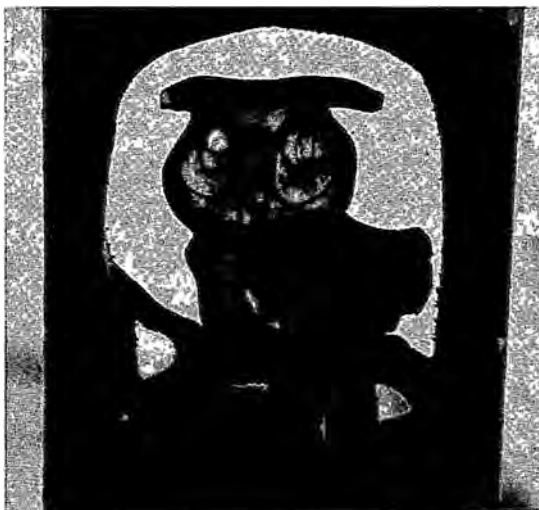
(continued on Page 38)



Sammie Funderburk accepts Paxton trophy from Max Rickley, manager.



Caricatures by Lynn Doughty.



Bill Payne's prize winner.



Jack Finley with his "fragment" carvings.

Anyone For Rhabdophily?

By **KEN VARDY**
Newark, Nottinghamshire, England

Today walking stick collecting has become a popular hobby or pastime and therefore it needs a name. I have heard a collector called an Ambulist, but this is not very accurate; it only refers to walking or strolling and does not refer to the actual object. I prefer to be called a Rhabdophilist—coming from the Greek *Rhabdos* meaning rod and therefore Rhabdophily, the art of collecting rods, sticks or canes.

Although I have a small collection of sticks myself, the actual collecting is incidental. I make all my own sticks with tender loving care and am simply incapable of parting with them. Consequently a collection has festered in my home. I do occasionally give one away to a close friend or to someone who shows a warm and genuine desire to own one.

My hobby began some eight or nine years ago by talking to an old poacher friend of mine, Alf Quayle, who also taught me to enjoy many of the pleasures offered to us in the countryside! Sadly, Alf has now moved on. Not necessarily to happier but perhaps better hunting grounds. My education was completed by having the privilege and fortune to stay for several memorable holidays with a gentleman named Alex MacIennon and his wife in their cottage in the western part of Argyllshire in Scotland.

Alex taught me how to make the traditional shepherds crook and a secret from the western highlands of straightening a hazel stick after it has bent through seasoning. (A secret I will keep!!) There are other ways of straightening sticks. I will discuss one later.

Before I go into detail about the collecting and construction of sticks, I will first have a word about the types of stick which I make.

(1) The traditional Scottish shepherds crook. This is con-

structed by using a sheep's horn for the handle or crook, mounted on a hazel stick.

(2) The cattle market stick. This is solid in construction and elbow high for leaning on.

(3) The standard walking stick. This is a traditional type of stick with either a natural or carved handle or a handle added using horn or antler.

(4) The thumb stick. Another robust stick resembling the cattle market stick in its solid construction but a little longer and still very popular.

Types of Wood and Collecting

There are no definite types of wood for making sticks and only two factors need to be considered. A wood which is reasonably quick growing and grows naturally straight with no severe bends in it and a wood which does not go brittle when seasoned. Obviously I have my favourite types. These are: hazel, wildrose, ash, willow, hawthorne, blackthorne, privet.

All these varieties grow in England but I am sure that there are similar types of wood growing all around the world which are just as suitable as the ones on my list. My favourite two are hazel and wildrose.

Collecting sticks can be just as interesting as the actual construction. I have enjoyed many many hours wandering down country lanes, looking in the hedgerows for suitable sticks. If I have not made it clear before—all my sticks are cut from the hedgerows or from trees, and for the record, I am strictly a conservationist. Please do not think that I go around ripping out bushes and chopping down trees. On the contrary, I carefully prune out a particular stick, causing the plant as little damage and discomfort as possible, and if I think there is a chance of harming the plant or tree, I leave it alone and look for another one to cut.

I look for a stick if possible with a natural handle, which



Fig. 4

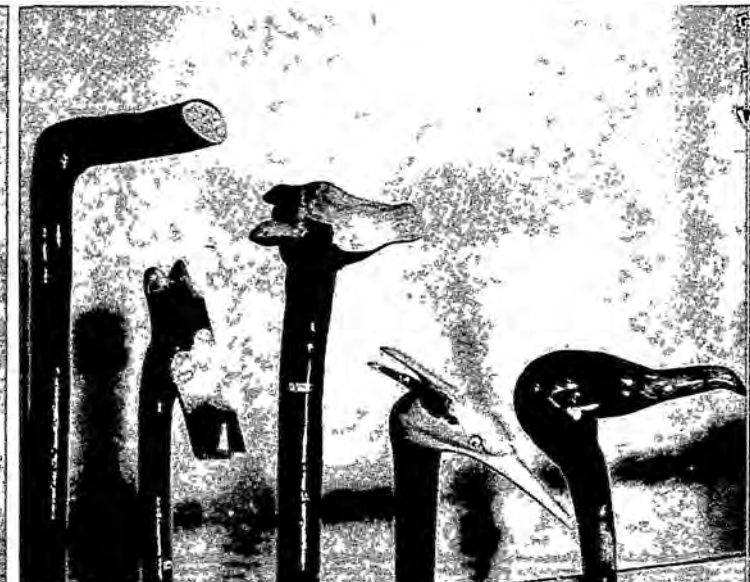
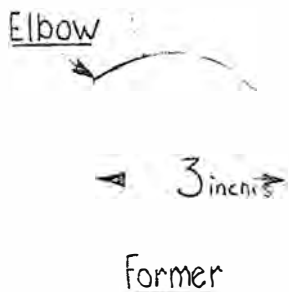
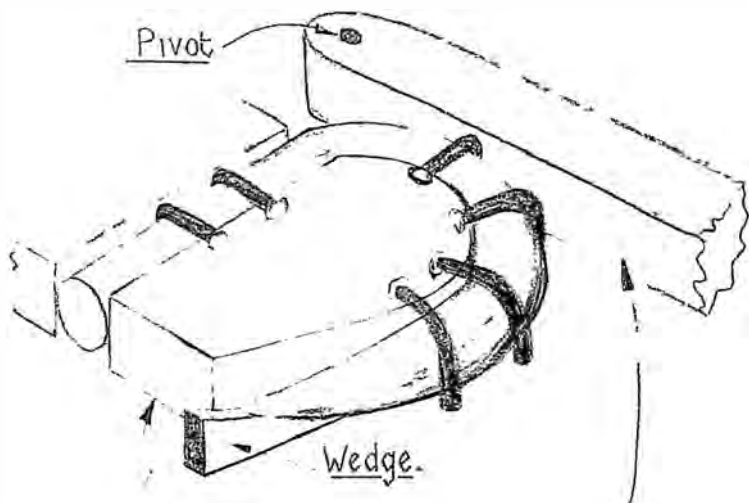


Fig. 5

can either be a sucker thrown upwards from a branch joint, the joint producing the handle, or as with wildrose or ash the root supplies the handle. In this case (Figs. 4 and 5) it is a process of thinning out plants which grow naturally close together and so by digging out one or two at intervals it gives the others more room, and therefore a better chance to produce a larger plant or tree.

All the best handles seem to develop underground and so I search for a stick which is straight and growing directly out of the ground. By means of a small trowel, I remove the soil from around it to expose the root. If it lends itself to a handle, either by carving or simply left natural, I cut it out. If it doesn't, I replace the soil and move on in search of another one.

Collecting should be done at the end of the year after the



Pivoted handle
to force horn
around former.

Fig. 2

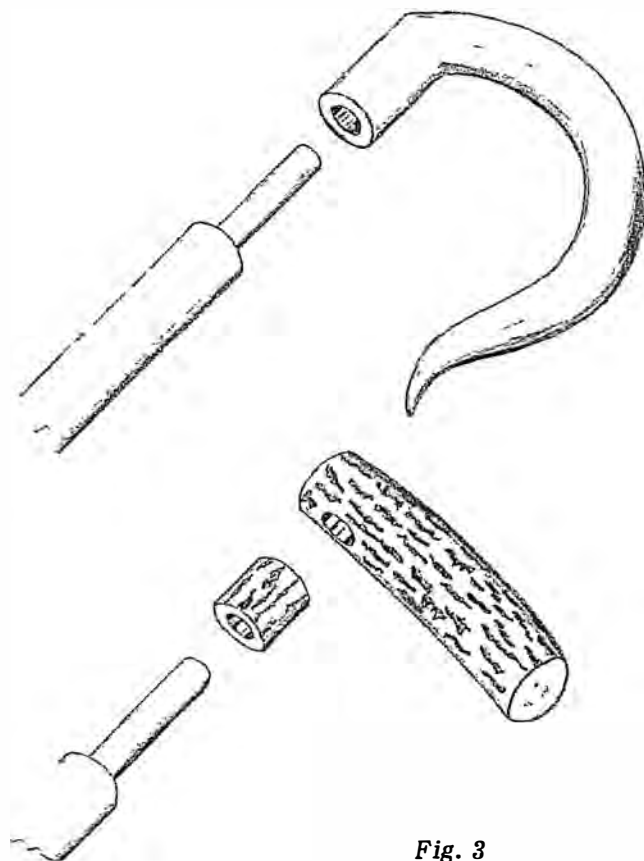


Fig. 3



Fig. 6



Fig. 7

leaves have fallen, as the rise of sap is at a minimum and consequently, seasoning will be better than if the stick is cut too "green." Do not make the mistake of cutting a stick when the plant or tree is coming into bud as this is the time when the sap flow is at its peak.

Seasoning and Straightening

Sticks need to be seasoned for at least six months if they have been cut at the correct time of year. After six months and before 12 months I straighten my sticks by means of a simple steaming process but that is my secret as I said previously. The easy way of straightening is to let them straighten themselves whilst seasoning. I do this by bundling them tightly together. Carefully, I trim between six and 10 sticks and then bundle them together tightly using strips of material cut from a hessian sack, the strips being around six inches apart.

The reason for this is that a two-inch strip will not cut into the bark. Also, the hessian can "breathe" and therefore full seasoning can take place. If a stick is perfectly straight when it is first cut, it will twist and/or bend as it seasons and therefore needs to be conditioned to stay straight. By bundling them together in the way I have described helps to keep each other acceptably straight. It is also necessary to cut the sticks a little too long so that if the ends split in seasoning they can be trimmed off when cutting to size.

To prepare a stick after seasoning is simple: trim off the excess side shoots with a saw and then file them down, then use a piece of medium glass-paper to rub off the loose bark. (I like to leave the bark on all woods except wildrose.) If the bark has to be taken off due to unforeseen reasons, I usually burn the bare surface with a blow-lamp, sand down and varnish. This produces a beautiful golden colour. Three or four coats of varnish are needed because a stick must be completely sealed from the weather. If it is allowed to get damp, then it will warp out of shape.

Handles

The better type of stick is one with a natural or carved handle all shaped out of one piece of wood, but if I do not find a stick that is very straight and has an attractive coloured bark, I cut it and add a handle by using sheep's horn or deer's antler (Figs. 6 and 7).

We will have a look at the sheep-horn type handle first: the horn must be worked and treated correctly for the best results.

The first obvious step is to select the horn (if you're lucky as to have the opportunity). The horn must be off an old "tup" or male sheep at least three years old and must be from the second curl, i.e. the first turn of the horn from the head contains an inner horn which is useless and rots away anyway. The growth in the second curl is solid and this is the part to use. The consistency of a sheep's horn is best described as a fingernail type material and can be sawn or filed easily.

To work the horn it must first be sawn and filed to a roughly circular cross-section whilst still in its "cork-screw" twist. To take out this twist the horn must be boiled in water for about half an hour which softens it to a consistency like very hard rubber. It then must be flattened onto a surface. To

achieve the initial shape it must be nailed around a former (see diagram 2).

Now, although the horn is workable, it is still extremely tough and needs brute force to take out the twist. This work is done by nailing the horn down in a very crude and vicious manner using 4", 5" or even 6" nails, firstly hammered into a solid block of wood and then bent over the horn forcing it flat and at the same time forcing it around the former. It may be necessary to have the nails almost touching each other to achieve the required shape. A small wedge is needed under the point to allow for the spring back when the horn is finally released. It needs to stay fastened down until it is thoroughly dried out which takes about three days in a warm dry atmosphere. This can be accelerated by playing a "soft" flame from a blow-lamp over the horn. The handle or crook is then finished to an individual/personal/traditional design by filing or carving and glass-paper before it is fitted to the stick. (See diagram 2)

Handles made from deer's antler cannot be reshaped like sheep horn so it has to be used in its natural shape. I use antler in three different ways although these are not the only possibilities, it is just that I have found these three designs suitable for my particular purposes.

- (1) The first point and the "rose."
- (2) The second point. (For a thumb stick.)
- (3) The straight sections. (For the traditional type stick and ferrules.)

I fasten all my handles to their sticks in a similar way. All the sticks are taken down to half an inch diameter unless the stick itself is less than this diameter. The stick is then glued into the horn or antler with a good quality all purpose glue, e.g. an epoxy resin such as "Araldite." I always tape the handles on until the glue goes off. (See sketches 3.)

Length of Stick

This is very important. A stick will walk well if it is the correct length or if it is a little too long. If a stick is too short it simply swings in the air and the owner usually finishes up carrying it. The length is hip high tending to waist high, and in any case remember than a stick can be shortened if it is decided that it really is too long but it is very difficult to lengthen it if it is too short.

This theory of course is only for the normal type of stick.

A cattle market stick (as I like to call it) is one which is held and walked with by holding the shaft or the handle but its main purpose is for resting or leaning on and therefore must be elbow high.

Shepherds Crooks are usually the same length or a little longer to suit individual taste.

Finally, the thumb-stick needs to be approaching shoulder high in length and is used as a leaning stick as well as a walking stick. Incidentally, I cannot understand why thumb-sticks are so popular. I find them most uncomfortable and clumsy to use and certainly would not entertain walking with one. Nevertheless, I have one in my collection.

In conclusion, a well designed stick should be a pleasing work of art, but just as important, it should be functional. I always have to keep reminding myself that the stick I am



Ken Vardy poses with his favorite walking stick, while his young daughter displays others in his collection.

working on must do its job, as a walking stick and therefore must be comfortable and easy to hold in the hand.

Some of my sticks "walk" better than others, and I have my favourites for this reason. I also have sticks which look nice but stay in the stand because after only a few hundred yards of walking, I felt like throwing them back in the hedgerow. They

are not good to walk with because I did not take sufficient time with their individual designs by making sure that they were efficient in their application as a walking stick. However, they stay as part of my collection and really I would not dream of throwing or giving them away. I like them as works of my own and they remind me of the need for good design. ■

Death Takes Jane Furbee

Jane Furbee of Boerne, Texas, died July 11 at Wilford Hall following a short illness. She was 87 years old. The beloved whittler was a member of the Alamo Wood Carvers, San Antonio, as well as being a NWCA member.

In addition to carving and whittling, Jane was an accomplished painter and restorer of dolls and other handcrafts, but her first love was to whittle and make clown dolls of which her favorite subject was Emmett Kelly. She was known nationally for her clown dolls.

A lover of nature and people, doing many kindnesses throughout her life wherever she went, Jane will be missed by all who knew her.

She was a native of Iowa, and a transplant to Texas by virtue of her husband, Ben, who precedes her in death by several years. Interment was at Fort Sam Houston, Texas.

Jane was a member of Whittlers Wanderjahr II, that attended the first world-wide meeting of carvers in Oberammergau (1973). She celebrated her 82nd birthday anniversary on that tour.—Clarence S. Hubley Jr.

Art Festival In New Jersey

The Flemington Festival of the Arts Committee will sponsor a juried exhibition in Flemington, N.J., October 14 and 15. Booth space fee is \$25. Flemington is rurally located halfway between New York City and Philadelphia. An average weekend draws 20,000 tourists into the town. For more information and application form, write to: Chris Englehart, Chairperson, 21 Bloomfield Ave., Flemington, N.J. 08822.

James River Carvers Assn. Formed

On June 1, 30 persons met at the County Central Library, 9501 Lori Rd., Chesterfield, Va., and enthusiastically voted into being the *James River Wood Carvers Association*.

A number of those attending brought carvings to display and for discussion. Five long tables of carving, covering a varied field from incised table tops, through canes, birds, animals, life size decoys, miniatures, etc. delighted the group. It was an impressive display despite first night jitters.

Woody Miller, who organized the group, presented a rough outline covering purposes of the organization, future plans to be considered, probable incorporation, officers to be elected, etc.

Members were asked to submit logo designs for individual name pins to be worn at meetings, and shows. These should be presented at the September meeting.

Motion was made and carried that the next meeting be set at the same location for Thursday, September 14, and that all subsequent meetings, unless notified in advance, shall be held on the second Thursday of the month at 8 p.m.

Steve Elliot, excellent wildlife artist and wildfowl carver, presented a beautiful series of slides from the Salisbury World Championship shows. The meeting was then adjourned for a most pleasant social period and chance to get acquainted and share ideas.

For additional information regarding the new chapter, contact: Woody Miller, 5306 Verlinda Dr., Richmond, Va.

Church Benefits From Wm. Rush Chapter Of NWCA

Monthly meetings are held at St. Luke United Methodist Church in Bryn Mawr, Pa., on the fourth Monday. Attendance has jumped almost 100% in recent months which is equal to the enthusiasm, variety and quality of carvings of the members. Dudley W. Morgan is president of the chapter which had its beginnings in January, 1977.

One of the projects of the club has been to present a gift to the church in appreciation for the use of the fine facilities. Last year, a cross was given (the work of Jim McCaskey) which now adorns the wall adjacent to the chapel entrance.

Just recently an excellent piece of marquetry (the work of Dave Hickman) was presented and mounted on the wall of the Narthex. This depicts Zaccheus up a tree as he watches Jesus pass by.

These are in addition to a symbol carved by George C. Lurwick (pastor) and Allon C. Wildgust and presented to the church on Pentecost Sunday, 1978. The gold leafed carving is of the descending dove (Holy Spirit) and is now mounted above the chancel window.

The accompanying photographs may give other carvers suggestions since many often wish to do something for their own churches but lack ideas.

The Wm. Rush chapter draws upon carvers in the lower southeastern portion of Pennsylvania. If you are interested, call (215) 525-2396.



Examples of artistry recently donated to St. Luke United Methodist Church.

Woodcarvings Donated To Kentucky Horse Museum

By GLENN KERFOOT

A collection of approximately 700 miniature woodcarvings illustrating the history of the horse and horsedrawn transportation has been donated by the Sears Roebuck Company to the Kentucky Horse Park Museum at Lexington, Ky.

The carvings were part of a magnificent collection of more than 2,000 pieces assembled by the late M. B. Mervis of Barrington, Ill.

In 1961, following Mervis' death, the collection was sold to a Chicago collector, Kenneth Idle. Sears Roebuck acquired it in 1970 for a display at the Museum of Science and Industry in Chicago. The museum placed a complete miniature circus on exhibit and stored the equine collection. Another section of the collection featuring handcarved toys went to the Smithsonian Institution in Washington, D.C.

"Our getting this wonderful collection was sheer coincidence," says William Cooke, director of the Kentucky Horse Park museum, and a former museum director at Temple, Texas. "One of the designers working at the Horse Park, Alex Cranstoun of New York, was previously associated with the Museum of Science and Industry and knew about the Sears collection of equine woodcarvings. He felt that they belonged at Lexington and in the fall of 1977 he suggested to Sears that the donation be made. After a few months of negotiation, Sears executives agreed and we got the collection!"

Rem Hiller, Sears' Midwest public relations director, turned over the collection to Cooke and Kentucky State Parks Commissioner Bruce Montgomery.

Most of the work is by three early 20th century artisans—Charles Dech, Peter Giba and Calvin Roy Kinstler. According to Cooke, the latter's work is so lifelike that when Citation's trainer, Jimmy Jones, saw Kinstler's rendering of the 1948 Triple Crown winner he said, "If that horse could breathe it would be Citation."

One of the finest pieces in the collection, as well as the largest, is a 19th century "coach and four" with two drivers and a group of travelers aboard. The carvings are so realistic that the horses' hooves and the carriage wheels have brown mud on them. This group is about four feet long and 10 inches high. There are also about 20 different breeds of horses, some only a few inches long. The collection is insured for about \$200,000.

About 30 of the horse carvings are still on display at Sears' offices in Chicago.

The carvings will be exhibited throughout the museum at the new 1,032-acre Kentucky Horse Park scheduled to open on September 1.

Stephen Baldwin NEWC President

Stephen Baldwin of Concord, Mass., was elected president of the New England Wood Carvers, June 4, at the annual meeting. Rip Stangroom was elected vice-president; Jim Stangroom, secretary; Howard Munday, treasurer; Fred Hugel, membership secretary; and Sam Cherone, director at large.

Enlow Conducts Carving Seminar

By CLAUDE W. BOLTON

The ninth annual Ozark's Arts and Crafts Association concluded its two-week summer seminar June 23. The seminar consisted of seven programs—oil color, water color, weaving, basket weaving, rug hooking, creative writing, and woodcarving. Mrs. Blanche Elliott of War Eagle Farm, Hindsville, Ark., is executive director of the association.

Harold Enlow of Dogpatch, Ark., was the teacher of the woodcarving class. Harold and his wife, Elaine, are professional Ozark carvers and presented their third book *Carving Driftwood* at the beginning of the session.

Harold had many new patterns and finished carving as examples and models for a wide variety of opportunities and interests.

Twenty-five carvers from nine states attended the workshop in one of the Ozarks most natural and beautiful surroundings. The work area was under a large circus type tent and even though the surroundings are natural, if not primitive,

most students agreed that for days on end the atmosphere is free from any outside distractions.

One of the highlights of the woodcarving seminar was the presentation of a revised and simplified version of "Trail's End" which first appeared in Harold's book *Carving Caricatures, Ozark Style*.



Mrs. Blanche Elliott discusses merits of two versions of "Trail's End" with carver Harold Enlow at seminar.





Prize winners, left to right, Chester Hojnicky, Avis Brown, and Carl Hinderer.

—Photos by Joan C. Heidelberg

Brukner Show A Success

By ROBERT J. WENING

It was with some apprehension that the final arrangements were made for the National Nature Art Exhibition in Troy, Ohio, June 10-11. This was due to creating a new show involving not only woodcarving but also painting and photography, and all with the very specific theme of nature.

However, the apprehensions proved to be needless as the exhibition was a huge success. Held in conjunction with the Strawberry Festival, the Nature Art Exhibition attracted more than 5,000 visitors and was selected as the outstanding event of the festival. Carvers from 10 states exhibited, vying for \$1,100

in prize money which was donated by local business firms.

The exhibition, sponsored by Brukner Society of Nature Carvers, was indeed enhanced by the photography and especially the paintings—acrylics, watercolors and oils. The special theme of "nature art" opened up the competition to new categories in both animal and bird classifications.

Highlights of the exhibition was a Saturday evening banquet and a church service Sunday morning conducted by NWCA chaplain, Rev. George Lurwick of Bryn Mawr, Pa. The service was followed by coffee and donuts.

Carvings were breathtaking and the judges, Jim Foote, Gibraltar, Mich.; Gene Gaier, Bellbrook, Ohio, and Dick Timm, Trenton, Mich., did a superlative job in selecting winners in



Relief panel is winning entry of Herschel Westbrook; ducks are by Bobby Castlebury.

both carving and painting. Best of show winner in the carving division was Chester Hojnicky, Dearborn Heights, Mich. Louise Lopina, Xenia, Ohio, took top honors in the paintings. An illustrated souvenir catalog of all the winners and entrants is available for \$1.50, including postage and handling, from Brukner Society of Nature Carvers, c/o Betsy Williams, 2731 Springmont Ave., Dayton, Ohio 45420.

In all, it was a great show and the dates for next year are set for June 9-10.

Winners in the woodcarving include: Best of Show—Chester Hojnicky, Dearborn Hts., Mich. Strawberry Purchase Award—Carl Hinderer, Hobart, Ind. Bird and Animal Category—Chester Hojnicky. Fish/Amphibian—Robert Sink, Troy, Ohio. Plate/Flower—Dave Hacker, Union, Ohio. Relief—Herschel Westbrook, Columbus, Ohio. Applique—Bobby Castlebury, Brookston, Texas. Marquetry—Art Schumann, West Milton, Ohio. Youth Category—John Heidelberg, Troy.

Exhibitors included:

Jack Bayman, Aruada, Colo.; Avis Brown, Malone, N.Y.; E. W. Callahan, Syracuse, N.Y.; Justine Carroll, Honey Brook, Pa.; Bobby Castlebury, Brookston, Texas; Louis V. Coleman, Eau Gallie, Fla.; Carl Hinderer, Hobart, Ind.; Art Hutchins, Glen Burnie, Md.; June Townes, Adolphus, Ky.

Ohio—Sallie Bailey, Vandalia; Richard Belcher, Lum Edwards, Walter Grether, Austin Johnson, Richard Kroemer, Ray Kunz, Jarrell Osborne, Junior and Orpha Phares, Ron, Tom and Mary Ryan, Harold Staugler, Bob and Evelyn Wening, Wallace Turner, Jack and Betsy Williams, all of Dayton; Jim Drake, Sidney; Nancy Foureman, Greenville; Stan Fouts, Bruce Henn, Chet and Edie LaDue, Buell Nalley, Glenn Nally, Dean and Faye Pearson, Fred Pomeranz, Alexander Schelkun, R. L. Sink, Joy Smith, all of Troy; Mary Lee



Louis V. Coleman, Eau Gallie, Fla.

and Gene Gaier, Bellbrook; Bill Grill, Waynesville; Dave and Vivian Hacker, Union; Dick Giehl, Herschel Westbrook, both of Columbus; Kitty Havens, Bellbrook; Mark and Norma Imhoff, Casstown; George and Wanda Hunter, Kettering; Kathryn Johnston, Lillian Stacy, both of Piqua; Louise Lopina, Xenia; Richard McMahan, Lynchburg; Clyde Newton, John Prinello, Robert Hawkins, and Ed Gallenstein, all of Cincinnati; Grover Pendleton, Grove City; Don Reed, Houston; Art Schumann, West Milton; Paul Snider, Yellow Springs; M. Strouss, Lima; George Stum, Tipp City; Helen Tegtmeier, Ansonia; Tan Tooker, Hamilton, Frank Wampler, Eaton; Fred Wolfram, West Carrollton; Richard and Donna Zeller, Medway.

Michigan—Jim Foote, Gibraltar; Chester Hojnicky, Dearborn Heights; George Latimer, Southfield; Richard Timm, Trenton.

Thoughts In the Basement— After the Strawberry Festival

. . . while carving anew

Join the carvers—new friends, old revived. Hope for publicity. Learn tools—names of where and how to use; sharpen many ways. Different patterns, methods, repair, finishes, woods of kinds.

Learn—Show and tell; tall stories (true and false). Conquer stage fright. Good lectures—short, not long.

Go to shows—Talk so long you kill a sale, but make a friend. Meet the public, seek new ideas. Get challenged to do new work; go bold into new, harder and better carving.

Tolerate and appreciate painted wood.

Get used to feeling not as accomplished as you though you were. Be humble.

Carry band-aids—on display in tool box. Work out where people can see you—cut your finger—with dignity. Bleed as little as possible.

Answer questions honestly—help a new or younger carver; accept oldsters advice.

Work beside women, crafters, artists, photographers—don't be chauvenistic! Be jolly; be courteous.

Go hungry—skip coffee and lunch. Find restrooms. Freeze feet. Sweat. Get sunburned. Watch wind or rain ruin show.

Drink strong coffee or warm pepsi with good cookies and free donuts.

Smile if you get small space at end of aisle; back of

auditorium; no cover; in corner away from a favorite buddy; but make two new friends at each show on both sides of you.

Last—How hard to say “good-bye”—load up; go home, and look forward to a new and better show by carving with zest, vigorously improving with age.

—Thoughts by William H. Grill, Waynesville, Ohio

New Club Forming In Florida

An area-wide woodcarvers group is being formed in Florida to extend from Bradenton to Punta Gorda. Carvers interested in joining are requested to contact: Woodcarvers, P.O. Box 416, Sarasota, Fla. 33577.

Gottshalls To Mark Golden Wedding Anniversary

Franklin H. and Agnes Gottshall will mark their 50th wedding anniversary August 15. The noted author and carver smilingly said he probably will take time off from his busy schedule to join his wife and their two sons for a special dinner. Mr. Gottshall is working on another book dealing with making antique furniture. The book is scheduled for release early next spring. The couple live at 604 East Fourth St., Boyertown, Pa.

Yorkcarvers Carve Coat-of-Arms

Tom Koons and Ken Murray, both of York, Pa., collaborated on carving the William Penn coat-of-arms for York's Historical Court House. The work is prominently displayed in the court room.



A carving of a fish tangled in the fisherman's line, center foreground, took best-of-show honors at the fifth annual Iowa Woodcarvers Association Ribbon Competition and Exhibition. Carving was done by Mike Sibley of Mitchellville, not pictured. Other best-of-show finalists shown with their works, are from left, Raymond Letterly, Castana; Tom Pitzen, Stacyville, and Roy E. Jarrard, Waverly.

—Photo by Mary Kollath, courtesy Waterloo Daily Courier

Mike Sibley Wins Top Honors At Iowa Show

Mike Sibley of Mitchellville, Iowa, took best of show honors, June 10-11, at the fifth annual Iowa Woodcarvers Association exhibition, held at the Waterloo Recreation and Arts Center. A fish entangled in the fisherman's line was Mike's subject.

Runners up in the best-of-show class were: Tom Pitzen, Stacyville; Roy Jarrard, Waverly, and Ray Letterly, Castana. Tina McCain, Cedar Falls, was the top winner in the junior division.

Judges for the show were: Larry Skeries and Larry Lightbody, both of Waterloo, and Jack Loeb of Waverly.

Martin Lohs, *Chip Chats* art director, was the principal speaker at the Saturday evening banquet.

Following is the list of winners:

Relief (nature scene)—Jim Rose, Ankeny; James McCain, Cedar Falls; Toby Floy, Thornton. (People involvement)—Ann Kobliska, Waterloo; Roger Seehusen, Aplington; Otto Damro, Waterloo.

Abstract and Ornamental—Raymond Letterly; Laverne Sidler, Waterloo; Raymond Letterly.

Animal (realistic)—Roy Jarrard; Henry Werner, Tama; H. Anderson, Des Moines. (Stylized)—Gary Loshman, Cedar Falls; Nettie Werner, Tama. (Animal heads)—Gerald Traufler, Le Mars.

Birds (realistic)—Tom Pitzen; Dr. Glenn Miller, Waterloo; D. E. Tyler, Marshalltown. (Stylized)—Gary Loshman; Henry Werner; Gary Loshman.

Fish (realistic)—Mike Sibley; Gerald Traufler. (Stylized)—Gary Loshman, first and second; Marlene Foderberg, Iowa City, third.

Human (realistic)—Bob Hook, Des Moines; Robert Rochat, Mitchellville; Pauline Cary, Tipton. (Bust)—Gerald Traufler, first, second and third. (Group, realistic)—Jerry Maxwell, Cedar Rapids; Jack Pratt, Des Moines; Roy Jarrard, Waverly. (Group, caricature)—Pauline Cary, first, second and third.

Miniatures—Roger Seehusen, Parkersburg; Pauline Cary; Roger Seehusen.

Ducks and confidence decoys—Tom Pitzen.

Jewelry (unpainted)—Dr. Glenn Miller, first, second and third. (Painted)—Wayne Conrad, Belle Plaine.

Religious—Laverne Sidler; Gerald Traufler; Curtis D. Holley, Waterloo.

Caricatures—Stan McKenzie, Ankeny; Kirk Wall, Marion; Stan McKenzie.

Junior Division: Relief (people involvement)—Michelle McCain, Cedar Falls. (Nature scene)—Tina McCain. (Caricature)—Shawn Seehusen, Parkersburg.

Next year's exhibition is tentatively scheduled for May 12 and 13.

Dave Morton Heads Chapter

Dave Morton of Amhurst, Ohio has been elected president of the Lorain County Wood Carvers. Joe Hennes, Lorain, is vice president, and Roger Wright, Vermilion, secretary-treasurer. Meetings are held on the third Sunday of the month at 2 o'clock at the Lucy Idol School in Vermilion. For further details, contact Roger at 967-8250.

Update On Smoky Mountain Carvers

By JOHN FREELS

Smoky Mountain Woodcarvers, nestled in the highlands of East Tennessee, with headquarters in Townsend, located on Highway 73 between Maryville and Gatlinburg, is a chapter hard at work.

Since the summer of '76, when six whittlers with a common interest, discussed the possibility of forming an NWCA chapter, many things have taken place. By October of that year this small group grew to a charter membership of 32. Meetings were held for a time in a church in Maryville and later moved to the Springbrook Rec Center in Alcoa with a membership of more than 50.

Summer meetings are held in Townsend and the Cades Cove area on the second Saturday of the month. Visitors are welcome.

The present membership of men and women ranges in age from 14 to 70-plus. At a recent "show-and-vote" meeting, the youngest member took the best of show award.

Last summer, our vice president, Fire Capt. Jim Husky, won display and craft awards in the Chattanooga Choo-Choo Show in Chattanooga. This was added to his previous ribbons. Last August, President Jim Wilsford won the \$100 purchase award for a human figure under 15 inches at the International Wood Carvers Congress, Davenport, Iowa (see *Chip Chats*, Sept.-Oct., 1977, page 7). He plans on attending the C.N.E. show in Toronto.

In October of '77, all charter officers were re-elected in order to continue the club's rapid progress, with Norma Clower elected to the secretary-treasurer position.

The smoky bear "sittin' an' whittlin'" logo, designed by Don McMurray of Kingston, was adopted as the official club emblem.

In December of '77, in the Mistletoe Craft Fair held in Knoxville, the first joint effort by club members, resulted in



Fleeing deer by Jim Wilsford, SMWC president.

our winning the best of show display award plaque.

A state charter was applied for in the spring of '78 and on June 30-July 3, members again joined together to enter the fifth annual Nawgers Nob Craft Fair in Townsend. Sales were very good with a portion of the proceeds going into the club treasury. Several possible new members were contacted and many new friends were found from across the USA.

Plans are being discussed for entering the Tennessee Valley A & I Fair to be held in September in Knoxville. We will also be looking forward to the Christmas season again and have hopes for the world famous Dogwood Arts season next spring.

Well qualified members have donated time in the past two fall-winter seasons to give free instructional classes in both relief and in-the-round carving. Attendance has always been high at these sessions.

For more information on the SMWC, write to P.O. Box 204, Townsend, TN 37882. ■



"Late Night Affair With the Preacher," is the title of caricature group by John Freels.

Totem Pole Book Doing Well

With the way things are going, the second printing of Paul Luvera's *How To Carve Totem Poles* will be completely sold out and a third printing of the popular book is slated for the fall.

Few persons have success stories in their 80th year that are as thrilling as Paul's sales story about his first book. After contacting a number of major publishing houses and receiving rejection slips, Paul decided to gamble his life's savings of \$20,000 and publish the book himself.

He sold out the first printing of 5,000 copies in only four months time. The book contains 157 pages of pertinent information with many photographs and drawings. It sells for \$11.95 and may be ordered direct from Paul, 2102 9th St., Anacortes, Wash. 98221.

Paul's book recently received a nice review in the Everett (Wash.) Herald. Paul, who is a NWCA district representative, has become quite a renowned authority on totem poles and his poles have been shipped to many states and abroad.

50 Exhibit In Oklahoma City Show

By CLINTON THOMPSON

The Oklahoma City Wood Carvers Club held its 12th annual exhibition, June 16 and 17, at Shepherd Mall in Oklahoma City. The Mall was crowded with spectators who admired the work of 50 exhibitors from five states.

Tex Haase, professional carver from Tucumcari, N.M., judged the 250 carving entered in competition. Winners include:

Best of show—Floyd Ross. Best display—Bill Fyffe.

Animals (realistic)—Dale Hill, first; Richard Nelson, second; Floyd Ross, third. (Caricature)—Dale Hill, Jim Anderson, Eleanor Manning. (Stylized)—D. C. Palmer, Floyd Ross, Harold Trager.

Birds (realistic)—Bobby Castlebury, Harry Kinny, Don Webster. (Caricature)—Jim Anderson, Clinton Thompson, Fred Suttle. (Stylized)—Don Webster, Robert Mercer, D. C. Palmer. (Miniature)—Harry Kinny, Bobby Castlebury, Lynn Doughty.

Fish (realistic)—Clinton Thompson, Phil Klutts, A. B. Smith. (Stylized)—Phil Klutts, Don Webster, Loyd Evans.

Human (realistic)—Floyd Ross, David Pence, June Morey. (Caricature)—Lynn Doughty, Ray Harrison, John Erikson. (Stylized)—Floyd Ross, Jim Anderson, Ray Westfall.

Group (realistic)—Bobby Castlebury, D. C. Palmer, Clinton Thompson. (Caricature)—Lynn Doughty, Ray Harrison, Jim Anderson.

Relief (low)—Charles Willyard, Richard Nelson, Jene Parker. (High)—Bill Fyffe, Jene Parker, Frank Brodrick.

Ornamental (pierced)—Glenn Spangler, Bill Bradshaw, Bob Baum. (Chip)—Clinton Thompson, Keith Thompson, Fred Suttle. (Incised)—D. C. Palmer, Dale Park, Jack Thornton.

Whittled pieces made from single piece of wood—Jene Parker, Clinton Thompson, A. B. Smith.



Dale Park

Following is the list of exhibitors:

Texas—Howard R. Hager, San Antonio; Mrs. Ray Westfall and Frances Stobaugh, Gainesville; Richard Nelson, Farmers Branch; David Pence, Irving; Ray Harrison, Austin; Harry Kinny, Lubbock; Bobby Castlebury, Brookston; Dale Park, Carrollton; Bob Baum, Herford; Thomas Nelson, Fort Worth; D. C. "Buddy" Palmer, Pampa.

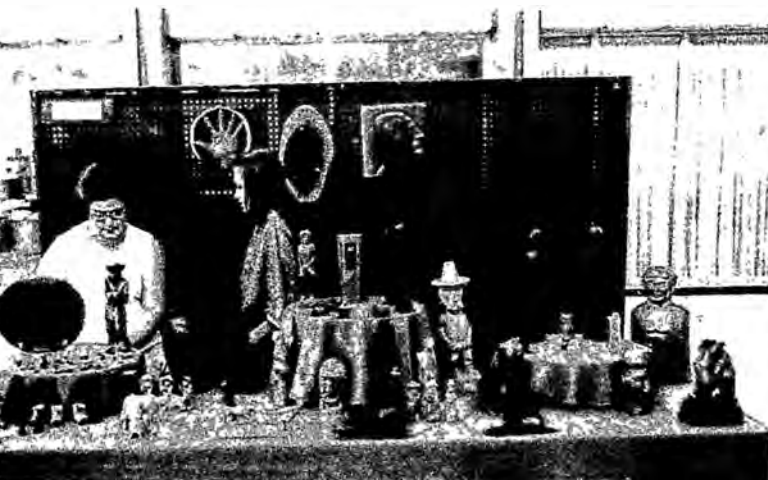
Oklahoma—A. B. Smith, Lynn Doughty, Loyd Evans, Robert Mercer, and Robert O'Ferrell, all of Tulsa; Don Webster of Pryor; Dale Hill, Broken Arrow; Phil and Sammie Funderburk, Bixby; Edwin Richardson, Norman; Charles Willyard, Owasso; Joe Stribling, Davenport; Jack Compton, Mannford; Jene Parker, Cushing; Jim Anderson, Moore; Frank Brodrick, Choctaw; Maurice Ghormley, Harold Trager, Jack Thornton, Phil Klutts, J. D. Mills, Floyd Ross, June Morey, Eleanor Manning, Glenn Spangler, Buster Bennett, Madge Guin, Ruth Webb, Robert Neal, Fred Suttle, Ward Glass, and Virginia Brooks, all of Oklahoma City; Bill Fyffe, and Clinton Thompson, Midwest City.

Bill Bradshaw, Fowler, Colo.; John Erikson, Rockford, Mich.; Tex Haase, Tucumcari, N. Mex.

The Oklahoma City Carvers are already planning for their 1979 show and invite carvers to join them. Details will be published as they become available. ■



Phil Klutts



Mrs. Robert Neal

Interesting Places To Visit

Howard S. Ferguson, of St. Pete Beach, Fla., recommends the following places for carvers to visit in Florida: Norton Art Gallery, West Palm Beach, Fla., sculpture by Chaim Gross; Kopok Tree Inn, Clearwater, Fla., popular family type restaurant that contains complete paneled room in linen fold carvings brought over from England; Flagler Museum, Palm Beach, Fla., massive and ornately carved furniture.

Howard suggest members send in places of interest in their states that house carvings, or places they have visited that are open to the public.

New Agent For Cratex In England

We've been notified by Barbara C. McCasland, president of Cratex Manufacturing Co., Burlingame, Calif., that the firm's new agent in England is: Garryson Abrasives, Ltd., Spring Road, Ibstock, Leicester, LE6 1LR. Cratex rubberized abrasives have long been a favorite sharpening device with carvers. We also learned that Mrs. McCasland's father, Jack Craven, who was president of Cratex, passed away last year. He was an NWCA member and a friend to all carvers and whittlers.



Don Laskowski's innovation makes duplicating woodcarvings easy and relatively quick operation.

Indiana Member Invents Duplicating Machine

For a long time, Don Laskowski, of Indianapolis, toyed with the idea of inventing a practical, yet economical, duplicating machine for carvers who wanted to make copies of their work. His 3-D Duplication is the answer.

Utilizing a heavy-duty Rockwell router, the duplicator has a variable speed control that permits roughing out basswood and pine without tearing the wood. Designed simply and ruggedly for long life, the precision linear bearings provide fingertip control. It duplicates objects up to 14 inches in diameter and 22 inches high. Any woods can be used.

There is practically no phase of machine carving that can't be done on the 3-D Duplicator. Antique restorers will find its uses particularly beneficial in making exact copies.

The machine has an adaptor to cut a wide variety of moldings. Gun stockers can turn out any type of custom work their customers want. It comes complete with its own stand.

The 3-D Duplicator sells for \$446.25, plus shipping charges. It weighs approximately 86 pounds. For full information, write to: Don Laskowski, 2346 Fisher Ave., Indianapolis, Ind. 46224. The duplicator will be demonstrated October 14-15, at the Hoosier Carvers' Show, at The Commons, 3rd and Washington Sts. Columbus, Ind.

Florida Show Set For December 3-4

The Suncoast Wood Carvers will hold their fourth annual show December 3-4 in the St. Pete Beach Recreation Building, 7701 Boca Ciega Dr., St. Pete Beach, Fla. Howard S. Ferguson is show chairman.

This year, to encourage carvers from all parts of Florida to participate, there will be two competitions open to carvers who are not members of the Suncoast chapter. The first competition is for a painted carving with added materials permissible. The second competition is for a carving finished clear, laminating allowed but no other materials permitted. The prize for winners in each competition is \$50.

Entry fee is \$3 and the registration deadline is November 15. For application form, write to: Howard S. Ferguson, 7005 Bay St., St. Pete Beach, FL 33706.

Canton Members Win Award

Carl and Joan Streb of Massillon, Ohio, won the Shannon Rodgers Award at the recently held Salt Fork Arts and Crafts Festival, Cambridge City Park. The Strebs won a cash award for a life-size carving of a wild rabbit. Carl did the carving and Joan the painting. The check was presented by former Miss America, Bess Myerson, at appropriate ceremonies. In addition to being NWCA members, the husband-wife team also belong to the Hall of Fame Woodcarvers of Canton, Ohio.

Splendid Splinters Carvers Meet

Encompassing Whitley, Huntington, Kosciusko, and Noble counties in Indiana, the newly formed Splendid Splinters Wood Carvers Club is off to a great start. More than 30 members attended the June organizational meeting. Meetings are held on the third Monday at the UAW Hall in Huntington.

Ted Hollenbaugh, Roanoke, was elected president; Arlo Beard, Huntington, vice president, and Carl Nosker, Huntington, secretary.

The prime purpose of the club is to assist each other with new ideas, information regarding tools and their use, methods of procuring various workable woods, and to fellowship together in a creative and relaxing hobby.

Attention! Wood Engravers

The Fribourg Museum of Art and History, in Switzerland, and the International Association of Wood Engravers and Cutters will sponsor an exhibition of woodcut and wood engraving prints, January 12 through February 25, 1979. Persons wishing to submit prints of their work must send them before November 20. Prints must be unframed and be the work of the sender who must certify the engraving or wood cut was done since January 1, 1975.

A jury will select the prints to be publicly displayed at the museum and a catalog will be published.

NWCA members who do wood engraving are instructed to send for entry form: Xylon 8, Musee d'art et d'histoire, 227, rue Pierre-Aeby, CH - 1700 FRIBOURG (Switzerland).

Salisbury Show To Widen Scope

Fred Kreiser, general chairman of the famous Wildfowl Carving and Art Exhibit, announces that the show will be enlarged this year to include carved wild animals.

The 11th annual exhibit will be held in the Convention Center, Ocean City, Md., October 13, 14, and 15. For further information, write to: Frederick B. Kreiser, 1414 Emerson Ave., Salisbury, Md. 21801. Phone, (301) 742-3131.

Between 15,000 and 20,000 persons attend this exhibition which is presented by the Ward Foundation and Wildfowl Museum.

Emil Janel Hospitalized

The many friends of famed carver Emil Janel will be saddened to learn that he has been hospitalized at Hampshire Convalescent Hospital, 1420 Hampshire, San Francisco, Calif. Emil, who was knighted by the King of Sweden, is a fantastic carver. His works have been handled through the Maxwell Gallery of San Francisco. He has been featured in books on woodcarving and in *Chip Chats*. He will appreciate hearing from his friends. It is also noted that his wife has been hospitalized since January.

Woodworking Vise For Sale

Craftsman woodworking vise, Cat. No. 9GT51955C, quick open and close feature, retractable dog, 12-inch capacity; jaw face 4x10, weighs 39 pounds; \$35 plus shipping; 4 years old, very good condition. L. Spinak, 32 Ford Ave., Bayville, N.J.

Preparations Underway For Smithville Show

The seventh annual New Jersey Woodcarvers Show will be held September 30 and October 1, at Quail Hill Inn, Smithville, N.J. Exhibitors are limited to 60 because of Smithville's fire regulations. Preference will be given to past exhibitors on a first-come, first-served basis. No commission is charged on sales, but in order to defray arrangement expenses, a \$6 exhibitor's fee is levied.

A smorgasbord dinner will be held at 7 p.m., September 30. All you can eat of roast beef, chicken, seafood, ham, turkey, lasagna, etc., for \$10 per person. There will be dancing after the meal.

Reservations must be made by September 15. Pam and Joe Averso, 192 H. Overmount Ave., West Paterson, N.J. 07424, are co-chairmen. The phone number is: (201) 785-0238.

Mistaken Identity

On Page 12 of the May-June edition we mistakenly identified those handsome carousel carvings to Bess Sprankle when credit should go to Judy Christian of Medina, Ohio. The two carvers shared the same table at the Great Lakes Woodcarving Exhibit, held at Cleveland. Our apologies for the mix-up, ladies.

Flickertail Carvers Elect Officers

Members of the Flickertail Wood Carvers, Mandan, N.D., recently elected the following officers: Darrell Krause, president; Everett Lambert, vice president, and Cleopatra Koch, secretary-treasurer. The Flickertail Carvers held a joint meeting in June with members of the Red River Valley Carvers.

Houston Show Set For October

The Houston Area Wood Carvers annual fall show will be held October 20 and 21, at Memorial City Shopping Center Mall, on I-10 West. For reservation and information, contact: Carl S. Roecker, 12511 Bexley, Houston, Texas 77099. Phone (713) 495-2865.

Fall Festival In Madison, Ind.

The 11th annual Fall Festival will be held September 22-24, from the Court House Square to the river front in historic Madison, Ind. Rental space is \$7 per day. Contact: Pat and Helen Gourley, 2242 Cragmont St., Madison, Ind. 47250, for details.

Carving Classes In Pittsburgh Area

From M. A. McMillan we learn that carving classes will be offered in the Pittsburgh, Pa., area starting in September at the Mount Lebanon High School on Thursday evenings, 7-9, and at the Community College, South Campus, at the Upper St. Clair Township Boyce School, Tuesday evenings, 7-9.

New Shipment Of Teak

Clayton Axelrod of B. Axelrod & Co., 201 Florida St., San Francisco, Calif., advises of a new shipment of teak in dimensions of 6x6 inches and 8x8 in lengths of 10 feet and over. The firm has been an importer of fine teak wood since 1961.

Reminiscence of the Trip to England

By JOHN B. GARTON
Smiths Falls, Ontario, Canada

Having become un-muddled to some extent, after the jet-lag, it is possible to try to reconstruct some of the memorable events we modern crusaders experienced on the trip to Southwell, England.

Jet travel is a common denominator today, with no explanation necessary as to procedures, and there is little variation from flight to flight, except the hostesses, so I'm sure everyone will appreciate our condition on the morning of May 24, while we rendezvoused, with baggage, in London, for the bus trip north to Southwell.

Unfortunately, the scheduled bus became ill, and was replaced by a somewhat smaller unit, which, with not some difficulty managed to accommodate our mass. I'm not sure what traffic violations were overlooked, but we were cosy and were soon enjoying the sights and sounds with new friends, as the spring green of the Midlands came into view.

As promised, the weather became bearable with mid-70s and sunny enough to cause every plant and tree to burst into bloom; it has been suggested several times that the Bishop contributed a great deal.

Having arrived at Southwell safely, if not somewhat shaken by traveling some 150 miles on the wrong side of the road, we were introduced to our hosts who managed to endure our comings and goings for the 12 days, rather nights, as we seemed to spend most of our time on tour; complimentary remarks are somewhat inadequate to describe the hospitality with which we were received.

It would be inconceivable to reconstruct the itinerary we pursued during our visit to Robin Hood country, and it would be wrong to expect anyone to appreciate the things we experienced, without themselves having the same or similar opportunity to enjoy the precious artifacts of the privileged few—custodians of the past.

One interesting trip we enjoyed, which will grab the guys



The Barbican YMCA was the gathering point for the tour to the Midlands; bewhiskered carvers in front of the bus are, from left to right, Steve Torda, Tom Cassidy, and Don Mueller.



John Matthews gave a short speech at the banquet sponsored by Henry Taylor Tools, Ltd., at Saracen Head Inn, Southwell, his wife, Marian, is not sleeping—camera caught her in the middle of a blink. Center photo shows Arnold Mikelson presenting carved bison to Terry Woolhouse, Taylor Tools official. Right photo is of Nottinghamshire coat-of-arms, carved and painted by Huber King and presented to county officials at special reception.

who are already going "ho-hum!" was a tour of the Henry Taylor tool plant, where some of the finest carving tools are still manufactured by hand by craftsmen who use the same methods perfected 150 years ago.

Also we were privileged to have lunch at the Record-Ridgeway plant and watch the modern processes of tool manufacture where the Marples chisels we admire are made.

During the week we had a break for shopping in the local shops; I enjoyed the open market stalls at Newark where a large cattle auction flourishes beside the Trent River in the shadow of another castle.

We enjoyed a morning in Nottingham, saw the oldest pub in England, "Trip to Jerusalem," under the sandstone cliffs where the castle rests. It is said that many underground passages connect the castle to the pub. The legend of Robin Hood

pervails as one observes the names of streets and parks, etc.

