

ONTARIO woodcarver

*Also in this issue:
Featured Carver
Marv Kaisersatt;
Sharpening from a
Different Angle; Carve
a Wooden Spoon
and More*

**Best of Show
and
Open,
Hamilton
Wood Show
2014**



The official journal of the
Ontario Wood Carvers Association

Issue 269 / Spring 2014

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,

OWCA meeting dates — Spring 2014

Monday, April 14, 2014, 7-8:30 pm

Monday, May 26, 2014, 7-8:30 pm

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

No dates currently scheduled.

(Architectural Carving course open to OWCA members only)



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

OWCA Executive - 2012-13		
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Ontario Woodcarver

The Official Journal of the
Ontario Wood Carvers Association

Editor-in-chief Alyssa Diamond

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Andrew Hal magyi
Dennis Moor
Bill Myette
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Submissions to this magazine are welcome. Contact
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 @Ontwoodcarvers

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

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Goodbye!

One teardrop...

..In Sharon's eyes when I told her that I have resigned.

And another teardrop in my eyes when I am saying my last goodbye!

But I will not disappear, I will stay involved — just in a different way and category.

This magazine that you are holding in your hands now is our spring issue, and spring in my mind is synonymous with renewal.

Now we know that the first day of spring is not the same as the first spring day. It is confirmed as I am looking out of the window. Brrr.. There is still at least one foot of snow everywhere. But I also know that it will be different soon. My garden will change its winter blanket to a colourful dress of flowers, green grass and budding trees.

Renewal.....

It is a must for everywhere, everything and for everyone. Including organizations like ours. And it will start with a new president, new members of the executive, and a new blood transfusion into the veins of the association. I feel, I *know*, many changes will come and all for the better. The renewed, vibrant Ontario Wood Carvers Association will be full of the fizz of life, for all carvers and every carving club in Ontario.

My mandate expires in May, and at the last meeting of the 2013/2014 season the new president will be announced and approved by the members present.

And we will go on from there....

Finally, I have to tell you how much I enjoyed the last six years working with you: going through good times and not-that-good ones, but learning from all and each occasion.

If anything good happened during this time it was only possible because of you. And anything that went wrong it is because of me.

Let me quote William Shakespeare here: "*April hath put a spirit of youth in everything.*" And do not forget this.

Happy carving to you all.

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Marv Kaisersatt

Carver Profile

by Dennis Moor



Marv is a retired high school mathematics teacher living in Faribault, Minnesota and an emeritus member of the Caricature Carvers of America.

Chipping Away brought Marv to Kitchener for our first International Carvers Conference in 2004 and again in 2005 and it was here that we became good friends. Marv enjoys the challenge of carving scenes from a single block of basswood and as evident by these photos, his expertise is of a sculptural quality with superior skill and ingenuity.

Marv uses several aids in sculpting the project prior to carving it in wood. Stick figures made of pipe cleaners, plasticine, clay, etc help to visualize body parts in action along with the interaction to overall composition.

Tip: Research your project thoroughly and obtain as much information and as many images as you can before you begin.



Left top: Billiard Game. Bottom: Painting the Birdhouse.
 Right top: Cowboy Roping Rabbit. Bottom: Bricklayers
 Bottom left: Axe To Grind

There is a great deal of action in these carvings, to say the least...and therein lies a great tip for those carvers who enter carving competitions.

Tip: Action within a carving makes it much more interesting and will hold the attention of the judges longer.

Notice the hunched back of the guy sharpening his axe and the concentration as he strains to get close enough to see. Likewise with the cement in the wheelbarrow on the right — it is not just “in the barrow” but is actually spilling out.



Marv adds lots of detail ... have a good look at the cowboy roping the rabbit. Notice the leather fringe on the cowboys' gloves; the bedroll behind the saddle seat; the spurs on his boots. In the carving of the cement workers, notice the handkerchief hanging out of the back pocket; the strap of the coveralls hanging down over the worker's shoulder; the sock rolled over the top of the boot in the fellow who just got hit on the head while sawing a



log; notice too that a piece of the log has broken off and is lying on the ground.

