

ONTARIO woodcarver

*Special Tribute to
Retiring OWCA
President*



Also in this issue:

*Owl's Nest and Brooklin Shows,
Chainsaw*



The official journal of the
Ontario Wood Carvers Association *Issue 270 / Summer 2014*

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

Next meeting will be held September 22, 6:30-9:30 pm

NEW location

Don Montgomery
Community
Centre

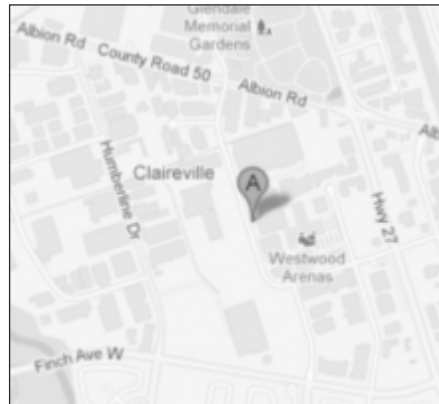
2467 Eglinton
Avenue East
between
Kennedy Road
and Midland
Avenue



Workshops and Architectural Carving course at Humber College

(Architectural Carving course open to OWCA members only)

Meetings will resume 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 — 2014-15

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Past President	Emma Perlaky	
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Youth Programs	Lloyd Thomas and Emma Perlaky	
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Name	Tags	AI	Shewan Audio	Equipment	Joe Godfrey Bill Crocker
Raffle	Marlene	Ash	Refresh-ments		Sharon Brooker
Draw Tickets	Terry Smith				

Ontario Woodcarver

The Official Journal of the
Ontario Wood Carvers Association

Editor-in-chief Alyssa Diamond

Contributors Fred Ash

Neil Cox
Ted Fagan
Tom Gallagher
Barb Kaminski
Emma Perlaky
John Poole
Anne Shelton
Lloyd Thomas
Rob Woodill

Submissions to this magazine are welcome.
Contact



@OntWoodcarvers www.facebook.com/



ontariowoodcarvers

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

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Taking over from Emma makes me feel like a small boy trying on his parents' boots. She has left very big shoes to fill — but with her ongoing support and the help of willing volunteers we can look forward to exciting and challenging years ahead.

There really is magic in working with wood. While we don't have numbers, I believe more people are making art with wood today than when the late Norm Tarver started our association some 35 years ago.

We see this every year, not only in the wonderful variety of carvings entered into our annual competition, but also in the works on the tables of the carving clubs who make the entire show the success it is. We set up the venue; their talents make it all work. It is a formula to be cherished.

Some people think technology will replace wood carving. You can scan a picture into a computer, hook it up to a machine and watch it spit out an amazingly accurate replica in wood. And it's true that this kind of technology will make some forms of wood art much easier to execute.

However, there are a lot of "baby boomers" nearing or entering retirement, and we can introduce them to

What's

the pleasures of carving in traditional ways. We all know the satisfaction of the sound of a well-honed chisel biting into a block of wood and the warm feel of the wood as we work it into our own personal art — and this is something we can share.

Emma made many important changes during her time as president. With your help we will try to continue what she has been doing so well over the past six years.

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“This is not a duck!”

by Fred Ash

At OWCA's April meeting, members were invited to participate in a show-and-tell event called “This is not a duck”, in honour of Ty Lemberg and his penchant to interject his “This is not a duck” presentations at many meetings.

First, though, Tom Gallagher and Emma Perlaky spoke about the project to preserve and recycle the wood from “The Maple Leaf Forever” tree. They told us how the wood has been salvaged and how and who can access it to extend the life of this historic tree. To learn more about this project, see the article on page 10 and visit the OWCA website at www.ontariowoodcarvers.com.

After a short introduction by Tom Gallagher and Marlene Ash honouring the memory of Ty Lemberg, the evening's “This is not a duck” program began.

First up was Lloyd Thomas, showing an in-progress totem pole and describing how he approached his work and his preference for carving using only traditional tools. To emphasize this point he indicated that, after unsatisfactory attempts using them, he packed up all his power tools and shipped them to his son in British Columbia (nice move Lloyd).

Following Lloyd, Ted Fagan showed us a life-size bust of his granddaughter. He described his attempts to create the piece, first by sculpting a plasticine material, then

transferring the details mechanically to the piece, but eventually reverting back to a more visual approach. Ted promised to return with the completed work at a later date.

Emma Perlaky followed Ted, showing us a double-sided low relief she created of her granddaughter, describing the intricacy in creating a wonderful likeness with a minimum of material removal (see picture).

Up next was Tom Gallagher who entertained us with reminiscences about “top shelf carvings”. These are works that for one reason or another never made it to the finish line. One piece in particular, of a runner whose expression was so in agony that he was obviously the loser of the race, begged for the addition of a figure depicting the winner, which never seemed to materialize. Thus the work was destined for the top shelf.

