

ONTARIO woodcarver

Askennonnia
Woodcarvers

THE SUMMER
ISSUE



Carving
by Jim Nunn

**Plus —
Spring shows,
A Tale of Two
Totems and a
Mystery for
You to Solve**



The Official Journal of the
Ontario Wood Carvers Association

Issue 262 / Summer 2012

ABOUT OWCA

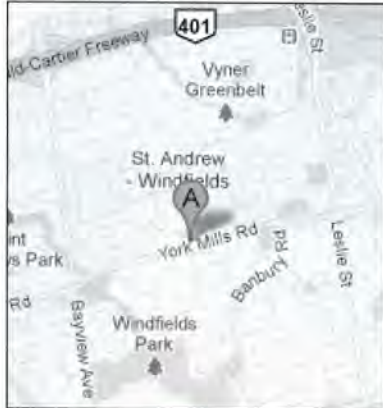
Formed in 1978, the Ontario Wood Carvers Association is a non-profit, charitable organization that promotes, educates and connects woodcarvers in Ontario. Activities include courses and workshops with master carvers, youth outreach and our annual woodcarving exhibition.

OWCA Meeting dates for the 2012 season

Spring meeting dates have now ended. New dates will be added in the fall.

Location: York Mills Collegiate Institute, Toronto.

York Mills CI is located at 490 York Mills Road, midway between Bayview Avenue and Leslie Street. There is plenty of free parking. Via TTC, take the York Mills bus from the Yonge Street/York Mills Subway Station.



Workshops and Architectural Carving course at Humber College

(Architectural Carving course open to OWCA members only)

The spring session has now ended. New classes will be added in the fall.

Humber College's Centre for Trades and Technology, is at 110 Carrier Drive, one stop light north of Finch off Hwy #27. Turn west onto Carrier and follow the road until it



turns north again and you will see the building on the east (right) side of the road across from the Bay terminal. Drive around back of the building and enter the lab directly through the red door next to the dust collector.

OWCA Executive - NEW!

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Raffle	Marlene Ash	Refreshments	Sharon Brooker
Draw Tickets	Terry Smith		

Ontario Woodcarver

The Official Journal of the Ontario Wood Carvers Association

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Submissions to this magazine are welcome. Contact news@ontariowoodcarvers.com.

Opinions expressed herein are not necessarily the views of OWCA unless expressly stated as such.

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Ontario Woodcarvers: A Year in Review

Well, in the life of the Ontario Wood Carvers Association, one season - specifically the 32nd season - is gone, but there are many more to come.

Our regularly scheduled programs were all successful, starting with the 32nd Annual Competition and Show, and closing with the very popular, interesting and educational presentation by Neil Cox. I must also mention the continuous, issue-by-issue improvement of this magazine, thanks to Alyssa Diamond, who took charge of creating it on the day she joined the association last October.

We must not forget about the magical weekend in February at the McMichael Canadian Art Collection and also the feature richness of our website.

Regarding the website I have to report that we are working to add an online store to it. The store will have three main areas:

- The Tool Room, where you will be able to buy:
 - New tools and gadgets manufactured by our members and close associates;
 - Used tools that become available when carvers decide to part from them.
- The Reading Room, where you will find books, magazines, calendars and other publications by us.
- The Gallery, where carvers can offer their own art for sale.

Thinking about new tools, my first thought was Joe Werner's knives. So at the Brooklin show I went to their table. That's when I learned that Joe was not feeling too well and he was afraid the he might not be able to make more of his well-known, much appreciated and sensationally good knives, and that he would not be able to go any more shows.

Since I could not picture our carving world without his knives, my mind was shifting to high gear, adrenalin rising and searching for solutions. We started to discuss possibilities with Joe's wife, Kathryn. As a result we agreed that OWCA would buy the complete inventory from Joe (see p. 23).

Fast forward a couple of weeks, and in this one-eye-is-laughing-and-the-other-is-crying situation we agreed that we would also purchase the work in progress and raw materials he had. Now Joe is kindly training Arnold Koch, one of our extremely capable members, to keep manufacturing the Joe Werner knives and carry on the tradition.

We are also getting ready for our 33rd Annual Competition and Show in October 20 & 21, 2012. It will be held at the Pickering Recreational Complex again. During these two days we will continue the Learning by Doing program. In fact, we will be holding more sessions this year. You can find more information posted on the website, at www.ontariowoodcarvers.com.

With this I wish you a great summer and lots of fun carving.

See you in September,

Emmie Perle

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The Askennonia Woodcarvers

If you're a senior citizen and a carver, Midland might very well be a place you want to be. That's because on top of a picturesque location at the south end of Georgian Bay, there's the Askennonia Seniors Centre - where you'll find everything from table tennis, to Pickle Ball (whatever that is!), to the main attraction: the Askennonia Woodcarvers.

The following pages feature a selection of the Askennonia Woodcarvers' work. Anyone wishing information about the Askennonia Woodcarvers can contact the Askennonia Seniors Centre, North Simcoe Sports and Rec Centre, 527 Len Self Boulevard, Midland, Ontario, L4R 5N6 (705) 526-7609. 🌲



Above: Herb Proudley



Right: Larry Smith



Carvings by Fred Milley

ASKENNONIA WOODCARVERS

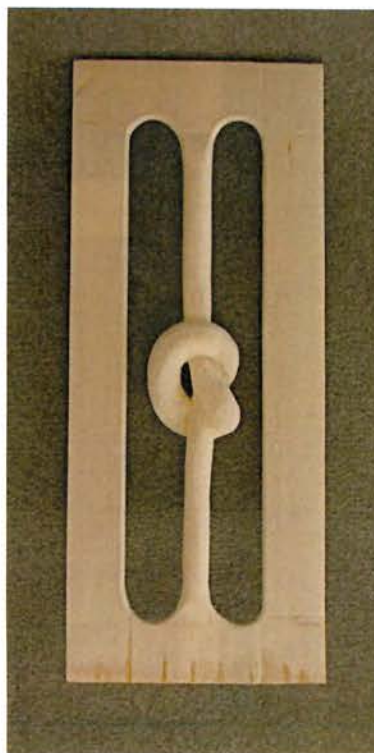


Above: Pyrography by Herb Proudley



Right: Larry Smith

Below (l-r): Larry Smith, Keith Richie, Larry Smith





Top: Pyrography by Betty Baumgarendner
Middle: Pyrography by Dale Aymer
Bottom: Jim Nunn

Above: Carvings by Val Cardiff

News from Humber College

by *Mark Paddison*

The recent meeting of the Humber College Architectural Woodcarving Club took place on Monday March 26th. Professional woodcarver and sculptor Neil Cox was the guest demonstrator. Neil began the meeting with a short lecture on woodcarving and then a sampling of slides from a recent woodcarving show and competition. Neil then showed us an assortment of his chisels including some of the special shapes he uses for his sculptures and the specific grinds he uses when sharpening.

