

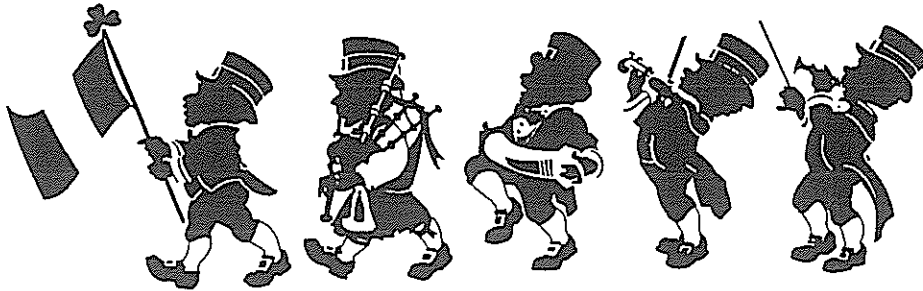
WOODCARVERS ARE SHARING PEOPLE

# 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.

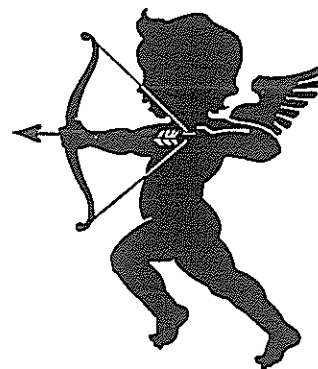
I'm not sure how many of our members actually develop their own ideas into patterns and finished carvings. I know that some of our members do so, but the ones I know about are just a small percentage of our membership.

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*

*Valentine*



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.

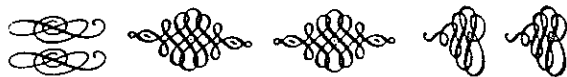
**WOODCARVERS ARE SHARING PEOPLE**

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.

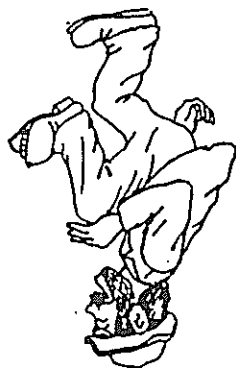
Class dates are February 3rd and 17th from 9 AM to 4 PM at the New Song Church.

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

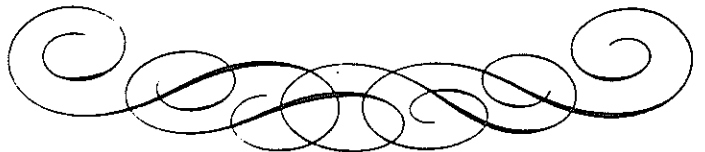
Ever since I read the club's book about Ernie Muehlmann I have been interested in the process he uses to color his bird carvings with a wood burner. He begins by texturing the carving using power tools, followed by burning the feather barbs over the whole bird using a very low heat setting. The low burner 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 to 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.

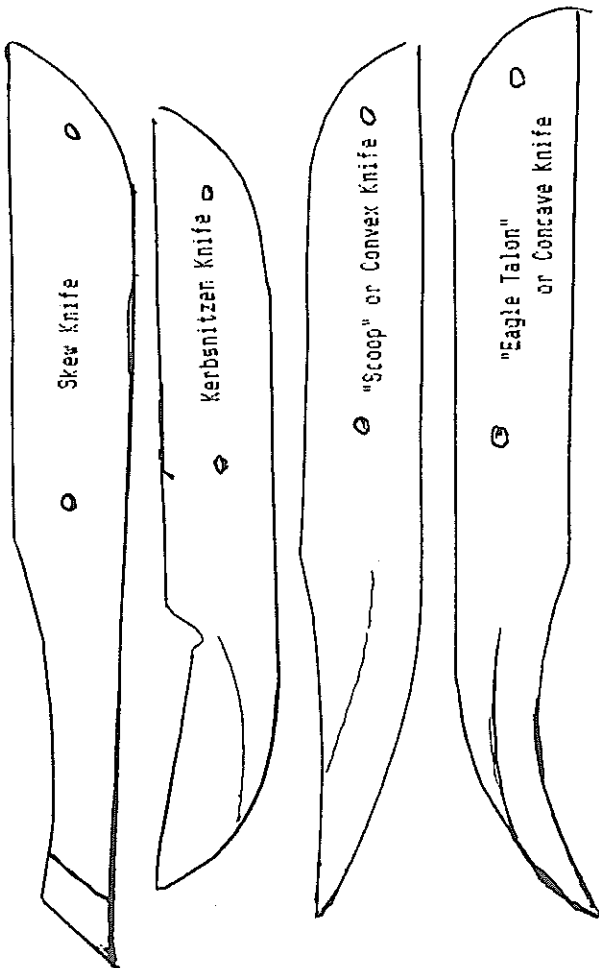
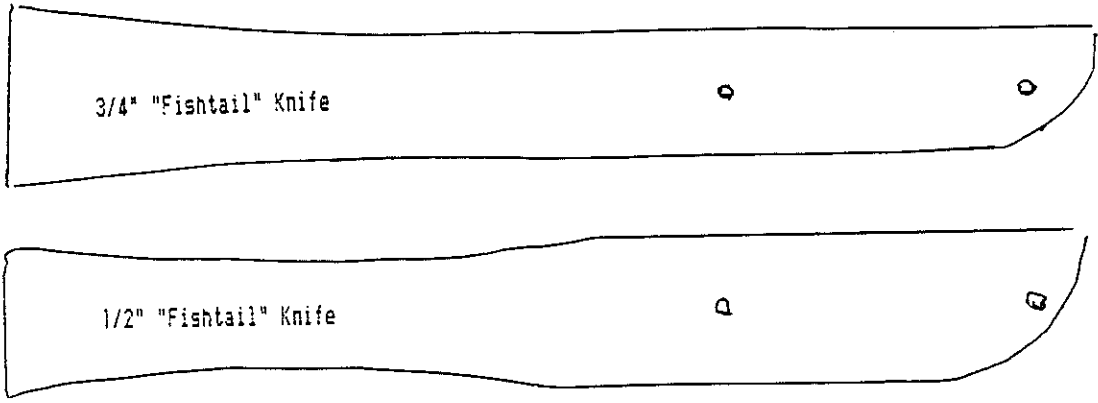
On Saturdays in March I will again have classes in my garage workshop. I will take two people for a three hour class. Each person will end up with a carving knife they have made and the knowledge to make more in your own workshop with tools they may already own.

