

# ONTARIO woodcarver



The official journal of the  
Ontario Wood Carvers Association

Issue 275 / Fall 2015

## 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

No meetings are scheduled at this time.

### Location

Don Montgomery  
Community  
Centre

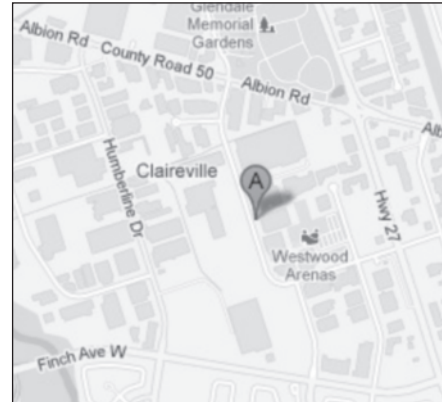
2467 Eglinton Avenue East  
between  
Kennedy Road  
and Midland  
Avenue



### Workshops and Architectural Carving course at Humber College

(Architectural Carving course open to OWCA members only)

Hands-on classes start at 6:30 pm on the last Monday of each month, January through May. Cost is \$5 per class.



### 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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### Ontario Woodcarver

The Official Journal of the  
Ontario Wood Carvers Association

#### Editor-in-chief Contributors

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

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## Fall update

**H**ow short the summer! It has been a very busy summer so far and the pace gets faster and hotter with the shortening days and cooler nights.

As I write this message, the design for the Bishop Strachan School altar project is almost finalized. It has been a very good experience working with the girls and staff at BSS. Now we are closing in on the carving part. The wood is ready, the tools are sharp and the chips will start flying very soon.

The MLF tree continues to attract much interest and many favourable comments from visitors to the Ontario Science Centre. The work done so far is very impressive. Most days we see a steady stream of visitors who stop and want to ask us about the tree. We are currently into the fourth book filled with comments. Progress sometimes seems slow since we spend a total of only some 10-12 man-hours per week at the Centre and quite a bit of that time is taken with talking to people about the project. We use those opportunities to share information about OWCA and the October show and hand out our leaflets.

We also get queries about where to go to learn to carve and we try to direct these queries towards clubs in an appropriate area for them. The whole experience at the Science Centre is helping confirm that the ancient art of wood carving is still alive and thriving in Ontario.

Preparations for the 36th Magic in Wood Competition and Show are underway and table applications from clubs and individuals are rolling in. It is always nice to see the elements of the show coming together and I look forward to it every year.

OWCA is likely to see significant changes in the coming year. The website that has served us well for more than seven years will need to be updated to keep up with the times. We also need to examine the role of the association in supporting woodcarving in Ontario. One of the agenda items at the president's meeting at the show will be the support we provide for clubs and the programs such as our outreach to the schools and other incentives.

See you at the show!

### CONTENTS

OWCA News	4
News from the Clubs	5
Carver Profile: Jonas Raiskas	6
Neil's Corner	8
St. Agatha Turns Over a New (Maple) Leaf	12
Carving the Flowers of Canada	13
Humber College Article 3: Carving	16
Woodcarver Tool Care	18
Patterns & Ideas	21
News Bits	26



## Let the Magic in Wood Begin!

It's fall, and that can only mean one thing: the Magic in Wood Competition & Show is just around the corner. We look forward to seeing you on October 17 and 18, at the Pickering Recreation Centre (full details on page 27).

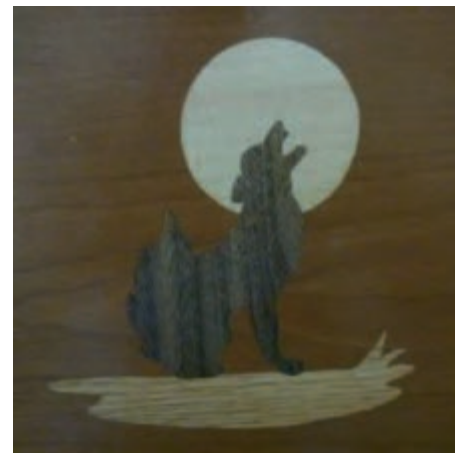
We hope you have your competition carvings finished and ready to go. Entry forms and table applications are available online at [ontariowoodcarvers.com/competition.html](http://ontariowoodcarvers.com/competition.html).

### **New for 2015**

This year, Magic in Wood introduces From Tree to Treasure. On Saturday when the show opens, each club with at least one table booked will get a piece of wood and will be told the theme of this year's competition. Then it's over to you. You'll have until 2 pm Sunday to finish a carving — no power carving or homework allowed! (But group work is ok.) OWCA President Tom Gallagher has generously offered to stump up \$50 in prize money, so we're going to let him choose the winner. And, of course, there will be ribbons.

### **New workshop added!**

Graham Wilkinson and Conrad Fernandes of the Marquetry Society of Canada will lead an introduction to marquetry session on Sunday, from 11 am–1 pm. Participants will create the coyote picture shown at right. The cost for the workshop will be \$15; tools and materials will be provided.



### **Time change**

Eldon Humphreys' caricature workshop will now begin an hour earlier, at 10:15 am on Saturday.