We didn't get to meet the sheriff, but went to a much higher court, where we were graciously received by her worship, the chairman of the Nottingham County Council, for another wonderful buffet.

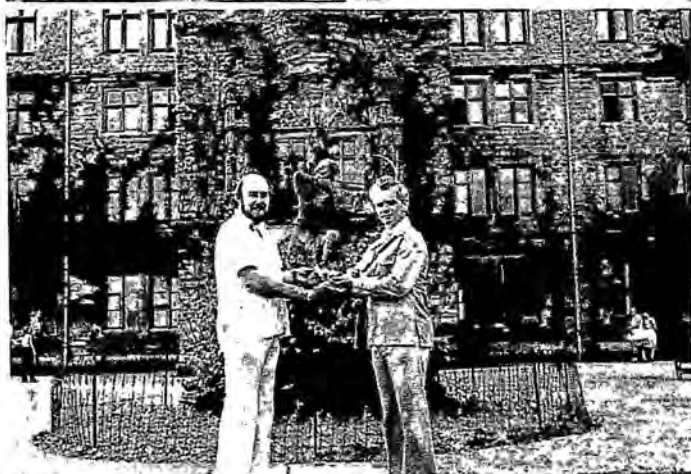
As we had come for a purpose, we eventually came to that part of the tour where we presented our crafts for viewing and were greatly honoured by the spectators, who came from all walks of life.

And so it went, tour a little, enjoy a walk into history, exhibit our work, talk a little and enjoy the usual daily banquet.

On our visit to Teversal, we were honored by the miners, by being asked to judge a beauty contest. Therefore a panel of judges—three Americans and three Canadians led by a very



Benoi Deschnes puts finishing touches on plaque which he presented to Countess Manvers of Thoresby Hall.



Top two photos show carved figures of Robin Hood and Little John guarding magnificent fireplace in Thoresby Hall. Bottom shot shows Neal Thorpe, left, manager of the estate, accepting carving from Dick Belcher in front of famous Hall located in Sherwood Forest.



NWCA member Jim Addis, tool maker at Henry Taylor Tools, Ltd., chats with Mark and Tony Sblendorio when the tour visited the Sheffield plant.

competent Englishman—did so judge a beauty contest of 16 very beautiful young ladies. Actually it was unfair to have to chose one as they were exceptionally equal. However, we did pervail and picked the one most expected to win, and were allowed to leave the mines safely! I must add that my impressions of that evening will linger for a long time, as good things are seldom forgotten.

I must apologize for my inability to describe the collection of silver at the Master Cutlers Hall in Sheffield, where we were overwhelmed by its splendor. One has but to mention silver and Sheffield is synonymous!

Our tour of the Josiah Wedgwood Works was very enjoyable, informative and finally expensive, as everyone took advantage of the prices by buying up everything in sight.

I must also refer to our lack of diet control which went out the window when we were confronted each day by such dinners and banquets one hears about but seldom sees. I'm sure the weight gain of the entire group must have exceeded 35 stones (roughly 500 pounds—*Ed. note*) by the end of the trip. Altogether the new potatoes with butter, new peas and carrots with butter, fresh broccoli and cream sauces which accompanied each main course, whether roast beef, chicken, or pork, were impossible to resist . . . and then came desserts of English sweets—many!

The day came when we got to the reason for our pilgrimage to Southwell in the Midlands not so far from Nottingham, nor Sheffield to the north or Lincoln to the east, and we came to the great cathedral in the Midlands, built by many thousands of hands a thousand years ago. The Minster of Southwell is vast, it is magnificent, it has a warmth that one does not expect from cold stone. However, the architecture does not overpower the presence of the Spirit which has endured to this time. One would spend a lifetime examining the stone carvings, the wood and glass craftsmanship and still wonder at it all.

How does a town of 6,000 support such a burden? As custodian of the past, it must maintain as well as cherish this exalted place, and, God willing, will prevail.

More exhibits, more buses, more banquets and a few more days of sun, a few hours in Sherwood Forest and a look at the Major Oak where Robin Hood made history, or fairy tales? A few miles of mountain roads to give us a look at the heather and rock fences where the gentle sheep share the meadows with the lapwing and the lark. It is difficult to understand why anyone would ever leave this beautiful land to wander the seas.

And so it was, the 1978 Southwell Minster Appeal tour, enjoyed by the exhibitors, appreciated by the spectators, and hopefully, benefitted by for those who put it all together to



Robert Butler



Phyllis and Norman Davis



Inge and Don Church



Margaret Cheyne and James Bond watch Arnold Mikelson.

whom I am personally grateful to for the great privileges offered.

I have not mentioned a great many details as there is not sufficient space or time to give a proper account; I'm sure all concerned—the nine Canadians, and 47 Americans—will agree that it would fill a book to recall and display all that we saw and did during our tour.

It is hoped that our efforts, with the film coverage by the BBC, will be noted by the powers that be in England and gain the support that the Southwell Minster deserves.

Finally our sponsors and hosts and friends are to be congratulated on their endeavors, which will no doubt be rewarded, and, as all good things come to an end, on behalf of my touring carver friends: "Thank you, England, it's been a slice!"

Editor's Note—John Garton's comments covered the tour's highlights. Readers can refer to the March-April issue for more details of the places visited. A number of British members managed to meet with the group at various points and we tried to keep a register of those, among them were:

Ron Walker, Bulwell; Peter Moss, Hadfield; Brian Burnham, Sutton-in-Ashfield; F. Dickinson, Manchester; Douglas Knight, Woking; Mac Minkley, Newthorpe; Joyce Lockyer, Cheshire; Malcolm Chorley, Cannock; Ken Vardy, Eakring; Raymond Gutten, Crewe; Brian Watling, Nottingham; Harry Kellett, Sutton-in-Ashfield; James Addis, Sheffield; Joseph Meyers, Suffolk; Alan Reid, Sheffield; Ron Harrison, Sheffield; Gordon Brown, Ravenshead; Ray Wilson, Arrcolet; Ron Butterfield, Sheffield; Bill Gibson, Sutton-in-Ashfield; James Bond, Glossop; Harry McCann, Chesterfield; Margeret Cheyne, Cheshire; Mike Causey, Sutton-in-Ashfield; R. Holliday, Mansfield; John B. Watkinson,

Chesterfield; Norman Parr, Maurice Chapwick, Julia Anna Kibbler, Douglas Bryce, Charles H. V. Bramley, Max Carter, William Marriott, all of Nottingham; Geoffrey Fearn, Newthorpe; Stanley Forster, Bilsthorpe, and Leonard Baxter, Calverton.

Credit for organizing and planning the tour on behalf of the Southwell Minster Appeal goes to John Matthews, Sutton-in-Ashfield. Several members of the group asked on the last day: "When are we going to do it again, John?"



Section of choir stall carvings in Southwell Minster.



Record-Ridgway threw a lavish banquet at Cutlers Hall.



John Garton shows Mrs. Tony Harrison how to carve.



Group of British members paid a visit.



BBC camera crew at Blue Boar Inn, Hucknall.

Coming Events Calendar

September 8-24—**Western Washington Fair.** Contact Art and Marian Beaulieu, Rt. 2, Box 342, Eatonville, Wash. 98328, for information.

September 29, 30-October 1—**Mid-Atlantic Waterfowl Festival.** Third annual, Virginia Beach Civic Center. Write: P.O. Box 651, Virginia Beach, Va. 23451, for details.

September 30-October 1—**Smithville, N.J.** Annual exhibition and banquet. Joe Averso, 192-H Overmount Ave., West Patter-son, N.J. 07424.

September 30-October 1—**Yorkcarvers Annual Exhibition.** York College, York, Pa. Table fee, \$7. For application, contact: Ken Murray, 871 Satellite Dr., RD 3, York, Pa. 17402.

October 6-8—**Arts and Crafts Fair.** Garland County Fair-grounds, Hot Springs, Ark.

October 14-15—**Hoosier Carvers' Club.** At The Commons, 3rd & Washington Sts., Columbus, Ind. Earl Shockney, chair- man, 150 Yandes St., Franklin, IN 46131.

October 20-21—**Houston Area Wood Carvers.** Memorial City Shopping Center Mall, I-10 West, Houston. Carl S. Roecker, 12511 Bexley, Houston, Texas. 77099.

October 7-8—**Prater's Mill Country Fair.** Booth fee \$20 (no commission), photograph of exhibitor's work must be submit- ted. Judy Alderman, 216 Riderwood Dr., Dalton, GA 30720.

October 20-21—**Fall Carving Show.** Sponsored by Houston Area Wood Carvers, Memorial City Shopping Center. George S. Whitworth, chairman, 11923 Fern Forest Dr., Houston, Texas 77044. (713) 481-3907.

October 21-22—**Smoking Wood Carvers.** Annual show, Ft. Steuben Mall, Steubenville, Ohio. P.I. Van Brunt, 1334 Dennis Way, Toronto, Ohio 43964.

October 21-22—**Cincinnati Carvers Guild.** Tri-County Mall, 11700 Princeton Rd.,; fee \$7.50. Don Hogue, chairman, 27772 Turnkey Ct., Cincinnati, Ohio 45244.

November 3-4—**Rocky Mountain Woodcarvers Show.** North- glenn Mall, Denver, Colo. Al Amon, 1005 S. Miller Way, Lake- wood, Colo. 80226.

November 3-5—**Foothills Craft Guild Show and Sale.** Civic Center, Oak Ridge, Tenn. Co-sponsored by City of Oak Ridge Department of Recreation. Exhibitors limited to Tennessee craftsmen. Roy Cooper, FCG Chairman, Box 99, Oak Ridge, TN 37830.

November 10, 11, 12—**Waterfowl Festival.** Eighth annual, Easton, Md. Write: Headquarters Tidewater Inn, Easton, Md. 21601, for more information.

November 12—**Belleville Holzschnitzers.** Seventh annual Midwestern Wood Carvers Show, Belle-Clair Exposition Hall, Illinois Route 13 & 157 in Belleville, Ill. Paul E. Dyar, chair- man, 26 Farthing Ln., Belleville, Ill. 62223.

November 18—**Knott's Berry Farm.** 16th annual banquet- meeting. Eugene C. Langhauser, reservation chairman, 11771 Marble Arch Dr., Santa Ana, Calif. 92705. Banquet tickets \$5.50.

November 25-26—**Northern Virginia Woodcarving Show.** Community Center, 127 Center Street South, Vienna, Va. Don F. Early, 4400 Olley Ln., Fairfax, Va. 22032, show coordinator.

December 3-4—**Suncoast Wood Carvers Exhibition.** Fourth annual; table reservation \$3. Howard S. Ferguson, chairman, 7005 Bay St., St. Pete Beach, FL 33706.

1979

April 28-29—**World Championship Wildfowl Carving Com- petition.** Convention Hall, Ocean City, Md. Knute R. Bartrug, chairman, 707 Cooper St., Salisbury, Md. 21801.

Chapter Forming In Windsor

Bill Speirs, 848 Edward St., Windsor, Canada, hopes enough interest can be generated for a carving club in his area.

Catalog Available For Miniature Makers

How often have carvers of miniature furniture been asked where to purchase wallpaper, matching fabric, cordinated car- peting for doll houses? There is exciting 16-page full color cata- log available for \$2.50 from: MiniGraphics, 1331 Stonemill Ct., Cincinnati, Ohio 45215.



Woodcarving In Relief Book Available

NWCA member Sharon B. Drewfs of Ft. Bragg, N.C., shares her patterns and style of carving with others through her book *Woodcarving In Relief*. The softbound 8½x11 76-page book contains 14 patterns and instructions.

Subjects include a mirror frame with the partridges in a pear tree theme, knight and lady, mushrooms, carousel figure, helmet, pineapple, and others.

Instructions are given on sharpening tools, painting and staining. The book's cover is in full color and is a valuable guide to painting.

Sharon achieves an amazing feeling of depth in her relief carving by undercutting.

The book sells for \$6.50 and is available from various arts and crafts distributors that carry Priscilla Hauser books. One such store is: Herr's, 3819 N. Vermilion, Danville, Ill. 61832. Orders may also be directed to: Priscilla's Publications & Products, Inc., P.O. Box 45730, Tulsa, Okla. 74145.

GENE ZECH (continued from Page 3)

on paper. He then makes a clay model. When he is satisfied, he outlines the figure on a block of basswood and roughs out the side view with a bandsaw. His whittling knife is made from an old-fashioned straight razor secured in a wooden handle.

When the figure is finished, he stains or paints it. Patsy, who serves as her husband's secretary, packages and mails out the work. Some of Gene's pieces are sent to a foundry to be cast into limited edition bronzes. The bronze figures are returned to Gene for final finishing.

Gene's carvings have also served as subject matter on greeting cards and posters.

Artists of the Rockies and the Golden West carried several excellent color and black and white photographs of Gene's work. The July-August, 1969, edition of *Chip Chats* also carried a feature on Gene's work and we thought newer members of NWCA would enjoy seeing the photos that accompanied that article.

EASTERN OKLAHOMA (continued from Page 19)

D. C. Palmer, Texas; Keith Black, Ark.; Earl Ashby, Okla. (Group, caricature)—Austin Smith; Tex Haase, N. Mex.; Leonard Plott, Kans.

Fish (realistic)—Austin Smith; Thurston Hunter; David Messingill, Okla. (Caricature)—Scotty Ward, Okla.; Bill Payne, Okla.; Lynn Doughty, Okla. (Group, realistic)—Don Webster, Okla.; Dale Berke, Ark.; Scotty Wark.

Birds (realistic)—Glen Benedick, Kans.; Bobby Castlebury, Texas; Austin Smith. (Caricature)—Lynn Doughty; Bill Payne; Clinton Thompson. (Group, realistic)—Bobby Castlebury; L. E. Austin, Okla.; Jack Compton, Okla.

Animals (realistic)—D. C. Palmer; Richard Nelson, Texas; Thurston Hunter. (Caricature)—Don Webster; Dale Hill; Leonard Plott. (Group, realistic)—Keith Black, Ark.; Jack Haines, Kans.; Austin Smith. (Group, caricature)—Austin Smith, first; no second or third.

Whittled Pieces—Gary Bennett, Okla.; Lloyd Evans, Okla.; Wayne Harris, Mo. Abstract—Leonard Plott; Chester Calvert, Mo.; Glen Benedick. Beginners—Rose Chism, Ark.; Mike Fite, Okla.; John Westervelt; Mrs. Leonard Plott; Doris Payne. Youth—Rick Ellis; Mary Hudson; Paula Hudson; Sarah Funderburk.

Other exhibitors included: From Oklahoma—Frank Frost, Dorothy Peach, Lois Rogers, Phil Funderburk, Sammie Funderburk, Johnnie R. Buck, Tom Willard, W. L. Tillery, Don Hudson, Beverley Hudson, Robert O'Ferrall, Oran Hoover, Bo Bollinger, Marwin Ashby, G. C. Kopp, Erwin Richards, James Watson, Robert Mercer, Bill Rebman, Ray Williams, Calvin Berry, Ed Brewer, Printice Robinson, Jim Inman, Jennie Pennington, Ray Price, Carl Carnahans, Betty Phillips, Charles Felber, and Charles Grof.

From Missouri—Ray Wippermann, William H. Fisher, Al Ellis, and Marty Harris. Vincent Heinz, Texas, and John Erikson, Michigan.

Wisconsin News

By BILL LEHMANN

3302 N. 82 St., Milwaukee, Wis.

At the corner of West Lincoln Avenue and South 61 St., October 29, from 1 to 4:30 p.m., Wisconsin Woodcarvers will get together for their Fall Show. The setting is Arnold Hall, St. Rita's Church. So, all you Wisconsin carvers plus those of you from neighboring states are welcome to spend a day in Milwaukee and meet with fellow carvers and an appreciative public.

Arnold Hall is large—there will be plenty of tables for all. A one dollar donation to help defray expenses will be asked.

On September 24, Jack Sery (*Chip Chats* cover feature carver, May-June) will talk on Caricature Carving at St. Rita's. In a conversation with Ev Rosera, the man who gets us a meeting place, it was learned that we will be losing our Wednesday evening slot because of other school activities. Ev is trying to pin down another week night. Unless changed, our next meeting will be Sunday, December 3 at 7 p.m., in the Scout Room and on the program will be "Let's Carve An Eagle," by one of our best professional carvers, Rich Dermody. Rich is a stickler for detail, so don't miss this meeting.

Bring carvings along—that's what we want to see.

Rudisill, Brunet Take Top Honors

Anthony Rudisill, W. Atlantic City, N.J., and Tan Brunet, Galliano, La., were declared "best-in-the-world" wildfowl carvers, at the World Championship Carving Competition, held April 22-23, Salisbury, Md.

Rudisill won with his lifesize clapper rails entry (decorative lifesize class), and Brunet with a mallard pair (decorative decoy class). John Scheeler, Mays Landing, N.J., placed second with his carving of a hawk with rabbit, in the decorative lifesize contest, Ron Tepley, Racine, Wisc., was third with an eagle. In the decoy pairs category, Randy Tull, Hayward, Wisc., was second, and Pat Godin, Bradford, Canada, third.

A total of 407 carvers entered 1,409 birds in the various categories.

Classes Offered In New Jersey

Henry Imp, Saddle Brook, N.J., will again be teaching carving classes at Ridgewood and Saddle Brook High Schools starting in September.

Scrap Walnut For Sale

Rexford W. Curry, Rt. 1, Box 298-A, Washington, W. Va., has a truck load of scrap pieces of seasoned walnut in assorted sizes for sale at a reasonable price. Phone (304) 863-8374.

EXHIBIT HONORS (continued from Page 6)

The diversity of his carvings, along with his selection of materials, led to "Mooney" being titled "master Carver of the World" by the master carvers of Oberammergau, Germany.

In the eyes of "Mooney," there was no greater American than Abraham Lincoln, so he turned out a number of carvings concerning Lincoln's life. His masterpiece in this respect is an eight-foot long ebony and ivory replica of the Lincoln Funeral Train, complete with the President's body in the coffin. "Mooney" was 80 years old when he finished that carving—on the 100th anniversary of Lincoln's assassination. ■

The Iron Knight With The Wooden Leg

By MARTIN LOHS
Chip Chats Art Director

In repairing damaged carvings, or renovating antiques, I have run across some seemingly impossible tasks over the years and learned never to say "it can't be done."

This was strikingly illustrated recently when I was asked if I could carve and replace a leg which had broken off of a knight on a horse.

"No problem," I said, but when the lady antique dealer who wanted the work done told me it was a statue made of iron, I told her to forget it. I didn't like the idea of adding a wooden leg to an iron statue, believing it would be difficult to adhere to the iron and would always show where it was added.

The lady insisted I look at it and I decided to attempt it after having seen it.

The statue was hollow. I shaped a piece of wood to fit inside the hollow leg below the knee where it was broken off. This was inserted with epoxy. I made certain that the end was perfectly level and even, so that the wooden leg could fit flat against it.

Next, I drilled a hole for a dowel and inserted this, using Elmer's glue. I shaped a piece of basswood to lay flat against the inserted wood long enough to carve the leg out of. A hole to accommodate the dowel was drilled into this.

Most of the leg was carved before adding it to the statue, but to get a perfect fit and match, the part where the iron and wood touched was carved after gluing.

Elmer's glue was used for the dowel and leg, but around the edge where iron and wood joined I used a little epoxy mixed with very fine sawdust and feathered this out along the edges. A bit of sanding finished it.

The entire statue had to be cleaned and restored to its antique look. Two or three variously shaded gold powders were used for this operation. I added black to the gold powder to restore the aged look. More gold than black was used on the high spots; more black in the deeper and shadow areas. Since this was also painted over the added wooden leg, the line where wood and iron met could not be seen at all. The wooden leg addition had been completely camouflaged—I had finished the "iron knight with the wooden leg."

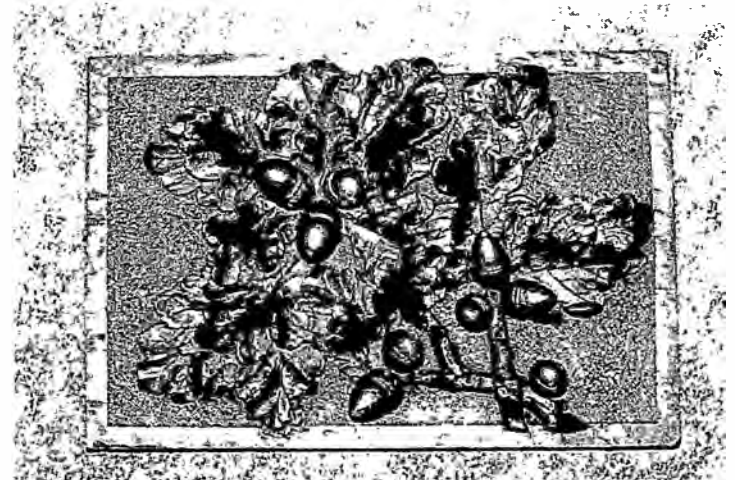
When the owner came to pick it up she had forgotten which leg was repaired and had to tap both with her finger before deciding which was which. She was greatly pleased with the repair job.

This same person also asked me to repair a deep relief carving which I thought might be interesting to copy for some of you. I made a pattern of it which is on the back cover.

Some of the acorns had broken off of the original and were lost. I recarved these and replaced them with dowels to hold



Repaired iron figure is approximately 12 inches high.



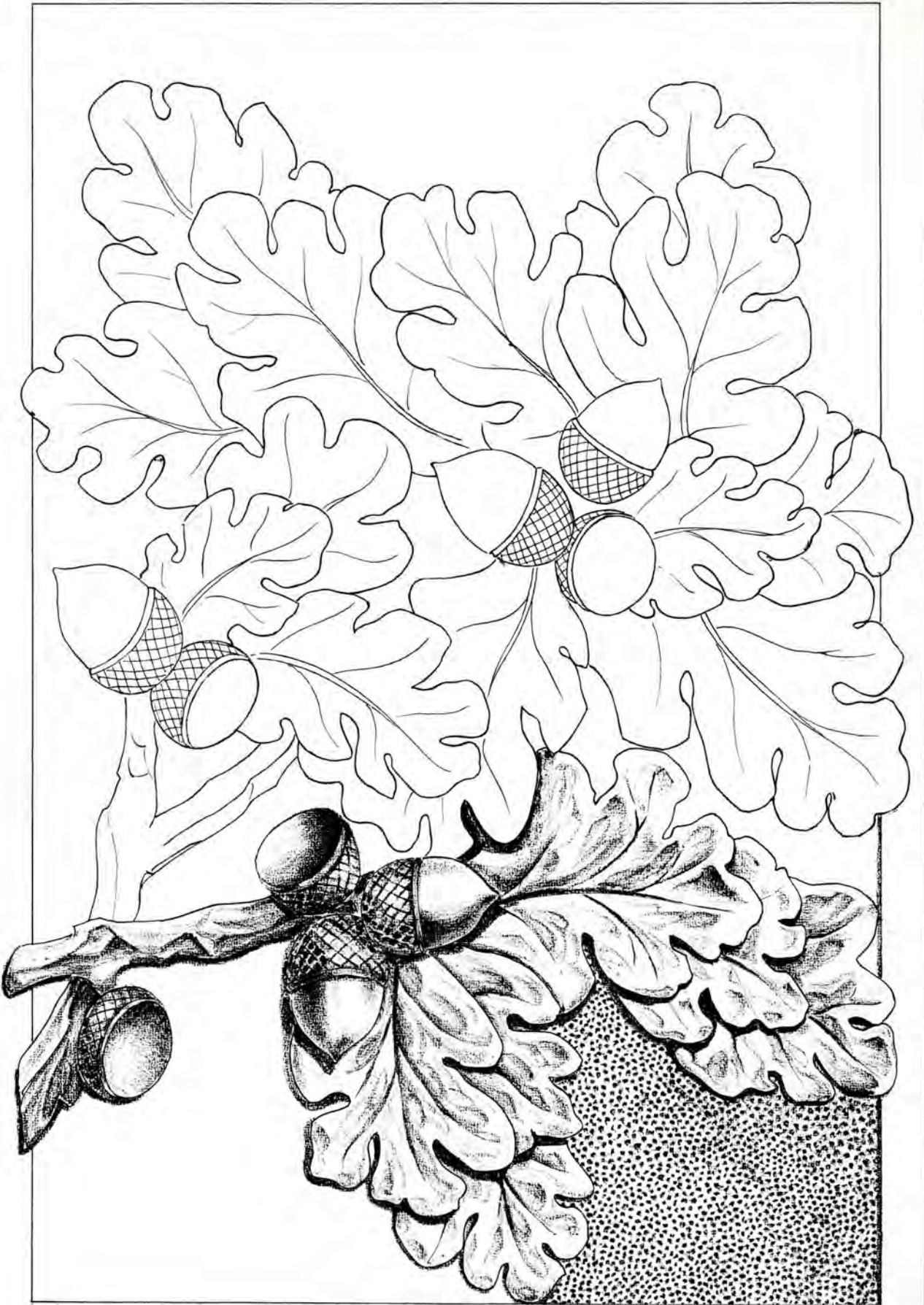
Pattern for this carving is on back cover.

them in place. On small repairs I will often use toothpicks for dowels.

This particular plaque of leaves and acorns is being used by its present owner as a wall hanging. Originally it could very well have been a cabinet or door panel. Your own imagination might discover other possible uses—a jewelry box top, or, if not carved too deep, a cover for a photo album are suggestions.

The leaves are carved in layers and are almost an inch thick. The acorns were carved in the round but on the same piece of wood. This left them rather delicately attached—the reason why some broke off and were lost undoubtedly. They could be carved in relief on the same piece or carved separately and attached with dowels.

This original was carved in mahogany; walnut or cherry would be my preference. Although these are oak leaves and acorns, I believe oak might be fairly difficult to keep from splitting if you carve as deep as the original is carved. Try it, and . . . happy carving. ■



—Sketch by Martin Lohs

Smith, Edward J. Jr.
8381 Cason Rd.
Gladstone, OR 97027

17832-5-77

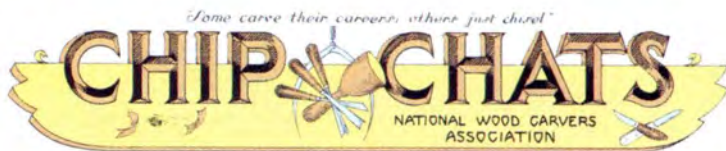
"Some carve their careers, others just chisel"

CHIP CHATS

NATIONAL WOOD CARVERS ASSOCIATION

Volume 25, Number 5

September-October, 1978



Mississippi Valley Fair Association

success of the second annual Open Decoy Contest held at 7-13, at Davenport, Iowa, has prompted the Mississippi Valley Fair Association to entertain plans for expanding the decoy contest into an American Folk Art Show. The decoy contest would be a division of this enlarged department. Chester D. Salter, secretary of the association announces.

NWCA HITS 1000 MARK
It was bound to happen! And it did! With this issue we record reaching the 1000-member mark. Gerald C. Dunlap, Great Falls, Mont., has been issued that card. Not too long ago, there were only 112 paid up members. Happily, our treasurer, John Virgil, reports there are not too many drop-out numbers to re- issue. These are the ones marked with an "A." It's anyone's guess as to the number we'll have this time next year.



Volume 23, Number 5
September-October, 1976

Sharon Copple Wins Best-of-Show Honors at International Wood Carvers Congress

Engineer Carves Life-Size Indian
By James A. Odell

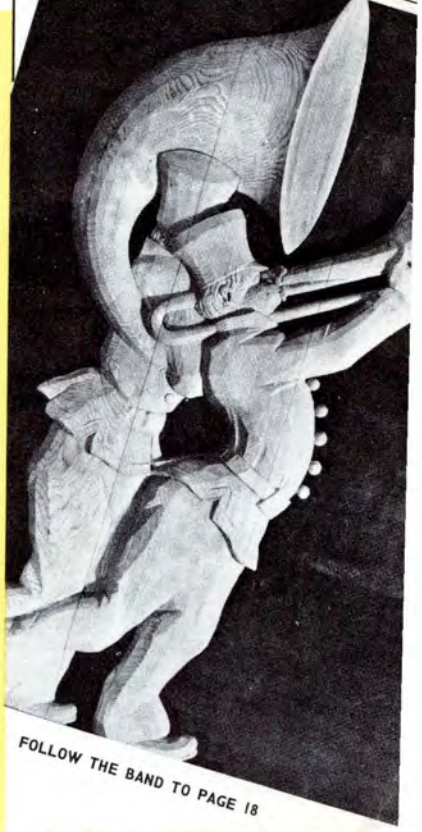
Some New Zealand Carvers Learn the Ancient Skills
By Miss R. A. Adams

Wood Lamination Techniques
By James F. Pogrer

Gunsmiting: A Wood Carver's Art Form
By Stanley Saperstein

South Jersey Woodcarvers Weather Hurricane
By Edwin Torres

James Odell tells how he carved this impressive figure. Page 20.



FOLLOW THE BAND TO PAGE 18

CHIP CHATS

FOUNDED IN 1953

Chip Chats is published bimonthly by National Wood Carvers Association, 7424 Miami Avenue, Cincinnati, Ohio 45243. Annual membership dues are \$5 and include a subscription to the magazine. NWCA is a non-profit organization dedicated to the interests of amateur and professional carvers and whittlers.

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Edward F. Gallenstein, Editor
William E. Ferris, Secretary-Treasurer
Martin Lohs, Art Director

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Volume 25, Number 5

September-October, 1978

The Quarter Century Pause

How should an organization such as NWCA observe an auspicious occasion as its silver anniversary? This question was put to a number of "old-timers" who suggested various ways. Most of the suggestions were not to dwell upon the past, instead, focus on the present and future. Long and short winded testimonials were deemed of little value.

Nevertheless, looking back to the three-page first edition of NWCA's publication (October, 1953) is interesting. The

newsletter, which went out to 19 members, was called *Shavings From the Workbench*, and it wasn't until several issues later that the name *Chip Chats* was adopted.

Up until the September-October, 1966, edition, the only illustrations carried were stencil drawings. But with this issue two pages of offset photographs were included, followed by the first all-offset magazine (January-February, 1968) which was mailed out to around 1,700 members. It was only 24 pages, but it lifted the publication out of the mimeographed bulletin class.

During the ensuing years, the magazine was printed in different shops, always with the idea of improvement governing the changes. The next major breakthrough came with the May-June, 1976, edition—color covers. And it is largely through the assistance of our art director, Martin Lohs, that this was made possible.

Success of any venture depends upon support and encouragement—*Chip Chats* is a fine example. With this continued help and encouragement from its thousands of readers, it is easy to foresee a bright future, not only for the magazine but the association. One has only to reflect on the tremendous amount of interest that has been generated by the many shows and exhibitions participated in by carvers to see its vitality.

At the quarter century mark it is good to pause and examine the strides that have been made. But this pause should be of brief duration . . . the past cannot be relived . . . at best it can only serve as a guide. The struggle over the years to publish a first-rate magazine has not ended, nor is there any likelihood that it will, so long as we are plagued by inflation. But with that same determination to succeed that has stamped the first 25 years, we will continue to push forward.

On the cover we show the transition of *Chip Chats* from mimeograph format to offset and color. And as we take those first steps toward the next milestone, it is with an ever deepening sense of pride in the spirit of loyalty and fellowship among members. Without this spirit none of this could have happened.

Happy anniversary, and happy carving!

Letters to the Editor

Dear Editor—

One feature of *Chip Chats*, among many, that is helpful to me is the listing of books in the annual March-April number. I keep a record of the ones I want to read and buy those that I can afford. For the others I turn to my public library where I consult the card catalog under the headings: wood, wood carving, sculpture, etc. Even such a small library as that of Jacksonville, Ill. (population 22,000) has a good selection, some of them items that were purchased at my suggestion. Librarians are always glad to consider requests from readers. But my choice of books is not limited by those that my library can stock.

Today all public libraries are linked together in regional and state organizations, and through these agencies, a member library can obtain almost any book through interlibrary loan. About the only exception are some books that are privately printed and distributed, but these can often be secured if the

(Continued on Page 38)

"Some carve their careers; others just chisel"

CHIP CHATS

NATIONAL WOOD CARVERS ASSOCIATION

Volume 15, Number 1

January-February, 1968



Frank Geminden, working away.

Harry Hitchner Winner At Davenport

Not only did his entry of a life-size sculpture of a machinist with a micrometer checking the dimensions in a wheel and gear setting win top honors for Harry Hitchner, Hollandale, Wisc., it also carried off the Marples award of a two-week, all-expense paid visit to England as guest of the tool firm. The well executed carving was carved in cherry wood. Four-inch thick planks were laminated for the work.

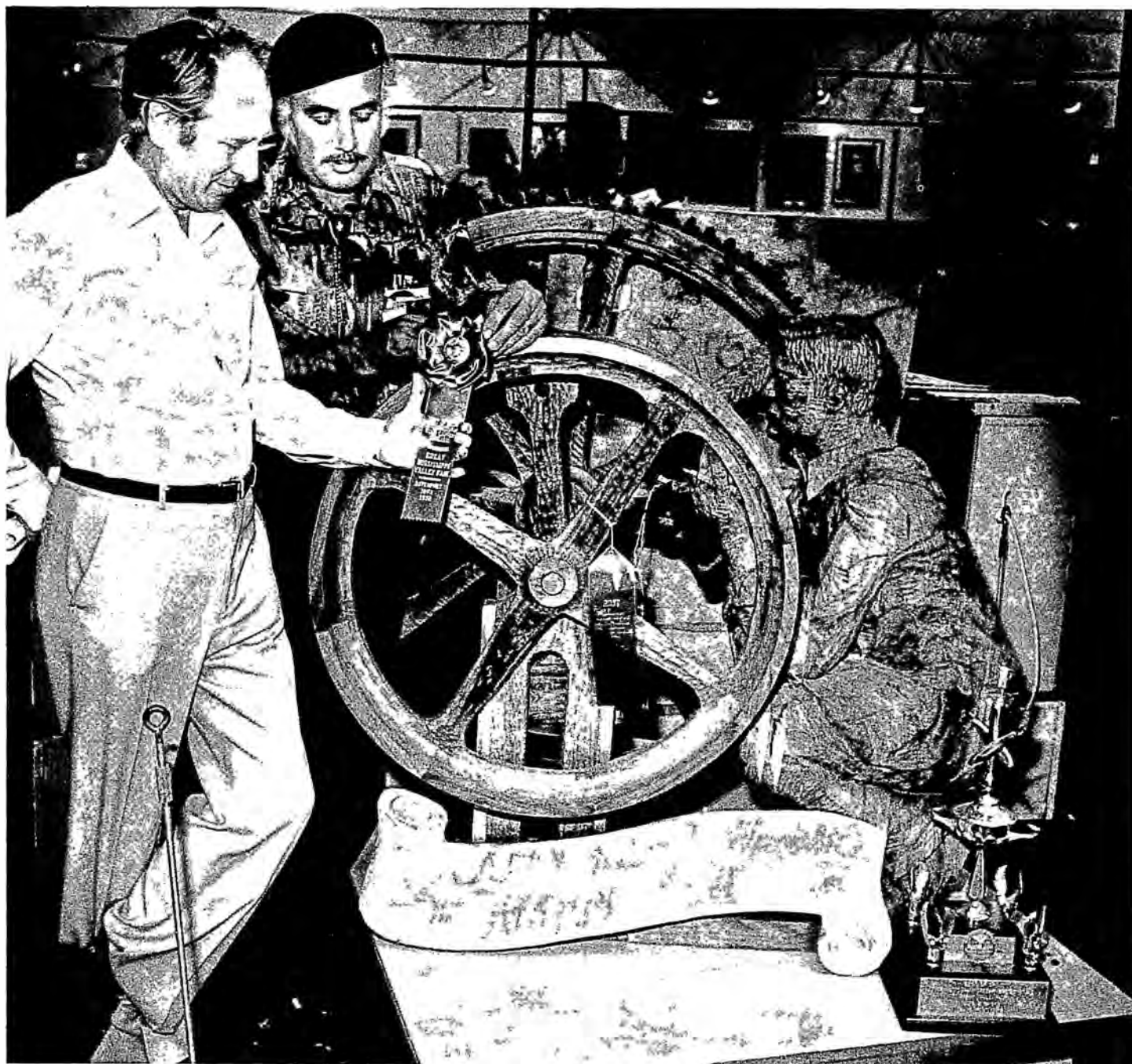
Last year, Harry's life-size carving of a black share-cropper's wife won him acclaim, it will be recalled.

The bearded sculptor said it took him about a month to

carve the machinist, and that he debated with himself a long time before choosing the machinist motif over carving a tool maker fashioning a carving tool on an anvil.

The award also carried with it a cash sum of 300 British pounds which roughly translates into \$600. The carving was shipped to the Record-Ridgway office in Sheffield, England where it will be permanently displayed in the firm's lobby. Marples, which is a part of Record-Ridgway, celebrated its 150th year as a carving tool maker.

Mr. Peter Marples, great-great-grandson of the company



(Times photo by Chuck Avery)

Peter Marples, left, and Chris Effrem admire award-winning carving by Harry Hitchner at International Show.



Caricature of fireman is by Sally Peterson; girl with flower is by Judi Bartholomew, and shepherd by Richard Koontz.

founder, managed to stop off in Davenport on his way back to England from Australia, and was guest of honor at the August 5 banquet held at the Clayton House.

Mr. Marples, who is export sales manager for Record-Ridgeway, was very complimentary in his remarks regarding the many carvings on display at the International Wood Carvers Congress. He pointed out that had it not been for the "renaissance" in woodcarving and the vital part played by NWCA, Marples would have ceased making carving tools. But because of the renewed interest in carving, and the demand for quality tools, the firm is making more tools than ever in its history.

In his comments, he expressed great admiration for the skill of the artists who displayed their works. Noting that each carver put something of himself into his work that no one else could do. He drew a parallel by stating that had Newton not discovered the law of gravitation, or Einstein the theory of relativity, someone else would come along and made these discoveries, but if Michelangelo had not created his sculptures and paintings there would be no chance of somebody else doing them.

Mr. Marples explained that he had read about and seen pictures of the carvings in America and now that he had viewed the examples he was willing to concede that the half has not been told. He also expressed the hope of being able to return again to the International Wood Carvers Congress.

Also on the program was a brief summary by John Matthews, Nottinghamshire, England, of the woodcarvers' exhibi-

tion and demonstration in the spring in England on behalf of the Southwell Minster Appeal.

The judges, Nels Landgren, George Schrimper, and Chris Effrem, each spoke about the quality of the work they judged and encouraged carvers to continue producing high quality work. They were in accord that the task of judging becomes increasingly more difficult and that the line between the five ribbons is often so narrow that they should all receive first place honors.

Huber King was master of ceremonies at the gathering.

At the exhibition, it was a scene familiar to Mississippi Valley fair-goers who have come to expect an array of beautiful carvings, and they were not disappointed. Even Billy Carter, the President's brother, was impressed with the artistry and requested permission to examine many of them up close on Sunday, August 6, when he visited the show. Dick Dick Belcher gave him a guided tour of the displays.

Attracting much attention was the action packed group carving of three mounted Indians driving a herd of nine buffaloes over a precipice. Carved in mesquite root, the work was done by D. C. "Bud" Palmer, Pampa, Texas.

The elephants and other animal carvings by Daniel DeMendoza, Sanford, Fla., plus his miniature birds and fish were accorded applause by the delighted public. Dan also demonstrated his skill at the show.

Cecil Wakefield's impeccable carvings of Southwest Indians won him new praise from viewers and fellow carvers.



Portrait bust by James Osburn.



Judges, left to right, Nels Landgren, George Schrimper, and Chris Effrem.



Darth Vader by Jonathan Doss.



Antelope carved in ironwood by William McEwan.

William McEwan, Ridgecrest, Calif., fascinated the public with his antelope, and two cowboys carved in ironwood.

Jim Robison came back to win best of show in the junior division again. This time with a hawk and its kill.

In the Purchase Award, Barry Bunker, San Diego, Calif., won \$100 for a one-piece spiral carving and Glenn McWane, Iowa City, Iowa, also won \$100 for a modern bust. Both pieces will be on permanent display in the museum on the fairgrounds.

The flowing lines of John Rocus' cello player captured the fancy of many. It will be remembered that last year his entry of a stylized reaper brought a new dimension of enjoyment to spectators.

Space does not permit a more intimate detailing of the many objets d' art that made up this year's display. It was an excellent exhibition, one that afforded visiting carvers a wealth

of ideas and also the opportunity to chat with a number of exhibitors who were present.

Following is the list of winners.

Whittled pieces (one piece of wood)—First, Thomas Lehman, New Philadelphia, Ohio, pair of love birds in cage; second, Erwin Caldwell, Gainesville, Texas, 100 balls in a cage; third, Erwin Caldwell, balls in cage, in cage in a third cage; fourth, Henry Nigro, Hayward, Calif., pirate; Roy Alsterlind, San Rafael, Calif., cowpoke; honorable mention, Roy Alsterlind, sheriff.

Relief—Marvin Wiederin, Coal Valley, Ill., flowers; second and third, Virgil Brackhahn, Beatrice, Nebr., flowers; Richard Belcher, Dayton, Ohio, animals; Herman Poelman, Racine, Wisc., moose.

Relief (people involvement)—Mark A. Mettler, St. Paul, Minn., Last Supper; Sally Peterson, Bettendorf, children looking into toy store window; Huber King, Windham, Ohio, Jimmy Carter; Eunice Shaw, Cape Elizabeth, Maine, monk in wine cellar; Richard Probst, Indianapolis, Ind., Indian. HM, Gene Gaier, Bellbrook, Ohio, Christ in the garden; Huber King, clown; Erwin Caldwell, bronco buster.

Relief (natural history subject)—Gene Gaier, Indian buffalo hunter; Edward T. Hinrich, Forest Lake, Minn., pheasant and rabbit; Jack Burrus, Eminence, Md., ducks. Robert Miller, Toms River, N.J., heraldic lion; Judi Bartholomew, Milwaukee, Wisc., "hogs are beautiful." HM, Wayne Boehme, Hoopston, Ill., eagle; Ron Krumwiede, Cis-

sna Park, Ill., eagle; Evelyn Gosnell, Fircrest, Wash., jockey on horse.

Abstract—D. C. Palmer, Pampa, Tex., Indian on horse; Barry Bunker, San Diego, Calif., flowing lines; Doris Helms, Sterling, Ill., flower; Brent Starkey, Davenport, Iowa, nut and bolt; Mark Richards, East Hampton, N.Y. HM, Teen Becksted, Hayward, Calif., seahorse.

Ornamental—Huber King, C.N.E. plaque; Raymond Letterly, Castana, Iowa, flower stand; Raymond Letterly, chair; Roy Jarrard, Waverly, Iowa, clock; Kent Rina-berger, Centerville, Iowa, grasshopper motif table. HM, Herman Poelman, fireplace bel-lows; Albert Evans, Del Rio, Texas, duck bolo tie; Marvin McFarland, Davenport, cane.

Animals (realistic)—First and plaque, William McEwan, Ridgecrest, Calif., antelope; Sharon Zugenhagen, Fortine, Mont., buffalo; Sharon Zugenhagen, big horn sheep; Doris Webb, Memphis, Tenn., puma; Erwin Caldwell, wild boar. HM, John Ash Everest, La Puente, Calif., pack mule; Walter Graether, Dayton, Ohio, beaver; Ronald Landess, Day-ton, Ohio, wild boar; Ernest Foisy, Nashua, N.H., bear.

Animal caricature (natural finish)—Bruce Henn, Troy, Ohio, pig; Jim Wilsford, Townsend, Tenn., horse; Carl Hinderer, Hobart, Ind., horse; Marjorie Nestrud, Newton, Iowa, tiger; Betsy Williams, Dayton, Ohio, rabbit. HM, Stuart Smith, Columbia City, Ind., deer.

No awards were given in the realistic painted animal class.

Animals (caricature or stylized, painted)—Second, Doris Webb, raccoon; third, Bruce Henn, skateboarding rabbit.

Animal heads (realistic)—Walter Grether, first and plaque, horse head bookends;

Erwin Caldwell, horse; Rayburn Sanger, Debuque, Iowa, pair of horses. HM, Tom Pitzen, Stacyville, Iowa, horse.

Animal heads (caricature)—First and plaque, Judson Hindes, Boston, Mass., "horse-shoes." HM, Glenn McWane, Iowa City, ape.

Birds (realistic)—Don Mueller, Streator, Ill., first and plaque, osprey with fish; Robert Miller, Toms River, N.J., pair of cardinals; Don Mueller, owl; Jacob Dykgraf, Vancou-ver, Wash., pintail; Frank Hayson, Duluth, Minn., peacock. HM, Bruce Henn, wren.

Birds (caricature)—Thomas W. Krull, Chesterfield, Mo., first and plaque, pair of swallows; Don Mueller, mallard; Huber King, duck; Don Mueller, duck; Ralph Heuer, Davenport, Iowa, snake bird. HM, Walter Grether, duck; Huber King, duck.

Birds (realistic, painted)—Thomas Pitzen, Stacyville, Iowa, pair of cardinals; Bob Boulware, Oswego, Kans, king bird; J. W. Gerlick, Cedar Rapids, Iowa, canvasback; Thomas W. Krull, bob white; Bud Hinch, Washburn, Ill, flicker pair. HM, Sil Hall, Rochester, N.Y., cuckoo bird; Thomas Krull, pair of blue birds; Marvin Wiederin, eagle.

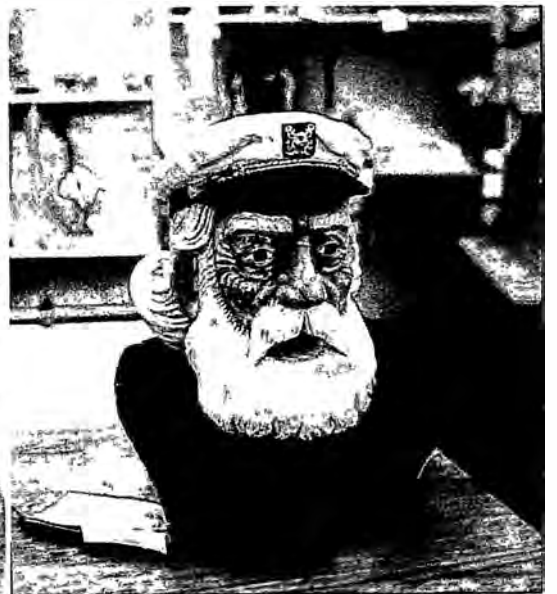
Birds (caricature, painted)—Vitol Lingen, Lemont, Ill.; third; Helmer Birkelund, Baldwin, N.Y., fourth and fifth.

Fish (realistic, natural finish)—First and plaque, Charles M. Sibley, Mitchellville, Iowa, fish tangled in line; Peter J. Ward, Hopkins, Minn., lobster; Don Mueller, angelfish; Lester Rishel, Bellefonte, Pa., trout; William Ferris, Cincinnati, Ohio, seahorse. HM, Sally Peterson, Bettendorf, crappie, Peter Ward, bass.

Fish (caricature, natural finish)—First and plaque, John Ashe Everest; fourth, Wil-liam McEwan.



Jockey and horse carved by Evelyn Gosnell; Huber King poses with plaque he carved to commemorate C.N.E. anniversary.



Bud Palmer with his Indians stampeding buffalo, carved from mesquite; sea captain is by Ward Miller.

Fish (realistic, painted)—Third, Gerald Traufler, LeMars, Iowa, yellow tang; fifth, Bud Hinch, Washburn Ill., sunfish.

Fish (caricature, painted)—Fourth, Bruce Henn.

Human (realistic)—First and plaque, Gene Gaier, Bellbrook, Ohio, Indian warrior; Judi Bartholomew, Milwaukee, Wisc., St. Francis holding a skull; Richard Hartman, Medway, Ohio, net fisherman; Robert Miller, soldier; James H. Bianchi, Pittsburgh, Pa., child in palm of a hand. HM, Leroy Peterson, Denver, Colo., gun fighter; Charles DeFord, Danville, Ill., fisherman; David Pence, Irving, Texas, man with rifle.

Human caricature—First and plaque, Dick Hobbs, Hoopeston, Ill., carpenter; Sally Peterson, Bettendorf, Iowa, fireman sitting on a hydrant; Roy Alsterlind, San Rafael, Calif., guitar player; Roy Alsterlind, sheriff and prisoner; Clifford Huston, Philadelphia, Pa. "going outin." HM, William Boswick, Peoria, Ill., gnome; Doris Webb, baseball player; Emil Funkhauser, Tracy, Calif., "Brimstone Jones;" Stuart Smith, high wire walker.

Realistic under 15 inches (painted)—Cecil Wakefield, Phoenix, Ariz., Indian cowpoke; Dick Hobbs, hobo; C. J. Schneider, Sewell, N.J., hillbilly; Malcolm Clark, La Crosse, Wisc., hunter; Pauline Cary, Tipton, Iowa, hillbilly. HN, John Hagensick, River Forest, Ill., Boy Scout leader.

Human (caricature, painted)—Dick Hobbs, hillbilly; Otto Preske, Gatlinburg, Tenn., President Carter; Pauline Cary, sheriff; Bill Higginsbotham, St. George, Utah, guitar player; Dick Hobbs, gnome. HM, Vitol Lingin, man; Bob Wakefield, Decatur, Ill., cowpoke; Emil Funkhauser, sea captain.

Human over 15 inches (realistic, natural finish)—First and plaque, Harry Hitchner, Hollandale, Wisc., machinist with micrometer; James H. Bianchi, genie; Bud Palmer, crucifix; William Borwick, Captain Ahab; Judie Bartholomew, woman with flowers. HM,

William Borwick, Sherlock Holmes; Don L. Eades, Rock Falls, Ill., Black Hawk; Lowell Sturup, Houston, Texas, cigar store Indian.

Human over 15 inches (stylized)—First and plaque, John G. Rocus, Ann Arbor, Mich, man with cello; John Rocus, pair of musicians; Jack Burrus, Eminence, Mo., hillbilly. HM, Margaret Davenport, Springfield, Mo., prophet.

Human (realistic, painted)—Richard Koontz, Camp Hill, Pa., shepherd.

Human (stylized, over 15 inches)—HM; Robert Hints, Warren, Ohio, basketball player.

Bust (realistic)—Doris Webb, woman; J. P. Doss, Davenport, Iowa, Darth Vader; Robert Miller, girl; James Osburn, Paso, Wash., Winston Churchill; Sally Peterson, girl. HM, William McEwan, man.

Human (caricature, natural)—Second, Glenn McWane; Carl Hinderer; Harvey C. Jorgensen, Menasha, Wisc.

Human bust (realistic, painted)—First and plaque, Ward Miller Jr., Sycamore, Ill., sea captain; James Osburn, woman; Richard Vreeland, Sac City, Iowa, clown.

Group (Natural finish)—D. C. "Bud" Palmer, buffalo hunters; William McEwan, two cowboys; Kent Kise, Lancaster, Pa., fighting stallions; Robert Rochat, Michellville, Iowa, Indian on horse; James Bianchi, jousting knights. HM, Richard Koontz, jockey; Sharon Zienhagen, Fortune, Mt., fighting moose; Huber King, mare and colt; J. L. Wilsford, Townsend, Tenn., pair white tail deer; J. L. Wilsford, dogs and treed coon.

Group (painted)—First and plaque, Ward Miller Jr., three figures at auction; Daniel DeMendoza, Sanford, Fla., three elephants; Bob Hible, Fithian, Ill., two railroaders; Roy Jarrard, Waverly, Iowa, sower; Robert Borke, Lakewood, Colo., two carpenters. HM, John Hagensick, two scouts; Pauline Cary, Tipton, Iowa, book readers.