For the hands-on portion of the meeting Neil demonstrated cutting a small "Green Man" face design. This simple design could easily be applied to a piece of furniture. The session was great fun for everyone although like all experts Neil made the actual carving technique look deceptively easy.

The club meets on the fourth Monday of every month from 6:30 to 9:30 pm. During each meeting there is a demonstration on different topics, usually from a professional carver, and then a hands-on



carving session to practice technique. All carving is intended for furniture or decoration.

The club at Humber was created to provide structured carving instruction in a positive learning environment. At the heart of the club is a carving library or series of carving plates which each member can sign out and take home to copy and practice between meetings. These exercises which total 25 in number are progressive in nature beginning with simple v-cuts, coves and beads. Only a small number of chisels are needed to begin carving the exercises. Next a series of leaf and floral based plates and then on to carving for turnings and lastly a ball and claw foot. Once all the exercises have been completed each member will receive a wooden certificate of completion.

New members are always welcome. Hope to see you out to a meeting soon. 🍷

Mark Paddison is Professor and Program Coordinator, Cabinetmaking and Industrial Woodworking at the Humber Institute of Technology and Advanced Learning.



NHK Carvers Roundup



The third consecutive NHK Carver's Roundup took place at Copetown on May 6th, with 110 carvers and 14 instructors covering a wide range of subjects and styles. The event was a great success with many of the attendees stating how much they enjoyed the day and hope to support future Roundups.

Thanks to the generosity of our vendors we were able to hold a draw for the people who registered. The winners were:

1. Lee Valley carver's vise - winner Morris Storoschuck of Golden Horseshoe Carvers
2. Chipping Away gift certificate - Bryan Turner of Halton Carvers
3. Chipping Away gift certificate - Earl Fortin of Horton St. (London) Carvers

The Roundup provides an excellent venue where carvers have a unique opportunity to gain knowledge and exposure to techniques at low cost, in a short time period.

An added benefit of this event is that it draws carvers from many groups together. The Ontario Wood Carvers Association hopes people from different groups will be encouraged to launch other events.

Next year's Roundup is already booked for April 28th. Mark your calendars! 🍷



2012 Kitchener/Waterloo Woodworking Show

An Owl's Nest Report

The 2012 Kitchener/Waterloo Woodworking Show at Bingemans has come and gone, but not without some sadness. The loss of Bill Marshall, a founding father and chief driving force passed away in the spring.

Over 160 entries were received to put on show in the Owl's Nest section, down a bit from 180 last year. We even had entries from as far away as Cuba and a good showing from clubs from Guelph, Brampton and Burlington.

Attendance was down due to weather (fog) in the morning, unseasonably hot weather and the economy.

The quality of the entries, especially the junior and youth were exceptional. Elizabeth's lunches, as usual, were also exceptional. There were enough volunteers to man the show this year, but we must make sure that we have enough for future shows.



The judges at work

Owl's Nest would like to thank the judges, Fred Zavadil, Mary-Ann Jack-Bleach and Eleanor Burke for another fine job.



People's Choice Runner-Up: "Bench," by Garry Gibbons



People's Choice: "The Rookery," by Joe Denys



Open First - Animal: Buffalo, by Henry Flaming



Novice - 1st & 2nd- Pyrography: Local Landmark and Dream Chest by Frank Kaminski



Single Level - Second - Aquatic: Fish, by Paul Bellefontaine



Margaret Forler with Barb Kaminski

Margaret Forler won the Best of Beginner for her carving-in-the-round of a deer for the Lee Valley award. This award is sponsored by Lee Valley and is awarded to the Best of Beginner class and was the first time presented.



Deer, by Margaret Forler

Owl's Nest's Terry White Earns Six Ribbons at the Kitchener/Waterloo Woodworking Show

Terry White did something that never has been done by an Owl's Nest member by winning a first in Intermediate Pyrography for his **Leopard** which also won Best of Class and came first in Best of Show.

He also won a first for his carving-in-the-round - other, for **Puppy in a Boot** and 1st for his relief carving of **Flowers**. He finished off with a third in pyrography for his picture of **Store and Antique Cars**. Terry is pictured with his ribbon-winning entries.





A Tale of Two Totem Poles

By Lloyd Thomas

“How would you like to carve two 37-foot totem poles?”

To someone who really enjoys carving West Coast style those are the sweetest words you could ever hear. The only thing I was thinking about was, how can I free up my time to do it?

I’ve carved all kinds of four-foot poles, so how much more difficult could two 37-foot ones be? I saw first-hand on a cruise to Alaska how the carvers climbed and straddled the totems — drawing, carving and painting — so I was very eager to see the poles. You can’t imagine my surprise when I first saw them and discovered that they were already seven feet in the ground and 37 feet in the air. Still, the realization that I would be carving these on a scaffold did not sway my enthusiasm.

I went home thinking, can I actually do this, carve a large figure standing up? This is not natural, carving a totem pole standing up. So with axe, chisels and mallet in hand I went out to the back yard, found an old dying tree and started to carve. Slowly a face started to emerge in the tree. It was possible — I could do this.

The poles were to be more than totem poles. They would have spiral staircases around them and the figures would be carved around the pole, not in the usual vertical pattern. Concurrent to the carving of the poles a two-storey log house was to be built around the two totems.

The story did not end there. Once the house was finished it would be disassembled and reassembled in the Smokey Mountains of South Carolina, where the totems would be painted. The challenges kept coming but I was still excited.

Before I could start carving we had to determine the figures that would go on the poles. Each would be about four feet in height and have special significance to my employer Pat.

The Owl

The Owl was the first figure he chose. Pat grew up with the owl, swooping down and scaring him with his enormous wing span.

The Owl is a rare crest and symbolizes a quiet wisdom. He turns day into night and has the power of prophesy. The owl can travel between worlds and brings back messages from the dead — usually to comfort the bereaved, but he can be a bearer of bad

ENTRY PROCEDURES, REGISTRATION AND FEES

Entry Procedures

Option 1: By Mail - Entry Form and payment may be sent by mail up to October 10, 2012. Make cheques payable to:

Ontario Wood Carvers Association and mail to :
OWCA c/o Emma Perlaky
31 Donnamora Cres. Thornhill, ON, L3T 4K6.