### **Workshops reminder**

Learning by Doing workshops are always a highlight of the Magic in Wood show. Space is limited, so to avoid disappointment register today at [ontariowoodcarvers.com/competition.html](http://ontariowoodcarvers.com/competition.html), or email [show@ontariowoodcarvers.com](mailto:show@ontariowoodcarvers.com). Along with the addition of the new marquetry session, this year's workshops are:

- **Saturday morning:** Caricature, with Eldon Humphreys; and Sharpening, with Bruce Gow
- **Saturday afternoon:** The Little Mouse, with Marlene Ash; and Little People, with Alex Clement
- **Sunday afternoon:** Spoon Carving, with Bill Myette; and Carving the West Coast Eagle, with Lloyd Thomas

### **New vendor**

Along with our long-term favourite vendors, David Hornblow of Nutmeg and Peter Steenwyk of Woodchuckers, we welcome a new vendor to our show this year. Earl Derry is the vice-president of the Quinte Woodcarvers club and owner of Old Railway Station woodcarving supplies. His products include Razertip, Helvie knives and pyrographic supplies, adding to the selection of products at our show.

## News from the clubs

# MASK WORKSHOP

by Fred Ash

Carvers from the Aurora Seniors Association organized and attended a week-long mask carving workshop at Howard Greenaway's Evergreen Studios in Innisfil, Ontario during the first week of June.



Howard, a master carver and superb instructor, not only guided the five participants through the process of creating masks using 8" diameter white cedar half logs, but also provided an endless supply of fresh brewed gourmet coffees. This was augmented by ample selections of pastries and treats from Mel, Madge and Sue.

The workshop's focus was to explore and learn the techniques involved in creating ceremonial masks.

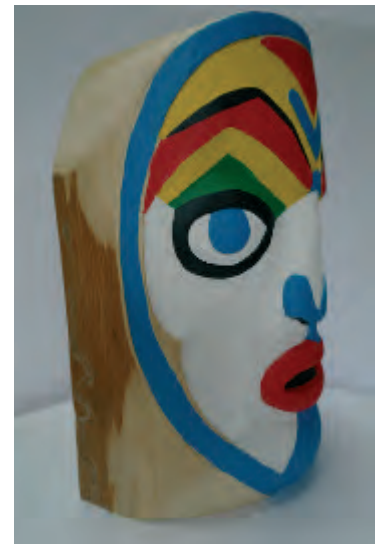
Most of the carvers chose to work in the style of the First Nations west coast carvers, while one selected a style from the African continent.

Aurora Seniors Association carvers hope to make this the first of an ongoing series of workshops encompassing a variety of subjects and instructors. 🍷



*Sheila Ghazarian's owl creation was inspired by an owl with a voracious appetite living near her cottage. When it's finished, she hopes to display it there to protect the lives of the small animals that live in the area.*

*Mel James adapted his carving from a Tlingit shaman's moon mask, then chose to add colour on the insistence and with the assistance of his grandchildren.*



*Marlene Ash choose to create her mask from a Tsimshian dance mask. In adapting the details to her blank, she discovered that the sides of the face had subtle differences, thus creating a unique and interesting visual challenge.*



*Not shown: Madge Ford took a Haida bear rattle design to create her bear mask. Unfortunately, a photo is unavailable and the mask continues as a work in progress.*

*Sue Philips' inspiration came from the African Continent and she created a striking piece in a style of masks from the Nigerian nation.*

*Carver Profile: Jonas Raiskas*

# Garden of the Celtic Saints

## A master carver in Ireland

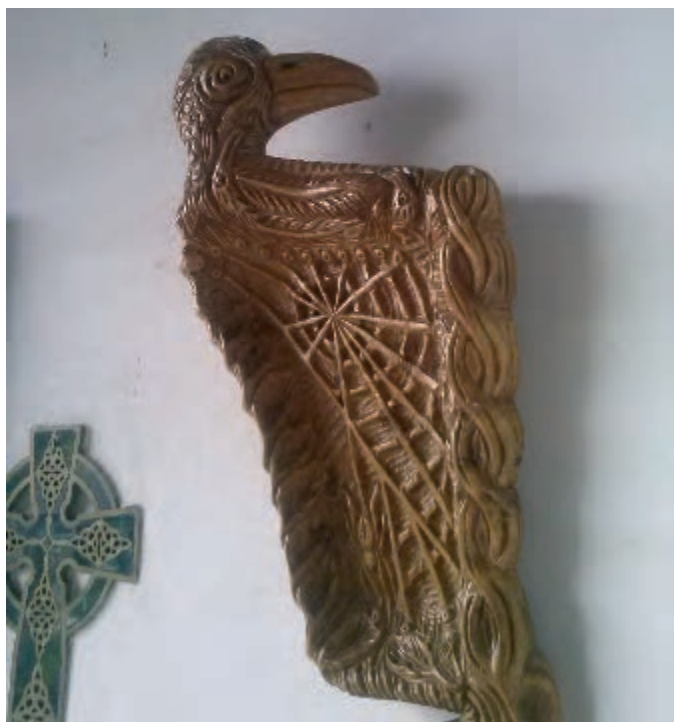
by Tom Gallagher

“Trees behold passing time: they are the living entities that gather information in their energy fields. In oaks which have spread their canopies over Irvinestown and Archdale country for centuries, like in history books there are pages written that tell about major events and lives of previous generations.”

—Jonas Raiskas, folk artist

Irvinestown is a small quiet town near the shores of beautiful Lower Lough Erne in Northern Ireland. In this pleasant and peaceful community there has arisen a remarkable series of wooden sculptures depicting Irish saints and heroes from ancient times.