Junior Division—First, Jim Robison, Pekin, Ill., hawk with kill; third, Jim Robison, two ducks. HM, Matthew Miller, Sycamore, Ill., baseball umpire. Jim Robison also won best of show honors in the junior division.

Best of show—Harry Hitchner with his machinist.

Following is the list of special winners of Marples tool sets: Thomas Lehman, New Philadelphia, Ohio; Gene Gaier, Bellbrook, Ohio; Vernal Josephson, Palos Verdes Estates, Calif.; Doris Webb, Memphis, Tenn.; Erwin Caldwell, Gainesville, Texas; Don Mueller, Streator, Ill.; Peter Ward, Hopkins, Minn.; Dick Hobbs, Hoopeston, Ill.; John Rocus, Ann Arbor, Mich.; Judi Bartholomew, Milwaukee, Wisc.; Ken Kise, Lancaster, Pa.

As in past years, an attempt was made to keep a register of visiting NWCA members; here is the list of those who signed:

Iowa—Louis C. Ernster, Clinton; Dr. and Mrs. W. B. Kennedy, Coralville; W. J. Schnute, Marlin Foderberg, both of Iowa City; Byron Klapprott, Keokuk, Richard H. Beermann, Webster City; Al Hollingsworth, Cedar Rapids; Roy E. Jarrard, Waverly; Merle D. Byram, Sam Cooper, V. E. Rennacker, J. R. Serrano, Ralph Heuer, Jonathan Doss, Wes Robley, all of Davenport; Nels H. Landgren, Charles E. Gritton, Verl McDaniel, all of Des Moines; Ev Traylor, Bettendorf; Dr. D. L. Ferguson, Grinnell; Don Petersen, Wheatland; Mr. and Mrs. Dean Branyord, Webster City; W. B. Sheerman, Wever; Mr. and Mrs. J. W. Gerlich, and William Kohl, all of Cedar Rapids; Bernard Frazier, Chariton; Donald Retherford, Bettendorf; Jerry Maxwell, Cedar Rapids; John Kurimski, West Burlington; Henry R. Werner, and H. D. Werner, Tama; Eldean Wilke, Elkader; Jack Pratt, Des Moines; Dick Hansen, Bettendorf; Virgil Woodford, Cedar Rapids; Cliff Myers, Davenport; George F. Morris, Ft. Madison, Charlie Lester, Newton; Gaylon Decious, Maxwell; Ross Roller, Oxford Junction; Pauline Cary, Tipton; William Shore, Davenport;

Ribbon winning Indian figure is work of Cecil Wakefield; bear is by Ernest Foisy.



Elephants are masterful work of sculptor Daniel DeMendoza; ornate chair is by Raymond Letterly.



Harry Hitchner presented with set of tools by Peter Marples at International Wood Carvers Congress banquet.

Hugh Drake, Arkeny; Marjorie and Lorne Nestrud, Newton; Wallace Thye, Danville; Paul Coffman, South English; Orlandes Ross, Mt. Pleasant;

Illinois—Russell Kemp, Chicago Heights; John and Eleanor Hinz, La Grange Park; Marvin H. Wiederin, Coal Valley; Elmer Schneider, Rock Island; Mr. and Mrs. William A. Hart, and Frank M. Eastman, all of East Moline; Jim Robison, and Craig Hellmers, both of Pekin; Jim Gribbins, Ottawa; Martin Wallis, Berwyn; Neil Messino, Berkeley; Vito DeNatale, Hillside; Victor J. Zeller, Schaumburg; Albert C. Link, Berwyn; Mr. and Mrs. Ward Miller, Sycamore; Doris M. Helms, Sterling; Mr. and Mrs. John L. Frazier, Chicago; Mr. and Mrs. Roy Keebler, Oregon; Eldon Dynes, Port Byron; Alice and Harry Pals, South Holland; Harold F. Davis, Rock Island; Mr. and Mrs. John H. Reid, Chicago; Mr. and Mrs. Bill Upson, Galesburg; Irvin F. Boldéback, Lombard; Rich Golden, Glen Ellyn; Patricia Boleman, Moline; E. L. Machen, Westchester; Russ and Renee Kemp, Chicago Heights; David B. Watson, Frankfort; Dan Heitz, Colchester; Dan Simpson, Milan; Chester C. Howell, Richard and Virginia Buckwalter, all of Moline; Preston McKee, Milan; Stan Pasturczak, Harmon L. Nelson, both of East Moline; Everett Spencer, Joseph Zelnio, both of Moline; Frank B. Robinson, Bob Motz, both of Rock Island; Albert F. Holevoet, Port Byron; James W. Earl, Erie; Robert A. Gremontprez, Selvis; Paul E. Putney, Peoria; Donald L. Wilber, Bob and Norma Hible, Fithian; Gunnar Benson, Larry Tooker, both of Sterling; Lowell Christison, Park Forest South; John Johnson, Crete; Jim Cipra, Riverside; Ernestine Pence, Glen Ellyn; Wayne Boehme, Randolph M. Roberts, Oak Park; Russell Danner, Rushville; Dick LeMasters, Chillicothe; Jerry Pokorny, Brookfield; Beverly Peterson, Richard Enright, both of Prophetstown; Bill Borwick, Peoria; Don and Edith Mueller, Streator; Robert J. McFarland, Morton Grove; Mary and Bill Shelton, Decatur;

Indiana—Mr. and Mrs. Steve Sirok, Mishawaka; Mr. and Mrs. Monte Higgins, Fort Wayne; Mr. and Mrs. Carl Hinderer, Hobart; Mr. and Mrs. Charles L. Johnson and son Alan, Columbus; Lois Jeanne Walker, Fort Wayne; Mr. and Mrs. R. O. Probst, Indianapolis;

Ohio—Richard Belcher, Dayton; Bruce Henn, Troy; Charles Huddleston, Carrollton; Joseph Z. Hardesty, Mantua; Mr. and Mrs. Steve Torda, Toledo; Ed Gallenstein, Cincinnati; Mr. and Mrs. Huber King, Windham;

Missouri—Mr. and Mrs. Joseph M. Colvin, Columbia; Mr. and Mrs. Chester C. Calvert, Shelby; Mr. and Mrs. William Fisher, Mercer; Art Moorehead, Kansas City; Robert W. Lange, Belton; George VanderHeyden, St. Louis; Mr. and Mrs. Tom Swofford, St. Joseph.

Minnesota—Bob Ellison, N. Redwood; Morris J. Meyer, Chris and George Effrem, all of Minneapolis; Lorraine Hammond, Freeport; Peter Ward, Hopkins;

Wisconsin—Dale and Val Johnson, Midland; Ronald Jahnke, Oshkosh; Raymond R. Hartleben, Onalaska; Ellsworth Kuehl, Kewaunee; Donald L. Demrow, Kenosha; Harlan W. Watt, Richland Center; John R. Bast, Manitowoc; Mr. and Mrs. Don Lange, Cedarburg; Richard Schmidt, and Richard Pofahl, both of Kenosha;

Kansas—Everett and Vera Cutsinger, Topeka; Kenneth E. Inman, Kansas City; Bob Boulware and family, Oswego; Mr. and Mrs. John H. Chaney, Wichita;

Arizona—Mr. and Mrs. Cecil Wakefield, and Rich Brandsma, all of Phoenix;

Tennessee—J. L. Wilsford, Townsend; Dr. Larry Frazier, and J. R. Frazier, both of Jackson; William Jenkinson, Memphis.

Michigan—Harold and Eleanor Koski, Flint; Louis M. Beall, Saugatuck;

Pennsylvania—Alvin A. Yovorka, Pittsburgh; Carol Raymond, Corry; Charles W. Hagerstrand, Monnessen;

California—John Ashe-Everest, West Covina; Dr. and Mrs. William S. McEwan, Ridgecrest; Roy L. Alsterlind, San Rafael; Lawrence and Alice Halverson, Vista;

Texas—Albert L. Evans, Del Rio; D. C. Palmer, Pampa; Mr. and Mrs. Bobby Castlebury, Brookston.

John Matthews, Sutton-in-Ashfield, Notts., and Peter Marples, Sheffield, England; Daniel DeMendoza, Sanford, Fla.; Olin Hardy, Aurora, Colo.; Marvin Morgan, Lincoln, Nebr.; Virgil Brackhahn, Beatrice, Nebr.; John and Lola Fisher, Mt. Home, Ark.; Thomas Schmill, Boutte, La.; Mr. and Mrs. Emil N. Hanson, Fargo, N. Dak.; Rolf Anderson, Junction City, Ore; Winford H. Thomas, Baton Rouge, La.; Lee S. Dukes, Charlotte, N.Car.

To Exhibit Or Not

By BILL JOHNSTON

Editor, Penna.-Delaware Valley Carvers *Chips and Quips*

Some time ago a carver was heard to say, "Aaah, those carving shows—that's not for me . . . I carve for my own pleasure. That's for those who want their ego boosted!"

Well, now, seems as tho' we can't go along with that line of thought, somehow or other. To be sure, who doesn't feel a flicker of pride when someone, in all sincerity, admires a piece of your work and mentions it to you? But our friend is missing the point . . . not being professionals, we all carve for pleasure. Is it wrong to share the results of one's skill with others who show an interest in woodcarving?

Carving shows have much to offer . . . many of the shows feature seminars in specific areas of carving—bird carving, relief work, in-the-round, and marquetry, to name a few. We are provided the opportunity to meet and chat with carvers who otherwise we wouldn't get to know. Surely, an exchange of thoughts and skills is to be encouraged. Until you have exhibited at a show, you haven't experienced that fine quality of fellowship that seems to encompass the gathering. This, too, is furthered by the banquets or breakfasts that have become so popular at many of the shows.

As far as trophies and ribbons go, competition is a healthy element . . . it spurs us on to do our very best. After all, the monetary value of a piece of colored ribbon is worth but a few cents, but the knowledge that your carving was chosen as a work of excellence by fellow carvers is what gives that little piece of cloth a special meaning.

An "ego booster?" Well, maybe in the view of some it could be so construed, but is there anything so wrong in modest pride of accomplishment???

New Club Formed In Nebraska

The Richardson County Chippers was organized August 14, in Falls City, Nebr. Cathy Crofford, who organized the group, has been elected president; Bob Harkendorff, vice-president, and Jene Saal, reporter. Meetings are scheduled to be held the first Tuesday of the month. Carvers in the area desiring more information are directed to contact Cathy at 245-5018. The club received some nice publicity recently in the local press.

Special Sale On Wood

Gary Ellis, manager of Shopsmith Woodworking Center, 1180 Florence Mall, Florence, Ky., advises of a special sale on basswood and other woods.

Model Coach Plans Sought

W. E. Sargent, 4190 Quapaw Ave., San Diego, CA 92117, is willing to pay \$50 for a complete set of the original plans (or Xerox copy) of the model Napoleonic Coach in the Fisher Body Craftsman's Guild Competition, circa 1935.

Elizabeth Colvet Dies

Word has been received of the passing of Mrs. Elizabeth Colvet, Lisle, Ontario, Canada. She died on June 30 of cancer.

Marking A Quarter Of A Century

By E. J. TANGERMAN
NWCA Vice President

There is an old story about an Englishman, a German and an American cast ashore on an uninhabited Pacific atoll after a shipwreck. The Englishman immediately began efforts to entrap an island goat to produce a substitute for roast beef; the German began to dig up roots to brew a substitute for beer, while the American organized a Society of Shipwrecked Sailors and got himself elected president.

This yarn has its parallels in the organization of National Wood Carvers Association. Back in 1953, there were many whittlers, as their frequent letters to various magazines proved, as well as their purchases of the two or three available books. But it was Don Dinwiddie, then managing editor of *Science & Mechanics*, who suggested that they form a society, and a handful took up his idea.

It was an almost hopeless task, because there was no central source for names of whittlers and woodcarvers, no way of reaching any substantial number; in fact, whittlers in particular were somewhat secretive about it because of popular opinion about time-wasters. The society built up to only 110 members in its first nine years.

However, many unanticipated factors were working in its favor. Social Security and mandatory retirement laws were beginning to produce larger numbers of craft-oriented people with leisure time and unused craft skills. People were becoming increasingly distressed that everything they bought was standardized, produced on machines, and going up in price. Younger people were rebelling against the rigidity that demanded a career in business or industry for success and the swift decline of the lone craftsman.

There was increasing consciousness of the pioneer and his ability to get along on his own. Many of these people used woodcarving chisels in addition to, or instead of, knives, and later used power equipment as well.

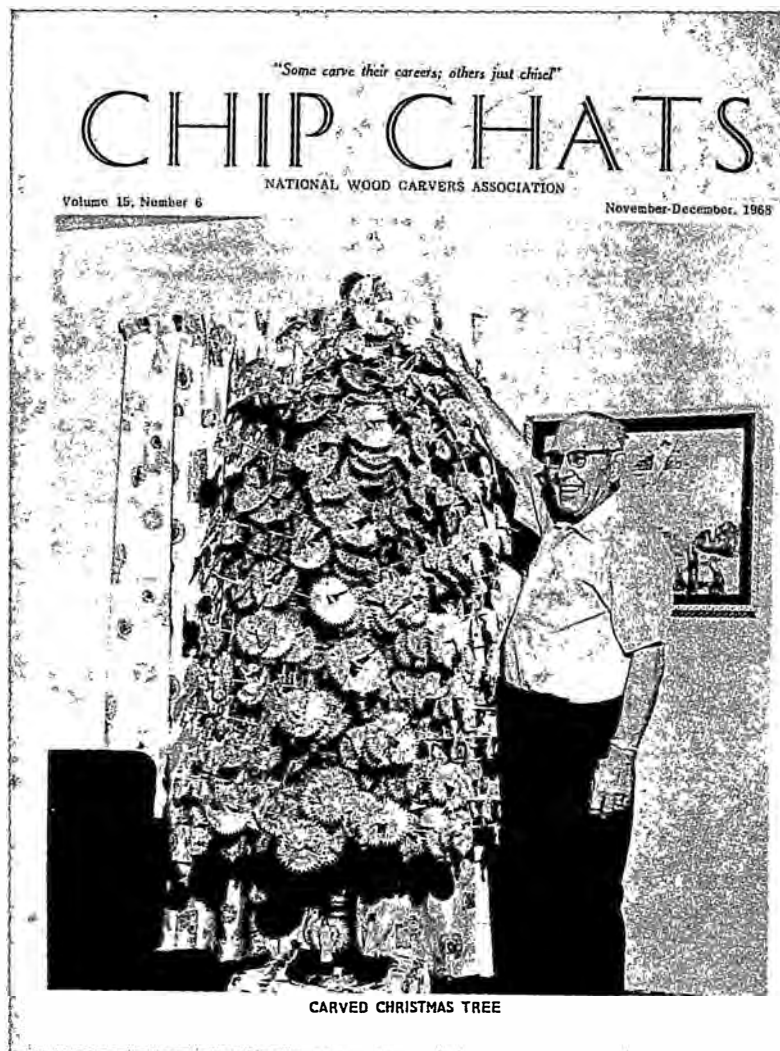
NWCA was struggling along with a periodic mimeographed newsletter named *Chip Chats*. Editors came and went, as did officers of the infant organization. As usual in the birth of a new society, the organizers and early officers were not professionals or even particularly skilled carvers in most instances; they were just hobbyists who wanted someone else similarly interested to talk to. They came from widely differing occupations which unfortunately did not include journalism, so their newsletters were somewhat like the letters parents write to their children, detailing all sorts of family affairs and mishaps, sometimes relatively unrelated to the basic theme, and sometimes "lifted" with minor reworking, if any, from published works. Inevitably, membership rose very slowly; even at a dollar a year, the newsletter wasn't a great bargain.

In 1962, Leo Sawyer of Carlsbad, Calif., took over the editorship, modifying its format and increasing its content, adding "name" authors. In 1963, membership had risen to 335, in 1964 to 500. A couple of years later it had reached 800. In the meanwhile, Leo had recruited Ed Gallenstein to help.

Ed, a former newspaperman, gradually took over the entire load as Leo eased himself out of the responsibility. Eventually, about eight years ago, the magazine and records were moved to Cincinnati. Ed instituted many more changes in the magazine and has continued to do so, including better writing, the introduction of quality printing of photographs, the use of color and a much more professional appearance. This has been a major factor in increasing society membership to its present level of almost 15,000.

This society, like many another has had its share of problems and "politicking." There have been plots and counterplots, claims and counterclaims, but the society has survived and grown stronger with the years. It is a primary source of information in a rapidly expanding field that includes hobbyists, collectors, semi-professionals and professionals, many specializing in some relatively circumscribed kind of carving, but drawn into a loose association by their common interest in wood as a basic material with endless possibilities for art and craftsmanship.

(Continued on Page 39)



The Woodchip Widow

By SARELL VERACKA

Dear Woodchip Widow:

I was so happy when my husband finally found a hobby. He was all excited the day he came home with his first blank and that cute little knife. I thought how nice, how simple and how inexpensive. Little did I know that there is more to it than one little knife and one little blank. He has graduated to gouges (imported, of course), more knives, power tools, sandpaper, etc. Where does it stop?

Signed: Pennyless

Dear Pennyless:

That one cute little knife created a Frankenstein; it does not stop. There are always new methods, ideas and tools, then if he is like my woodcarver, once he has bought everything made, he will start designing and making his own tools and power equipment. I used to be a very well dressed lady until my woodcarver developed this "cute little hobby," now you will recognize me anywhere—I am the lady in the sawdust dress, with the empty tool boxes for shoes. Please don't smoke near me because I am flammable.

Dear Woodchip Widow:

My husband orders every plan and catalog that is advertised in the magazines. Our mailman is complaining about all the stuff he has to deliver to our house, plus our postage bill is out of sight. How can I keep my mailman happy and our budget balanced?

Signed: Unbalanced

Dear Unbalanced:

If the mailman's bag is getting too heavy and your budget too light, why not suggest to your woodcarver that he trade plans and catalogs with fellow carvers—sort of a lending library. This way several persons can benefit from the same information, at only one cost and one mail delivery.

Dear Woodchip Widow:

I am a woodchip widower—my wife took up woodcarving and is quite good at it. I am proud of her and very much for women's equal rights, however, she decided to use her maiden name Smith when displaying, and I resent being called "Mr. Smith" when my name is Jones!

Signed: Mr. Jones not Smith

Dear Mr. Jones:

A rose by any name can smell as sweet . . . if you, Mr. Jones, object to being called "Mr. Smith," imagine how she has felt all these years being called "John's wife," instead of Mary. Are you really as unchauvinistic as you say, or, do I detect an "oink, oink" somewhere?

Signed: Joe's wife (the Woodchip Widow)

Dear Woodchip Widow:

My husband cannot stand to see a piece of wood go to waste. He picks up every spare piece that is lying around and now follows trucks that are cutting trees clearing for construction. Our backyard is loaded with wood, logs, etc. and looks

like less than the enchanted forest.

Signed: Tree Saver

Dear Tree Saver:

We all know that only God can make a tree, and as a woodcarver's wife you will understand that they all feel that no piece of wood should ever be wasted or discarded—each twig, in their imagination, can be turned into a creative masterpiece. Be happy your husband doesn't sculpt in porcelain . . . imagine how your backyard would look filled with old bath tubs and sinks.

Dear Woodchip Widow:

My husband is quite a prolific woodcarver and knocks out pieces in no time at all, but falls in love with every piece and will not sell any or even give them as gifts to friends. The carvings are pushing me out of my own home. Help, by the time you get this letter, the carvings probably will have taken over the whole house.

Signed: Squeezed

Dear Squeezed:

How lucky you are to have such a talented man, most carvers covet their work because of the long hours they have put into them. If your man is this speedy, why not rent him a store where he could display his work, like a one-man show. It sure is cheaper than buying a new house.

Those of you with problems of this nature are invited to send them in to Sarell Veracka, 5012 West Farwell Ave., Skokie, Ill. 60077. Sarell will do her best to help with a solution.

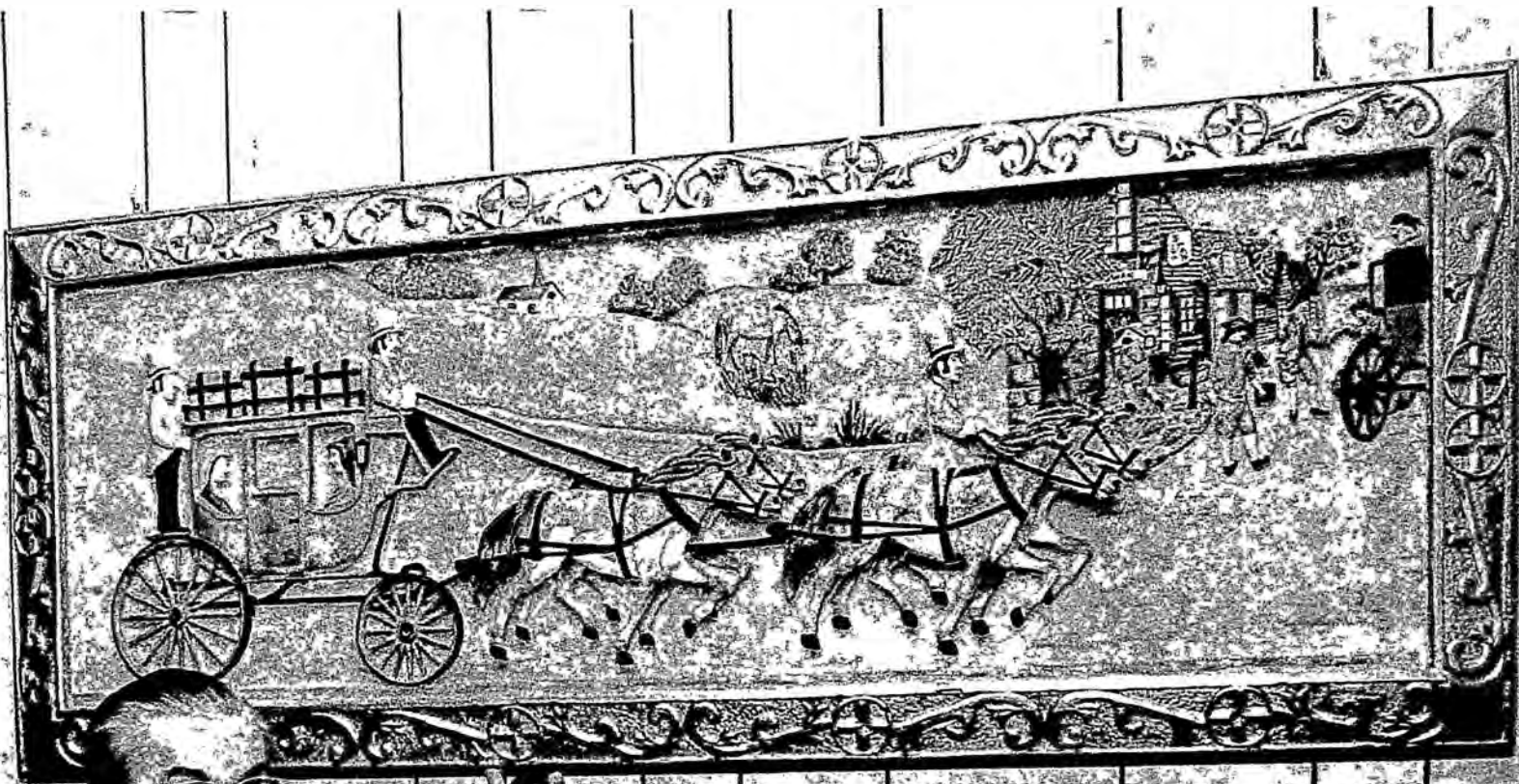
Basswood Sizes Standardized

"The demand for our choice basswood has been enormous," writes George J. Economou of Phillips Supply Co., Norton, Mass. From the sizes most in demand, it has been decided to stock two standard sizes only. Increased costs have also forced an increase of the base price to \$1.75 per board foot plus a flat-rate shipping-handling charge of \$2.25 per block (shipped UPS). The current basswood offerings are: 4x6x18 inches, \$7.59 each, post paid, and 4x8x18 inches, \$9.25, post paid. Large orders from professional carvers are also filled. The address: Phillips Supply Co., P.O. Box BM, Norton, Mass. 02766.

A Memento With A Laugh



When Collise Brown staged his annual Vermont Weekend for woodcarvers at Morrisville, Vt., August 18-19, NWCA vice-president E. J. Tanagerman, and NEWC vice-president Rip Stangroom were among those present. After "Tange" finished his talk at the Friday night dinner, Rip presented him with this memento—a miniature Minute Man carrying a grasshopper. Rip explained that the grasshopper was modeled from the famous colonial weathervane atop Faneuil Hall, Boston, which in his most recent book, *1001 Designs for Whittling and Woodcarving*, Tange had mistakenly placed in Philadelphia. Vermonters can laugh—and they did.



George E. Spohn points with pride to a stagecoach scene he carved out of a single piece of wood. He resumed his wood carving hobby three years ago to relieve boredom.

—Photos by B. Franklin Reber Jr.

Retiree Cuts Out His Niche

By WILLIAM C. SANTAMOUR

Like a modern-day Geppetto, George E. Spohn enjoys turning a piece of wood into a lifelike object. And if his version of the wooden Indian or the Amish couple will never really live and breathe, a la Pinocchio, they come mighty close.

In fact, his third-story workshop at 937 Robeson St. is filled with such figures, human and otherwise.

"Some people have criticized me for going too much in detail," Mr. Spohn said, laying down his chisel and inspecting one of his more recent creations, a pheasant whose tail feathers reach three feet into the air. "But I don't care what they say. If

I'm going to do something I'm not going to do it halfway."

To prove his claim, Mr. Spohn carved two Oriental figures in intricate detail.

"They always say you can never match the work done in Taiwan, but I'd put my work up against it anytime," he said.

It's taken the 71-year-old wood carver a long time to become as adept at his hobby as he is now.

"I've been doing this ever since I was a kid," the Reading (Pa.) native noted. "There was a cigar place down on Cedar Street and the man in there used to give me pieces of wood and nails. I made little model airplanes with it."



Life-size pheasant George carved was later painted in natural colors; his fascination with New England seascape is revealed in his carving of a fisherman.

Mr. Spohn's avocation was the basis for his vocation as a carpenter and cabinetmaker.

Although he never had formal training in wood carving, Mr. Spohn taught the craft for 14 years as part of the adult education program sponsored by the city and school district. He also served as craft instructor at a number of local playgrounds.

Mr. Spohn is a strong believer in such programs to encourage local artists and artisans.

"Reading has a lot of talent, but it's not brought out," he said. "I like to help people."

He currently is teaching carving to his son and grandsons, and he willingly dispenses advice on the subject to anyone who asks for it.

Although he and his wife collect old wood carving instruction books at antique and flea markets, Mr. Spohn said the beginning hobbyist need not invest heavily in such literature.

"The Reading Library has lots of books on the subject," he said. "There's everything the beginner would want to know."

An injury forced Mr. Spohn out of the carpentry and cabinet business and into the restaurant business 28 years ago. He and his wife were the proprietors of Marian and George's at 10th and Robeson Streets until their retirement in 1975.

The restaurant kept Mr. Spohn so busy that he could not practice wood carving and it has been only since his retirement that he has resumed the hobby.

The extra free time also has allowed Mr. and Mrs. Spohn to travel, and this, in turn, has provided many an inspiration for his wooden creations.

"We like to travel in New England quite a bit," he explained. "I especially like lighthouses and there aren't many of

them left."

Before Mr. Spohn puts chisel to wood, he makes a sketch of his intended work.

"I have a pattern for everything I make," he said, pointing out that even the things he's made from his head have been put into sketch form for later versions.

After he has prepared the sketch, Mr. Spohn selects the wood. There are five types of wood he uses most often in his craft: sugar pine, basswood, white pine, mahogany, and walnut. Basswood is his favorite.

"Basswood is the most difficult to spoil," he said. "It looks like it has a curly grain, which would make it easy to break, but actually it cuts smoothly. It doesn't break as quickly as the others."

Mr. Spohn also likes to work with mahogany.

"I use a soft and hard mahogany, but I don't use the real hard kind," he said. "I would use more of it but, to tell you the truth, it's too expensive."

Whatever wood he uses, Mr. Spohn chips it first to check the grain.

"You have to go with the grain, otherwise it would split," he commented.

There is nothing more discouraging for the beginner, he said, than to have a project nearly completed and then, in a momentary lapse of concentration, to carve against the grain and wreck the whole thing.

Mr. Spohn uses a variety of tools in his craft. A chisel is used to rough out the figure or scene and a knife is used for detail. He converted a sewing machine into a table saw.

"My wife had an old sewing machine in a cabinet that she wanted to get rid of," he explained. "I took everything out



George has developed an interesting style in his carvings.

except the rod that goes up and down. I attached coping saw blades to that."

As a finish, Mr. Spohn either applies a coat of clear shellac or decorates his work in natural colors with oil paints.

The craftsman spends as many as eight hours a day in his workshop, and he always has a number of projects under way simultaneously.

"I have at least half a dozen going at once," he admitted. "If you get tired, you're tired of that one specific piece, so you just go on to the next thing."

Depending on the size and detail involved, Mr. Spohn's projects take anywhere from several hours to several months to complete.

The first project Mr. Spohn undertook following his retirement was a three-dimensional Colonial stagecoach scene. Carved from a solid piece of sugar pine—5½ feet long, 2 feet wide, and 2 inches thick—the wall hanging includes a village, a mare and her colt, a church, several human figures, as well as the stagecoach drawn by four horses. Even the frame is part of the original piece of wood.

The stagecoach scene took over a year to complete and Mr. Spohn has plans for even more ambitious projects.

He is well into a project re-creating the famous Clydesdale horses. The horses will be pulling a beer wagon partially designed after those made at the old Gruber Wagon Works. Two human figures will be driving the rig, which will be loaded

with kegs of beer. Mr. Spohn intends to use gimp for the harnesses.

Mr. Spohn has steadfastly refused to sell any of his works, despite encouragement to do so from a number of friends and relatives.

"If I started doing this for money, it would lose something; it wouldn't be as fun for me," he said.

Another factor in his refusal is his reluctance to part with the projects that have taken so much thought and effort. Even when he gives some away as a gift, he makes another like it as a replacement for his own collection.

Because he is on a fixed income, Mr. Spohn has sought out sources of wood that are least expensive, if not free.

"One of the best things is old railroad ties that the railroad company leaves beside the tracks," he pointed out. "The ties are made out of white cedar. I can get two or three wooden ducks from one piece."

He also has retrieved willow wood from the Blue Marsh Dam area and has gotten a variety of sizes and types of wood from the waste piles of friends.

As an example of his policy not to throw out anything, Mr. Spohn points to a grandfather clock in his living room. The base of the clock was made from an old television and the chimes are metal vacuum cleaner attachments. Only the clock works were bought.

Mr. Spohn has built large cabinets to display his wife's extensive collection of salt and pepper shakers and Mrs. Spohn helps paint her husband's carvings.

"When you're retired, people don't need to say there's nothing to do," Mr. Spohn asserted. "We're having more fun than ever. I only hope that if I live to be 100, I can still carve."

Bruce Leibensperger Dies

Bruce Leibensperger, Hazelton, Pa., died August 31 following a massive heart attack. He was hospitalized three weeks earlier following what was described as a slight attack. In 1973, Bruce retired after 32 years service as an electrical engineer for the Pennsylvania Power and Light Co. His skill as a woodcarver brought him much acclaim and pleasure. He was always willing to help a beginner over the rough spots. A member of the Yorkcarvers, he was active in exhibitions. Surviving are his wife, a daughter and one grandson.

Japanese Tools Wanted

Margreth Janson, 42 S. Orchard Ave., Waukegan, Ill., 60085, is interested in purchasing Japanese carving tools sold in this country around 1958. She describes them as having 1-inch blades and red wooden handles 4½ inches long. She is especially desirous of buying the ½-inch sweep gouge (she broke the one she has been using for years). Margreth says she bought the tools at the International Merchants or Merchandise Fair held at Chicago. She regards them as superior to the ones available today.

Doug Bathke To Teach

Douglas Bathke is conducting a beginner's wood carving class at Carnegie Cultural Center, 240 Goundry St., N. Tonawanda, N.Y. Fee for the eight-week course is \$20.

Thousands View Livonia Carving Exhibition

By PETE KLEIN and GEORGE LATIMER

On Saturday and Sunday, August 5-6 a crowd estimated at nearly 10,000 visited the Eddie Edgar Sports Arena in Livonia, Mich., to see the wood carving creations displayed by 68 exhibitors. Visitors also were treated to demonstrations on decoy carving by Jerry Davis, Garden City, tool sharpening by Carl Poehlman, Troy; wood-burning technique to give feather like look to carved birds by Lou Swientek, and caricature whittling by Bill Lawrence.

The 1978 show was the culmination of three years of planning and exhibitions at the Senior Citizens building. Encouraged by comments from visitors and exhibitors a committee petitioned the City of Livonia for a larger show place and help in publicizing the event. The Eddie Edgar Sports Arena with its 17,500 square feet was made available.

Publicity was started in July with a proclamation by Mayor Edward H. McNamara declaring July 16 to 22 as "Wood Carving Week in the City of Livonia." Then O. Smith, Art Sipes and Pete Klein went to work to create a desire by residents of Livonia and nearby towns to see what could be accomplished with wood and carving tools.

Carvings were displayed in two libraries; TV morning shows on Channels 2, 4 and 50 invited carvers Bill Lawrence, Jackie Bender, Lowell Sheffield, Chester Hojnicky, and Mike Kuchar to demonstrate their skills.

The Livonia Observe, Suburban News, Dearborn Leader, Detroit Free Press, Detroit News, AAA Motor News, and of course, *Chip Chats* were lavish with news and pictures, helping to make make a great show.

Judges Edward Chesney, Alfred Ponte and Sue Slavik gave best-of-show honors to Gene Gaier, Bellbrook, Ohio, for his high relief carving of eight dogs attacking a mountain lion.

The following exhibited:

Michigan—Jackie Bender, T. Kowalczyk, P. Zabawa, O. Smith, Mary Smith, Bill Lawrence, R. Bartroff, P. Perona, F. Dewhurst, all of Livonia; L. Sheffield, Lincoln Park; Carl Poehlman, Troy; Ed Shiroda, Melvindale; A. Rogers and D. Luter, Wayne; R. Casler, Birmingham; Mike Kuchar, C. Hojnicky, L. Swientek, S. Yurmanovic, C. Van Arnam, all from Dearborn and Dearborn Heights; Gene Sosnowski, Taylor; H. Kohnert, Jane Kohnert, Farmington Hills; W. Potton, Bryan Potton, Brian Sciatto, Tony Napolitan, Art Sipes, Ben Pumo, Freda Macdougall, Westland; M. Buckingham, Sterling Hgts.; Don Wood, Ypsilanti; Art Buchalter, Linda Riehl, Sunny Hartley, John Dryer, all of Detroit; John Erikson, Rockford; C. Chernick, Rockwood; Jerry Davis, Garden City; C. Carothers, Royal Oak; R. Miller, Rockford; R. Nicolli, Trenton; W. Kwapisz, Madison Hgts; A. Kampe, St. Clair Shores; Bill Lovell, Dolores Latimer, George Latimer, Dave Goldfine, all of Southfield; H. Claflin, Jackson; H. Stepak, Irv Goldbaum, M. Paulin, all of Oak Park.

Ohio—Dave Reed, Piqua; D. Rhodes, Amherst; Dave and Vivian Hacker, Union; Gene and Marylee Gaier, Bellbrook; R. Wright, Vermilion; Hersch and Ruth Westbrook,



Gene Gaier's high-relief best-of-show winner.



Helen Poehlman watches husband Carl's carvings during break period.

Columbus; Alex Shelkun, Troy; Grover Pendleton, Grove City; Whittlin' Jack and Besty Williams, Robert and Evelyn Wening, all of Dayton.

New York—J. Weber, Syracuse.

Officers of the Livonia club include: Don Luter, president; Mike Kuchar, vice president; Viola Canfield, secretary-treasurer, and Orson Smith, chief coordinator.

Constantine's New Catalog Available

The vast range of products in the 100-page edition of Constantine's 1979 catalog will delight woodworkers in general and carvers in particular. Send 50 cents to Albert Constantine and Son, Inc., 2050 Eastchester Road, Bronx, N.Y. 10461. A set of 20 wood samples is offered for 50 cents additional.

Constantine has published a new 144-page book titled *Modern Marquetry Handbook*, which sells for \$7.95. Carvers may find many of the pictures suitable for plaques.

Going Strong At 80

Parker J. Brownell, Carthage, N.Y., still enjoys carving in his 80th year. He has been a NWCA member since the early '60s and he recalls with pleasure the exhibitions that used to be held in Herkimer, N.Y.

Lester Biglow Dies

At press time it was learned that Lester Biglow, St. Paul, Minn., passed away August 10. No other details were given.

Hutchison Wins Top Honors At Louisiana Show

Charles Hutchison of New Orleans, won the best-of-show in open competition at the recently held fourth annual Louisiana Wildfowl Festival, sponsored by Louisiana Wildfowl Carvers and Collectors Guild at the Grand Hotel, New Orleans.

The winning carving depicts an osprey striking into a school of spotted weakfish. To add further realism to the work, three dunlin in the foreground scatter, and below the surface of the water a diorama shows the school of fish scattering in all direction amidst a sea-bottom scene of intimate detail. Over 1,000 individual delicately carved feathers were inserted into the osprey.

This realistic presentation attracted tremendous attention from the public and was featured on TV and in the press.

Forty-seven professional carvers, 18 amateurs, and 29 novices entered a total of 414 carvings. An auction of 127 pieces netted \$7,786.

A partial list of other winners include: Willie Badeaux, Bayou Gauche, La.; Dan DeMendoza, Sanford, Fla.; James Vizier, Galliano, La.; Chris Weaver, Metairie, La.; Earl Federine, Cutoff, La.; Thomas Chace, Huntington Beach, Calif.; Mike Frady, New Orleans; Dan Danos, Cutoff, La.; Sid Lacoste, New Orleans; Larbow Cheramie, Cutoff, La.; William Clement, Gulfport, Miss.



Charles Hutchison with his prize-winner.

New Gallery Opens In New Jersey

Jockey Hollow Gallery, a new craft shop and gallery has opened in Morristown, N.J. The new gallery contains a wide array of crafts in fibre, wood, ceramic, metal and glass and should be of interest to craftsmen throughout the nation.

The gallery is located in a building completely renovated and designed specifically for crafts exhibition and merchandising. The interior furnishings are primarily in white and wood tones, affording an excellent backdrop for the vivid colors and textures of the many crafts displayed there. Track lighting throughout, with multiple switch controls and light levels, permits the various crafts to be "painted in light" to their best advantage.

The gallery fixtures are of the block and pedestal variety, and the works of craftsmen are identified and displayed on individual fixtures. The gallery director, Kathryn McGuire, says that Jockey Hollow Gallery plans several major craft exhibitions during the upcoming year, promotions that will be

advertised both locally and regionally. Professional craftsmen are invited to send slides of their work to Mrs. McGuire for exhibition and purchase consideration.

Jockey Hollow Gallery is located at 985 Mount Kemble Ave. (US Route 202) Morristown, N.J. 07960.

Professional Tools For Sale

Illness is forcing Peter Meindl to offer about 100 of his carving tools for sale. They are mostly Herring Bros. and Addis (circa 1914) and in excellent shape. Mr. Meindl was featured in the March-April *Chip Chats*. He also has three full-size cigar store Indians for sale. Send bids to: Peter Meindl, R.F.D. #1, Raymond, N.H. 03077.

Gunstock Material For Sale

Don Schultz has a supply of unstained, maple gunstocks available for carving or checkering at \$12.50 each. His address: 636 Hawthorne, Buffalo Grove, IL 60090.

Quickly Made Enlarging Device

All of us have need to enlarge designs on occasion, so this "rough-and-ready" enlarging device may be of help. It can be made even more simply by tying a knot in the center of a rubber band instead of making the target. The idea appeared in the *New England Woodcarvers Newsletter*.

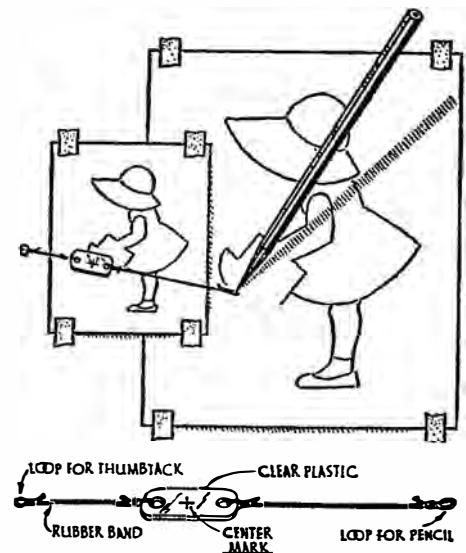
Sometimes a quick, rough enlargement of a jigsawed design, silhouette or ornament is required, especially in making toys, novelties and woodcarvings. The project may not be important enough to go to the trouble of making an accurate, careful enlargement by the graph-square method, and a pantograph may not be available.

In such cases, a passable enlargement, which can be corrected and trued up by eye when doing the actual cutting, can be made in no time at all with a couple of thin rubber bands and a small scrap of clear, thin plastic.

Two holes are drilled in the plastic as shown and a guide mark is made in the center by scratching crosslines or making a small dot with pen and ink.

A cut rubber band is tied to each end of the plastic guide. A loop is tied in one of the bands, not far from the guide, and a loop is also tied at the free end of the other band.

A sheet of paper is now fastened on a drawing board or the bench top with tape or thumbtacks. The small drawing to be



enlarged is similarly mounted to the left of where the new drawing is to be made.

The shorter of the two rubber bands is fastened to the left center of the small drawing as illustrated, and the point of a pencil is slipped through the loop at the end of the larger band. The device is now used like any pantograph. The desired amount of enlargement has to be discovered by trial and error.

Thoughts On Judging Wood Carvings

By DALE PARK—Carrollton, Texas

Although many books have been written on the techniques of woodcarving and related subjects, there are none, to my knowledge, that include anything on the judging of carvings in competition. But how could there be as there have been no standards set to judge carvings against?

A few carvers have served as judges at the shows throughout the country, but we never know ahead of time exactly what they will look for. They are carvers who have proved themselves as carvers and most have some art or design experience, but probably no two go about their job in the same manner. How are you going to know how your carvings will compare with others?

The writer does not intend to produce a book on this subject, but following are listed some points that might be considered:

- Appearance (a) design (b) proportion
- Workmanship (a) detail (b) clean cuts (c) finish
- Decorative value or use value
- Originality and creativity

Of course, as you read these points, you begin to add others and to disagree with some of mine. No commentary is going to be made here on a point by point basis, but only in general.

No judge can look at a carving without being influenced to some degree by his first impression of it. Whatever the design is, it must be pleasing to look at, and even a caricature must have good proportions. Of course, the judge must quickly go beyond this point and begin to look more closely at the work.

The cuts must be clean or if sanded smooth, then smooth it must be. He will then go more to the detail that has been put in the carving. He may count fingers or toes or other features of a figure or animal. The finish will be checked, and if stained, it should be put on evenly.

If carvings have been selected which are equal at this point, then the originality of the piece may be the deciding factor. Each carving was designed with some purpose in mind—does it have the intended functional or decorative value?

As previously stated, no one will agree with this 100%, so use this with your own ideas. You do not know what weight each judge will place on the above points, but you can be sure they will all be used in making his choice. Sometime in the future there will be a set of recognized standards to judge our carvings by.

Northwest Carvers Enjoy Pictures

Members of the Northwest Carvers were treated to movies, 35mm slides and pictures taken by Norman and Phyllis Davis and Don and Inge Church of the recent carvers' tour to England on behalf of the restoration appeal for Southwell Minster, Nottinghamshire. The location centered in the Sherwood Forest area. They and approximately 48 others displayed and demonstrated.

Shirley Williams Teaches Class

Professional carver Shirley Williams of Rockland Lakes, N.Y., is conducting a class in woodcarving under the auspices of the Historical Society.

Different—Round Robin Carving

Lowell T. Christison of the South Suburban Chiselers, writes that a new idea for something "different" was tried at the August meeting which was scheduled as a carve-in and developed into a "round robin."

Similar to musical chairs: when the whistle blew each carver handed the piece he was working on to the person at his right and that person worked on the carving until the next blast of the whistle.

Members were encouraged to bring along pieces they had started but were stumped on, or those pieces they would permit others to work on. Enthusiasm was high, and everyone had a great time at the session—69 attended.

Membership in the SSC is now up to 120. The Chicago group was organized in August, 1976.

The club's library display program is going great. Each month, except for December, members set up a display of carvings and information on the subject in a different library within an area that encompasses 43 townships. The library also places a display of its carving books in conjunction with the carvings. One Saturday during the month a SSC member gives an informal lecture and demonstration plus a question/answer session—usually a two-hour session.

At the end of the month, the library is given the option of the club presenting a carving book for its permanent collection or a one-year magazine subscription in appreciation for the use of the display space. The response has been excellent, Lowell, reports, and the program has netted a number of new members.

Meetings are held on the second Tuesday of the month at 7:30 p.m., at Hickok Lodge on Hickok Avenue in Park Forest South. For full particulars, contact: Mary Jean Kucsera, secretary, 849-5513.

Arlington Heights Elects Officers

The Wood Carvers Exchange of Arlington Heights, Ill., recently elected the following officers: D. Q. Schultz, president; Ken Werner, vice president, and Tom Wollin, secretary. The group meets the second Thursday of each month at 7 p.m., at Arlington Heights High School.

The club hopes to organize a Chicago-land wood carvers exhibit and is interested in working with other clubs in the area. For more information, call 541-1557.

Niagara Carvers To Exhibit

Niagara Frontier Wood Carvers will hold their annual fall show Saturday, October 28, at the Lockport Mall, 5737 S. Transit Rd., Lockport, N.Y. Exhibitors are permitted to sell and demonstrations are encouraged. For particulars contact: Helen Fitzsimmons, secretary, Niagara Frontier Wood Carvers, 4644 Cambria-Wilson Rd., Lockport, N.Y. 14094.

IWCS Elects Officers

Samuel H. Lamb, Santa Fe., N. M., was elected new president, and Don S. Roberts, Salem, Ore., vice-president, of the International Wood Collectors Society, at the recent election.

Eleanor Statzer Suffers Fatal Heart Attack

Mrs. Eleanor Statzer, Richmond, Ind., died in her sleep September 2, of an apparent heart attack. She would have been 73 had she lived to November 10. She suffered a serious heart seizure in May and was hospitalized for several weeks. In August she was hospitalized on two occasions but seemed to regain her strength and was released.

Possessing a wonderful personality and a keen sense of humor, the deceased was well known in woodcarving circles and had won great admiration for a large carving of The Last Supper. She was an annual participant and demonstrator at the International Wood Carvers Congress, Davenport, Iowa, and also exhibited at other carving shows in the midwest. She was a member of Whittlers Wanderjahr in 1973. Burial was in Camden, Ohio.

Free Catalog Exotic Woods

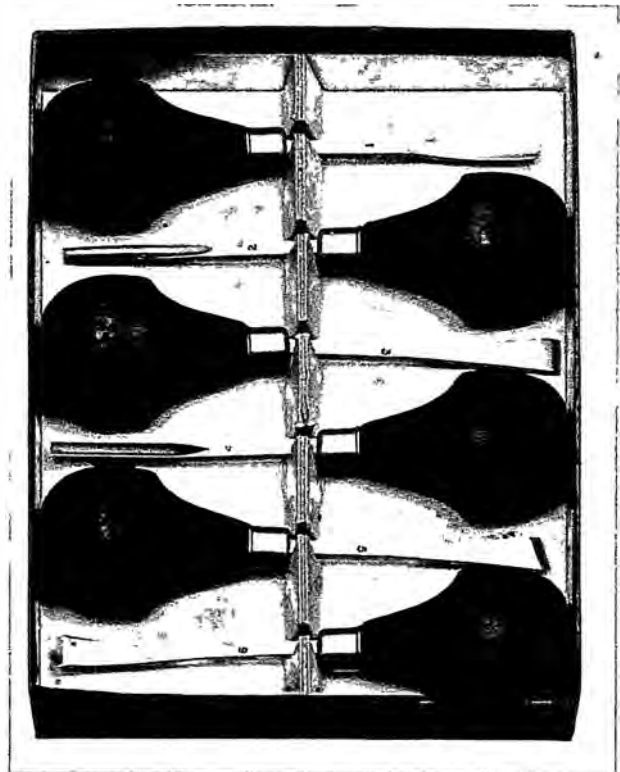
Kingwood Enterprises, Box 320, El Portal, Calif. 95318, offers a free price list of exotic hardwoods to those sending a stamped self-addressed envelope.

Small Carving Tool Sets Available

Harmen Company, Inc., of Little Falls, N.J., markets professionally shaped American-made wood carving tool sets that are hand forged from high carbon steel, scientifically hardened and tempered.

Designed for the carver who hand holds his work, they are approximately five inches long including handles. The tools are made with either the half round palm style handle or can be furnished with straight handles.

For illustrated information and price list, write to: Harmen Company, Inc., 34 Parkway, Little Falls, N.J. 07424.





Bob Steele



Dale Lahm

Show Time In Nebraska

By DALE A. LAHM

The summer is always full of things to do, but there is always room for wood carvers shows and workshops in Nebraska. On several occasions during the year the clubs in Lincoln and Omaha get together.

On September 16-17 the two clubs sponsored the second annual woodcarving show at Gateway Shopping Center in Lincoln. Sixteen carvers displayed and demonstrated. Next year we hope to have another great show.

Classes Offered In Berkeley, Calif.

The Cutting Edge Woodcraft Center is the first complete retail shop for the woodworking enthusiast in the Bay Area. As well as an extensive collection of fine hand and power tools, books and finishes, The Cutting Edge has its own wood gallery with hundreds of exotic and rare hardwoods. Woodcraft classes will also be offered—a full-time school for beginners and experts.

Proprietors, Bill Cowley and Bob Schwarz decided on opening The Northern California Cutting Edge after the phenomenal success and acceptance of their Southern California store.

The grand opening is set for September 16. For a free schedule of classes and more information, call (415) 548-6011. The Cutting Edge is located at 1836 Fourth St., Berkeley, Calif.

New Brookstone Catalog Available

The new fall catalog of hard-to-find tools is available from Brookstone Co., 127 Vose Farm Rd., Peterborough, N.H. 03458.

Showcase For Members' Artistry

By ALFRED COE

District Representative, Kansas City, Mo.

In a local group as large as ours, we seem to always come up with good ideas about one thing or another. Fortunately, in a group of this size we not only have the ideas but also the ability and willingness to put them into effect.

Our latest completed project is a beautiful, lighted, walnut and glass display cabinet for showing our work. You might call this good public relations not only for our group, but also for the Inter-State Savings & Loan where we hold our meetings.

The bank is every bit as enthusiastic as our members and even offered to pay for the cabinet. Having had previous experience, on one or more occasions, of being forced to change our meeting place, we reasoned it would be wiser to retain possession of the display cabinet by the group.

A very special thanks to the half dozen members who were active in either helping design, donating most of the material, or actually fabricating the cabinet.

Since the beginning years of this group we have had what we call "Carving of the Month." Now we have a way to allow these winning carvings to be featured for the entire month and enjoyed by the public.

