

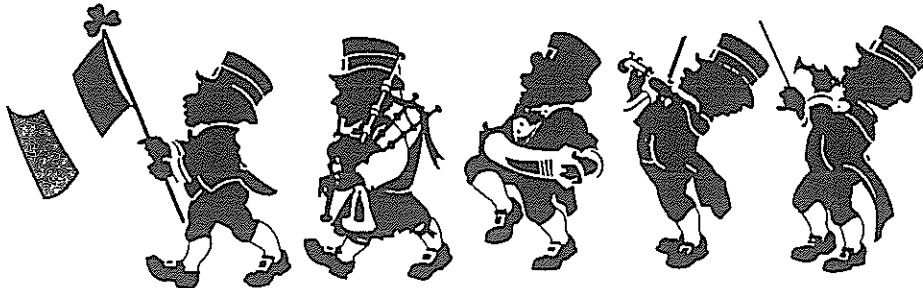
WOODCARVERS ARE SHARING PEOPLE

The Curling Chip



Number 71...February 1996 - March 1996
Charter Adopted Sept. 20, 1969

Sharing with 98 Carver/Members
Next Newsletter DEADLINE March 10, '96



A MESSAGE FROM THE PRESIDENT

I've had a discussion with gallery managers about having our members carvings displayed at a local gallery. The Gallery is very interested in a display which focuses on wood carvings as an art form. They would be pleased to schedule a showing of our work, but stressed it must be original work designed and completed by the carver. They would not permit us to display carvings done in a class or from a roughout or pattern.

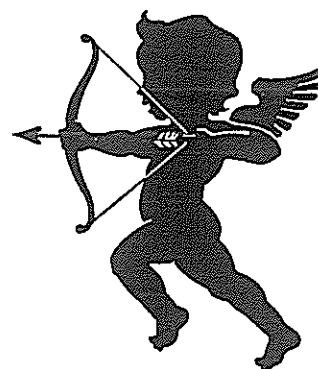
I'm not sure how many of our members actually develop their own ideas into patterns and finished carvings. I know that some of our members do so, but the ones I know about are just a small percentage of our membership.

continued →

I'd like to encourage all of our members to try something new this year. Sketch some ideas in rough form and try carving from your patterns. A good book to review which gives insight into the creative process is "Carving The Full Moon Saloon". This book shows how little some of the big name carvers start with when beginning a carving. I was surprised that their patterns aren't even very good pencil drawings; some are stick figures. However, that doesn't prevent them from finishing a high quality carving.

So, stretch a little. Go further than you have in the past. Try carving an original piece this year. I'd like for our club to participate in a gallery showing next year and have many carvings on display.

Bob Pedigo, President



If you tell me - I'll forget
If you show me - I'll remember
If you let me do it -
I'll Understand

Anonymous Woodcarver

WELCOME TO OUR CLUB

The following are the new members
who have joined since September.

Dan Chaussee, Bismarck, ND
Sam & Nancy Eli, Parkers Prairie, MN
Michael Hodges, Washburn, ND
David Kingsbury, Bismarck, ND
Mike Knutson, Bismarck, ND
Dan Marlette, Bismarck, ND
Alex Rowes Winnipeg, MB- Canada
Stanley Skarphol, Bismarck, ND
Richard Wehner, Dickinson, ND
Bill White, Bismarck, ND

We hope to see all of you at
our Meetings, Whittle-Ins and
Special Classes and Seminars.
Don't be shy and stay away.

WOODCARVERS ARE SHARING PEOPLE

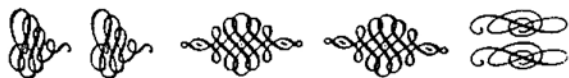
MALLARD BOOKENDS CLASS SCHEDULED

Bob Matzke will instruct a class for 10
carvers in carving the breast and head of two
Mallard Ducks. When finished they can be
mounted onto walnut bookends and displayed
with pride holding your carving books.

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

COST: \$20 for instruction & \$15 for eye's,
basswood cutouts and walnut bookends

Call Bob Matzke, before Jan 30th
to reserve your place and ready your cutout.



The old gentleman leaned back in his chair
and eyed me and said; "Young fellow, if you're
going to concern yourself with time spent on
a carving project. You're getting into the
wrong hobby". Dan Jurgenson, 1995 Beginner

BIRTHDAY WISHES GO OUT TO:

Issue #71

FEBUARY BIRTHDAYS:

Feb. 1, Larry Brewster, Lenexa, KS
Feb. 2, Dee Hammel, Bismarck
Feb. 3, Jerry Schneider, Dickinson
Feb. 5, Brenda Diehl, Bismarck
Feb. 6, Rudolfo (Dr. Rudy) Carriedo
Feb. 7, Herb Thurn, Bismarck
Feb. 7, Judy White, Bismarck
Feb. 8, Jane Hodges, Bismarck
Feb. 9, Chuck Esser, Mandan
Feb. 12, Ginnie Chaussee, Bismarck
Feb. 11, John Yonker, Bismarck
Feb. 15, Frank Koch, Bismarck
Feb. 20, Ted Livesay, Garrison
Feb. 21, Bobby Pedigo, Bismarck
Feb. 21, Ron Torgeson, Bismarck
Feb. 22, Orma Swanick, Mandan
Feb. 23, Jenny Longtine, Bismarck
Feb. 28, Lowell Boyum, Mandan

MARCH BIRTHDAYS:

March 1, Bev Vollmer, Wing
March 2, Allen Arnts, Bismarck
March 3, Agnes Lafontaine, Winnipeg
March 4, PJ Curtis, Bismarck
March 7, Cliff Horner, Bismarck
March 8, Shirley Pedersen, Bismarck
March 9, Marlin Nantt, West Fargo
March 10, Arlene Schamberger, Bismarck
March 10, Georgia Kingsbury, Bismarck
March 11, Ernest Dierks, Washburn
March 11, David Holte, Watford City
March 11, Aline Motyer, Winnipeg
March 14, Jeannette Wagner, Bismarck
March 18, Alice Arnts, Bismarck
March 18, Steve Robbins, Dickinson
March 20, Ralph Feland, Mandan
March 20, Bill Hammel, Bismarck
March 22, Keith Stevens, Ashland, MT
March 23, Nancy Livesay, Garrison
March 26, Margaret Nantt, West Fargo
March 29, Elena Wolfe, Bismarck



CREATING AN ILLUSION OF REALITY

You create reality when you carve "In the Round". You copy or clone exactly what you see and can measure. When you carve in Relief you are Creating the Illusion of Reality. Many carvers confuse half round, such as faces in cottonwood bark or masks with relief. They are actually very different. Relief is a shallow carving using only the top half of the thickness of the wood. Light and shadow play a big part in its portrayal.

There are at least three separate classes or categories for relief woodcarving;

1. Carving a building using perspective.
2. Carving the four shapes; cube, sphere, cone and cylinder.
3. Carving a human or animal figure, either in motion or at rest.

RELIEF CLASSES OFFERED:

On Saturdays, Feb. 3rd and Feb. 17th '96 I will instruct a class in carving a house or building using the rules of perspective. The classes will be held for 6 hours each day. The first 3 hours will be spent drawing your project on paper and then onto the wood. The second 3 hours will be spent setting in or roughing in the carving. Completion and finish on Feb 17th. We will practice in basswood. Together, you and I will persue an original picture. If you have a special building, farm home or cabin bring those ideas with you.

Hand tools should be sufficient. Larger ones may make some tasks easier. Two or four "C" clamps to hold your work to the carving supports would be nice. A swing arm lamp will brighten up your carving and work area. COST: \$20.00 plus basswood or butternut board. Sign-up by Jan. 27, '96

Instructor; Art Tokach,

NO TRIBUNE SHOW

After our proposal to the Tribune and a favorable first response they had to inform us that the space we had wanted was rented, for real money, by someone else. They no longer have room for our demonstrations that we had planned for their show in Feb. They agreed that it would have been a good addition to their show and would like to keep the idea on file for a future show.

Art Tokach, Editor

BURNING FOR COLOR

Ever since I read the club's book about Ernie Muehlmann I have been interested in the process he uses to color his bird carvings with a wood burner. He begins by texturing the carving using power tools, followed by burning the feather barbs over the whole bird using a very low heat setting. The low burner heat allows much finer details on the feather barbs and doesn't char the wood. When he is finished with the initial pass, the feather detail is impressed into the wood, but the bird is still only one color.

For additional steps with the burner, he turns up the heat slightly and repeats the burning over those areas where the feather pattern is actually darker on the bird he's trying to emulate. He does this several times using hotter burner settings to darken the color value to obtain the feather pattern of the species. Then to finish the carving he uses thin washes of paint to apply color to obtain the proper hue.

There will be a demonstration of this process at the February 17th meeting, followed by individual practice of the process by those in attendance. We will have some basswood pieces available for practice in feather burning, but those who have wood burners should bring them to the meeting to use for the practice session. I'll make my burner available for those who don't have one so they can also practice this technique.

I plan to conduct a class in the April/May time frame for anyone interested in using this technique on an actual bird carving. The project will be either a Western Meadowlark or a Sparrow, complete with adding eyes, cast feet, and wing/tail inserts to obtain a realistic finished carving. The next newsletter will have more information on times, cost, and place. Let me know if you are interested in a class of this type at or at a meeting.

Bob Pedigo



MAKE A CARVING KNIFE CLASS

There is a certain pride in making a carving knife from scratch. Learning all the steps from annealing to hardening and finally to tempering and putting a handle on what will be your pride and joy. Many carvers shy away from trying because they have had bad experiences in the past. Some feel that without an outlay of BIG BUCKS for equipment, they would only use occasionally, it isn't worth the effort.

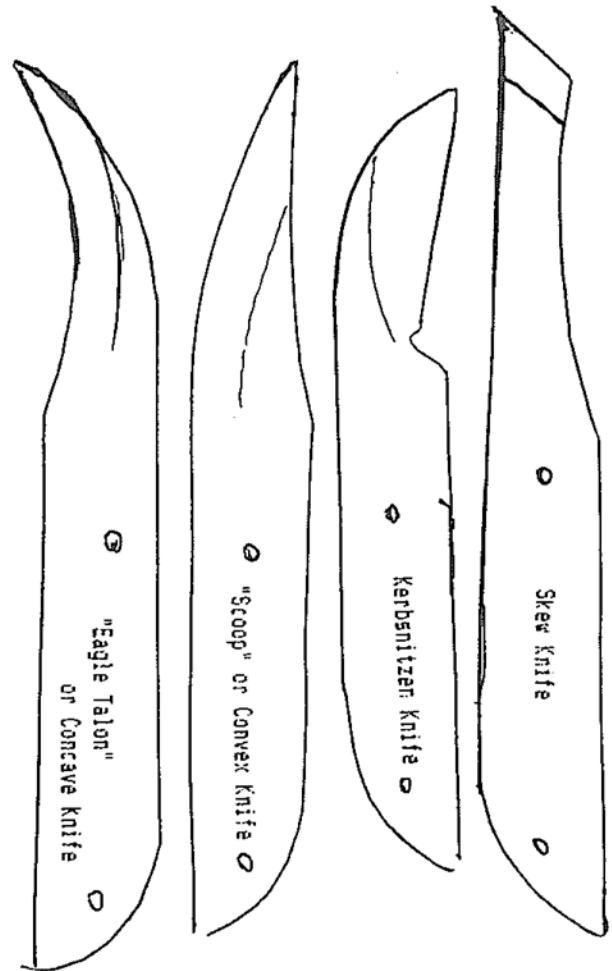
Two years ago I held a class for several local carvers. Each designed and made a knife. Doing everything themselves under my direction and guidance. They are proud to use these to do their carving.

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

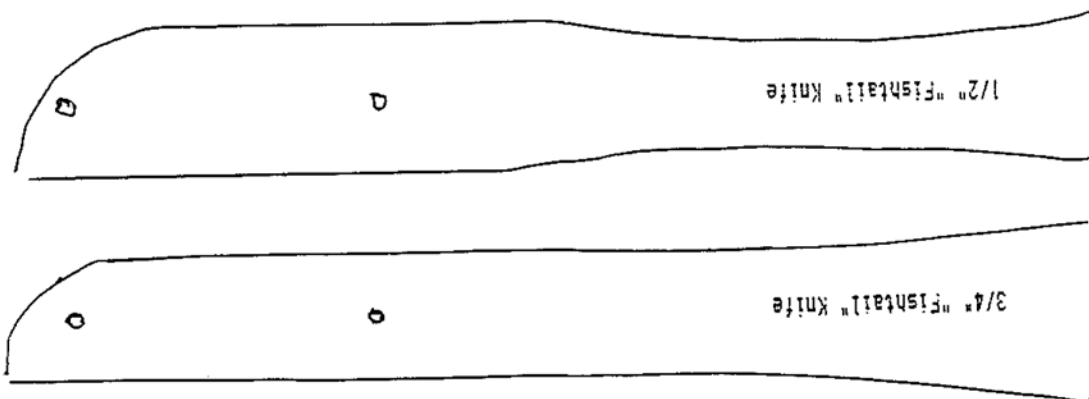
Get together with a buddy and sign-up for either an 8:30 to 11:30 AM or the 1 to 4 PM class on March 2nd or March 9th. If those dates are a conflict with you call me for another time.

COST: \$20.00 per person, material for one knife included

Call or contact ART TOKACH,



STYLES OF KNIVES YOU COULD MAKE



ADDING COLOR TO A CHIP CARVING:

BASSWOOD, as a choice wood for carvers is hard to beat. It takes great detail and a carver can take advantage of light and shadow. It is easy to carve, both with power and sharp tools. Applying a stain finish to basswood can sometimes be a terrible, unforgettable experience. It can make you wish you never started to carve basswood in the first place. Or it can drive you to paints which has been a cuss word to chip carvers.

This is why for many years all chip carvings were done in the whitest basswood a chip carver could find. Only the brave would ever try to apply a stain, especially a penetrating stain. I think many of those only showed their successes and hid or gave away to family member or burned their mistakes. There are several new stains and finishing products on the market for us to try today. This article will cover some that I have tried and used, not necessarily successful.

CLEAR COATS: If you don't wish to stain or color your chip carving you have two choices; The clear polycrylic which is water cleanup and is milky in the can but dries without any hint of color. Once dry it is as durable as any other type. It has almost no offensive odor so it can be used almost anywhere.

Apply using a "China Bristle" Brush. Begin at the center and work to the outside. The brush passing over the ridges will cause small air bubbles to form and these MUST be broken or you will have an undesirable orange peel effect. Break them with a dry brush and wipe the excess off of the brush with a paper towel.

The lacquer finish contains a hydrocarbon and will leave a slight amber color to the wood. If the odor or the color doesn't make any difference use a good quality product such as "Deft" or "Krylon".

NOTE: Always use any spray product in a well vented area. Apply using at least two light dusting coats, three would be better, rather than saturating the wood and having runs &/or

sags. **REMEMBER:** It's easier and takes less time to apply extra light coats than to try and fix the surface if you apply too much and have a sag.

SAND LIGHTLY BETWEEN COATS: Always sand the surface lightly with a maroon or grey hand sandpaper with a solid backing, between all coats except the final coat. This removes any dust particles that may have settled on the surface. In the case of the polycrylic which is water based, the fibers of the wood will be raised and the surface needs a light sanding to remove the raised wood and to get back to a smooth surface.

PENETRATING OIL STAIN: This is a thin mixture and does just as its name implies, it penetrates the surface of the wood. If there are any open pores, such as end grains, they will act like a sponge. If the wood is hard it repels penetration of the stain. The surface may end up with a very splotchy appearance. Using a pre-stain or a sealer can be a benefit but the stain may have a long drying time. You may still see where the stain has bled into the top portion of the groove.

You can buy several shades of premixed colors at most paint supply outlets. I've found that they usually are the wrong shade. A better method is to mix your own small quantities. Use turpentine or T.R.P.S. and artist oil colors, you only need about four colors (burnt umber for brown tones, burnt sennia for redish brown tones, black and white). Fill a small jar (baby food) 3/4 full of T.R.P.S. or turpentine. Mix in a small amount of color. Try the mixture on a scrap piece of the same wood. Mix up to the right shade. You can always add more color, you can't take any away. Adding more turps only thins the color it doesn't lighten it.

GEL STAIN: Gelled Stain is a more recent product on the market. It is similar to a paint in that it is a surface coating that does not penetrate the surface very deeply except where pores are present and not sealed. For best results the wood should be sealed with 2 to 3 light spray coats of "Deft" Semi-Gloss, 30 minute lacquer or a clear polycrylic. Apply extra seal coats on known end grain areas to stop any sponge effects. Apply the gel stain to the entire surface. Rubbing briskly into the grooves to break down the paint globules. Because it dries quite fast, immediately begin to remove all of the surface color by wiping with a brown paper towel. Wiping with the grain. Check the edges of the grooves for any miswipes. Reapply the stain in these areas if necessary. **AGAIN,** wipe the top surface with a solvent dampened paper towel to remove all surface stain. Allow to air dry in a dust free area for 6 to 12 hours. Spray another light protective coat of the "Deft" as a final finish. Display with pride.

BUTTERNUT IS A BETTER CHOICE WOOD for this type of finish as the two colors compliment each other, the warm tan and the dark brown color. Finding turned plates in butternut is difficult. You may have to turn your own plates and make your own boxes.

TIP: A 'V' tool can be used on some of the shallow small cuts as the gel stain fills the groove and who's to know if they are sharp or at the right angle.

VARNISH STAIN: These finishes are applied to the surface and the design is cut through the stain revealing the white basswood beneath. The wood does not need to be sealed, it may be better if it is. Use a china bristle brush to apply the Varnish-Stain in 2 or 3 coats. Lightly sand with a maroon or gray hand pad between coats. You have a choice of 9 colors. On the down side the darker colors may cover up any grain effect you may have chosen the wood for. The chip carving design can be drawn onto the surface using an X-ray template and a thin "Sharpie" pen. Cut the lines off when carving for a no eraser cleanup. While carving with your knife, be very careful not to make any errors, miscuts, or overcuts as they are very difficult to cover up. A final protective spray finish of "Deft" and it is ready for giving, sharing or displaying with pride.

APPLIQUE COLORING OF A CHIP CARVING:

The following is a new procedure to add color to a chip carving pattern such as a flower, a butterfly, or stylized forms to name a few examples.

1. Apply 2 coats of One Step Polyurethane Stain Varnish with a "China Bristle" brush to entire surface sanding lightly between coats.
2. Apply rubber cement to the rear side of the paper pattern extending it beyond the edges of the pattern about 1/2". With shears carefully cut the pattern to the lines. Use the outer waste portion as a paint mask.
3. Press the mask pattern unto the surface. Paint to the lines with the color you wish. Allow to dry and recoat if necessary. Remove mask quite soon to prevent tearing of the paint during removal.
4. After the paint is thoroughly dry, useing low heat if necessary. Apply the pattern over the colored portion. Carve through the paper starting at the center and cleaning up the fuzzies as you progress.
5. As a final finish, spray with a clear protective coat and display with pride.

ADDITIONAL COMMENTS:

In an effort to save time drawing a repeating pattern onto the wood, some chip carvers apply the chip pattern onto their project using rubber cement. As many of you readers are aware I do not like to use rubber cement for this task as this can lead to mixed results, mostly BAD.

1. The rubber and the vehicle, which is naphta acts as a sealer. It is especially bad where end grains or pores are present.
2. To remove the rubber cement sealer, the wood needs to be sanded and the clean, sharp edges of the grooves which make chip carving special, can become rounded.

3. The paper hides the grain of the wood from your view which can lead to miscuts and hard to hide mistakes.

4. Paper contains some abrasives that can dullen your prize knife and you'll spent extra time sharpening and cleaning up the fuzzies found in the bottom of the grooves.

I know it is a great temptation and is far easier to take a favorite design to a copier and push the right buttons and "Presto" you have multiple exact copies. This is easier but are you being creative. Cloning never is.

A BETTER METHOD:

I've tried a method that may be a help to those who wish to make multiple repeats of the same chip carving and to use the rubber cement method.

1. Sand, Clean up any dust, seal with two light coats of "Deft".
2. Size your pattern to the wood and copy.
3. Apply rubber cement to the back of the paper only. Allow to dry completely for 15 to 30 min.
4. Smooth the design unto the wood. The rubber cement will adhere the pattern to the wood enough to do your chip carving. You may need to apply some scotch tape to the edges to hold it more securely. If the wood has been sealed there should not be any cement transfer to the wood.
5. Carve through the paper beginning at the center and working out doing the large chips first and cleaning up any fuzzies before moving on to the next chip.

SOURCES: Penetrating oil stains available at almost all paint supply outlets in pre-mixed colors.

Turpentine, if you can take the odor, or T.R.P.S. (Turpentine Replacement Paint Solvent); Same as above

Artist Oil Colors are available at any Art Supply outlet in small to large tubes.

"Wood-Kote" Gelled Wood Stain, sold in 1 qt cans at Menard's; Dark Mahogany for butternut wood. White base can be mixed with oil colors for those special applications.

"Formby's Wiping Stain" is also a gelled product and is sold in 16 oz bottles.