Tip: Detail adds to the story that the carving is telling.

All of these carvings are from a single block of basswood. Of course, due to their sizes, the block may consist of two, three or more pieces that have been laminated together beforehand to provide a block large enough.

Marv still teaches a couple of one-week long classes each summer in Faribault at the Whillock studio. His classes cost \$395US for the week. You can call for more details at: 1-507-339-0336.





Clockwise from top right: Sawing log; Fishermen; Baseball Game; Cement Workers

This article is courtesy of 'Pop' of Chipping Away in Kitchener. Pop also wants to remind you, members of the Ontario Wood Carvers Association qualify for a 10% discount on more than 95% of their products if the purchase is over \$50 ~ just indicate you're a member when placing your order online or by phone. Better still, why not drive down to the store in Kitchener ~ and bring a couple of carvings with you; Pop would love to see your work. 🌲

Neil's Corner



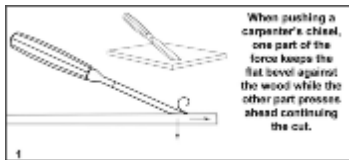
by Neil

Sharpening from a Different Angle

There are a number of different approaches to sharpening. I will outline some of the unorthodox approaches I take and explain my reasons for doing so. This is not meant as a replacement for orthodox sharpening methods but to offer some options.

When you understand the physics behind tool bevels you can understand the different methods of sharpening chisels. In all cases the edge must be keen and precise but the shape of the metal behind the very edge will determine a lot about how that tool will work.

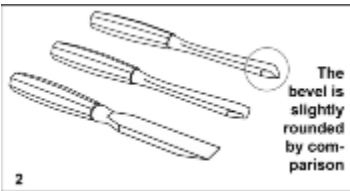
A carpenter's chisel is a good example of proper form and function. The shape of the bevel is in perfect harmony with the task the chisel performs. The force you apply to the handle is split in two directions. One direction moves forward to cut into the wood and the other presses the bevel onto the surface of the wood ensuring that the cut continues in the flat direction of the plane you're cutting into. (See illustration 1.)



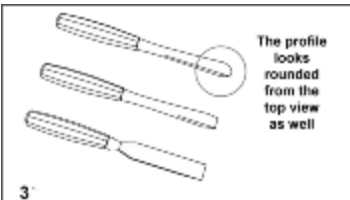
When pushing a carpenter's chisel, one part of the force keeps the flat bevel against the wood while the other part presses ahead continuing the cut.

The same forces apply to a carving chisel but there is one big difference in its use. With a carving chisel we are rarely following the same plane. The chisel is regularly changing direction. Now the

straight flat bevel is not the perfect guide. We have to rock on that bevel to change direction. A flat bevel is still a good surface to work with but an alternative is a rounded bevel. (See illustration 2.)



It is more unstable than a flat bevel but it has an advantage in turning corners. Now the choice is not simply which one is better but which one suits the style of carving you're doing. A rounded bevel is helpful when you are moving in and out of the wood a lot. It is less helpful when doing shallow or relief carving. On a deep gouge such as a number 10 gouge I often round the top profile as well. (See illustration 3.)

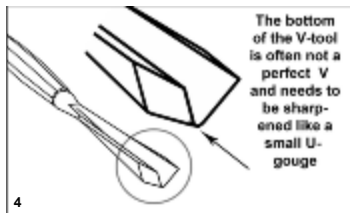


Again, it produces a less stable cut but the cornering is very good. You can choose a compromise between the flat bevel and the curved bevel that suits your style of carving.

Another tool that offers even more challenges than normal is the V-tool.

Again, looking closely at some of the physical dynamics of the tool can offer an insight into how it works and how to sharpen it. It appears to be two straight chisels joined together. The problem is that where they join is seldom a perfect angle. Most often there is a slight curve at the bottom of the V. (See illustration 4.)

Now you have two straight sides plus a small gouge at the bottom. I find that it helps to sharpen it this way. The two sides must be sharpened to match and then the bottom must be sharpened like a



small curved chisel. The edges must all meet together to form a continuous curve. If you sharpen just the two flat sides a small hook will appear that is not an ideal cutting edge.

