

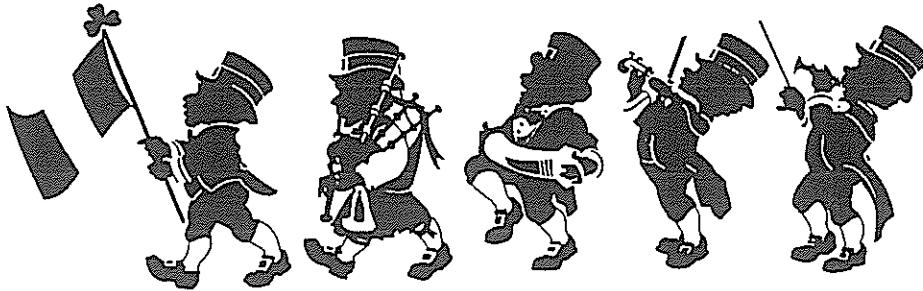
WOODCARVERS ARE SHARING PEOPLE

The Curling Chip



Number 71... February 1996 - March 1996
Charter Adopted Sept. 20, 1969

Sharing with 98 Carver/Members
Next Newsletter DEADLINE March 10, '96



A MESSAGE FROM THE PRESIDENT

I've had a discussion with gallery managers about having our members carvings displayed at a local gallery. The Gallery is very interested in a display which focuses on wood carvings as an art form. They would be pleased to schedule a showing of our work, but stressed it must be original work, designed and completed by the carver. They would not permit us to display carvings done in a class or from a roughout or pattern.

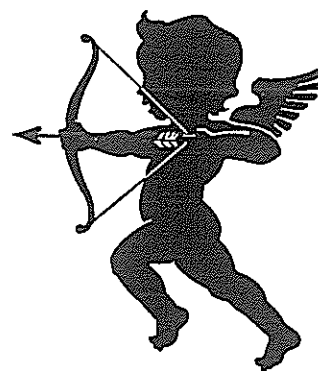
I'd like to encourage all of our members to try something new this year. Sketch some ideas in rough form and try carving from your patterns. A good book to review which gives insight into the creative process is "Carving The Full Moon Saloon". This book shows how little some of the big name carvers start with when beginning a carving. I was surprised that their patterns aren't even very good pencil drawings; some are stick figures. However, that doesn't prevent them from finishing a high quality carving.

I'm not sure how many of our members actually develop their own ideas into patterns and finished carvings. I know that some of our members do so, but the ones I know about are just a small percentage of our membership.

So, stretch a little. Go further than you have in the past. Try carving an original piece this year. I'd like for our club to participate in a gallery showing next year and have many carvings on display.

↑
continued →

Bob Pedigo, President



If you tell me - I'll forget
If you show me - I'll remember
If you let me do it -
I'll Understand

Anonymous Woodcarver

WELCOME TO OUR CLUB

The following are the new members who have joined since September.

- Dan Chaussee, Bismarck, ND
- Sam & Nancy Eli, Parkers Prairie, MN
- Michael Hodges, Washburn, ND
- David Kingsbury, Bismarck, ND
- Mike Knutson, Bismarck, ND
- Dan Marlette, Bismarck, ND
- Alex Rowes Winnipeg, MB-Canada
- Stanley Skarphol, Bismarck, ND
- Richard Wehner, Dickinson, ND
- Bill White, Bismarck, ND

We hope to see all of you at our Meetings, Whittle-Ins and Special Classes and Seminars. Don't be shy and stay away.

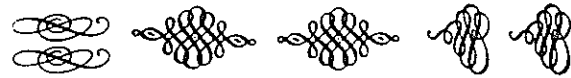
WOODCARVERS ARE SHARING PEOPLE

Bob Matzke will instruct a class for 10 carvers in carving the breast and head of two Mallard Ducks. When finished they can be mounted onto walnut bookends and displayed with pride holding your carving books.

Class dates are February 3rd and 17th from 9 AM to 4 PM at the New Song Church.

COST: \$20 for instruction & \$15 for eye's, basswood cutouts and walnut bookends

Call Bob Matzke, 223-3116 before Jan 30th to reserve your place and ready your cutout.