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 miswipes. 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 SPANKLE  
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 SPANKLE. 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



## SO WHAT DID BARTON TEACH US?

To half of the twelve students this was a new form of carving. They were either new or had limited experience in this type of carving. Did they fall behind or get left out? NO WAY, Everyone left feeling good about the class and the instructor.

We did learn that he was a Trapeze Flyer in a circus during his last venture into N D. That he has a Identical Twin brother who is a Mirror of him and is Right Handed. He used his right hand for the picture in his first book for clarity and to prevent questions from right handed readers.

We were told about the lady who didn't figure she needed a compass for the class as she already knew the way to the classroom. And the gentleman who distanded using a compass and showed up with a box of jar lids for his circles and rosettes. Wayne figured that the small scallops on one design was the size of a catsup cap or a quarter. "The Norman Bates Grip" was shown as the proper way to grip the stab knife when using it. "Norman Bates" was using it correctly because it pulled his elbow into his side and he gained more power in a downward thrust.

Will we have Wayne back sometime, say in 1997? Only if enough members request his class to any E Board member or to Frank Koch.

*Art Tokach, A Pleased Participant*

\*\* FOR RENT \*\* FOR RENT \*\* FOR RENT \*\*

ARE YOU A PERSON WHO KNOWS THE VALUE OF A SHARP EDGE. ONE WHO LIKES TO DO A GOOD JOB SHARPENING YOUR TOOLS BUT FEELS RUSHED WHEN DOING THEM AT THE CLUB ROOM. WOULD YOU FEEL BETTER DOING IT AT YOUR OWN SPEED IN YOUR OWN WORKSHOP. IF SO READ ON.

I have three "Super Stoppers" that I seldom use anymore and would rent one of them to you at \$5 for first week and 50¢ a day there after. Now you can take your time and do a good job even on your kitchen and sporting knives.

Call or contact ART TOKACH, 663-8587 soon

\*\* FOR RENT \*\* FOR RENT \*\* FOR RENT \*\*

## THE END OF THE SEVEN YEAR ITCH

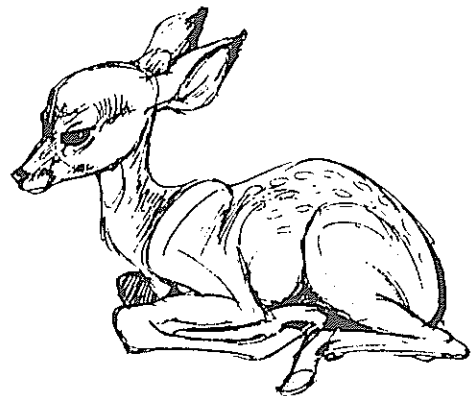
I came in contact with this itch to put out a newsletter in the summer of 1989. Dave Jordan had announced that he was moving to Minnesota and would not be putting it together anymore. I got the bright idea of a Newsletter Committee putting the newsletter together and it was formed to take over the job. Each of us had a small job to do and we all did them. The "Curling Chip" grew into one of the best Woodcarving Newsletters in the country and our club grew because of it. We all had a lot of fire and a lot of ideas to share. Those fires have grown dimmer in many of those first committee members and a lot of the original entusiasm slowly wanned. A local printer advised me when we started, "The first year is easy because we all have enough ideas to carry us through. It's the years that follow that prove your worth."

Two years ago I notified the E Board to begin looking for a replacement for the job as Editor in case something would happen to me. Nothing did and no replacement came forward. I have now notified them of my desire to retire from this job effective with the completion of my term in August, '96. The Newsletter published in July, Issue #74, will be my last.

I'd like to take this time to thank all of the original committee and anyone who have written articles or who have helped out since. First of course is Mickey for all of her help. Cleo Koch who worked with Mickey and I with the layout. Mike Senger who was always ready to fold, label and mail the newsletters. John Opp and later, Sam Lacher who had the labels ready and up to date. Vince Bitz for the patterns. You all did a fine job and the club and I owe you all a big **THANK YOU.**

You may continue to see my "Arty-Facts" articles from time to time as I don't intend to stop carving, drop out or move away in the near future. None of you are that lucky.

*Art Tokach, Editor*



Sam Lacher  
916 N 29th St.  
Bismarck, ND 58501

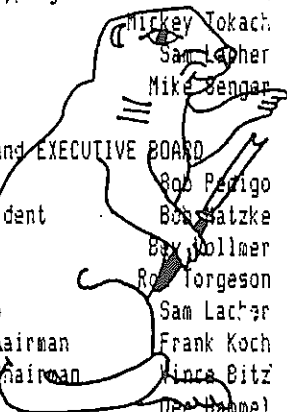
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U Dues For The FLICKERTAIL WOODCARVERS U  
E Are \$10.00 Per Year, Sept. Thru Aug. E  
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FIRST  
CLASS  
POSTAGE

Official Bi-Monthly Newsletter  
Of The FLICKERTAIL WOODCARVERS  
Newsletter Committee

Editor & Typing Art Tokach  
Layout - Mickey Tokach  
Tables - Sam Lacher  
Mailing - Mike Bengar

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Property Chairman Vince Bitz  
Librarian Dee Hammel  
E Board Member Meg Burke  
E Board Member John Opp  
Editor Art Tokach



The Club Business Meetings Are Held The Third Saturday Of Each Month 9AM to 11AM,  
Sept Thru May, At The "New Song Community Church" 3200 North 11th Str, Bismarck, ND  
A Whittle-In Is Held The First Tues, of The Month, An Easy Project Is Offered At Each  
Several Advanced And Intermediate Carving Classes Offered Starting Sat, Feb 3rd '96