These works, which are still in progress, are displayed in a



wooded garden where they are housed in a series of small circular buildings specially constructed for them.

The sculptures, life-size or larger, depict the early Christian history of Ireland but also include more recent history, notably the Irish potato famine of 1845-1850. The works were commissioned by the diocese under the guidance of Rev. Michael McGourty and the work has been ongoing since 2007.

All the sculptures are carved from locally grown Irish oak. The artist responsible for these works is a Lithuanian master carver named Jonas Raiskas. This modest



and talented man describes himself as a folk artist. He is a well-known carver in Europe and his works are on public display in various settings in Europe and the USA. He has been coming to Ireland every year since 2006 working during spring and early summer before returning to his native Lithuania.

When I met Jonas he was working in a large makeshift studio constructed with 2x4 timbers and clear plastic. This provides ample shelter for the season when he works in Ireland and also gives excellent lighting during the long daylight hours. He works with both power and hand tools on the tough Irish oak and during several visits over the course of a week I was very impressed by the speed and quality of his work.

As the pictures show, the artist has shown a remarkable degree of affinity to the subjects as is evident in the settings and facial expressions he has captured. I greatly enjoyed meeting him and seeing his work was inspirational. 🍷



## A carving trip to Europe

Last year, a well-known chainsaw carver invited me along on a trip to Europe that involved participating in a couple of chainsaw carving exhibitions. Stihl has been very generous in its sponsorship and we were decked out in the proper attire.

### First stop: Germany

The first event was in the small town of Eibau Germany. It is very near the borders of the Czech Republic and Poland. We made day trips into both countries.



There were more than 30 carvers from all over the world. The event was timed for a local festival and several thousand people came up the hill above the village to view the carvings.

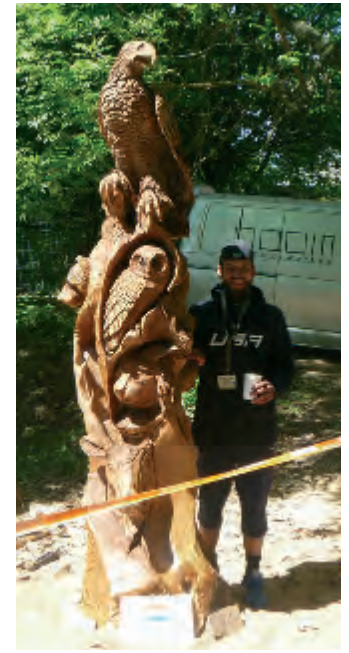
We went to see a historical display in Dresden which wasn't too far away. It struck me that 25 years ago

during the cold war we, who were becoming fast friends, were aiming nuclear missiles at each other. It's so much nicer now and we felt like honoured guests.

As participants we had a good opportunity to learn from one another and be inspired by different kinds of work. Europeans are so much better







Robbin Wenzoski and I worked well together but Robbin was called away due to a death in the family. We gave him our best sympathies and said goodbye before heading off the Austria.

### Second stop: Austria

This event was at a ski lodge in the mountains. Once again we were treated like honoured guests. The mountains were very beautiful. Chainsaw carvers are very prolific and after a few days we had another exhibit of carvings. I have a selection of photos of these works as well.

than I am at managing the language barrier, and they were very patient with me. I've included a selection of photos from this event.





### Canada takes on the world

By chance I managed to be a spectator during the last afternoon at the world chainsaw speed-carving competition. I recognized some familiar faces and spotted Mike Winnia and J.J. They were representing Canada and did a splendid job. I have some photos from this event also.

On the way home I made a stop in Holland to visit some long lost relatives. I was gone for a few weeks but it was a great trip altogether.



# St. Agatha Turns Over a New (Maple) Leaf

by Lloyd Thomas

During the months of January through March, many of the Pickering Wood Carvers volunteer their time and help Lloyd Thomas (OWCA's youth program lead) teach Grade 7/8 students relief carving. On Thursday afternoons, sometimes braving the bitter cold, it's no surprise to see Alex Paterson (Pickering Wood Carvers President), Marjorie Paterson, Bill Myette, Tom Gallagher, Iris Forsey and Lloyd Thomas out teaching the kids at St. Agatha Catholic School.

This past year was particularly interesting. It was St. Agatha's 50th anniversary and the school had received a piece of the Alexander Muir silver maple tree and wanted to use it to commemorate the school. They asked if we could help them out.

The teacher (Anne Englehart) and principal came up with the design, which pictured the school and anniversary crest in the centre, the two churches associated with the school on the ends, and symbols for home and family.

Originally they wanted us to carve the images into the wood. But it was a terrible piece of wood to carve. It was



about six feet long, a side cut of the tree with the bark still on, only about two inches thick in the deepest part. When I burned wood in the kitchen for heat, I would have referred to this piece as hogwood, the scrap pieces that lumber yards throw away.

We quickly decided that the images would not be carved and stole an idea from Neil Cox's design of the Maple Leaf Forever tree. We carved maple leaves around the images and wood burned the images onto the tree.

Alex and Marjorie sanded the wood, Tom helped design the leaves, Lloyd carved the leaves (not as impressive as Neil's), Marjorie did the wood burning and everyone else supervised. It turned out great.