Artists registering by mail are eligible to receive \$2 rebate from the 1st entry fee. For special arrangement to accept carvings by mail please call 905 764 3859 or send an e-mail to president@ontariowoodcarvers.com.

Option 2: By E-Mail – send detailed information, as you would if sending in an Entry Form by no later than October 15, 2012, to president@ontariowoodcarvers.com. An Entry Form will then be completed and will require your signature, along with payment, at registration. Artists registering by e-mail are eligible to receive \$2 rebate from the 1st entry fee.

Option 3: In person – October 19, 2012 from 5:00 pm to 7:00 pm and October 20, 2012 from 8:30 am to 10:00 am at the Competition and Show location, at the Recreational Complex East Salon, 1867 Valley Farm, Pickering. Entry Forms will be available and payments will be accepted. Please note, that on the designated time of October 20, 2012 competition entries will only be accepted if exhibit space still permits.

Registration

Entries will be accepted at the Competition and Show location exhibition area at the times indicated in the "in person" registration above.

Entries may be brought in by a person other than the artist, provided the artist has filled in and SIGNED the Entry Form. Volunteers will assist with registration.

Upon Registration, a 'Claim Ticket' will be issued and must be retained in order to claim an entry after the show.

Entries must remain on display for the duration of the show and MUST NOT be removed until 5:00 pm on Sunday, October 21, 2012. Pickup is between 5:00 pm and 5:30 pm. Containers will not be stored at the show.

Entry Fees

Junior and Youth level entries are free of charge.

Novice, Intermediate, Open Levels: First entry is \$10.00 (\$2.00 rebate if registered by mail or e-mail), additional entries are \$5.00 each.

Masters: First entry is \$20.00 (\$2.00 rebate if registered by mail or e-mail), additional entries are \$10.00 each.

AWARDS

More than \$6,000 value in prizes

COMPETITION GROUPS AND CATEGORIES

Group	Category	Description
(A) In the round realistic:		
	1	Bust and figures
	2	Wild and Domestic Animals
	3	Fish and Marine Life
	4	Waterfowl, life size
	5	Song Birds, life size
	6	Birds of Prey, life size
	7	All other life size birds
	8	Waterfowl and Birds, miniature
	9	All other in the round realistic
(B) Relief:		
	10	Human Portraits and Figures
	11	Animals, Marine, Birds, Insects
	12	Scenery
	13	Flowers and Plant life
(C) Other:		
	14	Abstract and Stylized
	15	Caricature
	16	Canes, Walking Sticks
	17	Chip Carving
	18	Bark Carving
	19	NA Native Art
	20	Miscellaneous
(D) Pyrography:		
	21	Natural
	22	Coloured
(E) Wood Turning:		
	23	Bowls and Platters
	24	Hollow Forms, Boxes and Spindle
	25	Innovative
(F) Marquetry:		
	26	Marquetry

AWARDS Cash or equivalent:

Masters: 1st is \$500, 2nd is \$200, 3rd is \$100

Best of Show: 1st is \$500, 2nd is \$200, 3rd is \$100

Best of Open: 1st is \$300, 2nd is \$200, 3rd is \$100

Best of Intermediate: 1st is \$200, 2nd is \$100, 3rd is \$50

Best of Novice: 1st is \$100, 2nd is \$50, 3rd is \$40

Best of Youth & Junior: 1st is \$30, 2nd is \$20, 3rd is \$10

Categories: 1st is \$15, 2nd is \$10, 3rd is \$5

OWCA reserves the right to exchange some or all amounts to equal or higher value of gift certificates or gift.

For more information please see our web site
www.ontariowoodcarvers.com

**ONTARIO WOOD CARVERS ASSOCIATION
33rd Annual Competition, October 20-21, 2012**

RULES and REGULATIONS

GENERAL

The Competition is open to all artists who use wood as their primary material.

Competitors may enter their work into different levels by group. The groups are marked A,B,C,D,E and F.

Competitors may enter up to four pieces of their own work per category. There are 26 categories.

Competitors must make their own choice as to the level and category in which they enter. However, the Competition and Show Committee reserve the right to make the following decisions:

- Transfer any entry from one category to another.
- Combine any categories where the number of entries is insufficient to provide competition.
- Transfer any entry from one level to another.

The OWCA reserves the right to accept or reject any entry and to display only those that are of acceptable quality or that exhibit space permits.

Materials other than wood may be used, provided that any such material, in the opinion of the judges, is appropriate and used in a subsidiary manner.

Artists must provide any required bases or display stands for their entries.

More than one subject on a single base or stand will be considered one entry.

Pieces completed by more than one person must be declared and entered at the level of the senior partner.

While every reasonable precaution will be taken to ensure the safety of all competition entries, it must be understood that artists are required to directly assume all risks resulting from loss or damage. Should any article be accidentally damaged, lost or stolen, the OWCA will render all possible assistance for the recovery of the item, but will not recognize any claim for payment of the value or any portion thereof.

The rights to interpret, alter, amend, cancel or grant relaxation from any of these rules in individual cases is at the absolute discretion of the Competition and Show Committee. Should any questions arise not provided for in these rules and regulations, the decision of the OWCA will be final.

COMPETITION LEVELS

Masters level is for professional artists and for all who wish to participate at the highest level of this competition. There is no

mandatory upgrade to Masters, but any artwork entered to the competition can be moved into the Masters level by the unanimous decision of the judges.

- There is no completion date restriction, but any entry must NOT have won a first in previous OWCA Masters competition.
- Entries will NOT be eligible for Best of Show
- There is no category segregation for this level.

Open level is for artists who feel their work can compete at this level. An artist whose work is advanced may also be required to compete at this level, even if never competing previously.

There is mandatory upgrade to this level when, at any previous OWCA Competition, the artist won:

- One Intermediate 'Best of Level' OR
- A total of 5 first place ribbons at the Intermediate level.

Intermediate level is for artists who have won

- One Novice 'Best of Level' OR
- A total of 5 first place ribbons at the Novice level.

Novice level is open to any artist that has not won enough ribbons to move to the next level.

Youth level is for young artists between the ages of 13 to 18 years, inclusive. There is no category segregation for this level.

Junior level is for young artists 12 years or younger. There is no category segregation for this level.

JUDGING CRITERIA

To be judged separately, a category should have a minimum of six entries. Categories with fewer than six entries may be combined with another comparable category.

In any category, the judges will award only such prize ribbons as they deem the quality of work deserves.

Any signature and/or Identification on the carving must be covered with tape or label prior to the judging.

Judges' decisions are final.