The old gentleman leaned back in his chair and eyed me and said, "Young fellow, if you're going to concern yourself with time spent on a carving project. You're getting into the wrong hobby". Dan Jurgenson, 1995 Beginner



FEBRUARY BIRTHDAYS:

- Feb. 1, Larry Brewster, Lenexa, KS
- Feb. 2, Dee Hammel, Bismarck
- Feb. 3, Jerry Schneider, Dickinson
- Feb. 5, Brenda Diehl, Bismarck
- Feb. 6, Rudolfo (Dr. Rudy) Carriedo
- Feb. 7, Herb Thurn, Bismarck
- Feb. 7, Judy White, Bismarck
- Feb. 8, Jane Hodges, Bismarck
- Feb. 9, Chuck Esser, Mandan
- Feb. 12, Ginnie Chaussee, Bismarck
- Feb. 11, John Yonker, Bismarck
- Feb. 15, Frank Koch, Bismarck
- Feb. 20, Ted Livesay, Garrison
- Feb. 21, Bobby Fedigo, Bismarck
- Feb. 21, Ron Torgeson, Bismarck
- Feb. 22, Orma Swantick, Mandan
- Feb. 23, Jenny Longtine, Bismarck
- Feb. 28, Lowell Boyum, Mandan

MARCH BIRTHDAYS:

- March 1, Bev Vollmer, Wing
- March 2, Allen Arnte, Bismarck
- March 3, Agnes Lafontaine, Winnipeg
- March 4, PJ Curtis, Bismarck
- March 7, Cliff Horner, Bismarck
- March 8, Shirley Federsen, Bismarck
- March 9, Martin Nantt, West Fargo
- March 10, Arlene Schamberger, Bismarck
- March 10, Georgia Kingsbury, Bismarck
- March 11, Ernest Dierke, Washburn
- March 11, David Holte, Watford City
- March 11, Aline Motyer, Winnipeg
- March 14, Jeannette Wagner, Bismarck
- March 18, Alice Arnts, Bismarck
- March 18, Steve Robbins, Dickinson
- March 20, Ralph Feland, Mandan
- March 20, Bill Hammel, Bismarck
- March 22, Keith Stevens, Ashland, MT
- March 23, Nancy Livesay, Garrison
- March 26, Margaret Nantt, West Fargo
- March 29, Elena Wolfe, Bismarck

CREATING AN ILLUSION OF REALITY

You create reality when you carve "In the Round". You copy or clone exactly what you see and can measure. When you carve in Relief you are Creating the Illusion of Reality. Many carvers confuse half round, such as faces in cottonwood bark or masks with relief. They are actually very different. Relief is a shallow carving using only the top half of the thickness of the wood. Light and shadow play a big part in its portrayal.

There are at least three separate classes or categories for relief woodcarving;

1. Carving a building using perspective.
2. Carving the four shapes; cube, sphere, cone and cylinder.
3. Carving a human or animal figure, either in motion or at rest.

RELIEF CLASSES OFFERED:

On Saturdays, Feb. 3rd and Feb. 17th '96 I will instruct a class in carving a house or building using the rules of perspective. The classes will be held for 6 hours each day. The first 3 hours will be spent drawing your project on paper and then onto the wood. The second 3 hours will be spent setting in or roughing in the carving. Completion and finish on Feb 17th. We will practice in basswood. Together, you and I will persue an original picture. If you have a special building, farm home or cabin bring those ideas with you.

Hand tools should be sufficient. Larger ones may make some tasks easier. Two or four "C" clamps to hold your work to the carving supports would be nice. A swing arm lamp will brighten up your carving and work area. COST: \$20.00 plus basswood or butternut board. Sign-up by Jan. 27, '96

Instructor; Art Tokach, 663-8587

NO TRIBUNE SHOW

After our proposal to the Tribune and a favorable first response they had to inform us that the space we had wanted was rented, for real money, by someone else. They no longer have room for our demonstrations that we had planned for their show in Feb. They agreed that it would have been a good addition to their show and would like to keep the idea on file for a future show.