In determining the winning carving, each member brings his most recent work to the meeting. They are placed on display and numbered; at break-time each member casts a ballot for first and second choices. No member may win more than one ribbon a year, thus preventing the more experienced carvers from winning more than their share. After having won one award, winners become eligible for the "winners' circle" the rest of the year.

Such sharing of ideas and projects is what NWCA and *Chip Chats* are all about—let's continue to help each other.

A woodcarving of a carver is quite rare; I recall only two among the thousands of designs I've seen. This is surprising, because the carver can be his own model and the material is a natural. Thus, I decided to carve "Self-made Man" from a section of 6-inch walnut log I had and to adopt the trick used by such eminent painters as Maxfield Parrish, Norman Rockwell and Andy Warhol: I took photographs from three sides to provide patterns. Further, I decided to add a fillip: I'd have me carving myself, with some of the log remaining to show the source. You can do yourself the same way.

The first step is to take the photographs. When the pose is selected, the photographer should focus on a level with the center of the subject and squarely to one side; this reduces distortion. Pictures from the front and other side should be taken at the same focus. Then the negatives or transparencies can be projected on paper at the desired size, and the pattern traced. (It is also possible to make photographic enlargements to the desired size, but there is usually a little distortion that makes tracing and adjustment of the various views necessary anyway.)

Because of perspective and possible shifts in pose, such as slight lowering or raising of the mallet, the pattern should be aligned, compared and adjusted before being traced on the wood.

If you are starting with a squared-up block, the views may then be transferred with carbon paper, but if you start as I did with a log, it is necessary first to produce squared surfaces at the top and on three sides at least (for the area of the carving only) so the pattern can be traced. It is also advisable to square up the base at this point, so it can be used as a starting point for vertical measurement; the top will promptly be cut up.

Squaring up will also reveal checks and flaws that may interfere with the carving. The small cracks can be reinforced with thinned glue (like Elmer's half and half with water) immediately, so they don't cause breaks during roughing out.



"Self-made Man," a self-portrait in walnut is carved from a 6½-inch diameter log 10 inches long. It is one piece, except for cigar and hair, which is sawdust glued to the head.

The Self-made Man

By E. J. TANGERMAN

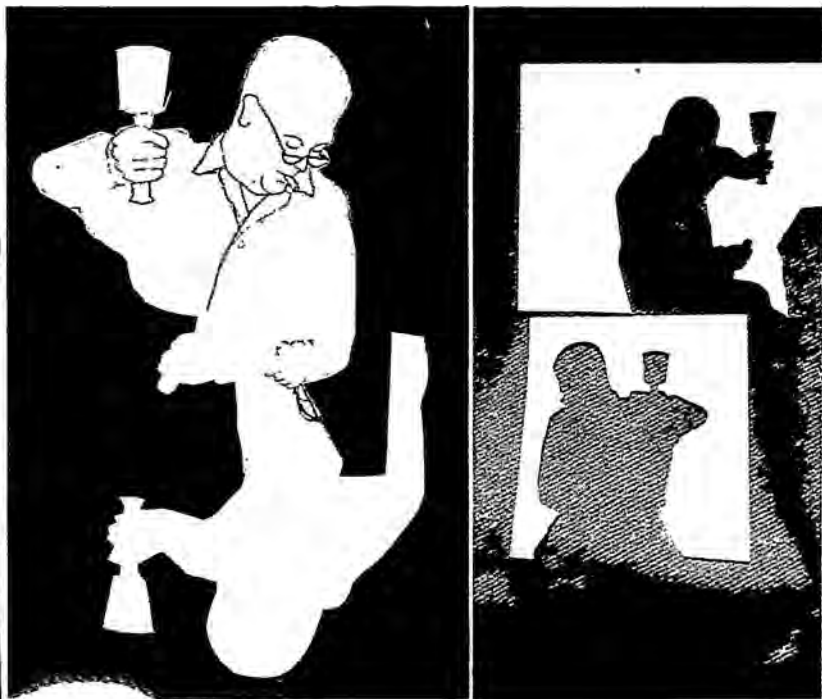
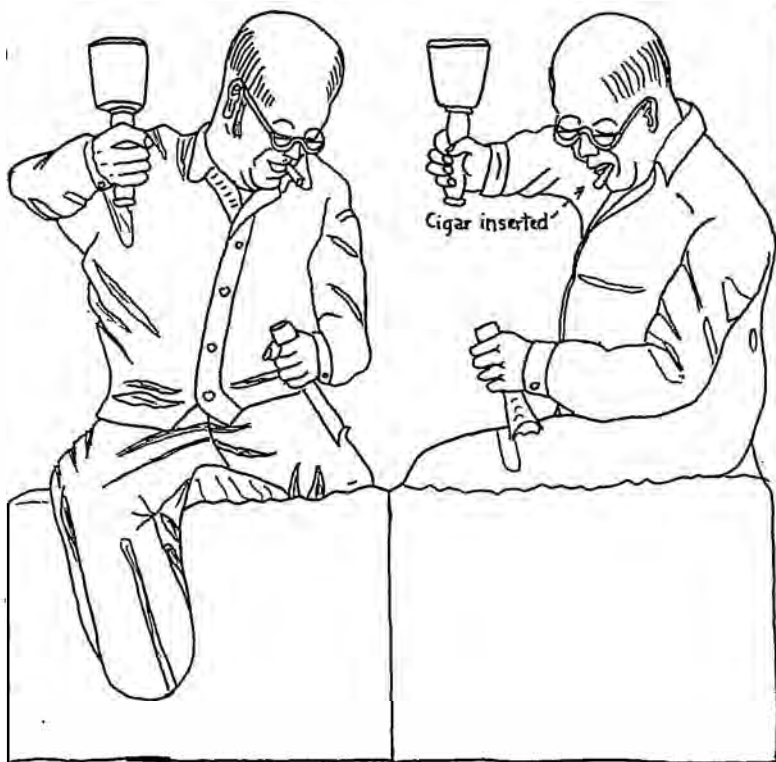


Three photos, taken 90 degrees apart and at the same focus, provide the basis for the pattern. Prints enlarged to blank size, or sketches on an enlarger, are the next step. From these, front and side patterns are derived.

Also, as you rough, any cracks revealed should be glued and/or filled before they cause trouble.

As usual, carving should begin at the top, with the base used for holding. (In the case of this particular log, the spongy growth wood made clamping in a woodworking vise quite sim-

ple and flexible.) Waste wood can be cut away around the head and mallet of the figure with a cross-cut saw and flat chisel, then the back and far side are shaped. This work can be expedited by copying the drawing on heavy paper or cardborad and butting out templates for front and side; I actually made my



The finished pattern is also the source of front and side working patterns and templates, cut from light but strong cardboard or pla-

Step 1

If the blank is a log, it should be squared off on three sides and the bottom, the latter for a reference guide. First cuts are at the top, with hand saw and heavy chisel, to clear the head and up-raised right arm.

Step 2

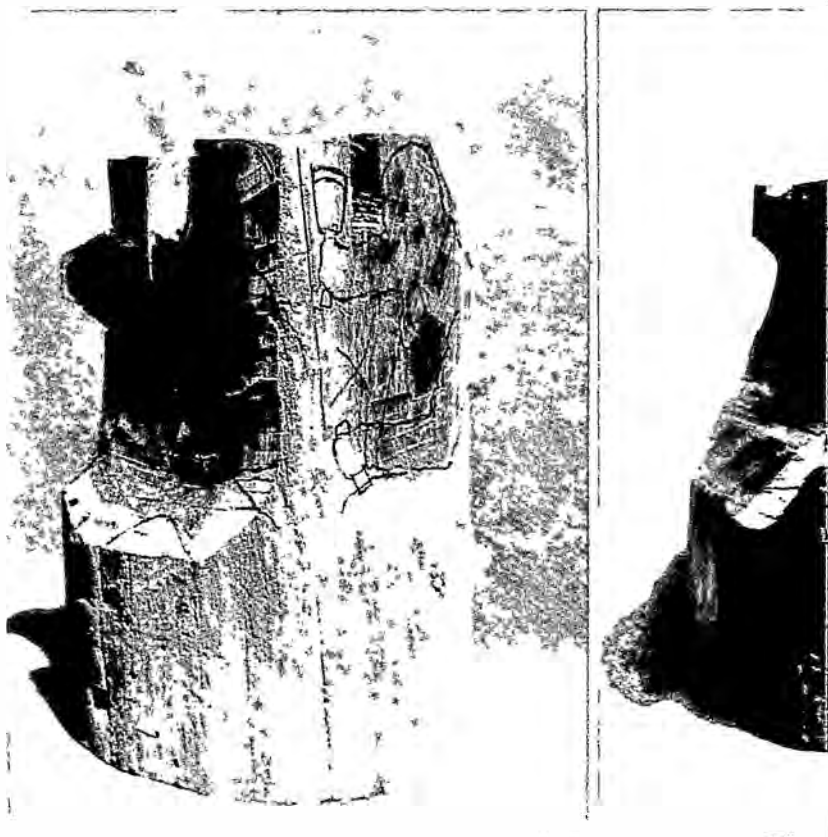
The open area under the arm, in to the chest, is roughed out next. Be sure to allow wood for the chisel head and left arm.

Step 3

Removal of waste wood between the arms and in to the body is the next step, followed by rough shaping of the figure, including the back.

Step 4

Right arm, head, and left arm are detailed first, then the body proportioned to them. Details of the shirt, wrinkles and the like can be added as desired, but too much detail will detract from the over-all figure.



original sketch on heavy stock and used it—see photos.

Next, cut out the upper portion of the front, between the arm and head, and shape the head and mallet for reference points for the rest of the carving. The body and arms can then be shaped. In carving the arms, be certain you retain proper lengths and proportions for the forearm and upper arm; obviously the carving will be more lifelike if the two arms match in actual length and the fists are the same size. Legs can also be rough-shaped at this point, and final decisions made about how much of the carver's body is to project from the log.

At this point, I got my nerve up to try the difficult portions of the carving, the right hand and the head—really the face—because if these two are not well done, the rest of the carving won't matter. The left hand is less important, but is the next step. This hand grips the chisel, which must be straight when viewed from its side, so it is essential to position the chisel on the leg and in the hand before the hand is finally shaped; otherwise you may have insufficient finger thickness on one side or the other. Also, it is difficult to produce a believable chip at the chisel end, particularly if the chisel is cutting slanting into the grain, as it is in this pose. Furthermore, the head must be tilted so the eyes are watching—or appear to be watching—the cutting edge of the chisel, so chisel shape and position are quite important. (I found it necessary to vary a bit from my sketch at this point; you may as well.)

Remember as you carve that you must leave wood for such things as the collar on the shirt, the eyeglasses and the hair, unless you plan to add them later. Shape the shirt and legs, using the photographs to locate the wrinkles in their proper places. Finish the face, carving the glasses in place and the hair

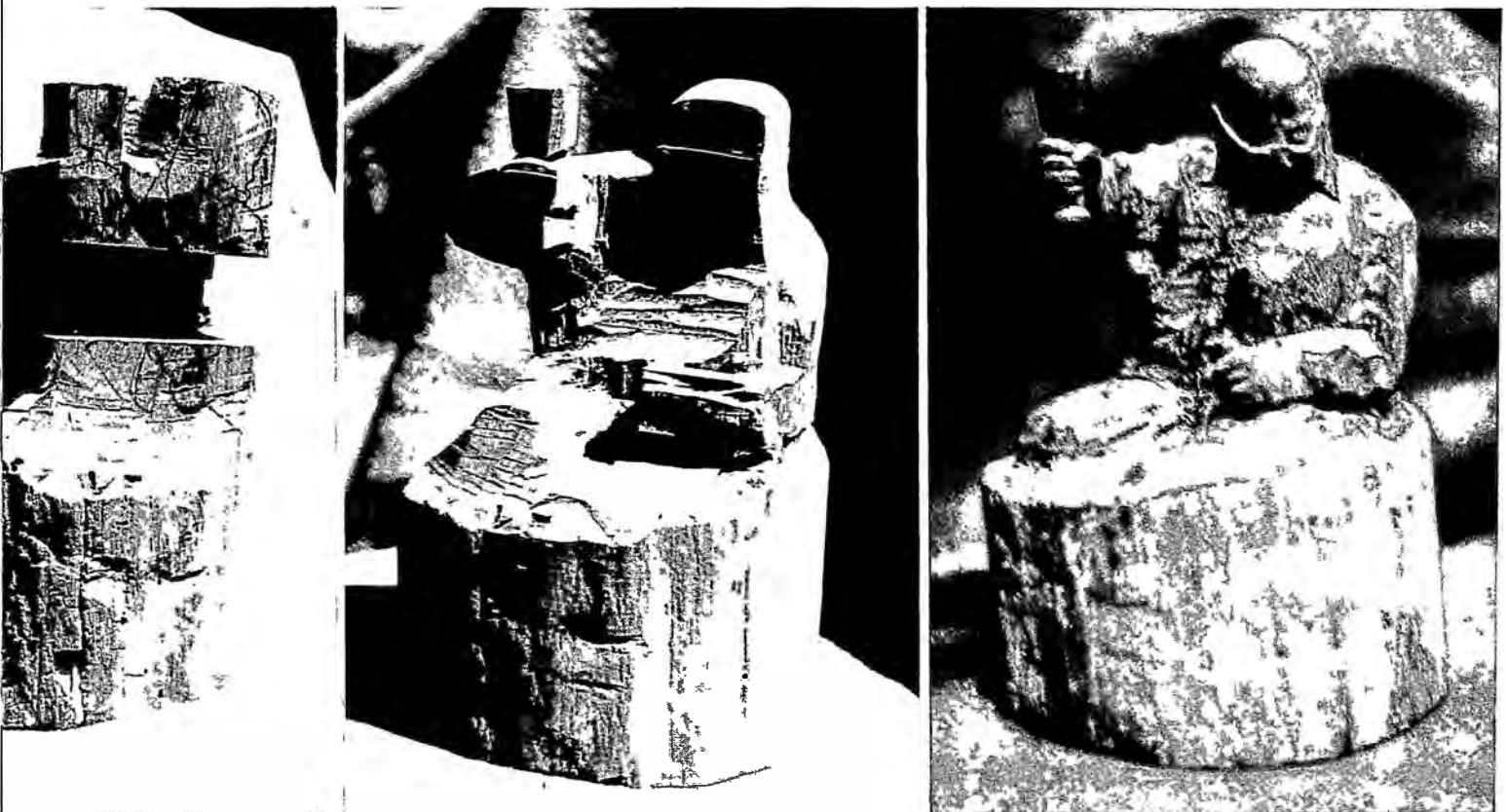
(such as it is). The glasses, if you wear them, can be made separately from wire and installed; this makes carving of the face easier but does add an element that is foreign and may cause dusting troubles later. If your figure is to have the cigar, the mouth and left cheek must be slightly distorted for it. It should be made separately and inserted in a drilled hole; otherwise it is across grain and will cause both carving and maintenance difficulties.

I chose to experiment with a different method of depicting hair, because mine is cut quite short and the usual veiner lines would suggest greater length. Instead, I put a thin layer of Elmer's glue on the major hair areas and sifted walnut sawdust on top of it until no more would stick. It worked out quite realistically, taking a slightly darker tone when finished.

A friend, who, like several observers, missed the fact that the carver is carving himself, suggested the extension of the right leg. This was a happy thought, because it not only suggests that the figure is emerging from the log but also breaks the rigid line of the log edge. This edge can show chisel marks all around if you prefer; I showed them in front only, where he is obviously working, leaving the back of the figure quite rough in shape. (After all, how would he reach his back with the tools?)

Finish was several coats of spray satin varnish, followed by two coats of wax. I had originally intended to remove the growth wood as a final operation, but decided to leave it, complete with nicks and wormholes, to strengthen the impression of a figure emerging from a log. As you probably know, the lighter growth wood darkens when varnish is applied, so is not disconcertingly light in the piece. ■

stic.



Benoi Deschenes Takes Top Honors At

Professional carver Benoi Deschenes of St. Jean-Port Joli, Quebec, won best-of-show honors at the second International Wood Carving Exhibition, held August 16 to September 4, at Canadian National Exhibition, Toronto. His masterful carving of *Les Voyageurs* not only won for him the honor of having his name engraved on the silver cup that is kept on permanent display at C.N.E., but \$1,500 in prize money.

Carved in basswood, the approximately 28-inch long work of art is an action packed carving in the round of eight French traders in a canoe paddling against a swift current.

Each figure is a study in excellence. One could almost hear the yell of anguish from one of the paddlers whose hat had been blown off his head by the wind and is being retrieved by one of his friends. There is an air of excitement about the scene—the dangers from half submerged trees and rocks encountered on such perilous trips are vividly revealed in the swollen stream.

The expressions Benoi carved in each of the faces tells its own story. *Les Voyageurs* is truly a marvelous work of art, a fine tribute to the sculptor's mastery of his subject.

The setting of this year's exhibition was an improvement over last year's. Instead of having all the carvings on shelves

and platforms around the perimeter of the exhibition space, many of the smaller carvings were encased in plexiglass coverings and placed in the center so spectators could get a closer look at the details.

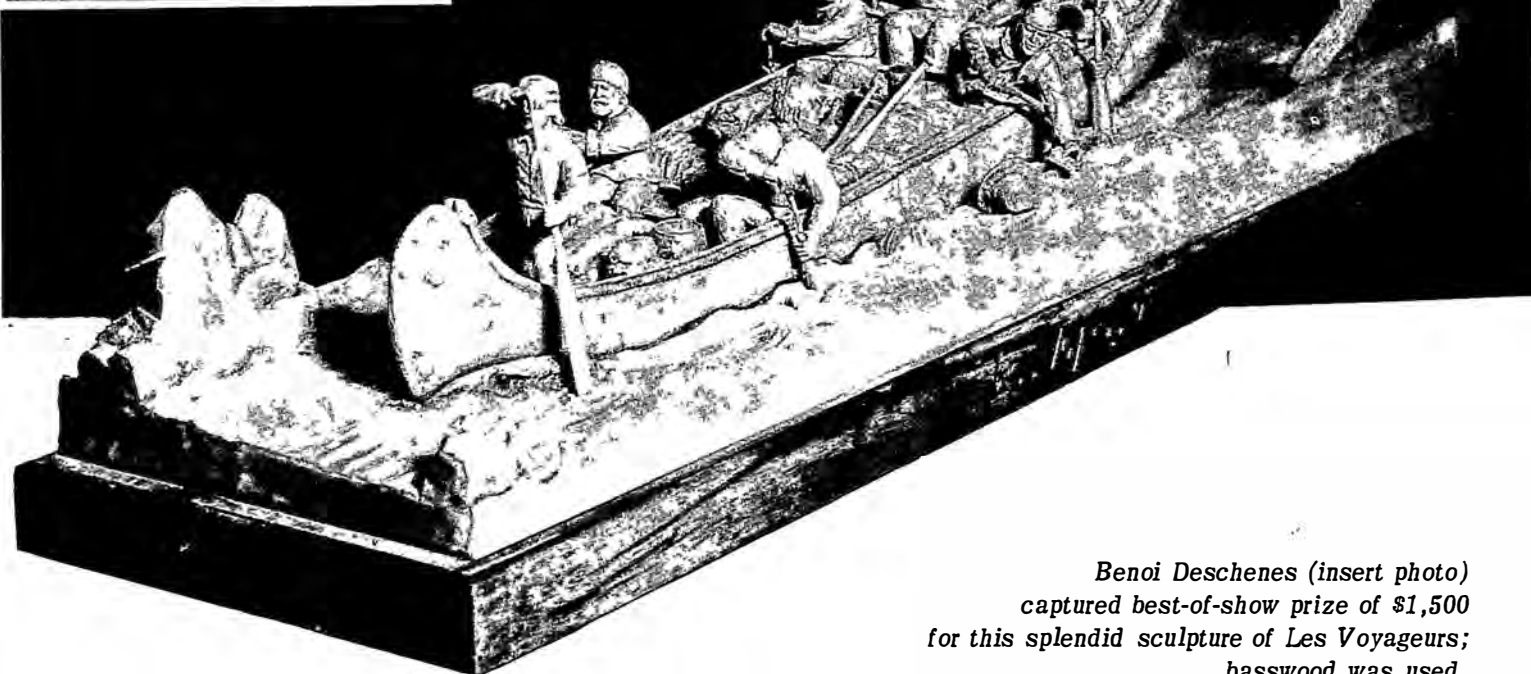
Carpeting and flowers also added a more regal touch to the show. And separate booths were scattered advantageously throughout the exhibition and were manned by various carvers who demonstrated their skill.

Huber King, Windham, Ohio, won the \$1,500 purchase award for his excellent relief carving of the Carlsberg Brewery team and wagon.

Basil Self, of Bolton, Ontario, won the Marples Tool award of a two-week all-expense paid vacation to England with his plaque depicting an early blacksmith forging carving tools.

There was much to see and marvel over at the exhibition and there was no way to accurately estimate just how many of the more than 3½ million persons to attended the 100th anniversary of C.N.E. visited the woodcarving exhibition, but some of the demonstrators expressed opinion that at least half that number must have showed up.

Ruth Badzo and Norman Tarver of the Ontario Wood Carvers Association, performed yeomanly in organizing the



*Benoi Deschenes (insert photo) captured best-of-show prize of \$1,500 for this splendid sculpture of *Les Voyageurs*; basswood was used.*

Toronto

Photos by Wilkinson, courtesy C.N.E.



Tad S. Mandziej, Oxford, England, sculptured this lovely figure.



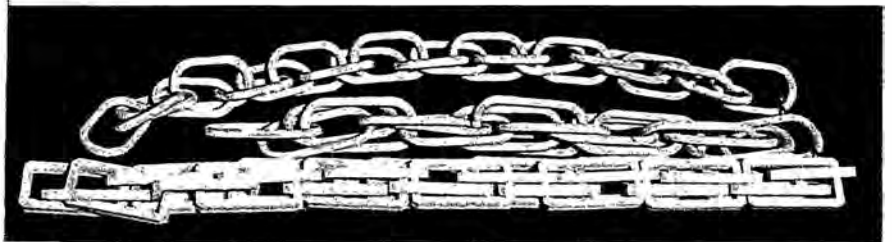
John Rocus won a first-place ribbon with this stylized sculpture in walnut.



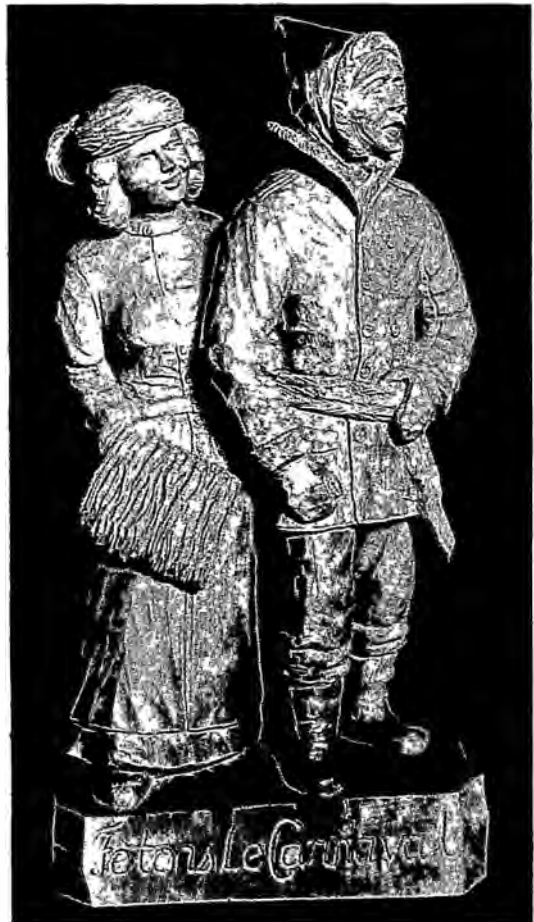
Many spectators believed this Ron Tepley carving was a stuffed specimen.

demonstrations. Among those who demonstrated on a regular basis were: Roy Alsterlind, San Rafael, Calif.; John Ash-Everest, La Puente, Calif.; Ruth Badzo, Toronto; Richard Belcher, Dayton, Ohio; Dale Berke, Mountain Home, Ark.; Erwin N. Caldwell, Gainesville, Texas; Sam G. Cherone, Malden, Mass.; William H. Fisher, Mercer, Mo.; Gene Gaier, Bellbrook, Ohio; Monty Higgins, Fort Wayne, Ind.; Huber King, Windham, Ohio; Tad S. Mandziej, Oxford, England; Don Mueller, Streator, Ill.; D. C. Palmer, Pampa, Texas; Norman Parr, Nottingham, England; Steve Torda, Toledo, Ohio; W. G. Vanevery, Scarboro, Ontario; Cecil and Bob Wakefield, Phoenix, Ariz.

An awards banquet was held Saturday evening, September 2, at the C.N.E., at which an additional \$500 award was presented to Benoi Deschenes by the Heinz Jordan Co., of Toronto.



James Rahm won a first with this superb whittled chain.



Marcey Guay sculptured this couple from basswood.

Judges for this year's general carving sections included: Steve Torda, Richard Belcher, and Frank Tittmann, Toronto. Beginners and youth section: Huber King, Herbert Siegel, New York City, and Robert Campbell, New Britain, Conn. Michael DeNike and Arnold Mikelson, both of whom were listed in the catalog were unable to serve because of illness.

Much credit for the success of the exhibition goes to John Matthews, Nottinghamshire, England, and to Ross and Marian Farr, of the C.N.E. There is no way to account for the many hours of work they and their assistants put in behind the scenes.

Following is the list of winners:

Carlsberg relief—1st (\$1,500), Huber King; 2nd, (set of Marples tools), Norman Parr, Nottingham, England.

Any type of carving made by Ontario resident—1st (\$500 and silver medal), Mauno K. Veltheim, Avonmore; 2nd (large set of Marples tools), Otto Schlumpf, Burlington; 3rd (small set of tools), Joseph Fawn, Port Carling; 4th, Karl H. Stang, Pembroke; 5th, Kim Murray, Georgetown.

Agricultural scene relief under 15 inches, natural finish— (\$100 and medal), Eric Hobson, Woking Surrey, England; Herman Poelman, Racine, Wisc.; J. M. Osburn, Pasco,

Wash.; Herman Poelman; Mary Pat Schoenherr, Wellsville, N.Y.

Agricultural scene over 15 inches—(\$100, medal), Henk Kobes, Bowmanville, Ontario; Basil Self, Bolton, Ontario; Benoi Deschenes, St. Jean-Port Joli; Miro Knaze, Keswick, Ontario; Bud J. Labranche, Windsor, Ontario.

Best of classes 5 and 10—(\$400 and shield), Henk Kobes; (set of Marples tools), Eric Hobson.

Relief other than agricultural subject under 15 inches—(\$100, medal), Gene Gaier, Bellbrook, Ohio; A. J. Libbey Jr., Houston, Texas; Eric Hobson; T. D. Budzinski, South Holland, Ill.; A. J. Libbey Jr.

Relief, over 15 inches—(\$100, medal), Huber King; Sam G. Cherone, Malden, Mass; George Hodgson, Lagoon City, Ontario; Henk Kobes; Huber King.

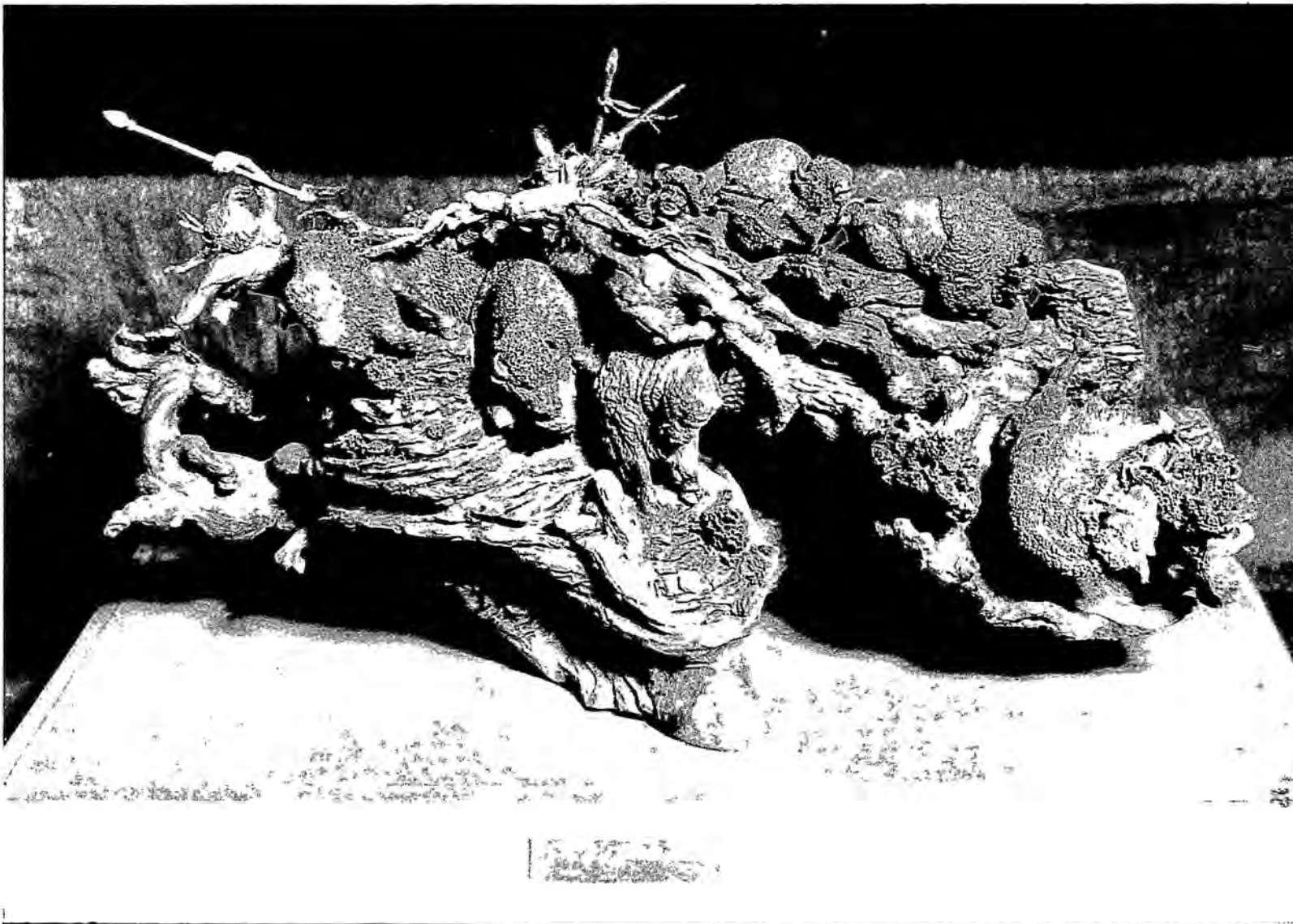
Relief, any size, painted—(\$100, medal), Huber King, 2nd, Huber King; 3rd, Barry Bunker, San Diego, Calif.; 4th, Robert Shaffer, Johnstown, Pa.; 5th; John T. Mason, Rockville, Md.

Best of classes 20 to 30—(\$200, shield), Huber King; 2nd, (set of Marples tools), Gene Gaier.

Domesticated animal other than dog or horse, under 15 inches—(\$100, medal), Cecil Wakefield, Phoenix, Ariz.; Arlo L. Beard, Huntington, Ind.; A. J. Libbey Jr.; Dale A. Wiltsee, Gibbstown, N. J.; William W. Speirs, Windsor, Ontario.

Domesticated animal, other than dog or horse, over 15 inches—(\$100, medal), Frank Adams, Burlington, Ontario; Gordon Groves, Bancroft, Ontario; John Ashe-Everest, La Puente, Calif.; Marie Reine Marcotte Cuerrier, Verdun, Quebec.

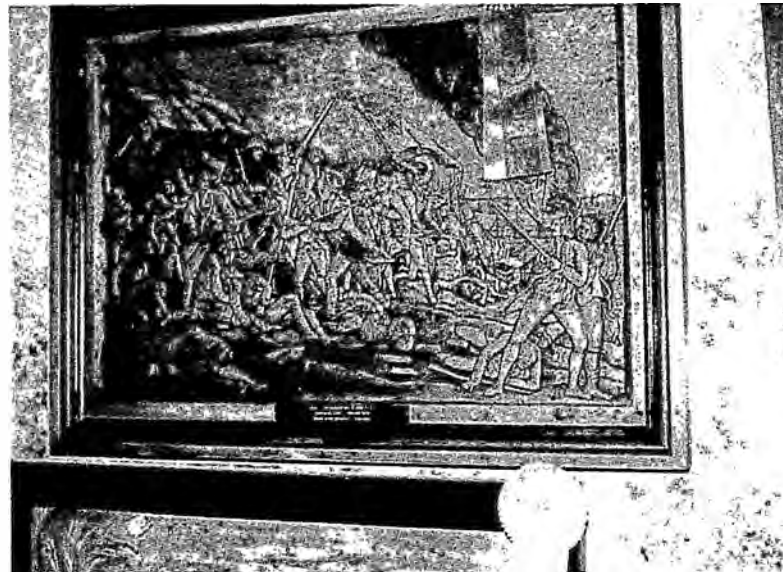
Best domestic animal, classes 40 to 45—(\$400, shield), Cecil Wakefield; 2nd, (set of Marples tools), Frank Adams.



All the vivid excitement of Indians stampeding a herd of buffalos over a cliff has been captured by Bud Palmer here.



Powerful sculpture by Paul Walters, Jamaica, W. I.



Stirring Revolutionary War battle scene plaque won a ribbon for Sam C. Cherone.

Farm or hunting dog, under 15 inches—(silver medal and set of 45 Henry Taylor tools), Dale A. Wiltsee; James McQuiggan, James L. Wilsford, Townsend, Tenn.; Dale A Berke, Mountain Home, Ark.; Gerald Traufler, Lemars, Iowa.

Horse, any size, natural finish—(\$300, silver medal), Huber King; Merrill Farrington, Mulino, Ore.; Frank Potoenic, Thunder Bay, Ontario; Gaetan Deschenes, St. Jean-Port Joli, Quebec; James L. Wilsford.

Human figure or bust under 24 inches—(\$100, medal), Benoi Deschenes; Joe Dampf, Don Mills, Ontario; Richard Vreeland, Sac City, Iowa; Jack Kelly, Mississauga, Ontario; N. Boucher, Faberville, Quebec.

Human figure under 15 inches—(\$100, medal), Richard G. Scharch, Sylmar, Calif.; A. Cochrane, Schomberg, Ontario; Larry L. Groninger, Reedsville, Pa.; William H. Speirs; Sam G. Cherone.

Human figure between 15 and 30 inches—(\$100, medal), Marion Gaskins, Scottsdale, Ariz.; Cecil Wakefield, Phoenix, Ariz.; P. N. Walters, Toronto; Benoi Deschenes; Tad Mandziej.

Human figure over 30 inches—(\$100, medal), William S. McEwan, Ridgecrest, Calif.; William H. Baur, Severna Park, Md.; Robert Reynolds, Carmel, N.Y.

Stylized human figure under 15 inches—(\$100, medal), Don R. Mueller, Streator, Ill.; Henri Van Heuverswyn, Downsview, Ont.; R. Stanwood, Germantown, Tenn.; Gerald Traufler; Marion Gaskins.

Stylized human figure over 15 inches—(\$100, medal), John Rocus, Ann Arbor, Mich.; 2nd, John Rocus; 3rd and 4th, Frank Adams; 5th, N. B. Partridge, Cold Lake, Alberta.

Class 95, best human figure or bust in classes 65-90—(\$400, shield), John Rocus; 2nd, large set of Marples tools, Benoi Deschenes.

Class 100, smoking pipe—(\$100, medal), Norval Humphrey, Cleves, Ohio; Stan Richards, Pittsburgh, Pa.; Norval Humphrey; Alan A. Fontana, Warwick, R.I.; James E. Bakman, Canyon Country, Calif.

Class 105, walking stick—(\$100, medal), Bernard J. Clark, Delavan, Ill.; Ken Vardy, Newark, Notts., England; Brian Burnham, Sutton-in-Ashfield, England; James E. Bakman; Brian Burnham.

Class 110, carved sports equipment—(\$100, medal), Gene Gaier; Herman Poelman, 2nd and 3rd.

Class 115, chess set—(silver medal), Robert Miller, Toms River, N.J.; John Edward Stefan, Guelph, Ont.

Class 120, houseware—(\$100, medal), Paul A. Pomerville, Phoenix, Ariz.; Herman Poelman; Dennis J. Klinsky, Feversham, Ont.; Richard G. Scharch; Karl H. Stang, Pembroke, Ont.

Class 125, boot or shoe—(\$100, medal), A. J. Libbey Jr.; Arlo L. Beard; Charles L. Hunt Jr., Elma, N.Y.; Dale Berke; Tom Bingham, Spring, Texas.

Class 130, decorative functional carving—(set of 45 Henry Taylor tools), Robert Miller; Paul Pomerville (18 Marples tools).

Class 135, laminated carving—(\$250, medal), William Werbowsky, Hamilton, Ont.; J. M. Osburn, Pasco, Wash.; Tom Bingham.

Class 140, fish, under 15 inches, natural finish—(\$100, medal), Charles L. Hunt Jr.; Robert L. Langille, Picton, N.S.; Elgin S. Turner, Downsview, Ont.; James E. Bakman; William C. Taylor, Toronto, Ont.

Class 145, fish, under 15 inches, painted—(\$100, medal), Ken Scott, Morrisburg, Ont.; Vitol J. Lingin, Lemont, Ill.

Class 150, fish over 15 inches, natural—(\$100, medal), Don Mueller; Paul Walters, Toronto, Ont.; Elgin Turner; Mrs. A. Heintzelman Sharma, Willowdale, Ont.

Class 155, fish over 15 inches, painted—(\$100, medal), J. Jackson, Hamilton, Ont.; Frank Schmid, Mississauga, Ont.

Class 160, bird under 15 inches, natural—(\$100, medal), Don R. Mueller; Huber King; Donn Fahnestock, Tenafly, N.J.; Willard F. Poole Jr., Grand Rapids, Mich.; Huber King.

Class 165, bird under 15, painted—(\$100, medal), Donald W. Morley, Ogdensburg, N.Y.; Bob Ptashnik, Weston, Ont.; W. L. Shaddock, Trenton, Ont.; Peter Sawatzky, Glenboro, Manitoba; Steve Oneschuk, Hamilton, Ont.

Class 170, bird over 15, natural—(\$100, medal), William McEwan; Dale A. Berke; Noel Guay, St. Jean-Port Joli, Quebec; John Grainger, Marmora, Ont.; Sam G. Cherone.

Class 175, bird over 15, painted—(silver medal), Ron Tepley, Racine, Wisc.; Richard P. McMahon, Lynchburg, Ohio; Charles Locherer, Walton, N.Y., 3rd and 4th.

Class 180, other wild life carving under 15 inches, natural—(\$100, medal), O. H.

Kerrick, Lake Lotawana, Mo., 1st and 2nd; A. J. Libbery Jr.; Erwin Caldwell; Dale A. Berke.

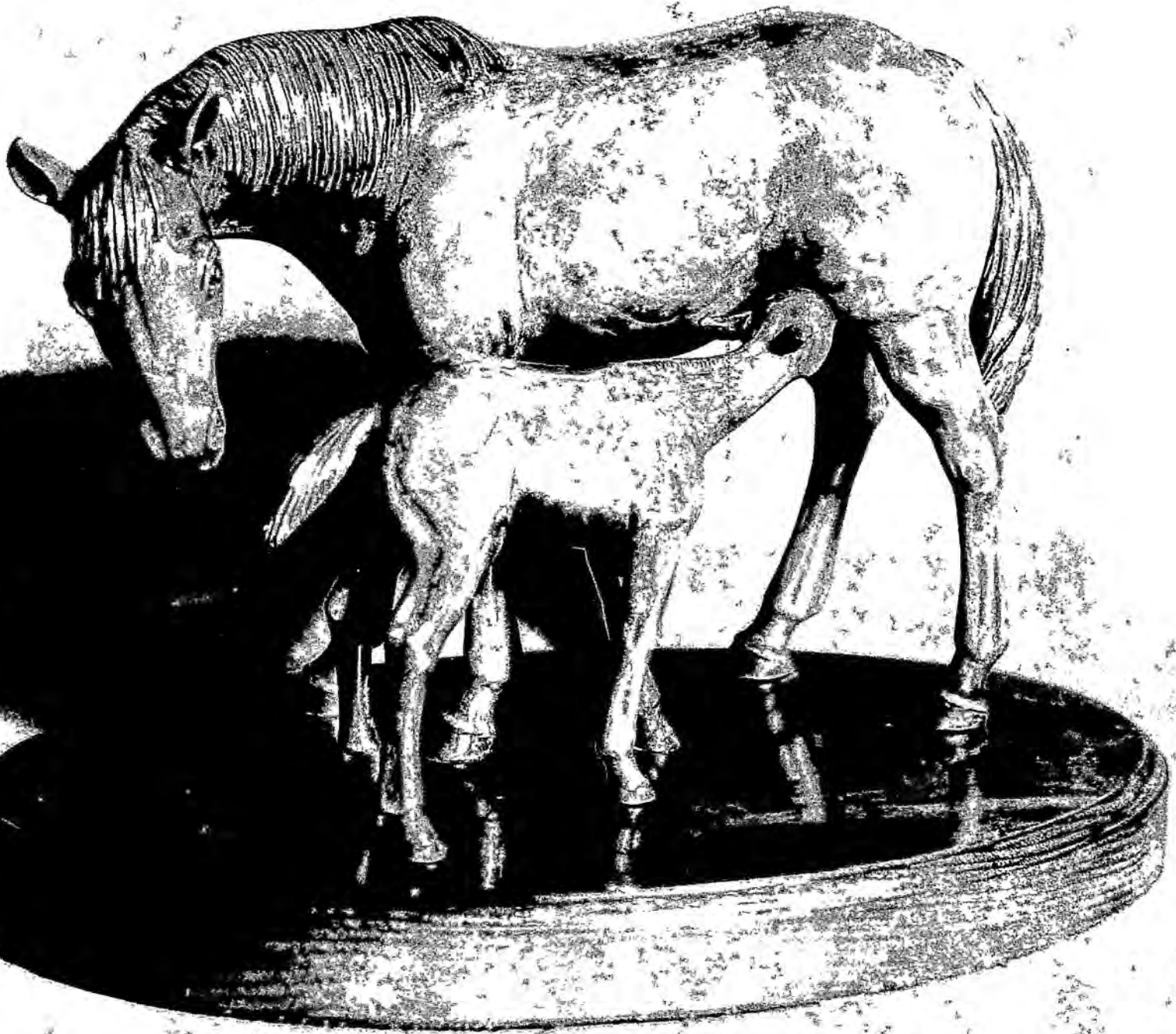
Class 185, painted—(\$100, medal), Dale A. Wiltsee, 1st and 2nd; Len Hoard, Winnipeg, Man., 3rd and 4th; Erwin Caldwell, 5th.

Class 190, over 15 inches, natural—(\$100, medal), Paul Walters; George Hodgson; James L. Wilsford; A. G. Calvin, Grimsby, Ont.; Robert Miller.

Class 195, painted—(\$100, medal), Frank Potocnik, Thunder Bay, Ont.; Charles Locherer, Walton, N.Y., 2nd, 3rd, 4th and 5th.

Class 200, best of classes 140-195—(90 Henry Taylor chisels), Ron Tepley, 1st; Don Morley, 2nd, (18 Marples chisels).

Class 205, caricature any subject, natural—(\$100, medal), Richard Vreeland; Paul A. Pomerville; D. A. Pirttinen, Toronto, Ont.; Vitol J. Lingin; Dennis O. Overman, Morgantown, W.Va.



Mare and foal carved by Huber King won high acclaim; carving is approximately 9½ inches high; basswood.



Flowing lines mark this winner by William McEwan.



Winning caricature by Richard Vreeland.

Class 210, caricature, painted—(\$100, medal), Cecil Wakefield; Tom Jackson, Hamilton, Ont.; Emil G. Funkhauser, Tracy, Calif.; Dennis Overman; Emil Funkhauser.

Class 215, group caricatures, natural—(\$100, medal), George Hodgson; Edward McAndrew, Liberty, N.Y.; Robert H. Tiggelbeck, Wheeling W.Va.; Marie Reine Marcotte Cuerrier; Joseph J. Fiorenza, Clarksburg, W.Va.

Class 220, group caricature, painted—(\$100, medal), Larry L. Groninger, Reedsville, Pa.; Tom Jackson, Hamilton, Ont.; Robert Hible, Fithian, Ill., 3rd and 4th; Dennis Overman.

Class 225, best caricature classes 205-220—(\$400, shield), Cecil Wakefield; Larry Groninger (set of Marples chisels).

Class 230, whittled figure, natural—(\$100, medal), Erwin N. Caldwell; A. Cochran; Charles L. Hunt Jr.; Robert Gordon Agnew, Kilworthy, Ont.; Roy L. Alsterlind, San Rafael, Calif.

Class 235, chain, natural—(\$100, medal), James R. Rahm, Fountain Valley, Calif.; John C. Mohlin, Milford, Dela.; Carl E. Hinderer, Hobart, Ind.; Joseph J. Fiorenza, Clarksburg, W.Va.; Theodore Castilloux, Timmins, Ont.

Class 240, miniature, natural—(\$100, medal), Erwin N. Caldwell; Lyndon Harvey, Gloversville, N.Y.; Harry W. Sheppard, Labrador City, Nfld.; Barbara Chellow, Winneconne, Wisc.; Daniel Boisvert, Bobcaygeon, Ont.

Class 245, whittled mechanical construction—(\$100, medal), Erwin N. Caldwell; T. D. Budzinski, South Holland, Ill.; 2nd, 3rd, 4th and 5th.

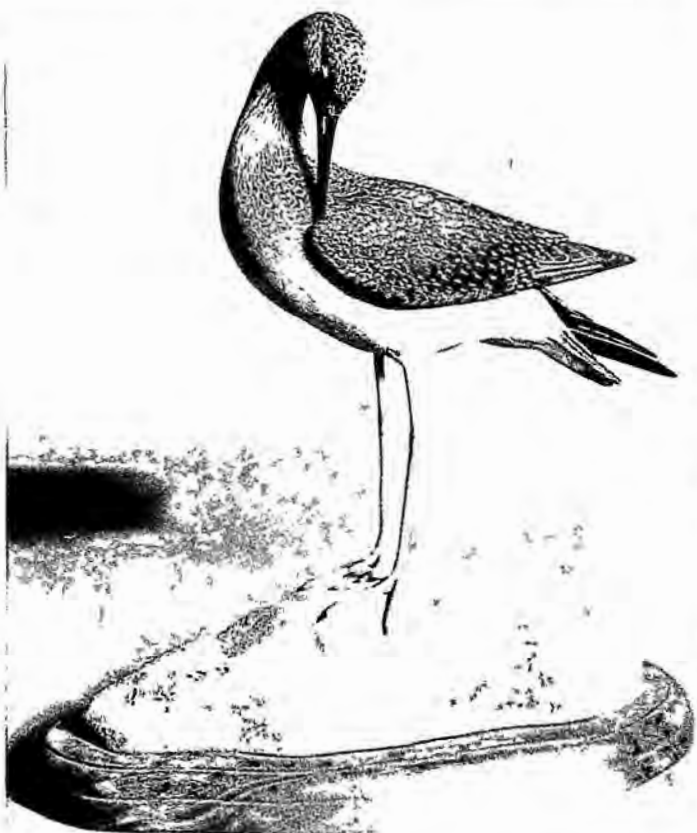
Class 250, whittled group, natural or painted—(\$100, medal), Erwin N. Caldwell;



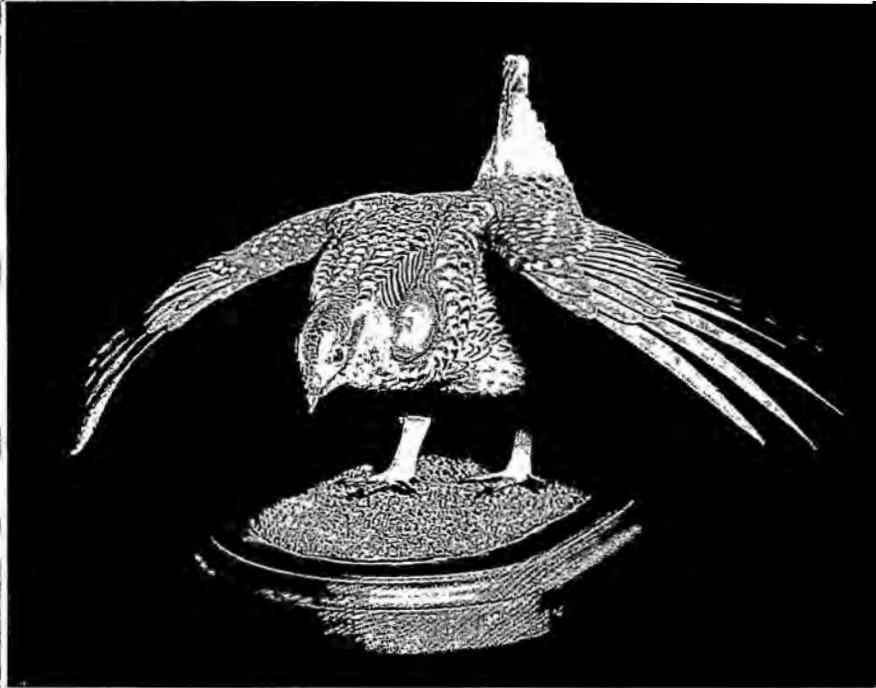
A section of the carving display at C.N.E.



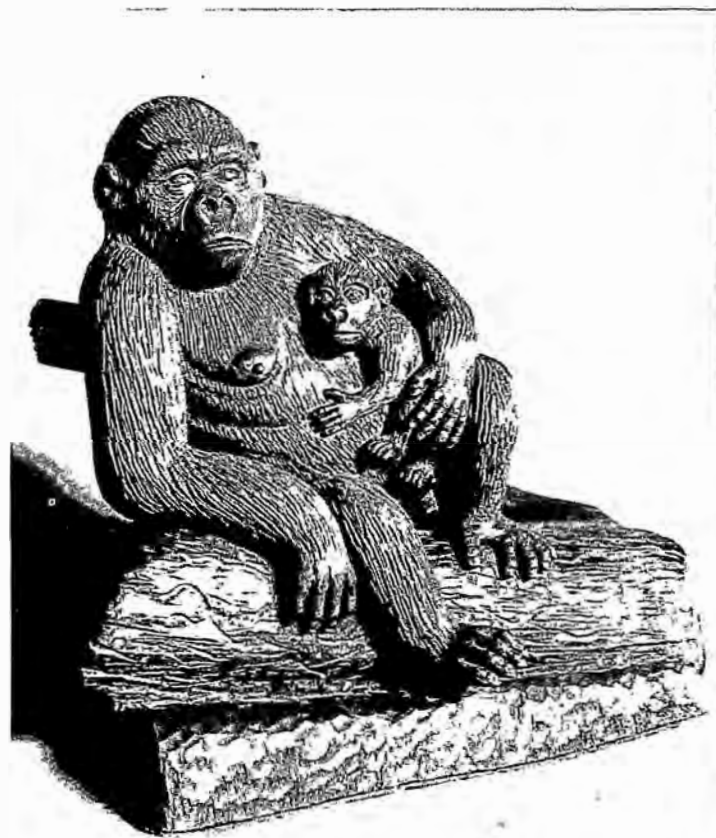
Sam Cherone shows spectators how to carve horses.