By the way, the kids' carving class was a big success, one of the best classes ever. Thank you to all the volunteers that helped out. 🍂

*During the summer months, you can find Lloyd helping kids make walking sticks at summer camp, and in August he teaches at the Whitevale School of the Arts.*



# Carving the Flowers of Canada

by Anne Shelton  
photos by Frank Blum

“If a tree falls in the” ... city, and everybody hears about it, the Ontario Wood Carvers get busy—carving it.

We’ve already heard lots about the Maple Leaf Forever Heritage tree project, currently being worked at the Ontario Science Centre by various members of OWCA.

But there’s another section of this historic fallen tree, taken from just above the main trunk bit, which has been painstakingly transformed from, well, a chunk of rotted-out tree trunk, which contained a surprise bit of concrete, into a breathtaking work of art.

Embracing the theme of “our home and native land” from sea to sea to sea, carved Canadian maple leaves cradle each of our 13 provincial and territorial flowers.

Neil Cox used his awesome CAD skills to plot the layout and placement of the maple leaves on this unique section of tree. Once again, the condition of the wood created some complexities, but once these were taken into consideration the fun stuff began. Out came the chainsaw (!) and Neil, the chainsaw wizard, whittled out leaves and flowers with nary a false cut.

Delicate details were finished by hand by Neil and OWCA members Fred and Marlene Ash, Helen Chan, Alex Clement, Tom Gallagher, Andrew Halmagyi and Emma Perlaky.

Meanwhile, Arnold Koch accepted the challenge of building a custom base to support the unusual shape and weight of the carving. His graceful design echoes the lines of the tree, and is itself a work of art.

The beautifully realistic floral representations are enhanced with pale translucent colours, applied between coats of sealer. The result is simply spectacular.

Now finished, the carving presents a tremendous opportunity for a patriotic Canadian organization with appropriately deep pockets, as it is still waiting to find its permanent home. For more information, contact [president@ontariowoodcarvers.com](mailto:president@ontariowoodcarvers.com) 🍂



*Images on following page, l-r. Top row: Mountain Avens (Northwest Territories); Fireweed (Yukon); Purple Saxifrage (Nunavut); Trillium (Ontario); Blue Flag Iris (Quebec); Purple Violet (New Brunswick). Middle row: Pacific Dogwood (British Columbia); Wild Rose (Alberta); full sculpture; Mayflower (Nova Scotia); Pitcher Plant (Newfoundland and Labrador). Bottom row: Western Red Lily (Saskatchewan); Prairie Crocus (Manitoba); Lady’s Slipper (Prince Edward Island).*



**Maple Leaf Forever Tree**



# The Flowers of Canada

## **Humber College Architectural Carving Club Article 3: Carving**

by Mark Paddison

*The Humber College Architectural Carving Club meets the fourth Monday of every month from 6:30 to 9:30 pm at the Humber College Trades Centre located at 110 Carrier Drive (just north of the main campus). This is the third of three articles contributed by Mark Paddison.*

The first hour of each meeting is a carving clinic, giving new members time to work on the club exercises. This is followed by a demonstration by a professional carver. A fee (usually \$5) is collected at the beginning of the meeting to cover the cost of the demonstrator. Central to the club is the carving library: a series of carving plates or models which members copy between meetings.

The purpose of the carving library is to provide a structured program for learning. Each exercise stresses tool control and helps develop an understanding of grain direction which is so vitally important to efficient

carving. Each exercise is progressive in nature and builds on the techniques learned in the one before.

The exercises lead the club member to explore a range of techniques suitable for carving furniture. It is vitally important that beginning carvers find meaning in the exercises and fight the urge to race through the early exercises to get to the “good ones” later on.

Buy as few tools as possible to start. The initial 12 exercises in our club use only four chisels, and you would be amazed at what can be accomplished with a simple bench chisel. Of course, as your carving develops you will want to pick up more chisels to make your

carving more efficient. You may want to buy a carving knife early on to help clean up those awkward to reach places.

Here are a couple of points to consider.

Novice carvers tend to carve the same shape two or three times because they are afraid of cutting to the line. Professional carvers don't waste any time picking away at the carving. They remove material as efficiently as possible.







Don't get hung up on rendering, but you must be able to draw just a little. Even if you use carbon paper to transfer a drawing onto a piece of wood, as soon as you begin working you will carve the drawing away. You must be able to re-draw over and over again unless (this is a big deal!) you can visualize what you are carving. The clearer your visualization the quicker and easier your carving will become. Why? If you can visualize the object in your mind's eye you can remove material and get to the final shape sooner.

How do you learn to do this? Carve. Carve. And then carve some more. You have to see what you are trying to carve — no getting around it.

Always take a moment and plan out your carving before you get started. Lay out the lines carefully and leave the lines on your carving whenever possible. Do as much cutting with one chisel before switching to another. Perform all similar cuts at the same time. Clean up the entire carving at the end.

When you progress to the leaf forms don't carve in the small details too soon. Develop the shape of the leaf and the details will follow naturally. The shape of the leaf should flow smoothly from stem to tip.

Clear the background (roughing out) by cutting across the grain. You can remove large amounts of material quickly and without fear of tearout by cutting across the grain. Try using a shearing cut through the wood. You can achieve this by rotating the tool (left or right) smoothly as you cut through the wood.

Experiment with the various grips for holding a chisel. Never force a chisel. Always hold the chisel with both hands so you won't be cut, and try holding the chisel with one hand low on the blade. Round over the top of your chisel handle if you don't find it comfortable. You paid for the chisel so you can do what you like to the handle. Always lean on the material for support. Don't try to carve disconnected from the material.

