




Chipping Away
presents

Chip
Carving
Classics
"Two"



by Lora S. Irish



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DEDICATION

My mother, Dortha Cunningham, taught me to see the world through artist's eyes. I lovingly dedicate this book to her.

ACKNOWLEDGEMENTS

I wish to take a moment to thank Dennis Moor of Chipping Away for making the experience of creating this book a fun and exciting time for me. With his sense of organization Dennis has compiled an array of design and pattern ideas into a smoothly flowing format with a variety of ideas for carvers at different stages in our hobby.

Also I would like to thank my husband Michael. Without his constant support and willingness to "hold down the fort", I would never have had the time to complete this work.

Finally, I would like to thank my dad, Ralph Cunningham. Years ago, when I showed him my very first carving of a duck feather hair clip, he thoughtfully looked it over, commented on how nice it was and quietly asked how I had carved it. He made no reply when I told him I had found the pattern in a wood working magazine, got out my kitchen paring knife and a piece of scrap pine and happily went to work. A few days later he gave me my first carving knife set, and I have been whittling ever since.

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OOPS! We all make mistakes!

No matter how careful you are, no matter how much time you take on each carving stroke, sometime, somewhere, you will make a mistake. The knife will slip or the grain will pull your stroke off the pattern line or a high area will get broken. Just because a mistake has been made does not mean that the project needs to be scraped, there are several options for correcting 'miscuts' in your carving.

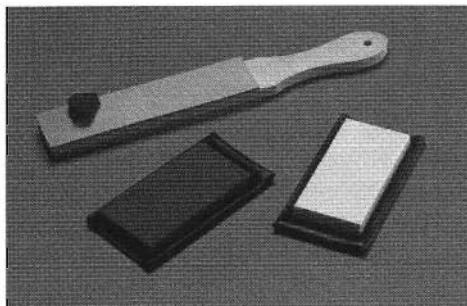
The first thing to remember in woodcarving is that it is your final work that is important, not the pattern lines that you traced. The design pattern is a guide or map for the finished work, when your project is completed none of the tracing lines should be visible. If you have strayed slightly from the pattern line, continue your stroke in a smooth flow back toward the tracing. Most patterns adjust easily to variations in the original lines of the design. Avoid sudden changes in your stroke in an attempt to return to the guideline, this will only accent the mistake. Make your carved line the new design line and continue on in your work.

There are three main reasons for your carving stroke to pull off the pattern line. First, you may be trying to carve too deeply with one cut. Deep cuts into the wood blank are not as controllable as repeated shallow strokes. Trying to take too much wood with one stroke will cause you to force the cut, bearing down too hard on the knife. If you find yourself gripping the blade too forcefully, stop the cut and remove the knife. Begin the stroke again where you left off but this time use shallow strokes to finish the line.

A second reason for pulling off the pattern line is the wood blank itself. If you are working with a wood that has a well-defined grain line the knife blade will want to follow the fibers in the wood. Butternut is a wood with a strong grain line and deep cuts tend to pull the knife along those lines. When your pattern crosses a grain area or when you will be carving across the grain ends, use small shallow stop cut strokes to establish your working line. As you work with a piece of carving wood be conscience of where the grain flows as compared to where your next cut needs to be. This avoids many mistakes. If you are working on a very intricate pattern, once you have traced the design take a moment and highlight your possible problem areas with a red pencil. Later, when you are deeply involved in the carving process these red marks will flag areas that need special attention.

The third and most common reason for mistakes in carving is using a knife that has lost it's honed edge. Unsharpened knives are the biggest cause for both mistakes in the carving and cuts on the carver. To make a cut, the unhoned knife must be forced through the wood fibers. The more you force the more likely the knife blade is to slip from the pattern line and even slip from the wood. This can be damaging to the carving and dangerous to you. Begin each carving session with a few moments of knife sharpening, this simple habit will avoid numerous mistakes.

Stop the knife often during your carving session. If you notice that the beginning of the cut shows bent wood or if you find that you need to force the tip at the beginning of the stroke into the wood fibers, stop. Take a few moments to re-sharpen. I highly recommend the Moor Ceramic Sharpening Stone set and Strop for your chip knives.



Moor Ceramic Sharpening Stones

These Stones will remain flat forever and come with the **Chipping Away** 100% Lifetime Satisfaction Guarantee. They are non-lubricating, putting an end to the need for oil, water and clean-up. Fast, easy, durable. The **Dark Stone** (800 grit) is for sharpening and shaping your blade, the **White Stone** (8000 grit) is for polishing. Each come in a protective vinyl pouch for safe keeping. (4"X2"X1")

Moor Leather Strop

Nothing will maintain your knives mirror edged sharpness like a good leather strop, nor make your chips cleaner and easier to remove! Ours is designed especially for Moor chip carving knives although useful for all your carving tools. Each Leather Strop (1 3/8"x 11") has premium leather mounted on both sides and comes with polishing compound and instructions.