Flawless artistry of Bob Ptashnik.



Masterful carving won award for William Hazzard.



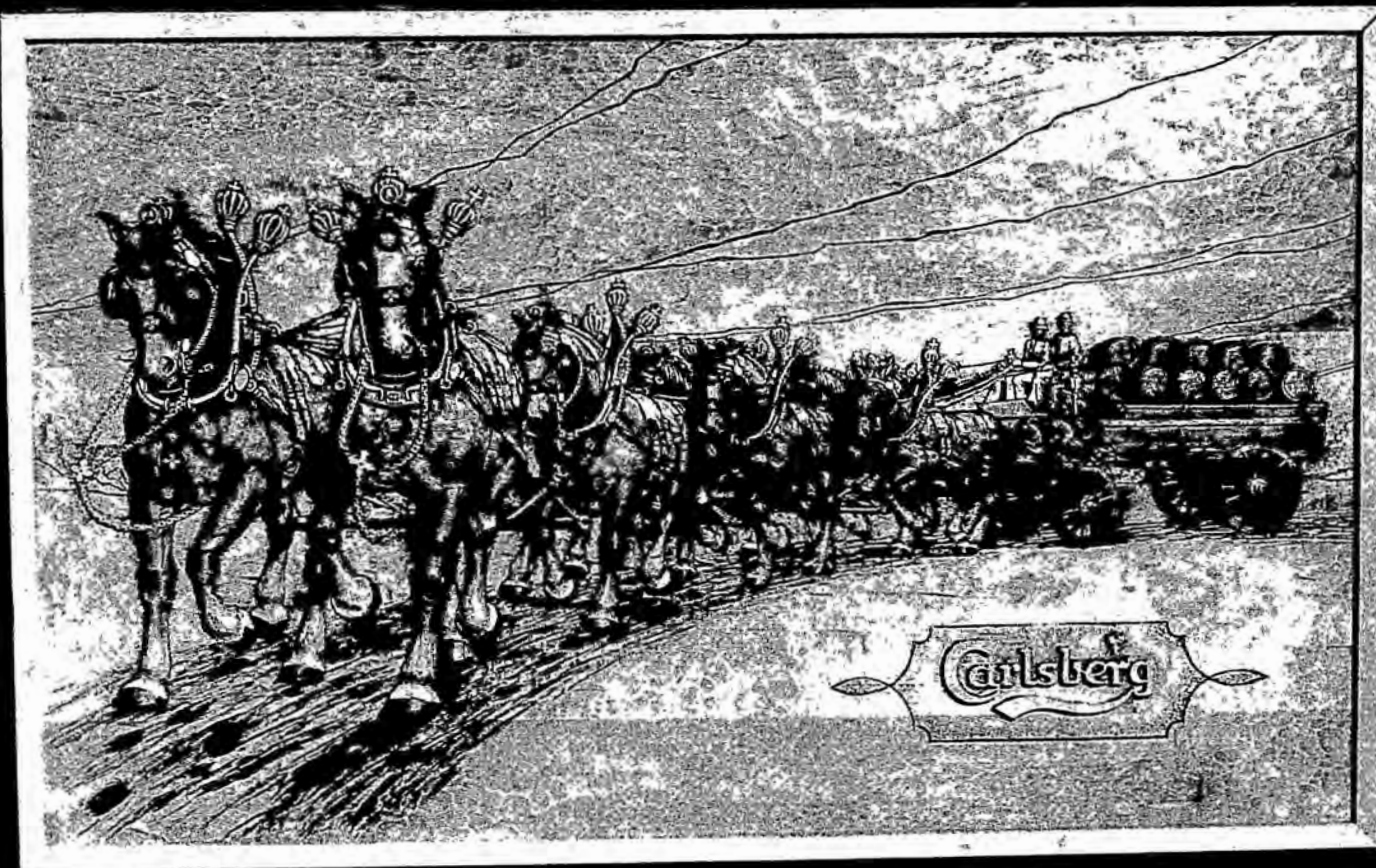
O. H. Kerrick's winning entry.



Jim Robison took top honors with this beauty.



Frank Schmid demonstrated bird carving technique.



Carlsberg Brewery awarded \$1,500 to Huber King for this handsome plaque of its champion team and wagon.

Thomas J. Lehman, New Philadelphia, Ohio; Cecil C. Ralston, Cincinnati, Ohio; Thomas J. Lehman; Erwin N. Caldwell.

Class 255, best of classes 230-250—(\$400, shield), Erwin Caldwell; James R. Rahm (set of Marples tools).

Class 260, abstract, under 15 inches—(\$100, medal), Frank W. Thomas, Lancaster, Pa.; Elgin S. Turner, Downsview, Ont.; John T. Mason, Rockville, Md.; Stewart Davidson, Burlington, Ont.; Teen Becksted, Hayward, Calif.

Class 265, over 15 inches—(\$100, medal), Del McNew, Boulder, Colo.; Lise Martin, Plantaganet, Ont.; Otto Schlumpf, Burlington, Ont.; Peter Findlay, Mississauga, Ont.; William S. McEwan.

Class 270, abstract from natural pre-formed materials—(\$100, medal), Maurice Harvey, St. Jean-Port Joli, Que.; Frank W. Thomas; Len Swidersky, Alliston, Ont.; Frank W. Thomas; A. G. Calvin, Grimsby, Ont.

Class 275, abstracted from natural preformed materials, over 15 inches—(silver medal), D. C. Palmer, Pampa, Texas; Rolf Hauge, Midland, Ont.; Miro Knaze; Norman H. Tarver, Toronto, Ont.; Chester Hojnicky, Dearborn Hts., Mich.

Class 280, best of classes 260-275—(45 Henry Taylor tools), D. B. Palmer; Del McNew (18 Marples tools).

Class 285, any type of carving, any size—(Silver medal and 45 Henry Taylor tools), Benoi Deschenes; Chuck McElrea, Long Beach, Calif. (small set of Marples tools); Robert Miller; Don Bryan, Mississauga, Ont.; Warren G. VanEvery.

Class 290, marine life—(\$300, medal), Marcel Guay, St. Jean-Port Joli; Clermont Gagnon, St. Jean-Port Joli; Norman Parr, Nottingham, England; Sam Cherone; Dale Berke.

Mrs. Norma Rollitt, president of Record Ridgway Tools, Ltd., Canada, and Ross T. Farr, C.N.E. manager, pose with Basil Self's relief carving that captured the Marples Tool award of a two-week expense paid visit to England.



Class 295, carving pertaining to Wild West—(silver medal and 45 Henry Taylor tools), Cecil Wakefield; Huber King; Dale Berke; Robert H. Rochat, Mitchellville, Iowa; Emil G. Funkhauser.

Class 300, traditional Scottish subject—(\$300, medal), Tom Bingham; Frank W. Thomas; Robert E. Stewart, Mystic, Conn.; William S. McEwan; Richard Koontz, Camp Hill, Pa.

Class 305, special European class—(\$500, medal), Norman Parr; Tad Mandziej; John Brian Watkinson, Derbyshire, England; Richard Owen, Bangor, Gwynedd, England; Harry McCann, Chesterfield, England

Class 310, special Metropolitan Toronto class—(\$500, medal), Bob Ptashnik; Alexander A. McDonald, Downsview, Ont. (18 Marples chisels); D. W. Pirttinev, (6 Marples tools); Bert Olsen, Scarborough, Ont.; Bill Hunnisett, Willowdale.

Class 315, any type carving made by Canadian resident—(\$500 donated by Heinz Jordan, and silver medal), Benoi Deschenes; J. B. Partridge (18 Marples chisels); John B. Garton, Smith Falls, Ont. (small set of Marples tools); Mauno K. Veltheim; Marcel Guay.

Class 320, any type carving made by first year beginner—(\$250, NWCA trophy, silver medal), Jack Kelley, Mississauga, Ont.; Ron Landress, Dayton, Ohio (18 Marples tools); A. Cochrane (6 Marples tools); Robert Dunlop, Napanee, Ont.; Jacques Borduas, Hardwick, Vt.

Class 325, 2nd year beginner—(\$250, WWCA trophy), Michael J. Pavlov, Hamilton, Ont.; the following all won Stanley Tool golden hammer awards: Brian T. Lockhart, Toronto, 2nd, 3rd, 4th; D. W. Reader, London, Ont.

Class 330, general class for youths—(\$250, NWCA trophy), Jim Robison; the following all won golden hammers: Bob Wakefield, 2nd, 3rd; Jim Robison, 4th; Mark Wilson, Canastota, N.Y., 5th.

Class 335, stone carving—(\$300, medal), Christopher J. Rees, Windsor, Ont.; Frank W. Thomas, 2nd, 3rd, 4th; William Werbowski.

Class 340, leather pictures ready to hang—(\$200, medal), Richard C. Young, Bayfield, Wisc.; Herman H. Poelman, 2nd, 3rd; Czekyll E. Hyde, Toronto, 4th and 5th.

Class 345, functional item—(\$200, medal), Czekyll E. Hyde; Richard J. Mocon, Millbrook, Ont.; Herman H. Poelman; Richard J. Mocon, 4th and 5th.

Class 350, carved leather belt—(\$100, medal), Herman H. Poelman; Czekyll E. Hyde.

Youth Class, decorative decoys, Class 505 (marsh ducks)—Jim Robison; Wayne Simkin, Richmond Hill, Ont., 2nd, 3rd; James Kee, Christiana, Dela., 4th.

Class 510, diving ducks—Frankie Schmid, Mississauga; Wayne Simkin, 2nd, 3rd and 4th.

Class 525, miscellaneous/confidence decoy—Wayne Simkin.

Best of classes—Wayne Simkin; Jim Robison; Frankie Schmid.

Decorative life size—James Kee; Steve Rolston, Mississauga, Ont.

Intermediate—Class 450, decorative—Mallard, (\$10), Alfred Ponte, Rochester, Mich.; Stanley Simmerman, Pennsville, N.J. Black duck—(\$10), John Dodge, Cortland, N.Y.; Stanley Simmerman, Gadwall—(\$10), Dave Wilcox, Hastings, Mich. Blue wing teal—Dave Wilcox, 1st, 2nd and 3rd; John Dodge, 4th. Green wing teal—Dave Wilcox. Wood duck—Arthur Galinat, Trenton, N.J.; John Dodge. Canvasback—Paul Dobrosky, Shrewsbury, N.J.; Ted Woodmanse, Walhalla, Mich.; W. R. Carnwith, Oshawa, Ont. Redhead—Dave Wilcox; Ted Woodmanse; Thomas Schmill, Boute, La. Scaup—John Percy, Waterford, Ont.; W. R. Carnwith. Ringneck—Dave Wilcox, 1st and 2nd; Thomas Schmill, 3rd. Bufflehead—John Dodge; Bob Sherwood, Hastings, Mich.; Frederick Fallgren, Stoney Creek, Ct.; Ted Woodmanse. Ruddy duck—Ted Woodmanse. Goldeneye—Arthur Galinat, Trenton, N.J.; Thomas Schmill. Merganser—Steve Oneschuk, Hamilton, Ont., 1st and 2nd; Dave Wilcox. Goose—Stanley Simmerman, Pennsville, N.J. Miscellaneous and confidence—Ken Morris, Sault Ste. Marie, Ont.; Dave Wilcox; John Dodge.

Class 480: Decorative life size (\$25, 1st; \$15, 2nd, and \$10, 3rd)—Water fowl—R. J. Holzschuh, Penfield, N.Y., 1st, 2nd, 3rd, and a tie for 4th with William B. Kee Jr., Christiana, Dela. Shore birds—Steve Oneschuk; R. J. Holzschuh, 2nd and 3rd. Birds of prey—J. G. Smith, St. George, Ont. 2nd. Song birds—Alfred Ponte, Rochester, Mich.; Steve Oneschuk. Miniatures—J. G. Smith, 1st and 2nd; R. J. Holzschuh, 3rd.

Best of show (classes 1-8)—Green wing teal, Dave Wilcox. (Classes 9-16)—Canvasback, Paul Dobrosky. Best goose, brant, Stanley Simmerman. Best miscellaneous/confidence, old squaw, Ken Morrison.

Best of show—(\$60, 18 Marples chisels), Paul Dobrosky, 1st; Dave Wilcox (\$40), 2nd; Stanley Simmerman (\$25), 3rd.

Class 400, Open, decorative (\$20, 1st; \$10, 2nd; \$5, 3rd). Mallard—Pat Godin, Brantford, Ont.; William Schultz, Scandinavia, Wisc.; Robert James, Smith Falls, Ont. Black duck—Jim Sprankle, Conklin, N.Y. Pintail—Franck Schmid, Mississauga, Ont.; Craig Hellmers, Pekin, Ill. Richard O'Connor, Williamsville, N.Y. Gadwall—Jim Sprankle. Blue wing teal—Jim Sprankle; Robert Bolle, Roseville, Mich. Green wing teal—Jim Sprankle. Widgeon—Len Carnaghi, Mt. Clemens, Mich. Ringneck—Jim Sprankle; Robert Bolle; Len Carnaghi; HM, Frank Schmid. Bufflehead—Frank Schmid, 1st and 2nd. Ruddy duck—Len Carnaghi; Frank Schmid. Goldeneye—Richard O'Connor, Williamsville, N.Y. Hooded merganser—Paul Burdette, Orton, Ont.; Jim Sprankle; Frank Schmid. American merganser—J. B. Garton, Smith Falls, Ont. Goose—William Schultz; Harmon Wilcox, 2nd and 3rd. Confidence and miscellaneous—Frank Schmid; Ron Tepley; Robert Bolle.

Class 430, waterfowl (\$50, 1st; \$25, 2nd, \$15, 3rd)—Pat Godin; Mike Wavercak, Memphis, N.Y., 2nd and 3rd and two HM. Shore birds—Ron Tepley; Frank Schmid; Bob Ptashnik; HM, Mike Wavercak. Upland game birds—William Hazzard, Regina, Sask.; Paul Burdette; Mike Wavercak. Birds of prey—Bob Ptashnik; Mike Wavercak. Song birds—Harold Nicholl, Smith Falls, Ont.; William Hazzard; Bob Ptashnik; HM, Mike



Benoi Deschenes's striking likeness of Elvis Presley.

Wavercak. Miniatures—Bob Ptashnik; Harold Nicholl; Mike Wavercak; HM, Frank Schmid, Mike Wavercak.

Class 405, best marsh duck—Jim Sprankle. Class 410, best diver, J. B. Garton. Class 415, best goose—William Schultz. Class 420, best miscellaneous/confidence—Frank Schmid.

Class 425, best of show—1st, Jim Sprankle (\$200); 2nd, William Schultz (\$50); 3rd, J. B. Garton (\$25).

Class 550 Centennial Blue Jay (Canadian carvers only)—1st, M. A. Glassford (\$250); 2nd, Arnold Pletzer, St. George, Ont. (\$150); 3rd, Bob Elliott, (\$100).

Stanley Tools Co. golden hammer awards—Bob Ptashnik, Harmon Wilcox, Ron Tepley, Jim Robinson, Frankie Schmid, Stanley Simmerman, Ken Morrison, Steve Oneschuk, Arnold Pletzer, Pat Godin, Al Glasford, and Al Ponte.

Workmate awards—Jim Sprankle, John Garton, Dave Wilcox, Paul Dobrosky, and Frank Schmid.

Albrecht Durer's 'Betende Hande'

By MARTIN LOHS, Chip Chats Art Director

Have you ever had a desire to carve Albrecht Durer's famous "praying hands," only you were afraid to make the pattern drawing for it? If so, we've done it for you—a simple pattern for a plaque reproduced on the back cover.

Hands, as many other parts of the human body, are probably not the easiest things to carve. If you are not careful, they'll "get out of hand."

Hands are one part of the anatomy that must be brought to life as you work them, otherwise they will look like a pair of gloves. Take a careful look at your own hands while you carve this pattern. Note the difference of thickness in the fingers, between the joints, etc. Most of the details may be studied from your own hands; try to get the wrinkles at the joints as you see them in your own hands. Now that you know it's so easy, try it.

I have carved the Praying Hands numerous times and have always taken artist's liberty to add a background—different each time.

Durer's renown came mainly through his woodcuts for illustrations. Although the "Betende Hande" is not a cut, I surmise it may have been a sketch for a future one. In the hundreds of woodcuts there are many persons illustrated with hands folded in devout prayer, yet strangely enough, none are exactly like the Betende Hande. The closest I have come across appear in his illustration *Death of the Virgin*.

Carve the hands with or without a background. Use the background illustrated or design your own. The carving accompanying this article was carved in maple. Basswood or pine will work just as well and staining will add character.



Tull, Pitzen Decoy Winners

Randy Tull, Hayward, Wisc., and Tom Pitzen, Staceyville, Iowa, were best-of-show winners at the International Decoy Contest held August 11-12, at Davenport, Iowa. The contest was held in conjunction with the Mississippi Valley Fair. In the purchase award class, decoys by Cliff Hollestelle, Richard Krohe, and Philip Cote were added to the Fair's permanent collection.

Hamer W. Birdsong Dies

Hamer W. Birdsong, 56, LaPorte, Ind., died September 11, in LaPort Hospital. He had been ill eight months. Born in Van Buren, Ark., Hamer lived in LaPorte for the past 27 years. He was an employee of Northern Indiana Public Service Co. Birds were his favorite carving subjects and he was known as "The Cherokee Chopper." A WWII veteran, the deceased is survived by his wife, a daughter, three sons and eight grandchildren.

George Nordwick Dies

George Nordwick, 81, of Cincinnati, Ohio, died September 10. He had been in failing health for quite some time. A retired Bell Telephone foreman, George was a carver of horses and his work won much acclaim and ribbons at the International Wood Carvers Congress and other shows. In addition to NWCA, the deceased was also a member of the Cincinnati Carvers Guild.

Carvings At Lake Worth Library

In response to Howard Fegruson's suggestion that members pass along information as to where interesting carvings may be found in various parts of the country, Mary Hughes recommends a visit to the Lake Worth (Fla.) Public Library where a 13-piece collection of the work done by the late Sam J. Schlappich may be studied.

The sculpture "Hannu, the Incense Bringer," won first prize in the Florida State exhibit at the 1933 Chicago World's Fair and a first at the 1939 New York World's Fair.

The Schlappich works were bequeathed to the Lake Worth library in '69. Located at 15 North M St., Lake Worth, the library is open 10-8:30 Monday through Friday, 9-5 Saturday.

Wedding Bells Ring

A carving class conducted during the summer of 1977 by Jack Van Deckter at Thousand Islands Museum Craft School, Clayton, N.Y., helped to spark a romance between Patricia A. Creamer and Paul D. Crandall. The couple were wed August 12 at St. Patrick Church, Watertown, N.Y.

New Group Formed In Minnesota

A group of carvers have recently formed a club in Brainerd, Minn. Meetings are held the third Monday of the month at 7:30 p.m. at the Brainerd Area Vo-Tech School, Lowell R. Rosnau reports, and area carvers are welcome to attend.

Carvings To Be Featured At Athens, Ga.

Woodcarvings will be among the featured items at the first Arts/Crafts Festival to be held December 9 in conjunction with the tenth annual Christmas Tour of Homes, Athens, Ga. Artists will be assigned a 6x10-foot area inside the Bishop Park Auditorium. Tables and chairs will be provided. A \$25 entry fee will be charged. Artists may sell only their work in the category in which they have been accepted by the selection committee. The festival will benefit the American Cancer Society. For further information, contact: Tour of Homes Festival Committee, 113 Deertree Dr., Athens, Ga. 30605.

Shore Bird Pattern Book

Harry V. Shourds and Anthony Hillman have collaborated in publishing a book titled *Shore Bird Patterns*. The 11x17-inch page size book contains 21 full-size patterns of shore birds and more than 40 miniature patterns complete with instructions on how to carve and paint them.

Copies sell for \$14, post paid. Order from: Anthony Hillman, 801 Bayshore Ave., Brigantine, N.J. 08203.

Another Special On Decoy Kits

Custom Woodcarving, 201 W. Ferner, Marshalltown, Iowa 50158, has a special offer for decoy carvers. Full-size roughed out Mason pattern blue bill, bufflehead, canvasback and mallard, basswood, complete with glass eyes, \$12.50, each, post paid. Also duck blocks 4x7x16 inches, basswood, \$9.25, each.

Jim Rathbun Elected KC Chapter President

Jim Rathbun was elected new president of the Kansas City Chapter of NWCA at the August meeting. Other officers elected were: Ray Arnold, vice-president; Jack Bryant, secretary, and Donna Ellis, treasurer.

Death Takes G. L. Allen

We learned that G. L. Allen of Hurst, Texas, passed away recently following a lengthy illness. A retired tool and die maker, the deceased carved figures and plaques. He was an active member of the North Texas Wood Carvers Guild.

Ettore R. Buffardi Dies

Ettore R. Buffardi, 58, of Berkeley, Ill., died July 25, at Mother Cabrini hospital in Chicago. A WWII veteran, he was also a member of the Hillside Woodcarvers Club in addition to being a NWCA member. He is survived by his wife, Anna; two daughters and a son.

Harold Dugdale Heart Attack Victim

Harold Dugdale, Anna Marie, Fla., died August 26, the victim of a heart attack—his fifth. Harold was a NWCA member for 10 years. Anyone in the area interested in purchasing his tools, and wood are asked to contact Mrs. Dugdale, P.O. Box 1141, Anna Maria, Fla. 33501.

Dale Alden Dies

Dale Alden of Hamilton, Mo., died May 10, it was learned. An all around carver of religious figures, hillbillies, and animals, he was also an accomplished model maker.

Duneland Carvers Prepare For Show

Duneland Woodcarvers will hold their third annual show and exhibition on March 10 and 11, 1979, at the Marquette Mall, Michigan City, Ind. This enclosed shopping center is located at the intersection of US 20 and US 421, one mile north of I-94 and five miles north of the Indiana toll road.

Show hours will be from 10 a.m. to 8 p.m. Saturday, and noon to 5 p.m., Sunday. Awards will be presented in various categories with the feature award being in honor of the late John Nichols. It consists of a plaque and cash prize for the best of show winner.

A buffet brunch and program will be held in the Sky Room of the shopping center at 10 o'clock Sunday morning.

Table rental will be \$5 for the first one and \$2 for additions; chairs will be furnished. This is a selling show and no commission charged. Carvers interested in participating are requested to contact W. W. "Bill" Fairchok, 3906 Sleighbell Ln., Valparaiso, Ind. 46383.

New Book On Jewelry Making

Carvers who fashion jewelry will find a new book, *Making Wood & Stone Jewelry*, an inspiring and helpful text. Authored by Jerry Lee, of San Francisco, the 95-page 6½x9½ book is well illustrated. Information explains how to make a wide variety of bracelets, rings, belt buckles and necklaces from wood and stone.

Making Wood and Stone Jewelry is available in cloth-bound edition (\$9.95), or paperback (\$4.95) from: Taplinger Publishing Co., 200 Park Avenue South, New York, N.Y. 10003.

Myrtle Evans Dies

Myrtle Evans, of Decatur, Ill., died September 13, a victim of cancer. She courageously fought the disease for seven years. Her interest in woodcarving was great and she encouraged others to try their hand at it. It was through her efforts that a carving club was formed Decatur. Myrtle and her husband, Richard, were members of Whittiers Wanderjahr II in 1973, attending the first world-wide meeting of carvers in Oberammergau. The couple had been married 47 years. Her membership in NWCA has been transferred to her grandson, Kelly V. Evans, whom she gave instructions in carving.

Special Offer Made On Magazine

Gene Schnaser, editor of The Family Handyman magazine, in order to acquaint new subscribers with the publication announces an introductory offer of one year's subscription (9 issues) for \$5.95, a savings of \$2 on the regular one-year rate and \$5.30 on the newsstand rate. There is a \$2 charge extra on subscriptions going outside the U.S. Family Handyman is a step-by-step illustrated instruction magazine geared for the do-it-yourselfer. To subscribe, send remittance to: The Family Handyman, Box 2897, Boulder, Colo. 80321.

Zinger Teaching At Community College

Ed Zinger Jr., Lenexa, Kans., is conducting a woodcarving class this fall at Johnson County Community College.

NCO Fashions Works of Art From Wooden Blocks

By AFC DAVE NOWAKOWSKI

(Special to Chip Chats)—Art takes many forms in many mediums. It may be painting on canvas, sculpting in stone, photographs on film or even words on paper. One sergeant stationed at Ramstein Air Base, Germany, chooses wood as his medium and carving as his art form.

Sgt. Dan Brackett, a dental hygienist, adopted this art form six years ago, prompted by his older brother, Dave.

Dave had been stationed in Alaska with the Army and after seeing the Eskimos' wood workings began carving, recounted Sergeant Brackett. "When he returned to the States he told me to try it," the sergeant remembered. Although skeptical, the hygienist produced his first effort, a canoe. He's been at it ever since.

Carving in sugar pine, basswood and sometimes poplar, "whatever's handy at the time," Sergeant Brackett commented, a good deal of work is done with antique carving tools he bought from the estate of a fellow carver.

Humming birds are his main interest, though not his sole subject. "There are approximately 360 different species, and all are native to the New World. There aren't any in Europe or Africa," he explained. And his ambition is to carve each specie, to produce the only complete collection of representations of the bird, anywhere.

Thus far he's completed only 12 and is working on another. "So far I've found the sizes and dimensions for 45; I'm having a problem getting them all," he admitted.

To obtain patterns for his carving he works primarily from three books, *The World Atlas of Birds*, *Birds of the World*, and *Field Guide to Birds of North America*, and he's continually looking for more reference material in the book stores, from friends or wherever possible.

The reference materials provide sizes and colorations of the birds, and he uses enamel paints, the type used for plastic

models, with their flat and brighter tones, to color the carvings.

But he doesn't rely solely on his ability as a wood carver or the paints to add realism to his work. "I try to use organic stuff—pussy willows for baby birds, milkweed pods for feathers whenever possible," he explained.

Included in the 12 species of hummingbirds he has completed are four carvings on loan to the Cincinnati (Ohio) Zoo. On a visit to the zoo in his hometown, Dan discovered it had no hummingbirds on display, either live or representations.

"I offered to lend four I'd done for display," he recalled. "The curator gets lots of offers for display from people, and many of those offered are of poor quality," Sergeant Brackett explained. "I began to show him my birds one at a time, and every time he'd take it around the office to show everyone else. By the time I got to the fourth one everyone in the office was around his desk looking at my work."

Sergeant Brackett has nearly doubled his output of carvings since arriving in Germany in August, 1977, and his first effort was an "official Ramstein walking stick," complete with carved ram's head and carved beer stein on the handle.

The sergeant also teaches a carving class at the base Arts and Crafts Center, with students numbers ranging from eight to 15 for the five-week course.

"No two patterns come out exactly alike, and each finished work depends on the carver's perspective, on how he sees it."

And perspective covers a lot of ground from Ramstein's resident wood carver. He claims he's found an enjoyable way to beat the waiting time many of us find a way of life in this large American community.

He always has a piece of wood and a carving knife to while away the waiting time that irritates and bothers so many. There is usually several spectators around as Sergeant Brackett fashions a work of art from a discarded piece of lumber.



Sgt. Dan Brackett spends off-duty time carving at Air Force Base in Germany.



Kansas Chapter Show

By LIZ HAINES, Show Secretary

The 11th annual show was held June 17-18 at Town East Square, Wichita, Kans. Forty-seven exhibitors from Kansas, Missouri, Oklahoma and Texas participated.

To say that it was the "best ever" sounds trite, but that is the way it was. The exhibitors' quality of work gains each year and is becoming what it was destined to be—works of art. It is a joy to walk down the aisles and experience the love, talent and creativity that went into the immense variety of art to be viewed.

Our judges for this year's exhibition were: Erwin Caldwell, Gainesville, Texas; Dee Connett, art department, Friends

University, and Charles Sanderson, well known painter from Wichita.

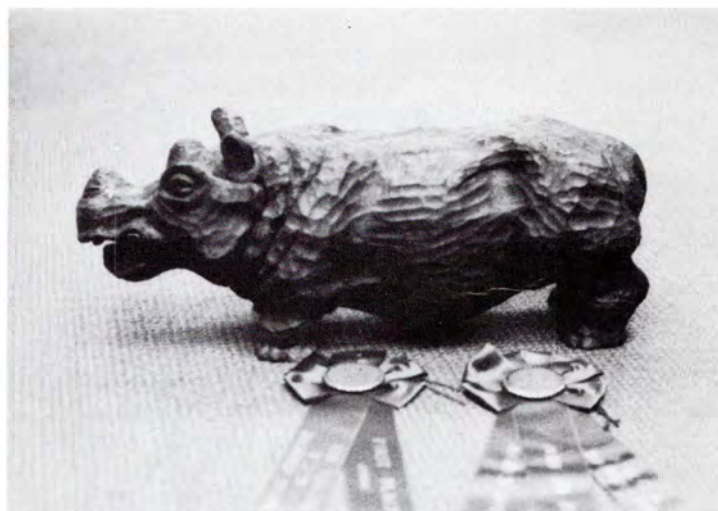
We thank all who participated in our show and hope those of you who were unable to attend this time will be with us next year.

Following is the list of ribbon winners:

Whittled Pieces—first, Brenda Davis; second, Glyn King. Free form abstract—Leonard Plott, Loyd Church. Chip Carving—Dave Heller. Bas-relief—Larry Michael, Thurston Hunter. Caricature—Ed Zinger, Doug Lansdowne. Human figure—Jack Haines, Doug Lansdowne. Human busts—Dean Troutman, Loyd Church. Animals—Bill Fisher, Milton Stade. Fish—Thurston Hunter, Ron Westphal. Birds—Ed Zinger, Glenn Benedick. Group carvings—Leonard Plott, Bill Fisher. Best of show—Bill Fisher. Best display—Leonard Plott. Miscellaneous carving—Glenda Heimerman, Bill Frederickson.



Noah's Ark whittled by Brenda Davis.



Hippo by Bill Fisher.



Pelican by Ed Zinger; table by Glenda Heimerman, and woman in flowing cape by Jack Haines.

Book Review—Reprint of a Classic

THE BOOK OF WOOD CARVING. Charles Marshall Sayers. Unabridged republication of the 1942 edition with added preface and some textual amendments. 118 pages, 33 photographs, 34 projects. Paperbound, 7 $\frac{3}{4}$ x10 $\frac{3}{8}$ in. Published by Dover Publications, Inc., 180 Varick St., New York, N.Y. 10014. \$3.

Charles Sayers was born in a Scottish seaport in 1892, the tenth of 13 children of a cabinetmaker. When he was seven, his father gave him a set of woodcarving tools, and that did it. Instead of going on through advanced school, he quit at 13 to apprentice himself to his father (there were no local woodcarvers) and at 14, he won his first prize and undertook the teaching of his first pupil—one of his teachers. He went through an available School of Art and was firmly embarked on a self-taught career.

In 1924, he came to visit a brother in Seattle—and never went back home. In 1929, he moved to Carmel, Calif., just in time to face the Great Depression, during which he built his own house, including a door that he bought for a dollar and hand-carved into a thing of beauty.

He taught classes in San Francisco for a time, eventually gave that up in 1941 and moved to the artist colony at Walnut Creek. All this time, he had been carving, exhibiting at flower shows and the like. In the '40s, he gave up exhibiting because he couldn't spare the time, but taught students how to make hand-crafted furniture and decorate it.

This book, a simple course in woodcarving of panels, appeared in 1942, just in time to be lost in the war and a decade or two before the great rise in woodcarving. He died in 1971, and only the fortunate few of us who owned his book knew what a legacy he had left.

Sayers was a practical woodcarver, not a tool collector, so his book is confined to simple projects requiring only four tools ranging from $\frac{1}{2}$ to 1 inch wide. The designs are of the decorative, flowing sort, with little detail, but great modeling for highlights and shadows. They are still fresh and new, not the cramped traditional ones which many beginning carvers find tiresome and repetitive. He made learning to carve with tools fun, with results that impress the neighbors as well as the carver.

He was against applique unless it was to save material and time and against machine carving—his final words in the book are that it is "indefinite and dead" as compared with the crispness of hand work. He preferred hard woods to soft for carving with chisels, and has a chapter describing woods in terms of his own experience with them.

You may gather from all this that I like the book, and you'd be right. Sayers says, for example: "One can get good results with a pocketknife . . . but it is something like making fire with a rubbing stick when you have a box of matches in your pocket." Or again: "A good artist is first a good workman . . . When speaking of woodcarving, this does not mean scratching on toothbrush racks or matchboxes, but sound, sane ornament applied to furniture and woodwork." Right! He points out that greater skill is required to do shallow relief than

deep, that long curves without a lot of detail are best for beginners, that you must visualize woodcarving as a mass rather than as a two-dimensional drawing, that carvings should be made—or bought—to suit the intended environment: not too big or too small.

The book is divided into 35 lessons, plus pages on tools, woods, sharpening and finishing; it is a short course in panel carving, with big photographs showing the various steps in various portions of each panel. It is without pretense, big words, false claims, and projects that lead nowhere. He was a practical Scot, and an accomplished carver and teacher. It's good to have his book available again, at long last.—E. J. Tangerman.

Make A Chair From A Tree

Make a Chair From a Tree: An Introduction to Working Green Wood, by John D. Alexander Jr., published by The Taunton Press, Inc. (\$7.95, softcover, 128 pages, 175 photographs, 75 drawings), is a lively and informative introduction to the old ways of splitting and shaping wood straight from the tree to make a light and beautiful, yet rugged, chair.

When a tree is felled, the wood is green and easy to cut, split, shave and shape. As it dries, the wood shrinks and hardens—and it becomes vastly more difficult to work. Our forefathers relied on the ease with which green wood could be worked to make the parts they needed and on the way wood shrinks to hold these parts together.

These old ways have almost been lost, but are revived in this book for the 20th-century woodworker. The book presents a description of chairmaking clear enough for a novice, yet detailed enough to inform even the veteran craftsman.

A copy may be ordered from: The Taunton Press, 52 Church Hill Rd., Box 355, Newtown, CT 06470.

New Store Needs Carvings

The Price of His Toys, Beverly Hills, Calif., is proud to announce its opening approximately October 15, for the selling of many top quality one-of-a-kind wood sculptures and limited edition items for the man.

The concept for the store was formulated several years ago by NWCA member Larry Koenig, who felt that there was no place where unusual and unique high quality gifts strictly for the man, ranging from the whimsical to the serious, could be obtained.

Carvers of exceptionally high quality items interested in selling are invited to contact Larry Koenig at: The Price of His Toys, 9559 Santa Monica Blvd., Beverly Hills, CA 90210, (213) 274-9955, days; 396-0093, evenings.

Clock Booklet Out of Print

John R. McLain advises that his booklet *Let's Try Clock Carving* is completely sold out and there are no plans for a reprint in the immediate future. John, who has carved all sorts of fanciful clocks, operates the Johnny Clock Museum, Lockridge, Iowa. The museum also houses a room of Victorian style furniture he carved.

Classic Wood Carving School

The Classic Wood Carving School, Englewood, N.J., offers an in-depth approach to wood carving which encourages the student to progress to a high level of achievement.

Under the direction of Donn Fahnestock, who served a classic wood carving apprenticeship plus 10 years art school training as an academic sculptor, is one of the few master carvers working in the United States, and is an acknowledged expert on ecclesiastical carving. Besides his teaching duties at the Classic Wood Carving School, Donn teaches carving at the National Trust Preservation Workshop at Lyndhurst in Tarrytown, N.Y., and the Old Church Cultural Center, Demarest, N.J.

He has exhibited at the National Academy of Design, National Sculpture Society, Allied Artists, Hudson Valley Artists, Knickerbocker Artists, International Wood Carvers Congress, and Canadian International Wood Carvers Exhibition.

The school teaches the basic techniques which are required to reach any level of expertise in carving. The student is thoroughly educated in tool sharpening and tool manipulation, learning ways and directions in which wood can be cut, and develops skill in modeling and shading.

While there is no quick and easy way to learn any art discipline, the school has developed structured courses which move the student quickly to achieve professional results. The Classic Wood Carving School serves the needs of the growing number of serious wood hobbyists and professional woodworkers who want a classic carving education without the long apprenticeship required in the past.

For more information, write for brochure: Classic Wood Carving School, 27 North Dean St., Englewood, N.J. 07631.

Plans Underway For KC Show

Members of the Kansas City Chapter of NWCA are making plans for their annual exhibition which will again be held at the Ward Parkway Center. Other than announcing that it will be held in March, no date was set. Further information will be forthcoming.

It is a big help to NWCA when you enclose a stamped, self-addressed envelope when paying dues.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
(Act of August 13, 1970; Section 3685, Title 39, United States Code)

Title of publication—Chio Chats. Date of filing—September 30, 1978. Frequency of issue—Bi-monthly. Annual subscription price—\$5.00. Location of known office of publication: 7424 Miami Avenue, Cincinnati, Ohio 45243. Location of the headquarters or general business offices of the publishers: 7424 Miami Avenue, Cincinnati, Ohio 45243. Publisher: Edward F. Gallenstein; Address: 7424 Miami Avenue, Cincinnati, Ohio 45243. Editor: Edward F. Gallenstein; Address: 7424 Miami Avenue, Cincinnati, Ohio 45243. Owner: National Wood Carvers Association, Inc., 7424 Miami Avenue, Cincinnati, Ohio 45243. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities—None. Total No. copies printed—average No. copies each issue during preceding 12 months: 14,500. Actual number of copies of single issue published nearest to filing date: 15,300. Paid circulation: sales through dealers and carriers, street vendors and counter sales—None. Mail subscriptions—average No. copies each issue during preceding 12 months: 13,413. Actual number of copies of single issue published nearest to filing date: 13,523. Total paid circulation—average for preceding 12 months: 13,413. Actual No. of copies of single issue published nearest to filing date: 13,518. Free distribution by mail, carrier or other means samples, complimentary, and other free copies: average No. copies each issue during preceding 12 months: 5. Actual number of copies of single issue published nearest to filing date: 5. Total distribution: average No. copies during preceding 12 months: 14,500. Actual number of copies of single issue published nearest to filing date: 15,300. Returns from news agents—None. I certify that the statements made by me above are correct and complete. s/ Edward F. Gallenstein, Editor and Publisher.

New Carving Group Formed In Texas

By MARGARTE HENDERSON

After a lot of hard work on the part of Ivan Davidson, a club has been started in Wichita Falls, Texas. At the first meeting held in the Tandycraft meeting room, Sikes Senter Mall, the 16 persons present elected the following officers: Ivan Davidson, president; Ben VanPelt, vice-president, and Lenora Davidson, secretary-treasurer.

Following a humorous discussion, during which some traditional names were roundly rejected by the ladies, the group chose the name Red River Chippers for the new club. It was also decided to allow the group to be sponsored by Midwestern University Art Department, and move meetings to the Fine Arts Building on the campus. By so doing, the club will be able to stay later at meetings. Access to the sculpture lob was also an incentive.

Each member was directed to submit a design for a club badge by the next session.

The group seems to be a good mix of experienced carvers and beginners, with almost every type of work represented. All carvers in the Texhoma area interested in joining are invited to attend meetings on the second Tuesday of the month at 7:30 p.m. in room 118, Fine Arts Building, Midwestern University Campus, Wichita Falls, Texas.

Buckeye Chapter Exhibits

Seventeen members of the Buckeye Wood Carvers Guild participated in the Olde Time Days celebration, August 26 and 27, sponsored by the Nordonia Hills Kiwanis, Northfield, Ohio. The show, the first of its kind in the area, proved a success and indications are that it may become an annual affair. Hundreds of persons marveled at the displays and enjoyed talking with the carvers.

Classes In Pennsylvania

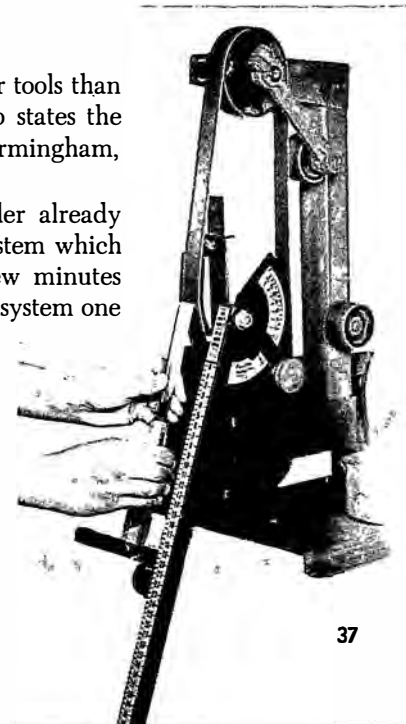
If sufficient interest is generated, classes in woodcarving will be offered in Broomall, Pa., this fall with professional carver Eleanor Bruegel as instructor.

Sharpening Attachment

If you are spending more time sharpening your tools than using them . . . then Pro-Edge™ is the answer. So states the informative bulletin put out by Prakto, Inc., Birmingham, Mich.

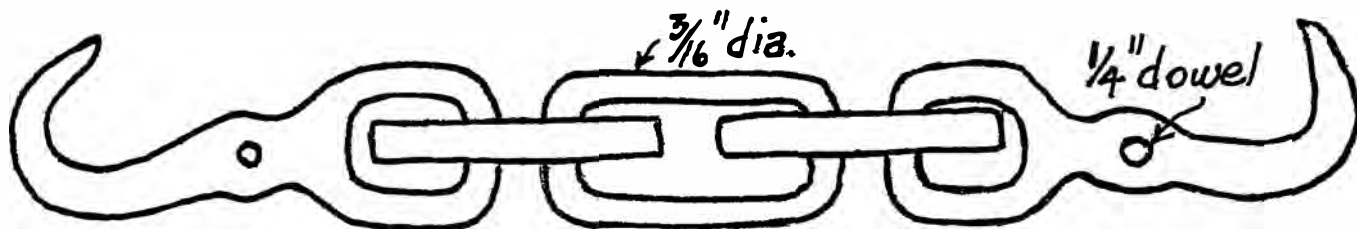
Carvers who own a 1-inch belt sander/grinder already have made the major part of an investment in a system which will enable them to produce in a matter of a few minutes precise, professional cutting edges. To complete the system one need only add the patented Pro-Edge™ attachment.

The system has many things going for it: the belt has less heat build-up than abrasive wheels; it never needs dressing; grit may be changed in a few seconds, etc. For an informative free bulletin, write to: Prakto, Inc., P.O. Box P1023, Birmingham, Mich. 48012.



Miniature Ice Tongs Good Whittling Project

By JOHN KARMANSKY Mahanoy City, Pa.



Some readers may remember when the ice man came door to door. We still get ice that way in our town for our cafes and

restaurants, so two years ago, I whittled his tongs, as shown in the sketch. It may prove to be an interesting variations

Letters To The Editor (Continued from Page 2)

author, publisher and year of publication are known.

In this connection may I suggest that if such information is placed in the lists in *Chip Chats*, it would be very helpful to your readers, because with complete information many privately printed and distributed books can be located by libraries for their readers. —Walter B. Hendrickson, Jacksonville, Ill.

Dear Editor—

I wish to express the joy we receive from your magazine. I say "we" meaning myself and two sons. As a special point, the article in the March-April issue, *Carver's Holiday in Bavaria*, brought out a good feeling in me because of the part of "entire families carving together." Well, in the article the six-year-olds were "dotting the eyes"—my six-year-old entered the CNE last fall in the beginners' class; so did my eight-year-old. When I said "we" enjoy your magazine you can see I mean all of us truly enjoy it.

In closing I would like to suggest that in future shows of the International Wood Carvers at CNE they add another class (rather than youth 18 years and younger) of a youth group ages 6-12 or the like.

My boys are feverishly whittling away with high hopes of success in this year's Toronto exhibition.

—Thomas J. Krantz, Clarence Ctr., N.Y.

Dear Editor—

I have been a member for several years, and doing some limited carving, but really reading every issue with fervor and always amazed at the letters and work shown. I felt that I did not have anything to contribute until now.

I recently met a unique individual, who is truly a master carver, a near perfect teacher, and a person with whom most of us rarely have the opportunity to meet. I speak of Chris Effrem of the Woodcarvers School in Minneapolis. He has truly opened the door to me on woodcarving that a thousand books could not do, and I have read many in the past five years. His techniques of teaching and his knowledge and experience, made the one week class we spent a most rewarding and unforgettable period of my life.

That might be enough to say about some people, but I have to add that on top of all the above, Chris is also a master human being at all times, and loves his fellow man as much as his carving. This combination is what really puts him on top of his class. If more of our members could have opportunity to

meet and study with him, I am sure they would come to enjoy their carving even more.

—Leon M. Orloff, Skokie, Ill.

For those who may wish to write for information on the Wood Carvers School, the address is: 3056 Excelsior Blvd., Minneapolis, MN 55416.)

Dear Editor—

I noted in the January-February issue that you were going to review some of the past. I first became interested in carving about 1933-34. As an electrician during the depression years, we had very little work, no money, lots of time.

I became tired of playing cards at the job and decided I wanted to carve, but carving tools were as scarce as money was, so I made a set of about 10 tools and began carving plaques, etc. I still have those tools which I prize. I am 75 and still going strong.

—Vic Johnson, Lincoln, Nebr.

Dear Editor—

You have made many good changes in *Chip Chats* and I, for one, commend you most highly. You keep your finger on the pulse of the organization and give more than lip service to the needs and desires of the members. In recent issues have been notices and reports of lectures by E. J. Tangerman . . . while we do not right now have a wood carving club going, we could scare up a fair sized group to listen to him should he be coming to this section of Northern California. If he schedules any trip this way, could we be notified of it and get the word out?

—D. J. McKinnon, Orinda, Calif.

Dear Editor—

Really enjoyed Tangerman's comments on quality or quantity of show ribbons and quality of work—agree most heartily.

—Al Padilla, Golden, Colo.

Dear Editor—

Thanks for the excellent magazine giving us the news of our craft, and letting us enjoy the artistry of our fellows; also for holding the price line so that us poor folks can eventually "dig it up" in these days of price insanity.

—K. C. Judson, Rimrock, Ariz.

Dear Editor—

I spent a few hours at the Canadian National Exhibition examining the carvings there on display. I see that I have a great deal to learn.

—J. F. Couvillon

Coming Events Calendar

November 10, 11, 12—**Waterfowl Festival**. Eighth annual, Easton, Md. Write: Headquarters Tidewater Inn, Easton, Md. 21601, for more information.

November 12—**Belleville Holzschnitzers**. Seventh annual Midwestern Wood Carvers Show, Belle-Clair Exposition Hall, Illinois Route 13 & 157 in Belleville, Ill. Paul E. Dyar, chairman, 26 Farthing Ln., Belleville, Ill. 62223.

November 18—**Knott's Berry Farm**. 16th annual banquet-meeting. Eugene C. Langhauser, reservation chairman, 11771 Marble Arch Dr., Santa Ana, Calif. 92705. Banquet tickets \$5.50.

November 25-26—**Northern Virginia Woodcarving Show**. Community Center, 127 Center Street South, Vienna, Va. Don F. Early, 4400 Olley Ln., Fairfax, Va. 22032, show coordinator.

December 3-4—**Suncoast Wood Carvers Exhibition**. Fourth annual; table reservation \$3. Howard S. Ferguson, chairman, 7005 Bay St., St. Pete Beach, FL 33706.

1979

March 9-10—**North Texas Wood Carvers Guild**. Annual exhibition; Six Flags Mall, Arlington, Texas. Details will be forthcoming.

March 10-11—**Duneland Woodcarvers**. Marquette Mall, Michigan City, Ind.; third annual. W. W. Fairchok, 3906 Sleighbell Ln., Valparaiso, Ind. 4683, chairman.

April 21-22—**Berry Patch Arts and Crafts Festival**. Mount Berry, Ga. 30149. Contact Miels Smith; juried show.

April 28-29—**World Championship Wildfowl Carving Competition**. Convention Hall, Ocean City, Md. Knute R. Bartrug, chairman, 707 Cooper St., Salisbury, Md. 21801.

Marking A Quarter Century (Continued from Page 9)

Another phenomenon, and one which illustrates our opening story even more vividly, is the appearance of local and regional chapters. There were only one or two local groups a few years ago; three years ago *Chip Chats* published a list approximating 70; now there are well over 100. They range in size from half a dozen members to as many as 400, some directly affiliated with NWCA, some entirely independent; some covering a particular suburb or a city, others covering a county, some other geographical area, even a state or portions of several. They are living testimony to the American desire to organize, to the unparalleled growth in interest in crafts in the United States.

Many members, of course, do not belong to chapters—many whittlers and carvers are not “joiners”—and there are members in 30-odd countries, even a couple of chapters newly organized in Canada. They, and the chapters, also have the services of state and area representatives—longer-term members who are available for consultation and advice.

It is good to know that woodcarving is alive, well and flourishing. ■

New Book For Serious Woodworker

Fine Woodworking Techniques, published by The Taunton Press, Inc. \$13.95, hardback, 192 pages, 394 photographs, 181 drawings. The book is a selection of articles reprinted in their entirety from the first seven issues of *Fine Woodworking* magazine.

Carefully selected and edited, this collection contains 50 detailed articles written by 34 master craftsmen on topics such as wood, woodworking tools, marquetry, shaping and carving, finishing, turning and joinery.

This unusual book tells you about such things as drying your own lumber, using different types of glue, guitar joinery, the basic methods of bowl turning, plans for a solar wood-drying kiln, how to carve Gothic tracery, how to bend laminated wood, making a workbench and much more.

The timeless nature of this collection makes *Fine Woodworking Techniques* a valuable library reference for both the professional and amateur woodworker. Order from: The Taunton Press, 52 Church Hill Rd., Box 355, Newtown, CT 06470.

3,000 Potential Buyers

The craft business in 1979 is expected to be worth about \$1.6 billion. Now fine and production craftspeople have a unique annual reference book, the *1979 Craftworker's Market*, to show them where they can sell their crafts.

The 624-page illustrated book contains 3,000 informational listings including more than 1,200 shops and galleries, plus department stores, manufacturers, businesses and architectural and interior design firms. All of these buy original crafts. “We only list active buyers and exhibitors,” says editor Lynne Lapin.

The listings contain specific details on the price range of crafts desired, the atmosphere of the shop or gallery, etc.

For those crafters who want the broad public exposure provided by exhibiting in a show or fair, the book includes a complete chapter on Shows and Fairs and another on Professional Show Promoters.