Try not to become frustrated when things don't work out. Take a break or try playing soothing music if it helps you to keep from getting agitated. I usually have two or three carving on the go at the same time so I can switch from one to another whenever I get stuck. Carving takes a lot of effort but remember this is supposed to be fun. Always make sure your tools are sharp so you don't have to force your cuts. 🍷



# Woodcarver Tool Care

by John H. Poole

Taking care of tools makes absolute sense because of the value of the tools, and the need to keep them in good working order.

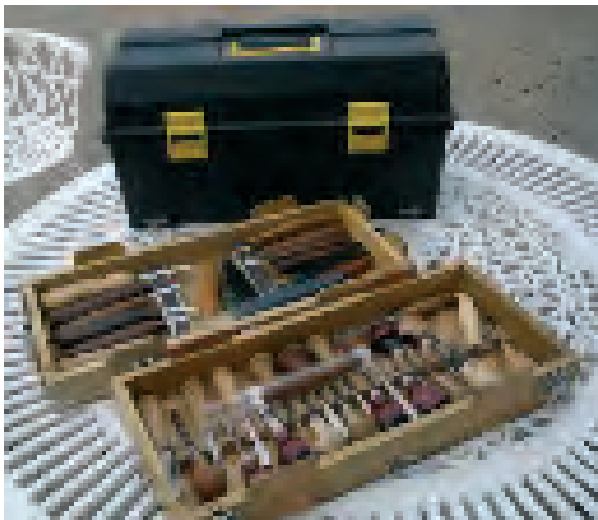
Each person will develop their own solution to this issue. What this presentation does is set out some fundamentals you need to know before you spend time and money on designing or revising your toolbox.

Good tool management means you must first decide if you are going spend your time carving in one place or multiple places, such as visiting a carving club or demonstrating.

Design considerations for any tool storage system:

- Easy and quick to pack up, and check everything is in its place
- Tools must be protected from damage to sharpened edges
- Be as light as possible
- Tools' cutting edges must be easy to see
- Must be easily adaptable as the tools change
- Low Cost – money is better spent on tools, not the tool carrier
- Tools must be visible.

Here's an early system I used with specialty trays — one for knives and one for the other tools — designed to attach to a regular tool box for transportation.



Later, I picked up an artists box on sale and converted it to house my larger Pfeil tool set. I changed the hinges of the top so it lifts off as a tray. Counting the tray inside the box, the top and the box, I have three trays of tools I set up in a rack to work with.



This is what I use today. This simple rack meets all criteria I have set out.

The top plate and supports can be easily modified to suit any tools. It's lightweight, and can be made from scrap pieces. It's easy to see every tool.



A fishing tackle box from Bass Pro is used to house other tools. This box with adjustable compartments now houses the knives, dockyard and special tools, plus pencils, eraser, ruler, etc. I began using this box because I was looking for some way of taking my tools on an airplane. This could be packed in my checked baggage.

The tool rack was designed to be the same width as the Bass Pro box, to fit into my bag.



Now for a look at some other tool storage systems I have seen on my travels.

Many carvers keep their tools in a box which we do not recommend as they will knock against each other and cause damage.

To give each tool its own protection we recommend transparent tubes so the cutting edge of the tool can be seen.

The problem with this system is the protector has to be removed each time and can be difficult to find and replace when packing up. I recommend these tubes be labelled.

We do not recommend corks as a protector as they hide the cutting edge. Also, the acid from the wine could corrode the cutting edge.



Here's my tool bag, showing both the rack and box in the bag.



*This clever design certainly provides a secure housing for the tools. You could even consider it weatherproof.*

*However given the size, it would have to be placed on the floor, (not the bench), which could be an issue in some places.*



*This design has two halves that are held together by magnets.*

*It has space inside for some equipment.*

*However, it would be difficult to modify if you needed to add tools.*

## WOODCARVER TOOL CARE



*A clever, inexpensive idea. Will be lightweight. However, it is bulky and not easy to modify.*



*For the carver with a lot of tools. Except you cannot see the tools. It is also not easy to modify should you get another tool, which is sure to happen.*

## A Patterns & Ideas Update

In our Summer issue, we challenged you to come up with carvings based on the PanAm Games. Little did we know someone had been thinking the same thing! Here's John Poole's carving of Pachi the mascot.

*Have you tried one of our Patterns & Ideas? Share your pictures by sending to [news@ontariowoodcarvers.com](mailto:news@ontariowoodcarvers.com)*



## Patterns & Ideas

# The Compass Rose

## An introduction to marquetry



by Graham Wilkinson  
The Marquetry Society of Canada



### Tools Required

- Knife
- Steel ruler
- Line drawing design
- Cutting mat and board
- Compass and protractor
- 2 x 3/4" square spacers
- 120 Grit sandpaper or finer

### Materials Required

- 2 contrasting veneers
- Background veneer, 8" square
- Veneer tape or low tack tape
- Paper spray glue
- PVC water base wood glue
- Mounting board

**Read instructions completely before starting this project.**

**Size of the Pattern:** Outer Circle 80mm, Second Circle 55mm, Third Circle 35mm, Inner Circle 25mm.

Use the compass and protractor to create the design. You can change the dimension of the circles, but try to maintain the same ratio.