For Complete instruction on tools, sharpening, and chip carving techniques, please see our instruction book: *Introduction to Chip Carving and Techniques*.

Chipping Away produces a complete line of superior chip carving tools under the **Moor** label that are designed to make chip carving easier and eliminate the most commonly experienced difficulties.

Sometimes slips in the carving can remove large pieces of the wood that if left out will alter the design drastically. If possible stop the cut before the entire sliver is removed. A small drop of white or yellow wood glue can be placed under the chip and the area put back into place in your carving. For small chips use the end of a toothpick to place the glue under the wood sliver. Hold the chip or sliver onto the wood blank with steady pressure for several moments to set to glue. Allow this area to dry overnight before you continue any carving work. Although most wood glue set within one half-hour of application the bond is not strong enough for working until the next day. When the glue has dried overnight, carve and scrape away any excess glue. Careful removal of the glue is very important especially if you will be staining the carving. White glue does not accept coloring or dyes.

If the area has been completely cracked away from the wood blank, once the glue has begun to set use cellophane tape to hold the chip in place overnight. The tape acts just like a small clamp, insuring that the chip will remain in place under pressure for better bonding.

One Carver to Another

Sometimes mistakes happen that are not repairable. Sometimes you will be partially through a carving and come to discover that the blank you have been working with has a hairline crack or check in it that can not be reset. Sometimes you will have worked for hours on a carving and it just is not coming out the way you want it to look. Sometimes you will find yourself working with a piece of wood that seems to have it's own mind, it simply will not carve well.

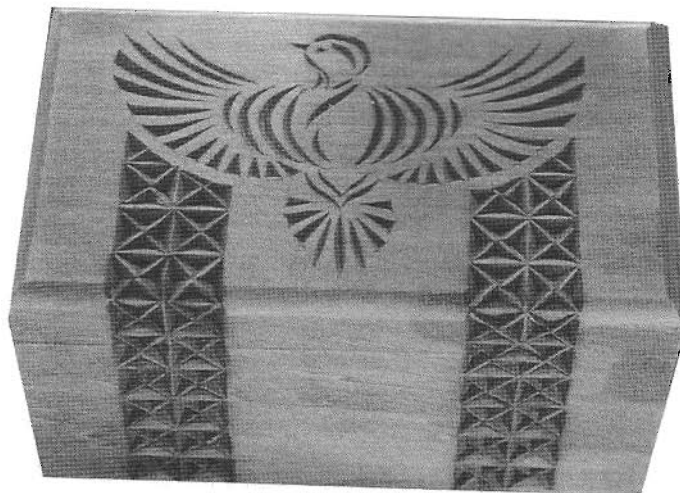
As one carver to another, please be reassured this is part of our hobby. Many times I have worked very hard on a carving that has latter become very interesting pieces of fireplace kindling.

Some mistakes just add to the wonder of the carving. Recently, while working on the samples for this book I was carving a recipe box. The chip pattern was a simple four triangle square ribbon on each side of the box lid and a spread bird free from in the centre of the lid. I had taped the box lid closed to the box bottom so that I could bring the chip carving off the lid top, right over the opening joint, and take it down to the bottom of the box.

I was happily carving away in the living room when my son stopped me to ask a couple of questions. As we talked, I kept carving. Several minutes later I realized I had made a major mistake. I had cut one section of one square in the wrong direction! Where every other square on the recipe box is separated with a vertical line, this one section makes a horizontal line.

Now normally I would have cut the section free from the chips realigned it into the correct position and glued it into place. But this particular cut is right where the lid and bottom meet at the opening. There is no fixing this one.

But my son loved it; he now had proof that even his Mom makes mistakes. So I finished the box and it has it's own special place on his bookshelf.



Finishing Your Wood Project

Getting Ready To Finish

Basswood is the most popular carving wood because of its clean white coloring, fine and even grain, and softness in cutting qualities. Unfortunately, these three assets to cutting become the bane to finishing your project. The very whiteness of the wood makes it easy to transfer pattern lines but can be very uninteresting in the finished stage. So some type of coloring agent is often used to add interest. After the coloring you will wish to add a protective layer to your project such as urethane, varnish, shellac, wax, or oil finish.

Because of its porous nature, basswood absorbs any stain or finish that you apply very quickly, often making it nearly impossible to apply smooth, even, and thin coatings. So in completing your project consideration must be given as to how to apply any color coating, varnish, wax, or oils to compensate for the porous nature. There probably are as many 'techniques' and 'tricks of the trade' to finishing basswood as there are basswood carvers. The ones listed here are those that I have found to give good, consistent results.

Preparation for Finishing

Let's begin by making sure the project is ready to have the finish applied. Check carefully over your work for any pencil or transfer lines that may not have been carved away. These can be removed with a white vinyl eraser. I personally never used the pink eraser on the end of a pencil for this clean up step. Often they contain a red dye that can stain your carving. Some very stubborn transfer lines may need a light sanding.