"Minwax" PolyShades, Stain & Polyurethane One Step is available at Walmart, K-Mart, Menards They have 9 colors and come in 1/2 pint cans only. I've tried Pecan, Antique Walnut, and Honey Pine and like them in that order.

NOTE: BRING THIS PAPER TO THE JAN. 20TH MEETING FOR REFERENCE

Art Tokach, Chip Carver

--Detach and return to Frank Koch,

CLASS REGISTRATION FORM

HAROLD ENLOW
SENIORS CARVING CLASS
APR. 22, 1996
BURLEIGH COUNTY SENIOR CENTER

Enclosed is \$20.00 (\$30 Non-member) Registration and full fee for the Seniors Class, Monday April 22nd Open Carving Workshop by Harold Enlow.

The Flickertail Woodcarvers will accept registrations either by mail or hand delivered to Frank Koch, 315 Saturn Dr. Bismarck, ND 58501, Seven days after this notice appears in the "Curling Chip". On or after Jan. 27, 1996

Only the first twelve registrations, in order of postmark or Franks notation and accompanied with the registration fee, will be accepted in the class. If you are not accepted in the class, your check will be returned to you as soon as possible. In the event more than twelve registrations are recieved, your name will be placed on a waiting list, in priority order, to be contacted in the event of cancellations. If you cancel after March 19, 1996, your registration fee will be forfeited if your position in the class can not be filled.

Printed Name Signature Date
\$ _____
Full Fee Class Number

The Class Will Be Held At The Burliegh County Seniors Center, 315 No. 20th

Mickey Needs To Know, Will You Have Dinner At The Center, Yes____ No ____

☐ Check Here If You Need An Order Sheet For Your Choice Of Cutouts

FARGO SHOW SCHEDULED

Bob Lawrence would like to invite all Flickertail Woodcarvers to take part in their FIRST ANNUAL SHOW away from West Acres Mall.

The Show will be held at the Doublewood Inn of Fargo on MARCH 23,& 24, 1996
Table Set-up can begin after 6PM on Mar.22nd

They plan to have instructional seminars in the morning with a Noon Brunch and Public Table Displays in the afternoon with a Saturday Evening Dinner and Carving Exchange.

The Registration Cost will be \$30.00 per person for Three meals and Table Set-Up.

A Block of rooms have been set aside for out-town participants.

More INFORMATION can be obtained from Bob Lawrence, 77 N 28th Ave, Fargo, ND 58103 or call him at

WAHPETON WEEKEND FILLING FAST

A general mailing to all of last years participants was made the first week of January and over 100 carvers have responded.

June 28, 29,& 30 are the dates. The cost is \$95 per person. It includes all carving instruction and room and board. There are 16 Carving and 2 Non-Carving Instructors. Class Materials extra. All skill levels from beginner to intermediate accepted. Classes filled on a first come basis. Cut-off date is March 1, 1996

For complete information call SAM ELI,



--Detach and return to Frank Koch,

CLASS REGISTRATION FORM

HAROLD ENLOW
CARVING CLASS
APR. 19, 20, 21, 1996

Enclosed is \$35.00 registration fee for the class. Full fee for a member is \$75.00 (\$95 non-member) for a Friday evening, Saturday and Sunday Open Carving Workshop by Harold Enlow.

The Flickertail Woodcarvers will accept registrations either by mail or hand delivered to Frank Koch, Seven days after this notice appears in the "Curling Chip". On or after Jan. 27, 1996

Only the first twelve registrations, in order of postmark or Franks notation and accompanied with the registration fee, will be accepted in the class. If you are not accepted in the class, your check will be returned to you as soon as possible. In the event more than twelve registrations are recieved, your name will be placed on a waiting list, in priority order, to be contacted in the event of cancellations. If you cancel after March 19, 1996, your registration fee will be forfeited if your position in the class can not be filled.

<hr/> Printed Name	<hr/> Signature	<hr/> Date
\$ <hr/> Reg. Fee	\$ <hr/> Full Fee	<hr/> Class Number

☐ Check here if you need an order sheet for your choice of cutouts

--Detach and return to Frank Koch,

CLASS REGISTRATION FORM

JIM SPRANKLE
SMALL DUCK CARVING CLASS
May 19, to 25, 1996

Enclosed is \$100.00 registration fee for the class. Full fee is \$325.00 for a One Week Power Carving Workshop by JIM SPRANKLE. Subject: CINOMMON TEAL DRAKE

The Flickertail Woodcarvers will accept registrations either by mail or hand delivered to Frank Koch, Seven days after this notice appears in the "Curling Chip". On or after Jan. 27, 1996

Only the first twelve registrations, in order of postmark or Franks notation and accompanied with the registration fee, will be accepted in the class. If you are not accepted in the class, your check will be returned to you as soon as possible. In the event more than twelve registrations are recieved, your name will be placed on a waiting list, in priority order, to be contacted in the event of cancellations. If you cancel after April 19, 1996, your registration fee will be forfeited if your position in the class can not be filled.

<hr/> Printed Name	<hr/> Signature	<hr/> Date
\$ <hr/> Reg. Fee	\$ <hr/> Full Fee	<hr/> Class Number

This Is A Very Intense Power Carving And Wood Burning Class.

The Class Will Meet Daily 8 AM to 5 PM

SO WHAT DID BARTON TEACH US?

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

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

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

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

Art Tokach, A Pleased Participant

** FOR RENT ** FOR RENT ** FOR RENT **

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

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

Call or contact ART TOKACH,

** FOR RENT ** FOR RENT ** FOR RENT **

THE END OF THE SEVEN YEAR ITCH

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

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

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

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

Art Tokach, Editor



CALENDAR OF EVENTS

Jan, 19-20, '96 DWAC's "Art InThe Heart Of Winter"
Kirkwood Mall, Frank Koch,
Jan. 20, '96 Regular Meeting, 9 to 11 AM New Song Church
Art Tokach Will Demo "Finishing And Adding
Color To A Chip Carving"
Feb. 3, '96 Carve Two Mallard Bookends 9AM to 4PM
Bob Matzke Instr. \$20 + Matr,
Feb. 3, '96 Relief Carving Class, 9AM to 4PM- New Song
Art Tokach Instr. - \$20 + Matr,
Feb. 6, '96 Whittle-In 7 to 9 PM New Song Church
Valentine Day Carving Special
Carve A Love Spoon With Frank Koch
Feb. 17, '96 Continue Mallard Bookends And Relief Classes
With Bob Matzke And Art Tokach
Feb. 17, '96 Regular Meeting, 9 to 11 AM, New Song Church
Bob Pedigo Will Demo "Burning For Color"
March 2, '96 Make A Carving Knife Class With Art Tokach,
Two Students For 3 Hour Class
\$20 - Materials Included
March 5, '96 Whittle-In 7 to 9 PM New Song Church
Carve A Squirrel With Bob Pedigo

March 9, '96 Knife Making Class Continued
March 10'96 "Curling Chip" Deadline
March 16'96 Regular Meeting, 9 to 11 AM New Song Church
March 22,23,'96 Red River Carving Show at Doublewood Inn
Fargo, Contact Bob Lawrence,
April 2,'96 Whittle-In 7 to 9 PM New Song Church
Angie Wagner Project Leader
April 20,21,'96 Harold Enlow Weekend Workshop
Registration Info In Jan. "Curling Chip"
April 22,'96 Harold Enlow Monday Seniors Workshop
May 19 to 25,'96 A Full Week Class With Jim Spankle
Registration Info In Jan. "Curling Chip"
June 28,29,30,'96 2nd Wahpeton Carving Workshop
Sam Eli,
July 21-26,'96 John Burke's Western Wildlife Workshop,
Doane Col. Crete,NE- John Burke,
Aug.4-9,'96 Mid-America Woodcarvers Doane Experience
PO Box 31352, Omaha,NE 68131- For Best Class
Choices be a Member by Jan 1st
Oct.11,12,13,1996, 27th Annual Show-Doublewood Inn
Oct.16,17,18,1997, 28th Annual Show-Doublewood Inn

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

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

Sam Lacher

NEVER SAID IT WAS EASY
ONLY WORTH IT

The Curling Chip



Number 72 April May 1996

Charter Adopted Sept, 20, 1969

Sharing with 101 Carver/Members

Next Newsletter Deadline May 10, '96

PROGRAM NOTES

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

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

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

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

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

THE ART OF TEACHING IS
THE ART OF ASSISTING DISCOVERIES

E BOARD HAPPENINGS

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

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

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

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

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

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

ANNUAL MEETING APR. 20, '96

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





MESSAGE FROM THE PRESIDENT

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

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

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

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

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

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

Bob Pedigo, President

PAST HAPPENINGS

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

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

* The Senior Carving Sessions at both the Bismarck and the Mandan Senior Centers has been quite active but the rooms are large and more carvers could be accommodated.

If ANY member knows of a Senior with time on their hands, why not suggest they pick up a carving knife and try carving. They may become active. Free use of tools at both locations.

Mondays in Mandan and Thursdays in Bismarck. 1 PM to 3 PM both locations.
Bismarck or Mandan or Mickey or Art Tokach at

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

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

SEE YOU THERE!!

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

DISCOVERING THE ELEMENTS OF GOOD DESIGN

Rob Matzke

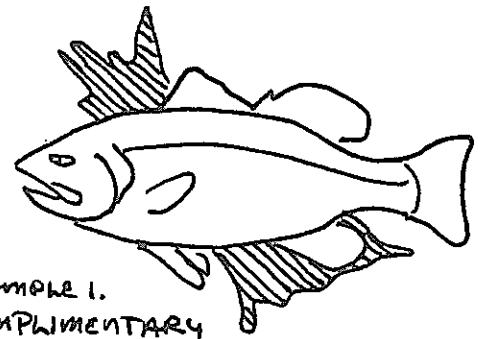
Have you ever wondered why a certain sculpture gained your attention and drew your interest back again and again? My money would be placed on the fact that the sculpture had a high degree of realism, action and composition. Really great sculptures have a relationship to their surroundings or environment.

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

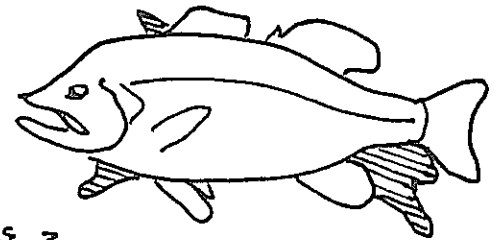
The following information and diagrams are intended to provide you with some ideas that could improve your work. Hopefully, you can save time by avoiding mistakes that others would have to work through by trial and error. You may not agree with every thing stated herein, but that is to be expected. We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

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

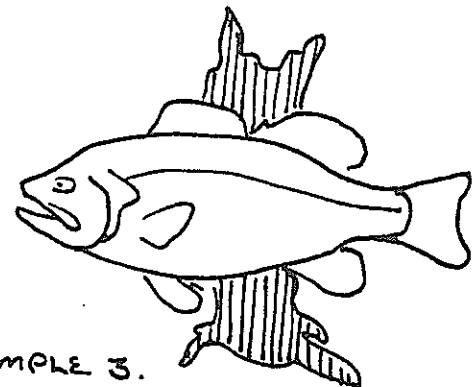
Lets start with a single sculpted fish that will be displayed on the wall, similar to a taxidermy mount. We're going to use a driftwood back for hanging purposes and to display the fish on. We need to be alert to the lined images we form. (See examples 1,2,& 3). In example 1 we have tilted the driftwood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



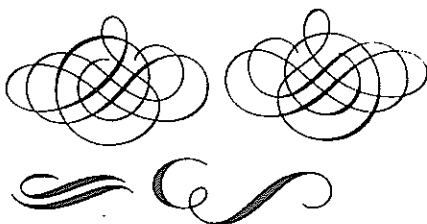
EXAMPLE 1.
COMPLIMENTARY
LINES



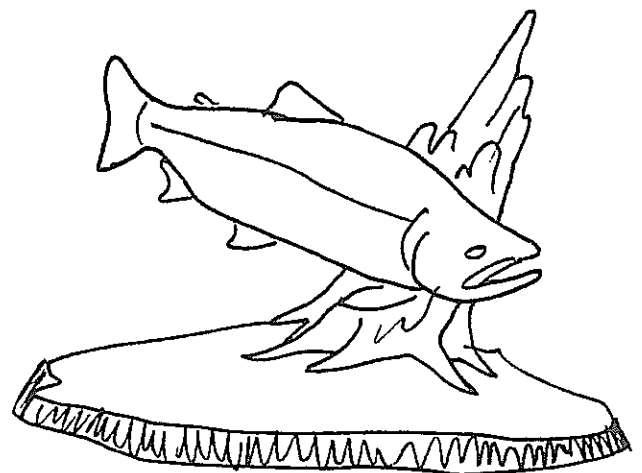
EXAMPLE 2
RE-ENFORCING LINES



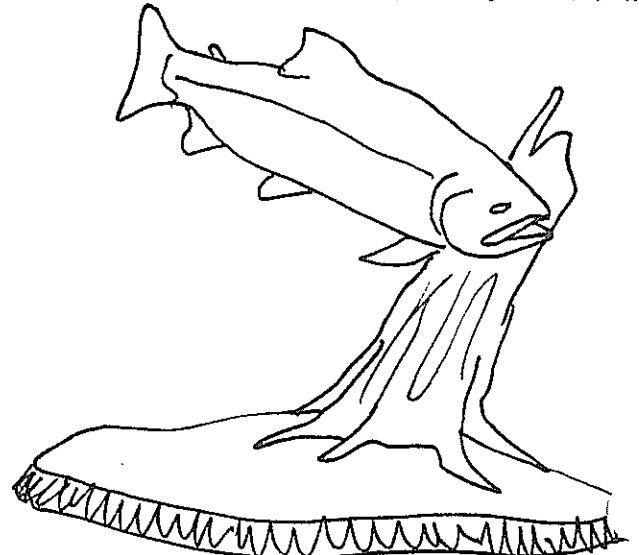
EXAMPLE 3.
CONTRASTING LINES



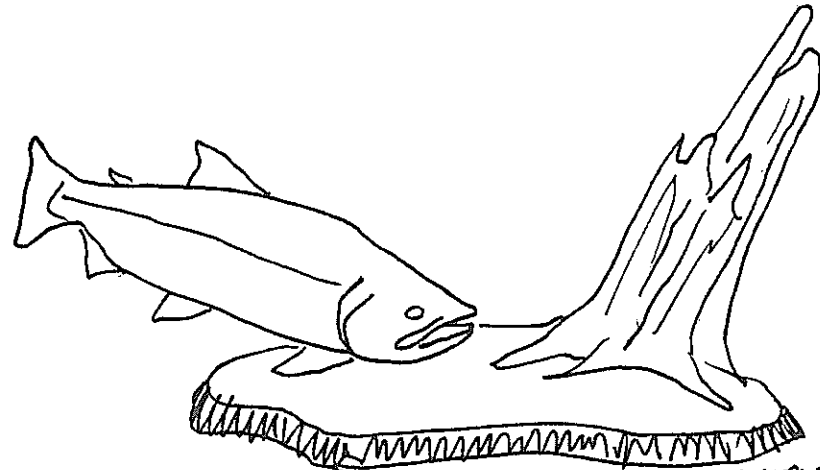
In examples 4 through 6, we still utilize fish, but have made its application for a table or desk. Look at these arrangements carefully. There are only three parts to each, yet the arrangement can cause drastic effects. Example 4 is by far the most pleasing and best arranged. The driftwood is smaller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



EXAMPLE 4.
Pleasing Arrangement

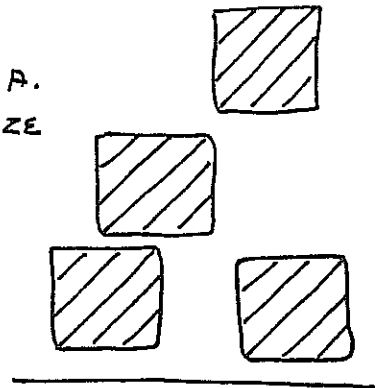


EXAMPLE 5.
STACKED

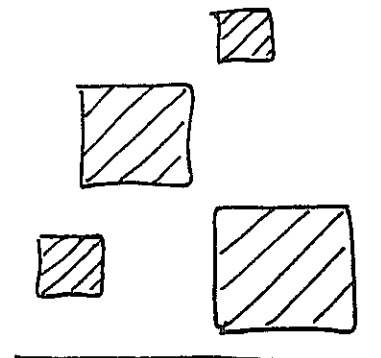


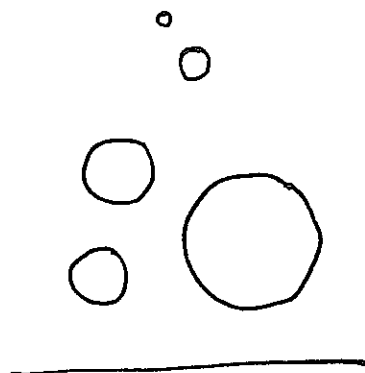
EXAMPLE 6.
STRETCHED OUT

EXAMPLE 7A.
DIFFERENT SIZE

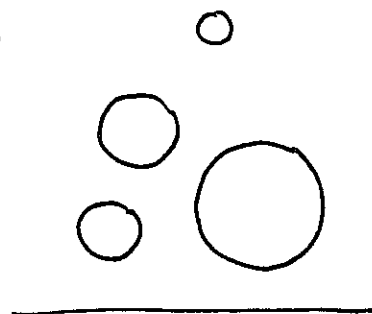


In example 7A different sizes frequently generate interest in your piece. Give the viewer several focal points that are the same size and shape and confusion exists. Are there now more than one focal point? There shouldn't be. The viewer has to look from one part to the other in an attempt to understand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

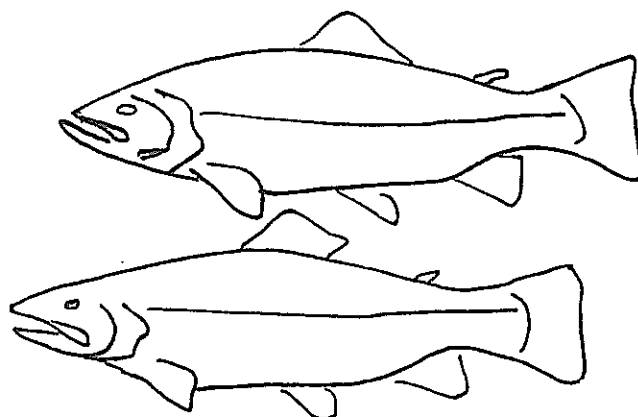




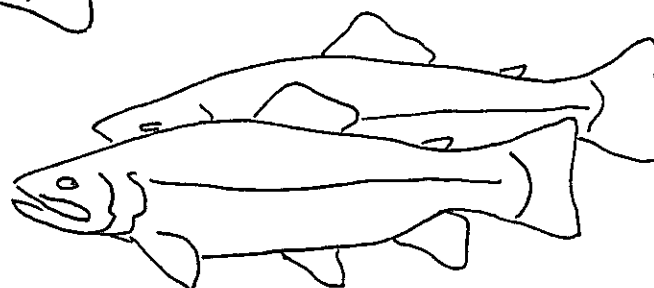
EXAMPLE 7 B.
DIFFERENT SIZE
AND NUMBER



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



EXAMPLE 8 A
SAME SIZE AND
STACKED



EXAMPLE 8 B.
DISCOVERY

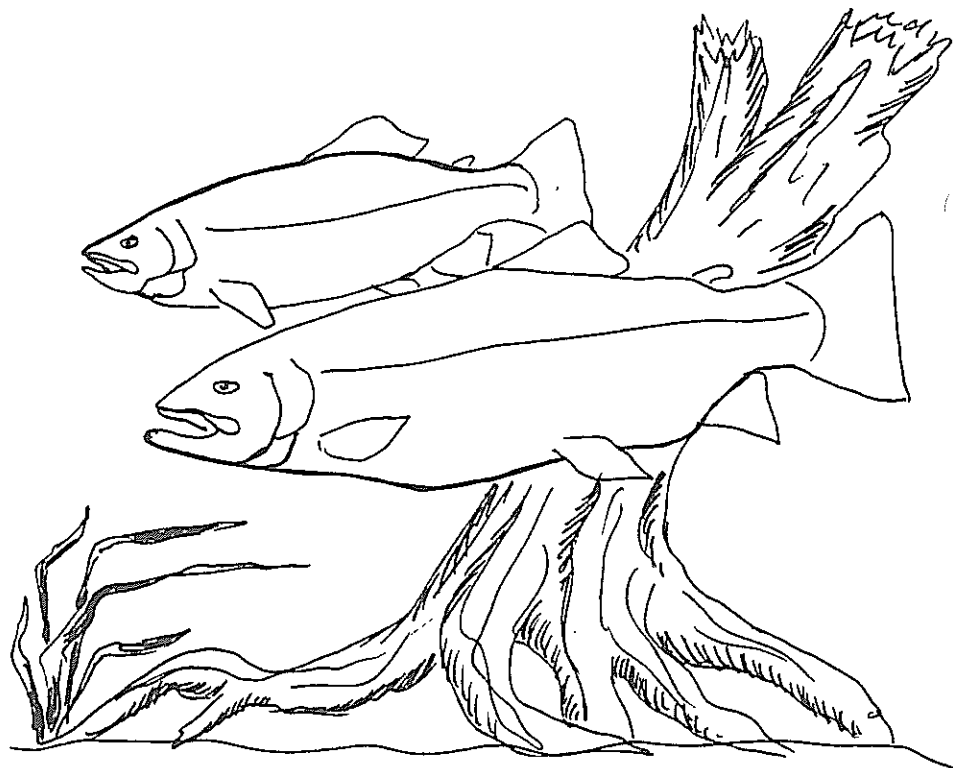
If you must sculpt two or even numbered objects, don't display them in stacked arrangements as in example 8A. The viewer will see only two fish. But following the example as in 8B, one fish is partly hidden by the other, causing the viewer to search. This arrangement is more intriguing and more of the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

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

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

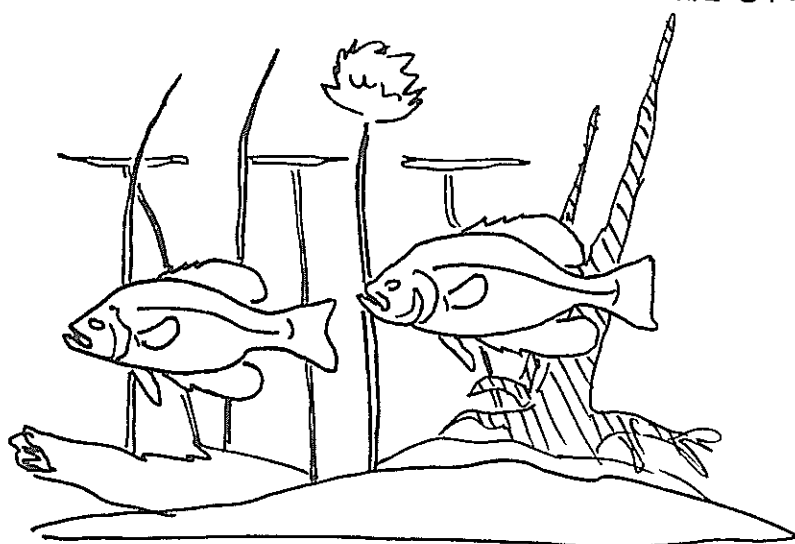
One of the Ironies of Life is that you can't pay someone to practice for you.