Marlene Ash then showed and described a collection of duck decoys, both her own and those of guest Zax Smith. There were two from the early 1900s, working decoys from Rice Lake; another rough carved decoy by a First Nations carver from the Curve Lake Reserve; and a unique carving by Zax Smith of a duck's head on the



hozzle of an old brassy golf club (see picture). Tom Gallagher then spent some time analyzing and commenting on Marlene's progress in transforming the previously mentioned rough carved decoy into a finished piece.

The final presenter was Erik Langeholp who showed and described his carving of a squirrel, along with two excellent miniature portraits in relief that he had carved.

The audience participated vigorously in the evening, directing numerous questions toward the presenters.

A thank you and applause to all. 🍷



The 24th Annual Brooklin Woodcarvers Show & Competition

by Rob Woodill

Someone once said, "The thing a lot of people can't comprehend is that Mother Nature doesn't have a bullet with your name on it, she has millions of bullets with 'to whom it may concern'."

On the morning of our show this year, our club was faced with a bad winter storm that forced some of our carving demonstrators to miss the show. However, with the help of our more local fellow carving clubs and vendors, our show and competition marched on!

Despite the weather, the public attendance was still very good. This resulted in the success of our donations, ticket draws, snack bar and the second-hand tool jumble sale.

The carving competition consisted of many different types of carvings: relief, cottonwood bark, caricature, birds and carving in-the-round. Each entry showed off the talents of our participating woodcarvers!

This year, the judges chose Lloyd Wagg for Best Novice. Lloyd entered an excellent eagle caricature and a *Green Hearing* walking stick. Lloyd was awarded a carving tool kit donated by the Ontario Wood Carvers Association. In addition, they chose Brad Guest's *Dragon on a Pillar* for Best in Show. Brad's Dragon also won the Peoples Choice award with over 250 votes from the viewers.

Undeterred by our bad weather, and with the help of our many Brooklin volunteers, this year's show succeeded in demonstrating the art of wood carving to the public. Thank you. I would also like to thank our many sponsors for their generous donations to this show.



The Owl's Nest Carving Competition 2014

by Barb Kaminski

Well, it's been a very long and cold winter and if most folks are anything like me, they have been awaiting the month of March and the promise of any sign of a new season that it may bestow upon us. And yet... As I write this article on the first day of spring, the prospect still appears to be somewhat dubious.

But in spite of the persistence of old man winter lingering in our midst, the month of March did hold a special event for our woodcarving club. March 14, 15 and 16 marked the 2nd annual "Wood Art in the Cities" show, a collaborative effort between The Owl's Nest Carving Club and The Grand Valley Woodcarvers.

The show was first conceived to fill a void created by the unfortunate demise of the KW Woodworking Show in 2013. Both clubs were very anxious to continue to give fellow woodcarvers a venue to display their

works while competing in a friendly yet competitive carving competition.

Although numbers were down this year from last, there was no drop in the overall quality of work. It is always a pleasure to see the outstanding carvings and pyrographic work submitted by returning carvers as well as new ones. Our portion of the show gleaned a total of 108 submissions from 63 carvers and wood-burners.

With the expertise of our two very knowledgeable and very talented judges, Mary-Ann Jack-Bleach and Fred Zavadil, we were able to award ribbons and prizes to some very worthy competitors. Definitely some very tough decisions had to be made. Our thanks go out to both judges for all you do to continue to support our show each and every year. It wouldn't be the same without you.

Additional thanks go to Lee Valley for their gift certificate donations to our Best of Level winners, to Chipping Away for their gift certificates to our Second Best of Level winners, and to Sue Walters Pyrography for her prizes for our Beginner Pyrography winners. Thank you all for your very generous contributions!

The Owl's Nest would also like to convey our thanks to Grand Valley Woodcarvers for all their work, both individually and as a club, in making this show a success. At a time where carving competitions and wood shows are on the decline, it is a pleasure to find another like-minded club interested in fostering a common love and interest of woodcarving, and sharing a willingness to put in a lot of work to provide a venue so that fellow carvers can come out and compete. And finally, of course, we would like to express our gratitude to all our competitors as well as the people

Left: First Place: Bud Pipher - "Baseball Glove"



who just came out to see the show. It is your continued interest and support that fuels the show and the possibility of future shows. So thank you again to all our talented competitors and to their supporters. Please watch for news of a future show next year on our website at www.owlsnestwoodcarvers.ca



Carvings continue on the following page.