Next time I'll talk about other aspects of a tool's bevel shape and cutting edge. ■

Learn something new this summer

This August (Monday to Friday) the Whitevale School Of The Arts will again run a series of creative classes. Whitevale is a Heritage Hamlet nestled in north Pickering. It is situated beside the Rouge Duffins Agricultural Preserve and has both the Seaton Hiking trail and the West Duffins Creek running through it. Classes will be held in the Whitevale Mill and St. Joseph of Arimathea Orthodox Church (formerly the Whitevale United Church) in Whitevale. New classes this year include:

- Celtic Love Spoons
- Carving a Head Caricature
- Carving Cane Handles (gargoyle, direwolf, alligator)
- Totem Pole Carving

...as well as popular classes back from previous years.

Many of the outstanding Whitevale instructors will be familiar to OWCA members. They include Tom Gallagher, Lloyd Thomas, Bill Myette and Bryan Middleton.

Classes for non-carvers include Knitting 101, Cake Decorating, Cement Bird Baths and Making a Hypertufa Flower Planter.

For more information visit
www.whitevaleschoolofthearts.com





Historic Wood Carvings

by Tom Gallagher

Imagine a cave in the far distant past. A Neanderthal family is huddled around a fire, enjoying hunks of meat or berries in season. Safe from predators, well-filled and relaxed, they rest. Then a member of the family sees a half burnt stick that resembles a fish or a bird wing or an animal and he (for the women are usually too busy for such idleness) picks up a piece of sharpened flint and proceeds to improve on the image. And so, the very first wood carving is born.

This is pure imagination, but the need and the desire to make art in all its forms has been part of what makes us human since the earliest days. It is found in every culture. Unfortunately wood is not as durable

as other mediums but it is a safe bet that shaping wood into pieces of art goes back at least as far as the early stone sculptures and cave paintings.

The oldest known carving is a piece of oak about 6,000 years old. By comparison, the earliest known sculpture is a tiny ivory figurine that is 27,000 years old. So it is reasonable to assume that much wood art has been lost through the ages and really ancient wood carvings are quite rare but a few have survived through the centuries.

The stone head entitled "Venus of Brassempouy", shown above, is dated to 23,000 BCE and is the oldest



A Chinese wooden Bodhisattva, (1115-1234 AD), and an example of Vietnamese carving show the distinctive styles of

Towards the end of the Gothic Period (1200-1500 AD) wood-carving reached its culminating point in Europe. The later part of this era was marked not only by great skill both in design and treatment, but also much devotional feeling. Craftsmen seem to have not merely carved, but to have carved to the glory of God. At no time was work more delicately conceived or more beautifully executed.

The choir stalls and choir screens of England, France and the Teutonic countries of Europe have in execution, balance and proportion, never at any time been approached. In small designs, in detail, in minuteness, in mechanical accuracy, the carver of this time has had his rivals, but for greatness of architectural conception, for a just appreciation of



Oak was a popular carving wood for centuries and this wood often creates problems in holding a good finish but most carvings in this era were elaborately painted.

The use of linden or lime wood (the European slightly harder version of basswood) was pioneered by the great Grindling Gibbons (1648-1721). His detailed rendering of natural subjects such as fruit and flowers set a standard that surpassed anything done previously. Of Dutch descent, he lived in Britain most of his artistic career and achieved lasting fame there.

Many of the old castles and palaces still have some of his work. He had a very lucky break early in his career. The diarist Evelyn first discovered Gibbons' talent by chance in 1671. Evelyn, from whom Gibbons rented a cottage near Evelyn's home in Deptford

following: "I saw the young man at his carving, by the light of a candle. I saw him to be engaged on a carved

representation of Tintoretto's 'Crucifixion', which he had in a frame of his own making." Later that same evening, Evelyn described what he had seen to the famous architect Sir Christopher Wren. Wren and Evelyn then introduced him to King Charles II who gave him his first commission — still resting in the dining room of Windsor Castle.