**Veneer used in this project:** Walnut, Maple, Cherry, Bubinga, Maple background.

1. Start with the pattern on page 25. The pattern needs to be trimmed about 1/2" beyond the outer circle. Then use spray glue to stick the paper pattern to the background veneer. Square the pattern to the background veneer.
2. Pre-assemble veneer strips (maple, walnut) representing the compass points, using the cutting mat, ruler and the two 3/4" spacers. Cut equal amounts of each contrasting veneer. Strips should be 1/4" wider than half the widest part of the large compass point. Cut strips with the grain. Sand.
3. Tape contrasting veneers together, ensuring a tight edge to edge fit with small pieces of veneer tape. Then stick one long length of tape down the middle.
4. To cut window for our first large compass point, **NOTE:** always cut toward you, never cut sideways or away from you. **You will lose control.** Using a knife and steel ruler, lay the ruler along one of the four lines that form the large compass point. First make a stab cut at the tip of the star. This will help prevent the blade from going too far later. Turn the project around and realign ruler. Keeping the knife against the ruler, draw the knife toward you until it stops at the stab cut. You are not digging to China. The first couple of strokes should be light, giving the blade something to follow. 4 to 5 strokes might be needed (depending on the veneer) to complete the cut. Move the work piece around and repeat above to cut the other three sides. Try to cut the points as sharp as possible.
5. Turn the project over. **Always cut inserts in from the back to get a cleaner edge.** Align the strip so that

the centre joint of both veneers lines up with the top and bottom points of the window. A flashlight sometimes helps to ensure that both veneers are balanced at each point. Tape in place then turn the assembly over again and tape both sides of the insert veneer, with low tack tape. You do not want the veneers to move.

6. Using your knife, lightly score around the window where the insert veneer meets the background veneer. After scoring, remove insert. Using the cutting mat, finish cutting out the insert by following the score lines. Check the fit, then run a thin bead of PVC glue along the edges of the veneer and insert the compass point from the back of the project.

7. Repeat for the remaining 7 large compass points. Cut out opposite points (i.e. North/South) as you go around your project. This allows the glue to dry before cutting out each section. Make sure the colours alternate, light/dark/light from one point to another.

8. Using the same technique, cut out all the small compass points. Make sure the colours alternate around the design. The compass rose is now complete. You can now mount the image, or continue and add a stringer and border to the project.

### **Adding a stringer and border to the pattern. (Optional)**

- Cut two Maple stringers **with** the grain. 12" x 1/16". Trim into eight 3" long pieces.
- Cut eight pieces of Bubinga **against** the grain. 4" x 1 1/2"
- 11" square maple veneer background.
- Double sided carpet tape.

1. Place ruler along the centre line of each large compass point and measure 1/2" out from the largest ring of the pattern and mark background veneer. Connect the points with tape to prevent the knife from following the grain when you trim the veneer. Place ruler at these intersecting points and cut the veneer to make an octagon.

2. Tape the stringers to the edge of the octagon, making sure that both stringers overlap each other at the intersecting point. Re-align the ruler with the centre of the compass point and trim both stringers at the same time. Apply PVC glue and tape in place.

3. Next, tape the eight 4" x 1 1/2" pieces in place, again making sure the veneers overlap at the intersecting points. Align ruler with the centre of the compass point and cut both veneers at the same time to get a tight seamless joint. Apply PVC glue to three sides and tape in place.

4. Cutting out the circle. Draw a 9" circle around the image. Using the knife and cutting board, pierce the veneer on the line (always cut towards you). Turn the image clockwise and pierce again 1/8" beyond the first cut. Continue step cutting counter clockwise around the circle until the circle is completely cut out. **Do not try and cut the circle out by drawing the knife along the line in one motion. You will have less control and the blade will wander from the line as you cut.**

5. Use the circle as a template to cut a window out of the background veneer. Apply eight 1" square tabs of double sided carpet tape to the back of the circle and centre on the background veneer. For a future reference point, draw a 1/2" pencil line across the image and background veneer. This will help line up pieces later. Keeping the knife against the template edge, pierce the background veneer. Follow the same steps as in Step 4, step cutting around the template.

6. Separate veneers. To remove the maple background from the back of the circle place the knife between the veneers and gently ease the veneers apart. Remove any pieces of double sided tape. Apply PVC glue to the edge of the circle and place into the background veneer using the reference point to align, and tape in place. **The outer border (optional) will be done as an inlay after the project has been mounted.**

## The Compass Rose (continued)

### Mounting

#### Tools Required

2 12" x 12" x 3/4" Boards, or vacuum press.  
4 Clamps minimum, 8 is better.  
3" Acrylic roller.  
Paint scraper or cabinet scraper.

#### Materials Required

Square MDF mounting board  
1 Back veneer (Maple)  
4 Side veneer stripes (Maple)  
2 Clamping strips 12"x2"x3/4"

The best substrate to mount to is Medium Density Fibreboard (MDF). MDF is stable and is built from wood fibres, so it will not warp or twist like plywood. The mounting board should be 1/2" or thicker to prevent cupping. Cut mounting board 1/8" smaller than your finished image size. Before mounting the image we need to balance the board by mounting veneer on the back. This will equalize the pressure and will further help prevent the board from cupping. Next, we veneer the sides (if you are framing the project, this step can be missed) and finally, we mount the image. If you mount pieces in this sequence you will not get veneer seams showing around the image.