Best of Show

First Place: Bud Pipher—*Baseball Glove*

Best of Level Winners

Beginner: Brian Barron—

Wine Box Cover with Grapes

(Relief Carving)

Novice: Douglas Davidson—*Woman's Face*

(In-the-Round Human)

Intermediate: Mike Sauka—*You Stinker* (Caricature)

Open: Bud Pipher—*Baseball Glove*

(In-the-Round Other)

Single: John Van Tent—*Humpback Whale & Calf*

(Fish & Aquatic Animals)

1st Place Winners

Youth—Quentin Danner

Beginner:

In-the-Round Human—Tom Moffat; In-the-Round Ani-

mal—Don Dease; In-the-Round Other—Scott

Campbell; Relief Carving—Brian Barron; Caricature—

Art Mead; Pyrography—Don Dease

Novice:

In-the-Round Human—Doug Richards; In-the-Round

Animal—Patti Huber; In-the-Round Other—Joe Knauer;

Relief Carving—Douglas Davidson;

Caricature—Rick Hook;

Pyrography—Frank Kaminski

Intermediate:

In-the-Round Human—Dan Marlatt; In-the-Round

Animal—Donald Carter; In-the-Round Other—Mike

Sauka; Relief Carving—George MacDonald;

Caricature—Mike Sauka;

Pyrography—Lennox Giorgetti

Open:

In-the-Round Human—Murray Showers; In-the-Round

Animal—Henry Flaming; In-the-Round Other—Bud

Pipher; Relief Carving—Bill Myette;

Caricature—Fred Matthews

Single Level:

Interpretive—Greg Gillespie; Chip Carving—Fred

Matthews; Fish & Aquatic Animals—John Van Tent;

Canes—Ruth Leeman;

Bark Carving—Lieke Van Arendonk

***Congratulations and thank you all
for coming out!***



Clockwise from top left: Brian Barron—Best of Beginner; Bill Myette— Open Relief; Open Caricature— John Poole; Intermediate Pyrography—Lennox Giorgetti

School days, school days, dear old golden school days

Reading, writing, 'rithmetic ... and wood carving.

Wood carving? Yes, we have almost finished another year: four kids' classes this year, each a half day a week for eight weeks, almost the entire school year. 97 students we taught, our biggest year ever.

Before I tell you about the schools, I want to send a special thank you to Woodchuckers www.woodchuckers.com. Peter always gives us a great deal on wood for our students. It helps us keep our costs down. Our goal is to do it for free, but for that we will need donations.

Last fall we went to the Duke of Connaught Public School in Toronto. I had lots of help there and believe me we needed it. This was the most rambunctious and wildest class I've ever encountered, but everything went well. With the help of Bill Myette, Marjory and Alex Patterson, Iris Forsey and Alex Clement we all survived the term.

This was a new concept course, called "Integrated Learning". It involved Grade 7 and 8 students learning relief carving along with senior citizens. The challenge was working with two different mindsets and keeping them both focused. We succeeded, and by the end of the eight weeks we saw a bond starting to form between the elderly and the young.

In January we started at St. Agatha Catholic School, our longest running school and also our biggest class. With the help of Bill Myette, Deborah Matias, Tom Gallagher, Alex Clement, Marjory Patterson and Iris Forsey we actually ran two classes, a total of 57 students. Great classes with many eager students. The kids and teachers are always excited to see us coming.

After March Break we started at our third school, St. Rene Goupil Catholic School, with teacher Joe Douris. The kids there are very enthusiastic and with the help of Fred and Marlene Ash we had another great year.



For most of us the school year ends now, but this year, in July, we are going to try something new with the kids: summer camp. St Joseph of Arimathea Orthodox Church has invited us to come and help out. It's only a half day and we are going to try doing the "Learning by Doing" with them.

School is still not over yet. In August I run the Whitevale School of the Arts. Lots of great carving classes there. If you haven't seen the schedule, go to www.whitevaleschoolofthearts.com and check out our super instructors, including Tom Gallagher, Bill Myette, Bryan Middleton and, of course, me.

That's it. See you in September. What—it's September already? Oh no—I've got wood to order, instructors to organize, classes to run! Who says you have lots of free time when you are retired...?

Thanks for reading.

Do what you enjoy doing, keep carving and get those kids involved!