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



EXAMPLE 9 SIMPLICITY

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



EXAMPLE 10 A
LACK OF HARMONY

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

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

DRAWINGS by Bob Matzke



EXAMPLE 10 B
GOOD HARMONY & COMPOSITION

FLICKERTAIL WOODCARVERS BOOKS

SEPTEMBER 1995

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

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

VIDEO TAPES

AIRBRUSHING WILDFOWL CARVING George Kruth
 CARVING THE INDIAN BUST Stu Martin
 CHIP CARVING Wayne Barton
 CARVING THE COWBOY HEAD Claude Boulton
 CARVING, PAINTING THE GREEN WING TEAL Don Yates
 CARVING A LOON
 CARVING A REALISTIC HEAD
 CARVING INDIAN ROUGHOUTS
 FACES & EXPRESSIONS Kellogg, Thompson, Enlow
 COWGIRL SATURDAY NIGHT Harold Enlow
 THE HEN CANVASBACK DECOY #1 Pat Godin
 THE HEN CANVASBACK DECOY #2 Pat Godin
 THE HEN CANVASBACK DECOY #3 Pat Godin
 INTERVIEWS TAPE N. C. M.
 MID-AMERICA WOODCARVING Omaha Carvers
 PAINTING THE DRAKE MALLARD Pat Godin
 RELIEF CARVING IN A DIFFERENT LIGHT David Bennett
 RICK BUTZ '91 #1 PBS Broadcasts
 RICK BUTZ '91 #2 PBS Broadcasts
 STUDY STICKS Harold Enlow
 FEMALE FACE,
 COWBOY FACE
 HOLIDAY FACES
 NOSE-CONE
 LIPSTICK
 HAIRBALL
 EYEPIECE
 UGLY STICK
 SANTA'S HELPER

LIBRARY POLICIES:

Books and Video's can be checked out to members of the Flickertail Woodcarvers club ONLY.

Books and Video's may be checked out by the librarian or his/her aide only.

Books and Video's may be checked out from one meeting or gathering to the next.

ONE extension until the next gathering provided the librarian is called prior to the gathering.

The librarian MAY access a replacement charge for a lost book or video.

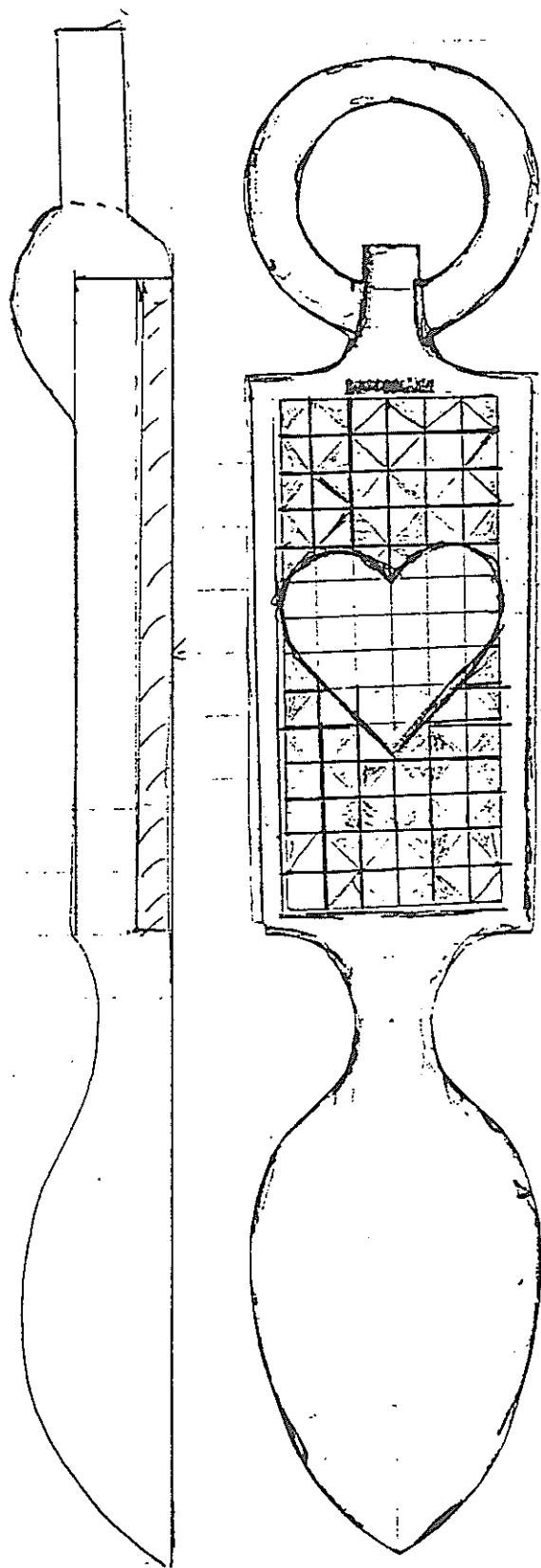
There will not be a fee charged for video rental, however there will be a \$10 deposit required, (a \$10 undated check made out to the Flickertail Woodcarvers will be held by the librarian as the deposit, which will be returned when the video is returned). While the \$10 fee would not cover the cost of a new video it is hoped that it will help some of us to remember.

There shall be a limited number of keys available to the library cabinet.

Adapted 1992; Reveiwed and Updated, 1993

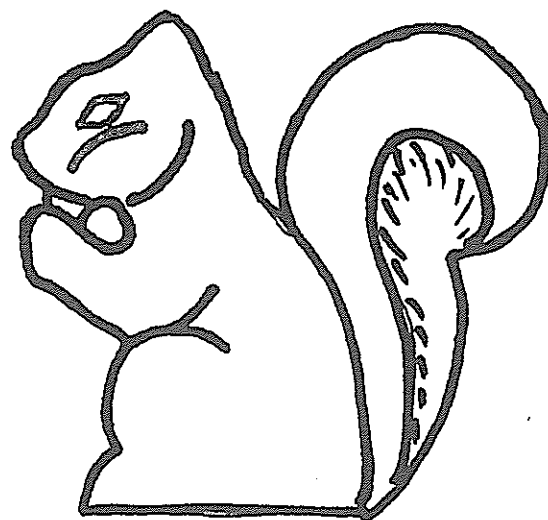
LOVE SPOON

by FRANK KOCH



SQUIRREL

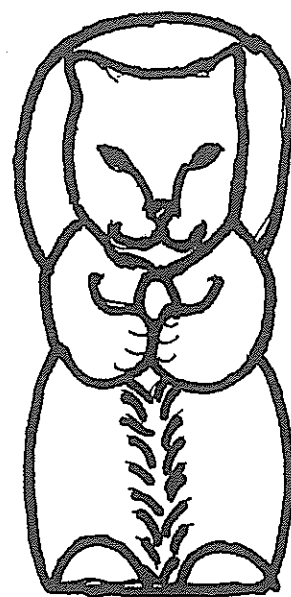
by BOB PEDIGO



SIDE PATTERN
CUT FROM $1\frac{1}{2}$ " THICK
STOCK



Back



Front

BIRTHDAY WISHES GO OUT TO:

APRIL BIRTHDAYS:

April 2 Stanley Griffin, Monot
April 2, Shirley Lacher, Bismarck
April 2, Elizabeth Doll, New Salem
April 5, Doug Smith, Bismarck
April 7, John Krantz, Forest Lake, MN
April 9, Chris Hansen, Napoleon
April 9, Johnny Doll, New Salem
April 10, Vince Bitz, Bismarck
April 11, Darrell Lieux, Bismarck
April 13, Mitch Olson, Bismarck
April 18, Clifford Rime, Garrison
April 19, Hugh McVarish, Winnipeg
April 19, George Schamberger, Bismarck
April 22, Marjorie Bitz, Bismarck
April 22, Allen Vollmer, Wing
April 24, Butch Hansen, Bismarck
April 28, Vanona Rime, Garrison
April 29, Candie Kolb, Bismarck

MAY BIRTHDAYS:

May 1, Stan Dolbinski, Bismarck
May 2, Muriel Boyum, Mandan
May 2, Mary Lawrence, Fargo
May 3, Bob Lawrence, Fargo
May 4, Bob Lewer, Winnipeg, MB
May 6, Meg Burke, Mandan
May 6, Sharon Hansen, Bismarck
May 6, Robert Roscoe, Fargo
May 9, Leonard Larshus;
May 13, Allen Wolfe, Bismarck
May 15, Bob Matzke, Bismarck
May 16, Jean Davidson, Saskatoon SK
May 19, Clarence Small
May 20, Bonnie Johnson, Bismarck
May 26, Flo Lewer, Winnipeg, MB
May 29, Lyle Gabel, Bismarck

* Sam Eli, Head Push for the Wahpeton Weekend says at this time there are 165 carvers expected at the June 29th & 30th event. 80% of those who were there last year have signed up for this years Weekend. He has carvers from 16 states and Canada. Local Coordinator Rueben Brownlee says they will have more classrooms this year. Some of the instructors have full classes. There are several good choices left. For a fast track look at what classes are not filled see Sam at the Fargo Show on March 23-24th or call him at

* At a past relief class I loaned a book titled "HOW TO DRAW WHAT YOU SEE" by De Rena Who ever has it on their shelf PLEASE return it A S A P to Art Tokach,

PLEASED STUDENTS

* Four members took the Mallard Book End Class with Bob Matzke. They had some feather burning and some painting to complete after class. You will see the finished pieces holding carving books at the fall show.

* Six members participated in the Relief Class conducted by Art Tokach. Because of their speed in carving the cabin they had an opportunity to try relief carving different shapes and an animal figure in motion.

* Five club member and three non-club members made knives with Art Tokach in his garage during March. Each person completed either a carving knife or a small paring knife from carbon steel.

* There are two categories of people who never will amount to much. Those who can not do what they are told, and those who can do nothing else.

FLICKERTAIL WOODCARVERS NOMINATING COMMITTEE REPORT AND OFFICAL BALLOT

Vote for one name ONLY for each position.

[] PRESIDENT ELECT _____ Gordon Dietrich

[] SECRETARY: _____

[] MEMBERSHIP/HOST _____ Sam Lacher

[] LIBRARIAN: _____ Dee Hammel

[] NEWSLETTER EDITOR: _____

[] MEMBER-AT-LARGE: _____ Bob Matzke

NOMINATIONS MAY BE MADE FROM THE FLOOR
PROVIDING YOU HAVE THE CANDIDATES PERMISSION

SHOULD THE E BOARD ADOPT THE CHANGES IN THE
CONSTITUTION AND BY-LAWS

[] YES

[] NO

IF YOU ARE UNABLE TO ATTEND THE ANNUAL
MEETING ON APRIL 20, 1996

RETURN THIS BALLOT by APRIL 18th

TO: STAN DOLBINSKI,

CALENDER OF EVENTS

March 16 '96 Regular Meeting, 9 to 11 AM New Song Church
March 22, 23, '96 Red River Carving Show at Doublewood Inn
Fargo, Contact Bob Lawrence,
April 2, '96 Whittle-In 7 to 9 PM New Song Church
Angie Wagner Project Leader
April 20, '96 Annual Meeting & Officers Election
See Article In This Newsletter
April 20, 21, '96 Harold Enlow Weekend Workshop
Registration Info In Jan, "Curling Chip"
FIVE OPENINGS REMAINING
April 22, '96 Harold Enlow Monday Seniors Workshop
TWO OPENINGS REMAINING
May 19 to 25, '96 A Full Week Class With Jim Spankle
Registration Info In Jan, "Curling Chip"
FOUR OPENINGS REMAINING

June 15,16,'96 10 Annual Lake Country Wood Carvers
Festival, Detroit Lakes,MN
Info Larry Longtine
June 28,29,30,'96 2nd Wahpeton Carving Workshop
Sam Eli,
July 21-26,'96 John Burke's Western Wildlife Workshop,
Doane Col. Crete,NE, John Burke,
Aug. 3,4,'96 Lake Bronson Minn, 12th Annual Woodcarvers
Festival- For Info -
Aug.4-9,'96 Mid-America:Woodcarvers Doane Experience
PO Box 31352, Omaha,NE 68131- For Best Class
Choices be a Member by Jan 1st
Oct.11,12,13,1996, 27th Annual Show-Doublewood Inn
Oct.16,17,18,1997, 28th Annual Show-Doublewood Inn



AS A STUDENT YOU CAN GIVE
YOUR INSTRUCTOR A HIGH FIVE BY:

EYES ON THE SPEAKER

EARS LISTENING

MOUTH CLOSED

HANDS STILL

MIND THINKING

The Club Business Meetings Are Held The Third Saturday Of Each Month 9AM To 11AM, Sept Thru May, At The "New Song Community Church" 3200 North 11th Str, Bismarck, ND A White-In Is Held The First Tues. Of The Month, An Easy Project Is Offered At Each



The cartoon illustration shows a person's head in profile, facing right. The head is composed of a large, irregular shape with a small eye and a nose. The person is wearing a hat with a band. The background is white.

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

The Curling Chip



CHARTER ADAPTED Sept. 20, 1969

Sharing with 105 members

Number 73 June - July 1996

Next Newsletter Deadline July 9, '96

WAKE UP WOODCARVERS, THERE'S STILL TIME

For the past six and half years you have enjoyed a newsletter that was; 1. On Time or early, everytime. 2. That kept you informed about what was about to happen. 3. Had a high ratio (50% or higher) of educational articles. 4. Articles written by knowledgeable local members. 5. That operated within its budget forecast every year or had E Board approval for any excesses. 6. Was published by a staff of volunteers who have mostly gotten new challenges and have moved on.

No one knows what the future holds for our side and Joy, "THE CURLING CHIP" but one thing is for certain it will change after the July issue. Bob Fedigo and Bob Matzke have said they will continue until a new editor can be found and elected to the position. At this time, neither wish to be that person.

I do have some advice for any one who may be interested.

1. Review all Policies with the E Board and the membership that they wish to follow.
2. Set reasonable goals for a certain time period and review them periodically and reset them for the new time period.
3. Recruit some of the members who are knowledgeable to submit articles in their field of carving.
4. Enlist a committee to do the variety of small jobs such as typing and proofreading, layout and paste ups, printing, the mailing list and mailing. Do not try to do it all yourself.
5. DO THE BEST JOB YOU CAN.

WE NEED YOU TO WRITE ARTICLES

Every newsletter editor needs interested members to write articles for their newsletter and fellow members. Many people shy away from writing because they have a fear others will make fun of what they say, which is not true.

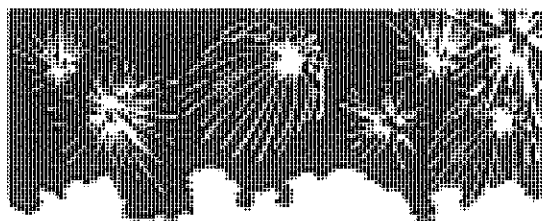
We need two types of articles written, an information or news article and educational articles. The news articles should be about what is planned to happen or a report of an event that has happened. The other is an educational article that will tell the readers how to do something or to pass along some tips or short cuts to make their carving easier.

The following tips were presented at a Newsletter Seminar that I took part in at the 1993 Doane experience. It was conducted by Dr. Terry Misenback head of the Communication Dept at the Univ of Nebraska at Lincoln.

The news articles are the easiest. Make an outline that includes the five "W's" and the "H" or Who, What, When, Where, Why and of coarse any How's. Tell the reader the most important things first, the next important things next and the least important things last. Get your message across and keep it readable and attractive in a short space.

The educational articles aren't hard either, just write about what you are familiar with doing. Don't copy someone else's idea or writing without their permission. Do you own research.

continued on next page > > >



Most people will never do great things. But they can do small things in a great way.

On both types just write as you would speak to the reader. As a rule of thumb and to retain your readers attention keep your sentences short at about 15 words, have only 3 sentences to a paragraph and 5 paragraphs to the article. Have someone check your grammar, punctuation and spelling. Don't worry about the typing it has to be retyped into my computer anyway. Read it aloud to someone or to yourself. Does it sound like what you want it to say. Would you be able to understand your directions. Have someone actually try your directions before you rush to print.

HI! MATZKE HERE--

SORRY, No regular column this issue. Bob reports that he is attending the Jim Sprankle Carving Session. They are very busy putting in 10 to 11 hour days of intense carving. They have gone through the roughout, positioned the eyes and feather position and details. Everything needs to be very exact. It's tough but they are doing fine. The painting lies ahead and depends upon each of their painting ability whether they get a quality product or not. They have learned a lot of tips and ways of improving their work

HAPPY BIRTHDAY TO YOU JUNE BIRTHDAYS

June 1, Loretta Olson, Mandan
June 1, Jerry Tjaden, Bismarck
June 2, Angie Wagner, Bismarck
June 2, Russel Gillette, Bismarck
June 7, Marcus Radig, Bismarck
June 10, Naida Feland, Mandan
June 11, LaVilla Opp, Bismarck
June 11, Mildred Thurn, Bismarck
June 13, Dave Schmidt, Bismarck
June 13, Harold Nordwall, Turtle Lake
June 23, Dick Palmer, Bismarck
June 26, Jeannette Radig, Bismarck
June 28, John Opp, Bismarck

JULY BIRTHDAYS

July 3, Lydia Carriedo, Bismarck
July 6, Clara Sherman-Yonker, Bismarck
July 6, Vivian Gillette, Bismarck
July 11, Mary Schneider, Dickinson
July 18, Morris Nelson, Washburn
July 19, Gordon Dietrich, Mandan
July 23, Art Tokach, Mandan
July 30, Marci Krantz, Forest Lake, MN
July 30, Dan Chaussee, Bismarck

HANS SANDOM

There have been some inquiries about who Hans Sandom is and what does he carve. Well if you look at the current May - June issue of "Chip Chats" on Page 11 you'll read about his style of carving.

If you're interested in working with him at the '96 Show Seminars you'll have to wait until the Sept-Oct '96, Show Registration Newsletter to sign-up. This promises to be a Top Notch class given by a Top Notch Carver and you won't beat the cost any where else, \$10 a day for two days and two different classes or projects.

There is a possibility that if enough people request him that he may stay over and do a 1 day class on Monday. He's not due to be in Minot until Tuesday to set up for the HostFest. Let Frank Koch know about your desires.

WAHPETON CARVING WEEKEND

SAM ELI has informed me that there will be 176 Happy Carvers at Wahpeton the last weekend of June. Most classes are full and room assignments for classes made.

Now to get the weatherman to give us COOL nights for sleeping. Remember your fan in case he's not being cooperative.

BOY WAS I WRONG!!

I know some of you will say: Just Once?

I learned to operate a metal lathe in 1954. Until I retired and purchased a wood lathe, all of the wood I had turned was on the outside of the wood with the cutting tool held firm in a tool rest. On a wood lathe you need to hold the tool by hand and guide it at the same time. I had never tried to turn a bowl or a plate until recently. That's when I learned how wrong my thoughts have been about wood lathe operation, it's not as easy as it looks.