CALENDAR OF EVENTS

Jan, 19-20, '96 DWAC's "Art In The Heart Of Winter" Kirkwood Mall, Frank Koch, 255-0280  
Jan, 20, '96 Regular Meeting, 9 to 11 AM New Song Church Art Tokach Will Demo "Finishing And Adding Color To A Chip Carving"  
Feb, 3, '96 Carve Two Mailard Bookends 9AM to 4PM Bob Matzke Instr, 223-3116 \$20 + Matr.  
Feb, 3, '96 Relief Carving Class, 9AM to 4PM- New Song Art Tokach Instr, 663-8587 - \$20 + Matr.  
Feb, 6, '96 Whittle-In 7 to 9 PM New Song Church Valentine Day Carving Special  
Feb, 17, '96 Continue Mailard Bookends And Relief Classes Carve A Love Spoon With Frank Koch  
Feb, 17, '96 Regular Meeting, 9 to 11 AM, New Song Church With Bob Matzke And Art Tokach  
March 2, '96 Make A Carving Knife Class With Art Tokach, 663-8587, Two Students For 3 Hour Class \$20 - Materials Included  
March 5, '96 Whittle-In 7 to 9 PM New Song Church Carve A Squirrel With Bob Padigo  
March 9, '96 Knife Making Class Continued  
March 10, '96 "Curling Chip" Deadline  
March 16, '96 Regular Meeting, 9 to 11 AM New Song Church  
March 22, '96 Red River Carving Show at Doublewood Inn Fargo, Contact Bob Lawrence, 701-280-1038  
April 2, '96 Whittle-In 7 to 9 PM New Song Church  
April 20, '21, '96 Harold Enlow Weekend Workshop Angie Wagner Project Leader  
April 22, '96 Harold Enlow Monday Seniors Workshop Registration Info In Jan, "Curling Chip"  
May 19 to 25, '96 A Full Week Class With Jim Spankie Registration Info In Jan, "Curling Chip"  
June 28, '29, '30, '96 2nd Wapeton Carving Workshop Sam Ell, 218-338-9041  
July 21-26, '96 John Burke's Western Wildlife Workshop, Doane Col, Crete, NE- John Burke, 402-623-4292  
Aug, 4-9, '96 Mid-America Woodcarvers Doane Experience PD Box 31352, Omaha, NE 68131- For Best Class Choices be a Member by Jan 1st  
Oct, 11, '12, '13, 1996, 27th Annual Show-Doublewood Inn  
Oct, 16, '17, '18, 1997, 28th Annual Show-Doublewood Inn

NEVER SAID IT WAS EASY  
ONLY WORTH IT

# The Curling Chip



Number 72 April May 1996  
Charter Adopted Sept, 20, 1969

Sharing with 101 Carver/Members  
Next Newsletter Deadline May 10, '96

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## PROGRAM NOTES

\* There are five openings in the Enlow Weekend Class and two openings in the Seniors Enlow Monday Class. Call Frank Koch at 255-0280 for info or see the Jan '96 Newsletter. Minimum Class Size: 10

\* Frank Koch has the new order blanks for the Enlow Roughouts. ANY member can order blanks for pick up at the Seminar or by paying cash for pick up at a later date.

\* The club has several talented members who can and will teach short classes on a variety of carving styles. Contact Frank Koch for any information or to make a suggestion for a class.

\* After several requests from members, Frank Koch contacted Harley Refsal to do a seminar workshop at our Annual Show in Oct. Harley had to decline because it meant taking too much time off from his teaching job. Frank then contacted Hans Sandom of Minnetonka, MN who agreed to do a Saturday and Sunday Morning Seminar on Norwegian Style Carving. If there is enough interest Hans may stay over and work with a group on Monday. He will be at the "Host Fest" starting on Tuesday. More info in September Newsletter.

\* April is Library Month. Our Librarian, Dee Hammel would like to remind all members to check your book shelves for any books or reference material that has not been returned to its proper owner. If, when checking you find a carving book you no longer use, why not donate it to our club library.

THE ART OF TEACHING IS  
THE ART OF ASSISTING DISCOVERIES

## E BOARD HAPPENINGS

The E Board has been busy updating our Clubs Constitution and By-Laws. The first since 1986. Most of the work centered about making it a carver friendly, present day document with some minor housekeeping changes. The following are all proposals and must be approved at the Annual Meeting April 20, '96

Our Fiscal and Membership year will change to a calendar year format beginning in 1997.

The Annual Meeting is proposed to be held at the February Meeting when more members might be present. A proposal to hold it at the Annual October Show was voted down by the E Board. It was acknowledged that more members would be present to vote on Officers and other changes but, because of the busy show schedule with the seminars, the brunch and the show opening time would only lead to more confusion.

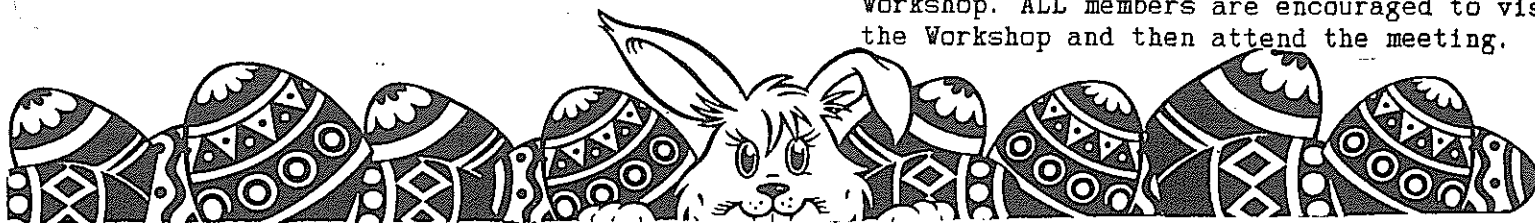
The definition and responsibilities of E Board Officers were more defined.

Any Operating Policies enacted by the E Board will be listed and subject to a timely review and unneeded ones voted out.