1. Trim the back veneer 1/8" larger than the mounting board. Apply PVC glue to the board. (Never apply glue directly to the veneers. The water in the glue will make the veneers swell and curl, which will make it practically impossible to mount the veneer to the board). Position and tape the veneer in place. Use acrylic roller to ensure good contact between veneer and board. Then clamp between two 3/4" x 11" square boards, clamp all 4 sides, or use a vacuum press, either way, leave clamped for 1/2 hour. Trim edges.
2. Using the cutting mat, ruler and the two 3/4" spacers cut the 4 strips of veneer needed for the sides. To mount the side strips, add PVC glue to opposite sides of the board, position the strips in place. Use roller to ensure good contact and clamp with two pieces of 3/4" x 2"x 12" wood strips. Leave clamped for 1/2 hour. Trim edges. Repeat process for the other two sides.
3. Mounting the marquetry image, remove all tape from the back of the project. Check the back for any dry glue bumps and carefully remove with a paint scraper. Repair any damaged veneer or gaps from the back of the project with veneer or filler. Trim image to 1/8" larger than the mounting board making sure image is square to the edge of the board. Add PVC glue to the board. position and tape image in place. Before mounting use roller to make sure all veneers make good contact and are flat and in place. Then clamp between two 3/4" x 12" square boards, clamp all 4 sides, or use a vacuum press, leave clamped for 1/2 hour. Trim edges.
4. IMPORTANT: Once project is mounted put aside for 48 hours to allow glue to cure and harden. You can easily tear out veneers if you start the next step too soon.

### Inlaying the final border after mounting (Optional)

**Tools required:** Router, 1/8" router bit, router circle jig and a kettle.

1. To set the depth of cut, measure the thickness of the veneer, and transfer this measurement to the router. Experiment on scrap wood to ensure the depth is correct before applying to the project.
2. Measure from the centre of the compass rose to the edge of the outer circle. Note: Decrease this measurement by 1/16th. This will centre the router bit on the line of the circle. 1/16th on either side = 1/8". Set router jig to this measurement. Nail the cutting jig to the centre of the project. Before cutting channel, check that the router bit covers both veneers at several points around the circle. Adjust if necessary. Router channel.

### ***The Compass Rose (continued)***

3. Cut 1/8" strips of maple and walnut using the cutting mat, ruler and 1/8" spacers.
4. Cut maple strips into 1/8th squares. Centre, glue and clamp these in place at each point of the compass.
5. Cut walnut veneer to fit in-between maple squares. The veneer will have to be bent. This can be accomplished by steaming the veneer over a kettle. Be aware that it doesn't take long for the veneer to soften. Do not over steam as this will cause the veneer to degrade. Glue and clamp in place.
6. Cut small circle of bubinga to cover nail hole in centre of pattern.

### **Finishing**

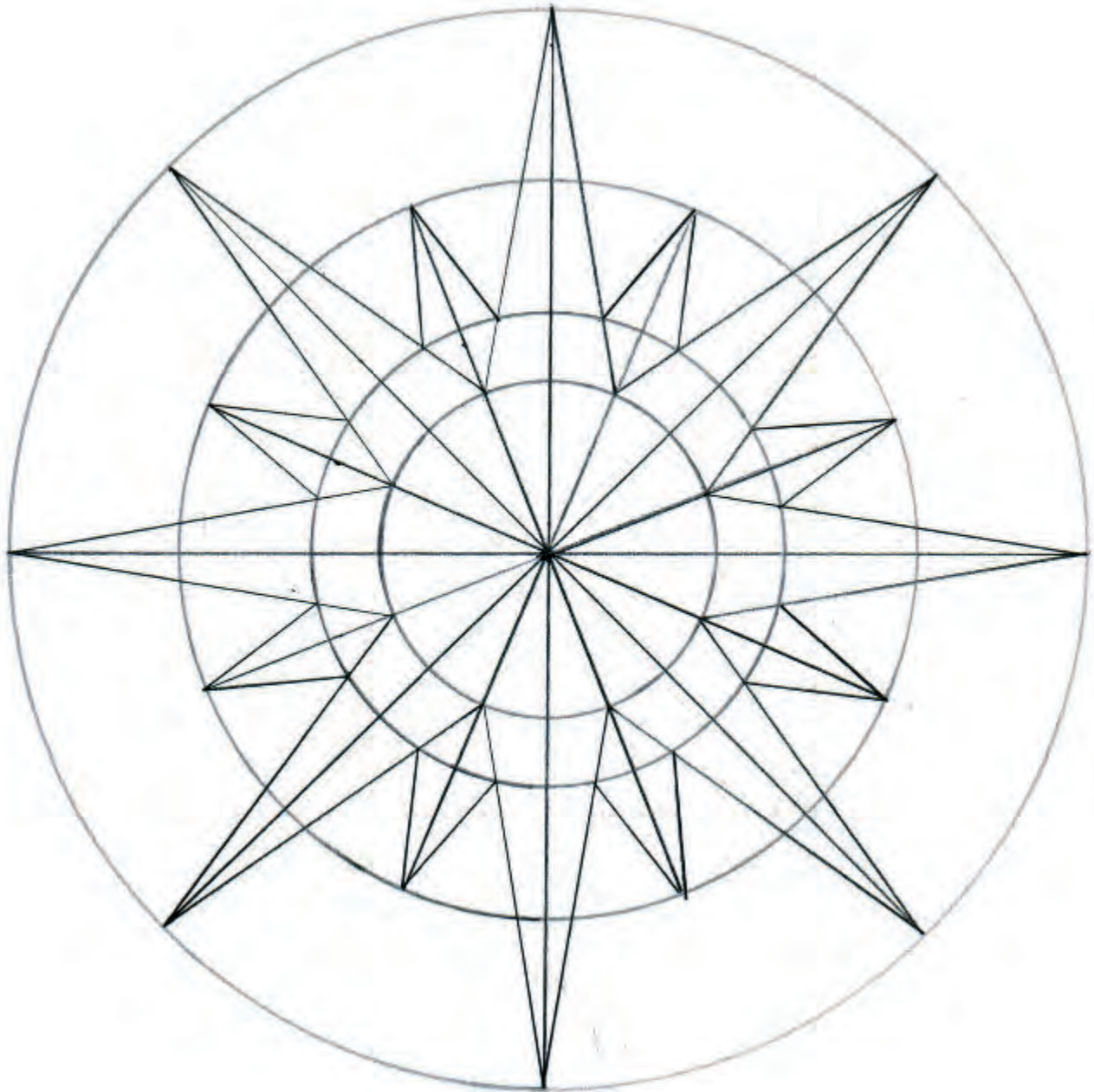
1. Apply a wood sealer to the image. This will help prevent veneer bleed (sawdust transferring from one veneer to the other). If this occurs it is very hard to remove. You may have to apply sealer more than once.
2. At the moment the veneers are at different heights. Before we can use a cabinet or paint scraper, we need to roughly level the surface. Using a palm sander, with 120 grit sandpaper or finer will level the surface evenly. Let the sander do the work. Do not use too much pressure. Be aware that you can easily sand through the veneer.
3. All sandpapers scratch the surface. To get a smooth surface, we next move to a 1 1/2" paint scraper or cabinet scraper. This will shave the wood instead of scratching it. To prevent veneer tear out when using the paint scraper place blade at a 45 degree angle and pull towards you. Always try to avoid lining up the blade with a seam. Scrape across seams at an angle. Avoid catching the compass points by scraping along the length of each segment from the centre of the image out to the tips. Continue until entire surface is flat and scratch free.
4. Apply mineral spirits to check for any glue residue. Remove glue if necessary.
5. Use a clear coat finish in satin, matte or gloss. (Note: The higher the shine the more defects will show. I find a satin finish works best.) There are many finishes out there. Most will work fine with this project. One thing to keep in mind is that the majority of finishes will yellow over several years. If you wish to keep the vibrancy of the veneers, you should use an acrylic clear coat.
6. Apply 3 coats or more to complete. Lightly sand in between each coat. 🍷