Art Tokach, Editor

BURNING FOR COLOR

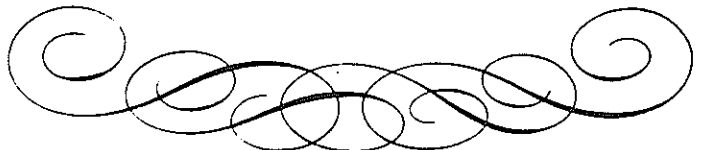
Ever since I read the club's book about Ernie Muehlmann I have been interested in the process he uses to color his bird carvings with a wood burner. He begins by texturing the carving using power tools, followed by burning the feather barbs over the whole bird using a very low heat setting. The low burner heat allows much finer details on the feather barbs and doesn't char the wood. When he is finished with the initial pass, the feather detail is impressed into the wood, but the bird is still only one color.

For additional steps with the burner, he turns up the heat slightly and repeats the burning over those areas where the feather pattern is actually darker on the bird he's trying to emulate. He does this several times using hotter burner settings to darken the color value to obtain the feather pattern of the species. Then to finish the carving he uses thin washes of paint to apply color to obtain the proper hue.

There will be a demonstration of this process at the February 17th meeting, followed by individual practice of the process by those in attendance. We will have some basswood pieces available for practice in feather burning, but those who have wood burners should bring them to the meeting to use for the practice session. I'll make my burner available for those who don't have one so they can also practice this technique.

I plan to conduct a class in the April/May time frame for anyone interested in using this technique on an actual bird carving. The project will be either a Western Meadowlark or a Sparrow, complete with adding eyes, cast feet, and wing/tail inserts to obtain a realistic finished carving. The next newsletter will have more information on times, cost, and place. Let me know if you are interested in a class of this type at 258-0702 or at a meeting.

Bob Pedigo



MAKE A CARVING KNIFE CLASS

There is a certain pride in making a carving knife from scratch. Learning all the steps from annealing to hardening and finally tempering and putting a handle on what will be your pride and joy. Many carvers shy away from trying because they have had bad experiences in the past. Some feel that without an outlay of BIG BUCKS for equipment, they would only use occasionally, it isn't worth the effort.

Two years ago I held a class for several local carvers. Each designed and made a knife. Doing everything themselves under my direction and guidance. They are proud to use these to do their carving.

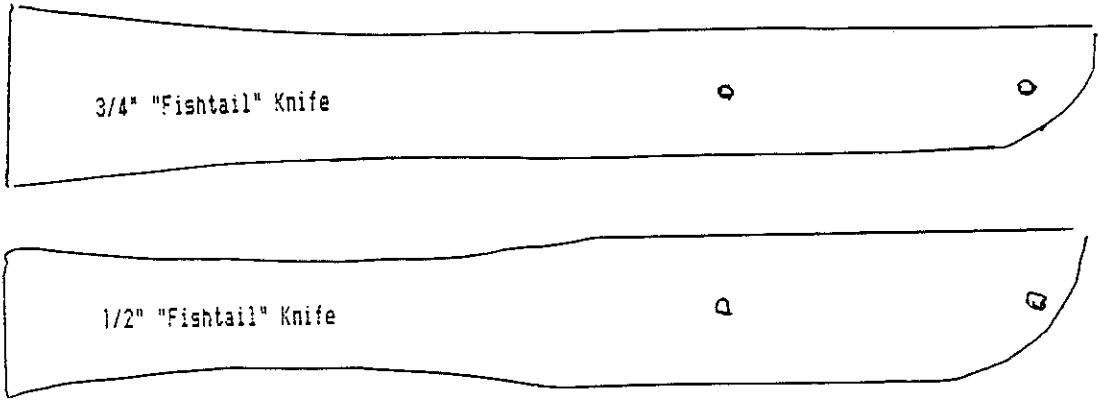
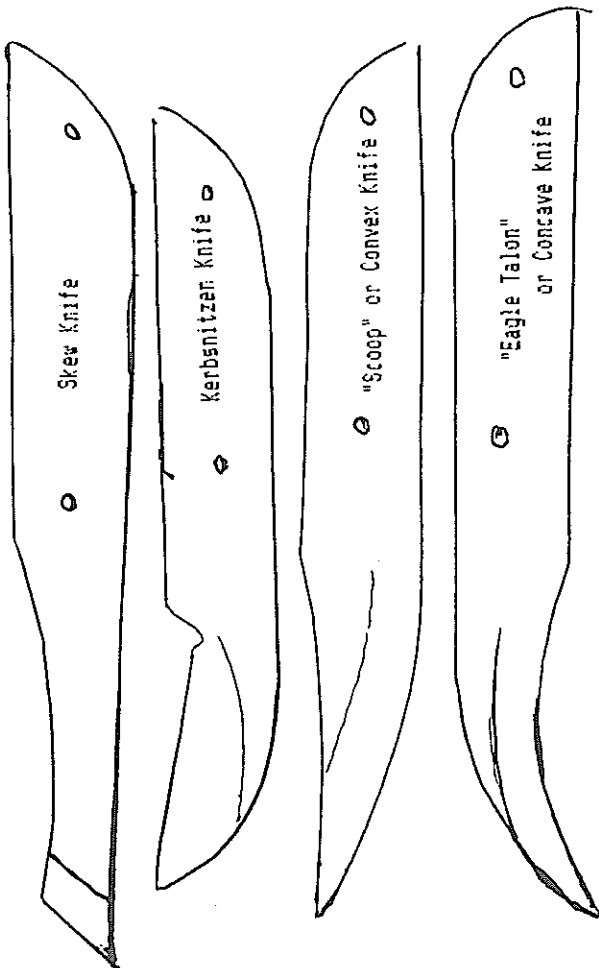
On Saturdays in March I will again have classes in my garage workshop. I will take two people for a three hour class. Each person will end up with a carving knife they have made and the knowledge to make more in your own workshop with tools they may already own.