Next, remove all the dust and excess chips from the piece. An old toothbrush is excellent for this step since it is soft enough not to damage the delicate details of the work, but has long enough bristles to reach into those very deep areas. A tack cloth lightly rubbed over the carving will catch the final dust.

Double check your carving before going on to staining the project. Once the stain is applied it is extremely difficult to make new cuts in the carving, stain them, and have them match the rest of the work.

Supply List for Finishing

Before you begin the finishing steps of any project you will need to gather those items that you will be using before hand. You can find yourself in a mild mess if just as you are suppose to wipe down the oil stain you realize you don't have any clean dry cloths in reach. By the time you have rushed off to the house to find an old rag and returned to the work shop, it can easily be too late!

You will need the following:

1. A clean covering for your work bench. The stains and dyes will spot any wooden surface and can puddle under a larger project, ruining your table top. Be prepared with either brown paper bags that have been cut open into large sheets or freezer wrap that can be bought at the grocery store. I do not use newspaper! The turpentine and mineral spirits base in many stains can loosen the ink in your daily paper and, of course, the most logical place that ink is going to go is right on the bottom of your carving. Also, I avoid plastic garbage bags. Since plastic is non-absorbent any excess stain will lay in puddles, just where your hand, brush, or dry cloth will be laid down next.
2. Dry, clean, lint free cloths will be needed. Now, this does not include old towels, terry cloth will leave dozens of fine strings across the detail of your work. So set those aside for cleaning your hands after the work is done. I must admit that around our house old t-shirts, underwear, and sheets are still favorites. Once they reach the dust rag stage they go directly to the washing machine to be bleached, dried, then stored away for later staining use.
3. Good quality brushes for the stain, dye, and finish application. I can not stress enough the meaning of the word GOOD here! You have spent hours and hours carving don't ruin the work now by using some fifty cent throw away dime store brush or cheapie foam disposable brush to apply your colorings. Yes, they make for easy clean up after the work is done, you won't be able to wait to throw that thing away. But they are also guaranteed to leave brush strokes and brush hairs all across your work. Go to your local art store and purchase several nice brushes just for your finishing. I use a synthetic fiber, 3/4 glazing brush for my smaller projects. Set them aside for your finishing work only.
4. Assorted plastic pans and small glass jars. These will be needed for the mixing of your dyes and for temporary holding of turpentine, mineral spirits and water. Make sure that all these containers can be disposed of immediately after use.
5. An area to work. This must have excellent ventilation, be dust free, and be bug proof. The closed off tiny room in the corner of the basement on a very cold winter day is not a good place to apply varnish or urethane nor is out on the picnic table during the summer heat. All finishes contain solvents that can be dangerous to inhale. You must have moving air through your work space. These very solvents also smell good and attract bugs. There is nothing more heart breaking than to have applied a fantastic coat of finish, set it outside to dry, and come back an hour later to check it, to find six thousand gnats have permanently glued themselves right to your project. Do it indoors with lots of open windows.

6. A large coffee can, 3 pound size, 3/4 full of water. All those rags that you will be using with stains, oils, turpentine, and mineral spirits are extremely flammable. Once you have completed the days work you will want to plunge those oil/solvent soaked rags into the can of water and store it outside until you can properly throw it away. All soiled papers or rags need this type of attention. Get them out of your shop and wet them down immediately.

7. Assorted stirring sticks. I know, you probably have a thousand of those laying around your work area. Tiny trimmings from other projects. But I will guarantee there will not be a single one in sight that very moment that you need it during staining. Find them in advance.

8. For us around the studio, we also require a telephone that has a ringer that can be turned off. It never fails that just as you are carefully applying that coat of oil stain to the prepared surface that the phone rings. In other words, prepare to start your finishing when you know you will have a nice long uninterrupted session.

Coloring Agents and Stains

The porousness of basswood can cause problems with any stain or dye that is used on the project. So please note that in each set of instructions I will be premoistening the wood with the base media of the stain, dye, or color that I will be using. Premoistening allows the basswood to soak up the base media instead of the colour and allows you to apply the coloring agents evenly and thinly. Also, please practice any coloring technique on a scrap carving before going to one of your works of art!

Aniline Dyes

There are three main coloring or staining agents that I prefer. First are the Aniline Water Dyes. These are finely ground dry pigments that are dissolved in hot water. The dyes are easy to use and very easy to store since you need only mix the amount that will be needed for each project.

1. Make sure the project is dust free.
2. Have everything you need at hand on your work table before starting the application.
3. In a small plastic bowl mix the Aniline Water Dye according to the package instructions. You will need to adjust the proportions to accommodate small projects. Mix only a little more than you will need. Aniline Dyes are usually mixed with very hot water to facilitate the dissolving of the pigment.
4. With a clean soft brush apply one flowing coat of water to the entire surface of the work. Allow this to soak into the wood for about five minutes or until there are no glossy puddles in the details of the carving.