Maple Leaf Forever Tree is Taking Shape

by Emma Perlaky, Alyssa Diamond, Neil Cox

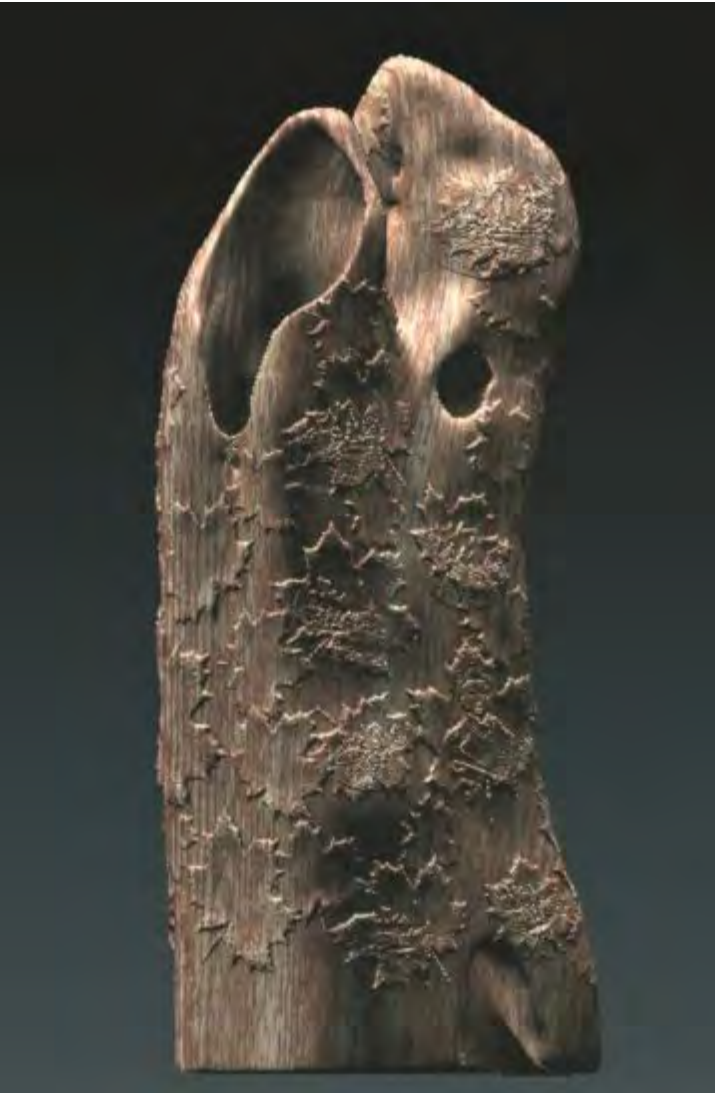
In 1867, Alexander Muir composed “The Maple Leaf Forever” to celebrate Canada’s Confederation. It is said he was inspired by the large maple tree that stood on his street, at the corner of Laing Street and Memory Lane in Toronto.

Today OWCA has also been inspired by that tree and we’re getting ready to create some new memories for our country.

As you probably know, when the Maple Leaf Forever tree came down in a windstorm last year, OWCA contacted the city about creating a heritage artwork out of the wood. We’ve been pursuing this project ever since.

We now have “our” portion of the tree’s main trunk — a hollow section about seven feet long and 30” at the bottom. The piece has character: it was a cozy home for a raccoon family, has some holes, and in some places the usable wood is only two to three inches thick.

But carvers recognize features like these as creative challenges. Neil Cox has developed computer renderings that show how we will approach this piece. The trunk will feature a collection of maple leaves. Within these leaves, we will create 25 relief carvings that feature important people, places and events from our history.



We have started gathering sample images and ideas, some of which are shown here. We invite you to contact us with more suggestions.

Members of OWCA will do the carving work at the Ontario Science Centre. We estimate the project will take about a year to complete. When we’re done, the finished artwork will be housed permanently at the Science Centre.

The official launch of the carving work will take place on Canada Day, July 1st, 2014. Watch for details on our website (www.ontariowoodcarvers.com) as they become available.





NHK Roundup 2014

by John H. Poole

A great time was had by those who attended the 5th NHK Woodcarvers' Roundup in Copetown.

Roundup has become a popular annual event for carvers in the area just west of Toronto. This year, 15 instructors led 110 carvers in a "Friendly Day of Learning".

Many people wanted to sign up on the spot for 2015. However, we have reached a point where we need to give more thought to how we keep the event growing with new ideas and instructors. For that reason we did not take pre-registrations for 2015 at this year's Roundup.

We will review options for continuing and adjusting the Roundup in 2015 and beyond by September, in time for OWCA show in October.

Email John Poole (ppoole3@cogeco.ca) if you wish to be notified by email when the details for 2015 and pre-registration become available.



Calling All Carvers!

The Tony Stacey Centre for Veterans Care – a long term care facility in Toronto — needs our help.

The home needs major repairs, including roof and window replacement. They also need to add a second elevator. Most urgently, they need to replace their

generator — as they discovered this past Christmas when residents went without heat or light for five days.

Among the fundraising activities will be their annual golf tournament, at Oakridge Golf Club on June 6th, and the C.A.V. Ride to Remember (Motorcycle Show) on July 19th.

In November they will hold their annual “A Night to Remember” — and here's where OWCA comes in. We're reaching out to you to carve decorations for a Christmas tree, which they will auction off or raffle at this event. We've been very successful with initiatives like this in the past, and hope to help this worthy cause.

The deadline is September 30th. Send your ornaments to:

Tom Gallagher
51 Cedarview Drive
Scarborough ON MIC 2K5

For more about the centre, see
www.tonystaceycentre.ca



This summer, come out and see the work of outstanding carver Kats Takada (profiled in the Spring 2013 issue of *Ontario Woodcarver*) on display in Toronto.