Get together with a buddy and sign-up for either an 8:30 to 11:30 AM or the 1 to 4 PM class on March 2nd or March 9th. If those dates are a conflict with you call me for another time.

COST: \$20.00 per person, material for one knife included

Call or contact ART TOKACH, 663-9587 soon

STYLES OF KNIVES YOU COULD MAKE



ADDING COLOR TO A CHIP CARVING:

BASSWOOD, as a choice wood for carvers is hard to beat. It takes great detail and a carver can take advantage of light and shadow. It is easy to carve, both with power and sharp tools. Applying a stain finish to basswood can sometimes be a terrible, unforgettable experience. It can make you wish you never started to carve basswood in the first place. Or it can drive you to paints which has been a cuss word to chip carvers.

This is why for many years all chip carvings were done in the whitest basswood a chip carver could find. Only the brave would ever try to apply a stain, especially a penetrating stain. I think many of those only showed their successes and hid or gave away to family member or burned their mistakes. There are several new stains and finishing products on the market for us to try today. This article will cover some that I have tried and used, not necessarily successful.

CLEAR COATS: If you don't wish to stain or color your chip carving you have two choices; The clear polycrylic which is water cleanup and is milky in the can but dries without any hint of color. Once dry it is as durable as any other type. It has almost no offensive odor so it can be used almost anywhere.

Apply using a "China Bristle" Brush. Begin at the center and work to the outside. The brush passing over the ridges will cause small air bubbles to form and these MUST be broken or you will have an undesirable orange peel effect. Break them with a dry brush and wipe the excess off of the brush with a paper towel.

The lacquer finish contains a hydrocarbon and will leave a slight amber color to the wood. If the odor or the color doesn't make any difference use a good quality product such as "Deft" or "Krylon".

NOTE: Always use any spray product in a well vented area. Apply using at least two light dusting coats, three would be better, rather than saturating the wood and having runs &/or sags. **REMEMBER:** It's easier and takes less time to apply extra light coats than to try and fix the surface if you apply too much and have a sag.

SAND LIGHTLY BETWEEN COATS: Always sand the surface lightly with a maroon or grey hand sand with a solid backing, between all coats except the final coat. This removes any dust particles that may have settled on the surface. In the case of the polycrylic which is water based, the fibers of the wood will be raised and the surface needs a light sanding to remove the raised wood and to get back to a smooth surface.

PENETRATING OIL STAIN: This is a thin mixture and does just as its name implies, it penetrates the surface of the wood. If there are any open pores, such as end grains, they will act like a sponge. If the wood is hard it repels penetration of the stain. The surface may end up with a very splotchy appearance. Using a pre-stain or a sealer can be a benefit but the stain may have a long drying time. You may still see where the stain has bled into the top portion of the groove.