Judging will be base on:

- Artistry, Originality, Creativity
- Degree of Complexity
- Execution Skill
- Accuracy (including painting)
- Life-like presence, if applicable
- Perspective, if applicable

Best of Level judging:

Best of level will be judged considering all categories 1st, 2nd and 3rd place winners within the Level.

Best of Show

- Best of Show 1st will be the Judges' Creativity, Originality Choice
- Best of Show 2nd will be the President's Choice
- Best of Show 3rd will be the Carvers' Choice

**The Moon**

The Moon is the exclusive crest of only a few of the highest-ranking chiefs. Originally permission had to be given to use it. The moon is the protector and guardian of the earth by night. The moon has what is called a thrusting tongue. The thrusting tongue means a transfer of knowledge. So every day when Pat and Margaret wake up and see the moon, they will realize that he brought them safely through the night. And when they see his tongue sticking out, he's saying to them, "Today you will learn something new."

The Hawks

The next figures Pat decided on were a pair of Hawks. During the time I was carving the Owl the male Hawk, the larger of the two, would fly around me looking over my shoulder at the Owl. I was convinced that he was saying, "Where's my figure?"

The Hawk is very regal and transforms regularly into Hawk Women and Hawk Man. He or she hates mosquitoes and can be a bit standoffish but will assist humans in their time of need. They symbolize strength and have incredible eyesight.

The Beaver

The third figure was the Beaver. Pat grew up with the Beaver on his property. He was nicknamed Kong. Kong was a big, determined beaver who did what he wanted to. Pat tells the story of one day Kong cutting through the property from one part of the river to another and on the way by cutting down one of his father's trees. So we carved the beaver big and tough looking.

The Beaver is a skilled leader in industry and construction who strives for peace but will fight if he has to. He is creative, artistic and determined. Very much like Pat.

The Wolf

The fourth figure was the wolf. The Wolf was a three legged wolf — she had lost one leg in a fight or a trap — but she roamed the area and looked after her cubs. We chose to carve her traditionally

news, especially if you hear him call your name. The Owl is the guardian of the shamans.

The Owl will be carved holding the Moon.

The owl



A TALE OF TWO TOTEMS

with all four legs but on the leg that was missing I put a symbolic break.

The Wolf is an important family crest and is revered for her skill as a hunter. She symbolizes intelligence, leadership, strength, and has a strong sense of family. She is able to heal human sickness and can be heard fraternizing with the ghosts at night.

The Wolf is holding a Salmon.

The Salmon

The Salmon is the staple food of the coastal natives. It symbolizes new life, renewal and dependability.

The Frog

When we first started this journey, Pat and I, sitting on the logs discussing the figures, we were trying to come up with the sixth figure when all of a sudden this black and grey frog jumped up on the



The Wolf



The Beaver

pole beside us and just stared at us. He let us know without a doubt who the last figure would be. There are two frogs on the pole: the smaller will be painted grey and black, and larger one will be painted in the traditional green colour. While the frog was the last to be decided upon, it would not be the last figure to be carved.

The Frog is a crest of good fortune. It symbolizes new life, a new beginning, communication and stability, and is associated with great wealth and prosperity. He also can warn humans of imminent danger.

The Heron

The Heron had to there — that was decided from the very beginning. Often I watched her feeding in the river under a willow tree. She was the last one I carved, and over the final month we became good friends. She helped me get through a difficult transition period in my life.

Wolf

The Heron is the symbol of patience. She sits patiently, waits and then acts. She is graceful and easy going. She is a messenger who teaches us about self determination and self reliance. Rather than following conventional wisdom, the Heron follows her heart. Deceased wise men are said to return to earth as herons.

Once the poles were carved it was time to party and what else but a traditional "Potlatch" with a "Waking up Ceremony" to wake up the spirits within the poles.

Celebrating with a Potlatch

A Potlatch is the party around an event. The West Coast first nations people would hold a potlatch for various reasons: a wedding, celebration of a special event, coming together of different clans or a celebration of a totem pole.

Elders would hold a potlatch (translated, means "giving"), to give away their wealth to younger members or to respect older persons. They would give blankets, utensils to newlyweds; weapons and carving tools to younger men; skins, trinkets to the younger women and objects of art to older people. All of this would be given on the understanding that when the younger people became wealthy they would hold a potlatch and pay back their debt.

Every time an elder held a potlatch they were allowed to put another ring on their hat — so when you see those round hats that they wear with the round rings on top, you can count the rings and know how many potlatches they have had. On the twenty dollar bill there is a picture of an elder sitting in the Jade canoe wearing a potlatch hat.

Our potlatch is for the raising of the totems. The potlatch is friends and family coming together to celebrate the event with food, drinks, dancing and music.

To bless the ceremony I had a friend, Charlie, come and do smudging ceremony to bless the day, our friends and the totem poles.

The waking up ceremony is performed by the carvers and anyone involved in the process. The

carvers would carry their tools around the totem poles, three times, blowing the breath of life into the figures to bring their spirits to life. For me they had already come alive.

I ended up carving in some awkward sitting positions or standing on stools on top of the scaffold. It was an experience and it was all done with hand tools, I could not imagine taking power tools to the top of the scaffold. I was scared enough up there, especially when the wind started to blow, snow started to fall and the turkey vultures circled above.

I loved every minute being there. The natural setting, large trees all around me, the animals coming out to see what I was doing, I felt like I was in the middle of a National Geographic show.

Carving the two Totem poles was one of the greatest experiences of my life and by helping Pat build his home I was not only fulfilling his dream but I was fulfilling a dream of my own. 🌱