Kats's imaginative pieces are thought-provoking and whimsical — often at the same time. He has competed and shown works at shows including OWCA's *Magic in Wood* since 1990, but the upcoming show will be a rare opportunity to see his works collected and displayed together.

Kats Takada
Woodcarving Works
at the JCCC

EXHIBITION DATES
July 2nd to August 31st, 2014

RECEPTION
July 13th, 2014 at 2:00pm

Japanese Canadian Cultural Centre
6 Garamond Court
(North of Wynford Dr)
Toronto, ONT M3C 1Z5
Tel: 416.441.2345
www.jccc.on.ca

Kats Takada • Email: katstakada@yahoo.com • Tel: 416.742.2855 • infocentre.hwpjournal.com

OWCA thanks

by Tom Gallagher, incoming President of OWCA

As many of you know, Emma Perlaky stepped down from the OWCA presidency in May. In this issue of Ontario Woodcarver, we pay tribute to the outstanding leadership she has brought to our organization over the past six years.

Emma is a true visionary, someone who not only sees how things might be, but also has the capability to bring these visions to life.

This is true in her personal life, where she saw a bright future ahead in Canada, and came here from Hungary in 1982.

In her career, she has been able to see the future of business. She worked in the IBM Labs on the release of the first IBM AS/400 (now iSeries) server, and still owns the very first one ever issued: serial number 0001. Later, her vision for the future of electronic data led her to found her own successful company, Integral Group.

Emma brought her visionary strengths to the presidency of OWCA in 2008. Under her leadership the association has undergone transformative change. Our newsletter is now a colourful, well-organized magazine full of useful information for carvers. We now have an excellent website that links OWCA with carvers worldwide, and where carvers can buy materials online. Emma automated the process of entering carvings into our annual competition and has provided many ideas for improving the show.

Emma's accomplishments arise naturally from her tremendous people skills and her enthusiasm for new ideas. By forging new relationships, she raised OWCA's profile with exhibitions at the McMichael Gallery, the Pickering city hall and central library, and Heartland Forest in Niagara Falls.

Perhaps her crowning achievement is the one we're working on right now: the creation of a permanent legacy carved from the "Maple Leaf Forever" tree — including the distribution of pieces of this fabled tree to institutions throughout Canada and the creation of a travelling display of carvings.

And, of course, she carves too. Her wonderful carvings have often been featured in this magazine — and we look forward to showcasing more in the future.

Emma Perlaky

by Alyssa Diamond, Editor of Ontario Woodcarver

In October 2011, some 10 years after I started carving, I finally worked up the nerve to enter my first pieces in the Ontario Wood Carvers Association annual show. Before then, I'd been too in awe of the carvings I'd seen in competitions to imagine my beginner pieces could have a place among them. But that year I found the courage, and not only that, my carousel horse took a first prize in Novice.

As a newcomer, I was overjoyed — indeed, so overcome by giddy excitement that I rushed over to the association table and told the friendly, smiling woman that I wanted to become an OWCA member and get involved in the organization.

Ten minutes later, not only was I a member, I was also the new editor of this magazine.

And that was my introduction to Emma.

Many readers will have known Emma for much longer, and much better than I do, but I would like to take some space here to thank her for being an inspiration and a tremendous role model.

Emma has a gift for connecting people with projects, for motivating and building enthusiasm in a team, and for inspiring people to act. You don't say no to Emma! Perhaps it's her own infectious enthusiasm, the way she stays positive and cheerful — and is so hardworking herself.

No matter how early in the morning I email her, she seems to be up and ready to write back.

When I'm looking for one more article to round off an issue, she knows exactly who to call and how to convince them to put other things aside and write us a piece.

She makes people want to contribute.

I wasn't around OWCA for the beginning of Emma's tenure as president, but I've witnessed her tremendous commitment to our association and passionate determination to make it thrive and grow.

Leadership of this calibre is rare and we are fortunate to have benefited from it. On a personal level, my thanks to Emma for the lessons she shares, simply by being who she is. As an organization, perhaps the best thanks we can give is to carry on Emma's good work and help OWCA succeed.

Thank You Emma Perlaky!



From Your OWCA Friends



Presented to Emma Perlaky by the Ontario Wood Carvers Association

On her Retirement as President

Arnold Koch	Erik Langenholt	Ray Popkie	Andrew Halmagyi	Tony Cook
Ron Davis	Tom Gallagher	Bert Hirt	Ruth Leeman	Carl Hoffman
Robin Christmas	Doug Hodgins	Alyssa Diamond	Iris Forsey	Gerry Spencer
Ted Fagan	Randy O'donnell	Deb Matias	Rod Deon	Michael Christmas
Rob Woodliff	Howard Greenaway	Helen Chan	Ron Saunders	Ken Perch
John Alari	Alex Clement	Marion Johnston	Gord Emmerson	Marlene Ash