You can buy several shades of premixed colors at most paint supply outlets. I've found that they usually are the wrong shade. A better method is to mix your own small quantities. Use turpentine or T.R.P.S. and artist oil colors, you only need about four colors (burnt umber for brown tones, burnt sennia for redish brown tones, black and white). Fill a small jar (baby food) 3/4 full of T.R.P.S. or turpentine. Mix in a small amount of color. Try the mixture on a scrap piece of the same wood. Mix up to the right shade. You can always add more color, you can't take any away. Adding more turps only thins the color it doesn't lighten it.

GEL STAIN: Gelled Stain is a more recent product on the market. It is similar to a paint in that it is a surface coating that does not penetrate the surface very deeply except where pores are present and not sealed. For best results the wood should be sealed with 2 to 3 light spray coats of "Deft" Semi-Gloss, 30 minute lacquer or a clear polycrylic. Apply extra seal coats on known end grain areas to stop any sponge effects. Apply the gel stain to the entire surface. Rubbing briskly into the grooves to break down the paint globules. Because it dries quite fast, immediately begin to remove all of the surface color by wiping with a brown paper towel. Wiping with the grain. Check the edges of the grooves for any mis wipes. Reapply the stain in these areas if necessary. **AGAIN,** wipe the top surface with a solvent dampened paper towel to remove all surface stain. Allow to air dry in a dust free area for 6 to 12 hours. Spray another light protective coat of the "Deft" as a final finish. Display with pride.

BUTTERNUT IS A BETTER CHOICE WOOD for this type of finish as the two colors compliment each other, the warm tan and the dark brown color. Finding turned plates in butternut is difficult. You may have to turn your own plates and make your own boxes.

TIP: A 'V' tool can be used on some of the shallow small cuts as the gel stain fills the groove and who's to know if they are sharp or at the right angle.

VARNISH STAIN: These finishes are applied to the surface and the design is cut through the stain revealing the white basswood beneath. The wood does not need to be sealed, it may be better if it is. Use a china bristle brush to apply the Varnish-Stain in 2 or 3 coats. Lightly sand with a maroon or gray hand pad between coats. You have a choice of 9 colors. On the down side the darker colors may cover up any grain effect you may have chosen the wood for. The chip carving design can be drawn onto the surface using an X-ray template and a thin "Sharpie" pen. Cut the lines off when carving for a no eraser cleanup. While carving with your knife, be very careful not to make any errors, miscuts, or overcuts as they are very difficult to cover up. A final protective spray finish of "Defit" and it is ready for giving, sharing or displaying with pride.

APPLIQUE COLORING OF A CHIP CARVING:

The following is a new procedure to add color to a chip carving pattern such as a flower, a butterfly, or stylized forms to name a few examples.

1. Apply 2 coats of One Step Polyurethane Stain Varnish with a "China Bristle" brush to entire surface sanding lightly between coats.
2. Apply rubber cement to the rear side of the paper pattern extending it beyond the edges of the pattern about 1/2". With shears carefully cut the pattern to the lines. Use the outer waste portion as a paint mask.
3. Press the mask pattern onto the surface. Paint to the lines with the color you wish. Allow to dry and recoat if necessary. Remove mask quite soon to prevent tearing of the paint during removal.
4. After the paint is thoroughly dry, using low heat if necessary. Apply the pattern over the colored portion. Carve through the paper starting at the center and cleaning up the fuzzies as you progress.
5. As a final finish, spray with a clear protective coat and display with pride.

ADDITIONAL COMMENTS:

In an effort to save time drawing a repeating pattern onto the wood, some chip carvers apply the chip pattern onto their project using rubber cement. As many of you readers are aware I do not like to use rubber cement for this task as this can lead to mixed results, mostly BAD. 1. The rubber and the vehicle, which is naphtha acts as a sealer. It is especially bad where end grains or pores are present. 2. To remove the rubber cement sealer, the wood needs to be sanded and the clean, sharp edges of the grooves which make chip carving special, can become rounded.

3. The paper hides the grain of the wood from your view which can lead to miscuts and hard to hide mistakes.
4. Paper contains some abrasives that can dullen your prize knife and you'll spend extra time sharpening and cleaning up the fuzzies found in the bottom of the grooves. I know it is a great temptation and is far easier to take a favorite design to a copier and push the right buttons and "Presto" you have multiple exact copies. This is easier but are you being creative. Cloning never is.