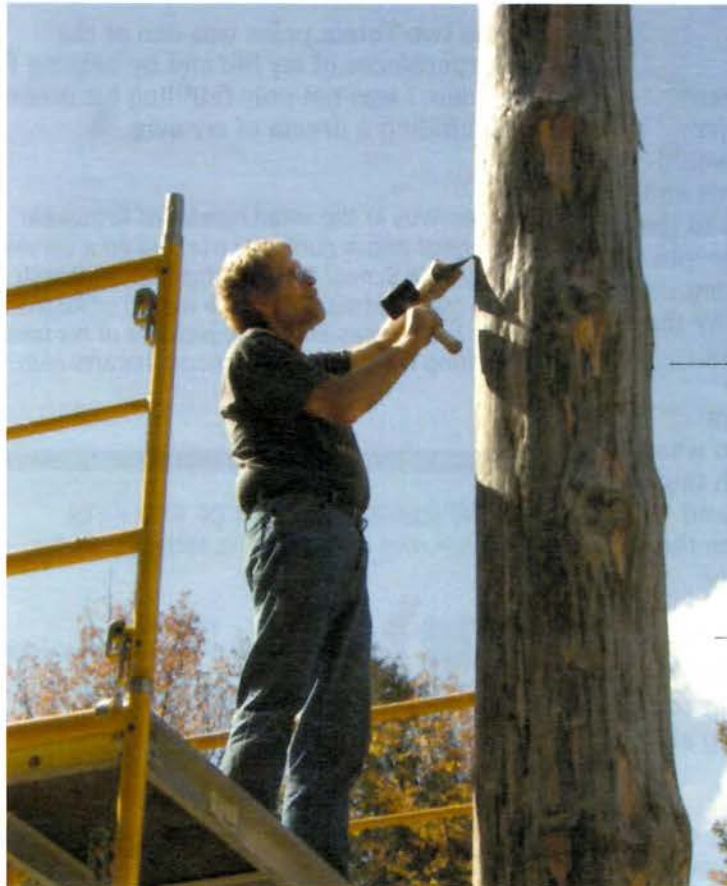
Lloyd Thomas lives in the small hamlet of Whitevale (North Pickering) and is currently working on a carving school (Whitevale School Of The Arts) that will teach carving and craft classes during the month of August. You can see the classes and more pictures of his totem poles by visiting www.whitevaleschoolofthearts.com.



Whitevale School of the Arts
Classes in wood carving, painting, knitting, gardening

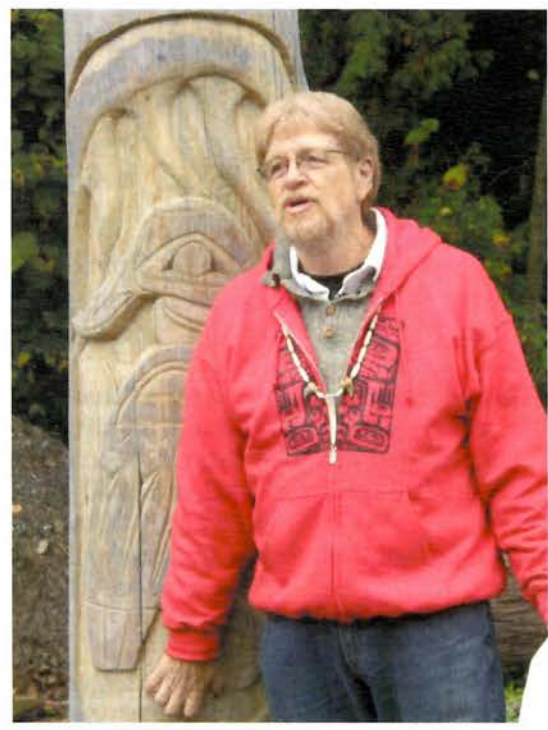
Visit us at
www.whitevaleschoolofthearts.com
or contact
Lloyd Thomas at
echo beach@live.com
905-294-1978

Photo Album



*Top row: Carrying and raising the totem; Lloyd and the Heron at the potlach.
Bottom row: First cut;the Hawks; Sage ceremony at the potlach.*

n: From Tree to Totem Pole



The 22nd **Brooklin Woodcarvers Show and Competition**

It's spring again, and time for Brooklin's wood-carving show held at the Heydenshore Pavilion in Whitby.

This year the show raffled off a "Duck Hunter" caricature, carved by Eldon Humphreys. The raffle also included a mobile carving bench, built by Gord Fraser. The third and final prize raffled off was a collection of tools, valued at \$300, including a wood burner donated by the vendor Nutmeg Woodworking and gift cards donated by Chipping Away and Lee Valley Tools.

The display floor was splendid this year, with the different carving clubs from throughout Ontario.

This included displays by individual carvers such as Bryan Middleton and Joe Dampf. The vendors attending the show this year, Nutmeg Woodworking, Kawartha Carving Supplies, Joe Werner Knives, and Deer Run Wood Supply, provided all with woodcarving necessities.

The Brooklin Carving Club would like to thank Rustoleum, Nutmeg Woodworking, Kawartha Carving Supplies, Chipping Away, Lee Valley Tools, and the Ontario Woodcarvers for their generous donations to our show. We are very pleased to have another successful show under our belt and look forward to seeing you all next year!



The People's Choice Award was won by Kathy Boulton for her "Wizard" carving.



Best in Show was awarded to Bill Hamilton for his impressive "Heads Up" caricature carving.

The Best in Novice was awarded to Larry Rankine for his "Barn Swallow" carving. Larry received a Warren Carving Tool kit, donated to the show by the Ontario Woodcarvers association.



Top right: Dwayne McMurter
Bottom right: Victor Moore
Above: Ron Richards
Left: Don Moore

BROOKLIN WOODCARVERS SHOW



Clockwise from top right: Randy Pater; Rick Southwell; Mouse band; Gord Fraser and Rick Southwell; Port Perry Seniors; Joe Dampf; Brian Middleton.



BROOKLIN WOODCARVERS SHOW



Above (l-r): George Livingstone; Wilfred Meadus

Left: (l-r): Bill Hamilton; Carver's name missing.

Below (l-r): Bill Myette; Carver's name missing.

Missing names will be in our next issue.





Neil's Corner

by Neil Cox

Using Mirrors in Carving

Research is an important part of any artistic pursuit. Studying from life has to be the best way to prepare for a project involving natural subject matter. Mirrors can be an effective and simple way to assist in this. There are other uses for mirrors in carving such as helping to achieve balance in a composition. I'll discuss this as well.

Having a live model when carving a face is very helpful. It's a lot to ask of someone to sit there for hours while you work. Creating a series of sketches to use instead is one alternative. Creating a series of photographs is another. However, early on I discovered that when using two handheld mirrors it's possible to see every angle of a face without twisting your eyes around to see the image in the mirror. No one will be as patient as you are in posing for a particular expression, and with the mirrors you are only a glance away from having a live model always present.

I don't suggest that you use only this method but in conjunction with the above methods as well. Your face may not be the particular face you want in your carving, however the basic proportions for a face are similar for all of us, and using mirrors is a great way to study facial expressions. Don't be embarrassed to experiment.

It takes a bit of experience to get the hang of how to hold the mirrors to get the angle that you want. Let me walk through some of the basic ones. The two tricky ones are the view from the side and the view from below.

To see the view from the side, hold one mirror square on or perpendicular to the side of your head about one foot away. Hold the other mirror directly in front of you about a foot away. Now rotate both mirrors toward each other very slowly. Looking directly into the mirror in front of you it should be possible to see the mirror to the side and it should show the image of the side of your head. See diagrams 1, 2 and 3.