Our Official Mailing Address will be  
P.O. Box #7473, Bismarck, ND 58507

## ANNUAL MEETING APR. 20, '96

The above changes must be approved by the members present at the 1996 Annual Meeting to be held at Noon on April 20, 1996 in the Langer Room at the Peacock Alley across from the B.A.G.A. building during the Harold Enlow Workshop. ALL members are encouraged to visit the Workshop and then attend the meeting.



**MESSAGE FROM THE PRESIDENT**

Upcoming events for the club include two high quality seminars this spring. On April 20 and 21 Harold Enlow will be here to instruct us in his style of humorous figure carving. He has been here the past two years and each year the class participants have learned a lot and really enjoyed Harold's humor and high quality instruction in all phases of carving from face and hand details to tool sharpening. Harold has written several very good books on caricature carving and is nationally recognized as an outstanding caricature carver.

The entire week of May 13 the club is sponsoring a duck carving class taught by Mr. Jim Sprangle. For those of you who aren't familiar with Jim's carvings, he's an excellent waterfowl carver. He has won many national shows and his original carvings are priced at the thousands of dollars. Jim has written two books on carving and painting waterfowl. I am looking forward to carving and painting a Cinnamon teal during the week long class with Jim.

I know that many of our members have expressed that they aren't good enough to take classes from this quality of instructors. I'd like to encourage you all that you are good enough if you want to try. The first advanced class I took after beginning carving was with Mike Kent in 1992. Mike taught a class in duck carving using power tools. I didn't own power tools and was afraid I couldn't do anything in class, but the local members encouraged me and told me that there were a few power tools and they would be shared with those who didn't have them.

Well I signed up and went to the class not sure if I would finish the duck, but I learned a great deal from that class. Most of the others didn't have power tools and spent quite a lot of time waiting to use those which were available. I sat and carved that entire duck body and head with a knife and a small number of hand tools since these were all I had. I got as much done by hand as the people who waited to use just the power tools. At the end, my duck looked as good as the others which were carved with power tools.

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EVERY MEMBER HAS A CERTAIN TALENT THAT CAN BE SHARED -- ESPECIALLY YOU.

**PAST HAPPENINGS**

\* Bob Pedigo showed several interested members how to carve a feather and to burn it to achieve color at the Feb. 17th Meeting.

\* At the Jan 20th meeting Art Tokach showed twelve interested members how he finishes and adds color to his chip carvings. He also demonstrated other techniques and procedures on finishing other woodcarving projects.

\* The Senior Carving Sessions at both the Bismarck and the Mandan Senior Centers has been quite active but the rooms are large and more carvers could be accommodated. If ANY member knows of a Senior with time on their hands, why not suggest they pick up a carving knife and try carving. They may become active. Free use of tools at both locations.

Mondays in Mandan and Thursdays in Bismarck. 1 PM to 3 PM both locations. Bismarck 255-4648 or Mandan 663-6528 or Mickey or Art Tokach at 663-8587

YOU WOULD'T BELIEVE THE CAMARADERIE SHARED AND THE NON POLITICAL ITEMS DISCUSSED IN THOSE TWO HOURS

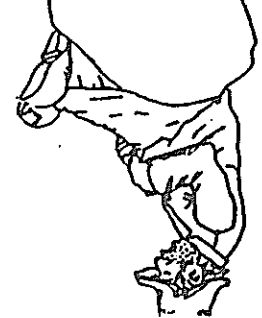
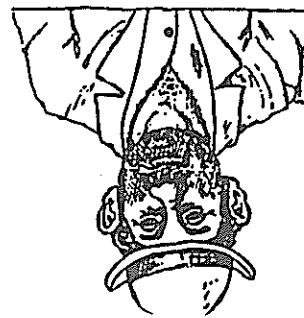
\* Several Members have indicated they are going to The Red River Carvers Show at Fargo March 23rd and 24th. It will be at the Doublewood Inn On South 13th. East down the street from West Acres Mall. Seminars in the morning and open show in the afternoon. Call Bob Lawrence at 701-280-1038 for info.

SEE YOU THERE!!

*Bob Pedigo, President*

I encourage you who are thinking about it to go ahead and sign up. I think you'll be happy you did. There are still openings in both classes at this time. Try one or both if you can.

I think there is a moral here. If you're determined enough it doesn't matter how good you are, or how many tools you have. I also got more for my money in that class than those who had been carving for years. What I mean is I paid the same, but learned much more than some of the others because I had so much more to learn.



# DISCOVERING THE ELEMENTS OF GOOD DESIGN

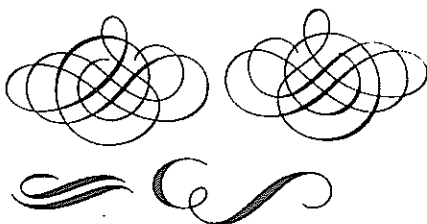
Rob Matzke

Have you ever wondered why a certain sculpture gained your attention and drew your interest back again and again? My money would be placed on the fact that the sculpture had a high degree of realism, action and composition. Really great sculptures have a relationship to their surroundings or environment.

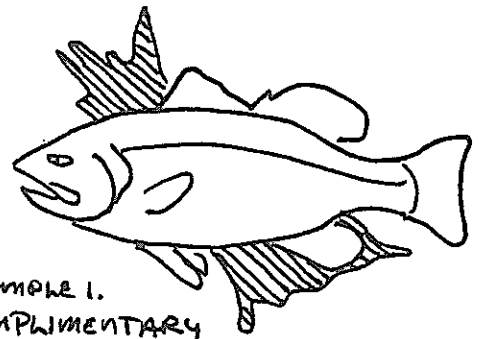
Each of us have viewed good sculptures, many seem to lack something. They deserve a first glance and then quickly become boring. They were like pictures hanging on a wall without a frame. If our sculptures are to generate an interest and have some value, we as sculptors must learn about the elements of design and composition.