5. Apply a second coat of clean water. This time I prefer to brush in another direction than the first coat to make sure that every area has become wet. An easy way to insure even coverage is to turn the carving upside down for the second coat. Again allow to dry for about five minutes. Your project should now be evenly damp with no glossy spots.
6. Apply one coat of Aniline Dye to the piece. With each brush stroke, tap the brush along the side of the pan so that the brush is not dripping with colour. As much as possible brush in the direction of the grain.
7. Check for any dripping that might occur. With Aniline Dyes the coloring agent is, of course, very runny and thin. You may need to gently brush out some areas where the dye may have puddled then dripped down the side.
8. Allow to set for about five minutes, just until the glossy areas have been absorbed.
9. At this stage you can take a damp rag and lightly wipe the high areas of the carving. This will leave more color in the deep cuts and less colour on the high areas. Wiping gives a more dramatic effect to the dye finish.
10. Allow for a long drying period now, several hours up to overnight. Although some do suggest using a hair blow dryer to speed the drying process, I do not. It has been my experience that this can increase the possibility of raising the fibers or fuzzing the piece.
11. A second coat of Aniline Dye coloring can now be applied using the exact same steps as with the first coat (Steps 1 through 10).

Oil Gel Stains

Oil Gel Stains are the second group of colorings that I consistently use. The advantage with Oil Gel Stains is their ability to be moved and smoothed during the coloring session. They have finer ground pigments than the regular oil stains and their thickness eliminates the runs and puddles that thinner stains can cause. I usually use Oil Gels on my larger projects.

1. Make sure the project is dust free.
2. Have everything you need at hand on your work table before starting the application.
3. You will need a small pan or bowl to pour a small amount of the Oil Gel into before work. Do not work directly out of the jar. If by chance you should pick up some dust or dirt during the finishing process this avoids the possibility of contaminating the entire jar.
4. You are going to premoisten the project before staining with a mixture of one part linseed oil and one part turpentine.

5. Apply one coat of this mixture to the entire piece, be sure to work it well into the deep areas of the carving. Do not be overly generous with this coating. You are trying to evenly moisten the wood not drench it. Allow this coating to set for about five minutes.
6. Gently wipe off any excess with a clean dry cloth. This keeps the coating evenly spread over your work.
7. Turn the project upside down and apply a second coating of your oil/turpentine mixture. Again wait about five minutes and wipe off the excess. The basswood should be damp but not wet at this stage.
8. Now that the basswood is premoistened you can apply the Oil Gel Stain. Brush the coat as much as possible in the direction of the grain, do not be overly generous with the coloring. The evenness of the initial coating will determine the evenness of the final finish.
9. Let the Oil Gel Stain set just long enough to wipe your brush clean, then gently wipe the coloring off with a clean dry rag. This is not the rag that you used to remove the excess premoistening oil, that rag is now neither clean nor dry. Grab a new one! I know, I know ... the jar instructions probably say to wait fifteen minutes, but we are not working on oak here!
10. Clean up your brushes with the recommended solvent for the Oil Gel Stain that you are using, usually turpentine or mineral spirits, immediately after this session. All those oily rags and stained papers need to be taken outside the studio and dunked into that coffee can full of water. Don't wait, do it now!
11. Allow the Oil Gel Stain to fully dry, at least twenty four hours before going on to your final finish.



Acrylic Wash

One of the fun things about our hobby is our capability to create brand new carvings that look like very old antiques. This is where my third favorite coloring agent comes into play, acrylic washes. Using regular acrylic paints as you might use to paint a detailed caricature you can make an antique style finish that is very close to the white washes and milk paints used long ago. The difference between acrylic paints and acrylic wash is that the grain lines of the wood clearly show through the wash, just like on a white washed fence.

1. Make sure the project is dust free.
2. Have everything you need at hand on your work table before starting the application.
3. You will need three small pans or bowls this time. One to hold clean water, one in which to mix your Acrylic Wash coloring, and you will need one in which to clean your brush. Do not let the brush begin to dry with color on it when using this technique.
4. Pour a small amount of Acrylic paint into your pan. Add just a tiny amount of water and stir well. Add just a bit more water and stir again. Continue to slowly add the water until you have a thinned mixture of color. Adding a small amount of water at a time makes the mixing process must easier and avoid 'clumps' of color during the application of the wash. I always try to mix a fair amount more of Acrylic Wash than I think I will be using because I always end up using more than I ever expected.
5. Check the color on a premoistened scrap board before using to be sure the consistency is thin enough and that you have the coloring you want. I also will check by brushing a coat across an old newspaper. I should still be able to read the print but the paper itself should have a strong color tone.
6. With a clean soft brush apply one flowing coat of water to the entire surface of the work. Allow this to soak in to the wood for about five minutes or until there are no glossy puddles in the details of the carving.
7. Apply a second coat of clean water. Turn the carving upside down for this coat. Again allow to dry for about five minutes. Your project should now be evenly damp with no glossy puddles.
8. Apply one coat of Acrylic Wash to the piece. With each brush stroke, tap the brush along the side of the pan so that the brush is not dripping with color. As much as possible brush in the direction of the grain.
9. Check for any puddles and smooth out any drips that might occur. Again Acrylic Washes as with Aniline Dyes are very thin colorings and need that extra attention.
10. Let dry overnight.
11. Do your brush clean up right away! Any acrylic that dries in a brush becomes permanent!