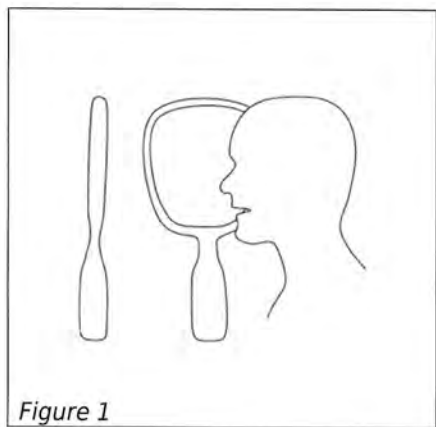


Figure 1

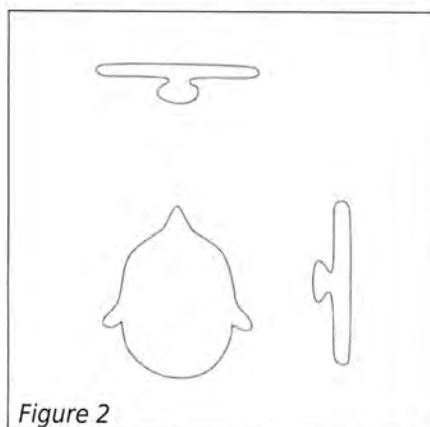


Figure 2

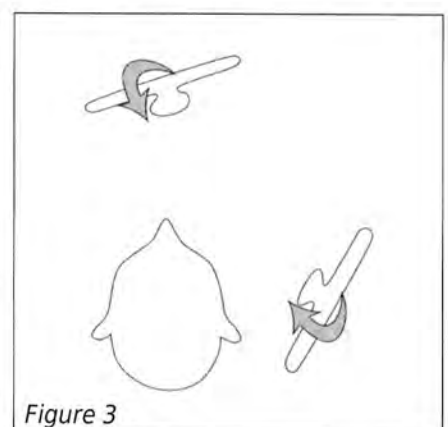


Figure 3

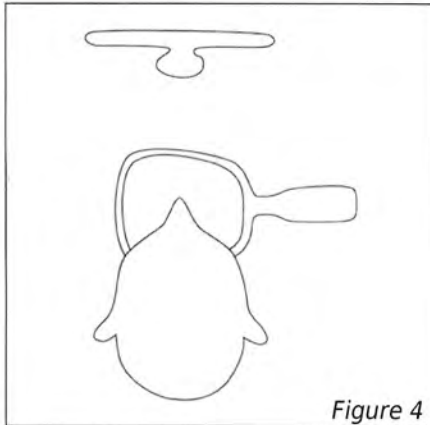


Figure 4

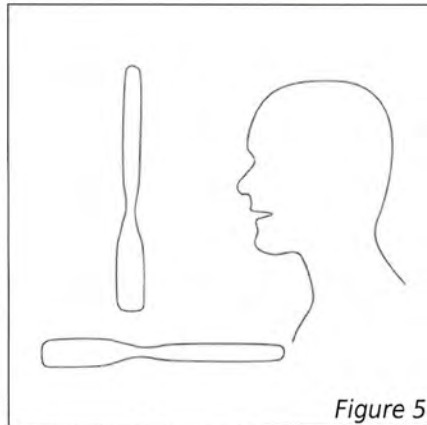


Figure 5

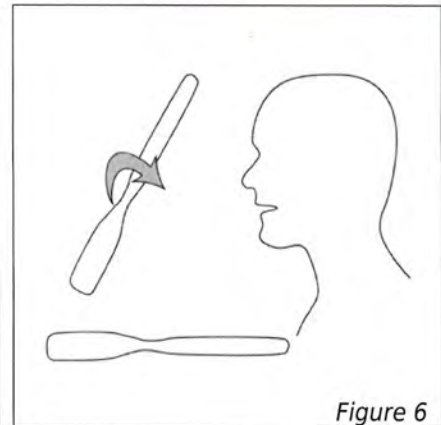


Figure 6

To see the view from below, hold one mirror squarely flat about chest high and under your chin. Hold the other mirror directly in front of you. While looking into the mirror in front rotate it slowly downwards until you begin to see the mirror below. In that mirror you should see the image of your face from below. See diagrams 4,5 and 6. This view is especially important in carving faces because it shows features in a way we are not used to and it will help correct the other views. Notice how round and protruding the bulge of the eyes and mouth are. If your carving doesn't look like this then it will be flat.

Another use for mirrors is balancing a composition. Have you ever noticed that if you have been carving for a long time without a break things start to look acceptable? If you take a break and come back suddenly you notice how far off you were. Looking at your carving through a mirror helps achieve this effect immediately. How wonderful! A technique that lets you know how badly you're doing. All the asymmetries that you got used to seeing suddenly jump out at you. However depressing, it is a useful technique in perfecting your carving.

Good luck. 🍀



Knives for sale

Beautiful Joe Werner knives. (See the President's Message to read the full story behind this offer.)

Contact Emma for details
president@ontariowoodcarvers.com
 (905) 764-3859



Adventures of a Tool Junkie *or* If I just buy this, it will fix everything

by Alyssa Diamond

Barrie Casement loves his Arbortech mini-grinder.

We were standing in the hall at the McMichael exhibition in February, and the president of the Niagara Woodcarvers Association grew almost misty-eyed as he described his first time.

"Dennis (from Chipping Away) called me and said, 'Barrie, I have something here that was meant for you.' I had my doubts - I'd used grinders before - but once I tried it I knew he was right. I've never looked back."

Among other things, Barrie makes bowls so sculpted they seem to fold and flow. You feel like you need to pick them up to make sure they're



Selection of Barrie Casement's bowls



really wood. He uses the mini-grinder on these.

Then he showed me a carved bust - "Made it in a weekend, did all the roughing out with the mini-grinder Friday night" - and that was it. My last carving took two years. In that instant, my wallet shrank.

A lot. A month later I was in Waterloo and

plunking down \$300 - and that's after the 10 percent discount for being a carving club member.

OK, so that includes one accessory. But I was only being *practical*: I knew I'd be carving hardwoods, so I bought a tungsten wheel as well.

So how did I get on?

Day one

Now this is embarrassing. I'm on the front porch and I can't even change the

%"\$#! wheel. Hold the screwdriver on one side, turn the allen key on the other? What holds the grinder?

I want to give up, but that would mean one day I'd have to admit I never even turned it on.

Oh good, got it off.

Uh-oh. Wish I'd remembered to check which way the wheel was on before removing it.