The following information and diagrams are intended to provide you with some ideas that could improve your work. Hopefully, you can save time by avoiding mistakes that others would have to work through by trial and error. You may not agree with every thing stated herein, but that is to be expected. We all must strive to experiment. Often that is accomplished by disagreement. The product you provide must be appealing and interesting. You have at responsibility. If any of the following assists you, then I have accomplished my goal.

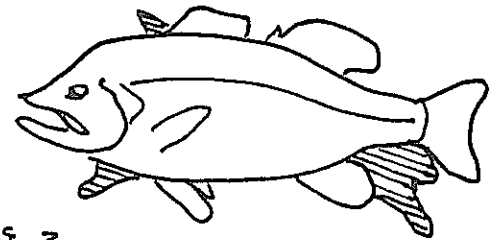
Let us use fish as an example as there seems to be a new interest in the club to sculpt fish. By nature fish are horizontal creatures and we need to display them that way. They can be tilted slightly up or down, but for the most part they remain horizontal. Unless your customer specifically states how the sculpture is to be completed, you have the responsibility to present it in an acceptable design. I must make a statement here. Being a Native of the USA, I read and view things from left to right. This was imprinted at an early age. I do not consider myself any different than the majority. So why not take advantage of this fact. When possible, face your sculpture to the left.



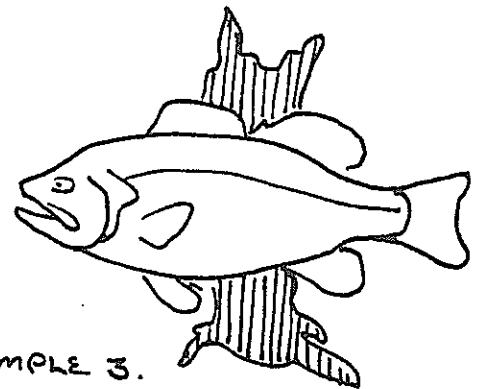
Lets start with a single sculpted fish that will be displayed on the wall, similar to a taxidermy mount. We're going to use a driftwood back for hanging purposes and to display the fish on. We need to be alert to the lined images we form. (See examples 1,2,& 3). In example 1 we have tilted the driftwood slightly forward causing a smaller image then represented by the fish. These lines are complimentary suggesting flowing motion. In example 2 we have tilted the driftwood too far behind the fish. We have reenforced the horizontal lines, taking the interest away from our sculpture. In example 3 we have created harsh contrasting lines that almost cut the fish in half. The background fights with the fish. Of these examples the first arrangement produces the most pleasing sculpture.



EXAMPLE 1.  
COMPLIMENTARY  
LINES

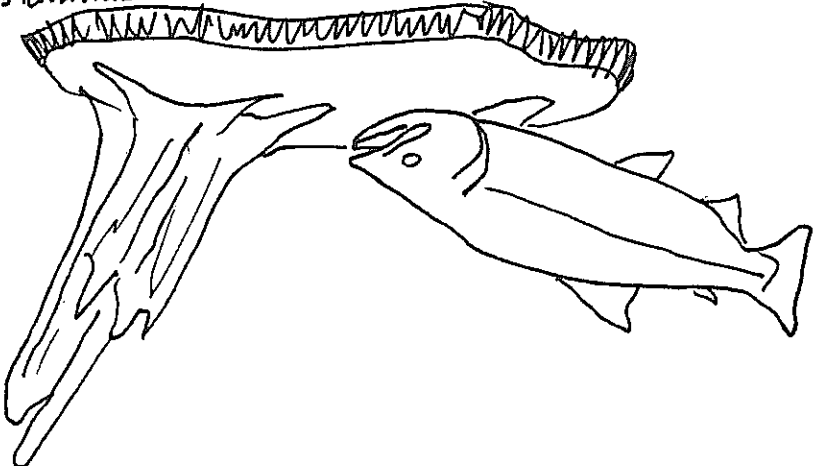


EXAMPLE 2  
RE-ENFORCING LINES



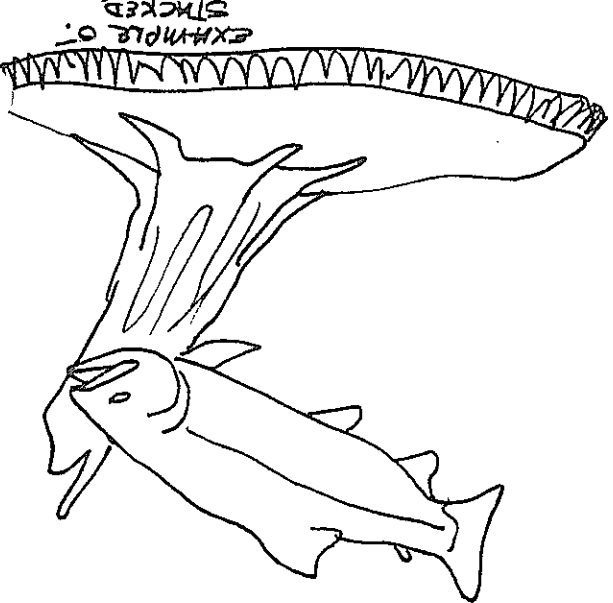
EXAMPLE 3.  
CONTRASTING LINES

In examples 4 through 6, we still utilize fish, but have made its application for a table or desk. Look at these arrangements carefully. There are only three parts to each, yet the arrangement can cause drastic effects. Example 4 is by far the most pleasing and best arranged. The driftwood is smaller than the fish, yet the base is larger giving balance to the sculpture. There is a triangle image existing here. In example 5, the parts are stacked causing the viewer to jump up and down to discover the action. The reverse exists in example 6. Everything is stretched out causing the viewer to cover a wider area to see and understand the action. It's obvious that example 4 is a better example, but now consider turning the fish to the left. This could be done with the use of a mirror. The sculpture is even more improved. Want to go a step further? Take a trout fly and position it into the scene. Keep going! You could install a brass tittle plate that would increase the viewers interest.