Horace Walpole later wrote about Gibbons: "There is no instance of a man before Gibbons who gave wood the loose and airy lightness of flowers, and chained together the various productions of the elements with the free disorder natural to each species."

Even for a master of his stature he often had money troubles. Gibbons' work very often includes carvings of peapods. A myth states that he would include a closed pod in his work, only carving it open once he



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WANTED!

Volunteers for



We're already planning for our 2014 show, October 18-19. We'll need volunteers to:

Set-up: Friday October 17, 2-9 pm, around 15 people

Tear-down: Sunday, 4:00-6 pm, around 10-15 people

Registration: Friday 4-8:30 pm, Saturday 8-10 am, around 10 people per day

*Competition table monitors: Saturday and Sunday 11 am-4 pm,
three people at all times, 2-3 hour shifts*

*Entrance: Saturday, Sunday - four people per day, two in the morning
and two in the afternoon*

Photo assistant: Saturday and Sunday, three people per day

Email show@ontariowoodcarvers.com to sign up

How I started woodcarving

by Andrew Halmagyi



I was still working as a surgeon when, one winter weekend, I decided that it would be nice to take a few days off work to recharge.

I had a magazine - I believe it was called Fishing and Hunting - which had an article about carving a decoy.

The article stated that anybody could do it, because it was very easy to do.

So up in the cottage I got out the instruments that I



When I was finished, the duck looked more like an old fashioned iron we used to fill with charcoal rather than a decoy. Well, I thought if "anybody can do it" there was something wrong somewhere. I decided to carve another duck - which turned out even worse.

My pride was hurt. After all I was a surgeon with some manual dexterity.

To try to correct the problem I bought books, instruments, patterns, etc., and I started carving a little more scientifically. The improvement was quite rewarding and my work started to look something like what I was trying to carve.

Initially I carved mainly loons and ducks, but people started to ask me to carve frogs, turtles, dogs - so I obliged and eventually my carvings became more acceptable and more lifelike.

Eventually I started to use power tools and most of the carvings I do today are done with Dremel and Fordham tools. I also started to do wood burning (pyrography).



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I had a magazine - I believe it was called Fishing and Hunting - which had an article about carving a decoy. The article stated that anybody could do it, because it was very easy to do.



So up in the cottage I got out the instruments that I used back in Hungary during my anatomy classes and started carving a duck from pine wood.

When I was finished, the duck looked more like an old fashioned iron we used to fill with charcoal rather than a decoy. Well, I thought if "anybody can do it" there was something wrong somewhere. I decided to carve another duck, which turned out even worse.



One of my favourite things to carve is butterflies.

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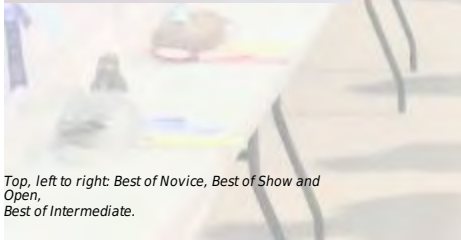


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Hamilton



Top, left to right: Best of Novice, Best of Show and Open, Best of Intermediate.



n 2014



A comparison of the difference between European and North America wood carving

This article is by John H. Poole, originally from England, who arrived in Canada in 1980 and has been carving since 2000.

He shares with us his observations from his travels and discussions with other carvers.

Some fundamental differences

In Europe:

- All countries have a long history of civilization.
- Because of the high density of population and shortage of space, there is less wildlife interacting with the people.

In North America:

- Young nations built by immigration since 1800s.
- Spread over vast area which results in isolation, large distances to travel, and very different climates.
- Because of the low density of population and space, people are more aware of the wildlife that surrounds them.

In Europe:

- There is a long history of stone carving throughout Europe going back before Roman times — 2,000 years ago.
- Before this the Egyptians were carving sphinx in stone — 4,000 BC.
- This developed tools and techniques which later were used with wood, examples of which can be found over 1,000 years old.