When using a face plate to turn a plate or a bowl, it is easy cutting about 4" from the center. From there on the surface speed rises and the torque drops and you need to make smaller cuts. If you advance too fast the tool grabs and you may have a large gouge mark that needs repair. I don't know how some of the real good turners manage to get the fine results but they do and I'll keep trying.
Art Tokach, Novice Turner

TOOL COMPARISON

I was recently given a chance to compare a Foredom Rotary Tool with the Dremel Rotary Tool I've been using for about four years.

I've used my 1/5th horsepower Dremel a great deal since I bought it in the fall of 1991. I used it for power carving of birds and ducks from a band sawed block to the finished texture. I used it for power carving black walnut and other woods too hard to carve with a knife. I also used it to remove the waste wood from carvings where I primarily use a knife, but wish to get to the actual carving quicker than knife carving the entire block would allow.

The Foredom tool I tested was a 1/8th horsepower, reversible, model "SR". Assembly of the tool did not require any special tools nor did it require a lot of reading of the instructions. It went together quickly and anyone with a general mechanical background should have it running within ten to fifteen minutes.

Once assembled, I compared the two tools for power developed. I deliberately applied a lot of pressure in a large block of wood with a coarse "Kutzall" bit. I used the same bit with each tool to carve on the same block of wood. This was to ensure the test was done under the same conditions. I could tell no difference between the Dremel and the Foredom. Neither tool stalled under considerable pressure and both removed the wood quickly. I tried to use the Foredom in the reverse mode with large Kutzalls, but the hand piece and bit thrust toward me. Therefore I wasn't able to use the Foredom in reverse with this large bit. The Dremel does not have reverse capability.

I put smaller collets in both the Dremel and the Foredom handpieces and used smaller Kutzall bits as well as ruby and diamond bits. I followed the same steps as before comparing the same bits on the same piece of wood. I couldn't tell any difference in the cutting ability of either machine. When using the smaller bits I put the foredom in reverse and had no difficulty at all controlling the hand piece. This feature is excellent for carving when the grain changes or when you just want to keep the dust out of your face. Continued next column > > >

The only negative feature I found when using the Foredom was when changing collets in the hand piece, the chuck threads didn't start easily. It was very easy to crossthread and somewhat difficult to position to get the threads properly started. I have never noticed any similar difficulty with the Dremel in the years I've owned it. The Foredom chuck tightens with a thin wrench which fits into a narrow slot. This prevents the wrench from slipping off the nut, but if the wrench were lost, you probably wouldn't be able to use the tool. The Dremel uses a chuck wrench also, but if the wrench were lost a common crescent wrench could be used in a pinch since the Dremel chuck has a hex nut on the outside for tightening --- you don't have to slip the wrench into a narrow slot.

I found that the hand pieces were interchangeable between the two models. The flexible shaft connectors where the hand pieces connect were identical for each model. That's handy information if you would need to replace a hand piece and couldn't find a source for one or the other. The same IS NOT true for the flexible drive shaft or the outer sheath. The ends of the shafts and sheaths which connect to the motor are completely different and there is no way they could ever interchange.

The retail price of the two models differ by about \$50 to \$75. I purchased my Dremel tool from Sears Tool Catalog in 1991 for \$199. The prices today are the same. The reversible Foredom model sell for \$250 to \$290 in all the carving catalogs I've seen although it occasionally goes on sale for slightly less.

What do I recommend? Either tool is a good workhorse. Both the Dremel and Foredom are good companies. Parts and support should be easy to obtain for either brand. The cutting power of the two units, although advertised to be 50% greater for the Dremel, wasn't noticeably different. If I didn't have either tool now I'd wait until the Foredom went on sale to buy it. In my opinion the Foredom is not worth the extra \$50 to \$75.

However, I would pay an extra \$25 or so to have the reversible feature.
Bob Pedigo, Woodcarver

1996 WARD WORLD CHAMPIONSHIP
WILDFOWL CARVING COMPETITION (26th
ANNIVERSARY)

On April 24, 1996 my wife Dolores and I flew to Baltimore. Here we rented a car to continue our trip to Ocean City, the home of the Ward Foundation and Museum. Ocean City is a resort town with 142 blocks of hotels, restaurants and two miles of Boardwalk with hundreds of small shops. Their population swells from 5000 to a summer count of 300,000 from May thru October.

The Museum is actually in Salisbury about 25 miles away. The museum contains the history of decoy carving from the Native American era to the present. The Best in the World carvings are on display and there are very impressive ducks and shorebirds. The museum gift shop also sells carvings and of course a lot of trinkets. It's worth the extra 25 mile trip.

The competition is shown in the Ocean City Convention Center where over a thousand carvings were exhibited. I was impressed with the Youth (15 and younger) Carvings, they were excellent. To support the Foundation and the museum, an Auction of donated carvings is held. A total of \$20,500 was raised this year. The top price of \$4,200 for a carving by Tan Brunet. A Common Goldeneye by Pat Godin went for \$2,500 and a Canvasback carved by Dennis Schroeder brought in \$1,650. Carved ducks and shorebirds are bringing in the BUCK\$ so get started carving.

The show is open to anyone to enter. If you feel ready here are the criteria to follow. There are four levels of competition: World, Open, Intermediate and Novice. The same basic judging criteria apply for each category.

CRAFTSMANSHIP: The technical skills, including carving, painting, and finishing techniques, used to make the piece.

continued next column > > >

ACCURACY: The anatomical correctness of the piece from an ornithological perspective. In interpretive pieces, effective portrayal of the species is substituted for exact, scientific accuracy.

ESSENCE OF THE SPECIES: The ability to capture the personality of the species and bring it to life in wood.

ARTISTRY: The design, composition and presentation of the piece as a whole.

A winning carving must meet all four criteria, for they all work together in an effective sculpture. In the Open and World levels, mastery of craftsmanship and accuracy become minimal requirements, and increasing emphasis is placed upon artistically expressing the essence of the species.

We attended all three days of the show. By renewing my membership in the Ward Foundation I received a nice print of "Killdeer" and a chance for a drawing and I was fortunate to win a shorebird carved by G. Burns. Over 10,000 people attended the three day show.

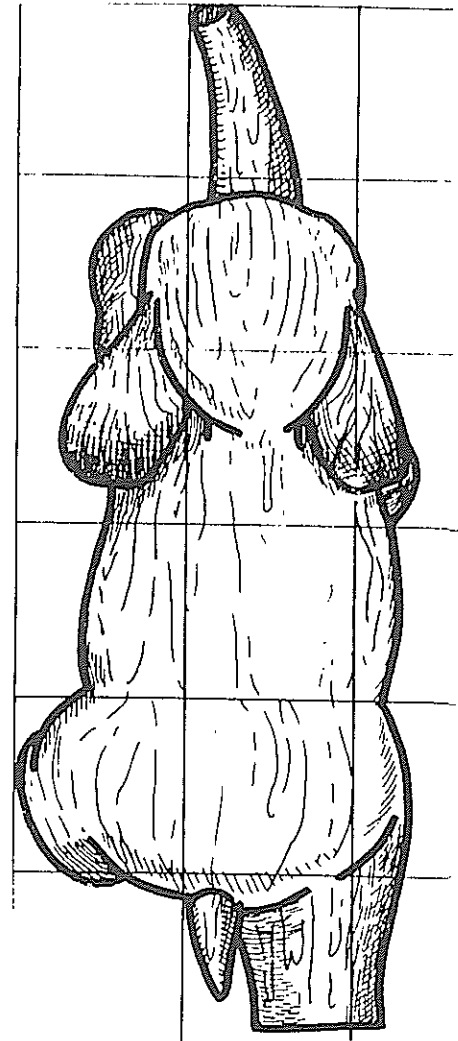
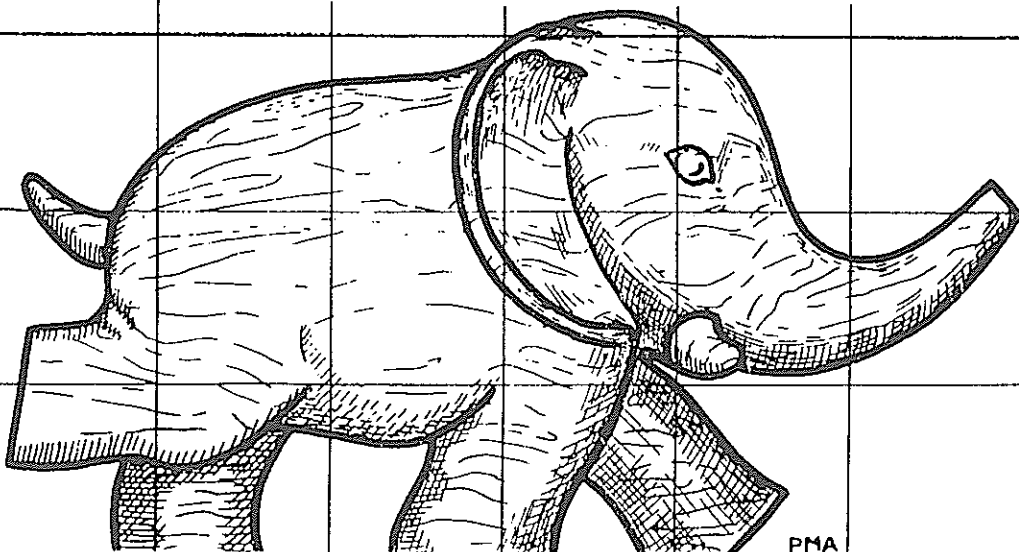
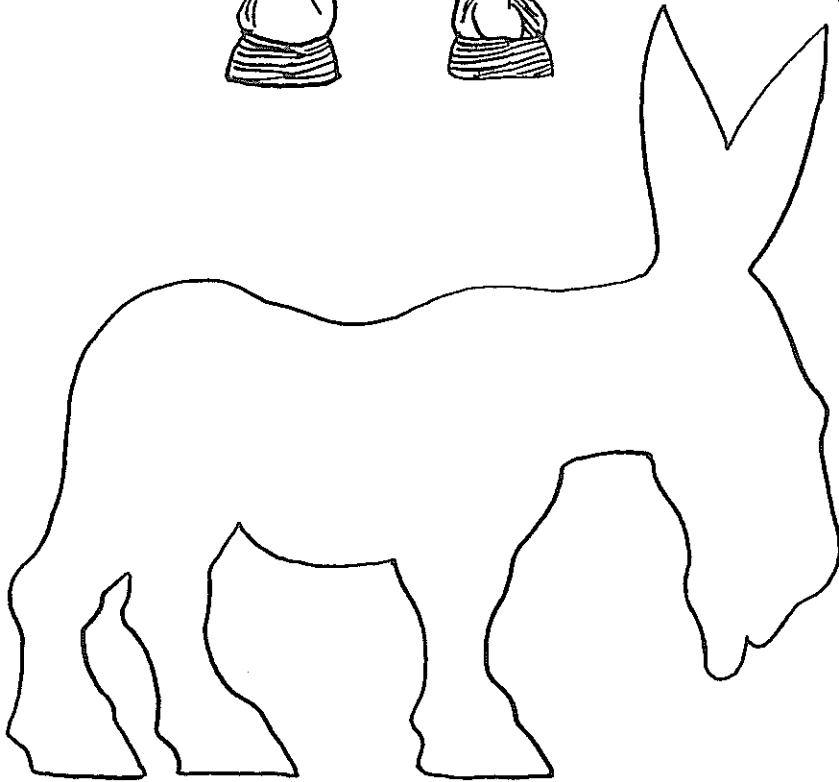
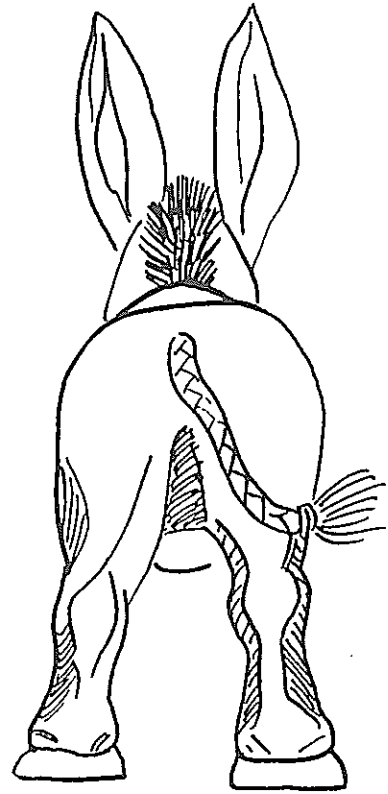
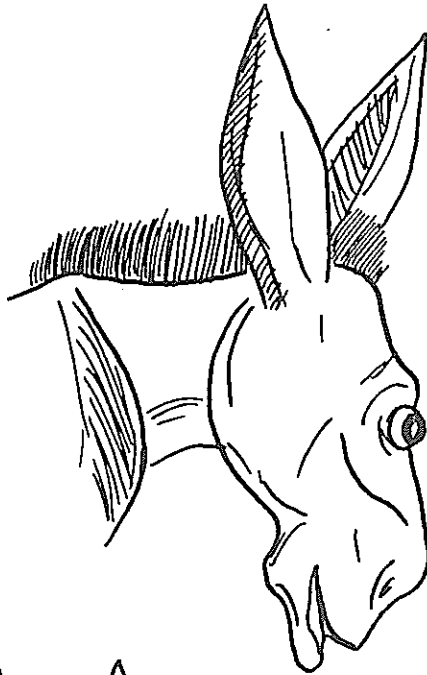
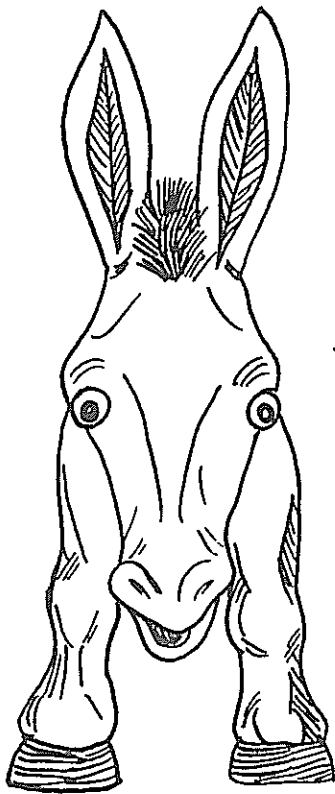
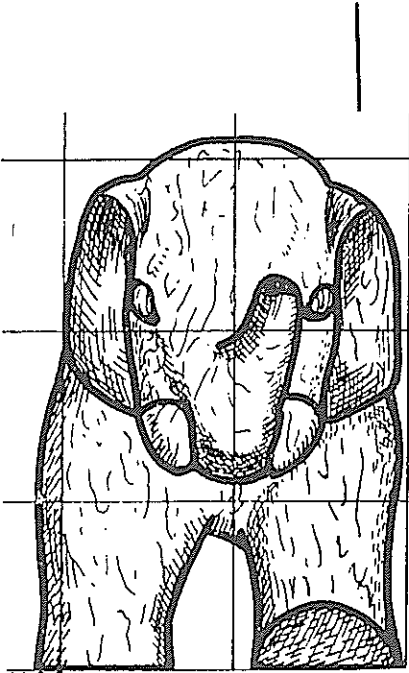
Of course I had to visit the vendors daily which was a mistake for me because I had a hard time hanging onto my cash. There are too many things I wanted to purchase, but you don't have room in your suitcases to bring them back.

If you ever have the opportunity to make the trip, DO IT. The area is beautiful and the show is outstanding. There are various eating places. Our favorite was a fancy Ocean Club where you enjoyed the food while watching the Atlantic Ocean roll in. You have a large choice of motels. We picked one a block from the Convention Center where the show was held. If anyone wishes more information contact me at

You'll never regret the trip and remember, YOU ONLY GO AROUND ONCE.

BOB GAUSVIK, DUCK CARVER





IDEAS FROM FARGO SHOW

A very nice crowd of brave carving supporters attended the Saturday show. However the Sunday show had to be cancelled because of a North Dakota Blizzard. Those who stayed at the motel had a large Whittle-In on Sunday.

A carver of stylized birds displayed them on a shelf with a mirror behind them. This afforded the viewer a look at the back of the carving without picking it up and handling it. The idea wasn't as good for the butterfly carver because he didn't have a back worthy of showing.

Rick Jensen displayed his Santa's on a corner foldup shelf system that he made from 1 X 2's and 1/2" dowels with 3/8" painted plywood shelves. He displayed his smaller Santa's on a small artificial tree.

THANK YOU INSTRUCTORS

A BIG THANK YOU to all Whittle-In and Meeting Project Leaders. THANKS to Bev Vollmer, Angie Wagner, Frank Koch, Vince Bitz, Bob Pedigo, Bob Matzke, John Opp, Cliff Rime, Mitch Olson.

Many of our members consider these projects as a necessary part of their learning to carve education. Without all of your help and caring many club members would never try a certain style or type of carving. Keep looking for those easy to carve teaching projects.

As we prepare for our next carving year why don't all of our members make an effort to find a new or different project to share with the other members at our Whittle-Ins and Meetings. Then chose a date and call Frank Koch and share your carving project with others.

NEAT IDEA

A carver from Omaha mixes his Acrylic paints to achieve a certain shade. Nothing new so far, right? Well, he then places the mixed paint into a clear plastic film container for later recoats or damage control. The color can be seen through the plastic for easy selection. He also writes himself a note on the container with the date, project and colors used if more is needed.

CURRENT MAGAZINE REVIEW

From time to time we find articles in magazines that may be of interest to fellow club members. We will mention the magazine and the article. You will need to search out the magazine and article for full personal review.

In "Popular Woodworking" magazine, Issue #91, July '96 " on page 11 the following short article was found and may be of interest to some members who do not receive this magazine.

"MORE ON DRYING LUMBER"

Your answer in the May '96 issue on drying lumber should've mentioned that handbooks on wood drying are available from the wood products industry associations and the Government Printing Office. Also, Howard's question on use of limb wood for lumber seemed to be left unanswered. Note that the wood structure in limbs is different from that in the trunk. Limbs contain "compression wood" due to limb growth under gravitational stress. This wood dries and machines differently from trunk wood. Except for specialized uses in ship building and ornamental work, this wood is generally unusable for making boards. Bruce Bruder, Darlington, MD

The Magazines added comments:

The U.S. Government Printing Office offers the "Dry Kiln Operator's Manual (280 pages). For more information, write to the U.S. Government Bookstore, Federal Building, Room 207, 200 N High St., Columbus, OH 43215



JOHN HALL

Word was received that JOHN HALL of Moorhead has died of cancer. John has been a club member on and off for about ten years. He has shown his carvings at several of our fall shows.

His carving Buddies will miss going to his shop each day for camaraderie and carving. Except for a stall to park his car, the rest of the garage was a carving workshop. Many workshops were held there and any time a traveling woodcarver stopped in to visit they were welcome.

MESSAGE FROM THE PRESIDENT

We've just completed the Harold Enlow Seminar in April and I'm looking forward to the Jim Sprankle, Cinnamon Teal class in May. We've had a busy year and I've learned quite a lot about wood carving and the process of coordinating the activities of a volunteer organization such as ours. I owe thanks to the officers and members who have helped all of us this year. It's been rewarding thus far and I'm looking forward to working with the new club officers and members next fall.

All of the seminars we have had this past year were very successful. Even the experienced carvers who took them commented that they learned many new methods and tricks, even though they had some methods and tricks of their own because they've been carving for many years. I was one of The members who signed up for the Enlow class this spring. I wasn't really sure if I should since, after all, I had taken his class for the past two years. I was wondering what else I could learn by taking another class from the same instructor. Boy, am I glad I did take the class!! In the past couple of years I learned techniques for hands, feet and facial features. This year I got some refresher to reinforce what I already knew.

We have an opportunity to have Harold back again next year if the members will support it. We'd like to have some feed back if you would like Harold again or would you prefer to have someone else next year to conduct a different type of class.

Another item the club is beginning work on is a display for the Bismarck Public Library in Sept-Oct 1997. We'd like to carve a Western Caricature Scene similar to "Carving the Full Moon Saloon" where members who wish to participate will carve something to fit into a western ranch or corral scene. A planning committee will determine the scale of the carvings and recommend some items which may fit into this scene well. We would like to discuss this at one of the "Brown-Bag Whittle-Ins" this summer to hear other ideas which members may have about types of carvings for this scene.

Hope to see you all at the "Brown-Bag Whittle-Ins" the first Tuesday of each month this summer from 5 PM til Dark. Same place, Sertoma Shelter # 4.
Bob Pedigo, President

The way out of trouble is never as simple as the way in.

GOOD NEWS FOR HARVEY REFSAL FANS

As part of the Norwegian Folk Art: "The Migration of a Tradition", the ND Heritage Center will have Harvey Refsal teach a 1 Day class in his Flat Plane Style of carving or more precisely "Scandinavian Figure Carving". On Saturday June 8th, he will accept 15 carvers to work with him. Class hours are 9 AM to 5 PM. The cost is \$30 per carver. Contact Marsha Wolterbritton at the Heritage Center for more information. The Number is

Because of an already crowded schedule, Harvey will not be available at our show in October, those who wish to work with him this year should make an effort to get into this class.