*Graham Wilkinson is vice president of the Marquetry Society of Canada. He first became interested in marquetry at the age of 14 in England when he had the opportunity to see some of the work of a family friend. However, he never had the chance to pursue this until he came to Canada and found the Marquetry Society of Canada, which he joined in 2008. Graham has been teaching marquetry at monthly meetings of the society and other venues for five years. The society's goal is to pass on the knowledge of this incredible art form and keep it alive for new generations to come.*

*The Marquetry Society of Canada meets monthly at 110 Carrier Drive, Toronto.  
See website [www.marquetrysociety.ca](http://www.marquetrysociety.ca) for meeting schedule.*



*Pattern for The Compass Rose*



*The Marquetry Society of Canada*

**NEWS BITS**

The late Ron Stuart was an active OWCA member for many years and included in his estate was a large selection of carving tools, many of them custom made. Most have been sold at OWCA meetings, but some will be available on the silent auction tables at the Magic in Wood Competition and Show.



A reminder to clubs and carvers: make sure to book Magic in Wood display tables, register for Learning by Doing workshops and complete your competition entry forms early to avoid disappointment or a last-minute rush.


You'll find everything you need on the OWCA website, at <http://www.ontariowoodcarvers.com/competition.html>



**NEW MEMBERS**

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*Please do not mail cash.*

# Events 2015

## Kawartha Carving Competition

Saturday, September 12, 2015

Bobcaygeon Curling Club

[www.kawarthacarvingcompetition.org](http://www.kawarthacarvingcompetition.org)

## 30<sup>th</sup> annual Woodstock Wood Show – NEW carving competition

October 2, 3, 4, 2015

10 am - 5 pm each day

Woodstock Fairgrounds

Watch for information on [www.WoodShows.com](http://www.WoodShows.com)

## Magic in Wood: Ontario Wood Carving Association Competition and Show

See ad below

[www.ontariowoodcarvers.com](http://www.ontariowoodcarvers.com)

For information, email

[president@ontariowoodcarvers.com](mailto:president@ontariowoodcarvers.com)

## Art of the Carver

### Windsor Wood Carving Show and Competition

In Partnership with the Kingsville Bird Migration Festival

October 17-18, 2015

Lakeside Pavilion

315 Queen Street at Lake Erie

Kingsville, Ontario

For more information, contact Ella Walker (519) 978-3201

or [ellaw234@gmail.com](mailto:ellaw234@gmail.com)

## Poetry on Wood Competition and Show

...is moving to the springtime.

The 28th edition of Poetry on Wood will be held

on May 14, 2016 in Kars, Ontario

*Details to come.*

[www.poetryonwood.com](http://www.poetryonwood.com)

*To add your show to this list, email details to [news@ontariowoodcarvers.com](mailto:news@ontariowoodcarvers.com)*

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