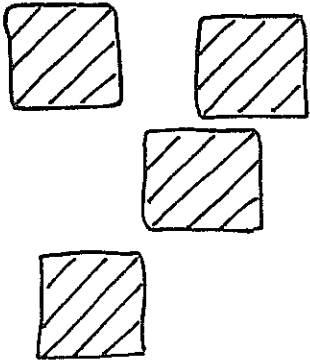


EXAMPLE 6. STAINS OUT

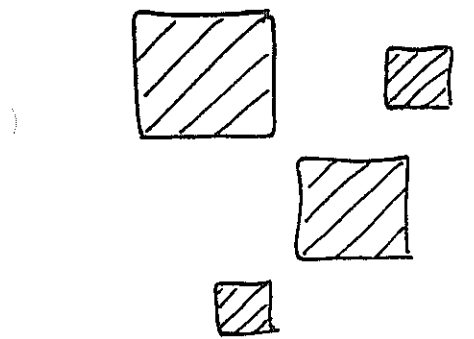
In example 7A different sizes frequently generate interest in your piece. Give the viewer several focal points that are the same size and shape and confusion exists. Are there now more than one focal point? There shouldn't be. The viewer has to look from one part to the other in an attempt to understand the sculpture. Now compare the example of same sizes to the uneven sized example. Your eyes hit the subject and come to rest on the larger object. Yet you have observed the other three and generated an interest. Can you recall the fish displays at our Annual Show a couple of years ago. Those that were most interesting were the ones that had larger fish along with or chasing smaller fish. I think you're beginning to get the picture.



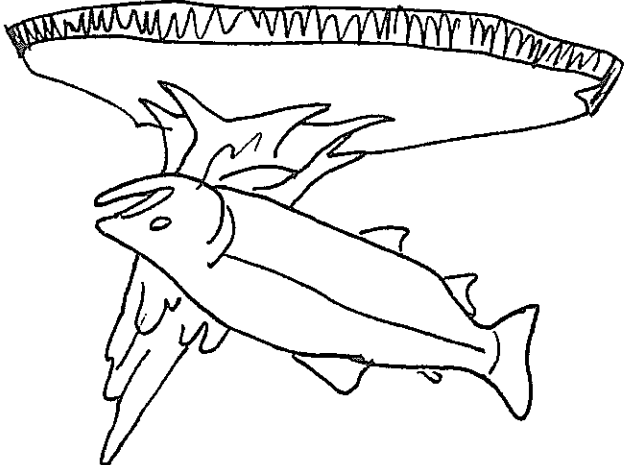
EXAMPLE 5. STUCKED

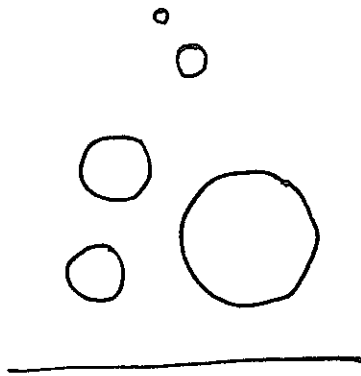


EXAMPLE 7A. DIFFERENT SIZE

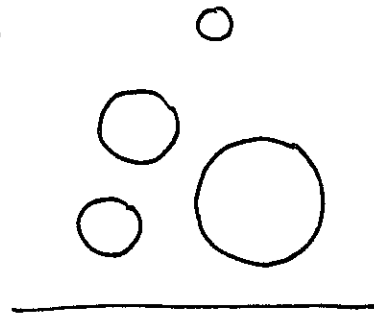


EXAMPLE 4. PLEASING ARRANGEMENT

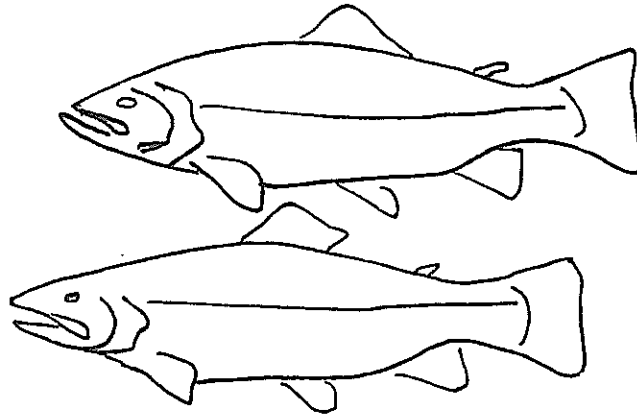




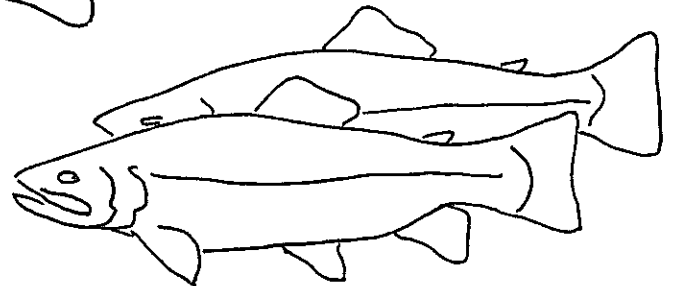
EXAMPLE 7 B.  
DIFFERENT SIZE  
AND NUMBER



In example 7B we have varied the number of objects in addition to size. Viewers have always found more interest in sculptures that provide an element of discovery. What's happening to the little fish? What are the big fish doing? The odd numbers provide variety. Repetition is prevented and our aesthetic senses are stimulated.