Oil, Wax, and Urethane Top Coats

Any carving project that you create will need a final finish applied to protect it over the years from dust, dirt, oil, etc. Which type of finish you chose is dependent on the final use of the project and purpose of the project. My three favorite finishes are Danish Oil, Paste Wax, and Spray Urethane or Polyurethane. Each has advantages and disadvantages.

Applying Danish Oil Finish

Danish Oil gives a wonderful finished effect, is extremely simple to use, and stands up very well to handling. It does, however, tone the basswood to a golden color and can slightly change the look of any stains or acrylic paints that you may have used on the project.

Once your project is thoroughly dry from any stain or coloring application, apply one even coat of Danish Oil to the entire work using a good, soft bristled brush. Let this coating set for fifteen minutes. With a clean cloth wipe off the entire work removing any excess oil. Now put your carving aside for the night to dry. The next day repeat these steps. Simple, easy and fool proof, every time.

Applying Paste Wax Finish

Paste Wax is the clearest of any of the final finishes. The very white color of the basswood stays true and stains are totally unchanged. However, paste wax does not hold up well to lots and lots of handling. So unless I am willing to occasionally re-apply the wax I will use this finish on the more decorative carvings. Even with it's lack of long term durability under constant handling, I will admit I use it often just because it does feel excellent to hold.

Since I am applying paste wax to a highly detailed carving, that is still raw wood, I am going to apply it with a brush, not a rag as is usually recommended on the jar instruction. I have a good quality white synthetic fiber brush, 1/2" size that I use just for waxing. Load the brush by rubbing it in circles over the paste wax. You don't need a lot of wax on the brush. Now scrub a light coat into the details of your work. As your apply the wax, do not let it build up any thickness in the crevices, brush this out.

Let the piece set for five minutes. While you are waiting clean your wax brush off by pulling it though a clean rag, just removing any surplus wax.

Use this same brush to buff the wax to a nice sheen. Rubbing the soft bristles through the carving details is enough to polish it. Next, gently wipe over the entire project with a clean cloth to buff the high areas and uncarved parts of the project.

Again, let the work dry over night then repeat the waxing process.

Applying Spray Urethane/Polyurethane Finish

Polyurethane and urethane are the most durable for any carving that will receive a lot of use over its life time. Personally I prefer the spray type of urethanes, because of their convenience and ease to use. However, I do not like the high gloss effect that often comes with using polyurethanes. So I will note here that it is my habit when I need to use either of these finishes I will tone the final gloss look down by applying one light coat of paste wax over the dried finish. Now I have the durability of the urethane and the wonderful look and feel of the wax.

I use the urethane sprays that are now available. Again, they are easy to use and extremely easy to clean up after working. Read the directions on your particular brand of spray before beginning. Shake the can well, this does mean, just as it says on the jar, for about five minutes or until the ball bearing inside the spray is moving freely. Hold your spray can about 12" away from the work. With long sweeping semi-slow motions apply your first coat.

Now this is the 'first trick' of spray urethanes and polyurethanes ... you should not be able to see that you have applied anything to the work. This first coat must be extremely light. The moment you have gone over the entire work and then think 'I'll give it just a bit more', stop! You have more than enough.

Follow the can directions and turn the can upside down to spray clean the nozzle. This will avoid splatters on the next coat. Do this every time you finish using a spray.

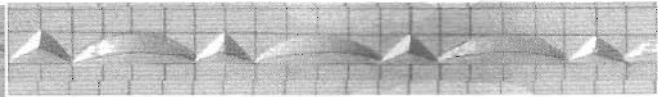
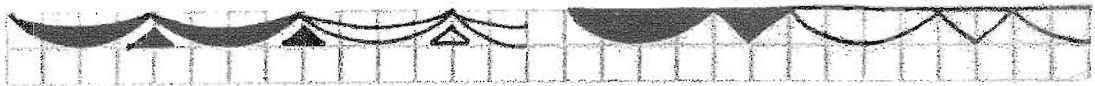
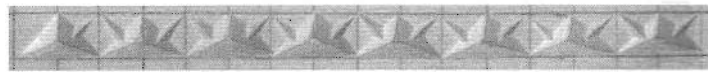
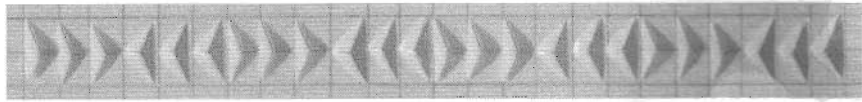
The second 'trick of the trade' is to let that coat dry thoroughly. Applying more spray over damp spray will cause cloudiness in the finish. Be patient. Apply the first coat at breakfast, the next coat after dinner, and then maybe the third coat the next morning, do not rush this process.