This class is a part of the Summer Long Norwegian Folk Art Tour that will be On-Going June 1st through October 20th.

WOULD YOU LIKE YOUR CARVING TO BECOME A PART OF A LARGE CARVING DISPLAY?

The Bismarck Veterans Library has offered their entryway showcase to the club for a Woodcarving Exhibit during the months of September and October 1997.

The E board is now forming a Steering Committee to put such an exhibit together. Their present idea is to have a Large Western or Rural scene. Each member carver who wishes to take part would have a choice of figures to carve and to add to the complete display. A list of books and patterns that would be acceptable for such a display will be made available. You could pick which style or type you do your best work on and then carve it, using the approved size limitations of coarse. The animal carvers would do the animals and the figure carvers would carve the figures. With 15 months to complete, all of our interested carvers should be able to have at least one part completed and ready for display.

A good example of the display that is planned would be the carving displays at the "Carving Museum" in Custer, SD. Without the animation of coarse. Contact Frank Koch, for more information.

When you get to old to set a bad example,
you can start giving advice.



CALENDER OF EVENTS

June 4,'96 BROWN BAG WHITTLE-IN at Sertoma #4,
5PM til Dark.

June 8,'96 Harvey Keisal "Scandanvian Figure Carving" at
N D Hertitage Center, 9AM til 5PM, \$30.00
Contact Marsha Wolterbritton,
See Enclosed Article

June 15, 16,'96 10th Annual Lake Country Wood Carvers
Festival, Detroit Lakes, MN-
Info- Larry Longtine

June 28, 29, 30,'96 2nd Wahpeton Carving Weekend,
Contact Sam Eli,

July 2,'96 BROWN BAG WHITTLE-IN at Sertoma #4,
5PM til Dark

July 9,'96 Deadline For "Curling Chip" #74

July 21 thru 26,'96 John Burke's Western Wildlife Workshop
At Doane Col. Crete,NE

Aug,3,4,'96 Lake Bronson Mn, 12th Annual Wood
Carvers Festival,

Oct.11,12,13,'96 27th Annual Show - Doublewood Inn

Oct. 16,17,18,'97 28 th Annual Show - Doublewood Inn

The Club Meetings Are Held The Third Saturday Of Each Month,9AM to 11AM, Sept. Thru
May At The "New Song Church" 3200 North 11th Str. Bismarck, ND
A Whittle-In Is Held The First Tues. Of The Month. An Easy Project Is Offered At
Each. BROWN BAG WHITTLE-INS Are Held The First Tues. Of Each Summer Month At Sertoma
Park, Shelter #4

OFFICERS and EXECUTIVE BOARD

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E Board Member	Bob Matzke

The Official Bi-Monthly Newsletter
of the FLICKERTAIL WOODCARVERS
NEWSLETTER COMMITTEE

Editor & Typing	Art Tokach
Layout	Mickey Tokach
Labels	Sam Lacher
Mailing	Mike Senger

NEVER SAID IT WAS EASY
ONLY WORTH IT

The Curling Chip



CHARTER ADAPTED Sept. 20, 1969

Sharing with 105 members

Number 74 August - September 1996

Next Newsletter Deadline Sept. 9, '96

I'M PROUD TO BE KNOWN AS A WOODCARVER

Or even as a whittler, if you'd prefer to call me that. I'm proud to associate with woodcarvers as they are sharing people. I didn't pass any tests or meet any type of qualifications to be known as a woodcarver. I have changed my major interest in carving several times. Starting with Western Round Relief and trying Stylized In The Round and I am now interested in Chip Carving.

I didn't enter certain shows or a certain number of them. I didn't win any awards or ribbons worth mentioning in my carving life to become known as a woodcarver. It was a "title" I achieved by my interest in my hobby. It has become my way of life and I'm enjoying it.

I've never wanted to call myself a wood sculptor or AN artist because I feel that these titles are applied to an individual by the excellent, creative quality of his or her work. It is a title bestowed on you by others who know and can judge those things. It is NOT a title you usually adapt for yourself or one to be taken lightly. It carries a lot of weight.

Often times people wrongly assume your work is similar to those you associate with and once it is formed in their mind it is hard to dislodge. I guess our long association with the lackadaisical whittler has framed his attitude in their minds.

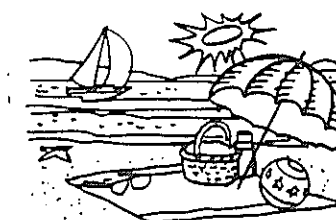
In today's world of titling every job &/or position in life, the term artist is often confused with and only applied to oil painters and some water colorists which is not always true. You'll find artists in all fields. "Arts and Craft" shows are mostly crafts shows. Even many of the "ART" shows are really only fancy craft shows. I hope no one reads into this that any of these shows or titles are wrong or demeaning. I just wish they would call them as they really are.

Long ago I read about the three classes to being an artist. He who works with his hands under direction is called a laborer. He who works with his head and his hands is called a craftsman. He who works with his head, hands and heart is the true artist or sculptor. Another way to say it is; the laborer follows direction and does what he is told. A craftsman sees the beauty in another one's work and changes &/or copies it. A true artist or sculptor creates beauty from his head and heart.

These are my views and are not necessarily those of any one else. That's what I like about being a WOODCARVER.

ART TOKACH, LAME DUCK EDITOR

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



A MESSAGE FROM THE PRESIDENT

Summer is in full swing and I've finished a lot of projects around the house, so I'm now able to carve some of those carving projects I have on my list. I hope all our members are enjoying our nice weather although it has been uncomfortably humid for a few days. At least the temperatures have been fairly mild so far.

For this newsletter I'm going to write about some woodcarving opportunities that some nearby clubs are sponsoring. I've just returned from the Wahpeton Carving Weekend which is done by members of the Red River Club in Fargo. Two hundred and eight carvers &/or spouses were in attendance for the two and one-half day session. There were about fifteen to twenty classes given in any style of carving. There were chip, figure, caricature, animal, realistic heads, holiday figures and open classes being conducted simultaneously in as many locations. Of course while I was not in class, I was busy visiting all the other classes and vendor displays to get ideas on carving projects for myself and for the club. There were also classes for non-carvers which were a big hit, those were basket-weaving and rosemaling. Participants stayed in dormitories at the State College of Science and the meals were provided in the cafeteria. All for a modest fee. For just the second year this has been going on, the folks who organized this have done an outstanding job. the accommodations were comfortable and the quality of instruction was very good. I really enjoyed the class I took on carving a cougar head. Our club was well represented with eleven folks from the Bismarck area in attendance as well as several of our members from other areas. I'd encourage anyone to try this if you have time the last weekend of June next year. I'm planning now to be there next year. Our club should be getting information from the sponsors this winter and it will be available at our meetings and whittle-ins.

A couple of years ago, I visited the Woodcarvers Festival at Black Duck, MN. Black Duck is a small town two to three hours northeast of Fargo. The festival is a one day event held annually the last Saturday in July. continued next column

This was quite an affair which was held in an open-air style at the city park. There were carvers from different places displaying their work. Mini-workshops were held during the day, a band played from the bandstand, and food and merchandise vendors were selling their wares. I didn't spend the entire day since I was just passing through, but it was well worth the two hours I did spend there. If you are passing nearby during that period, it would be worth scheduling a short side trip.

Another event I'm going to go to this summer is Lake Bronson, Minnesota State Park Woodcarvers Festival held the first weekend in August. This is a camping weekend, if you choose, or accommodations are available at motels or hotels in nearby towns. From the comments I've heard from other carvers, this is really a fun weekend. There will be classes conducted on Thursday and Friday prior to show opening. Carvers will display their items in the park campgrounds from their vehicles or a picnic table. Contests are planned for the best carvings in several categories including a Managers Award for the best carved River Otter. I'm busy working on my river otter for the contest now. There are get-togethers planned for carvers as well as an award ceremony on Sunday. This should be an enjoyable weekend combining camping and carving and I'm looking forward to it.

While at Wahpeton, there were announcements of several other carving weekends which are conducted and are within a one days drive from Bismarck/Mandan. Those that sounded interesting were the Doane College week in Crete, Nebraska and another carving weekend at Waldorf College in Iowa. I'm going to try next year to get to one or both of these.

If any members are able to attend any carving events this summer and would be willing to write a short article for our newsletter we'd be happy to pass the information to our other members who'd like to hear about your visit. If you're not sure about an article, consider talking about your visit during our regular meetings when they resume in September.

Have a good summer and HAPPY CARVING!!

Bob Fedigo, President

CHIP CARVING ON ROUND SURFACES

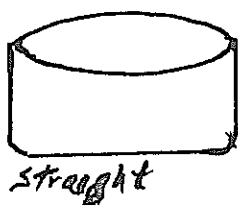
In early 1996 I became interested in chip carving on turned bowls but I couldn't find a place to purchase them. I tried turning them myself and learned several new things about turning bowls for chip carving. I'd like to share them with you.

Most bowl turners turn for the natural beauty of the wood grain. Others put together complicated segments of other woods with contrasting colors and grains and therein lies the finished bowl's beauty.

When a bowl is turned for chip carving the beauty must now be in the design and the clean cuts. To achieve the clean cuts an easy to carve wood must be foremost in your choice. Two excellent woods are basswood and butternut. Maple, birch and walnut are some difficult woods to carve and should be avoided along with the burls of any wood.

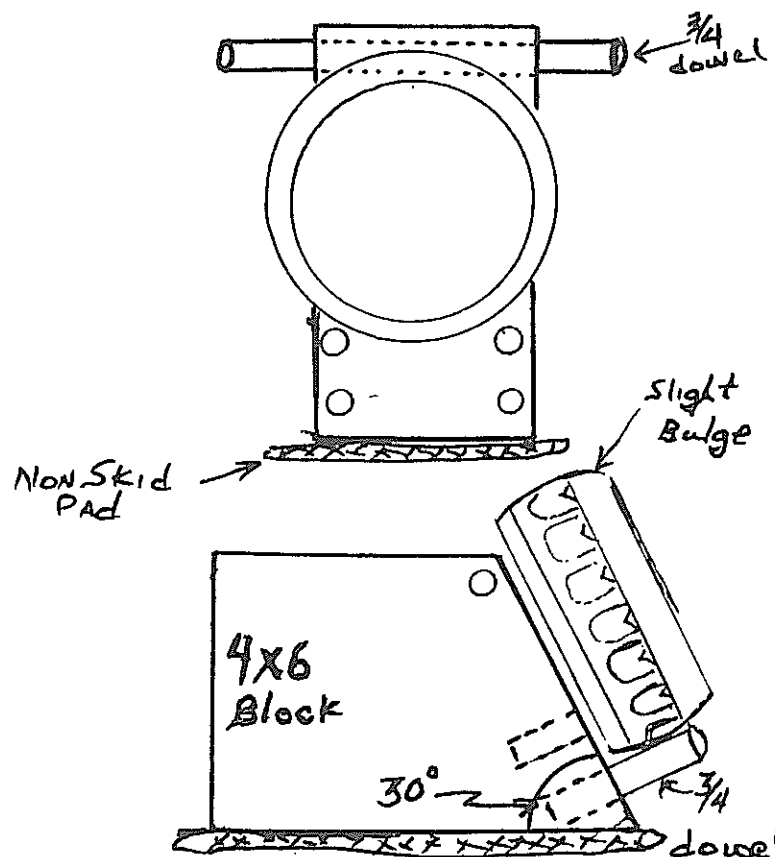
Because the chip carver wants the chip design to be what attracts the viewer's eye, it should not be hidden in any manner. The best turned designs to accomplish this are either the straight or slightly tapered sides, either flaring in or out. A chip carved turned lid also will allow an extension of the design and should be considered for shallow flat turned bowls.

Most woods we obtain for carving are either flat or random sawn from logs. When a bowl is turned from these boards, only about 25% is straight grain. The rest (75%) is considered as end grain. It is not impossible to chip carve end grain, only more difficult. Thin Super Sharp tools are the only means to accomplish these cuts.



Most means of holding the bowl for drawing the design or chip carving is neither easy nor safe. It tends to roll away because of the small surface in contact with the table or lapboard. If you use a non skid pad, everytime you rotate the bowl for the next cut, the rubber acts as an eraser and soon the design is faded and difficult to see. That's when mistakes happen. The holding block shown below will hold a shallow bowl up to 4" to 5" deep. The side dowels can be any convenient length to support the bowl rim or tape the lid in place for support. The front angle is 30 degrees and the dowels are drilled at 90 degrees to the surface. The bowl is placed onto the cradle formed by the dowels and is at a convenient angle for making your drawing cuts. Using it on a table or a lapboard is your choice. Whatever is your choice use a non-skid rubber pad under the block to keep it in place and safe for carefree carving. I know you'll say that the block is too large for easy portability but believe me sometimes you need a large base for support.

Art Tokach, Chip Carver



FIVE STEPS TO BETTER WOODCARVING

I was reading one of my outdoor magazines on archery the other day. The author of the particular story stressed five steps to successful bow hunting. The lights flashed and I had a message that the very same steps could be applied to woodcarving. It is my privilege to share them with you, somewhat revised to fit woodcarving of course.

Woodcarving is by no means an easy accomplishment. It requires a great amount of thought process and often just plain hard physical work. But our love for carving motivates us to continue. If we want to be a step ahead of the rest and have some successes, please consider the following five tips.

1. SET A GOAL

Carvers who are consistently successful always have a goal in mind when starting a project. Whether the project is large or small, the goal is all important and they stick with it. They are persistent in achievement of the goal. With the falling of each chip or curl, they have a learning experience. They visualize their success and progress. Not all projects turn out as expected, but the carver will have learned and gained experience. The carver will be better prepared for the next project with higher standards and a goal that will achieve success.

2. BE PREPARED AND ADAPTABLE

The carvers who have a consistently high rate of success are always prepared. They have finely sharpened their tools, everything has been laid out or arranged for right down to the lighting and necessary space. They have spent countless hours gathering reference materials. Whether they use a photo or draw a pattern, they know their subject. Some carvers say it takes as much time to gather information as it does to carve the projects. I'm not one to argue this point. My better half, Diane frequently questions where I'll find room for the new books, photos or reference materials. Successful carvers do their homework and develop a

plan that will take them through the stages of the carving project. They understand the characteristics of the wood they'll be using. They remain adaptable should something unforeseen occur such as a defect in the wood. Being prepared allows them to adapt other options. If you experience a woodpecker blemish, a spot of dry rot or perhaps a drying check or maybe a broken critical part, you need to either replace the defected area or use an alternative plan. Adaptability reduces the potential for projects being lost to mishaps. There are always other avenues available if you take the time to think of them.

3. KEEP A POSITIVE ATTITUDE

successful carvers are confident in their ability. They have established the goals and are confident they'll have a good project. This confidence comes from within, but is gained through experience and training. To be successful, you'll have to have made a few mistakes, but you must have learned from them. If your first few projects were so-so, you must not settle for that. You know what the mistakes were and how to do better. Make notes and settle for nothing less than the present project being the best ever.

4. BE PATIENT AND PERSISTENT

It is very important for all carvers to be persistent. Good carvings don't just happen over night. They take hours or even days of work. Do not become frustrated or discouraged. If the grain is wrong or you run into something you've never experienced, stick with it. Do some studying or ask another for advice. Try it a different way, but if you ask for assistance do not expect them to do the work for you. You must do it yourself to truly learn. Be persistent, remember that there has never been a single wood carver born into this world. They all had to start from the bottom and work their way up. Some may have stumbled more often than others. All however were capable of being good successful carvers if they were patient and persistent.

5. BE ENTHUSIASTIC

Successful carvers absolutely love carving. They live, talk and breathe it. They do not settle for carving at the once a month meeting or just during the winter when other activities are curtailed by the shortened days and cold weather. They carve year round. They dream about ways to improve their ability. They are motivated by the love of carving even though it may run into hundreds of hours. They want as much of it as they can get. Along the way they are sure to see some successes and improvement. This is beneficial for the spirit. If you apply the five steps outlined, I'm confident that you too will see success. You owe it to yourself to give it a try.

Bob Matzke

WOODCARVING OUTREACH

On June 22, '96, Bob Matzke and Bob Pedigo travelled to Hazen, ND to represent the Flickertail Woodcarvers and conduct demonstrations at the 29th Hazen Art Show. This is the third year that our club has been represented at their show. Woodcarving has seen an increased interest locally. As a result of our presence and demonstrations they have even established a woodcarving section.

This year Bob Matzke entered two carvings and won a first and a second. His entries were a small northern pike and a weasel in winter stage. Bob Pedigo stated that he will also enter next year. There were other carvings with potential. Our goal is to reach out to these carvers and invite them to join us. Working together, I'm sure that we can all improve on our ideas and carvings.

The demonstrations they conducted were on a relief of a bobcat family and a sitting Santa. Both projects drew people and kept interest high throughout the day. The coordinators for the show were very hospitable and treated them well. It was their opinion that there is a great deal of talent in the Hazen area. A good number of young people and domestic engineers are interested in woodcarving. As a club we need to continue reaching out to these prospective carvers and members.



LOCAL TOOL DEALER TO RETIRE

Bob Pedigo has agreed to purchase the tool inventories from Art Tokach. On September 1st, Bob will take over the HARMON Small Tools, MURPHY KNIVES, NIBSBURNER Wood burners, SUPERSTROPPER Parts and many other items.

Bob plans to carry on the good service and tool availability at meetings the same as Art has done. As time goes by he plans to add more items to help you the woodcarver keep your money at home rather than ordering from some catalog and waiting for delivery.

Bobs business will be known as "Prairie Carving Supply". He will operate out of his home and his number will be Bob will include his new Sales Brochure in the next newsletter.

Art will continue to make his "Western Chiseler Carving knives", which include the "Fishtail Knife", the "Eagle Talon Detail Knife", and the "SuperThin Kerbsnitzen Knife". Just to keep him busy, he says. For the time being he will continue to handle Chip Carving supplies and make cutouts until his wood pile is reduced. Mickey says he can't buy more wood until then.

There are four ages of man; (1) when he believes in Santa Claus, (2) when he doesn't believe in Santa Claus, (3) when he is Santa Claus, and (4) when he looks like Santa Claus.

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

The only gracious way to accept an insult is to ignore it. If you can't ignore it, top it. If you can't top it, laugh at it. If you can't laugh at it, it's probably deserved.

CARVING THE TUMBLEWEED RANCH or FLICKERTAIL CORRAL

The committee for the cowboy caricature scene have met and discussed the following types of carvings for the display at the Bismarck Library in Sept/Oct, 1997. Several of the carvings listed below are up for any interested carver to carve for the display. Some have already volunteered to do one or more of the suggested items. Listed below are the carvings already spoken for and the ones which are open for volunteers to do. As you see, there are plenty of choices from those below, or you can suggest a carving you'd like to do to the committee. The carvings would need to be finished by July 15, 1997 so there is plenty of time for anyone to finish one of them. If you want to volunteer to do a carving, or want to suggest a different item you'd like to carve, please see or call Frank Koch at

CARVING

1. Barn Front
2. Horse Kicking a Cowboy
3. House Front with Porch
4. Old Man and Woman
5. Chuck Wagon with Cook
6. Cowboy Bathing in Horse Trough
7. Cowboy Bucked from Horse
8. Man Carrying Chopped Wood
9. Coon Dogs Treeing a Coon
10. Sleeping Dog
11. Chip Shot
12. Rollin' Pin Welcome
13. Old Cow with Man/Woman Milking
14. Outhouse with Cowboy running with Pants Down and Skunk peeking from Inside Outhouse
15. Man Chopping Wood
16. Cat With Arched Back/Tail stepped on or rocked on.
17. Nag Hours Being Shod
18. Individual Nag Horses for standing in Corral
19. Lady Hanging clothes On Clothes Line
20. Rail Fence For Corral
21. Rooster to Sit On Rail Fence
22. Hogs With Person Feeding
23. Individual Cattle (Longhorn &/or Shorthorn)
24. Other Items to Help Set The Scene Such As Jackrabbits, Cactus, Skinny Coyotes
25. Your Choice of Some Cowboy Theme Or Something Else to Help Set The Scene.

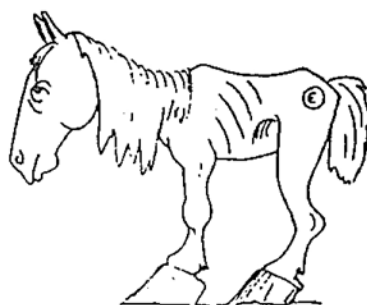
VOLUNTEER

Bob Matzke
Bob Matzke
Frank Koch
Frank Koch
Bob Pedigo

Frank Koch

Larry Brewster

Frank Koch



It Finally Happened !

What happened you ask? Well, after nine hundred ninety seven times Norm Lafontaine of Winnipeg faltered during his recitation of the tongue twister "Petey the Snake". Petey who was hissing in Mrs. Potts pit at the time ended up _____ing in Mrs. Potts pit. Yes, the unthinkable finally happened. Many of us who have heard the tale about "Petey" before have waited for this moment to happen for a long time. Norm drew our applause and congratulations on the long run to an error.