In North America:

- There were no training programs, guilds or Master Carvers until late 1800s. That's 200 years after Grinling Gibbons created his masterpieces.

- Because most people lived in a rural environment, most carried and used a knife in their everyday lives.
- The use of these knives became a form of relaxation in hours they were not working. This became known as whittling. From this developed a love of carving in some people.

Chainsaw Carving

Now let's compare the chainsaw carving today: Europe vs. North America.

In North America:

- It's bears and eagles in the North, and pelicans in Florida. Basically, all wildlife.



Whereas in Europe...

A very different kind of subject matter — varied, often



Differences in the tools we use

In Europe:

- The gouge and mallet are used much more. This follows a tradition established over centuries.
- Less use of power for carving or sharpening. This is understandable as many masterpieces were made before electricity was available.
- Fewer carvings are painted.

In North America:

- The knife is very popular.
- Many carvings still show the knife cuts.

The green man. A very popular subject among UK Carvers. A subject that would



Sharpening and tool maintenance

In Europe:

Given the long period over which the traditions and culture of carving developed, without the use of electric motors, it is not surprising that many still use traditional hand methods using oil or water stones.

In North America:

A steady stream of articles, machines and materials enter the market to help carvers maintain their tools.

Most carvers are willing to try these new methods and power.

Pyrography

While pyrography has been in use in Europe for many years, and I remember manufacturers shown in the magazine I read when I started, I believe new techniques were developed due mainly to the larger number of bird carvers in North America. This in turn encouraged new tool manufacturers to enter the

Portable carving benches

In Europe, because there is often less workshop space available, many carvers have created their own portable carvers' benches.

I have never seen one of these devices being used in North America.



Today..and tomorrow

As with other activities, things have gone global. Information flows in all directions instantly and at low cost. Also, more people are travelling to other parts of the world.

The result of this globalization include more articles on bird carving beginning to appear in the UK magazine and an increase in the number of carvings being painted.

Tools and technique developed in one region are being used in other areas.

Many of the trade shows, carving competitions and small vendors that have supported wood carving have

One reason for this has been the increase in online shopping.

The ease of getting instructional videos off the web at low or no cost has reduced the number of teachers available.

Also, there seems to be a decline in the membership and formation of carving clubs or groups. This is difficult to understand, as the retired population is growing, and people are in better health and have more income than the previous generation.

To reverse this trend, it is imperative that we keep OWCA active and reaching out to more people.

NEWS Flash: Take me out to the ball game...

The Toronto Blue Jays will host an event outside the Rogers Centre called Cottage in the City, prior to the June 27-29th games. The organization has contacted OWCA looking for some décor pieces or a vendor who would be willing to do a demonstration and showcase some of their work.

The OWCA executive is looking into options to make sure as many carvers as possible get the chance to participate.



Bill Myette has been carving wooden spoons for many years. This winter, he and Alyssa Diamond teamed up to lead spoon-carving workshops at the Toronto Tool Library. Bill brings the blanks, OWCA loans the tools, and new carvers get the chance to complete their first carvings in a half-day session.

This intro to woodcarving has proved very popular and is attracting a younger audience. As a result, we've put together this instruction set. It can be used directly by novice carvers, or by instructors / clubs as a teaching aid.

Carving a wooden spoon



Spoon knife Straight edge blade knife

CARVE A WOODEN SPOON

Spoon blank – 1" pine or basswood, cut to shape with a scrollsaw or bandsaw. A sample pattern is on page 21.

Sandpaper – one 3"x4" piece each of 120, 180 and 240 grit.

Finish: Options include salad bowl finish, walnut oil, mineral oil.

Step 1

Draw a line on top of the spoon blank that follows around the bowl just inside the edge. Staying on the



As you carve, remember to check your depth: pinch your thumb and forefinger together on the inside and outside of the bowl at the deepest point. It should feel like there's the width of a wooden ruler between your two fingers.

After you've hollowed out the bowl, the rest of the carving is done with the straight knife.