Now I have visions of the tungsten flying off and impaling me in the forehead like a ninja's throwing star. Maybe I should check my will before I go any further.

Oh look, it's getting dark.

Day two

It's official: the neighbours HATE me.

It's a bright Sunday afternoon in March - one of those days when it was still supposed to be winter but everyone was wearing T-shirts - and all I was planning to do was spend a quick half hour in the backyard taking the mini-grinder for a test run.

That was three hours ago.

The neighbours, who were sitting on their back deck when I fired up the beast, have long since moved off to the front porch. I suspect they are waiting for the wood cloud to settle before they barbecue.

And what a cloud. I have built and refinished furniture. I have carved. I have turned. But I have never, ever, seen a mess like this before.

The patio is covered. So are the flower gardens (ok, it's March, it doesn't matter). And as for me - I have sawdust in places where... OK, maybe a bit too much information there. But you get the picture.

For my practice project I've taken a chunk of Norway Maple chopped down by the city and am hollowing it into a rudimentary bowl. Or, to

encourage myself, I describe it as I imagine it will appear on the art gallery tag: "Impressionistic Free-Form Serving Vessel".

Day three, four and - oops

Some weeks later (life intervened and I only got a couple of afternoons in)...

I hollowed and shaped, then switched to a sanding disc. Only after way too much sanding, I realized I needed to grind off some more wood.

But wait - where's the screw? The tiny, proprietary one that takes the allen key. In the package with the tungsten wheel? No. The Arbortech box then? No. Workshop floor? Flower bed? No and no.

One phone call later, the kindly folks at Chipping Away have promised to put a new one in the mail to me, "Tonight... No charge."

Day five

New screw. And now I change wheels like a pro.

I stride confidently to the backyard, pull the bowl out of the storage bag and...

Nooo! Where did all these cracks come from?

I'd sprayed it down, kept it in a plastic bag...and yet, cracks everywhere. What to do?

- a) Firewood
- b) Grind them out and create a new shape
- c) Leave them and call it "character"
- d) Sneak back into the valley for another piece of wood, start over and pretend this never happened?

Well, it's a little late for option D. Plus, Tom Gallagher and Ron Davis were generous with their advice at the last OWCA meeting. But we're out of space (and time) this month.

Pick up the next issue of Ontario Woodcarver to find out what happened.

To be continued. 🍌



At the wood show in Mt. Hope on January 27th, Ken Watson showed several wood carvers a family heirloom, asking if anyone could identify the wood the cane was made from. It was not a familiar material, and no-one had the answer. Now we've turned it into an OWCA challenge. Here's the cane's story plus some photos (for more, see www.pbase.com/serif/ostler). Can you name the wood? Winner (or winners) will be announced in our next issue.

The cane came out of hiding in my parent's house in the 1990s. We believe, because of the name carved into the head, that it came into our family with my grandmother's husband, Caspar Ostler. My grandmother married him in 1926 or 1927.

On the head, is a monogram of a letter 'K' inside an 'O' and the name 'K Ostler'. The 'R' is not obvious and the carving of the name is not as skilled as the carving of the other elements. The addition of the name reminds me of one of those 'PLAN Ahead' jokes. I think the name-carver ran out of room for the 'R' to be as prominent as the rest of the letters. The name suggests a second, less-skilled carver.

The date and spelling of the name suggests that the original owner could have been 'Kaspar Ostler', likely Caspar's father or grandfather. There was a tradition in the family of naming children for respected elders. From the spelling, I have deduced that the original name was Germanic or perhaps Dutch. Acquaintances of Dutch extraction, suggested that the letters 'T' and 'L' do not appear adjacent to each other in surnames in the language.

Wood You Know..?

A Mystery Challenge for Ontario Wood Carvers

Submitted by Ken Watson



All photos, James Watson

Another woodworker suggested that if the name was Dutch, that it might have a Boer history in South Africa. A stub of a branch 8-10" below the head of the cane bears the date '1884' so that would make it a possible origin in this time of speculation. Germans also moved to Africa in the same time so the possibility of African origin of the wood still exists.

The cane is very hard, very knobby and the surface has a corded texture. The head of the cane bears a highly-detailed carving of a man from the waist up with a broad face, bushy mustache, long wavy hair and prominent eyebrows. There appears to be something like a horn projecting up from his belt under the figure's right arm. The carving is in raised relief showing about half the profile (back to the ears)

Other decoration of the head of the cane includes large broad leaves in raised relief, and a fruit that reminds many of an acorn except it hangs from the branch on a stout twisted stem suggesting it is

large and heavy like a papaya. The leaves are smooth-bordered — very un-oak like. In addition, there is a clearly carved bow and separate arrow near the monogram. Inside the bow, there might be initials. There are some other illegible tool marks on other stem stubs.

The growth habit of the wood suggests that the plant grew slowly (accounting for the density and hardness), was open grown (accounting for the many buds and knots). The many healed scars where branches had been torn off were not symmetrical about the stem suggesting it had some

protection on one side and the presence and size of the scars suggest that the plant might have been browsed upon, and the branches eaten were large.

I'm hoping that if I can find the name of the wood, it will throw light into the family genealogy.

Can you solve the puzzle? Send your answer to news@ontariowoodcarvers.com, or by mail to Ostler Cane Challenge, 31 Donnamora Crescent, Thornhill, ON L3T 4K6



Just in: 2012-13 Schedule of Learning by Doing Sessions at the Magic in Wood Show

Back and expanded by popular demand, OWCA's annual competition and show will feature hands-on learning with some of Ontario's best carvers.

Eldon Humphreys : Caricature face
 Tom Gallagher: Wolf head relief
 Lloyd Thomas: Haida talking stick
 John Poole: Eyes
 Bruce Lepper: Painting a song bird
 Dave Hornblow: Powertex sculpting
 Arnold Koch: Carving a pine tree (see the step-by-step in this issue)
 Alex Clement: Carving little people
 Stephan Forrin: Bark house

Barrie Casement: Haida talking stick
 Dorsey James: Power carving

Flexcut 5-pc beginner tool sets, safety gloves and non-slip material will be provided - but bring your own knives. Fee is \$8 per session plus material cost.

Watch the website for more details, at www.ontariowoodcarvers.com.

Step-by-step: simple tree

by Arnold Koch



I saw a Christmas tree as a candle in a catalogue. So I picked up a piece of wood and started carving, but soon I saw it wasn't looking like the picture. I had a closer look and saw a spiral pattern. I carved some pine cones from the Woodcarving Illustrated Hand-Carved Holiday Gifts Volume Two that look similar - the same spiral pattern. I made a new start. I grabbed a new piece divided the blank in eight equal parts and started carving - but again, it wasn't working.