Norm blamed the error on the fact that Sam Eli had told everyone there would be entertainment during the Saturday evening meal at the Wahpeton Carving Weekend. Norm was concerned about getting to church on time and he felt a little rushed.

One concerned lady asked Norm afterwards, if he went to confession for such a grave mistake. He put her mind at ease by telling her it was no big thing. It had to happen sooner or later and now he can try for new record. LOTS OF LUCK NORM,
NEXT TIME GO FOR THE GOLD.

Bob Pedigo, Committee Member

::CHOICES::CHOICES::

Each year we ask you; What was good? What was bad? What should we do next year that's different? As usual we get very few replies and so we do what we think you would want to do. So far we haven't been too far from the mark. This year is no different except we'd like to present you with some choices to consider for the '96-'97 carving year. If you like one better than another let an E Board member know, they're good, but not mind readers.

Frank must contact most of these people 12 to 18 months in advance to get onto their busy calender.

Some familiar choices for you are:

Harold Enlow back for a third year in a row. He's well liked and is on a first name basis with everyone by now.

Desiree to return after two years to teach a class in her old &/or new styles of animal carving.

John Burke's last workshop here in Bismarck was at the 1994 Show. His models have changed but not Johns teaching style. Harley Refsal was at the Heritage Center in June for a very successful one day workshop. Should we bring him back for a longer time under our sponsorship?

Jim Sprangle taught an intensive course on Ducks and those who took it all said they'd take it again if offered.

Bryan Grotte taught a walleye workshop two years ago some would like him back.

Keith Stevens, maybe with the right arm twisting he and Dorie might come for a Song Bird and Santa class.

New Choices:

Ivan Whillock has been to Fargo maybe he would come to Bismarck if asked.

Chris Lubkemann who has been whittling branches into roosters, chickens and birds and writing about them in the "Chip Chats", he would come if asked.

Tom Wolfe has written several books and has a video, should Frank give him a call.

Steve Prescott is another caricature carver who also teaches.

Dave Rushio tours each summer into fall teaching at several locations should we ask him to stop in Bismarck/Mandan?

There could be others, let Frank know.

All of these carver-teachers are just a phone call away let us know who to call and set-up the details with them. They'll never come if we don't ask them.

A good feeling gets better when it's shared



ANYONE FOR ACANTHUS CARVING?

It may be possible for the club to do a one day seminar on Acanthus Carving with Hans Sandom on Monday, Oct. 14 after our Annual Show. That Monday is Columbus or Discovery Day so anyone with that day off (or who wants a good reason to take the day off) might want to give it a try. The price would probably be reasonable since Mr. Sandom would be here anyway for the annual show. If anyone thinks they might be interested, you'd need to contact Frank Koch no later than August 15 so the seminar can be arranged as soon as possible. If there is no response by Aug. 15, we would assume there is no interest and the seminar would not be held.

Bob Fedigo, President



TURTLE LAKE WOODCARVER DIES

As we were printing the last issue we received word of the passing of long time caricature carver HAROLD NORDWALL from Turtle Lake. He truly believed that woodcarvers are sharing people and encouraged many of his buddies to try their hand at this great hobby. We'll miss him at our Annual Shows.

CALENDER OF EVENTS

Aug. 3,4,'96 Lake Bronson, MN 12th Annual Wood Carvers
Festival,
Aug. 6,'96 BROWN-BAG WHITTLE-IN AT SERTOMA #4
5 PM TILL DARK
Aug.15,'96 Deadline For Hans Sandom Monday Oct 14
Acanthus One Day Seminar
Sept.10,'96 Deadline For Curling Chip #75
Sept.21,'96 Regular Meeting, 9 AM to 11 AM at New Song
Church
Oct.3,'96 Seniors Carving at Bismarck Senior Center
1 PM to 3 PM --Tools available for use at
Center
Oct.11,12,13,'96 27th Annual Show, Doublewood Inn, Bismarck
Registration in Next Newsletter
July 15,'97 Finished Carvings Due For TUMBLEWEED RANCH
&/or FLICKERTAIL CORRAL
Oct.16,17,18,'97 28th Annual Show, Doublewood Inn, Bismarck

The Club Meetings Are Held The Third Saturday Of Each Month, 9AM to 11AM, Sept. Thru
May At The "New Song Church" 3200 North 11th Str. Bismarck, ND
A Whittle-In Is Held The First Tues. Of The Month. An Easy Project Is Offered At
Each. BROWN BAG WHITTLE-INS Are Held The First Tues Of Each Summer Month At Sertoma
Park, Shelter #4

OFFICERS and EXECUTIVE BOARD
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Secretary
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Program Chairman Frank Koch
Property Chairman Vince Bitz
Librarian Dee Hamme
E Board Member Meg Burke
E Board Member Bob Matzke
Editor

The Official Bi-Monthly Newsletter
of the FLICKERTAIL WOODCARVERS
NEWSLETTER COMMITTEE
Editor & Typing Art Tokach
Layout Mickey Tokach
Labels Sam Lacher
Mailing Mike Senger

SAM LACHER

The Curling Chip

September/October 1996

Official Newsletter of the Flickertail Woodcarvers, Bismarck/Mandan, North Dakota

A Message From the Club

I intended to do another of the “**Message from the President**” articles this month thanking one of our members for the outstanding job they’ve done promoting wood carving, wood carvers, and specifically the Flickertail Woodcarvers. I received the following letter from another of our members who says it far better than I ever could. The names of the authors of the letter below could be substituted with names of all of the other members of our club, but the message would still be the same. This person always has good ideas and is concerned about the future of the club. Some of those ideas, although not implemented at the time they were presented, are being considered and used still as we discover that we must make changes in club policies. When you see this person at a meeting or whittle-in, a personal thanks wouldn’t be out of line. ---- Bob Pedigo, President

Dear Art,

This open letter is long overdue and noting that, the point came to mind that somewhere along the line we have been poor in our manners of saying thank you.

It was the year 1981 when Frank returned from vacation with a notion that woodcarving would be a real fun hobby.

Amongst others at the first carving meeting that Frank attended was a fellow from Mandan who did western relief and did it well. Yes, Art Tokach, you came into our carving lives early. Mickey (like me) had not yet taken up the wood chisel.

Art, you have been there at every turn in the road for us. You’ve been the idea man for a lot of workshops, the executive board member who attended meetings faithfully, a lead figure in setting up the Senior Carving Programs in Bismarck and Mandan, the unheralded editor of the club’s Curling Chip for years and most of all - the one who listened to some good and some not so good ideas from yours truly.

When other carvers expound on the quality of our Curling Chip it is to you Art that the credit should befall. You’ve been the mover, shaker and all things in between in carving circles.

How can Frank and I ever say Thank You? But THANK YOU for your patience, time and expertise. This carving club is very lucky to have you and Mickey for members and we’re also glad to call you friends.

Thoughtfully,
Kay and Frank Koch

Flickertail Woodcarvers Annual Show Activities

The classes for this years show offer something for carvers of all levels of experience. We are happy to offer the following classes for carvers and non-carvers. Carvers who have show tables have preference over those who do not wish to show this year, however any non-showing carver may sign up and take classes on a space available basis. In the past years, there have been spaces available in almost all the classes.

Our featured carver this year is Hans Sandom. Hans does Acanthus Carving, a decorative floral and leaf style of carving. Hans does beautiful work and has carved for the King of Norway and was featured in the May/June 1996 issue of Chip Chats. See this article for examples of his fine work. This will be a two morning class; Saturday and Sunday, cost of the class is \$16.00. Any materials needed will be purchased from the instructor at a cost of approximately \$7.00. Class is for carvers with prior experience.

Rick Jensen will be teaching a Stick Santa class. Rick's Santa carvings are unique and make a nice addition around the house during the Christmas holidays or any other time of the year. Rick has instructed for our show in the past and every carver thoroughly enjoyed the class. The carvers who took the class say his classes are always FUN! This is a one morning class on Saturday. Cost for the class is \$8.00 plus materials fee to the instructor. Class is for intermediate carvers or above.

Bob Pedigo will teach a "Flat-Plane" Pooch. This sad pooch also smokes a pipe which is optional. Bob has taught beginner's and intermediate classes for the Flickertail Woodcarvers. He has carved since 1991. This will be a one morning class on Saturday at a cost of \$8.00 plus a \$4.00 materials fee to the instructor. Class is for carvers with some previous carving experience.

Frank Koch will teach a Carved Wooden Chain class. These chains always draw the attention of those who see them and are a real conversation piece. The interlocking links are carved from one Basswood stick. Frank has carved for fifteen years and teaches beginner to advanced classes for the Flickertail Woodcarvers. Frank is best known for his figure carving but always does outstanding carvings regardless of the style. This is a one morning class on Sunday at a cost of \$8.00 plus a \$2.00 materials fee to the instructor. Class is for beginner or above.

Bob Matzke will teach a Relief Chipmunk class. Bob does outstanding animal carvings all with their own character. Bob has been carving for seven years and has taught intermediate and advanced classes for the Flickertail Woodcarvers. He tries to teach the carver to understand the dimensional aspect of each carving and his goal is for students to think about future cuts while carving the present one. Prior to carving, Bob did taxidermy work in which he learned a great deal about animal anatomy which is evident in each of his animal carvings. This is a one morning class on Sunday at a cost of \$8.00 with no additional cost for materials. Class is for beginner or above.

Marge Bitz will conduct non-carving craft classes on Saturday and Sunday mornings. The project for Saturday will be either a pumpkin or snowman centerpiece (students choice) and Sunday's project is a bird house. These projects will be painted so students should bring any craft paint and brushes they have to the class. Paints will be available for those who don't have their own. Marge has been working on craft projects for twelve years and she made the center pieces for the supper tables for our show the last several years. When these are given as door prizes at the end of the meal, lucky winners are pleased as they leave the dining room. Cost for the non-carvers classes are \$8.00 per day with a materials fee of approximately \$5.00 per class to the instructor.

Carving Contest for The Annual Show

This years show will feature a contest for the best miniature Pioneer carving. The label "Pioneer" was deliberately left unexplained to allow the most flexibility for the carver. We will accept any type of pioneer imaginable from ancient seafarer to astronaut and anything in between. Let your imagination run with this. Contestants must start with a 1-1/4" by 1-1/4" by 4" block. The carving must be completed prior to show opening and can be started now if you wish. We will allow the public to vote during the show and count the ballots at 3:30 on Sunday afternoon. The carving getting the most votes will receive \$25.00 from the Flickertail Woodcarvers. We **will not require** the carvers to donate their entered contest carvings this year as prizes, however we will ask that any carver who wishes to donate any of their carvings may do so as door prizes to offer for the public.

Novice and Senior Tables at Show

There will be a senior table at the annual show for any carver who is a member of the Bismarck or Mandan Senior program to share in showing their carvings.

A novice table will also be available for sharing by any new carvers who don't wish to have their own table.

Come out and show off your work. You'll find that it's a lot of fun!

Special Acanthus Carving Session is Scheduled

We are happy to announce that enough interest is shown to offer a Monday all-day Acanthus carving class taught by Hans Sandom. This class was proposed in our last newsletter. The class

will be held Monday, October 14, following our annual show, at the North Dakota Heritage Center. This class, sponsored by our club, will be open to public viewing as part of the Norwegian heritage promotion, sponsored by the Heritage Center. Cost is \$20.00 plus approximately \$7.00 materials fee to the instructor. Any one signed up must pay the \$20.00 to Frank Koch by October 1 to hold your place in the class. If you'd still like to get on the list, contact Frank Koch at

Beginning Wood Carving Classes Planned

Beginning wood carving classes are planned to begin in October. If enough students are interested there will be a six week session for Tuesday nights and another session for Saturday mornings. The Tuesday sessions will begin October 15 and the Saturday sessions will begin October 19. Registration for the classes will be done at the annual show. If any carvers know of others who wish to take lessons, please let them know of these classes and registration.

Wayne Barton Trip Planned

Wayne Barton, who many of you may remember from his January 1996 Chip Carving seminar in Bismarck, is setting up a European tour beginning late July 1997 - 15 days. Countries included would be Germany, Austria, Switzerland, Italy, and Belgium. He will advertise in the next issue of Chip Chats. Wayne does at least two tours each year so he is a pro in handling these arrangements. Brewsters and Kochs are planning to go and it would be much fun if other Midwest carvers could join the tour. Bob Gow of Winnipeg has gone on this tour and would be able to tell you about it if you're interested.

Frank Koch

Club Health

Sorry, this article isn't about some great out-of-the-way vacation resort, where you can kick back and relax. It is a question about the health of our club. Over the last five or six years, I've witnessed things that cause concern.

Our club is like a living body. When healthy, all parts are functioning and contributing to the overall well being of the body. Oh sure, some parts can be removed and the function will still exist, but an increased burden is being placed on the remaining parts. Those remaining parts will function harder to keep things going for awhile, but they have a shortened life span. Then comes death.

We have over 100 members, yet almost all the tasks are handled by only a few. Because of this, I believe that a number of dedicated and hard working members have either quit attending or have simply reached the breaking point and no longer want to be involved. This isn't healthy.

Since we have over 100 members, we have 100 plus opportunities to contribute and keep the club's health strong. Each member exceeds another at something and they need to be willing to share their expertise. **SO WHAT** if you're not the worlds greatest wood carver or painter! You joined the club to learn that. What you are is probably a fine accountant, or teacher, or lawyer, or activity organizer. A healthy club requires many services other than the ability to do "the thing" they formed to do. Your area of expertise is important and needed. We are looking for people who are willing to help us in all areas if you can assist.

We have the 1996 annual show coming October 12 & 13 which gives a lot of opportunities to assist. We have monthly meetings and whittle-ins which ideas and instruction are needed for. Do you have ideas or patterns we can use? An experienced member would be willing to assist in developing a class or assist with providing

cut-outs for a project you'd be willing to lead. If you'd like to carve something new, suggest it, --- maybe someone else would also like to do the same thing and be willing to lead the project. There are club officers positions which come available each year, some like the Newsletter Editor are still open. Most of the opportunities need not be life-long commitments; but can be of short duration.

Are you in a position to improve the club's health? Can you strengthen the club with an idea? Can you help the club meet it's goals of making each of us a better carver and enjoy yourself more while doing it? Each of you are our club's Health Insurance --- Help us have a long and healthy life.

Bob Matzke; Member-at-Large



Senior Carving in Bismarck Begins October 3

The Senior Carving sessions in Bismarck will begin Thursday, October 3, at the Burleigh County Senior Center, 315 N. 20th St., Bismarck. These sessions will be held weekly, each Thursday, from 1:00 to 3:00 PM. For information contact Mickey Tokach at



An Inexpensive Sharpener

Bob Lewer of Winnipeg, Manitoba, showed me an inexpensive power sharpener he made from an old two-wheel floor polisher. He bought the polisher at a garage sale and a few electrical parts from a hardware store. Total cost was about \$5.00. Pictured below are Bob and his sharpener. He plucked the bristles from the two buffer wheels which rotate in opposite directions. Then he glued a leather round to each wheel, removed the handle, and mounted the polisher upside-down on a board. He connected a cord through a rheostat for speed control to vary the speed.



Since the wheels rotate in opposite directions it is important to mount the wheels so at the center of the sharpener the wheels rotate away from you. Then to sharpen a tool, you sharpen one side on one wheel and the other side on the other wheel to prevent cutting into the leather and damaging the tool or injuring yourself. Thanks to Bob for sharing this information with us.

New Service for Carvers

Early in 1997 Bob Matzke will start a new service for carvers. He will be providing cutouts and roughouts of a number of popular topics. There will also be a selection of glass eyes for your carvings. If you have the idea, but need help in completing the pattern, Bob will assist. Prices will be reasonable and best of all, you will beat the shipping costs that other companies apply, if you live in the local area. Watch for his catalog.

Changes in Raffle Ticket Sales Compensation

North Dakota Gaming laws and regulations prohibit an organization from providing volunteer ticket sellers with cash or additional tickets as incentives for selling tickets. The Attorney General has addressed the issue and allows an organization to give consideration as long as it is not cash. The Flickertail Woodcarvers desire to compensate volunteers who sell raffle tickets by offering training certificates starting with the 1996 annual show. Volunteers will receive one training certificate for every book of ten raffle tickets sold. The volunteer may then apply the certificate towards any Flickertail Woodcarvers sponsored training during the next eighteen months which would also include class fees at the following year's show. The club will pay \$5.00 of the instruction fee for each training certificate presented. Certificates will not be issued for less than ten raffle tickets (one book). Certificates may be applied only to the instruction fee and they may not be used for materials. Names of each volunteer who has sold books of tickets will be provided to the Treasurer by the Raffle Chairperson. The certificates will then be issued directly to the ticket sellers to hold and present at a class of their choice.

Calendar of Events

Sep 21, 96	Regular Meeting, 9 - 11 AM at New Song Church. Project: Small Viking figure by Bob Matzke	Oct 19, 96	Saturday Beginning Carving Classes Start, 11 AM - 1 PM, New Song Church
Oct 1, 96	Whittle-In, 7 - 9 PM at New Song Church. Project: Witch by Frank Koch	Nov 5, 96	Whittle-In, 7 - 9 PM at New Song Church. Project: Turtle by Cliff Rime
Oct 1, 96	Deadline for Payment for Oct 14 Acanthus Class with Hans Sandom	Nov 16, 96	Regular Meeting, 9 - 11 AM at New Song Church. Project: Christmas Carvings by Art & Mickey Tokach
Oct 3, 96	Weekly Senior Sessions Begin, Thursdays, Burleigh County Senior Center, 1 - 3 PM	Dec 3, 96	Whittle-In, 7 - 9 PM at New Song Church. PROJECT IDEA AND/OR LEADER NEEDED
Oct 11,12,13, 96	27 th Annual Show, Doublewood Inn, Bismarck, Registration in this newsletter	Dec 21, 96	Regular Meeting, 9-11 AM at New Song Church. Christmas Party/Show and Tell/Fellowship/Carving Exchange --- Bring a carving/book/pattern for gift exchange, if you wish. No project planned
Oct 14, 96	All Day Acanthus Carving Class with Hans Sandom	Jul 15, 97	Finished Carvings due for the FLICKERTAIL RANCH Scene
Oct 15, 96	Tuesday Night Beginning Carving Classes Start. 7 - 9 PM at New Song Church	Oct 17,18,19, 97	28 th Annual Show, Doublewood Inn, Bismarck
Oct 19, 96	Regular Meeting, 9 - 11 AM at New Song Church, Project: Ball in a Cage by Bob Pedigo		

Sam Lacher

The Bi-Monthly Newsletter of the Flickertail Woodcarvers

Officers and Executive Board

President	Bob Pedigo
President-Elect	Gordon Dietrich
Secretary	Karen Pedigo
Treasurer	Ron Torgeson
Membership	Sam Lacher
Programs	Frank Koch
Property	Vince Bitz
Librarian	Dee Hammel
Member-at-Large	Meg Burke
Member-at-Large	Bob Matzke
Newsletter Editor	-----

Newsletter Mailing	Mike Senger
Newsletter Labels List	Sam Lacher
Newsletter Articles	By the Members

Meetings are held the third Saturday of each month, 9 - 11 AM, Sep thru May, New Song Church, 3200 N. 11th St. Bismarck, ND. Whittle-In's are held the first Tuesday of the month, 7-9 PM. An easy project is offered at each.

The Curling Chip



November/December 1996

Official Newsletter of the Flickertail Woodcarvers, Bismarck/Mandan, North Dakota

A Message From the President

With the national, state and local elections behind us it is time to begin looking for candidates for the club election and installation of officers in February 1997. Randy Burke has volunteered to accept the position of chairperson of the nominating committee, with Stan Skarphol and Gordon Dietrich as members. They will seek candidates for treasurer, program chairperson, physical properties chairperson, one member-at-large, and a newsletter editor which remains vacant from last years election. These three will speak with members at club functions to see if there is interest in filling a club office. Some of the club offices require a considerable amount of work, others not so much. As president, I feel we need new ideas which new club officers may bring by virtue of their experience. If you've been wondering about what it is the executive board does and how all the club functions come to be, and you'd be willing to work just a little to help the functions happen, then a club office position may be right for you. This is an organization made fully of volunteers. It can only be successful if people volunteer to assist to the best of their ability. We promise not to give you more than you can handle and I've found it is enjoyable to start with an idea and work together to accomplish that goal. We need your help.

On another subject, the following volunteers who made our annual show a success deserve special recognition and a thank you from the president:

1. All the members of the executive board involved in the planning since last fall. These people are Gordon Dietrich, Sam Lacher, Ron Torgeson, Dee Hammel, Vince Bitz, Meg Burke, Frank Koch, Bob Matzke, Karen Pedigo, Art Tokach, Bob Pedigo.
2. All the instructors who taught classes at the show: Marge Bitz, Hans Sandom, Rick Jensen, Bob Matzke, Frank Koch.
3. All the carvers who donated raffle prizes: Frank Koch, Bob Matzke, Gordon Dietrich, Meg Burke, Cliff Rime, Vince Bitz, Bob Pedigo.
4. The raffle chairperson and the show setup person: Bob Matzke.
5. The show/program chairperson: Frank Koch.
6. The carving contest organizers: Randy and Meg Burke.
7. All those who helped at the entrance table to greet visitors as they arrived.
8. Those who provided entertainment at the banquet and Gordon Dietrich who served as entertainment coordinator.
9. All those who displayed carvings at the show; without you none of it would be possible.