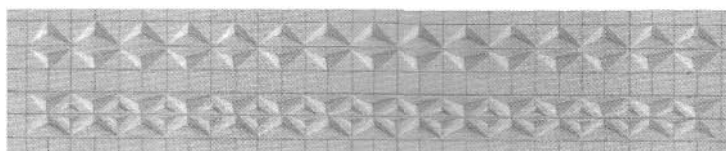
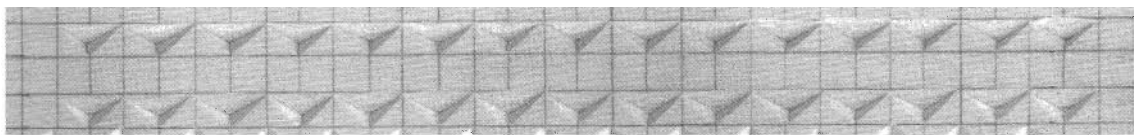
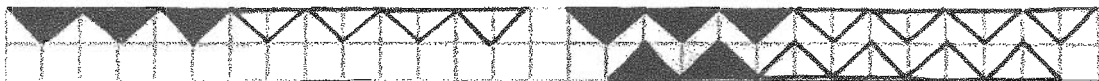
The 'third trick' comes on the second coat. Turn the piece upside down to spray it. This insures that all the details have been give a light finish. Again, a very light coat. These first couple of coats will feel grainy in your hand since they are so thin. As you slowly build up the layers that graininess will disappear.

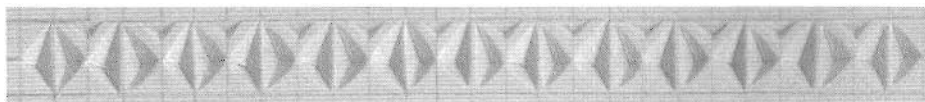
Continue adding coats until you have a nice, even finish.

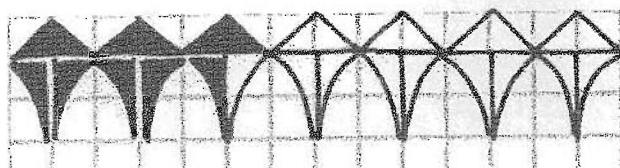
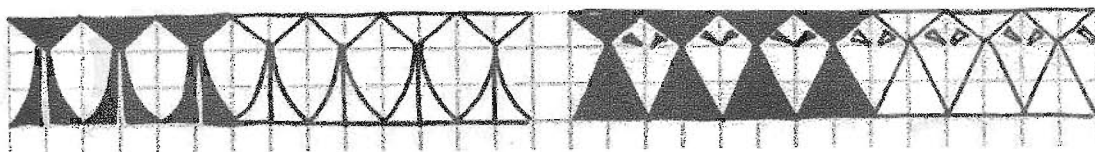
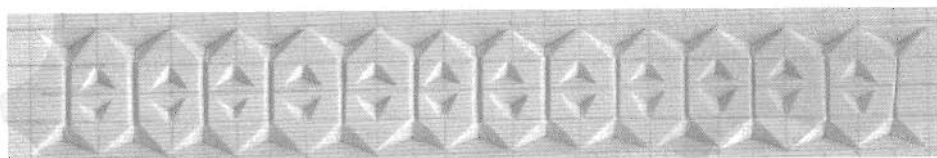
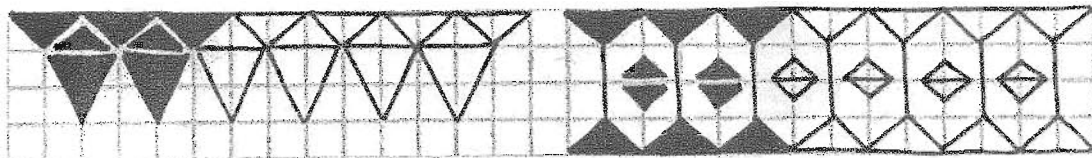
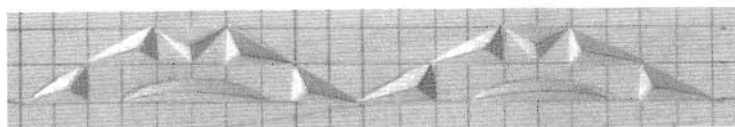
Using polyurethane sprays is not difficult but I have found that it does take a little experience to get that perfect finish. The most common mistakes are:

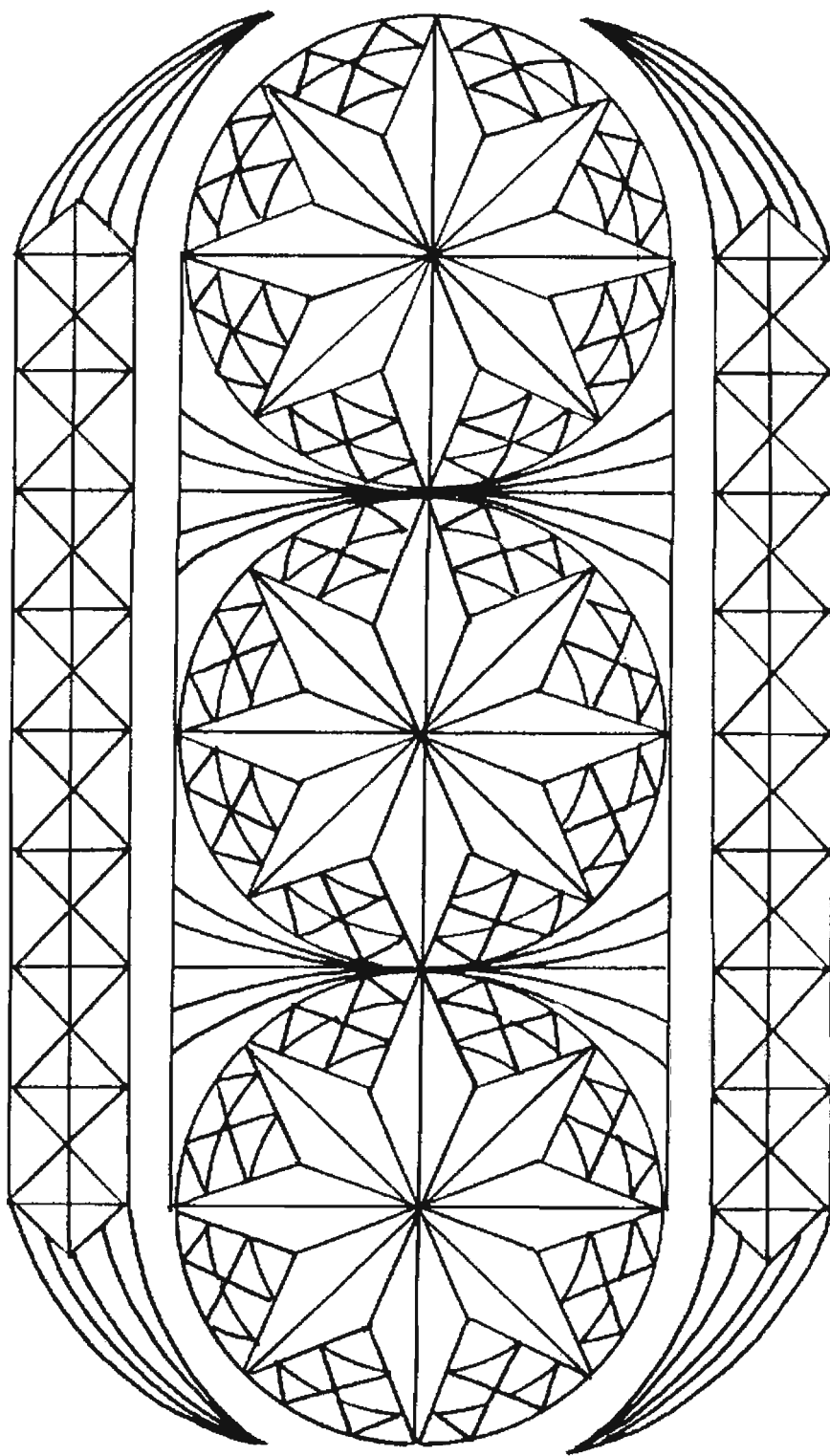
1. Too much too fast. Don't try to do it in one or two coats.
2. Too much too soon. Give every coat plenty of time to dry.
3. Too much too close. Stay 12" away, any closer will blast the spray into one area.
4. Too hot or too cold. These sprays are the one set of finishes I have found that are weather sensitive. Very cold days or very hot and humid days are not good for your finish.