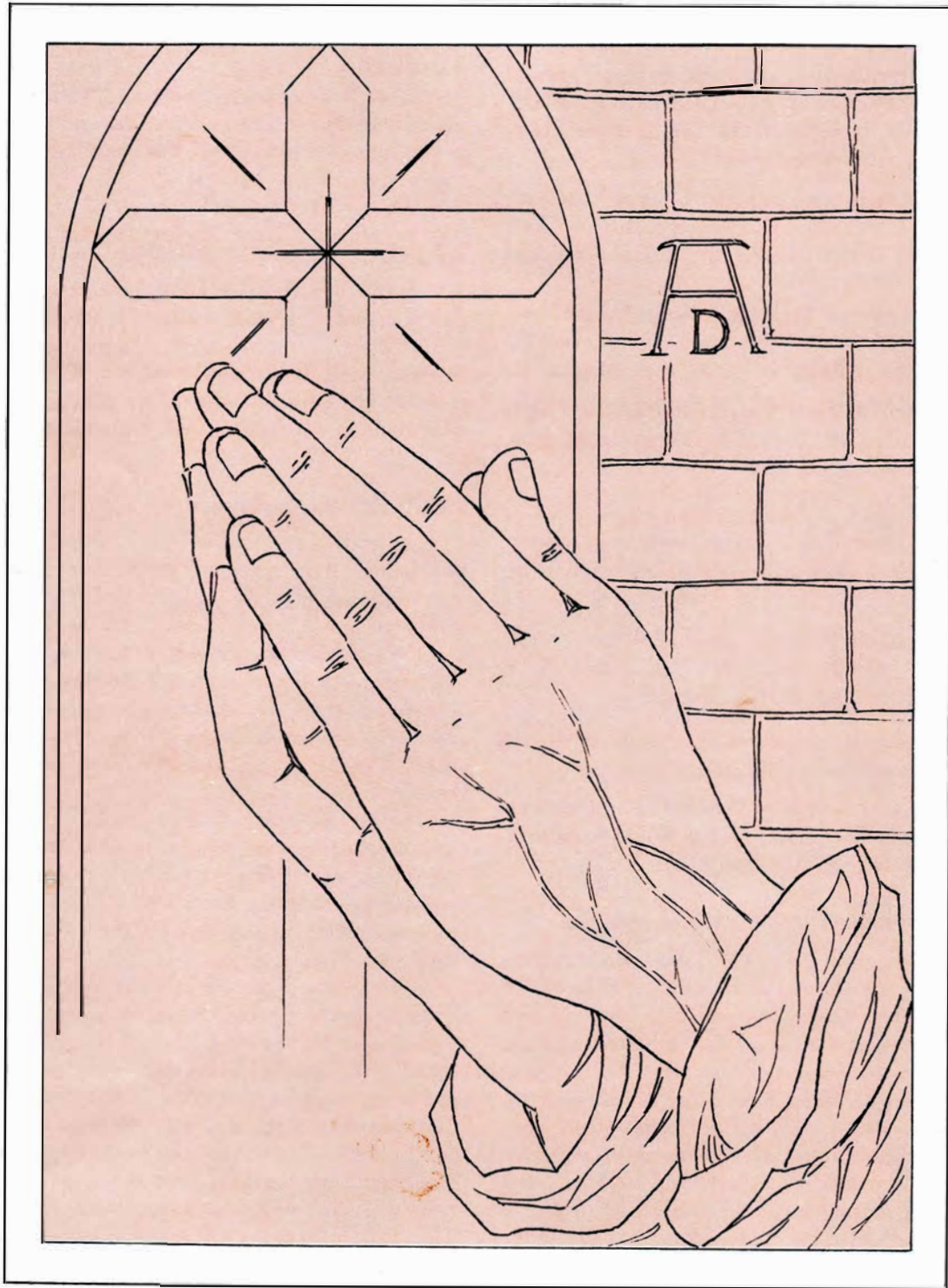
Not only does the book tell where to sell, but it also gives advice on how to market. One article shows the freelancer how to pack work for shipping to avoid the unfortunate breakage that often beleaguers the beginner; another includes a sample contract in an explanation of the “Artist-Dealer Agreement.”

Other helpful features include advice on “Working With the Retailer,” “How to Promote Yourself and Your Work” and “Handling Your Business.” For those who not only want to create crafts but write about their work, there's a chapter on “The Craft of Writing Craft Articles” as well as information on publications seeking craft articles.

1979 Craftworker's Market (clothbound) is available at \$10.95, plus \$1 handling and postage charge, from Writer's Digest Books, 9933 Alliance Rd., Cincinnati, Ohio 45242.

Decoys For Sale Or Trade

Roger Moore, P.O. Box 1151, Aberdeen, Wash. 98520, has a new listing of decoys for sale or trade. Prices range from \$60 to \$5,000.



Adapted from Albrecht Dürer's *Betende Hände*
with improvised background by Martin Lohs

"Some carve their careers, others just chisel."

CHIP CHATS

NATIONAL WOOD CARVERS
ASSOCIATION

Volume 25, Number 6

November-December, 1978



Fighting Elks
by Vern Sunley

CHIP CHATS

FOUNDED IN 1953

Chip Chats is published bimonthly by National Wood Carvers Association, 7424 Miami Avenue, Cincinnati, Ohio 45243. Annual membership dues are \$5 and include a subscription to the magazine. NWCA is a non-profit organization dedicated to the interests of amateur and professional carvers and whittlers.

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Edward F. Gallenstein, Editor
William E. Ferris, Secretary-Treasurer
Martin Lohs, Art Director

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Volume 25, Number 6

November-December, 1978

Another Interesting Year Draws To A Close

Looking back on 1978, we have to concede it has been an interesting and exciting year—the association marked its 25th year of existence and looks forward to many more.

We still are plagued by problems that have caused the magazine to be running late, but there is hope the situation will change for the better. Perhaps in the future we'll give an accounting of the difficulties, but for the present there is scant space to give a blow-by-blow description. Rest assured we are battling the obstacles as best we can.

Like all of you, NWCA has been hit by increased costs. We started the year with a 7% increase in printing charges, then came the postal increase and just recently we were notified that higher paper costs would force another increase in our publishing expenses. There is little likelihood that these costs will go down in 1979. It would seem inflation is here to stay. We want to assure our members that every measure to make every penny count will be carried out without sacrificing quality.

The staff of *Chip Chats*, and the officers of NWCA wish each of you a Merry Christmas and a Happy New Year.

Letters to the Editor

Dear Editor—

I have just received the May-June issue of *Chip Chats*, and I had to write and say what a wonderful job you made of the front and back covers; that is the sort of thing that makes us come back for more—seeing work like that really does something to us.

A lot of space is taken up with list of names of people who visited different shows . . . to anyone but those living in the States they mean nothing. I would like to see more blown up photos of individual items, a lot of the show photos don't do the work justice. I think that sort of thing will keep this magazine right at the top. It is a beautiful book now and a pleasure to get.

—Jack Cox, Auckland, New Zealand

Dear Editor—

Thank you for running the notice in the September-October *Chip Chats* for my request of the plans for the Fisher Body Coach. I received 24 replies and answered each one personally. I was able to purchase a set of the original plans. Several days later I received a free set, circa 1935—I sent this fellow adequate compensation for his trouble.

Building this coach is a bearcat and it requires many carvings. An average coach requires 2400 hours to build and contains approximately 3600 parts.

—William E. Sargent, San Diego, Calif.

Dear Editor—

You certainly did yourself up proud with the September-October edition! My, those big photos are what I like to see more of in *Chip Chats*. Keep up the good work.

—Ron Schmid, Toronto

Dear Editor—

I felt that I must write and tell you of the wonderful, exciting, and stimulating time I spent in Minneapolis at Chris Effrem's Wood Carving School the week of August 7.

There were 10 students in the class: three retirees like myself, one lady, and six other men ranging in age from late 20s to late 60s. All were in agreement that Chris is an excellent teacher who advanced our knowledge, delighted our minds, and refreshed our spirits.

His mastery of his craft, his skill in carving, and his ability to impart some of his competence to his students is truly remarkable. We all agreed that it was a most enjoyable, fascinating, and memorable week. Just thought that you and perhaps your *Chip Chats* readers might like to know.

—Chuck Hagerstrand, Monessen, Pa.

Dear Editor—

Having safely arrived in Florida after 12 weeks of travel, we just have to write to *Chip Chats* to let other carvers know what a wonderful family they belong to. In the 11,500 miles we covered, we visited at least 40 wood carvers and, without exception, we were greeted like "long lost cousins." Their hospitality was overwhelming and no matter where we went, carvers were willing to share their secrets of success. We spent many wonderful hours seeing some great works and learning new techniques and we wish to thank you and everyone in the association for making our sabbatical trip a great success.

We are now spending many hours a day carving and are presently preparing for the Suncoast Wood Carvers Exhibition in St. Petersburg in December.

Should any members be in the Florida Keys this winter, please feel free to drop in and see us—you will probably find us carving in the back yard. Our phone number is (305) 664-9670 and we will be happy to help you enjoy a vacation in our favorite part of the country.

Again our thanks to everyone who helped us enjoy a trip of a lifetime.

—Jeane and Joe Cella, Islamorada, Fla.

Dear Editor—

Enclosed are my dues for the next year. This is 25 years I have belonged to NWCA.

—George Dickinson, Seminole, Fla.

Wildlife Subjects Fascinates Canadian Carver



Vern Sunley can't recall when he didn't have the urge to carve wood, but it was only about seven years ago that he set to carving seriously. The effort has paid off handsomely both in self-satisfaction and in sales.

Wildlife holds a special fascination for Vern and he strives to capture action in his pieces. A keen observer of big game animals, he portrays them often in fighting poses.

Vern fondly recalls when he was 10 years old he smashed his violin in rebellion against learning to play the instrument. As punishment, his mother told him he would have to make a violin. Vern recalls that he wasn't quite successful, however, he did manage to fashion the head piece and finger board. It was his first serious attempt at carving, he laughs.

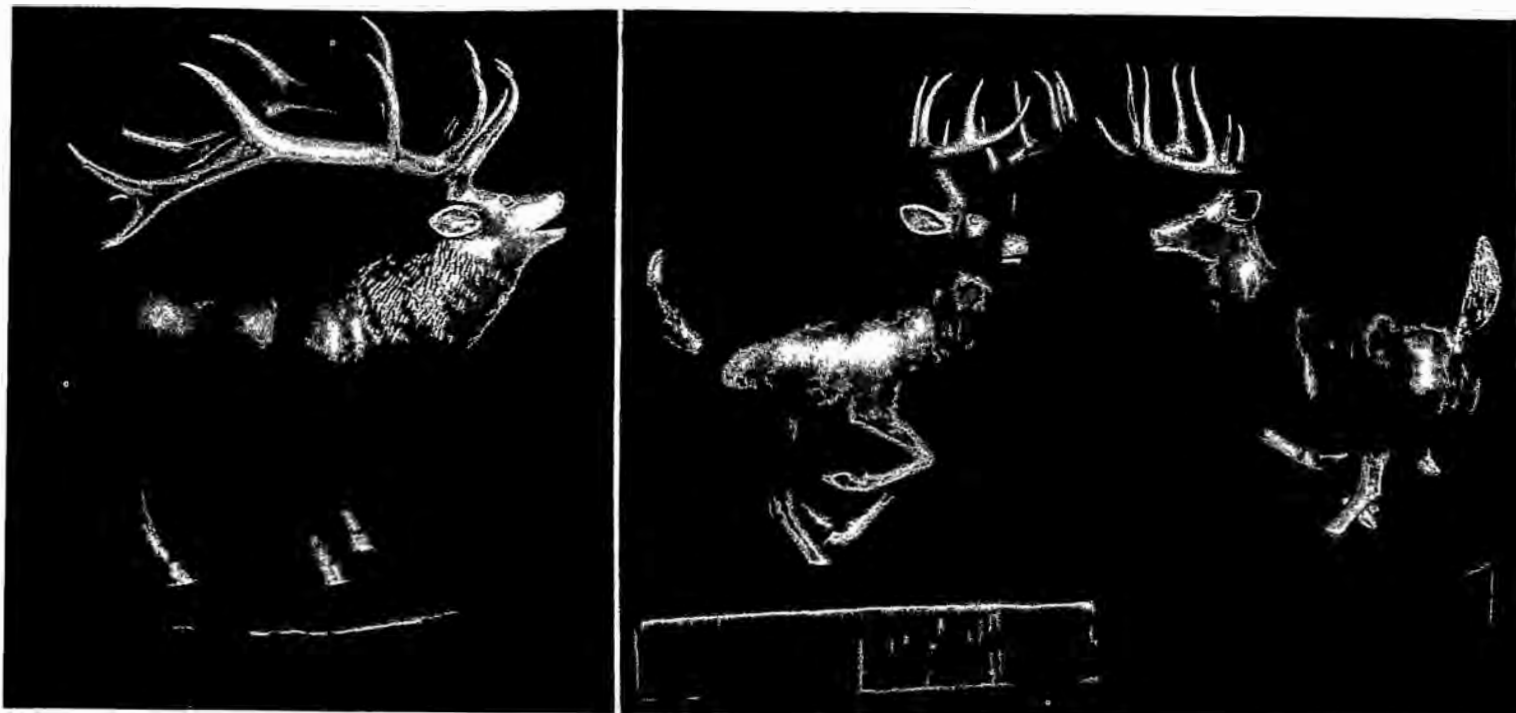
Today, what was once his punishment is giving carving collectors and art lovers throughout Saskatchewan a great deal of pleasure. Vern is fast gaining a reputation for his intricate carvings of wild animals and abstract subjects. His work has been displayed at exhibits in Regina, Toronto and Esterhazy art shows.

Vern carves in British Columbia cherry, ash and birch. Normally he laminates slabs into solid blocks, bandsaws out the blank and completes the carving with homemade knives and chisels. The fighting elks on our cover are approximately 14 inches long, 10 inches high and 6 inches wide. The carvings are sanded and finished with three coats of clear urethane.

The antlers on Vern's animals are a source of amazement to spectators—so delicately carved. Roughly it takes him any-



Vern Sunley favors birch for carving wood; he makes most of his knives and chisels.



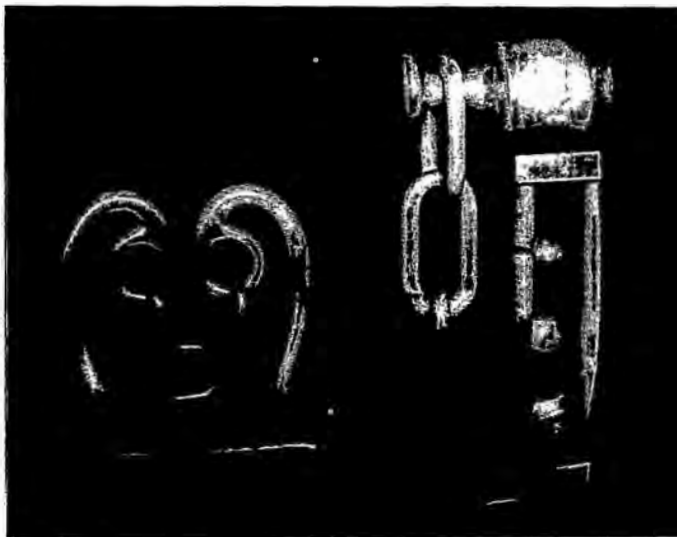
More examples of Vern's skill at carving wildlife from solid blocks. Photos by George Chopping, Spy Hill, Sask.

where from 70 to 150 hours to complete a figure.

Last year he was among the demonstrators at the International Wood Carving Exhibition at Toronto. His work won ribbons at the show.

Vern's wife, Margaret, doesn't share his hobby, but she is an excellent critic, he says.

A machinist at the International Minerals & Chemical Corporation at Esterhazy, the 56-year-old carver is looking eagerly forward to retirement now that he has become so involved in wood carving and orders for his work are piling up. Just recently he lost the tips of three fingers on his left hand in a power saw accident. The mishap has not prevented him for continuing his carving activities.



Abstracts, links and balls in cage combinations are also in Vern's bag of whittling feats.

Tip On Preventing Checks In Logs

By EVAN TELLER, Nashville, IN

The professional wood carver wants off center billets because they produce the nicest grain pattern on the finished carving. The novice needs practice and experience and the grain pattern is not that important to him.

A log less than 8 inches in diameter will only produce 3-inch off center billets—it's hardly worth the effort. However, there is a way to use the whole log. The grain pattern may not be as pretty, but that's a risk even with off center billets.

To use the whole log, cut it to required length, wax or paint the ends as usual, but now, make a saw kerf cut lengthwise and nearly as deep as the center of the log. After a few months drying, the saw kerf widens without allowing other cracks to happen. It's no trick to fit and glue a filler piece into the kerf opening.

The finished carving hardly shows the patch. When a knot is bored and plugged, it is far more noticeable than a kerf patch. If the carving is to be painted or dyed, the patch is invisible, and most important—no further checking.

New Chapter Forming In Canada

If things go according to hopes and plans, a new carving club will be formed in Niagara Falls, Ontario, according to Doug Robertson. Doug, along with Leighton Spicer and Charlie Coates are formulating the plans. Good luck.

Basswood For Sale

Carvers in the Seattle, Washington area will do well to check the basswood supply offered for sale by John Urback, 1907 166th Ave., E., Sumner.



With a pocketknife, Paul Wright carved this prize-winning briar in the Tinder Box contest.

Pipe Carver Wins Trip To France

What started out as a block of briar has turned into a grand prize winning pipe and a trip to St. Claude, France for NWCA member Paul Wright, 52-year-old photograph department manager of Tektronix, Inc., Beaverton, Ore.

The pipe carving contest was sponsored by The Tinder Box International, Ltd., the nation's largest chain of retail tobacco shops. Object of the contest was to find out who could create the most beautifully-crafted pipe in the country, according to Karl Kolpin, president of The Tinder Box.

The award-winning pipe was the only representative from the state of Oregon and was pitted against 38 other hand-crafted pipes that had won in regional contests held throughout the United States. Final judging was held in The Tinder Box International, Ltd. headquarters in Santa Monica, Calif. To make the selection of the grand prize pipe even more demanding, judges for this unique event were five of the world's top pipe makers: Erik Nording (Nording Pipes, Denmark), Bernard Vuillard (Cojefapip, France), Ole Larsen (W. O. Larsen Pipes, Denmark), Elliott Nachwalter (The Briar Workshop, United States), and Ismet Bekler (COA Meerschaum, Istanbul, Turkey). Judging was based upon pipe shape, wood grain, artistic design, and wood-carving skill.

The award-winning pipe, which took hobbyist-carver Wright 210 hours to create, depicts a finely-detailed fish,

whose open mouth serves as the pipe bowl. The tail and fins of the fish serve to support it as a free-standing pipe. Paul used only a knife to carve his award winner.

One of the most fascinating aspects of the well-proportioned pipe is that Paul did not make a preliminary sketch prior to carving it; he did it all from visualization.

"I just went with the wood," he says. "I've always considered pipes to be works of art, and am fascinated by both wood and design."

The professionalism of this "amateur" pipe carver was evident from the start. Although it took the five judges two full hours to select the grand prize winner, Paul Wright's pipe was one of the first pipes they selected.

A resident of Hillsboro, Paul has been carving pipes since 1972, when his daughter, Kim, gave him a block of briar on Christmas. And, as one might suspect, he is also a pipe smoker. But ironically, he didn't start smoking a pipe until he began carving them.

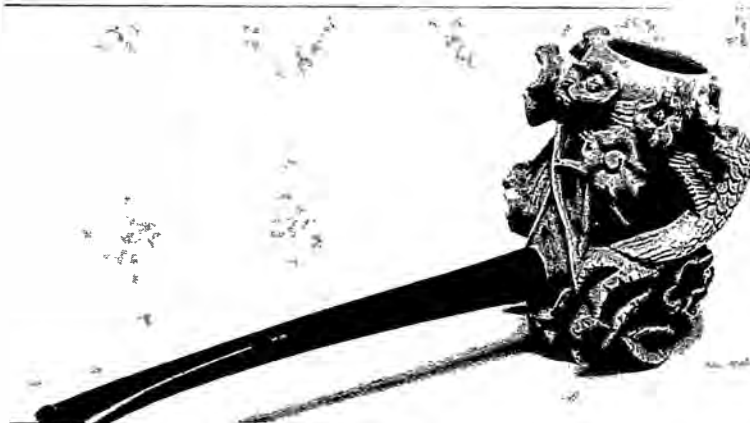
"I figured that if I was going to create a pipe, I'd better know what pipe smokers want in one."

His "research" and talent paid off, for he satisfied the exacting scrutiny of five of the world's most noted professional pipe makers. And what started out as a relaxing way to spend an evening has ended up as a trip to France for the Oregon

man who has created "the most beautiful pipe in the country."

The pipe is currently on display at The Tinder Box in Washington Square, Progress, Ore.

(We asked Paul to send pictures of his other hand-carved pipes and we are happy to share some of them with you, in our opinion, they are all winners!)





Paul Wright

The panel of judges, left to right, Bernard Vuillard, Erik Nording, Elliott Nachwalter, Ole Larsen, and Ismet Bekler. Nording and Larsen hold the grand prize and first prize winning pipes.

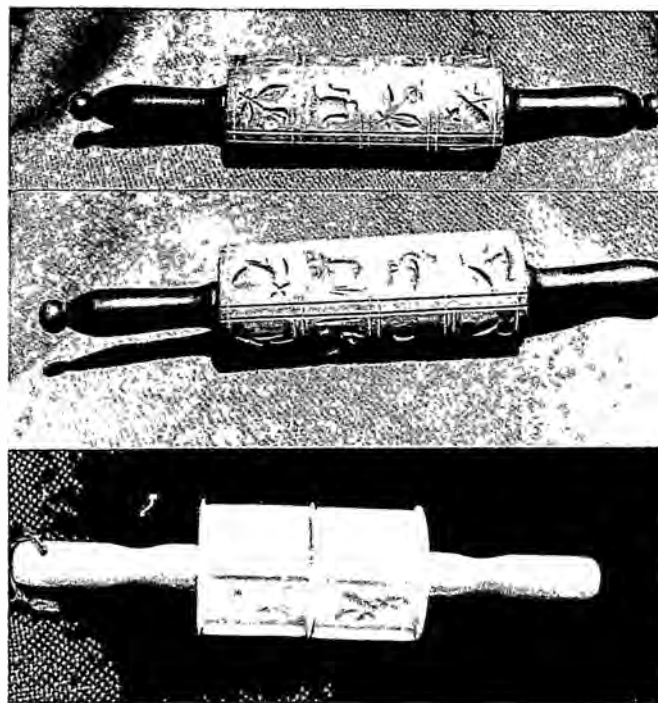
Carving Springerle Molds Great Fun

By E. J. TANGERMAN

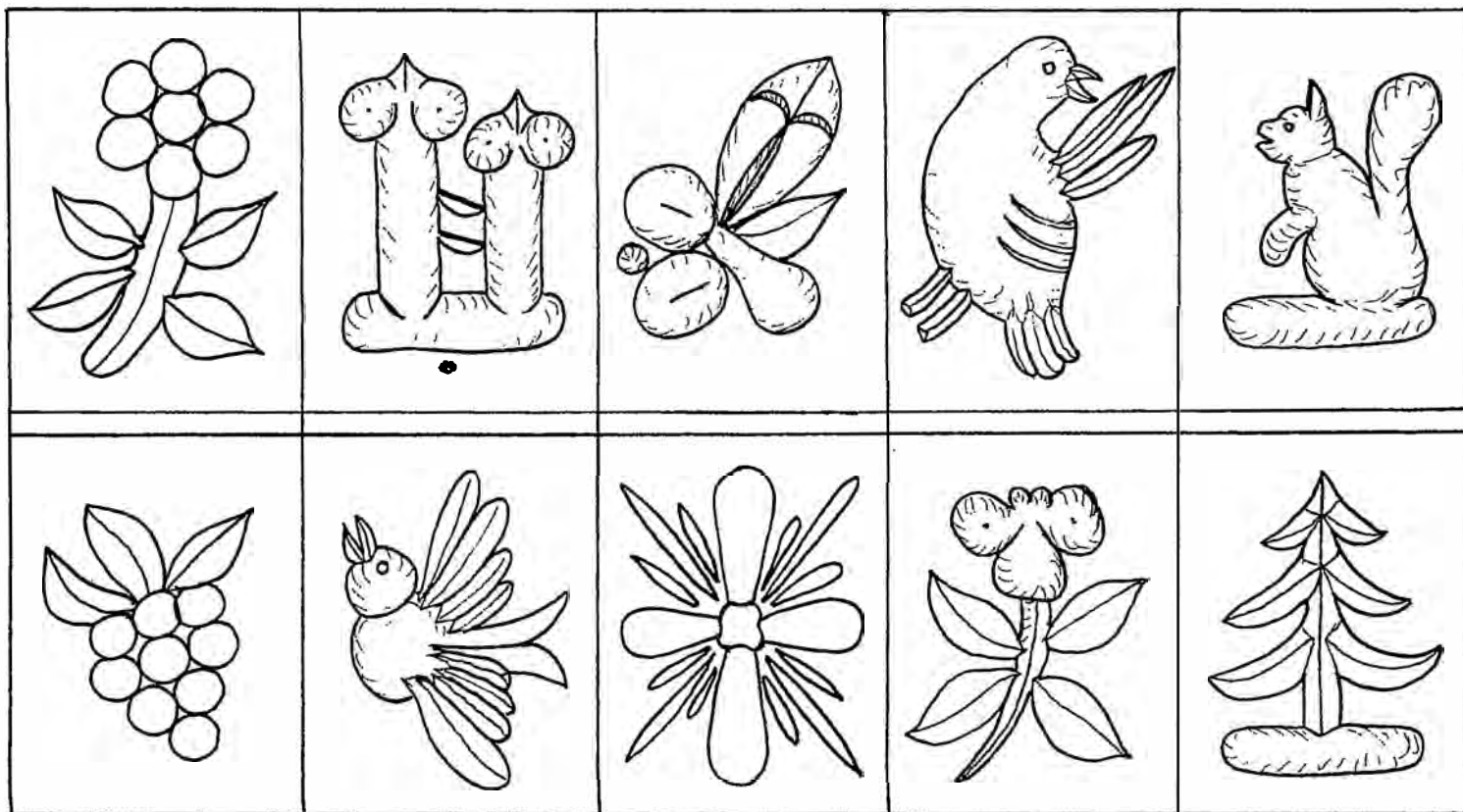
A relatively simple technique that many carvers have never tried is intaglio, or inverted shaping, in which the finished piece is actually a mold for a figure in relief or in the half-round. Such carving was quite common when cookies and butter were not formed by machine, and is still appropriate for Christmas cookies like springerle. Besides, intaglio carving is excellent training for panel carving in particular.

The designs show here full size are taken directly from springerle rollers made in Germany, one fairly simple, the other more complex. They are carved with small, deep gouges, and detailed with veiner and V-tool. If you have a short-bent gouge, it is helpful for spherical cuts. Best of all, they need not be too precise, so you can learn to swing the tool handle and to cut from various directions to accommodate grain. Also, individual designs can be enlarged for decorative panels.

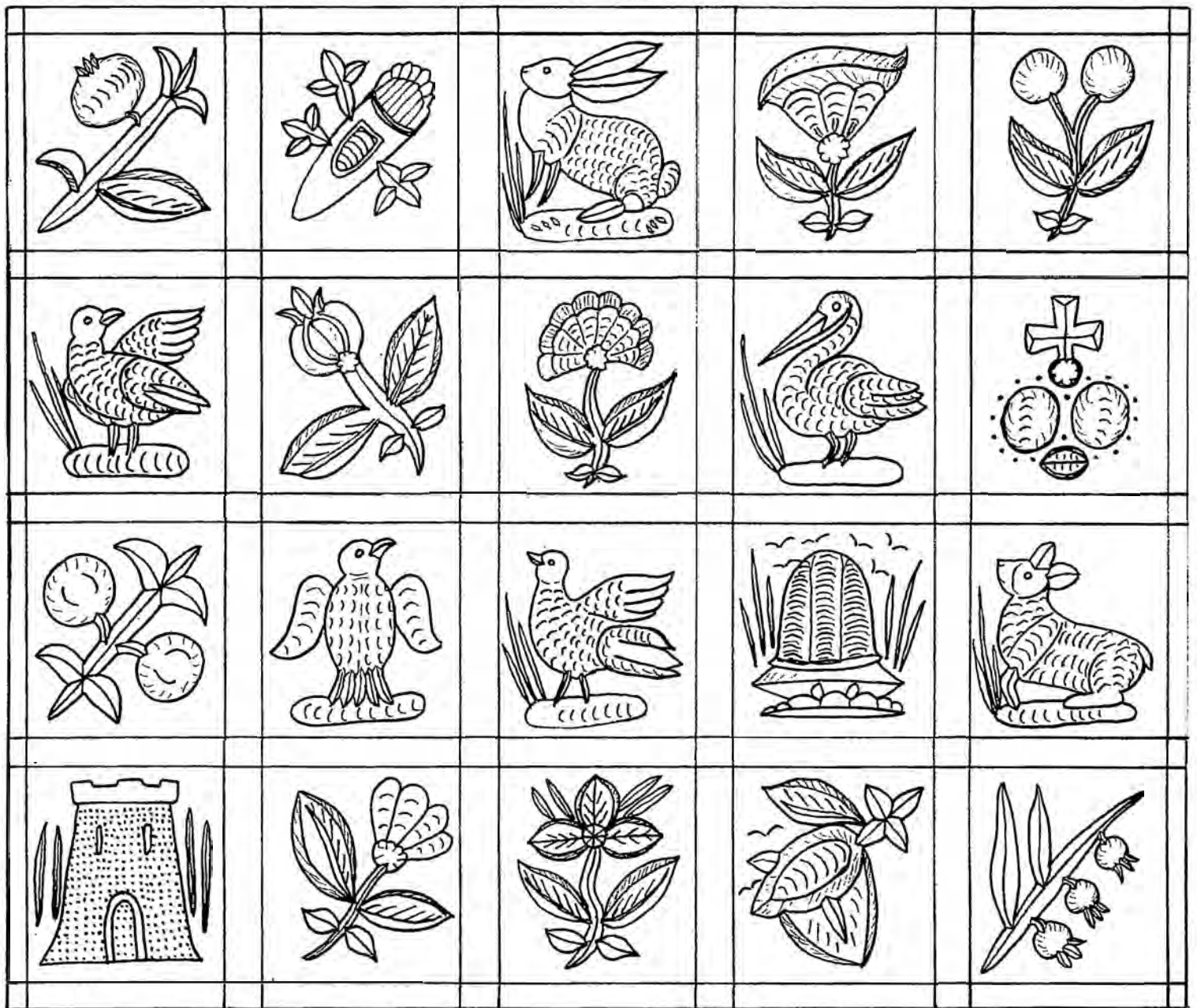
Preferable woods for molds are light-colored and dense ones like maple or birch. Pine can be used, but the grain tends to raise if the piece gets damp. If tools are sharp, cuts can be made cleanly, so sanding is not necessary. It is easy, also, to make these designs with a rotary tool, but the surface will be left rough and torn, and detail work will be required with hand tools anyway.



Springerle patterns in dough are made by intaglio designs in rollers like these.



COOKIE (SPRINGERLE) STAMP PATTERNS for a 7-cm. (2 $\frac{2}{3}$ ") dia. roller.



Decorative panels can be in any wood desired, of course, as long as splitting can be controlled. The design in such a panel can be made more prominent by "antiquing" with a slightly darker stain, but this should be applied over a coat of satin varnish so the stain doesn't penetrate crossgrain areas unduly, thus causing undesirable dark spots.

More-elaborate designs can of course be carved in this way as well, such as lettering, gingerbread people, coats of arms, trademarks and the like. Some traditional designs of this sort are sketched on Page 6 of my book "1001 Designs for Whittling & Woodcarving," and multi-part butter and cookie molds are also pictured there. ■

Abner Tardy, Caricature Carver, Dies

Abner E. Tardy, an artist for the Dallas (Texas) Times Herald, and widely known caricature woodcarver, died in his sleep November 10 of an apparent heart attack. He was 50 years old.

His unique "Tardy-carvures"—whimsical wood carvings created in his garage workshop in Edgewood—were presented to such luminaries as Bob Hope, Lyndon B. Johnson, Hubert

Humphrey, Barry Goldwater, Richard Nixon and Spiro Agnew. Using photographs as models, Abner was called upon to create the novel depictions of leaders of such firms as Kodak, General Electric, and U.S. Steel.

In addition to being a member of NWCA, he also was a member of the North Texas Woodcarvers and participated in their exhibitions. He is survived by his wife, Mary, a son and a daughter.

Books Dealing With Wood Carving and Wood Sculpture

By WALTER B. HENDRICKSON

Wood carving can be classified as wood sculpture, although the term "sculpture" mistakenly sometimes carries a connotation that it is somehow an "art" and wood carving is a "craft." The latter might be true if the wood carver only executed the designs of others, but my experience is that most wood carvers develop their own designs, although they may get an idea from the work of other carvers or designers. But so do wood sculptors.

Wood carvers, therefore, should not neglect books that have the word "sculpture" in their titles. To illustrate the usefulness of books on sculpture, here are a few that have aroused my interest and have been helpful to me.

First is *Sculpture, Inside and Out* by Malvina Hoffman (New York: Bonanza Books, 1939, 318 pp). Malvina Hoffman, an American, was a sculptress of international renown, whose best know work in this country is the collection of more than a hundred life size busts of the races of man, in the Chicago Natural History Museum.

Miss Hoffman starts her book with a brief history of sculpture, including Grecian, Egyptian, Renaissance and modern; she also has a section on techniques, and all sections are fully illustrated with excellent photographs.

Sculpture, according to Miss Hoffman, cannot be taught by books; "it must be experienced." All workers in wood must agree with her when she says, "The training of the hands to respond deftly to the mind is a distinct and joyous experience . . . Even though we generally fall far short of our aim, we still are impelled . . . to try again to surpass ourselves."

Miss Hoffman was a student with the great late 19th century French sculptor, Auguste Rodin, a pioneer in realistic rather than idealistic sculpture. But, in spite of his influence on her, Miss Hoffman still admires and appreciates the work of the Greek and Italians. While Miss Hoffman accepts sculpture in wood, she was a practitioner of stone carving, largely because the latter can be done in monumental size, and will endure for a long time. A feature of her book is the detailed explanation of the method of sculpture in stone and modelling in clay and plaster for casting in bronze. Every craftsman as well as artists will enjoy her account.

Miss Hoffman wrote before the current popularity of welded metal sculpture, which, except for its three-dimensional form, bears little resemblance to traditional sculpture.

A second general book on sculpture which I have enjoyed is L. R. Rogers, *Sculpture*, Vol. 2 of *The Appreciation of Arts*, London: Oxford University Press, 239 pp. This book is by an English sculptor, and does not deal with technique, but with the history and appreciation of sculpture. Rogers discusses the matter of form in three dimensions as being the essential characteristic of sculpture (as it is of wood carving). He also points out the necessity for the sculptor, regardless of his medium, to be aware of contour, silhouette, mass, space; all elements of which the sculptor (or wood carver) must be aware as he designs and executes his work.

The book is profusely illustrated, and examples are from all periods and schools of architecture. Of especial interest is the author's demonstration that the same principles of carving the human figure can be found in works of classical sculpture, the primitive African wood carvings, and the abstractions of Henry Moore and Barbara Hepworth.

One pertinent section for wood carvers deals with photography, because the latter reduces a three-dimensional work to two dimensions, and the viewer must take this into account. Rogers' book, while it includes some modern sculptors, was written before the present gigantic works of stone or metal were in vogue.

A third book, which I had neglected when I first saw it, is Ferelyth and Bill Wills, *Sculpture In Wood*, (David and Charles: Newton Abbott and London, 1975, 95 pp., 1975 and New York: Arco Publishing Co., New York, 1975). This is because the book deals with abstract works, in which I was not then especially interested. It is a small book, and the authors are principally concerned with the techniques of making small abstract figures of animals and people. It is a fresh look at English methods of choosing wood, deciding on grain direction, developing smooth contours, flowing forms and fine finishes, all of which give esthetic satisfaction from viewing and handling the completed work. My interest in abstract sculpture was heightened by their work.

And finally, I read and still refer to Dona Meilach, *Contemporary Art with Wood, Creative Techniques and Appreciation*, (New York: Crown Publishers, 1968, 206 pp.) and *Creative Carving; Materials, Techniques, and Appreciation*, (New York: Galahad Books, 1969, 120 pp.)

While I think Miss Meilach is short on techniques in her books, she is long on the variety of work which she shows in photographs. I find her books to be mines of ideas for wood carvers as well as wood sculptors.

Another book which has stimulated me and guided me in my work is Cecil C. Carstenson's *The Craft and Creation of Wood Sculpture* (Charles Scribner's Sons: New York, 1972.) Mr. Carstenson's book deals with the techniques of wood carving and wood sculpture in a very practical way. His work is abstract and reminiscent of the early works of Henry Moore when the latter was using wood as his medium, but Carstenson's methods are applicable to any kind of wood carving or wood sculpture. ■

Roofing Tar Used As Stain

Daniel M. Ackerman of Bremerton, Wash., recently visited in Mexico and talked with several carvers of figures and furniture that are exported to the States. In questioning the carvers about finish, Dan learned many use roofing tar mixed with gasoline, applying the solution with copious amounts of elbow grease. Dan tried the method with some success on certain types of carvings and has been able to highlight by using additional oil base wood stains.

Dunn's Miniature Circus On Display in Florida

Harold Dunn didn't want to run away to join the circus; he just wanted to build one.

The miniature circus that he has been building for 50 years will be on view in the rotunda at the Ringling Museum of the Circus, Sarasota, Fla., on December 3. Fourteen separate displays feature the Wallendas on the high wire, the Clyde Beatty Cat Act, and a rare behind-the-scenes look at the unloading of the circus train.

Mr. Dunn's "Greatest Little Show on Earth" is remarkable for its authenticity, and duplicates virtually every aspect of circus life in minute detail. Over a million pieces belong to the Dunn Bros. lilliputian circus, with every tent peg and horseshoe scaled to 1/24 life size. The complete circus contains 1,000 horses, more than 67,000 spectators and performers, and 77 tents. The exhibition at the Ringling Museum of the Circus is a sampling of Dunn's mammoth model circus.

The entire show has been created by Dunn himself. He selected the best acts of all time, researching his material from original sketches and "specs" that go back to 1929 and from old photographs and drawings prior to that date.

Dunn Bros. Circus teems with the perpetual activity and excitement of life beneath the big top. The Royal Repenskys gallop about the ring, a polar bear rides a bike, and a zebra balances on a great ball. Camels and horses draw gorgeous floats and bandwagons. The railroad scene shows the unloading of the circus train: the flat cars (which actually couple) are fitted with wagons, which roll down via the chutes; 13 elephants emerge from a brilliant yellow "bull" car.

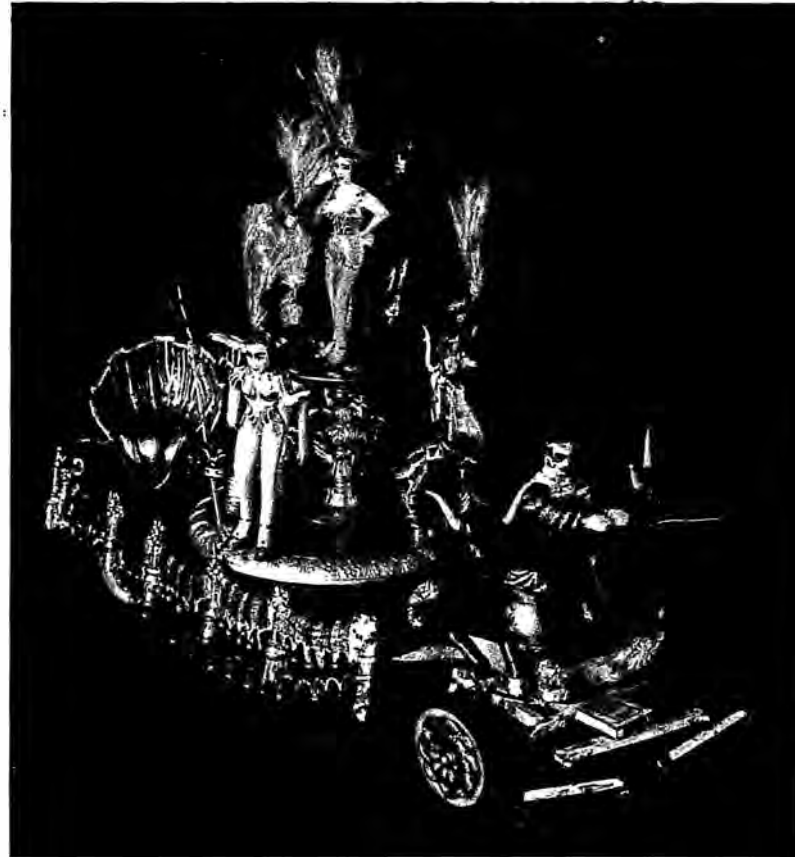
Harold Dunn comes from a family of wood carvers from the Bavarian Alps. Snowbound for much of the year, they continued the tradition of carving cuckoo clocks and handsome ornaments which surrounded their isolated chalet.

When Harold saw his first circus at age five, he wanted one of his own. It was then that his grandfather began teaching him to carve. When Harold was in the fourth grade he needed trucks to haul the good-sized menagerie he'd already assembled, and his grandfather and father pooled resources and bought him trucks with long flatbed trailers—40 of them. Anything to keep young Harold at his workbench and away from his other rival interest—music—in the form of his saxophone and clarinet, reasoned grandfather Dunn!

Harold Dunn studied drums and vibraphone at the Naval Conservatory of Music and played with Horace Heidt for a time. He later worked as an engineer until WWII, when he tested B-29s as they came out of the factory.

Returning to Kansas after the war, he wanted to raise money for an orphanage damaged by a tornado, and took the circus he'd been building in his spare time to the Kansas State Fair. It was a resounding success: money for the orphanage poured in.

Since 1947, the Dunn Bros. Circus has been seen all over the United States and in Europe by millions of people. It has been featured at the New York World's Fair, Macy's, and many other department stores.



"The Champagne Glass Float" is one of 14 displays featured in Circus Acts and Circus Scenes created in miniature by Harold Dunn. The exhibition is being shown in the rotunda at Ringling Museum of the Circus, Sarasota, Fla., from December 3 through February 11. Photo by Wayne Manley.

The miniature circus train was used for sequences in Cecil B. DeMille's *The Greatest Show on Earth*.

"Circus Acts and Circus Scenes Created in Miniature by Harold Dunn" will remain on display at the Ringling Museum of the Circus through February 11. ■

Humphrey Elected CCG President

Norval E. Humphrey was elected president of the Cincinnati Carvers Guild, and Jack Cannon won the vice-presidency, at the recent election. Norval succeeds Clyde Newton, who has held the post for the past four years, and Jack takes over from Dr. Frank Kessler. CCG meets the last Wednesday of the month at 7:30 p.m., at St. Monica's gymnasium, 328 W. McMillan St.

Nelsens Celebrate Golden Wedding

Henry and Myrtle S. Nelson of Tacoma, Wash., recently celebrated their golden wedding anniversary. Myrtle is a past treasurer of the Northwest Woodcarvers. The couple will also be remembered as members of Whittlers Wanderjahr II (1973).

Figures Added To Mission Creche

Last year we pictured the beginning of a Nativity set, carved by Eleanor Buregel, of Broomall, Pa., for Good Shepherd Mission church, Pinehaven, N. Mex. The Blessed Mother and Child, St. Joseph and a shepherd are represented as Navajo Indians. Adding to the creche, Eleanor has depicted the Three Wise Men as an Iroquois, Sioux and Chippewa Indians.

The figures are approximately 12 inches tall and are carved in basswood. As time goes on, more shepherds and animals will be carved for the set.

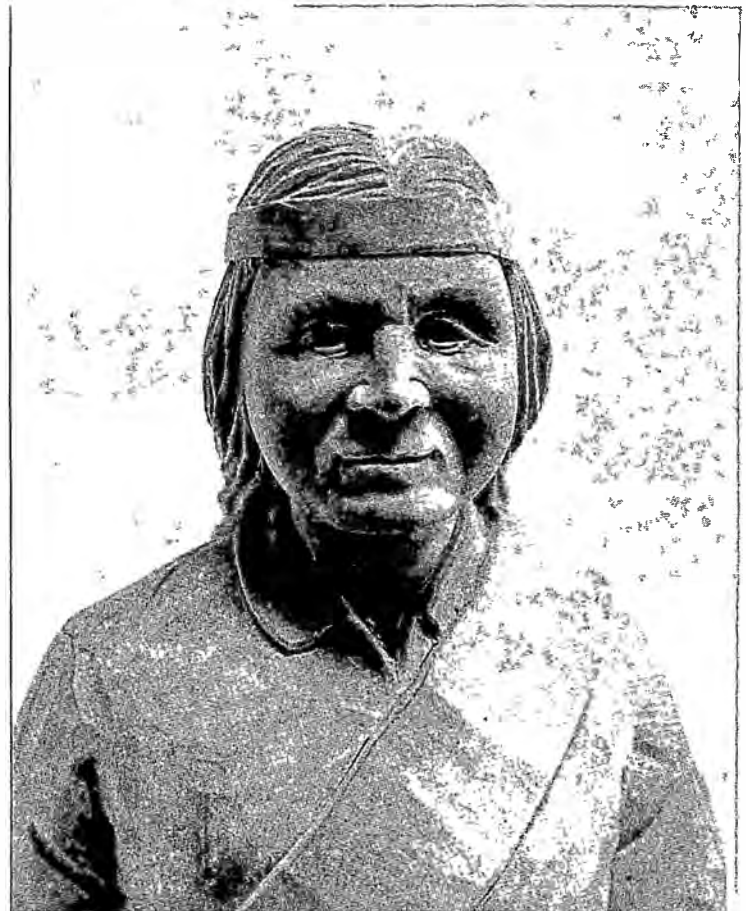
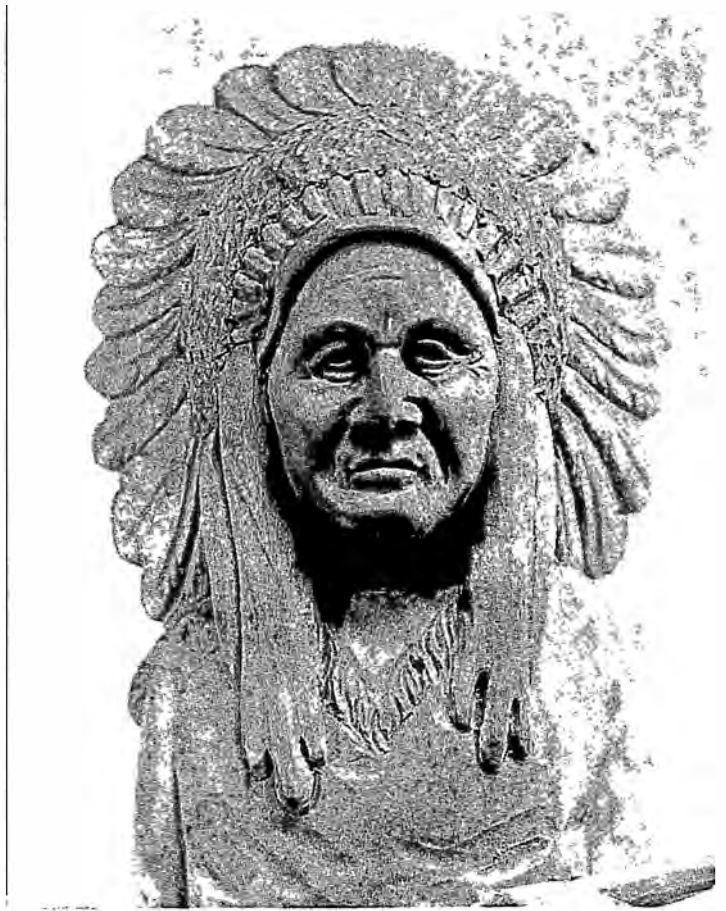
Good Shepherd Mission was dedicated in June, 1975, and not too long thereafter, Sister Mary Francesco Irmen requested carvers submit sketches for a Nativity set styled to represent Southwest Indians. Eleanor's drawings were accepted and she was awarded the commission. We believe all will agree she has accomplished the task beautifully.

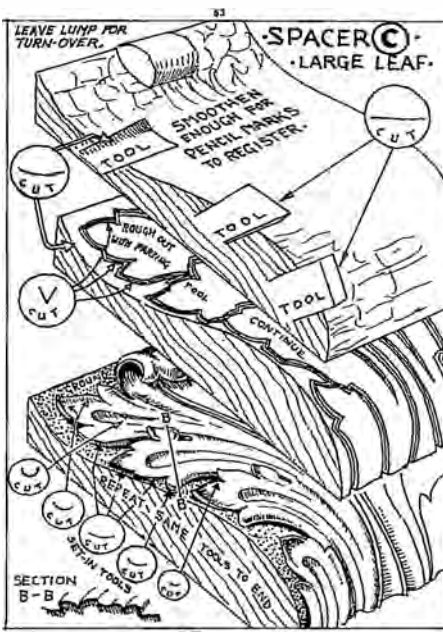
Eleanor, who is a professional carver, studied in Oberammergau and worked there for several years. Her sculptures have won her many awards at various shows and exhibitions. A number of her carvings have been cast in pewter.



In keeping with the Indian theme of the Nativity set for Good Shepherd Mission, Eleanor Bruegel carved the Wise Men representing Iroquois, Chippewa and Sioux; figures are approximately 12 inches tall, basswood. Close-up photos reveal carver's skill in portraiture.



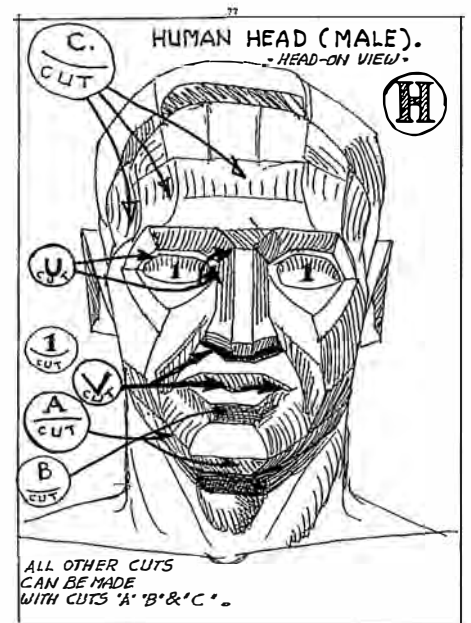




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ALL OTHER CUTS
CAN BE MADE
WITH CUTS 'A' 'B' & 'C'.

Random pages show the conciseness of illustrations in *Manual of Wood Carving and Wood Sculpture, Book II*.

Fred Brunner Publishes Second Manual

Carvers who delight in the traditional motifs will find Frederick A. Brunner's *Manual of Wood Carving and Wood Sculpture, Book II* a joy. It takes up where his first manual left off.

The 142-page, spiral-bound book is designed to permit the carver to use it on his bench—it opens and lays flat.

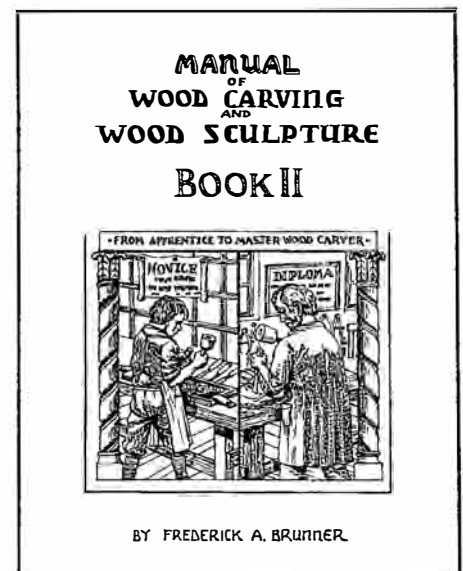
Mr. Brunner's first book set the stage for beginners to start an apprenticeship in the old-world way. His second manual ventures boldly into the areas of in-the-round carving and high reliefs mixed with advanced ornamentation of baroque and rococo styles.

This is not a "run-of-the-mill" how-to book, it is better described as a most thorough in-depth training program geared to lift the novice to the highest plane of wood-carving and sculpture. The detailed drawings, showing just which tool to use in making all the intricate cuts are marvelous. They are reproduced directly from the original pen-and-ink drawings by the author.