Fred Ash	Deb Matias	Stephan Forrin	Marjorie Paterson	Andrew Halmagyi
Bonnie Malenfant	Frank Agnew	Alex Paterson	Forrest Grierson	Anne
Tom Gallagher	Sharon Brooker	John Poole	Lloyd Thomas	John Alari
Gordon Meinecke	Neil Cox	Bill Myette	Pat Morton	Kats Takada
Ted Fagan	Jim Ashfield	Phyllis Spenser	Mike Peters	Dorsey James
Paul Houston	Bill Crocker	Robert Gill	Tony Last	Joe Knauer

Panel A Panel B



The Making of Emma's

by Tom Gallagher

When Emma announced her plans to retire, many OWCA members wanted to do something special in her honour. At the Pickering carving club we decided we should carve something for her. We came up with several ideas for individual carvings — a friendship cane, etc. — but when Deb Matias suggested a quilt the idea took off.

We expected many members and people from the clubs would want to participate, so we decided to keep the squares quite small and we settled on 6"x4"x1/2" — the same size as the "You Can Carve" tiles that work so well at our annual show.

Apart from some word-of-mouth discussions, the only contact we made with other clubs and members was via email. No doubt this left out a number of people who would have liked to contribute, but there were serious time constraints.

Another decision was to allow contributors to create their tiles in either vertical or horizontal format — even though this might present a challenge when it came to assembling the quilt.

We distributed the tiles with much secrecy and eagerly waited for them to come in. Some were mailed, some delivered in person, and at times, people dropped by to see how the quilt was coming along. Some of the people who dropped off pieces travelled a long way to make the delivery. My local postman became quite interested in seeing what was coming and there were regular unveilings of work in progress at our Pickering club.

As the numbers built up, it became obvious that we would need two or three small panels of tiles rather than one very large and heavy one.

called for much debate and was a lot of fun! It was also quite exciting to see it all come together. One moment that sticks in my mind is of Dorsey James standing on a chair to take a picture of the nearly finished layouts.

Fred and Marlene Ash took on the task of building the frames and backing and final assembly was done at their home. A couple of quickly built portable easels added the final touch.

The variety of styles and the mix of techniques made the final assembly both challenging and rewarding. The finished panels are a testimony to the skills of so many OWCA members and make a fitting gesture of thanks to a most remarkable person.



Carving in the City that is *Superior* by

The Thunder Bay Carvers club was formed in 1998 by a group interested in fellowship and furthering the development of carving in the community.

Members meet monthly, September through June, with a program that includes hands-on carving projects, related presentations along with show-and-tell. A December Christmas potluck and a June wind-up social conclude our yearly program. Additionally, interested members join in on a weekly open carve night where critiques and assistance are available.

Numerous workshops and courses have been conducted, which have provided a wide range of experiences and increased carving expertise for club members. Members also have a well-stocked library of books and resource material at their disposal.



The club has 94 members, aged from the teens to 95.

Over the years the club has participated in demonstrations and displays of carvings in the Thunder Bay region and at the Prairie Woodcarvers Show in Winnipeg. We also demonstrate and display our work at two annual regional fall fairs, Murello and Hymers, and for the past few years have assisted the local food drive each fall by providing carved fridge magnets for contributions.

In 2008 we commemorated our 10th anniversary with a group quilt project, depicting features of our region with six-inch plaques. The quilt is displayed at the Thunder Bay Community Auditorium.

Another group project in 2009 involved the carving of 250 Christmas tree ornaments to decorate three trees, plus the sale of raffle tickets,





which raised \$16,000. This was used towards the launch of a nature trail project for children, known as the Big Boreal Adventure. (<http://www.bigborealadventure.ca/>)

This project encourages children and families to get outdoors and explore some 48 nature subjects within the City of Thunder Bay.

The Hymers Agriculture Society celebrated their 100th anniversary in 2012, which gave rise to another group project for our club. The theme this time was, of course, agriculture, and the carving was set within their logo. This project is prominently displayed at their annual fall fair and at the 60-Plus Centre in the Town of Kakabeka Falls.

carving whimsical houses, tree ornaments, tree spirits and other reliefs.

Visitors are welcome to drop by our meeting location at Our Saviour's Lutheran Church on the corner of River and Farrand Streets in Thunder Bay. We meet on Wednesdays, mid-September through mid-June, at 7 pm, with our general membership meetings held on the third Wednesday of the month.

At the present time our members have been challenged to carve a dragon, either relief or in the round, for presentation at our Christmas potluck.

The last weekend this coming July we have scheduled a cottonwood bark carving workshop. Participants will be

Carv-a-palooza

by Ted Fagan

I had the opportunity to attend the Carv-a-palooza event that ran April 9-13 in Highgate, Ontario, about 30 minutes west of London. The event is run by Robbin Wenzoski and a large team of supporters. This was the 6th year and about 30 carvers actively worked at the five-day outdoor event.

Every tool was used in the process of creation, including chainsaws, chainsaw attachments, rotary tools, grinders, sanders, some carving gouges and more.