Tip: If you've never carved before, you'll need to learn the difference between carving with the grain and against it. With every piece of wood there's a natural direction in which the wood will come off smoothly and cleanly. In the other direction, it will snag and chip – and generally fight with the knife. Sometimes, the grain direction will change when you least expect it to. This

Step 2

Turn the spoon over. Switching to the straight knife, round the back from side to side, as shown in the picture below. Keep using the thumb-forefinger technique from Step 1 to ensure you're getting a



Step 3

Still working on the back, shape the end of the spoon to give it the curve to the tip. Aim for the kind of line in the picture below. Again, remember to test regularly for thickness. If you can see daylight through your spoon, you've gone too deep!

Step 4

Next, you're going to shape the neck of the spoon (the part where the bowl transitions to the handle). On the top side, the bowl takes a slight dip. On the bottom, it





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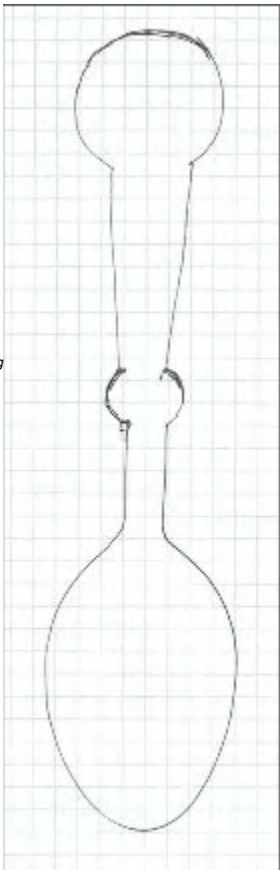
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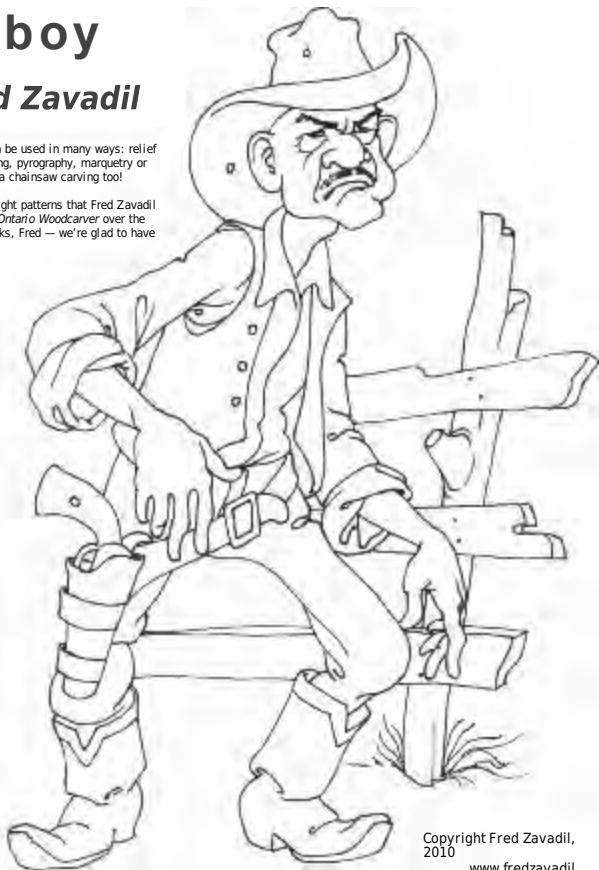


Cowboy

by **Fred Zavadil**

This one drawing can be used in many ways: relief or in the round carving, pyrography, marquetry or intarsia. It could be a chainsaw carving too!

This is the first of eight patterns that Fred Zavadil will be providing to *Ontario Woodcarver* over the next two years. Thanks, Fred — we're glad to have you on board.



Copyright Fred Zavadil,
2010

www.fredzavadil.com



PYSANKA, by Anne Shelton

Once upon a time, the Easter bunny laid an egg and out popped ... a pysanka!

Ok maybe tradition doesn't paint it quite that way, but Ukrainians do paint eggs for Easter, with beeswax, in intricate geometric and folk designs. Why?