Another new piece. This time, I divided it into four equal parts and it worked. I was pleased with how it looked. Sometimes it takes more than one try. Don't give up, try again.

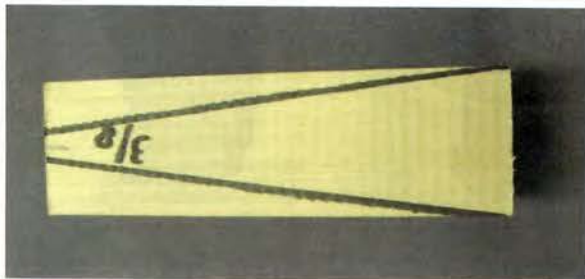
What you'll need:

Basswood or any other wood

Chip carving knife, skew 8mm, 12mm, detail knife

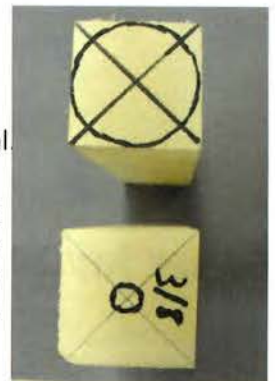
Clapham's Beeswax

I started with a piece of wood 1 3/4" x 1 3/4" x 6". It's a good size to begin with.



Step 1

First mark the top and bottom diagonal.



Step 2

Mark the sides from 1 3/4" down to 3/8".

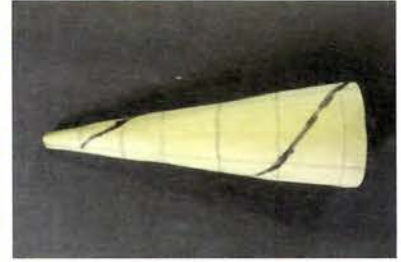
Steps 3 and 4

There are different ways to shape it into a cone. If you use the band saw or a knife, cut or carve two sides, then mark the other side repeat the step use a knife to carve all four corners so you will end up with a cone shape. If you have a lathe, put it in the lathe and turn it down from 1 3/4" to 3/8"



Steps 5 and 6

Mark the horizontal rings starting at the top $\frac{3}{4}$ " / $\frac{7}{8}$ " from the top. As you go down, go further apart. You can make a template or work freehand. Then mark the four vertical lines you marked top and bottom at beginning.



Step 7

Draw a diagonal line from the top right corner to the bottom left corner of each rectangle. You should end up with a spiral line. I use a chip carving knife to make a stop cut along the line. Then I draw the next line and repeat the step until I have all four lines.



Step 8

Now start top left corner to bottom right corner. Repeat this step on all four sides. This creates an X on each rectangle. Start from the top. I use an 8mm skew and work my way down. As you go down, change to a 12mm skew.



Step 9

Cut a small chip on each side. Recut the stop cut to remove the chip if you have to. Now I start at the bottom and work my way up to the top. Make the cuts deeper and remove all pencil marks.

Refine the carving look for rough and breaks. Recut those parts. Carve the top to a point. To finish the tree I use Clapham's Beeswax Salad Bowl Finish. It gives a natural look.



Step 10

I use different kinds of wood. You can make any size of trees. There is no limit to how small you can go. 🌲



NEWS BITS

In June, Emma met with Mr. Robin Lee to discover and discuss opportunities to work even more closely, for the mutual benefit of Lee Valley and the carving community in Ontario and elsewhere. Watch for more news soon.

**OWCA WELCOMES THE FOLLOWING NEW MEMBERS**

Mladen Bozovic
Diane Gervais
Joseph Isaac

Thea Eden
Grand Valley Woodcarvers
David W. Parris

Tony G. Endhoven
Steven Hibbard
Stephen C. Rose

CLASSIFIED**For sale**

Paul Guilbeault of Windsor writes that he is no longer wood carving after 30-plus years and would like to sell his carving vises and tools. Here are sample pictures (complete set is posted on www.ontariowoodcarvers.com). Contact Paul at guilbeault@hotmail.ca or at 519-728-3252.

**For sale**

From Vlasta van Kampen and Steve Simmons: We are interested in selling a Veritas Carver's Bench bought new from Lee Valley (present retail value \$925) and used only occasionally over a two year period. It is in excellent condition and the owners manual is available. Our asking price is \$500 for the unit. We may be contacted by e-mail at jvkampen@sympatico.ca or telephone at 705-696-3540 or 905-885-4063.

Wanted

My name's Harmony and I'm an amateur carpenter who wants to build furniture. The problem is I can't afford some of the necessary tools or workshop space. I'm wondering if there are any workshops in Toronto where people can drop in and use the space and tools? (Even if I have to pay a fee to use the space.) harmonyisultraviolet@hotmail.com

Where is...?

From Ron Shepherd: I have 6 wildlife carving by Mike Hussey which I'd like to sell but I do not know their value. Would someone put me in touch with Mike Hussey or give me an appraisal of these carvings. ron@theshepherds.org

Events 2012

Kawartha Carving Competition "Artistic Expression in Wood"

Saturday, September 8, 2012, 8 am to 4:30 pm
At the Bobcaygeon Curling Club on the Fairground
Contact: Doug Hodgins
705-738-4600 or Dwayne McMurter 705-738-6695
e-mail: info@kawarthacarvingcompetition.org
www.kawarthacarvingcompetition.org

The 25th annual Canada's Capital Carving Competition

November 16th-18th, 2012
Public hours:
Saturday, November 17, 2012 - 1 pm to 8 pm
Sunday, November 18, 2012 - 10 am to 4 pm
Best Western/Macies Hotel
1274 Carling Avenue, Ottawa
(opposite the Westgate Shopping Centre)

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33rd Annual Competition & Show

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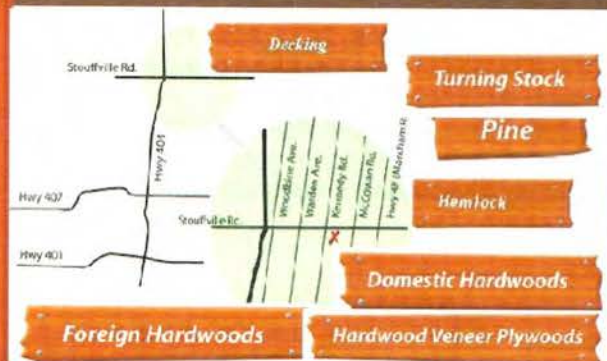
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chip carving is:
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