Finishing included woodburning, stain, sealer and sometimes air brush. Each artist has their own style and approach to creating their masterpiece.

These are long days and the artists had a great time creating these challenging pieces. In addition to the public show, seminars were held for the participating carvers.

Be sure to keep to the spectator side of the fencing if you are not a registered carver for this event. Lots of chainsaws work at one time and safety is the top priority.

The Sunday afternoon auction was an event in itself drawing a huge crowd.

Check out the Carv-a-palooza website for pictures and more:
<http://www.carvapalooza.com>



Top right — Nansi Hemming's Wales Dragon; bottom right — Jordan Anderson Wolf family



Top: Hikaru Kodama working on Capricorn Goat and the finished carving. Second row: Neil Cox carving; Bear carving in progress and finished version by Jeff Mohr. Left: Fish by Kazuki Saito

Power Play

*Left to right: Marc Stewart,
Alyssa Diamond, Levi Caya,
Colin Brown*

by Alyssa Diamond

A cloudless Saturday morning in May. On the Southwestern Ontario farm of retired veterinarian Andy Thompson and his wife Grace Braddish, a young heifer skips out of the old red barn and into the meadow, leading a small herd of cows. Four matching Canadian horses raise their heads in unison to watch. Spring birdcalls fill the air. The scene is a picture postcard of rural tranquillity.

And then the chainsaws fire up.

The wood chips and chunks fly as three chainsaw newbies wield their Stihls for the first time, trying to remember the sequence of cuts as they go. Workshop teacher Levi Caya (see profile, page 26) made everything look so easy when he pulled an owl out of his log. And the first cut — a V inset into the front of the wood — isn't that tricky. But what was it he did next? And after that?

Whether you're new to woodcarving or have years of experience, the game changes when you pick up a chainsaw. For one thing, it's fast. A pro carver like Levi can carve out an owl in half an hour — less, if a customer wants a particularly rustic look.

Also, as you might expect, it's dangerous. Even a small lightweight chainsaw with a carving bar will slice through protective gear. In fact, protective chaps are designed to clog the sprocket and stop the chain, rather than repel actual cuts.

Plus, it's not just chainsaws you have to learn. While some carvers complete entire projects with chainsaw alone, many start that way and then "go to power" — meaning they move on to an assortment of disc and die grinders and dremels. And to get those deep shadows when you're finishing a piece? Propane torch — in other words, fire.



So if you want to boost your power and discover chainsaw carving, a good teacher is a must. For safety, for tool maintenance, to learn proper technique and how to use the right tool for each part of the job, you need the benefit of someone who not only knows the craft, but has the skill to teach it.

Which brings us back to the Thompson-Braddish farm. In May, Mary-Ann Jack Bleach — whom many will know as a skilled carver and a judge at Ontario carving competitions — arranged a two-day introduction to chainsaw carving workshop. She brought Levi down from his Peterborough-area studio to teach three students: Marc Stewart, Colin Brown and me.

We were a pretty varied lot. I've been carving as a hobby, and mostly with hand tools, for more than 10 years. Marc studied basic relief carving with Mary-Ann eight years ago, but hasn't had much chance to practice since. Colin, a more recent student of Mary-Ann's, had been carving for just six weeks.

The promise of the workshop: we would learn how to use the chainsaw and other power tools safely, know what to buy if we wanted to pursue chainsaw carving and each student would complete an owl carving.



Day One

The first day was a flood of information. Preparing the gas mixture. Filling saws with gas and oil. How to sharpen and adjust the chains. And, of course, how to safely start, use, stop the saw and apply the brake. Plus plenty of excellent advice on how to promote and sell carvings.

Next, Levi demonstrated the complete owl carving, stopping at different points to explain steps in the process.



Then it was our turn.

Trying to learn new tools and new figures (if you've never carved anything owl-shaped before) is tough. There were many starts and stops and lots of patient explaining along the way. But by the end of the afternoon, three owls were ready for "firing" and finishing. And particularly interesting, while all three are excellent owls, they could not be more different from one another. Even on these first attempts, carvers' styles start to show through.

Day Two

Sunday morning we completed torching and finishing our owls. Levi demonstrated carving a wood spirit in a cedar rail and an eagle head in juniper. Then some of us carved our own wood spirits while others watched

Levi carve a bear — probably the top selling item for chain-saw carvers.

By the end of the workshop, Marc and I had made a Canadian Tire run for disc grinders and accessories on sale and Colin had bought a chainsaw. We're all delighted with our carvings, eager to build on what we learned and looking for more opportunities to get out and carve.

Marc says, "You cannot really put down in words the actual feeling of the tools we used, that aggressively chewed though the wood. The other really neat thing was the burning process. Just when you were satisfied with your carving, you literally scorched the heck out of your work of art. You thought, 'This is wrong! This will never recover from this intense burn.' But with a little elbow grease, your creation comes back alive, like the 'owl phoenix' arising from the ashes. Your new carving now 'pops' with a great new look. It has colour and nice contrast. It now has character."