From Wiki ... *"As in many ancient cultures, Ukrainians worshipped a sun god (Dazhboh). The sun was important - it warmed the earth and thus was a source of all life. Birds were the sun god's chosen creations, for they were the only ones who could get near him. Humans could not catch the birds, but they did manage to obtain the eggs the birds laid. Thus, the eggs were magical objects, a source of life. They could also ward off evil spirits, guarantee a good harvest and bring good luck. The egg was also honored during rite-of-Spring festivals—it represented the rebirth of the earth. The long, hard winter was over; the earth burst forth and was reborn just as the egg miraculously burst forth with life. The egg, therefore, was believed to have special powers."*

And Cadbury makes them in chocolate.

Pysanky are made using a wax resist (batik) method. A brass stylus is dipped into molten wax and delicately "written" onto the white egg surface; what is covered in wax will resist the first dye bath colour and remain white. Then more wax is applied - these lines will remain the colour of the first dye - and the egg is dipped into a darker colour. And so it goes, until the design is complete. Then the egg is warmed and the wax wiped off, leaving the colourful designs.

In a large family 60 or more eggs might be created by the women of the family. These would be blessed in the church on Easter Sunday and then distributed according to need: some to the priest, some to protect the home, some to gravesites, some to the children, some as gifts from unmarried girls to eligible men, some to the cows to ensure milk production, and my fav, slipping some in with the chickens for inspiration!

Although there are thousands of different designs, and interpretations can be either pagan or modern, they fall into the following categories:

Most popular are **Geometrics**: a triangle may represent the Holy Trinity or the elements of air, fire and water; diamonds are knowledge. Curls/spirals are

protective - an evil spirit will get drawn into a spiral and be trapped forever. Dots can represent seeds, stars or cuckoo birds' eggs (a symbol of spring), or, are said to be the tears of the blessed Virgin. Eternity bands may be a line without end representing immortality, or a wave, symbolic of the moisture needed for good crops. Hearts, as in other cultures, represent love.



Plant motifs are drawn

from nature but may be very stylized. Flowers, trees and plants symbolize rebirth after winter and are drawn in the hope of good harvest. A single plant in a vase represents the tree of life or berehynia - hearth mother, protector of the home. Trees, in general, symbolize strength, renewal, growth. Wheat is for good health

and a bountiful harvest. Flowers may be identifiable, such as the serrated petals of a carnation, or may be exotic, such as the tulip. Garlands of flowers drawn in three circles around the egg represent birth, marriage and life.



Farm and field objects are common in this highly agricultural society. A ladder may symbolize going up to heaven, while the sieve may be a plowed field, or perhaps the separation of good and evil.



While not as popular as plant motifs, abstract

Animal motifs of horses and deer endow the owner with the best characteristics of the animal, or invest animals with a long and productive life. Horses or deer have a second meaning as a sun symbol: in some versions of pagan mythology, the sun was drawn across the sky by the steeds of Dazhbog. The entire animal is not required; any part will have the same meaning. Bear claws show bravery, wisdom, strength and endurance, as well as being a guardian spirit and heralding the coming of spring. Horns of any sort represent manhood and leadership.

Birds are the harbingers of spring, messengers of the sun and heaven. Birds are always shown perched, not flying. Roosters symbolize masculinity, or the coming of dawn. Domestic fowl parts (eyes, feet, beaks, combs, feathers) may be used instead of the entire bird. Hen's feet represent fertility; duck and goose feet represent the spirit.

The **fish** was originally a symbol of health and abundance, but later came to symbolize Jesus Christ, the "fisher of men", and Christian interpretations of baptism, sacrifice and regeneration. In old Ukrainian fairy tales, the fish often helped the hero to win his fight with evil.

Cosmic motifs are among the oldest and most important symbols. The sun god, Dazhbog, may be a simple closed circle with or without rays, or an eight-sided star, protecting the owner from sickness and bad luck. The sun can also appear as a flower, a cross (with arms of equal lengths), a swastika (broken cross) or a windmill (representing the sun's movement across the sky). In Christian times the sun sym-

Once upon a time, the Easter bunny laid an egg and out popped ... a pysanka!