Bob Pedigo, President

V-Tool Sharpening Tips

by Bob Pedigo

I'd like to pass on some sharpening tips for V-Tools. In my own experience, I believe sharpening V-Tools is the most difficult of all the woodcarving tools. I almost ruined my first V-Tool by grinding it down over and over until I got it to cut properly. By the time I got the correct edges and point on it, there wasn't much life left. I bought another and still am using that second tool four and one-half years later. My self taught lesson only cost me about five dollars, and a lot of time. I hope with the tips that follow, I can minimize your frustration with V-Tool sharpening.

A V-Tool is a single piece of metal formed into a "V". Each side of the "V" can be sharpened individually much like you'd sharpen a flat chisel. Put the side you're sharpening down flat on the stone then hone and strop it. Do the same with the other side and you're finished. Simple enough, right?
NOT HARDLY!!!

It is **imperative** that each edge of the v-tool meet **perfectly** at the bottom of the "V"! If the two edges don't meet, there will always be an area at the point of the "V" which is unsharpened. If the bottom of the "V" isn't aligned right, you will notice some tearing of the wood right at the bottom of the v-cut --- this is most noticeable when cutting across the wood grain or when cutting the end grain. That's why you should always test a V-Tool by cutting across a piece of scrap wood. Look closely at your tool after sharpening the two sides to make sure they meet at the "V". I use a 10X magnifier to look at the edges and the point to make sure they are meeting like they should. If I'm sharpening at home with my power strop, I always use a headband magnifier. This allows me to see the tool edges better and I am able to sharpen them more effectively. I've found that if my eyes can see what I'm doing, it's much easier for my hands to do what they need to.

There are several ways to sharpen a v-tool "correctly", depending on what you intend to use it for. A v-tool can be sharpened so the "wings", another name for each side of the tool, are even with the point as in figure A, behind the point as in figure B, or ahead of the point as in figure C. Each method of sharpening has a special advantage depending on how you plan to use the tool.

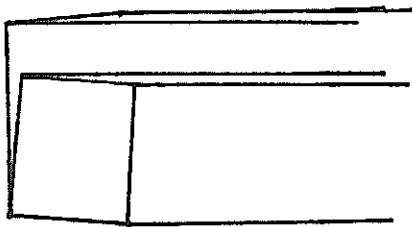


Figure A

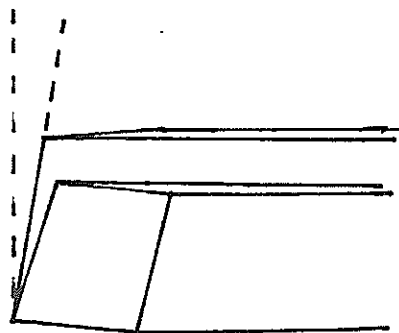


Figure B

Some carvers sharpen v-tools so the point leads the wings as in figure B. The advantage of the point leading the wings is that point can be used to get into tight spots in corners. This may be good for some relief work to clean up areas which a v-tool sharpened in another manner wouldn't reach. The disadvantage with this method is that it's not so good for general wood carving because the force

required to cut with this tool is higher than the other methods. This is because the wings are cutting behind the point. Actually, the point is cutting into the wood, however the wood above the point is still attached which causes resistance. If your v-tool isn't cutting like it once was check to see if you've removed more metal from the wings than the point.

A v-tool sharpened with the wings even with the point, as in figure A, is a good general purpose tool. This tool will almost cut fully into recessed areas and the resistance to the cut will be less than the previous method discussed. This tool cuts sort of "in the middle" and is acceptable to many carvers.

The sharpening method which provides the least resistance while cutting is shown in figure C. Notice that the wings will slice through the surface wood **before** the point slices through the sub-surface wood. This will eliminate all the resistance which the surface wood exerts on the point. I prefer a tool sharpened this way over the other two. It cuts through the wood easier and I am able to carve all the things I carve with no trouble.

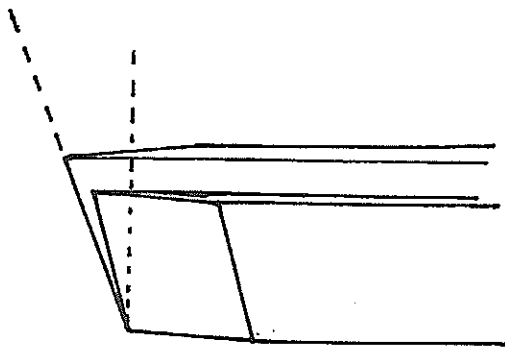


Figure C

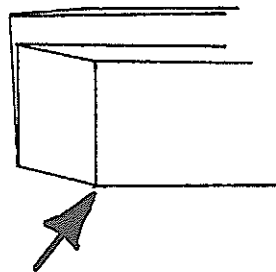


Figure D

Another important factor in how a v-tool cuts is the area beneath the tool. When sharpening the sides, or wings, a metal ridge remains behind the point at the very bottom of the V shown by the arrow in figure D. This ridge of metal provides resistance to the tool if it is not removed and there are several methods this can be removed. Some carvers remove this small area by placing the bottom of the ridge flat on the stone or wheel and grinding it away. This will produce a small diamond when you look at the bottom of the tool. Other carvers will "rock" the tool from side to side on the stone or wheel. This will remove the metal and leave a rounded surface at the point. I've used both methods and have found either will cut acceptably, however I learned a different method from Harold Enlow during the class he instructed in Bismarck last Spring. Harold removes metal from each side (or wing) of the tool at the point shown in figure D, then uses the gentle "rocking" method to round the bottom of the tool slightly. This method is the best I've been able to find to remove this metal ridge. The tool glides through wood and even cuts against the grain extremely smoothly without tearing the wood.

I hope the information in this article is useful to you and prevents you from having to learn "the hard way" like I did. I believe you'll find carving much more enjoyable if all your tools are kept as sharp as possible. Happy carving!

Wood Turning Books

Reference: "Turning Techniques" by the Experts at Wood Magazine; "The LATHE Book" by Ernie Conover; "Craft of Woodturning" by John Sainsbury; "Adventures in Woodturning" by David Springett

If it is true that a picture says a thousand words then each of these books must contain a million words each. They all contain a lot of good photos and the text is very descriptive. Each author has their own style and has covered wood turning thoroughly. From wood selection to finishing the turning. The English authors use different phrases and descriptive words to make their point. The American authors tend to be specialists and have specialties they write about.

Being a novice woodturner I don't know of anything which wasn't covered in at least one of these books. The authors have gone to great lengths to cover everything from the purchase of a lathe, to what tools to use where, for what, and how to sharpen a tool for it's best advantage. The projects they have chosen are easy and are designed to teach the student a certain lesson. It would be difficult to choose only one book after reading them all so I'll not try.

The hope of this review article is to raise an awareness about another type of woodworking that interested members could get involved in. If you are interested contact me for a possible group or mutual admiration branch in our club.

Art Tokach, Woodcarver/Woodturner

Chip Carving on a Turned Bowl - Hurry to Sign Up for November 16 and 23.

At the Annual show I received several requests about a future class dealing with chip carving on a turned bowl. I will share my knowledge with those who are interested after the November 16th meeting and will continue on November 23rd.

There will be a limited supply of 5" to 8" covered bowls available. The basswood and butternut covered bowls will cost \$15 to \$25 depending on the size and wood used. You may turn the bowl yourself or have one turned ready for chip carving. Call me about acceptable styles and turning tips. Cost of the instructions will be \$20. Call me by November 14 to let me know if you'll be taking the class.

This will not be a beginner's class. It will be for knowledgeable novice or above chip carvers. If you need beginner's instruction to bring you up to date PLEASE let me know so we can set aside a time for a one on one class, at my home, prior to the regular class.

Many people can learn the fundamentals of chip carving in 2 to 4 hours. With some solo practice the chips become easier and the cuts are cleaner. You learn from each and every chip removed until you are as proficient as others.

Art Tokach,

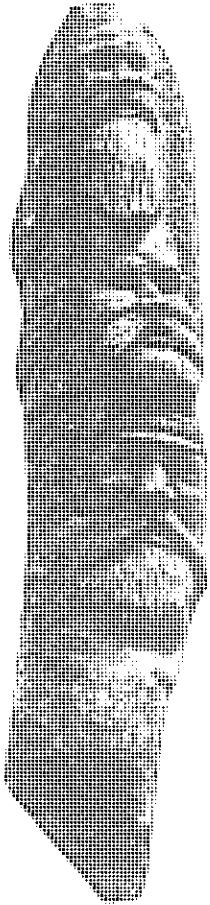
What Was The Bull Saying?

In our last newsletter Meg Burke wrote an excellent article about animal behavior. The article didn't quite fill up two full pages, but there wasn't enough space left to add another article either. I looked through the clip-art on my computer and found a bull which was supposed to represent a "Bull Market". I believe that means a stock market which is aggressive or "CHARGE!!!!" Anyway, that's how the bull looked to me. I put it in the newsletter and asked the question, but left unanswered, "What is the bull saying?" More than one club member asked what the bull really was saying. I also heard two answers from folks - that the bull was ready to charge or that the bull was looking for love. Either way, I don't think I'd like to be in the same pasture.