The history of how carving designs evolved over the centuries is graphically illustrated. How capitals, pilasters and friezes were made by the ancients is shown in such a manner as to permit today's carver not only to copy the beauties of the past but to improvise and design his own patterns. Constructing and carving a fireplace mantel is illustrated step-by-step. The ever popular scroll motif is explained in a way to make its use easily adaptable for practically any sort of ornamentation—eave brackets, wall brackets, pilaster, consoles, etc.

In the section devoted to figure and animal sculpture, Mr. Brunner first explains to the student how to correctly laminate wood to any size. His excellent drawings show the proper way

Title page of
new book
by renowned
master carver.



to carve a face, hands, feet, draped figures, etc.

How to carve animals—dog, horse, bovine, sheep, cat—is masterfully charted with detailed instructions for carving fur and hair. Eagle carvers will enjoy the many patterns for this bird natural or stylized, and there is a pattern for carving a heraldic eagle.

Manual of Wood Carving and Wood Sculpture, Book II, is the next best thing to having the privilege of studying at the master's workbench. A copy can be yours for only \$12, and it is a steal at that price. Order from: Frederick A. Brunner, 369 High Street, Westwood, Mass. 02090.

Mr. Brunner came to the States shortly after WWI and has executed many notable ecclesiastical and secular wood sculpture commission over the years. He is a noted designer, tool maker, and carving instructor.

Report On Reader Survey

By E. J. TANGERMAN

More than 80% of the readers replying to the questionnaire in July-August *Chip Chats* are in favor of the magazine as it is, some quite emphatically so. Something like a hundred individual letters have been received at this writing, plus four which are the composite opinions of members at as many chapter meetings. (These chapters have about 400 members total.) The letters came from all over the country, plus Canada and England, and were united in their unstinting praise of the job being done. These are thoughtful responses, so they include many suggestions for change, most of them minor, but a surprising number would like a larger magazine and/or greater frequency, with more "how-to" material, fewer general photographs and meeting and show reports. Some suggest the taking of advertising to cover costs, or even—surprisingly—a modest increase in annual dues, but they make it quite clear that they want these added funds expended upon the magazine, not upon an increase in services.

There is always question whether a voluntary survey by mail brings truly representative results; you may recall that politicians recently made much of the "silent majority" who often do not volunteer an opinion. However, in perhaps 30 years of experience with surveying readers for national technical magazines, both by mail and in person, I found that the differences between a mailed sampling survey and a person-by-person interview survey were insignificant. I also found that reader replies accompanying subscription renewals were highly favorable, as they might be expected to be (disaffected readers simply do not renew), and not representative.

This survey, for example, showed 53% in favor of increased content or frequency, with 44% against. (One reader points out that it takes him two months to digest the information in the present issue, so greater frequency would be a hardship!) Three chapters like both magazine and organization as they are. One chapter agrees flatly that it wants no change, another would like a monthly—with no ads.

Among suggestions for change are some that one might well anticipate, including a supplemented staff to assure continuity and more material for neophyte carvers. Many repliers suggest a reduction in the amount of space devoted to chapters and shows, several pointing out that lists of winners and attendees are of little interest to anyone but the individuals named, particularly if they are local or regional awards. (One reader says flatly, "Cut down on the social news.") They want this space filled instead with informational material on woods, tools, sharpening—all of which is readily available in books. One reader suggests the possibility of regional sections for show and meeting material, each section being mailed only to its own area. (This is prohibitively expensive and complicated.) A number criticize poor photographs, particularly the groups of people, presentations, and above all the photos of "a man seated behind a table on which are displayed unidentifiable carvings." This opinion is shared by two of the replying chapters.

The principal contrasting opinion is that of the English

member, who finds such news interesting in the absence of anything similar in his own country.

More than 10% of those replying suggested advertising as a way of paying for an expanded magazine, but twice as many, including one chapter, suggested a modest increase in dues. Several repliers said they would welcome appropriate advertising of sources of wood, tools, accessories and finishes. There were others who said, "Raise the dues if you must, but, please, no advertising."

This is by no means a simple question. We have debated it for several years. The handling of advertising would immediately require additional staffing, and require the payment of higher postage rates on advertising pages, so some of the anticipated income would be swallowed up. Also, most potential advertisers would like unrealistically low rates, because they are small businesses, often individuals. And the very presence of advertising places stress upon the editor.

Provision of extensive services to the rapidly increasing number of chapters and clubs is frowned upon more than two to one, including two of the chapters replying. Even those who agreed suggested that some sort of fee be assessed either on an annual or a service-by-service basis. Another segment feels that some services can and should be rendered, particularly assistance with programs, such as lists of speakers and films and teaching outlines, for example. (Films are reported in *Chip Chats* as they become available, and speakers are usually willing to appear only in their own immediate area without fee.) However, the two groups favoring assistance were together a smaller percentage than those advocating no services.

This is not surprising when it is considered that almost all the chapters do not require their members to maintain national membership as well. Such a requirement would inevitably reduce their local membership, of course, because most of them have very small annual dues, less than the national fee, because many potential members are retirees who have limited funds and prefer an informal atmosphere that deals strictly with carving and not the usual trappings of an organized meeting. Officers are likely to be volunteers and elections perfunctory, if they occur at all, and organization is informal.

The vote suggesting that chapters fend for themselves is not one that cuts them off completely, however; it is obviously based on the opinion that chapters should be free to operate as local conditions require and as the members desire. Some groups may find it advantageous to affiliate with some local organization that can provide such services as publicity and a meeting place, or qualified teachers. Others may find it preferable to take part in some other organization's show rather than sponsor their own. As mentioned previously, most chapters operate on a very limited budget, so paying fees for national affiliation or services would be a hardship. On the other hand, asking the national membership at large to underwrite chapter activities would be unfair to the larger percentage of the members, who cannot reach a local group or who do not care to do so.

Several patterns have been developed for regional cooperation among the chapters themselves, beginning with an informal one of recommending speakers or other programs to each

other, or taking part in each other's shows or exhibits. This can range up to an incorporated organization like the California Carvers Guild, or the New England Wood Carvers, which cover considerable areas and have formal constitutions, their own newsletters and other group services.

The New England group is actually a single large chapter centered in the Boston area, but drawing membership from most of Massachusetts and Rhode Island, as well as contiguous areas of Maine, Vermont and New Hampshire. It stages a big annual show in the environs of Boston and sponsors others at more remote points to accommodate members in those areas. It even has a small sub-chapter in northern Vermont that stages an annual show.

The California Guild, on the other hand, is made up of a

series of individual chapters centering in the Los Angeles area, and was organized largely to render close service to groups that might otherwise feel isolated from the East. While its chapters have no affiliation with NWCA, many of the members are also members of NWCA. There are other clubs and chapters in California that are affiliated with NWCA and go together annually to stage a show at Knott's Berry Farm.

The Connecticut club has meetings in various cities where there are concentrations of members. The New Jersey club is made up of three separate chapters serving different geographical areas, but they get together annually for a show at Smithville, otherwise operating independently. In many other states—Ohio, Minnesota, Texas, Wisconsin, for example—individual chapters support each other's shows, and have pilgrimages to the meetings of other chapters. In other states, some chapters have played major roles in the organization of new groups.

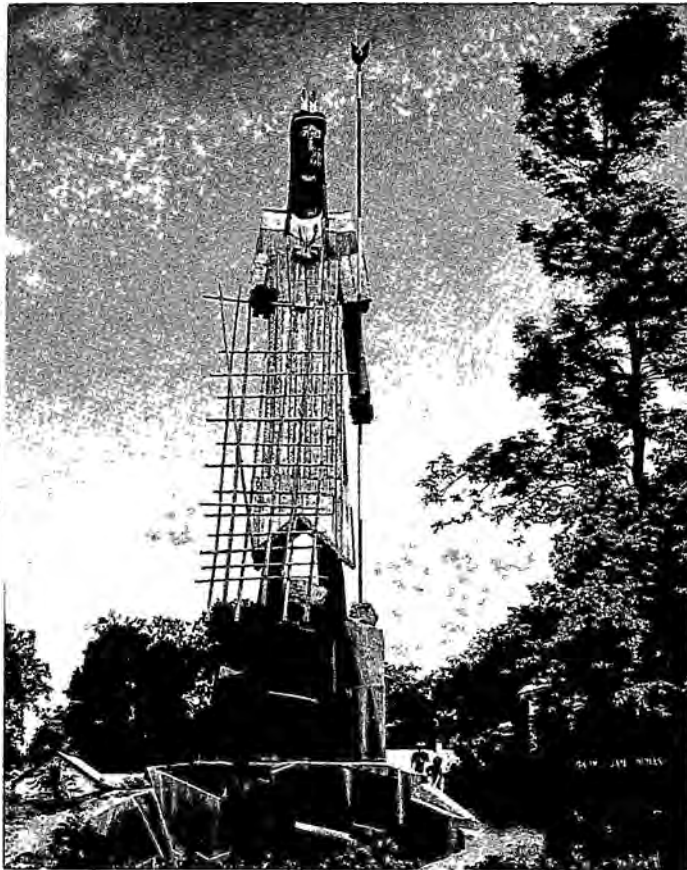
A number of chapters are somewhat specialized: all bird carvers, all retired people, all winter residents in Florida, all students of a particular teacher, sponsorship by a senior-citizen, religious or other group. It is obvious that clubs have come about because the members have a mutual interest in whittling and/or woodcarving rather than for any other reason, and formalization and national affiliation, at least at present, would offer them few benefits. Several of the repliers go beyond that to point out that the history of other groups to which they belonged has followed a familiar pattern: Services are developed for which there is no real need, a staff is hired to handle those services and begins to operate the organization to insure its own retention, dues skyrocket—and many members drop out, feeling that services are not worth the cost.

There is definite interest in regular listing of special meetings in *Chip Chats*, as well as publication of periodic lists of chapters and groups so members on trips or vacations may pay them a visit. (One or two repliers would even like a list of carvers in various areas who may be found "at home" to the tourist. I know several professional carvers who are friendly enough, but deplore such visits because they halt the day-to-day business of making a living, unless their products are relatively inexpensive souvenirs that the visitors may buy.)

The prevailing sentiment about regional representatives can perhaps be best described as indifference. About 25% of replies favored state or regional reps and the present system, but 40% were definitely against it and the other 35%, including one chapter, didn't care—or didn't know who the regional rep is. This sort of reply is to be expected, because regional reps are volunteers and will vary as volunteers do in the amount of work they perform. In some instances, distances are too great for reps to reach even chapters or clubs, let alone to contact individual members, and they receive no expense funds. (Perhaps a periodic listing of regional reps in *Chip Chats* would help them and increase their effectiveness.)

The present election procedure is in question. More than two-thirds of those discussing the present procedure felt that it can be improved. A frequent suggestion was for nominations from individuals, area representatives, areas, or chapters. None of these would work very well under our present loose organ-

A SPOT IN MAINE



—Photo courtesy Maine Dept. of Commerce and Industry

Carved from native Maine pine by Bernard Langlais, Cushing, Maine, this Skowhegan Indian was dedicated back in 1969, Maine's 150th anniversary as a state. It is in memory of Maine's Indians, and now stands in the center of town. The concrete base resembles a ledge formation. Over-all height is 62 feet. The Indian has a fish weir of interwoven poles in his right hand, a fish spear in his left, in memory of the salmon fishing in the Penobscot River. The costume is natural color, with painted decoration on shoulders, skirt edge and feathers, and stained face, arms and hair. It is of somewhat straight-line design. Mr. Langlais studied sculpture in Skowhegan, Brooklyn, the Corcoran School of Art, the Grand Chaumiere in Paris, and the Kunstakademie in Oslo.

ization—which the same repliers overwhelmingly prefer. Individual nominations would require a great deal of winnowing and tabulating, and it would be relatively easy to attain a substantial vote for an individual if an organized group such as a large chapter or two agreed to undertake it. The same goes for area or chapter nominees, of course. Perhaps a method could be worked out by which several chapters, or the members in an area, could agree upon a nominee. (Some organizations have area vice-presidents, of course, but this is the more formal organization that members say they do not want.) It is obvious that among nominees there will be few who are nationally known, and those few will inevitably be favored.

The most interesting result of the discussion in this area was the mention of possible organization similar to that of the National Geographic Society. This was considered worthy of further examination by 40% of the repliers, plus one of the chapters. Some suggested it only as an alternative to the present system, and one or two were obviously thinking more of the magazine than of the organization. Actually, the National Geographic Society is not a “society” in the commonly accepted definition; its officers are not elected by, nor is the society run by, its “members.” The members are primarily subscribers who have no voice in management nor procedure; it is actually a form of non-profit (hence tax-free) publishing corporation making some contributions to research in its field. The magazine, its principal product, is its major source of income, and has been highly successful and well regarded, as well as low in price. It is not an organization of professional geographers—they have a separate much smaller organization with headquarters elsewhere and a separate publication.

Several suppliers suggested donations as an aid to operations, considering the desirability of keeping dues low. We do accept donations—some \$500 last year, for example. Two repliers suggested some form of tax-exempt recipient for donations and bequests, possibly leading to a national gallery or library. (This could readily be established as a foundation, with an elected or appointed non-paid board of directors to administer the funds, and to make them available for worthy causes having to do with wood carving—even to free subscriptions for the needy. This subject is worthy of further discussion.)

There are, of course, a tremendous number of individuals or infrequent suggestions in addition to those already cited, including an initiation fee, the setting up of national regulations for judging (complete with a clearing house for shows and contests, three-view rather than two-view patterns in *Chip Chats*, life membership, chapter certificates (for a fee), and at least as many others as there were repliers. We have not been able to acknowledge replies individually, so please accept our thanks publicly here, and share with us this quotation from one letter: “I would like to see NWCA use *Chip Chats* to promote, to tell and to teach about woodcarving, and finally—and most important—to instill love for this wonderful art.” So be it.

Afterthoughts

A device sometimes used to check accuracy of a small-return survey is to compare returns on a limited late segment with those on the whole. I took 10 returns received in late October (about five weeks after returns began) to do this, and found them substantially in agreement with the whole. Fortuitously, this sampling included one chapter reply as well, containing the signatures of

24 members. Seven of the 10 repliers and the chapter were in favor of *Chip Chats* and the society as they are, but six and the chapter felt that a larger or more-frequent magazine would be acceptable. Five repliers suggested advertising to defray the added cost (a much higher percentage than in the general survey) but the chapter was against this just to increase frequency or size. Six repliers and the chapter were against state or regional meeting, three in favor. Four were against increased services such as lists of chapter officers, suggested programs and speakers, to be charged for if necessary. Only one replier was in favor of full services. Five repliers and the chapter saw little reason for regional representatives; none voted for them. Five individuals and the chapter were in favor of modifying election procedure, one suggesting some sort of regional sources for candidates. Three favored further investigation of the *National Geographic* form of organization. Four suggested a modest dues increase. One suggested regular publication of a membership roster (to be sold), and one a separate magazine on advanced design and woodcarving.

Some readers may question the limited number of returns for a society of this size. This is, however, the usual experience of societies, large or small and regardless of field. The vast majority of members do not reply to questionnaires or participate in elections, even when provided with postpaid return envelopes or cards. They in effect subscribe, rather than join, do not participate in activities, and fail to renew rather than protest. This is the way of the modern world, as societies have learned. ■

Canadian National Decoy Contest

Plans are well underway for the 15th annual Canadian National Decoy Contest, set for March 16-25, Coliseum, Exhibition Park, Toronto, Ontario. There will be 22 classes plus amateur classes. The contest is held in connection with the Canadian National Sportsmen's Shows.

As last year, to make it easier for U.S. carvers to enter the contest, a receiving depot for the carvings will be set up at Wildlife World Incorporated, 2200 East Empire, Benton Harbour, Mich. 49022. For entry form and complete info, contact Peter Edwards, Toronto Anglers & Hunters Assn., 61 Edgehill Rd., Islington, Ontario, Canada M9A 4N1.

Dump Good Source For Wood

Robert Kempler, Renovo, Pa., makes it a point to check the local dump periodically. He has found it to be an excellent place to salvage good carving wood. Recently he obtained an old piano top which he found to be chesnut wood, after peeling off the veneer, and a cherry wood drop-leaf table.

Porch posts, railings, banisters, old desk tops, etc. are often found. So it can pay to check dump sites, he says.

Carver's Bench Plans Available

Edwin Winterbourne has designed a bench that will appeal especially to relief carvers. It has a built-in precision swivel vise for holding the work solidly. Made of kiln dried pine, nicely finished, the price is \$50 plus \$5 shipping charges. If you wish to build this bench yourself, plans are available for \$5 plus a stamped, self-addressed envelope. Order from: Edwin Winterbourne, 1725 W. Lake Ave., Littleton, Colo. 80120.





Father and son participated in two-day carving seminar conducted by Harold Enlow of Dogpatch, Ark., in St. Louis, Enlow (seated center) demonstrates fine points of carving faces to Don Buttig, left, Elmer Boll and Buttig's son, Dennis.—Photo by Ed Wilmore

St. Louis Carvers Attend Seminar

By ELMER "MOE" BOLL

Twenty-five members of the Greater St. Louis Woodcarving Association received instructions from famed carver of hill-billy caricatures, Harold Enlow of Dogpatch, Ark., at a two-day seminar held in St. Louis in October.

Enlow, who has written three books on woodcarving, and has a fourth in preparation, provided detailed instructions "from head to toe" on carving his distinctive characters.

He also demonstrated carving a face in weathered wood as described in his most recent book, *How To Carve Faces in Driftwood*. After the face was completed, a drawing was held for the carving and appropriately, Jim Talbott, who along with "Doc" Norm Claybourn did most of the work arranging the seminar, won the coveted prize.

Enlow brought along several completed examples of his Ozark characters for study by the group. Because of the enthusiasm generated, the local group hopes to bring Harold back to St. Louis for a repeat performance in the near future.

American Can Co. generously provided an appropriate room at its plant for the association's use during the seminar. ■

Full-Time Woodworker

After years of hoping and dreaming, Robert L. Buyer has given up his job in industry and has gone full-time with his sawmill operation in Norton, Mass. Bob also does cabinet work,

Mississippi Valley Carvers Stage Good Show

By EV TRAYLOR

Sunday, October 22 marked the resumption of the annual wood carving show of the Mississippi Valley Wood Carvers in Davenport, Iowa. We added some new exhibitors and missed some who had shown before.

We were especially glad to have the return for a visit and show of Hal and Jean Lassen, who have moved from the area. Hal brought a two-foot walnut bear that you could almost hear growl.

Club president Mike Pierce displayed several antique duck decoys, one dating back to 1900. Ralph Heuer showed more of his beautifully finished stylized birds. Club founder Bob Dravis had his excellent great seal, plus name markers, and a row of graduated sized ducks done in butternut.

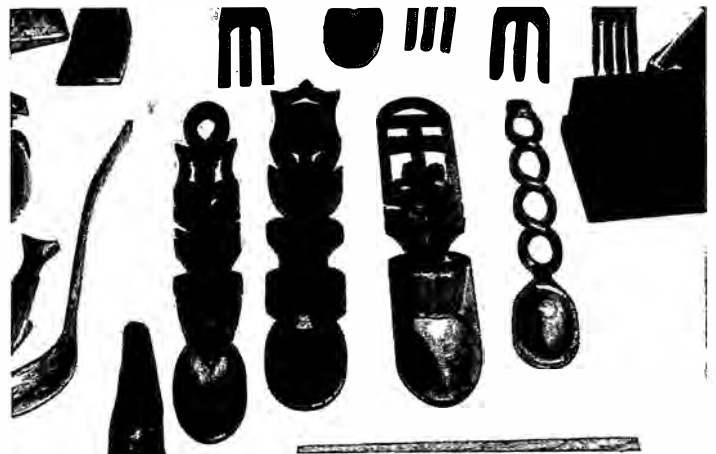
Among the exhibits by Marv Wiederin were finely detailed miniatures, plus an eagle and a wood duck, both of which were very realistic in treatment. Ev Traylor had some of his Appalachian dulcimers and relief carved plate-plaques. Preston McKee showed a grouping of caricature figures.

Bill Upson had many different types of spoons, rings, ornaments, and other innovative work. John Doss showed his beautifully finished head of Darth Vader, delicate and detailed miniatures, busts, and toys.

Wes Robley brought an excellent collection of antique tools that were worthy of hours of examination.

Two new and talented carvers, Sally Peterson and Gina DeDecker, showed their work. Sally had hillbilly caricatures, relief pictures, and in-the-round carvings. Gina had mountain figures and caricatures. Another new member, Mike Schenk, brought his graceful gull figures.

A large public turnout gave the show much interested approval, and some new members were signed up.



Display by Bill Upson.

woodcarving and teaches carving. At the mill he can supply carving stock in pine, oak, maple, and cedar. The address: Sculpture And Wood, 28 Power St., Norton, Mass. 02766, telephone (617) 285-9583.

Hoosiers Chalk Up Win At Columbus

The 1978 woodcarving exhibition held October 14-15, at the Commons, Columbus, Ind., was described as "outstanding." An excellent turnout of spectators enjoyed the show and the opportunity to watch carvers in action. The show was sponsored by the Hoosier Carvers' Club, which reported that the meeting following the exhibition was attended by 15 prospective new members.

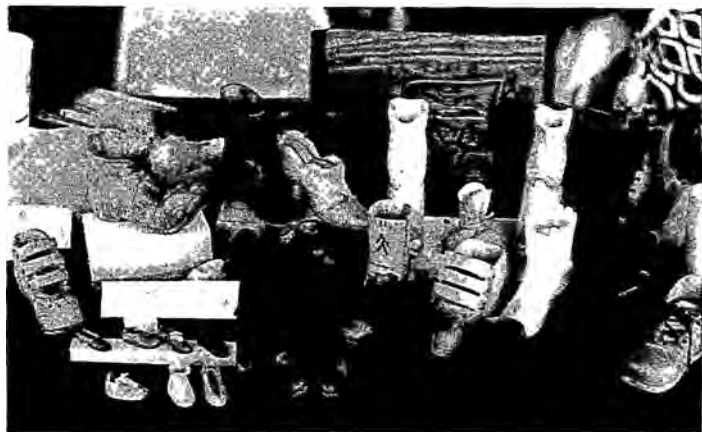
A brunch was held in the cafeteria at the Commons Sunday morning. Richard Belcher of Dayton, Ohio, a judge at the International Wood Carving Exhibition, Toronto, was the principal speaker.

Following is the list of exhibitors:

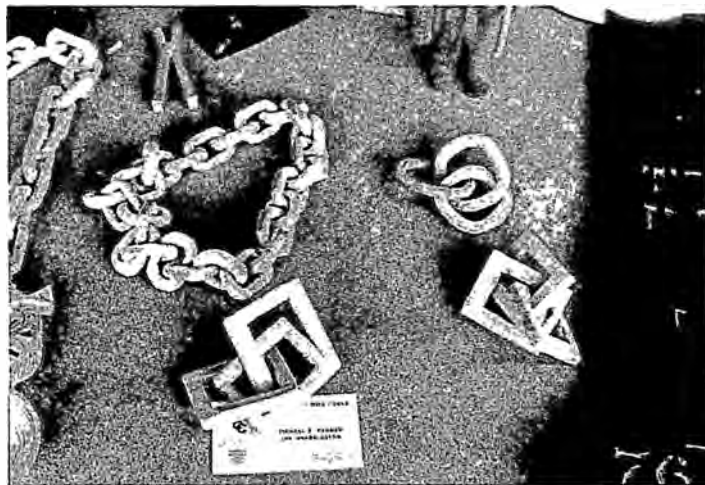
Indiana—Arlo L. Beard, Carl R. Nosker, both of Huntington; Robert L. Broughton, Lawrenceburg; Russell T. Coffin, Bloomington; Arthur R. and Don Davis, New Castle; Elmer Harris, Don Laskowski, Larry Walton, all of Indianapolis; Carl Hinderer, Hobart; Ted Hollenbaugh, Roanoke; Frank Gutknecht, Chuck and Eleanor Johnson, Gary McKinney, Victor Ribblett, Alex Siegel, Ed Mills, Dorothy Zeihen, all of Columbus; Gary and Charlene Lavetta, Osgood; George S. Newman, and Charles Osburn, Earl Shockney, all of Franklin; Tom Parker, Greensburg; Quality Hardwoods, Knightstown; Bob Strain, Edinburgh; Charles A. Sutton, Anderson; Patrick Tempest, Scipio; James W. Yoes, Mooresville; Bob Crouse, Spiceland, and Al Ludington, Valpraso.

Ohio—Richard Belcher, Jack and Betsy Williams, George and Wanda Hunter, Dayton; Norval Humphrey, Cleves; Tom Quinlin, Munster.
George and Delores Latimer, Southfield, Mich.

The Commons has been reserved next year by the Hoosier Club for their show the second weekend in October.



Footwear theme by Dorothy Zeihen.



Whittled pieces by Tom Parker

Pumpkin Carving Draws Throngs In Coralville

The 10th annual Pumpkin Sculpturing Contest drew 64 entries and attracted throngs of visitors to the Coralville (Iowa) Recreation Center the weekend of October 21.

Karen Soike of Iowa City, took top honors with her interpretation of "Geppetto's Workshop." Other entries depicted such varied subjects as butterflies, Cinderella's coach, a potbellied stove, Iowa hogs, a witch, elephants and Johnson County politicians. Over \$1,000 in prize money was awarded.

Dr. W. B. Kennedy, chairman of the Coralville Chamber of Commerce sponsored contest, was happy at the turnout and the originality of the entries.

The pumpkin sculpturing contest was held in conjunction with a showing of carvings by the Iowa Woodcarvers Association.

Val Eve Writes . . .

Val Eve, one of the founders of the Orlando Woodcarvers, has recently moved to Miami and is interested in contacting NWCA members in the area.

Dear Fellow Woodcarvers:

It has been a long time since I have sent a greeting to you. My thoughts have often been with you, however, and I feel truly blessed to know as many of you as I do.

I have just returned from a trip to Brasstown, N.C. The John C. Campbell Folk School is as intriguing as ever. I was a part of their fall festival. It was very nice and the present director, Esther Hyatt, is doing a great job. I would recommend a course there as a must . . . the address: Brasstown, N.C. 28902, telephone (704) 837-2775.

I would also like to give you my new address—19443 S.W. 103rd Court, Miami, Fla. I certainly would like to meet some members in the area. I have never met a wood carver who wasn't nice to know. I was sorry to leave my Orlando Woodcarvers, but they, too, will have to come to Miami to see me.—Val Eve.

Three Major Craft Events

Three major annual craft events sponsored by the American Craft Enterprises, Inc., are announced.

Winter Market of American Crafts, Civic Center, Baltimore, Md., February 21-25; juried event featuring professional craftspeople from states east of the Mississippi River.

St. Louis Spring Market of American Crafts, Convention Center, St. Louis, Mo., May 3-6; juried event featuring craftspeople from all states other than those served by the Pacific Fair and Northeast Fair.

Northeast Craft Fair, Dutchess County Fairgrounds, Rhinebeck, N.Y., June 19-24; juried event featuring 500 professional craftspeople from the 12 northeastern states.

For complete information and application forms, write: American Craft Enterprises, Inc., P.O. Box 10, New Paltz, N.Y. 12561.

Clay Modeling for Woodcarvers

By JOHN ROCUS
Ann Arbor, Michigan

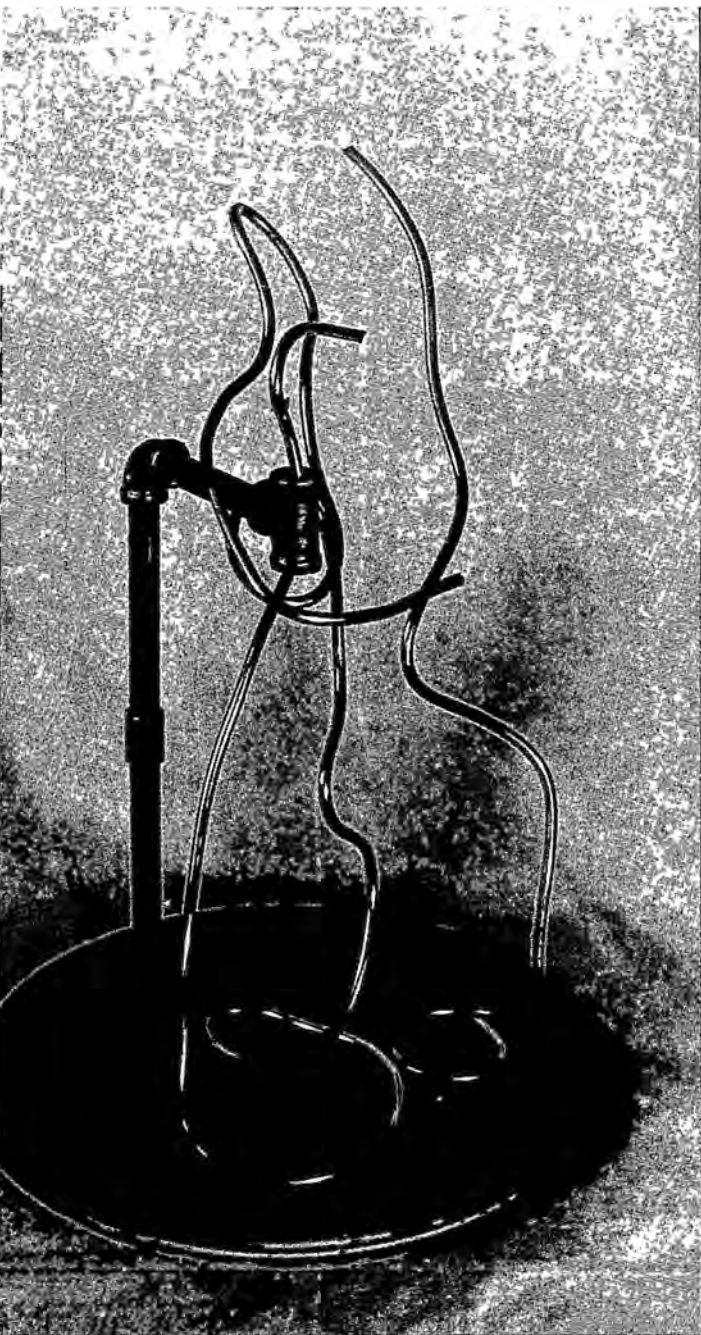
I'm sure there are some of you who upon seeing the title of this article might feel the author has his wires crossed. After all, how does clay relate to woodcarving? Well, the fact of the matter is that there are many carvers who have already "discovered" clay as a very useful tool in the idea development stage of woodcarving.

How many of you have had what you thought was a great idea for a carving but were unable to successfully translate it into a three-dimensional form? I think we have all had this

problem at one time or another and it is a very real frustration.

The key to solving this problem, however, comes in a step that you should go through prior to even picking up a mallet and gouge. I'm talking about a sketch program, but instead of sketching with paper and pencil, you will be sketching with clay.

Let's assume you have an idea for a carving. The final form of that carving could take any one of a thousand different shapes, but you are looking for the one form that is just right. The one that will say exactly what you had in mind. That form is in your mind's eye and it is your task to bring it out; to give it



life. It would seem a natural first step would be to do some sketches or drawings. But it's difficult to accurately depict a three-dimensional object in two dimensions. After all, your carving, assuming it is in-the-round, should say something from every angle in which it will be viewed—a drawing can show only one side at a time. So it is only reasonable that you should use a more appropriate medium—clay

Clay is pliable, it's failsafe, goofproof, and can be shaped easily and quickly using your hands and any number of different clay modeling tools. Clay itself comes in two different forms—water base and oil base, which is more commonly known as plasticene. A few words about each. With water base clay you have the advantage of being able to control the consistency by adding or removing moisture. Softer clay can be

modeled more quickly and this may be helpful to you in doing "quick sketches." It is for this reason that I personally prefer water base clay. Its disadvantages are that it is somewhat messy to work with and special precautions must be taken to prevent it from drying out and cracking during the modeling stage and while in storage.

Oil base clay, or plasticene, never dries out. It is not as messy to work with, but has the disadvantage of always having the same consistency.

Next a few words about tools. There are many commercially available clay modeling tools that come in many different shapes and sizes. The tools could be divided into two basic categories. One is the cutting tools, used to slice the clay and remove pieces of varying sizes, and the other is the modeling



tools, used to form and smooth the surface. Examples of both types are shown in the accompanying photos.

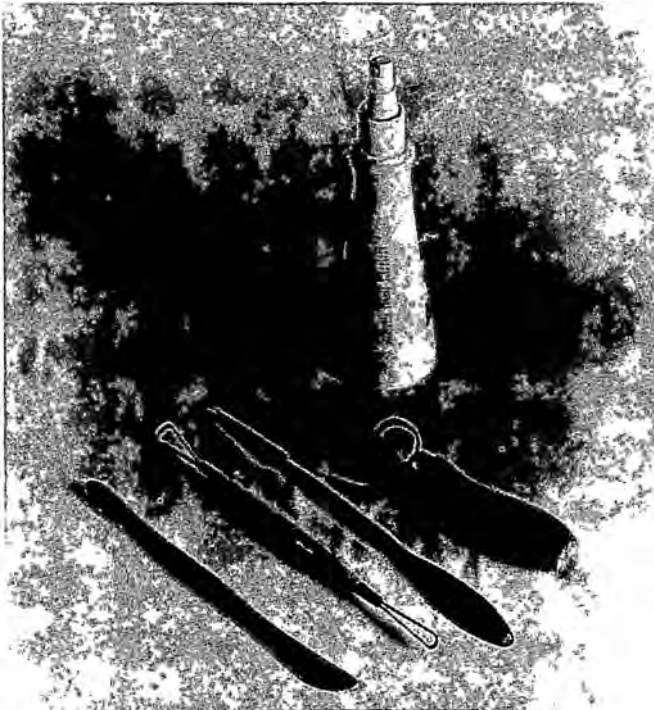
You will need only a handful of these basic tools and if you are so inclined, could even make your own. A satisfactory job of clay modeling could even be done with a butter knife.

If you work with the water base clay, you should acquire a spray bottle for keeping your model moist while work is in progress. You will also need to cover your clay with a plastic bag between modeling sessions to help prevent the evaporation of moisture.

In the accompanying photographs you will note the progress of a water base clay model as the clay is built up on an "armature" made of plumbing parts and armature wire. The wire is available at art supply stores and comes in a number of different gauges. Aluminum clothesline wire makes a good substitution. The armature is necessary to support the weight of the clay. If the clay is too wet, you will have to "wedge" it to remove some of the moisture and attain a more workable consistency. Wedging is simply kneading the clay on some absorbent surface such as a few layers of cloth over a board or a block of plaster. The built up weight of the clay on the armature will cause some settling within time. Be aware of that and make sure your model has not shrunk before you transfer its profile and dimensions to your wooden carving block.

The aluminum wire bends easily so you can continue to change shapes and positions during modeling. Once you have arrived at your final shape, you can use modeling tools to experiment with surface textures to help you decide on a surface treatment for your carving.

Examine the final shape of your model. You're not necessarily committed to that design yet. Stand back, look at it from all angles, change the lighting. Take your time. Is it finished?



Only a few simple tools are needed for sculpting a clay model; homemade ones work nicely.

Remember earlier in the article I mentioned that clay is fail-safe and goofproof? Well, it's time to leave that idea behind you now and proceed to the carving. No goof-ups allowed here. Good luck, and it is my hope your woodcarving looks just like your clay model.

John Rocus has won awards for his sculpture at both the International Wood Carvers Congress, Davenport, and International Wood Carving Exhibition, Toronto, Canada. It will be recalled that he explained his method of sketching a carving in the November-December, 1977, Chip Chats. He prefers walnut for carving. ■

Wisconsin News

By BILL LEHMANN
3302 N. 82 St., Milwaukee, Wis.

Twenty-eight carvers showed Sunday, October 29, for our Milwaukee Fall show. Had a good turnout of the public thanks to the efforts of Jack Sery getting the free publicity; Everett Rosera securing the hall at St. Rita's; Joe Wagoner in charge of refreshments, and Rolf Hoffman handling the ever dangerous job of selecting the categories and lining up the judge to decide who wins the ribbons. Thanks to all who participated, especially our out-of-towners.

Sunday, December 3, Rich Dermody will give a demonstration on "Let's Carve an Eagle."

Sunday, January 28, 7 p.m., at St. Rita's School, Scout Room, Bob Reinhardt will give a talk on relief carving. Bob does excellent work on relief carved flowers.

Bring your latest carvings to the meeting—that is really what it is all about.

Following is the list of winners at the Fall Show:

Religious—Wayne Boese, first; Joe Wagoner, second; Everett Rosera, third.

Caricature (single)—Jack Sery, Clarence Konkol, Rolf Hoffman. Caricature (group)—Bob Vallumstad, first; no second or third.

Human figure—Rolf Hoffman, Sidney Salverson.

Abstract (ornamental)—Les Chell, Russ Stapel, Sidney Salverson.

Birds (realistic)—Rolf Hoffman, Roy Ahrensmeier, Howard Steuer. (Stylized)—Bill Stark, Rolf Hoffman, Jim Balzer.

Relief (nature)—Abben Flechsig, Clarence Konkol, Jim Dawson. (People involvement)—Jane Vallumstad, Tom Richards.

Animals (stylized)—Les Chell, Ted Richards, Tom Richards. (Realistic)—Les Chell, Bill Stark, Howard Steuer.

PEG Can Be Dangerous

L. E. Sturup in a recent issue of the Houston (Texas) Wood Carvers newsletter sounds a note of caution to users of polyethylene glycol (PEG).

"PEG solution has been hailed in several books as a miracle cure for cracking and splitting of wood. It is not the miracle as advertised but does help. PEG is similar to the common anti-freeze used in automobiles and is poisonous, also a fungus can form on wood thus treated—it can be absorbed through the skin from handling soaked wood. Do not rub your eyes unless your hands are thoroughly washed. PEG attacks metals and can cause a rash on some persons—a no no on food utensils . . . be safe, use salad oil, mineral oil, bees wax or olive oil on cutting boards, etc."

WOOD SHAPINGS

By D. JUDSON HINDES

Well, hello, and welcome to the first Wood Shapings . . . I have lots of good things for you this issue, a preview of future features, pictures of carvings by your fellow members, and a game everyone can play and win! First, I'd like to introduce you to the work of a man I've never met. His name is John Segeren.

Back in June of 1976, my thumb and I were heading north from Los Angeles, Calif., with the idea of going to San Francisco. After several rides of short duration, a small violet Toyota eased to a stop just past me. I trotted to the passenger door while removing my backpack and congratulating my thumb, for I knew this was a long ride. The car was packed literally to the roof. I thanked the driver for stopping and told him:

"My name is Jud . . ."

"My name is Jeff," he replied.

We shook hands and settled into conversation and the ride. He told me he was going to San Francisco. I responded that "Frisco" was also my destination.

"Nah, don't call it 'Frisco,' the natives hate that—it's The City."

"Yeh, I'm going to 'The City,'" I quickly corrected myself somewhat abashed that my knowledge didn't include that tidbit . . . so much for fourth grade geography.

The ride went on and so did the beers we downed. We got talking about places we'd been and discovered neither of us had been to Yosemite. Feeling a bit free-er with the beer in us, we all of a sudden changed course and headed for Yosemite National Park.

Several hundred miles later we were traveling through fast steep mountain roads cutting their path through packed forests. Walls of green and brown and red guided the black tar trail to the entry gate of Yosemite. From there a few more narrow twisting miles and we were at the valley—that small area most consider the park although Yosemite Park proper extends for many miles in every direction. The valley was white with tents. The available space was covered with canvas—it was unbelievable. Where 10 minutes ago we had seemed lost from civilization, alone in a green world of tree and rock and animal, now we were among members of an overcrowded city with screaming children who'd rather watch TV, fathers who'd rather their wives were cooking with gas, and dogs who'd rather they were back in the city with room to run!

Jeff and I agreed this was not quite what he had in mind and went tromping off to find something better. Ah! Our spirits lifted. There! In the clearing . . . what? Nothing, just a clearing—a remarkable find!

We crossed the Merced River, I dipping my walking stick (this is a 6-foot hickory staff, two sections, into which I carve a symbol representing the places I visit. It is topped with a four-sided head in birdseye maple, the design for the head from our beloved vice-president Tange. I also dip it ceremoniously into various rivers, thus . . .) into the racing waters. A third mem-

ber, Mike, had joined our party, and we found a suitable space, ate supper, talked and prepared for sleep. This included tying our packs up in a tree. This is to prevent the bears from not so neatly opening the packs and eating what's inside.

We slept the sleep of the weary, to coin a phrase (here's your change). There's nothing quite like Mother Nature's bedroom—the mattress, firm rolling ground, would you like your feet up?; the walls, beautiful tall trees swaying in the refreshing breeze off the river; the ceiling, a black sky alive with shimmering diamonds of light . . . and the Moon! The rush of the river soon lulled us to sleep.

Klang! Bang! Kling! Rattle, rattle . . . what's going on? I awoke to find my partners up and banging away on the pots and pans. "Are you guys nuts? It's 3 a.m." Then I followed their eyes . . . directly over us, hanging in the tree, playing badminton with our packs was a huge black mass of fur otherwise known as a bear! Quickly I pulled out my flashlight and threateningly aimed it at the creature and turned it on. Unfortunately it didn't appear as threatening to him as I thought it would. But it had become bored with the packs and backed down the tree. On the ground the visitor began circling us, possibly trying to decide which of us was fit to eat. Apparently we didn't look or smell too good and the bear turned and moseyed off. The rest of the night was uneventful.

When daylight came we climbed among the rocks, and there's some big rocks—two of them stick up for a mile above the trees! We toured the valley in the shuttlebus (double-decker) and saw El Capitan and Half Dome; saw them again reflected in Mirror Lake framed by red barked pines; saw a waterfall that was just a tiny white line way up there on the side of that cliff, and saw Yosemite Falls which was more like a wide river running up and down. The spray from it could soak a bystander 50 feet away. Incredible!

Now, you may be thinking what's all this got to do with



Milton Rummell, Ebensburg, Pa., carved this drama packed fight; bear is 22 inches high. Milt has only been carving 2½ years.

woodcarving? Well, I told you about my stick, didn't I? But wait, here it comes.

When we got off the shuttlebus at the visitors center, I decided to rush in and grab a map. So I rushed in and stopped dead in my tracks (another one of those coined phrases—no change from this one) . . . I only remember one wall in that room. It was about 30 feet high and just as wide, made of concrete filled with peastone and colored greenish, dispersed in two irregular rows and one column intersecting them were 31 beautiful painted low-relief plaques! Usually I don't like painted carvings—you have to be a good carver and a good painter to pull it off—but whoever did these, was! There were various scenes from nature: a crack in a rock, a dried river bed, a fawn's head, a pine cone on a branch and one crushed sur-

rounded by a bear's paw print. On and on they went . . . they were so real!

I aimed my camera and shot and shot and shot . . . finally, I asked the girl at the desk who the artist was. She didn't know but told me they'd come out of the National Park Art Center in Harpers Ferry, W. Va.

When I got home I called there and got through to the art center and was told the artist I sought was the only carver for the park service, John Segeren, and that he was out to lunch. Anyway, I wrote to him and asked about the carvings. His reply:

Received your letter inquiring about the wood carving which I did for Yosemite National Park.

The panels were done in a sketchy way. They were all



John achieved an unbelievable depth in the basket carving—it is only about 1/4-inch deep; portraits are of John Muir and Teddy Roosevelt; carving of rock is interesting. Coat-of-arms is another example of John's flawless work.



The only thing that surprised me about these Segeren heads was that they didn't talk! There were several examples finished and partly finished hands in his shop.

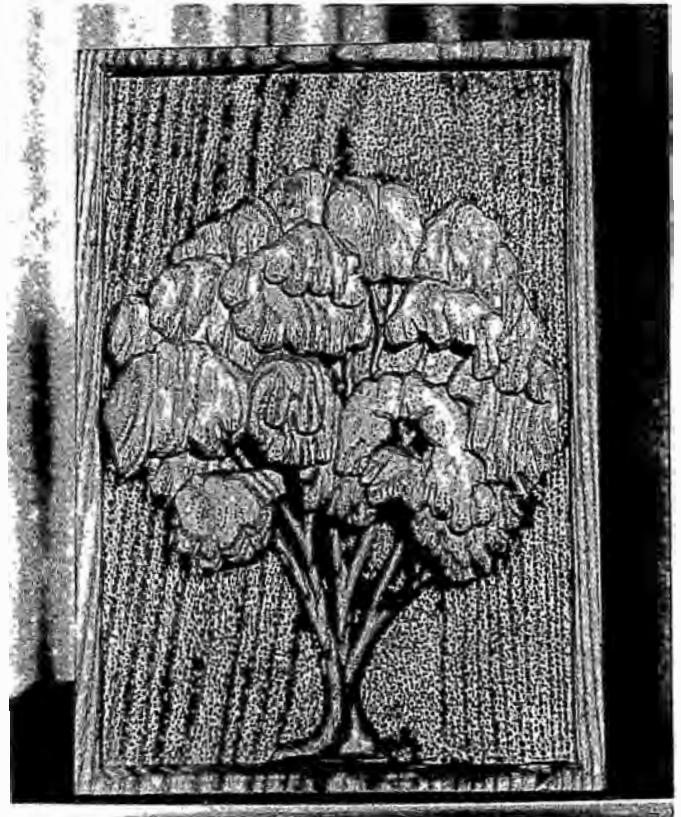
Painted with a gesso water base paint. After the drying process, other water colors were used with a brush and a piece of cloth and burnished in until the colors blended. No sandpaper was used.

He went on to tell me about a life size figurehead he had carved the preceeding year and can be seen at Salem Maritime National Historic Site, about 10 blocks from where I was living at the time. I went to see it and was impressed.

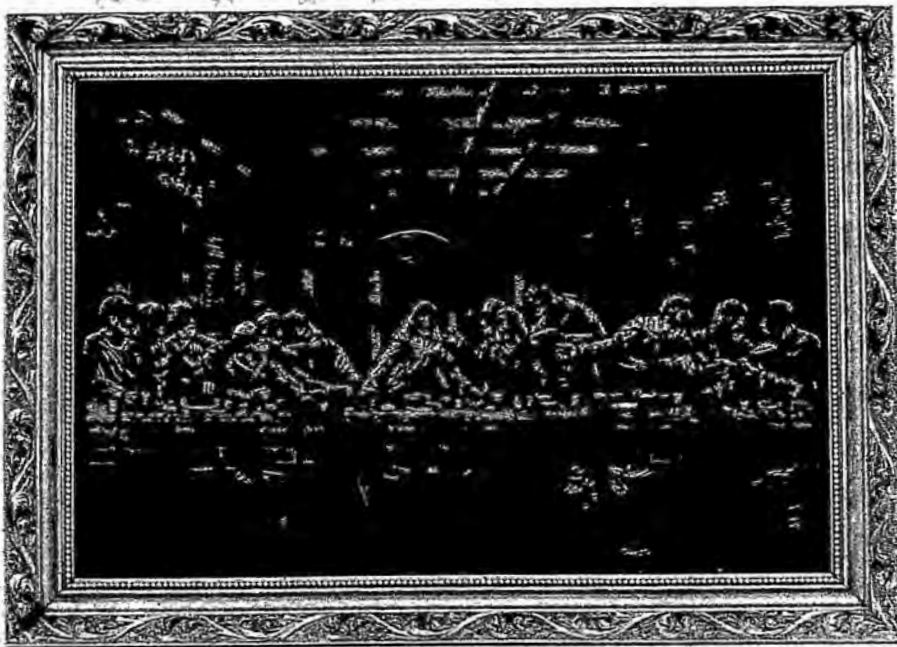
The next summer I went down to Harpers Ferry to meet Mr. Segeren. I'd love to tell you about Harpers Ferry but I'm
(Continued on following page)



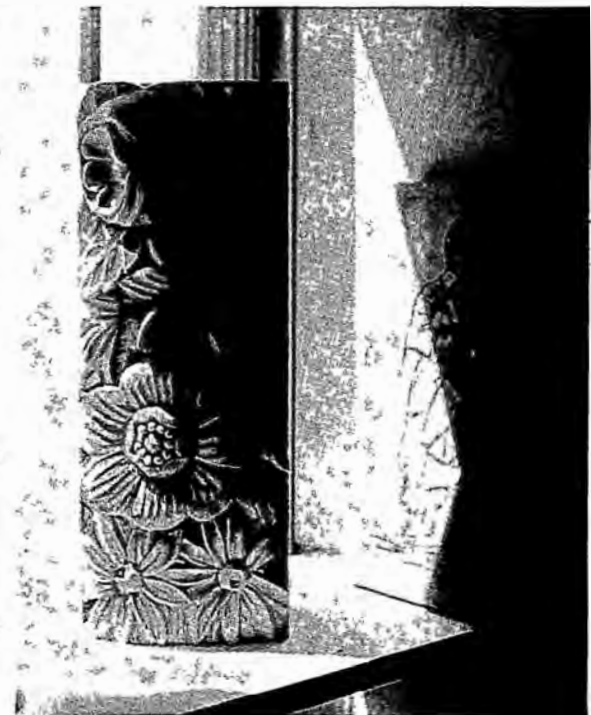
Joseph Dozzy used linden to carve the hand and bird; base and driftwood stump are walnut.



Louis Barchett spent 10½ hours on this relief carving and textured it with a nail point; catalpa wood was used. He'll send a free pattern of the tree to anyone requesting same; just enclose a stamped, self-addressed envelope with request to: Louis Barchett, Rt. 2, Box 380, Watervliet, Mich. 49098



Frank W. Gall, Lisle, Ill., used 1 5/16-inch Honduras mahogany for his Last Supper carving. It measures 24x36 inches and took 85 hours to carve. He used a black walnut stain for special tone effect.



A crisp floral carving by John Segeren.

Northwest Chippings

By ART and MARIAN BEAULIEU

This year at the Western Washington Fair we had more room which was great for our carvers and more carvers demonstrated not just from the Northwest Carvers but also from Capitol Carvers and Kitsap County Carvers. The show ran for 17 days and many remarks concerning our display were to the effect that it was the best to date.

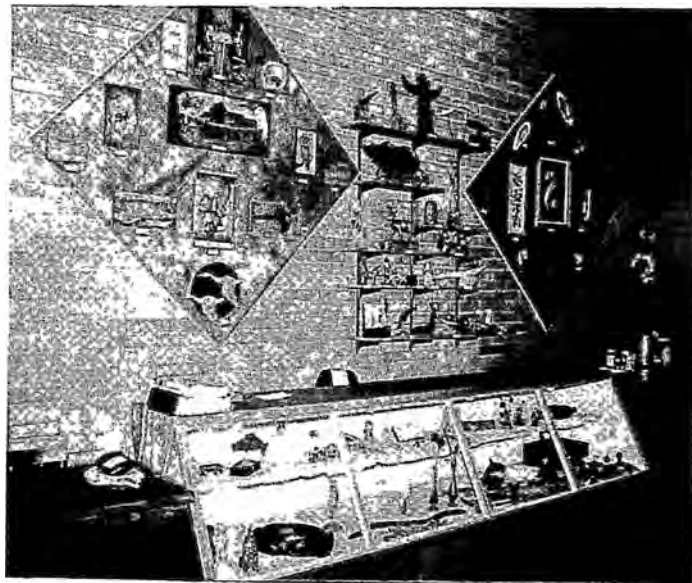
Demonstrators from Kitsap Carvers were Dave Davies and Glenn Price. From Capitol Carvers—Bob and Fran Martin, Bob Cox Harry Weber, and John Stewart; Northwest Carvers—Art, Mike and Lorraine Beaulieu, Charles Baxter, Jim Madden, Russ Michaels, Jenny, Dale, and Vern Hess, Myrtle Nelsen, Connie and Harriet Puttroff, Carl Boe, Doc Livingston, Tom Thank, Mike Cummings, R. H. Galvin, Bill Reeves, Gil Burk, Ray Harlock, Ted Larson, Caroline Greely, Thelma Larson, John Urback, Ernie Engstrom, Bob McQueen, Bob Strait, Penny Hale, Jake Rufer, Woody Kokita, Louise Ward, Margie Ray, Evelyn Gosnell, Max Dauer, Monte Fugere, Lloyd Knox and Alan Baxter.