EXAMPLE 8 A  
SAME SIZE AND  
STACKED



EXAMPLE 8 B.  
DISCOVERY

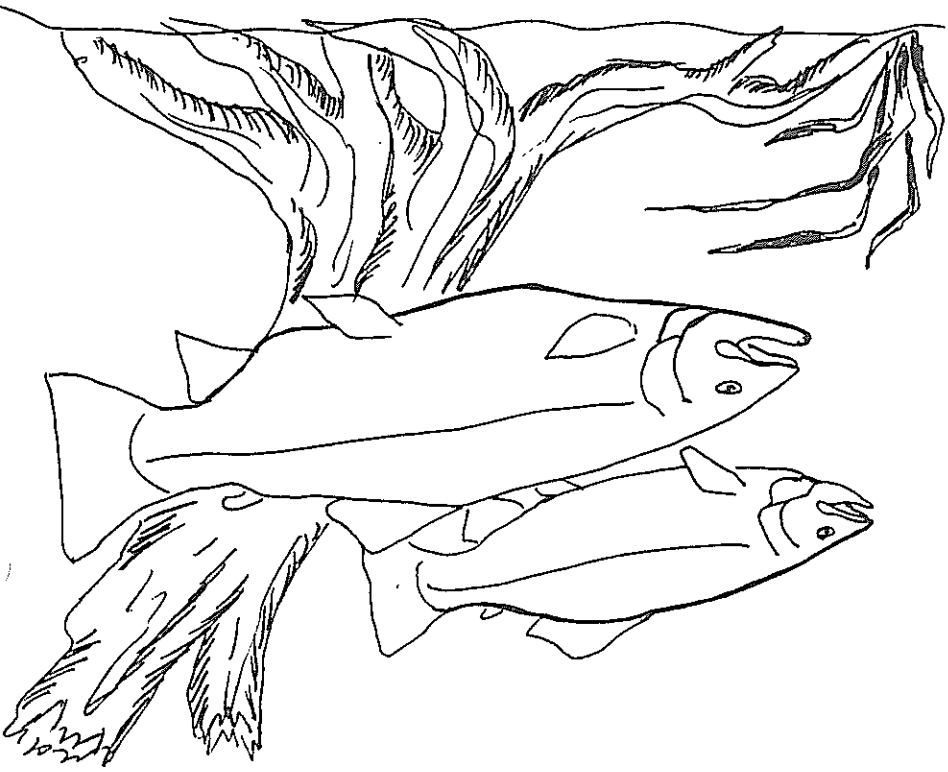
If you must sculpt two or even numbered objects, don't display them in stacked arrangements as in example 8A. The viewer will see only two fish. But following the example as in 8B, one fish is partly hidden by the other, causing the viewer to search. This arrangement is more intriguing and more of the element of discovery appears. Using what we've gained so far, consider example 9. Here we have complimentary lines, pleasing arrangements, while we have only two fish, we have a varied the size and set one behind the other. We have simplicity. Many of the great sculptures are ones that have good design, composition and are simple. This example provides unity and visual satisfaction.

The Ol' Timer noticed that his Ol' Buddies that claim they can do as much at 60 as they did at 30 didn't do much at 30.

Did you know that it is impossible to accomplish anything worthwhile without the help of other people.

One of the Ironies of Life is that you can't pay someone to practice for you.

So far what has been said barely scratches the surface of a very large subject. As a skilled sculptor and artist, you have become thoroughly familiar with the elements of design. There are numerous resources available. You must practice and experiment. Do not settle on someone's word. Give theories a test. Discovering the elements of good design and putting them into your work is enjoyable and increases satisfaction and the value of your work.

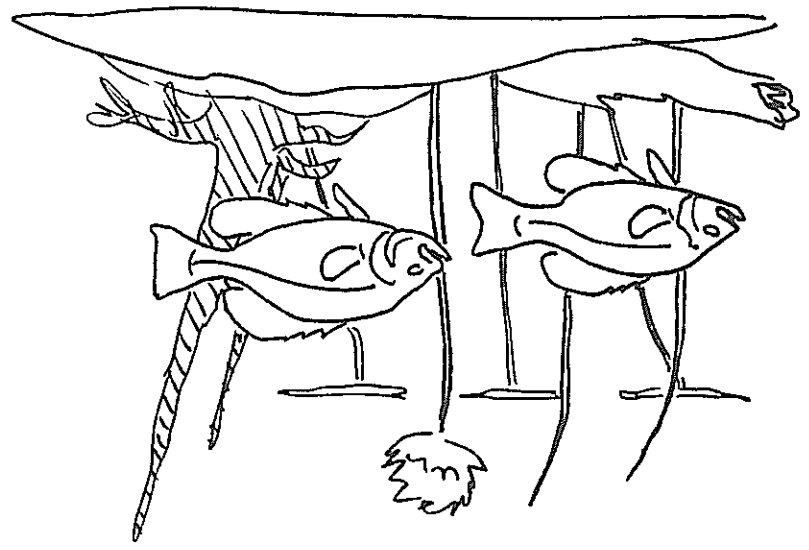


EXAMPLE 9 SIMPLICITY

WOULD THIS COMPOSITION BE AS INTERESTING IF BOTH FISH WERE THE SAME SIZE?

REFERENCES: The materials provided herein are personal opinions of Robert Matzke combined with information briefed from an article, "Elements of Habitat Design" by Joseph Kish in the "Taxidermy Review" Vol. 12-#4, Spring 1984.

DRAWINGS BY Bob Matzke



EXAMPLE 10 A

LACK OF HARMONY

Example 10A provides a great deal of realism, but it lacks harmony and has two focal points. Each fish takes center stage detracting from the pleasure of the sculpture. On the other hand example 10B has every thing that we have been discussing. There is realism, pleasing arrangements, odd numbers and different sizes and the viewer is drawn into the focal point. There is interest and discovery created. This sculpture has value. It surely will take more work, but you will have something to be proud of later.