Chainsaw carving's power, "bad boy" image and the way it can be a "performance art" make it particularly appealing to a younger crowd. But as the weekend showed, carvers of all ages can produce great results while having a great time in a beautiful setting.

Mary-Ann and Levi are on board to arrange another workshop later this season – as long as they can find the time. If you're interested, send an email to Mary-Ann at mableach@execulink.com





Carving out his future

by Alyssa Diamond

If you want to be reassured about the future of woodcarving in Ontario, look no further than just outside Peterborough, to the studio of Levi Caya.

Levi started whittling when he was 14. Two years later, a high school teacher recognized his interest and set Levi up in a co-op with carver Fred Primeau. There he developed his carving skills while learning how to market and sell his work. Discovering his passion for chainsaw carving completed the picture.

Today, at 27 — somewhat to the chagrin of his mother who still wonders when he is going to get a real job — Levi is well on his way to building a career out of woodcarving. He works full-time creating his carvings and selling them, including travelling to competitions and shows in North America. This summer will see him overseas for the first time.

Levi is a talented carver who has worked hard to develop his skills. And he is tremendously imaginative, becoming enthusiastic when he describes projects that allow him to express his creativity. Pieces like



the seat with the giant fish that he carved at the Muskoka Chainsaw Carving Event in March.

But to make a living from his art means Levi is also extremely practical, recognizing that it's the cute bears and the smiling wood spirits that sell best.

Filling the bed of his truck with a collection of bears and owls pretty much guarantees that he won't get out of the Tim Hortons lot with his coffee until he has made a sale or two.

Levi's carving career has taken off so fast he has yet to build his website. To discuss projects with him, including chainsaw carving workshops, phone him at 705-559-1413. 🐻



“Old Money”

by Alyssa Diamond

The Ontario Wood Carving Association acts to educate, promote and connect woodcarvers in Ontario. For the most part, this means we feature artists and works from our province. But we also know we can learn from great carvers all over the world. And sometimes you just stumble on something that's so remarkable you just want to share it.

The latter is true of a carving that has become hugely popular on the Web recently, shared thousands — if not millions — of times. It's a piece by New York-based Randall Rosenthal, who calls himself a “wood sculptor” and has been an award-winning artist since the 1970s.

Rosenthal is known for incredibly realistic, detailed carvings of books, magazines and other paper goods made from a single block of wood (or pieces laminated into a single block).

The email that went viral showed a series of photographs following the development of Rosenthal's carving, *Old Money*. It's a tremendous carving, and seeing the steps and the details are highly educational.

Here is a selection of the images. You can see more of Rosenthal's work at <http://www.randallrosenthal.com>.

If you would like to share photos of the development of one of your carvings, or would like to have a carving featured here, contact us at news@ontariowoodcarvers.com



Spring Pattern Results

Right: In-the-round carving by Gary Bellemore.

Bottom left: Marquetry by Graham Wilkinson.

Bottom right: "You Can Carve" style by Emma Perlaky.





Cowboy Whispering to Horse

Here is the second of eight patterns Fred Zavadil is providing to *Ontario Woodcarver*.



NEXT ISSUE

Your Fall issue of Ontario Woodcarver will feature reports from summer woodcarving shows in Ontario, a new Fred Zavadil pattern and a listing of clubs across the province. We'd also like to include an educational supplement: where can people go to learn to carve in Ontario? And for that we're turning to our readers for input. If you know of classes or workshops in your area, please send the information to news@ontariowoodcarvers.com

IN MEMORIAM : PHIL ORCHARD

Mary-Ann Jack-Bleach writes:

From the 1970s until about 2004 Phil played a huge role in woodcarving education, demonstration and fun in Ontario. For around 10 of those years, Phil and I travelled all over Ontario judging carving competitions. We were also invited to demonstrate woodcarving at a variety of shows: antique farm shows, Canada Day shows

and more. Phil was close to 7' tall and you could always hear his voice booming above all the rest — usually about how to sharpen tools. He was truly the best tool sharpener I have ever encountered. Phil was a great carver, teacher and friend. He passed away on Monday May 5th. A celebration-of-life/ memorial will be held:

Date: Saturday, June 7th

Time: 1 - 4 pm

Location: The Bellamere Winery and Event Centre

1260 Gainsborough Rd,

London, ON N6H 5K8

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

☐ Two years

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Address _____

City _____ Province _____ Postal Code _____

Home Phone _____ Alternative Phone _____

Email Address _____

Please make your cheque payable to **OWCA** and send with this application to:

Alex Clement

66 Weeping Willow Lane

Thornhill, ON, L3T 3R8 *Please do not mail cash.*

Events 2014

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.

For information: info@kawarthacarvingcompetition.org

www.kawarthacarvingcompetition.org

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