Other carvers who brought work for display included: Bob Strait, Bill Reeve, Jim Madden, Ken Bright, Lloyd Haworth, and Homer Strickland.

One of the nicest happenings at our booth was when Doc Livingston took a blind man from one end of the display to the other letting him examine the various carvings. He and his wife were very grateful for the privilege.

Two most asked questions by spectators were: "Are these things molded and then wood put over them?" "Are they really hand carved?" This last question was asked by some spectators while watching carvers doing their thing at the booth!

Election of officers took place at the annual supper: Max



A section of the carving display at Washington fair.

Dauer, president; Monte Fugere, vice-president; Lloyd Knox, secretary, and Mary Madden, treasurer.

Our Marysville area club will be getting under way, and we are hoping for a new club in the Aberdeen area. Following is the listing of Washington state clubs:

Northwest Carvers—Meetings 2nd Friday of the month, 7:30 p.m., Fife Grange Hall, located near Poodle Dog Restaurant. Contact: Art Beaulieu, Rt. 2, Box 342, Eatonville, 832-6604.

Capitol Carvers—Meetings 3rd Tuesday, 7:30 p.m., Senior Center, 116 N. Columbia, Olympia. Contact: Bob Cox, 1071 S. Fairview, Olympia.

Kitsap County Carvers—Meetings 1st Saturday, 1 p.m., Sheridan Park Community Center, Corner Lebo and Claire, Bremerton. Contact: Dave Davies, 215 Olney Ave., N. Port Orchard, or Glenn Price, Rt. 5, Box 5360, Poulsbo, 697-1805.

Port Angeles Carvers—Meetings last Thursday, 7:30 p.m., Myron Rogers Shop. Contact: Myron Rogers, 1027 Grant Ave., Port Angeles, 457-9311.

Marysville Carvers—Contact: Ted Larson, 2630 140th N.E., Marysville.

(Continued from preceding page)

running out of ink and this is a woodcarving magazine after all! Well, John was vacationing in Europe, where he was trained, when I got there, so I didn't get to meet him. I was, however, permitted to see his shop which was loaded with carvings. I still look forward to meeting this master.

Now for the game . . . this is to be a quick carving, with at most a sketch to go by. But don't get hung up on a drawing. Just see what happens in the wood. Ready?

Okay. Remember the most enjoyable time you ever had? Remember all about it. Look around. What was there? What were you doing? Who were you with? What sights, sounds, smells? Okay, got it?

Now, think of the one single word that most fits that time.

Good. Now get a piece of wood about 11x20 inches, or whatever, and carve that word any way you want—formal, sloppy, raised, set in, anything. Then just carve all around it, things from that moment. Don't worry about detail; we're just creating an impression. Go at non-stop, all-out, and have fun! Send me a picture when you're done and I'll use it in a future article. You win by having fun and working until you satisfy

yourself; otherwise you lose and get splinters in your fingers. So have fun.

So, until next time, keep the chips flying and the pictures coming (black and white, please). Send them to: D. Judson Hindes, 384 Marlborough, Boston, MA 02115. ■

Wildfowl Carving Exhibit In Virginia

The Northside Lions Club of Richmond, Va., sponsors an annual carving show of wildfowl, featuring working and decorative decoys, and other classes of birds, at the State Fairgrounds, Richmond, Va. Next year's exhibition will be held February 10-11. For complete information, contact: Webster Fue, P.O. Box 26234, Richmond, VA 23260.

Welcome Mat Is Out

Visitors in the Miami, Fla., area will enjoy stopping and chatting with Tom Oleson at his shop located at 3385 Pan American Dr., Coconut Grove. And you will have the privilege of digging into his scrap box which is filled with bits and pieces of teak and mahogany . . . there is one catch—you have to bring along a piece of your carving, Tom says.

Scrap Pieces Utilized In Carving



Small blocks may be glued up to any size subject; gesso and paint hide seams. Cow is walnut; giraffes are pine.

By JOHN F. JOYCE
Pittsburgh, Pa.

While browsing through the gift section in one of our downtown department stores, I was impressed by a huge ceramic giraffe. How I wished I could carve something like that in wood. But to get a block 36x24x7 inches is not easy. Even laminating wide boards to the desired thickness would entail a great waste of good lumber.

From time to time I have made colonial type furniture from pine and for some reason saved the cutoffs. Why not glue these pieces together? I envisioned painting the finished carving, so the seams wouldn't show. That *Science & Mechanics* magazine pattern (reprinted in January-February *Chip Chats*) would do nice for my pattern.

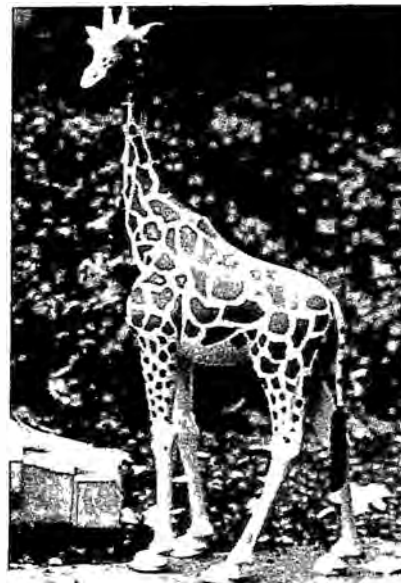
With enthusiasm I set to work gluing and clamping the assorted pine pieces together, keeping the grain alignment as perfect as possible. At the junction of the body and neck I changed grain direction to get maximum strength for the neck. The same plan was carried out where the legs and body came together.

The head was also made up the same way from scrap pieces, finished partly and attached to the neck. My built-up standing giraffe stood 42½ inches tall.

Cheered by initial success, I carved more in the same manner. I also built up a block from walnut scraps to carve a cow and other animals.

After carving and sanding, I sealed the giraffe with a mixture of ½ lacquer and ½ lacquer thinner. A coat of thin gesso was added and then a coat of flat white paint. The spots were added last.

So, before you toss away those scrap pieces of wood, try your hand at gluing them to form a carving block. You don't have to carve a giraffe—try a basset hound, a goat, or a horse.



Giraffe measures 42½ inches tall. Particular attention must be paid to keeping grain running in the right direction. Pattern is from an old one that ran in *Science & Mechanics* magazine.

Shore Bird Patterns Available

Professional carver Harry V. Shourds and Anthony Hillman have published over 70 patterns for carving shorebirds. The book's format is 11x17 inches and contains clear, easy to understand carving and painting instructions. Patterns show profile, top and front views. The pattern book is available for \$14.50. Copies may be ordered from The Ducks Nest, 2023 South Shore Rd., Seaville, Ocean View P.O., N.J. 08230.

Kentucky Carvers To Exhibit

Members of the Lexington, Ky., Woodcrafters Club is looking forward to a show and tell display of their methods and talents at the Lexington Mall, on Richmond Road, Saturday, January 13.



Gary Mumper

Yorkarvers Show Great for '78

By LORETTA MURRAY

Two new features for this year's Yorkarvers' show (September 30-October 1) proved to be a big success. First, Saturday morning was set aside for the exhibitors to set-up, complete the competition, and socialize with donuts and hot coffee. At noon the doors were opened to the public and it was on with the show. Second feature was a new category in the competition—the Grand Champion Award— only carvings that have won blue ribbons at any show could be entered. To Yorkarvers' delight our own Howard Bubb won the grand champion of champions title with his full size eagle.

Best of show winner was Kent Kise of Lancaster, with his pair of fighting stallions.

In the professional class, first place winner was Harold Buckwalter with a painted wood duck; second place went to Arthur Shoemaker with a carved hen.

Amateur class: first, Gary Mumper with carving of David and Goliath; second, Kent Kise, dolphin.

Saturday's whittling contest winners were: first, Charles Beiderman; second, Mike Kessler; third, Tom Koons.

For the past two years the Yorkarvers' show has been plagued by rain, but this year's show had lots of sunshine



Kent Kise with his best-of-show winner.



Jack Dillman



Howard Bubbs grand champion award winner.



Charles Rabenstine



Fred Boss



Howard R. Buckwalter



Karl Bido

thanks to a group of Indians who performed sun dances for our benefit.

Sunday was exciting with the floating decoy contest. Winners were Clair Koons, first, with a canvasback, and Charles Rabenstein, second, with a bufflehead. Then it was first-aid kit open, knives ready go . . . for the decoy whittling contest. Winners were: first, Charles Rabenstein; second, Ray Kuntz, and third, Joe Kline. We also were able to pay for the water tank by auctioning off the decoy heads.

Exhibitors included:

Pennsylvania—John Asick, Harrisburg; Tyrone Becker, Strasburg; Karl Bido, Cliff Huston, Charles Beiderman, Elmer Jumper, all of Philadelphia; Jeff Benes, Landisville; Robert Benson, Stephens City; Howard Bubbs, Dover; Harold Buckwalter, Bob Kahlar, Tom Eck, and Don Briddell, Dallastown; Eleanor Bruegel, Broomall; Kenneth Carl, Willi-

amsport; Mike Cunningham, Pottstown; Nevin Detweiler, Sellersville; Jack Dillman, Jacobus; Harold Ruehrer, Arthur Shoemaker Carlisle; William Gable, Kent Kiese, David Phillips, Ben Rahtn, Lancaster; John Gresey, Felton; David Hickman, Broomall; Donald Harshberger, Altoona; John Herrington, Millersville; James Hutcheson, Mechanicsville; Bill Jackson, Craley; William Johnson, Langhorne; Chris Kleinfelter, Labanon; Joe Kline, Manchester; Henry Lehman, Etters; Henry Pascavage, Frackville; Charles Schaal, Spring House; Jack Schmader, Bryn Mawr; Stanley Seltz, Reading; Frank Updegrove, Boyertown; W. S. Wilbraham, Downingtown; Robert Brown, Thomasville; Marfred Scheel, Dublin; Charles Rabenstein, Hanover; Herbert Cox, Mike Galloway, Mike Kessler, Clair Koons, Tom Koons, Ray Kuntz, Walter Langhine, Ken and Loretta Murray, all of York;

Maryland—Earl and Mary Brinton, Severn; Thursby and Doris Cooper, Bozman; A. R. Hutchins, Glen Burnie; Raymond Keen, Perryville; Bob Mimms, Annapolis; Gary Mumper, Baltimore; Tolliver and Millie Oden, Lansdowne; Henry Ruppert, Westminster; Earl Wagner, Glenarm;

Joe and Susan Bolf, Greenville, Maine; Bob Buenzly, Phillipsburg, N.J.; J. Creighton Riepe, Richmond, Va.; Patricia Schoenherr, Wellsville, N.Y., and Alexander Zink, Georgetown, Delaware.

Duplicating Machine Causes Controversy At Cincinnati Show

Conflicting show dates with the Steubenville, Ohio, show cut deeply into carver participation at the Cincinnati Carvers Guild exhibition, October 21-22, at Tri-County Shopping Mall but it did not dampen the crowds' enthusiasm.

Thirty-eight exhibitors displayed a wide variety of carvings that took up 40 tables.

Best-of-show ribbon winner was Richard McMahan, Lynchburg, Ohio, for his carving of a wood duck; second-place honors went to James Hutchinson, Mechanicsville, Va., for a bass carved in walnut, and third place went to Clyde Newton, Cincinnati, for his cockatoo.

Other ribbon winners included: Don Hogue, John Erikson, Ed Gallenstein, Walter Grether, Ron Ryan, Charles Conover, Al Schelkum, William Maugans, J. C. Creekmore, Betsy Williams, Norval Humphrey, and Bruce Henn.

Exhibitors included:

Ohio—Wanda Hunter, Ron Ryan, Walter F. Grether, Bob Wening, Jack and Betsy Williams, Harold Stangler, all of Dayton; Ed Platt, Norwood; Rowena Schroder, Bill Ferris, John Ettensohn, George Bernas, Don Budke, Art Adamson, Don Hogue, Clyde Newton, Ed Gallenstein, George VanNess, Robert Hawkins, all of Cincinnati; Junior Phares, Kettering; Norval Humphrey, Cleves; Richard McMahan, Lynchburg; Alexander Schelkum, Troy; William B. Maugans, Hillsboro; William H. Grill, Waynesville; Fred Wolfram, West Carrollton; Charles Conover, Milford; Bruce Henn, Troy; Tom Boeckman, Kettering; Tom Wright, Columbus.

Kentucky—J. C. Creekmore, Ludlow; Ronald Calwell, Ft. Wright; Ken and Juanita Lewellen, Covington.

Indiana—Don Laskowski, Indianapolis; Jim Lukin, Knightstown; Robert Broughton, Lawrenceburg; Charles Johnson, Columbus.

James Hutchinson, Mechanicsville, Va.; John Erikson, Rockford, Mich.

Considerable disagreement was expressed at the Cincinnati show by carvers opposed to a duplicating machine demonstration. Here are a couple of opinions on the subject.



Don Hogue



Art Adamson



John Ettensohn



Eagles by Harold Stangler

Permission for the demonstration was granted so that carvers present could see the machine in operation and form their opinion of the process.

The demonstration was well received by a great number of spectators—persons with little artistic talent, time or strength showed particular interest in the machine.

A few of the carvers who were displaying their work objected to the machine at the show for the following reasons:

- The purpose of the show is to promote hand carving.
- Too many of the carvings imported from Europe are made on duplicators.
- Persons tend to devalue an original carving when they visualize it being made on a machine.
- There is too much copying being done; original work should be encouraged.

I would like to offer a few points to be considered before condemning the machine.

Duplicating an original carving makes it possible to sell at a price the average person can afford, giving pleasure of ownership and an appreciation of carving.

The machine is a great asset in antique restoration for duplicating a broken or missing carved part. Consider also that the duplicated piece still need the final hand work to make it a finished piece.

I see the machine as a method to encourage a doubtful beginner to develop an interest in wood carving.

Each carver must decide for himself whether there is a need for a duplicating machine in his workshop.—Norval Humphrey

* * *

It may be recalled that glass eyes, metal feet, oil paint, water color and acrylics have become accepted in the carving community. No one hesitates to use band saw, drills, jointers, belt, disc and flap sanders and other machines which aid the carver in bosting out unwanted material, however, the presence of a carving duplicator at the show brought quite a protest from carvers.



Robert Hawkins

The public in general seemed fascinated with the machine and the fact that inexpensive green ware can be used for patterns.

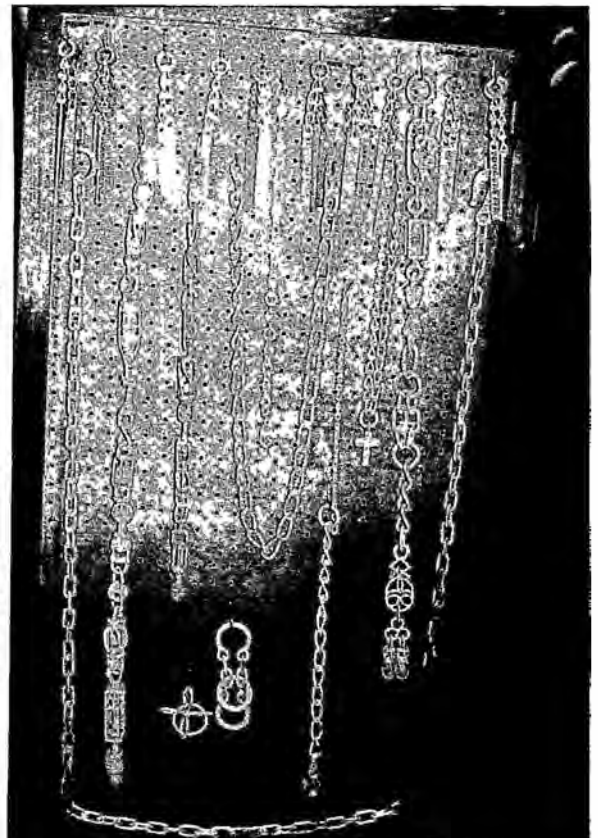
As an industrial arts teacher, I still see aesthetics in reproducing my original work on a machine. The final work still calls for meticulous hand carving. I feel the demonstration of the duplicator had little adverse impact on the show—it has opened my eyes.

The pure art of woodcarving has been strengthened in my mind and it is a pleasure to be affiliated with dedicated carvers who were so positively outspoken in support of original work. This is why I enjoy their fellowship so much and applaud their comments.—Don Hogue.

* * *

Although I did not exhibit at the Cincinnati show this year, I certainly supported the carvers and show as much as I could. When I first visited the exhibition I was pleasantly surprised at the many superior carvings on view, but I was taken quite by surprise, and not so pleasantly, when I saw a duplicating machine being demonstrated.

I firmly believe that most of us who have taken up wood carving, either as a hobby or professionally, have done so because we get that tremendous feeling of having created something worthwhile or even having accomplished something we thought we couldn't do. A piece done on a duplicator quickly banishes that feeling, in fact, if and when duplicated pieces appear at our shows they will inadvertently also cheapen our treasured hand-carved pieces. *(Continued on following page)*



Chains and links by Charles Conover

Culbertson Birds Win at Catahoula

J. C. Culbertson of New Orleans, won two best-of-show trophies at the fourth annual Catahoula Lake Festival in Pineville, La., October 28-29. His flying greenwinged teal was judged the best professional class decorative bird or decoy while his mallard hen won in the gunning decoy division.

Tommy Hazelton of Baton Rouge, La., took best-of-show in the amateur class decorative division with a pintail drake.

Harry Thibodeaux of Pineville, was named purchase award winner, the award presented annually to the carver whose work is most representative of Catahoula Lake, a nationally important waterfowl habitat that attracts up to half a million ducks. Thibodeaux, whose graceful carvings bear a striking resemblance to the work of decoy carver Xavier Bourg of La-Rose, La., was commissioned to carve a pintail drake—the pintail being the most plentiful duck on the 30,000-acre marsh.

Thibodeaux's work, along with that of previous purchase award winners, will be part of a permanent display in the carver's shack in Catahoula Homestead, a living history museum being established at Kees Park to depict the lifestyle of a typical market hunter homesteading on Catahoula Lake in the year 1905, during Louisiana's golden age of waterfowling.

Culbertson's award winning mallard hen also won the professional lifesize decorative bird division. Thibodeaux won in the amateur class.

For professional miniature decorative birds, first and second place went to Bobby Castlebury, Brookston, Texas, and third place to Charles Frank of New Orleans.

Castlebury also won first and third in the professional lifesize decorative decoy division. Frank was second. Hazelton was first in the amateur class lifesize decorative division; Culbertson first in professional miniature decorative division.

In the gunning division, Culbertson won first and third; Bill Copeland of Houma, La., second.

Roy Deville of Alexandria, La., won the \$100 professional class photography purchase award, while Ed Masters of Pollack

was presented the \$75 amateur division photography purchase award. Paul Wallace and Brian Saybe, both of Alexandria, won art purchase awards for watercolor and pen and ink waterfowl studies.

The festival continues to grow in size with well over 60 exhibitors. Receipts, which set a new record, will be donated to Ducks Unlimited and used to establish Catahoula Homestead, according to festival association president Rick Bryan.

A tentative October 26-28, 1979, date has been set for the fifth annual Catahoula Lake Festival.

Basswood, Catalpa, Butternut For Sale

D. W. Amon, 4191 Louis Dr., Flint, Mich. 48507, has the following wood for sale: 3,000 feet basswood, 1, 2, 3 and 4 inches thick; 500 feet catalpa, 3 and 4 inches; 500 feet butternut, 3, 4 and 6 inches thick. He is interested in selling all or large amounts to a dealer if possible.

(Continued from preceding page)

What we are trying to promote at our shows, and I refer to all shows, is the old art of carving—the originality or artistry of the carver. Even a piece done by a beginner from a pattern will have some form of originality. Yes, even a hand carved copy will reveal the carver's personality. In no way will a novice learn how to carve from a duplicator nor get that feeling of achievement from its products.

In Europe we have seen the market flooded with duplicated carvings, most of these look very good and the average tourist cannot tell the difference between these and the hand carved originals. But machine carvings in Germany must be marked differently than hand carved pieces. We have no law in the States to compel a duplicator to mark his machined carvings so the public may be unaware of what it is buying.

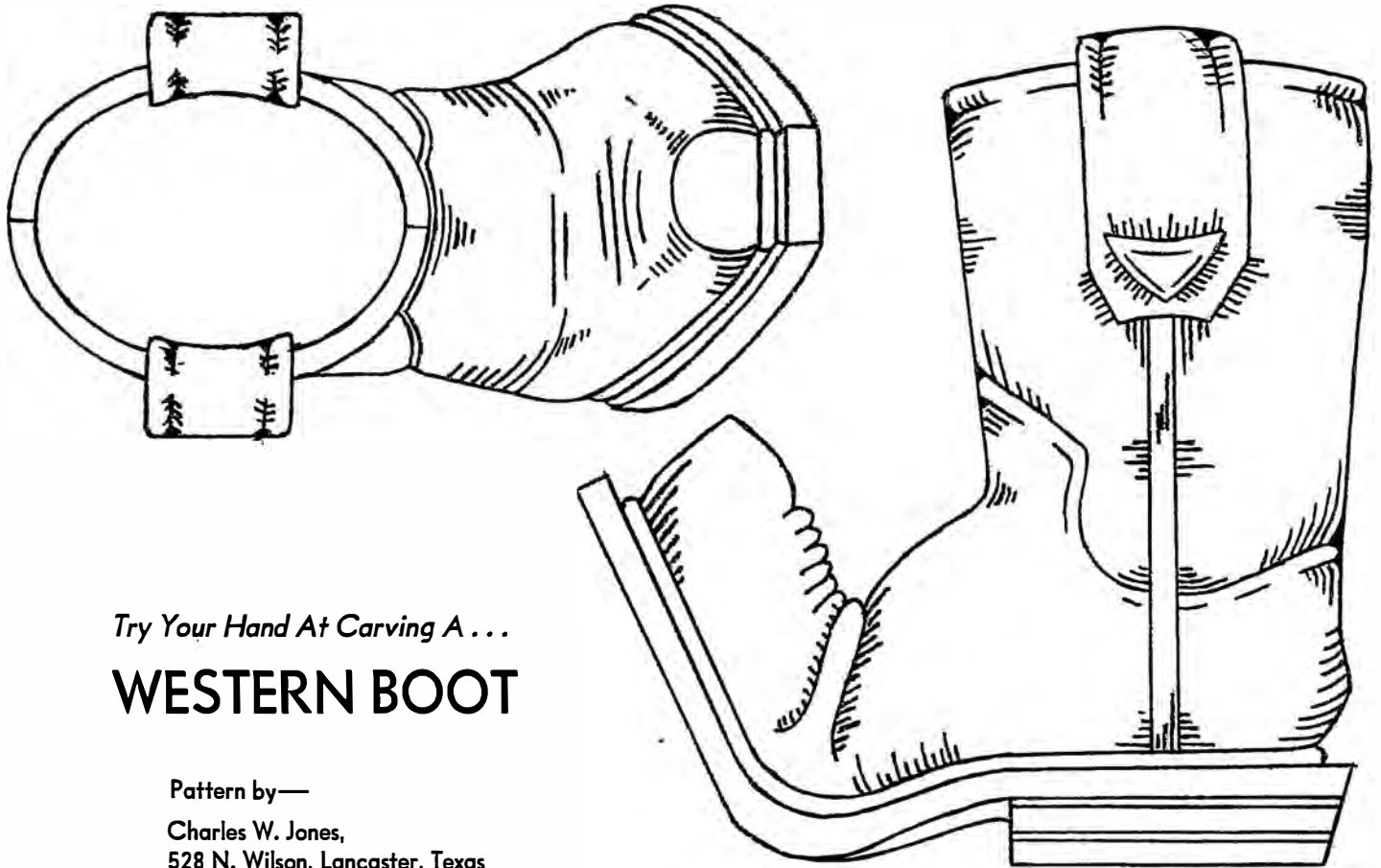
NWCA was formed a quarter of a century ago to promote the art of carving—hand carving. From a handful of whittlers we have grown to many thousands of proud artists in wood who almost all have their own personality, their own style chiseled into the wood. May I say that I feel in a small way some of my own efforts may have contributed to this growth and therefore feel free to state this tremendous growth which came about not through duplicators but only through the furthering of carving with our own hands, ought not be reversed or stopped by promoting carving machines.

I feel that no show of wood carvings should permit demonstrations by duplicators. At the Cincinnati show cheap ceramics were used as the copy models which affronted woodcarvers even more. I was quite dumbfounded when the demonstrator recommended the machine to renovate antiques. Having personally done extensive work in this field, I must say to copy a missing piece on a duplicator is the one thing a collector or dealer would shy away from completely. An antique must be repaired by hand to remain in the antique family.

Let's not fool the public with machined carvings but rather show them our own personality with a carving we made with a little of ourselves complementing each and every cut. That's my opinion.— Martin Lohs. ■



J. C. Culbertson in his workshop.



Try Your Hand At Carving A...

WESTERN BOOT

Pattern by—

Charles W. Jones,
528 N. Wilson, Lancaster, Texas

Delaware Wildlife Exhibit Set

From Robert J. Redden we learn that the ninth annual Wildlife Art Show, sponsored by the White Clay Kiwanis Club of Newark, Dela., is scheduled for March 10-11, at Paul M. Hodgson Vocational Tech School, ¾ mile south of Route 40 on 896. This event attracts top East Coast carvers, artists and collectors. Proceeds from the show benefit local charities. For competition entry forms, space information, etc., write to: White Clay Kiwanis, 5 Lynn Dr., Newark, DE 19711.

Pennsylvania Show Dates Set

The third annual Pennsylvania Delaware Valley Wood Carvers Show is set for March 31-April 1. Held at the Fiesta Inn, Willow Grove, Pa., the exhibition will display the work of more than 50 carvers. Admission is \$1, accompanying children are free.

Showcase In Missouri

The Udder End, operated by Phil and Charleen Herr, at Osage Beach, Mo., is interested in handling good quality carvings in the gift shop. Send photos and prices to: The Udder End, Rt. 2, Box 187-9 (Hwy. 54), Osage Beach, Mo. 65065.

Hopes For Indiana-Kentucky Chapter

Richard H. Holzbog would like to organize carvers in the Jeffersonville, Ind., and Louisville, Ky. area into a club. Interested persons are requested to phone him, 283-7748.

Berkeley Carvers Meet Weekly

Members of the Berkeley Woodcarvers meet each Friday night except the first Friday of the month from 7 to 9:30 p.m., at the Berkeley Community Center, south end of Randolph Street, south of St. Charles Road, Berkeley, Ill. For complete information, call E. L. Machen, 344-8070.

Carving Wood For Sale

Send stamped, self-addressed envelope to Louis M. Barchette, Rt. 2, Box 380, Watervliet, Mich. 49098, for price list on carving blocks and boards—basswood, cherry, walnut and willow, planed and rough.

Cecil Houlton Dies

Cecil Houlton of Alamosa, Colo., died September 28 of pneumonia. He was 84 years old. He authored a book, *Whittling Variety Wooden Chains*, which has helped many persons get started in the art of whittling.

Washington Carvers Display

An impressive display of 42 carvings by 12 artists in wood is on display in the lobby of the Tacoma Little Theatre lobby.

Verrill Plans Club In Indianapolis

William L. Verrill would like to generate interest among Indianapolis carvers to form a club. His phone is: 844-2623.

Smithville Show—Bigger and Better

By PAM AVERSO

Someone commented: "We're not getting older—we're getting bigger and better." And that was the feeling at the seventh annual Smithville, N.J. show, September 30 and October 1. A total of 55 carvers from five states brought out more than 5,000 spectators. Sales were exceptionally good this year.

The management at Smithville really went all out to make this show an exceptional one. Coffee and donuts were served to all exhibitors and their families Saturday morning; beautiful rosette blue ribbons inscribed: NWCA Woodcarver Exhibit, Historic Towne of Smithville, N.J.—Ribbon of Participation, were given to each exhibitor.

Demonstrations on the art of carving were given both days with a change of carver on the hour. The crowds gathered around the demonstrators and seemed to hang onto every word of explanation. Many spectators signed up on the spot for NWCA.

Highlight of Saturday was the banquet. Joe Averso, district

representative and chairman for the Smithville show, gave a brief address to the 154 guests, some of whom had traveled from Florida.

William Richardson, vice president of Smithville, also had a few words to say. He described the show as "fantastic and one of the best ever." He expressed the hope that in the near future the expansion program will have an exhibition area for 75-100 carvers on one level.

Dancing followed a delicious meal. Many surprises during the evening made it a memorable one. Beautiful plant centerpieces (made by Mrs. Dorothy Nichols) were given as table prizes; cut glass candy dishes filled with mints were also presented as table prizes; several exhibitors donated carvings for door prizes, and favors were given to all present.

When the band played "Good Night, Ladies, Good Night Gentlemen," the guests were still chatting about the wonderful day.



Cliff Schneider used a photograph to guide him in carving figure of an old man.



Owl with snake carved by Harry McChesney.



Bill Lanterman, left, shows bull dog he carved to Andy Daniele.



Herman Bennett

Sunday morning found everyone at his table and another enjoyable day was spent talking woodcarving. When closing time came and "goodbyes" were heard everywhere, someone yelled: "Hey, Pam, only 364 days to go till the next show!" Yes, it's a real reunion, one we look forward to every year.

We want to extend special thanks to the show committee: Dot Nichols, Mike Nichols, Jack Forman, Tom Sibilia, and Bob Jenson, and to Henry Imp who took charge of the demonstrations, and to all the great exhibitors—it was a pleasure. Exhibitors included:

New Jersey—Joe Averson, W. Paterson; Bill Archibald, Cape May; Herman Bennett, Pt. Pleasant; Jim Boice, Margate; Irvin Brothers, Margate; Ed Clist, Bayhead; Ed Cousey, Randolph; David Coley, Newfoundland; Andy Daniele, Holmdel; Louis Essington, Atlantic City; Jack Goble, Keyport; Irv Goodale, Mt. Laurel; Max Gagnon, Pt. Pleasant Beach; Robert Harrison, Vincentown; Henry Imp, Saddle Brook; Bob Jensen, Bloomfield; Stanley Jarka, Newark; Elizabeth Lodge, Wenonah; Mildred Lodge, Thorofare; Bill Lanterman, Morristown; Barbara Leonard, Moorestown; Robert Miller, Toms River; Harry McChesney, Toms River; John Mullineaux, Pennsauken; John Mathis, Toms River; Stan Miller, Little Falls; Joe Mankiewicz, Fritz Oldenburg, Clifton; John Raleigh, Cinn; Fred Reitmeyer, Pomona; Butler Sheeler, Bricktown; Cliff Schneider, Sewell; Cliff Spaulding, Cape May; Sam Scaturro, Wayne; Tom, Stephen and Nick Sibilia, Bloomfield; Robert Seybolt, Atlantic Highlands; Eugene Szumiel, Garfield; Ed Terres, Pennsauken; Andy Theodore, Linwood; Jane Von Bosse, Port Republic; Lenny Wovna, Bayonne; Dale Wiltsee, Gibbstown; Edgar Wallace, Mays Landing; Robert Walters, Vineland; Walter Warren, Oakland; Jim Wiebe, Bay Head; Louise Wykoff, Wenonah.

John Croasdale, Cromwell, Conn.; Bill Edwards, Wauwatosa, Wisc.; Charles Logue, Havertown, Pa.; Elmer Pinker, Newton Square, Pa.; Robert White, Hatboro, Pa.

Duplicating Service Needed

Bob Siegel Jr., of Crafts Museum, 11458 North Laguna Dr., Mequon, Wisc. 53092, is interested in contacting someone who can duplicate several thousand pairs of souvenir Dutch wooden shoes about 2½ inches long.

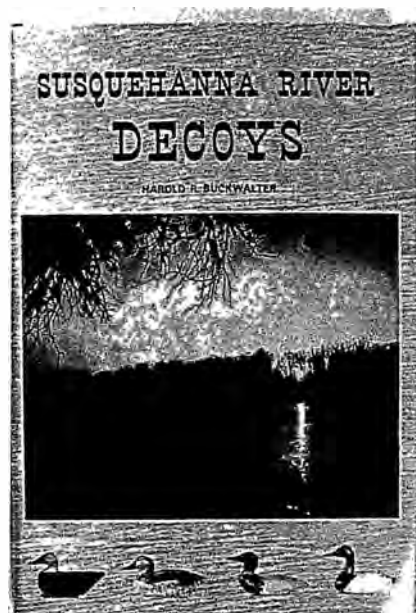
New Decoy Book Off The Press

Harold R. Buckwalter's *Susquehanna River Decoys* book is available and decoy carvers and collectors will find it a welcome addition to their library.

While it is not a how-to-carve book, Harold gives an in depth study into the design, material, and workmanship that make the Susquehanna River decoys different in many ways from those of other areas. It also carries interesting information on the decoy makers.

The book contains 162 pages, well illustrated with excellent photos.

For a autographed copy, send check or money order for \$12.95, plus \$1 for postage and handling (Pennsylvania residents include 6% sales tax) to: H. R. Buckwalter, Box 203, R.D. 1, Dallastown, PA 17313.



South Jersey News Briefs

By EDWIN S. TERRES

Catastrophe has struck our South Jersey woodcarvers. On August 26, the day of our annual family picnic and workshop to show our families how it is done, our new photographer (see Chip Chats, May-June, Page 18), William E. Reeves of Bridgetown, suffered a heart attack and passed away. Bill, 41, was a printer with the Bridgeton Evening newspaper. Woodcarving was his first love, after his family, of course. His wife and two daughters are taking their, and our loss, like three fine soldiers.

Less than three weeks later, Albert E. Hartman, of Ocean City, a charter member and treasurer since our inception in '73, was rushed to the hospital following a stroke suffered while attending church services. He died September 30. He was 74 years old. At the age of four, Albert was stricken with polio and spent his life on crutches and in a wheelchair. A strong, robust man, a fine swimmer, he possessed a personality that made all who knew him admire him. For many years he taught the local school for retarded children. He could not belong to an organization such as ours unless he could do service for it; this was Albert's nature and code of ethics.

Our new treasurer is one who has spent his entire working years in finances—George D. Michael of Pitman, served 30 years in the finance department of RCA.

Parma Carvers Set Show Date

Saturday and Sunday, May 5-6, have been chosen for the second annual exhibition of the Parma Wood Carvers Guild at the Cleveland State University, Euclid Avenue and East 22nd St., Cleveland, Ohio. A. R. Reeder is chairman of the event.

Steubenville Exhibition

By P. I. VanBRUNT

The show, October 21-22, was one of Smoking Wood Carvers' finest and the crowds that viewed it agreed enthusiastically. Some setting up began on Friday night, October 20. The Fort Steuben Mall opened to the public at 10 a.m. and remained open 'til 9:30 p.m. Saturday, and from noon to 5 on Sunday.

Sunday morning the exhibitors and their families met in the Boulevard Dining Room for a buffet breakfast. Jim French, president of Smoking Wood Carvers, introduced various guests including Steve Torda, Dick Belcher and Huber King who kept the group in an uproar of laughter with stories of various incidents that befell them at other shows where they served as judges.

Harry Carpenter gave out individual favors to each guest and conducted a drawing for door prizes.

The Smoking Wood Carvers wish to thank the many exhibitors who helped make a great show. Tentative plans for the 10th annual exhibition are set for mid-October, 1979. Details will be forthcoming.

Following is the list of exhibitors:

Ohio—Walter Ryan, Newark; Herschel Westbrook, Timothy West, Bob Roshon, Robert Hetterscheidt, Mike Gaber, Tom Wolfe, and Bobbie Daugherty, all of Columbus; Frank Klein, Parma; Bill Ameredes, Munroe Falls; Ben Grimshaw, Lyndhurst; T. E. Pierson, Mt. Vernon; Bob Sawyer, Walter F. Harter, and Henry Becker, all of Gahanna; Robert Hinds, Barnesville; Dick Belcher, Dayton; Huber King, Windham; Steve Torda, Toledo; T. J. Lehman, New Philadelphia; Roger Wright, Vermilion; Andrew Mosden, Adena; Grover Pendleton, Grove City.

Pennsylvania—J. Capazzuto, Claysville; Kenneth Murray, York; Stan Richards, Pittsburgh; Dan McCormick, Clairton.

West Virginia—William Frank, Cameron; Leonard Subasic and Robert Tiggelbeck, both of Wheeling.

George Latimer, Southfield, Mich.; Carl Hinderer, Hobart, Ind.

The following Smoking Wood Carvers participated:

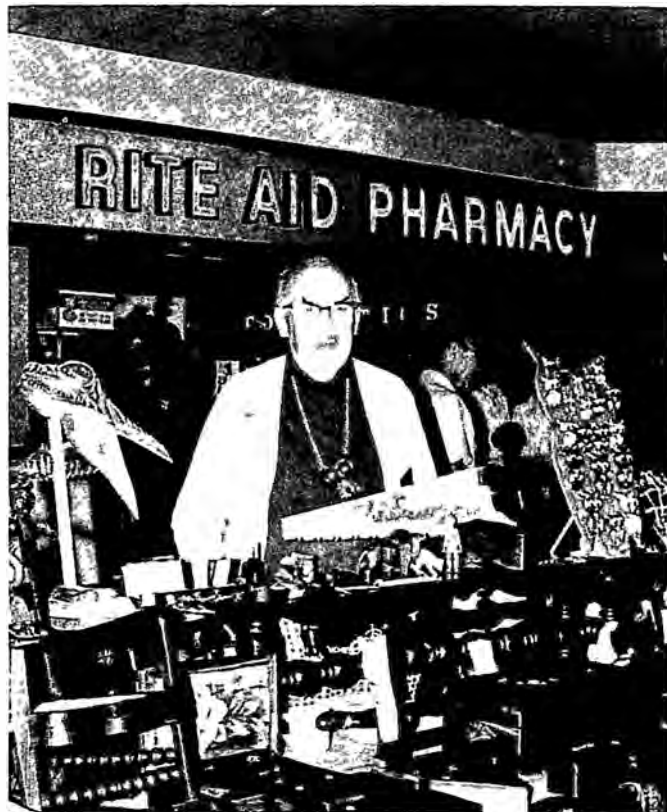
Jim French, P. I. Van Brunt, Chuck Huddleston, Bob Spandau, George Friend, Eugene Maul, Merle Coe, John Kuhar, Harry Ameredes, Richard Fox, John Slay, C. Osborne, Jack Groves, Harry Carpenter, Ralph Coleman, and Amerigo Fontanesi.



Robert Roshon



Jack Slay



Bob Sawyer

Deschenes Conducts Seminar

By Dr. H. GUYOT

Members of the Winnipeg Wood Carving Club and other new recruits had a wonderful week of instruction, October 23-27, given by Benoi Deschenes, winner of the John Matthews trophy at the second International Wood Carving Exhibition in Toronto.

During the intensive course, daily from 4 p.m. to 10 p.m., Benoi, who hails from St. Jean Port-Joli, covered most of the aspects of carving and resolved our problems. His friendly attitude, his thorough knowledge of the subject and his eagerness to teach about carving had a very profound effect on all of us.

We were 28 students, all keen and interested, some beginners, but most of us had some experience. He gave us lectures, demonstrations and we did some work under his supervision. We were all sorry to see the course end so quickly but he promised he would be back next fall to give us another week of instruction. We were all very pleased with the course and owe Benoi our sincere gratitude.

Such a course is very stimulating and of great benefit for beginners as well as experienced carvers—we learned a lot in a very short time.



Benoi Deschenes, left, explains a point to class.

Tlingit Design And Carving Manual

Totem pole carvers will be interested in the *Tlingit Design and Carving Manual*, written and illustrated by Raymond Peck. The 66-page, 8¼x10½-inch soft cover manual covers the distinctive style of art the Tlingit Indians developed with instructions on how to make the carving and also make tools.

A Tlingit Indian himself, the author has prepared this how-to-do-it book in two parts—part one deals with typical designs, and part two is the carving manual.

Copies sell for \$6.95 and may be ordered from: Superior Publishing Co., 708 Sixth Ave. N., P.O. Box 1710, Seattle, Wash. 98111.

Prominent California Carvers Stricken

Manuel Rubio, Santa Ana, and Kingsley Sopp, Pomona, have been hospitalized—Manuel suffered a heart attack, and Kingsley had a stroke. No further details were learned

Dale Berke To Judge Texas Exhibition

Dale Berke, a retiree living in Mountain Home, Ark., has been named judge for the annual Six Flags Mall Show, Arlington, Texas. Sponsored by the North Texas Wood Carvers Guild, the show will be held March 9-10.

For many years, Dale's hobby had been woodworking, but since his retirement, the ancient art of woodcarving has intrigued him and now it consumes most of his time. He is a graduate of the Chris Effrem School of Wood Carving, Minneapolis, Minn.

His work has been exhibited in the United States, Canada and England. A number of his carvings have won awards in various shows including the International Wood Carvers Congress, Davenport, Iowa, and the International Wood Carving Exhibition, Toronto, Canada.

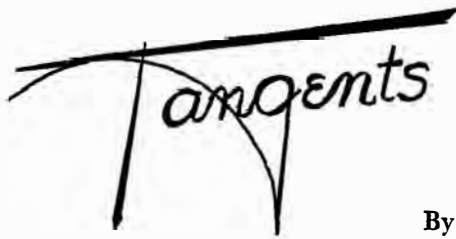
Black walnut is Dale's favorite wood and his subject matter includes a wide range of wildlife and Indian busts; several of his works are in private collections. He also gives carving lessons.

This year's exhibition will be limited to 100 exhibitors. Space fee will be \$10 per table and chair. A number of purchase awards will be made. Reservations must be received by February 10. For entry form and complete information, write to: Mrs. Erwin N. Caldwell, 1909 College, Gainesville, Texas 76240.

The Six Flags Mall Show draws tremendous crowds. Sales are permitted. Usually there is an informal dinner held at a Mall restaurant the first night.



Dale Berke with one of his carvings.



By E. J. TANGERMAN

Wood Never Surrenders

Through all these years, I have preferred wood to any other material, and carving to any other avocation. I admire and respect wood and am still impressed by what can be done with it (and shocked by what is sometimes done in the name of art). It is a warm and living material and it conveys that warmth and life to its products in most instances, so I can understand why neophyte carvers go into raptures over it.

But, with all its virtues, wood is the most refractory and disobliging of commonly available materials, and never forget it. Stone is cold and dead, of itself and to carve. All the familiar metals are alike in that they can be hammered or poured into shape and will stay there; they are slaves to man.

Wood is not. It never ceases its efforts to get even with man. It varies from species to species, even from piece to piece. It warps, cracks, splits, develops knots and rotten spots just where they'll do the most damage, is prone to insect and atmospheric attack, dulls or breaks tools, rejects finishes and shows grain and figure where they are least welcome. It never comes quite up to the carver's expectations. Even after completion, it is not content; it will develop checks with changes of weather, welcome insects and dry rot, and will break when

California Decoy Contest Feb. 24-25

February 24 and 25 has been set for the California Open Decoy Contest, sponsored by Pacific Southwest Wildfowl Arts, Inc., at the Saddleback Inn, 1660 E. First St., Santa Ana, Calif.

Decoys must be registered by 9 a.m., Saturday, February 24. Judging begins at 10 o'clock and once a bird is entered in the contest it must remain on display until 4 p.m., Sunday, February 25. Entries are limited to birds carved within the past year and should have no identifying marks on them with the exception of the Old Decoy Contest and work to be auctioned. Carvers may enter their work in open, intermediate or novice classes.

Ribbons and prize money will be awarded in a wide variety of classes. A special open competition, limited to canvasbacks either hen or drake, will carry a purchase award prize of \$750. A junior class for carvers 12 years old and under, and 13 to 16 will also be featured.

A fun-type carving called "Weird Waterfowl" will challenge the imagination of carvers. The only requirement is that the entries must not look like the live bird. A head whittling contest will be held.

For entry form and complete information, write to: Thomas Chace, California Open 1979 Contest Chairman, 9212 Ski Harbor Cir., Huntington Beach, CA 92646.

dusted. It changes color with time and rejects protective coverings. And any dust from processing penetrates the tightest barriers—including in some cases the lungs of the carver.

Obviously, I am not talking of balsa or basswood, white pine or jelutong; they have been tamed and are usually hidden within coats of paint or stain anyway. I'm talking of walnut, cherry, mahogany, teak, ebony, vermilion, purpleheart, cocobolo, and the other nobler woods which seem to have an inherent determination to fight back. And they need it, considering what man does to them. He cuts, chars, chews, warps, twists and otherwise tortures wood. He adds on pieces, expects superwood strength of even the thinnest sections, tries detail that intimidates fibers, pastes or screws on other materials, daubs on paint and stain and fillers, bleaches and darkens wood—all to make it appear like something it is not. He sticks on legs of cast metal or other wood with grain at other angles, inserts glass eyes and plugs and pins of metal. He crushes it in a vise or drives screws into it so he can hammer and chop at it, and does an endless number of undignified and hurtful things—calling all this torture art, or craft, or just passing time.

No, don't talk to me of the romance between man and wood. It's a battle, not a love affair, and never forget it! Relax your watchfulness for a second and the wood will turn the tool on you, break, split, or indulge in some other trickery. It does not accept defeat or slavery gracefully; it is always and forever a competitor of spirit. It will challenge you every time you try something new or different, and sometimes when you don't. You may win in the end, but it won't be a total victory, and you'll know you were in a fight. Trees may die, but wood never surrenders—thank the Lord.

Tange

Belleville Holzschnitzers Elect Officers

Members of the Belleville (Ill.) Area Holzschnitzers held their annual election of officers at the October meeting. Mrs. Doris Lougeay was elected president; Ted Sanders, retiring president, automatically becomes vice-president; Miss Mary Caminiti will be the secretary, and Robert Jennings, treasurer. Bill Kessler will continue in the office of librarian, a post he has held ever since the library was started.

New Carving Pattern Available

Lou Stamper has created another interesting carving pattern—a clown with a drum. To get the complete pattern, send \$3 to: Lou Stamper, 106 Meetinghouse Rd., Hatboro, PA 19040. The illustration shows the back view. Complete instructions accompany the 7½-inch pattern. Lou's "Little Chipper" pattern has become a favorite with many carvers; her drawings make carving the figures easy.



Coming Events Calendar

January 13—**Lexington Woodcrafters Club.** Lexington Mall, Richmond Road, Lexington, Ky.

February 10-11—**Wildfowl Carving and Art Exhibition.** Annual, The Great James River Decoy Contest, State Fairgrounds, Richmond, Va. Webster Fue, P.O. Box 26234, Richmond, VA 23260.

February 24-25—**California Open Decoy Contest.** Saddleback Inn, 1660 E. First St., Santa Ana, Calif. Thomas Chace, chairman, 9212 Ski Harbor Cir., Huntington Beach CA 92646.

March 9-10—**North Texas Wood Carvers Guild.** Annual exhibition; Six Flags Mall, Arlington, Texas. Details will be forthcoming.

March 10-11—**Duneland Woodcarvers.** Marquette Mall, Michigan City, Ind.; third annual. W. W. Fairchok, 3906 Sleighbell Ln., Valparaiso, Ind. 4683, chairman.

March 10-11—**Wildlife Art Show.** 9th annual; carvers, painters, collectors. Paul M. Hodgson Vocational Tech School, $\frac{3}{4}$ mile south of Route 40 on 896. Sponsored by: White Clay Kiwanis Club, 5 Lynn Dr., Newark, DE.

March 16-25—**Canadian National Decoy Contest.** 15th annual, Coliseum, Exhibition Park, Toronto, Ontario. Peter Edwards, Toronto Anglers & Hunters Assn., 61 Edgehill Rd., Islington, Ontario, Canada M9A 4N1.

March 31-April 1—**Pennsylvania Delaware Valley Carvers Show.** 3rd annual, Fiesta Inn, Willow Grove, Pa., exit 27 off Pennsylvania Turnpike, south on Route 611 for quarter mile.

April 21-22—**Berry Patch Arts and Crafts Festival.** Mount Berry, Ga. 30149. Contact Miels Smith; juried show.

April 21-22—**Kansas Chapter NWCA Show.** Annual; Towne East Mall, Wichita, Kans.

April 28-29—**World Championship Wildfowl Carving Competition.** Convention Hall, Ocean City, Md. Knute R. Bartrug, chairman, 707 Cooper St., Salisbury, Md. 21801.

May 13—**Burlington Mall Show.** Sponsored by New England Wood Carvers, Burlington Mall, Burlington, Mass.

May 5-6—**Great Lakes Wood Carving Exhibit.** Second annual, sponsored by Parma Wood Carvers Guild; Cleveland State University, Euclid Avenue and East 22nd St. A. R. Reeder, chairman, 12852 Falling Water, Strongsville, Ohio 44136.

June 9-10—**Talbot Street Art Fair.** 24th annual, sponsored by Indiana Artists-Craftsmen, Inc. Paula Novotny, chairman, 9702 East 12th St., Indianapolis, Ind. 46229.

October 26-28—**Catahoula Lake Waterfowl Carving Exhibition.** Pineville, La. Fifth annual. Rick Bryan, P.O. Box 1371, Pineville, LA 71360.

October 27-28—**Iowa Woodcarvers Fall Show and World Champion Pumpkin Sculpturing Contest.** Coralville, Iowa.

November 10-11—**Cincinnati Carvers Guild.** Tri-County Mall, 11700 Princeton Rd., Cincinnati, Ohio.

Send in your show dates for listing . . . the earlier the better. There is no charge for this service.

Syracuse Carvers Study Statues

By A. G. WATERMAN

The woodcarvers of Syracuse, N.Y. and vicinity have been meeting regularly with renewed interest. In September a group traveled to St. Mathews Episcopal Church, Moravia, N.Y., where they examined the beautiful life-size statues of saints, the Virgin Mary and altar carvings.

Father Paul Miller served as guide and supplied interesting historical background on the carvings which were made between 1914-18 by one of the Oberammergau Maiers.

At a recent meeting, Jim Weber, a local decoy carver, brought some of his finished and partially finished birds to show how he carves. Jim is known far and wide for his fine decoys.

Carvers in the Syracuse area interested in joining our group are welcome. For more info, call: 672-5113.

Furniture Grade Walnut For Sale

A note in the Capitol Area Wood Carvers bulletin advises area members that the B&H Millwork, Falmouth, Va., is presently offering furniture grade walnut at \$1.50 a board foot. The wood is a "generous 1-inch rough." The wood has some knots and checks but if your needs are for short lengths, this may be what you are seeking. The mill also has cherry wood at \$1 a board foot.

Carving Table Plans For Sale

Al Uskoski, who has earned his living woodcarving for the past dozen or so years, has designed a practical carving table. One of the major features is a foot operated vise that allows instant repositioning of the work being carved. A spring steel hold-down arm makes it possible to hold anything from a small fragile piece to one 16 to 18 inches thick without any adjustments for different thickness or shape of the carving.

Al will send the plans for constructing the table for \$2, or \$35 will bring the plans plus all the necessary hardware to assemble it. Order from: Al Uskoski, 22413 N.E. Allworth Rd., Battle Ground, WA 98604.



Designed and equipped to hold large or small work.



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