EXAMPLE 10 B

GOOD HARMONY & COMPOSITION



# FLICKERTAIL WOODCARVERS BOOKS

SEPTEMBER 1995

AIRBRUSHING TECHNIQUES & MATERIALS  
 AMERICAN INDIAN, CARVING THE  
 ANGEL CARVING  
 ANIMALS, CARVING  
 ANIMAL CARICATURES, CARVING  
 ANIMAL PATTERNS  
 ART OF ANIMAL DRAWING  
 ATLAS OF ANIMALS ANATOMY  
 BOOTS AND SHOES, CARVING  
 CARICATURES, CARVING  
 CAROUSEL ANIMALS, CARVING  
 CHIP CARVING THE SOUTHWEST  
 COMPACT CHARACTERS, CARVING  
 HORSES IN WOOD, CARVING  
 NATIVITY, CARVING THE  
 NEW & TRADITIONAL  
 STYLES OF CHIP CARVING  
 POPULAR BIRDS, CARVING  
 POWER TOOL WOODCARVING  
 REALISTIC FLOWERS, CARVING  
 ROSE, CARVING THE  
 WEATHERED WOOD, CARVING  
 WILD WEST, CARVING OUT THE  
 WOODSPIRITS AND WALKING STICKS  
 WOODEN ANIMALS, CARVING  
 CHIP CARVING, BASIC  
 CHIP CARVING PATTERNS,  
 CHIP CARVING & RELIEF CARVING  
 CHIP CARVING TECHNIQUES & PATTERNS  
 COUNTRY FLATS CARVING  
 FACES & EXPRESSIONS, LEARN TO CARVE  
 FACES IN DRIFTWOOD, HOW TO CARVE  
 FARM ANIMALS  
 50 CHARACTER PATTERNS  
 FISH CARVING PATTERNS  
 FISH CARVING  
 HOW TO CARVE HOBOS  
 HOW TO CARVE REALISTIC MULES  
 HOW TO DRAW CARICATURES  
 THE MAGIC GOUGE  
 THE MODERN BOOK OF WHITTLING  
 PATTERNS FOR WOODCARVING  
 PROJECTS FOR CREATIVE WOODCARVING  
 RELIEF WOODCARVING AND LETTERING  
 RICK BUTZ PATTERNS  
 SEARCH FOR THE PUREBLOODS  
 SONGBIRD CARVING  
 WALKING & WORKING STICKS  
 YOU CAN WHITTLE AND CARVE  
 TAXIDERMISTS SKETCH BOOK  
 WHITTLING IS EASY  
 WHITTLING AND WOODCARVING  
 WOODCARVING, MANUAL OF TRADITIONAL  
 WOODCARVING, SCANDIANAVIAN STYLE  
 WOODCARVING TECHNIQUES & PROJECTS  
 WOODCARVERS WORKBOOK  
 WOOD SCULPTURE, CRAFT & CREATION OF

Michael English  
 John Burke  
 Ron Ranson  
 W E Maaisingh  
 Elm Waltner  
 Letts Pattern Library  
 Ken Hultgren  
 W Ellenberger & H Dettrich  
 Larry Green  
 Maxwell  
 H LeRoy Marlow  
 Pam Gresham  
 Jack A Price  
 Eric Zimmerman  
 Helen Gibson  
 Wayne Barton  
 Anthony Hillman  
 Alan & Gill Bridgewater  
 John Hagensick  
 John Hagensick  
 Gene Bass & Jack Portice  
 Tom Wolfe  
 Tom Wolfe  
 EJ Tangerman  
 Pam Gresham  
 Wayne Barton  
 Josef Mader  
 Wayne Barton  
 Tom Wolfe  
 Harold Enlow  
 Harold Enlow  
 Dorothy C Hogner  
 Jack Price  
 Anthony Hillman  
 Bob Berry  
 Harold Enlow  
 Lester Hunt  
 Lem Odman  
 Beno Deschennes  
 E J Tangerman  
 Harold Enlow  
 Ian Norbury  
 Ian Norbury  
 Rick Butz  
 Charles B Wilson  
 Ernest Muehlmann  
 Theo Fossel  
 Hellum and Gottshall  
 Leon L Pray  
 Leroy Pynn Jr  
 E J Tangerman  
 Paul Hasluck  
 Harley Refsal  
 James J Johnston  
 Mary Duke Guldan  
 Cecil C Carstenson

## VIDEO TAPES

AIRBRUSHING WILDFOWL CARVING  
 CARVING THE INDIAN BUST  
 CHIP CARVING  
 CARVING THE COWBOY HEAD  
 CARVING, PAINTING THE GREEN WING TEAL  
 CARVING A LOON  
 CARVING A REALISTIC HEAD  
 CARVING INDIAN ROUGHOUTS  
 FACES & EXPRESSIONS  
 COWGIRL SATURDAY NIGHT  
 THE HEN CANVASBACK DECOY #1  
 THE HEN CANVASBACK DECOY #2  
 THE HEN CANVASBACK DECOY #3  
 INTERVIEWS TAPE  
 MID-AMERICA WOODCARVING  
 PAINTING THE DRAKE MALLARD  
 RELIEF CARVING IN A DIFFERENT LIGHT  
 RICK BUTZ '91 #1  
 RICK BUTZ '91 #2  
 STUDY STICKS  
 FEMALE FACE,  
 COWBOY FACE  
 HOLIDAY FACES  
 NOSE-CONE  
 LIPSTICK  
 HAIRBALL  
 EYEPIECE  
 UGLY STICK  
 SANTA'S HELPER

George Kruth  
 Stu Martin  
 Wayne Barton  
 Claude Boulton  
 Don Yates  
 Kellog, Thompson, Enlow  
 Harold Enlow  
 Pat Godin  
 Pat Godin  
 Pat Godin  
 N. C. M.  
 Omaha Carvers  
 Pat Godin  
 David Bennett  
 PBS Broadcasts  
 PBS Broadcasts  
 Harold Enlow

## LIBRARY POLICIES:

Books and Video's can be checked out to members of the Flickertail Woodcarvers club ONLY.  
 Books and Video's may be checked out by the librarian or his/her aide only.  
 Books and Video's may be checked out from one meeting or gathering to the next.  
 ONE extension until the next gathering provided the librarian is called prior to the gathering.

The librarian MAY access a replacement charge for a lost book or video.  
 There will not be a fee charged for video rental, however there will be a \$10 deposit required, (a \$10 undated check made out to the Flickertail Woodcarvers will be held by the librarian as the deposit, which will be returned when the video is returned). While the \$10 fee would not cover the cost of a new video it is hoped that it will help some of us to remember.  
 There shall be a limited number of keys available to the library cabinet.  
 Adapted 1992; Reveiwed and Updated, 1993