Ok maybe tradition doesn't paint it quite that way, but Ukrainians do paint eggs for Easter, with beeswax, in intricate geometric and folk designs. Why?

From Wiki ... *"/ in many ancient cultures, Ukrainians worshipped a sun god*



(Dazhboh). The sun was important - it warmed the earth and thus was a source of all life. Birds were the sun god's chosen creations, for they were the only ones who could get near him. Humans could not catch

the birds, but they did manage to obtain the eggs the birds laid. Thus, the eggs were magical objects, a source of life. They could also ward off evil spirits, guarantee a good harvest and bring good luck. The egg was also honored during rite-of-Spring festivals—it represented the rebirth of the earth. The long, hard winter was over; the earth burst forth and was reborn just as the egg miraculously burst forth with life. The egg, therefore, was believed to have special powers."

And Cadbury makes them in chocolate.

Pysanky are made using a wax resist (batik) method. A brass stylus is dipped into molten wax and delicately "written" onto the white egg surface; what is covered in wax will resist the first dye bath colour and remain white. Then more wax is applied - these lines will remain the colour of the first dye - and the egg is dipped into a darker colour. And so it goes, until the



CLASSIFIED

I have a carving of a Kestrel done in 1983 by R J C Elliott. I have been trying to find out about the artist. I believe he was from northern Ontario. *GaryCook*, Zincook@rogers.com

Hello, I discovered a small carved and painted cat that I purchased in Toronto 25 years ago. It is stamped into the wood with a "w" seems it was a well known carver but I don't remember. Any thoughts? *Terry Seed*, tcseed@outlook.ca

I have a folk art style wood sculpture that requires repair (Reattachment of a piece which has broken off and paint touch up around the break). Would you be able to recommend someone to make this repair? *Amy Baldry*, amyklbaldry@gmail.com

Hello, I am looking for an experienced wood carver to carve a dragon fly for my wife's 5th year anniversary. I need it for the beginning of July and was wondering if you could give me any names or e-mail addresses for anyone you would recommend? *Jordan Ray*, jordan.ray@kdsb.net

Am looking for a carver who specializes in arboriginal art for a custom piece. Would you have any recommendations please? *Laura-Belle Robinson*, laurabellerobinson@gmail.com

NEW MEMBERS

The Ontario Wood Carvers Association is always pleased to welcome new members. As a member, you'll receive discounts on art and carving supplies, access to monthly meetings with guest speakers and an in-house competition, four issues of Ontario Woodcarver magazine and more. Plus, you'll be supporting the ongoing work of the Ontario Wood Carvers Association, as it promotes the art of woodcarving and connects carvers across Ontario.

Membership costs \$40 per year. Complete the form below and either cut it out or photocopy it and mail to the address shown.



Ontario Wood Carvers
Association
Membership Application

One year

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Events 2014

27th Annual Quinte Wood Carving Championship

Saturday April 12, 2014

Registration Friday 1-4 pm; Saturday 7:30-9:30 am

Judging begins at 10 am

Quinte Sports & Wellness Centre

265 Cannifton Road

Belleville, Ontario

For more information contact Ron Taylor 613-392-8500

or ron.taylor2@sympatico.ca

Flower City Images in Wood Competition

Saturday, April 26, 2014, 10 am-2 pm

Flower City Senior Centre

8870 McLaughlin Road

Brampton, Ontario

Hosted by Flower City Seniors Recreation Centre

For more information contact Ilana Miller, 905-874-3500

or ilanamiller@rogers.com

NHK Woodcarvers' Roundup

May 4, 2014

Meet other carvers and obtain instruction at a

reasonable cost. Pre-registration is required.

For information contact John H Poole at

ppool3@cogeco.ca

Kawartha Carving Competition

Saturday, September 13, 2014

9:30 am-4:30 pm

Bobcaygeon Curling Club Fairgrounds

\$3 - Adults, kids 12 and under free

If there is sufficient indication of participation by July

1,

2014, the competition will run an under-16 Youth

Class.

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