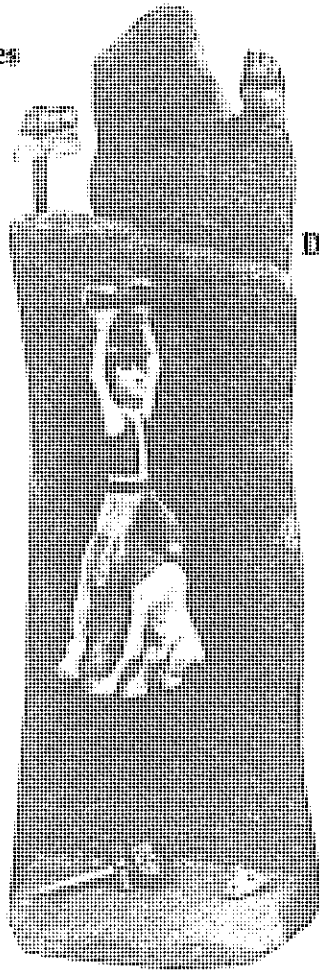


Bob Pedigo, President

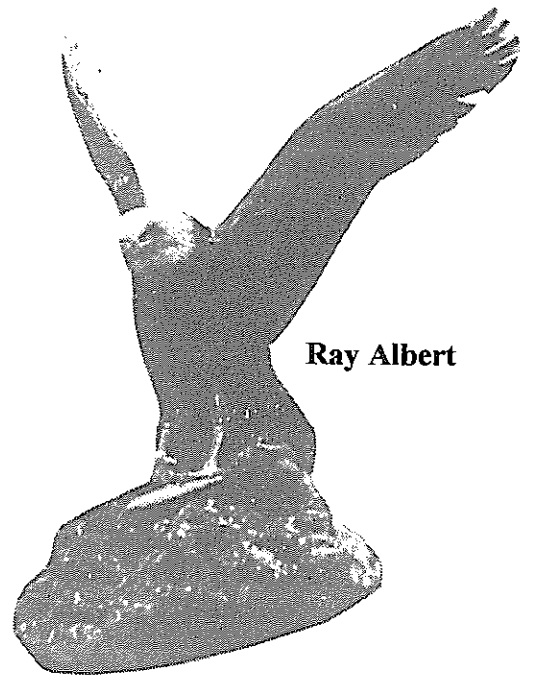
1996 Annual Show Pictures



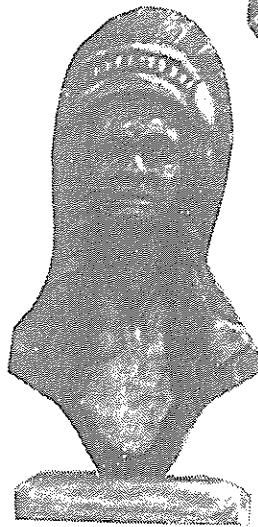
Norm LaFontaine



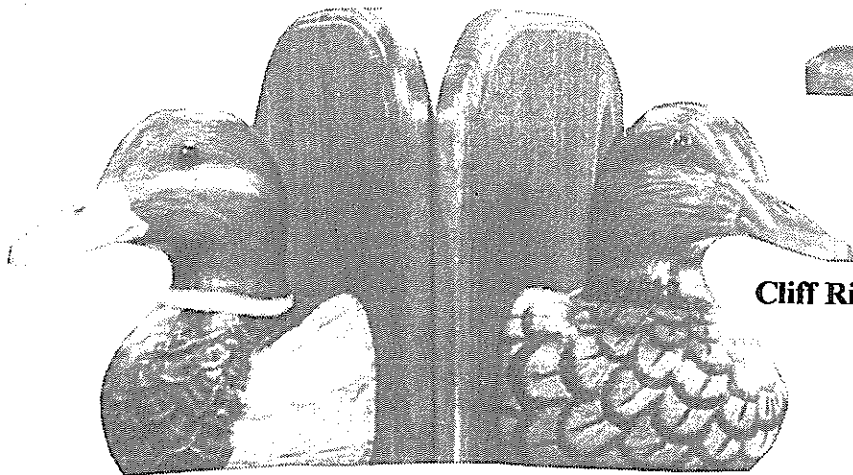
Darrel Lieux



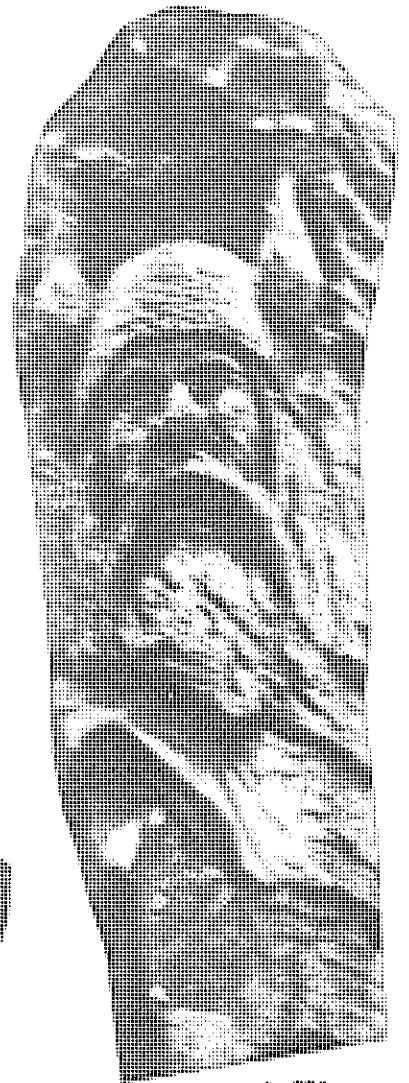
Ray Albert



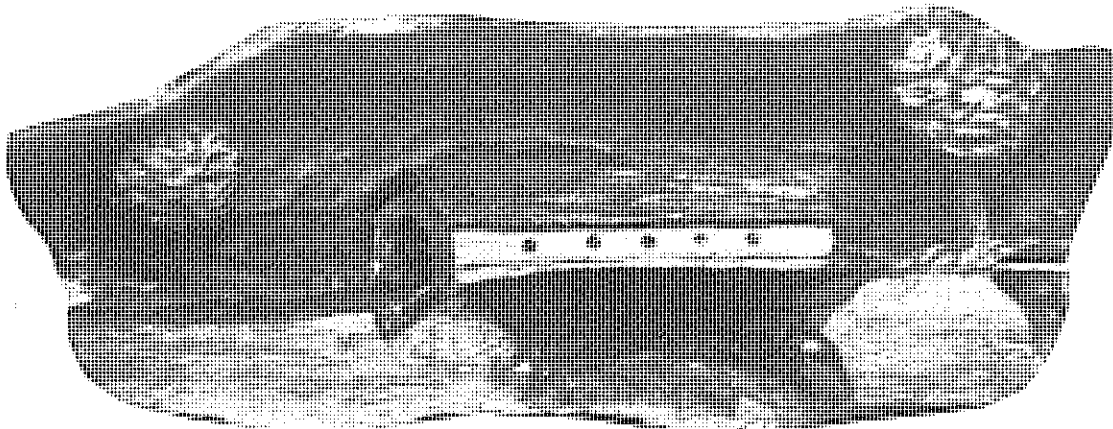
Bob Lawrence



Cliff Rime



Angie Wagner

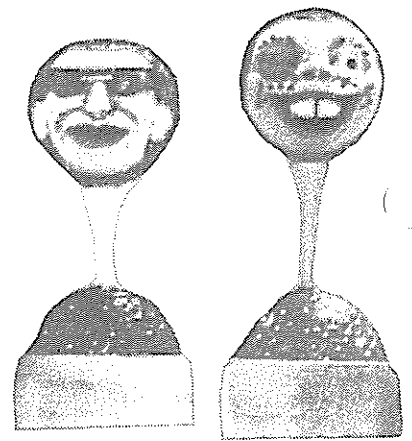


Gen Jansen

1996 Annual Show Pictures



Art Tokach



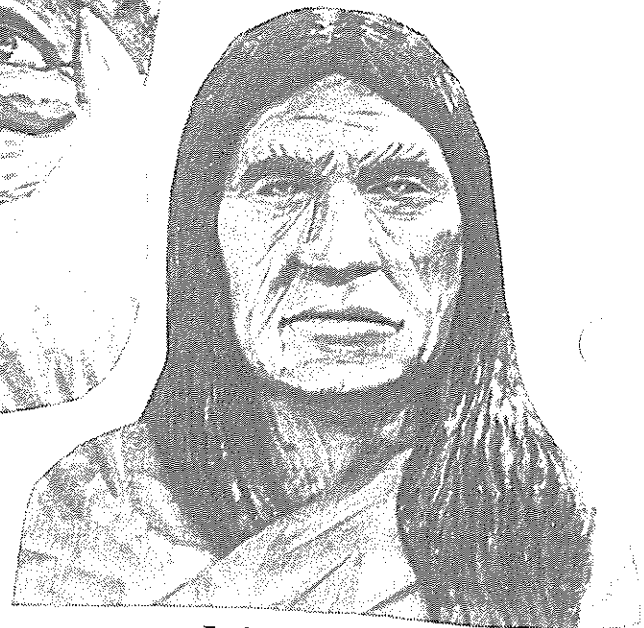
Cleo Koch



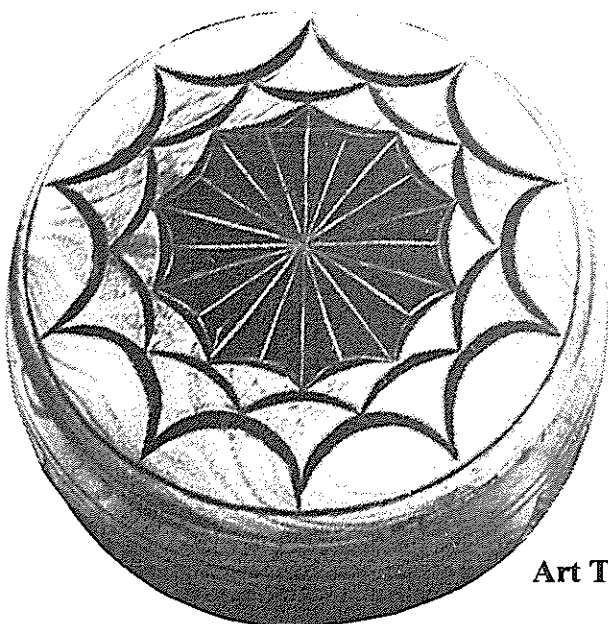
Larry Longtine



Frank Koch



Jack Motyer

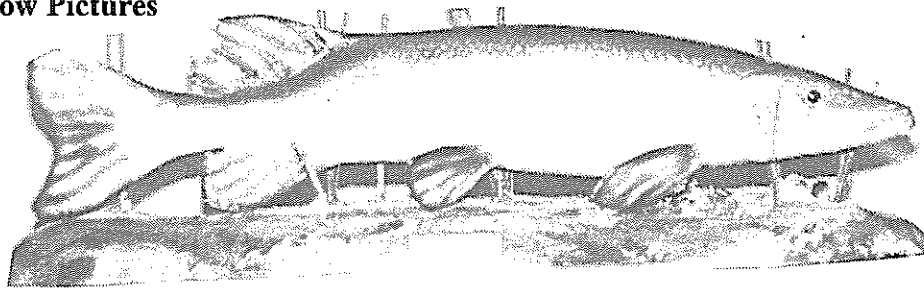


Art Tokach

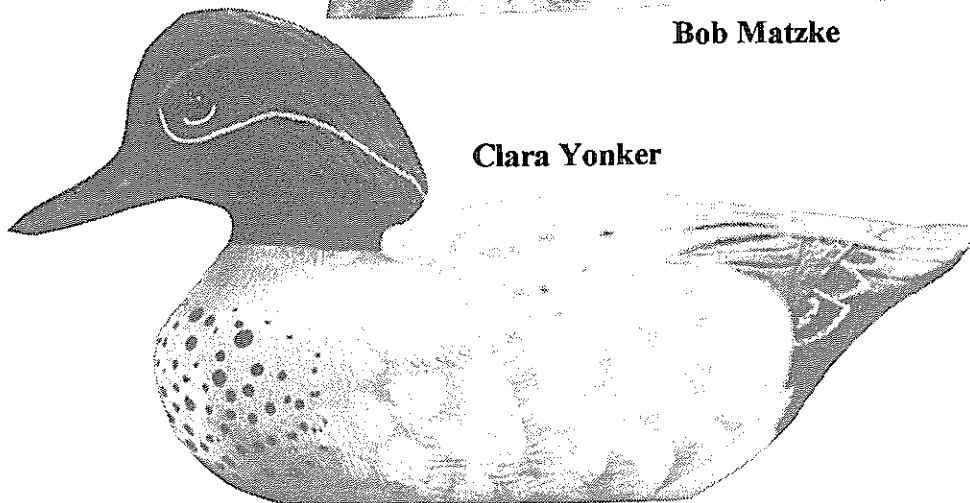


Ron Davidson

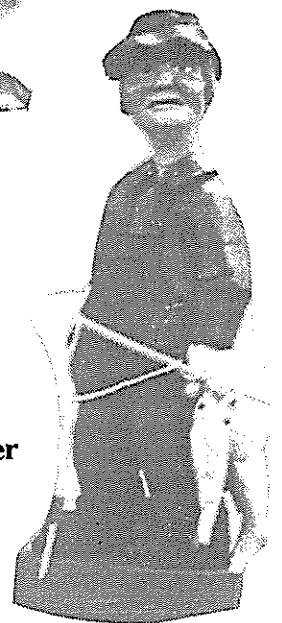
1996 Annual Show Pictures



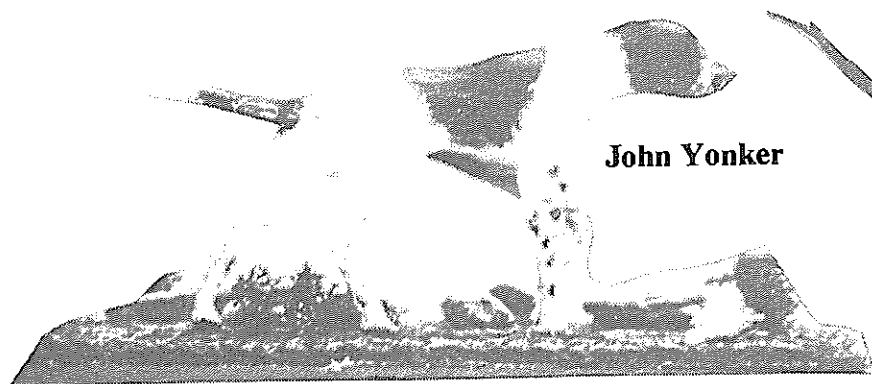
Bob Matzke



Clara Yonker

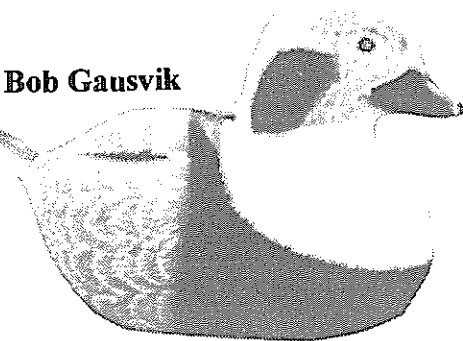


Bob Lewer

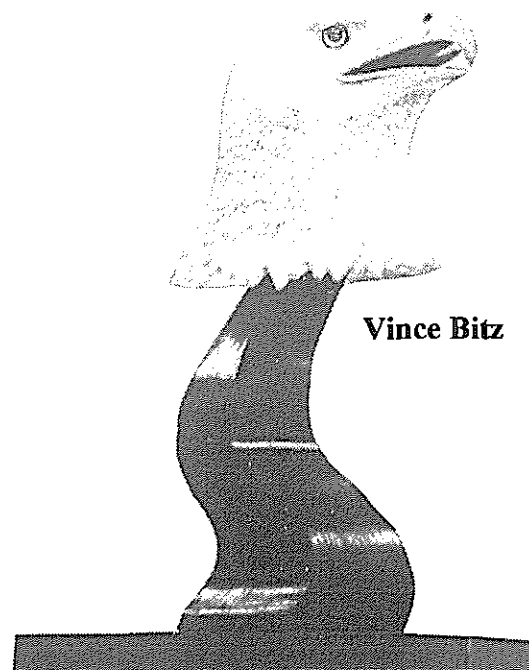


John Yonker

Bob Gausvik



Richard Wehner

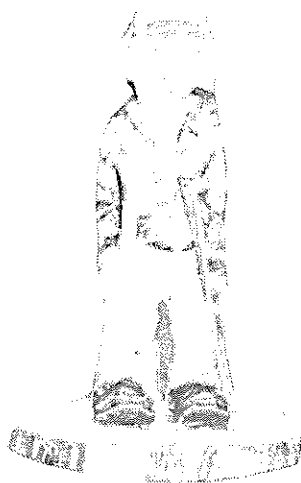


Vince Bitz

1996 Annual Show Pictures



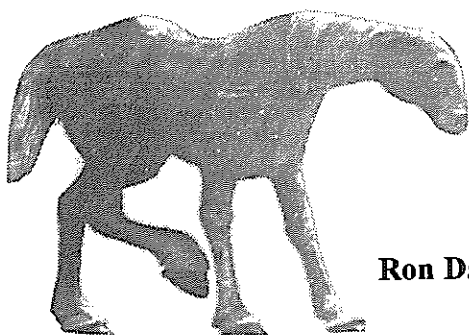
Rick Jensen



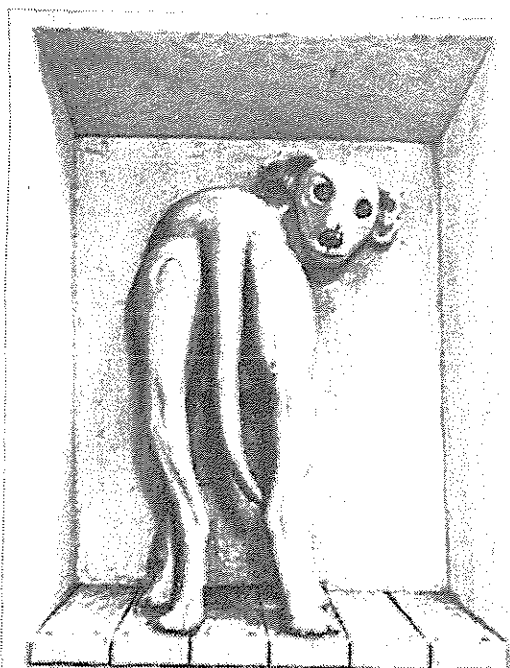
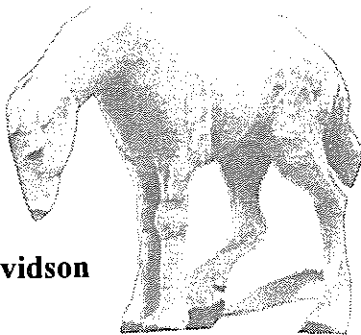
**Pioneer Contest Winner
By Frank Koch**



Mickey Tokach



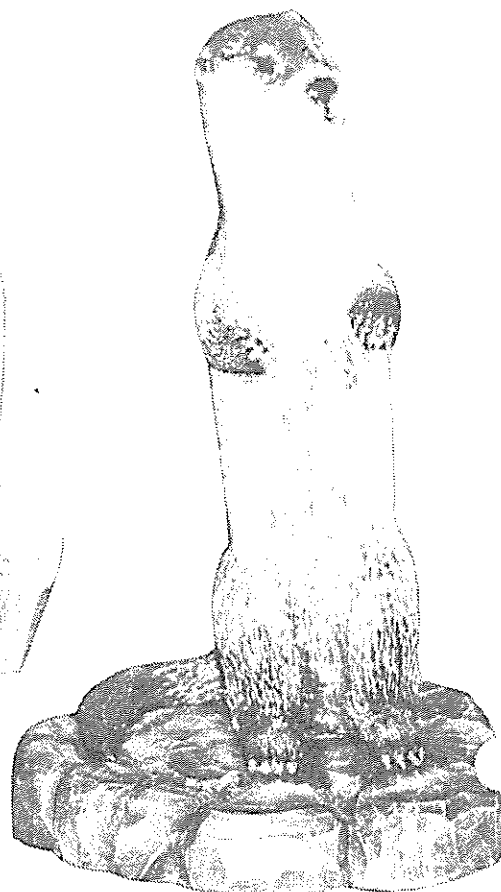
Ron Davidson



Hugh McVarish



Bob Gow



Bob Pedigo

Club Library Books Policy

The Flickertail Woodcarvers Club maintains a library of reference materials on wood carving. You may check out materials during a meeting and return it at the next meeting. These materials include books and videos about carving. Our club policy allows free use of the materials, but a \$10.00 deposit is held by the club for videos. The library serves all our members. We have some materials which have been checked out for long periods and haven't been returned. As a courtesy for the others who wish to use them, our policy is that all borrowed items must be returned promptly at the meeting one month following the one they were borrowed. At this time our librarian is Dee Hammel. In her absence, Gordon Dietrich is now the alternate librarian. Vince Bitz, property chairperson, and Bob Pedigo, president, now also have keys to the library cabinet. There should be someone available to check materials in or out at each function. Please check to see if you have any items which belong to the club which should be returned.

Bob Pedigo, President

Book Reviews

We have received several new books over the summer. These include:

"Carving Moses" by Helen Gibson. This book contains patterns and step by step directions for carving the religious figure.

"Carving Kids" by Ivan Whillock. This book has ten patterns of the "Neighborhood Kids". These are caricatures of typical children. The book contains a step by step instruction for carving a child tennis player.

"Carving Folk Figures with Power" by Frank Russel. This book has patterns and excellent instructions for carving a rooster, carving "Father Christmas". Also included are excellent

instructions for carving hands, fingers, fingernails, feet, toes, and toenails. There are very good directions on cutting out buttons and clothing including western boots and work shoes. There are also a western figure, a small boy skiing, sledding, and ice skating. This book has a lot of good information.

"Woodcarving Adventure Movie Caricatures" by Jim Maxwell. This book contains patterns and instructions to carve many movie characters. If you enjoy movie characters, give this one a try.

Book Reviews by Gordon Dietrich

Watch What You Say And Who You Say It To

At the annual show I had a covered chip carved bowl with foil wrapped chocolate candies inside. I would offer these to the interested ladies, young and old. I always had a smile on my face and received one in return. A fellow carver's wife and another lady came to my table and I made my offer to them. Surprised, one turned to the other and in a very distinct Australian accent asked to know what it was I had just asked of her. She was comforted by her friend who said that was what we call these candies here in the States. It's a good thing I didn't have some "Hugs" to go with the "Kisses" or it could have been more embarrassing.

Art Tokach

Bloodhound and Mallard Bookends Classes

Bob Matzke has been asked to put on another class for the Bloodhound and the Mallard Bookends by several members. If you're interested give Bob a call to determine if there is enough interest. If there are enough students he will arrange for time and space this winter.

Bob Matzke,

Waterfowl Anatomy

by Bob Matzke

Have you ever wondered about the terminology that some carvers use when they speak about certain areas of their waterfowl carvings? If so, then the following should be of value. You may be thinking "duck's feet", and you would be correct, but there is much more involved. Below I have provided diagrams of the foot and bill along with the proper names of each part. I trust that you will enjoy learning the correct terminology.

CLAW - Each toe has a claw at the end. The color of the claw does not vary too much. The middle claw has a comb-like serration on the inner edge used in preening.

CULMEN - The ridge atop the upper mandible running from the tip back to the base. The Wood Duck and Pintail have a black rectangle on the culmen.

CORNER OF THE MOUTH - (Commisural point) The "lips", soft fleshy trim usually black or slate colored. Visible close up on a live bird. It shrinks away as the bill dries.

EYE-RING - The eyelids which are thicker and more fleshy than usual in specific species, (not to be confused with the eye-ring made by feathers), such as Wood Duck and some gees and swans. Since the flesh shrinks away after death, one may not realize it exists.

GAPE - The space between the opened mandibles, also a display. It includes the palate, tongue, throat and lamellae.

GONYS - The counterpart of the nail, located at the forward end of the lower mandible where the rami meet.

HEEL - Connects the tibia with the tarsus, always bends backward.

INTERRMAL REGION - Triangular area of skin bounded by the gonys and the mandibular rami and ending at the feathered chin. It may be of a different color from the rami and either blotched or solid color.

IRIS - The colored area of the eye, is indicative of species, sex and age.

JOINTS - Where the toes bend, corresponding to knuckles, usually they have darker colored scales than the rest of the toes.

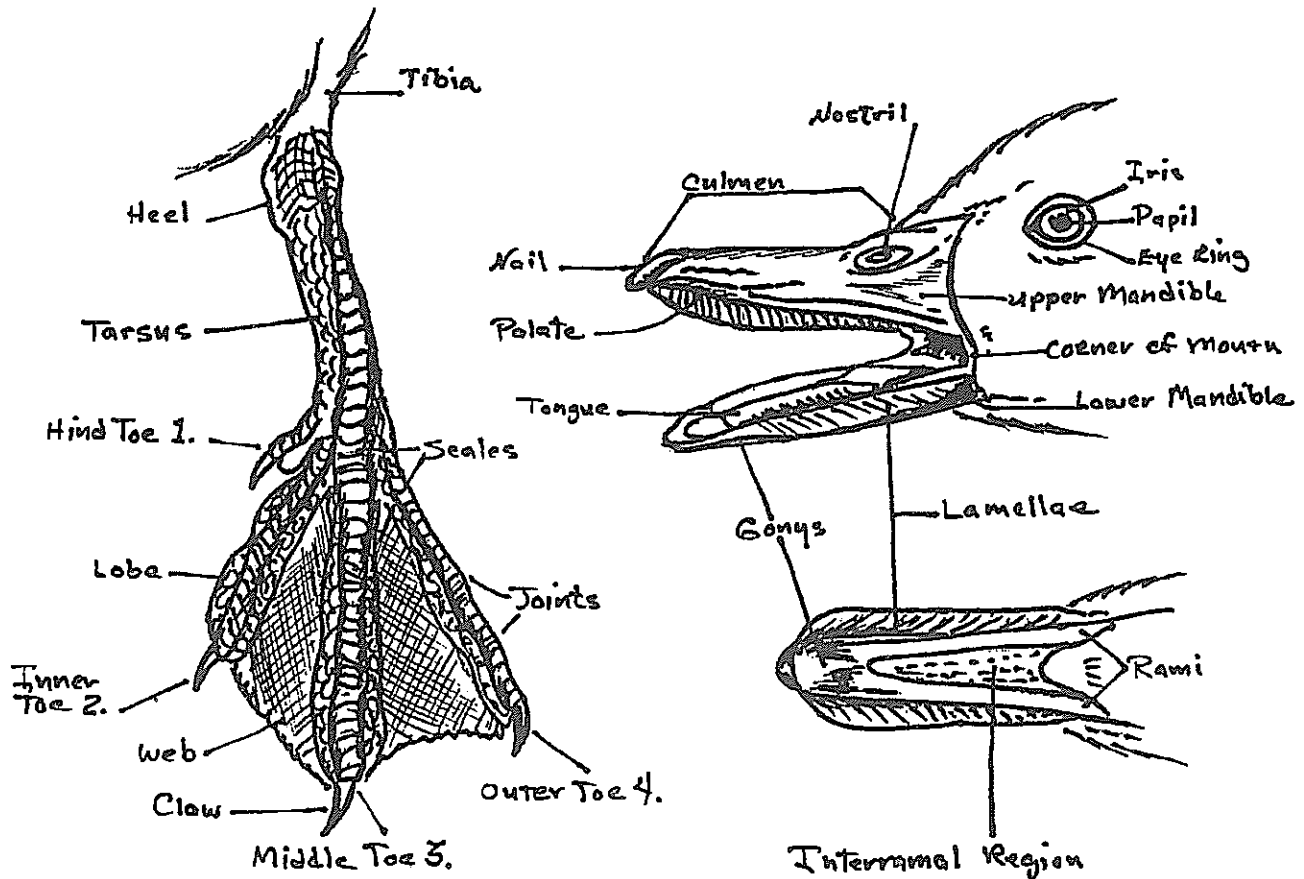
LAMELLAE - Tooth-like ridges or serrations on the inside edges of the cutting surfaces of both mandibles. They are semi-opaque and whitish or flesh colored.

LOBE - A flap of skin extending along the edge of the inner toe. It has a tendency to curl up and wrap around the toe. It is visible on a standing or swimming live bird.

NAIL - A hard, hooked triangular spot at the tip of the bill. In most cases it is black or translucent at the forward edge.

NOSTRIL - One on each side near the base of the upper mandible. Frequently an open space can be seen on most waterfowl when viewed in profile.

PALATE - The roof of the mouth, in most cases it has a ridge running along the center of the mandible and colors are pale pink, blue and white.



RAMI - (Singular: Mandibular Ramus) The lower jaw, they protect from each side of the chin and meet at the gonys.

SCALES - A holdover from the distant reptilian ancestors of birds, they resemble shingles and cover the tarsus, toes and lobes.

TARSUS - The tarsus gives the impression of being the leg bone, but is really made up of the ankle bones fused together. A ridge of large scales is very prominent.

TIBIA - Totally feathered in waterfowl, the only exception is the Whistling Duck family.

TOES - (Phallanges) Four in waterfowl, the forward three connected, the rear toe (hind or hallux), is free. The rear toe is flattened in diving ducks. The toes are counted from the inside to the outside when facing the duck stating with the small free one: First or Hind (Hallux), Second or Inner, Third or Middle, Fourth or Outer.

TONGUE - Fills the lower mandible, is thick, somewhat rectangular and fleshy; usually a flesh or pink color. It has serrated edges and hooks which are white or pale yellow.

UPPER MANDIBLE - Top half of the bill, broad and flattened, except in Mergansers. It has a soft covering and a hard hooked spot at the tip.

WEB - Area of skin stretched between and connecting the inner, middle, and outer toes. It is usually a different color than the toes. It is wrinkled or bumpy and is almost never smooth.

Calendar of Events

Nov 16, 96 Regular Meeting, 9-11 AM at New Song Church. Project: Christmas Carvings by Art & Mickey Tokach

Nov 16, 96 Chip Carved Bowls Class Begins. Taught by Art Tokach

Nov 23, 96 Chip Carved Bowls Class Second Session. Taught by Art Tokach

Dec 3, 96 Whittle-In, 7-9 PM at New Song Church. Project: A Mule by John Opp

Dec 21, 96 Regular Meeting, 9-11 AM at New Song Church. Christmas Party/Show and Tell/Fellowship/Carving Exchange --- Bring a carving/book/pattern for gift exchange, if you wish. Bring goodies to share. No project planned.

Jan 7, 97 Whittle-In, 7 - 9 PM at New Song Church. Project: Carved Golf Balls by Gordon Dietrich

Jan 18, 97 Meeting, 9-11 AM at New Song Church. Project: Mule Head Cane Top by Vince Bitz

Feb 4, 97 Whittle-In, 7 - 9 PM at New Song Church. Project: Valentine Carving by Frank Koch

Feb 15, 97 Meeting, 9-11 AM at New Song Church. Annual Meeting and Elections. Project: Dachshund Dog by Bob Pedigo

Mar 4, 97 Whittle-In, 7-9 PM at New Song Church. **Project Leader and/or Idea Needed.**

Mar 15, 97 Meeting, 9-11 AM at New Song Church. . **Project Leader and/or Idea Needed**

Apr 12,13 97 Red River Woodcarvers Show, Fargo, ND

Apr 18,19,20 97 Kirt Curtis Animal Carving Class

May 18-24, 97 Jim Sprankle Duck Carving Class

Jun 27,28,29 97 Wahpeton Carving Weekend

Jul 15, 97 Finished Carvings due for the FLICKERTAIL RANCH Scene

Oct 17,18,19, 97 28th Annual Show, Doublewood Inn, Bismarck, ND

Next Newsletter Deadline: January 7, 1997

Sam Lacher

The Bi-Monthly Newsletter of the Flickertail Woodcarvers

Officers and Executive Board

President	Bob Pedigo
President-Elect	Gordon Dietrich
Secretary	Karen Pedigo
Treasurer	Ron Torgeson
Membership	Sam Lacher
Programs	Frank Koch
Property	Vince Bitz
Librarian	Dee Hammel
Member-at-Large	Meg Burke
Member-at-Large	Bob Matzke
Newsletter Editor	-----

Newsletter Mailing	Mike Senger
Newsletter Labels List	Sam Lacher
Newsletter Articles	By the Members

Meetings are held the third Saturday of each month, 9 - 11 AM, Sep thru May, New Song Church, 3200 N. 11th St. Bismarck, ND. Whittle-In's are held the first Tuesday of the month, 7-9 PM. An easy project is offered at each.