A BETTER METHOD:

I've tried a method that may be a help to those who wish to make multiple repeats of the same chip carving and to use the rubber cement method.

1. Sand, clean up any dust, seal with two light coats of "Defit".
2. Size your pattern to the wood and copy.
3. Apply rubber cement to the back of the paper only. Allow to dry completely for 15 to 30 min.
4. Smooth the design unto the wood. The rubber cement will adhere the pattern to the wood enough to do your chip carving. You may need to apply some scotch tape to the edges to hold it more securely. If the wood has been sealed there should not be any cement transfer to the wood.
5. Carve through the paper beginning at the center and working out doing the large chips first and cleaning up any fuzzies before moving on to the next chip.

SOURCES: Penetrating oil stains available at almost all paint supply outlets in pre-mixed colors. Turpentine, if you can take the odor, or T.R.P.S. (Turpentine Replacement Paint Solvent); Same as above Artist Oil Colors are available at any Art Supply outlet in small to large tubes. "Wood-Kote" Gelled Wood Stain, sold in 1 qt cans at Menard's; Dark Mahogany for butternut wood. White base can be mixed with oil colors for those special applications. "Formby's Wiping Stain" is also a gelled product and is sold in 16 oz bottles. "Minwax" Polysolids, Stain & Polyurethane One Step is available at Walmart, K-Mart, Menards They have 9 colors and come in 1/2 pint cans only. I've tried Pecan, Antique Walnut, and Honey Pine and like them in that order.

NOTE: BRING THIS PAPER TO THE JAN. 20TH MEETING FOR REFERENCE

Art Tokach, Chip Carver

--Detach and return to Frank Koch, 315 Saturn Drive, Bismarck, ND 58501-- Detach--

CLASS REGISTRATION FORM

HAROLD ENLOW

CARVING CLASS

APR. 19, 20, 21, 1996

Enclosed is \$35.00 registration fee for the class. Full fee for a member is \$75.00 (\$95 non-member) for a Friday evening, Saturday and Sunday Open Carving Workshop by Harold Enlow.

The Fickertall Woodcarvers will accept registrations either by mail or hand delivered to Frank Koch, 315 Saturn Dr. Bismarck, ND 58501, Seven days after this notice appears in the "Curling Chip". On or after Jan. 27, 1996

Only the first twelve registrations, in order of postmark or Franks notation and accompanied with the registration fee, will be accepted in the class. If you are not accepted in the class, your check will be returned to you as soon as possible. In the event more than twelve registrations are received, your name will be placed on a waiting list, in priority order, to be contacted in the event of cancellations. If you cancel after March 19, 1996, your registration fee will be forfeited if your position in the class can not be filled.

Printed Name _____ Signature _____ Date ____/____/____

\$ _____ Reg. Fee _____
\$ _____ Full Fee _____
Class Number _____

Check here if you need an order sheet for your choice of cutouts

--Detach and return to Frank Koch, 315 Saturn Drive, Bismarck, ND 58501-- Detach--

CLASS REGISTRATION FORM

JIM SPFRANKLE

SMALL DUCK CARVING CLASS

MAY 19, 20, 25, 1996

Enclosed is \$100.00 registration fee for the class. Full fee is \$325.00 for a One Week Power Carving Workshop by JIM SPFRANKLE. Subject: CIMOMON TEAL DRAKE

The Fickertall Woodcarvers will accept registrations either by mail or hand delivered to Frank Koch, 315 Saturn Dr. Bismarck, ND 58501, Seven days after this notice appears in the "Curling Chip". On or after Jan. 27, 1996

Only the first twelve registrations, in order of postmark or Franks notation and accompanied with the registration fee, will be accepted in the class. If you are not accepted in the class, your check will be returned to you as soon as possible. In the event more than twelve registrations are received, your name will be placed on a waiting list, in priority order, to be contacted in the event of cancellations. If you cancel after April 19, 1996, your registration fee will be forfeited if your position in the class can not be filled.

Printed Name _____ Signature _____ Date ____/____/____

\$ _____ Reg. Fee _____
\$ _____ Full Fee _____
Class Number _____

This is a Very Intense Power Carving And Wood Burning Class.

The Class Will Meet Daily 8 AM to 5 PM