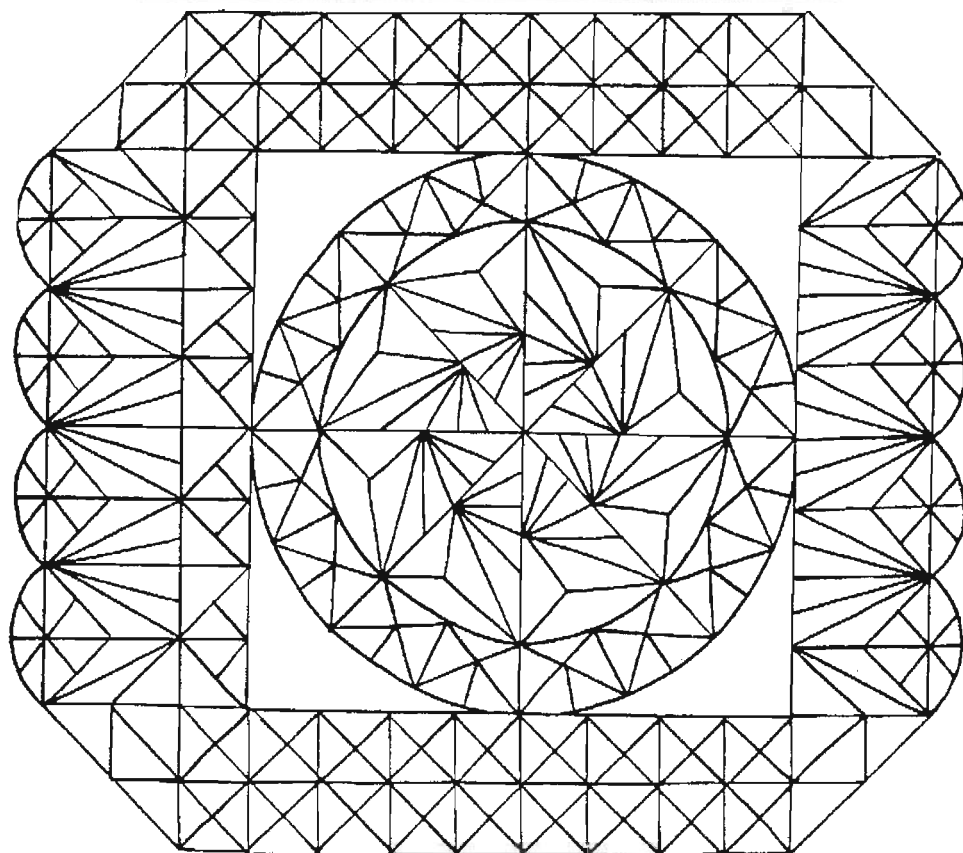
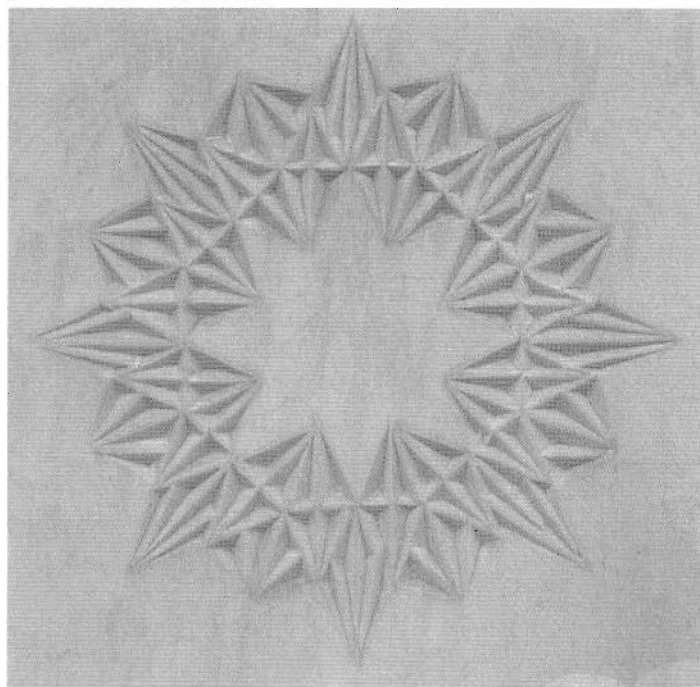


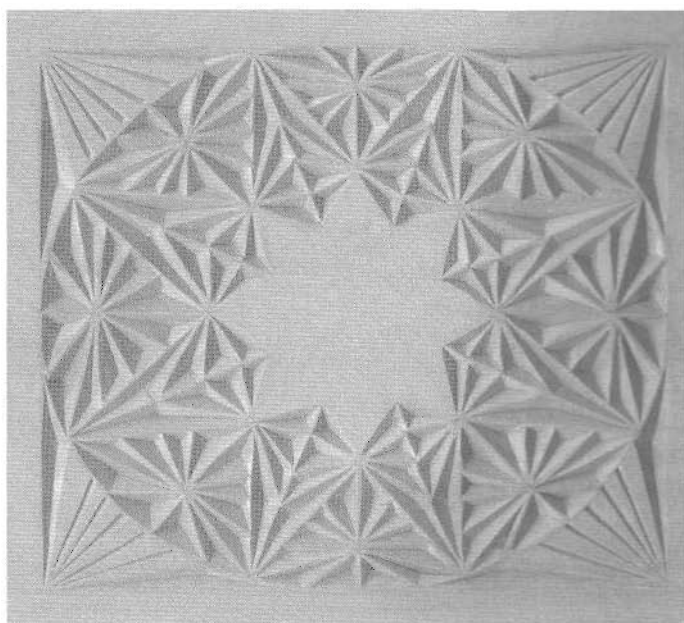
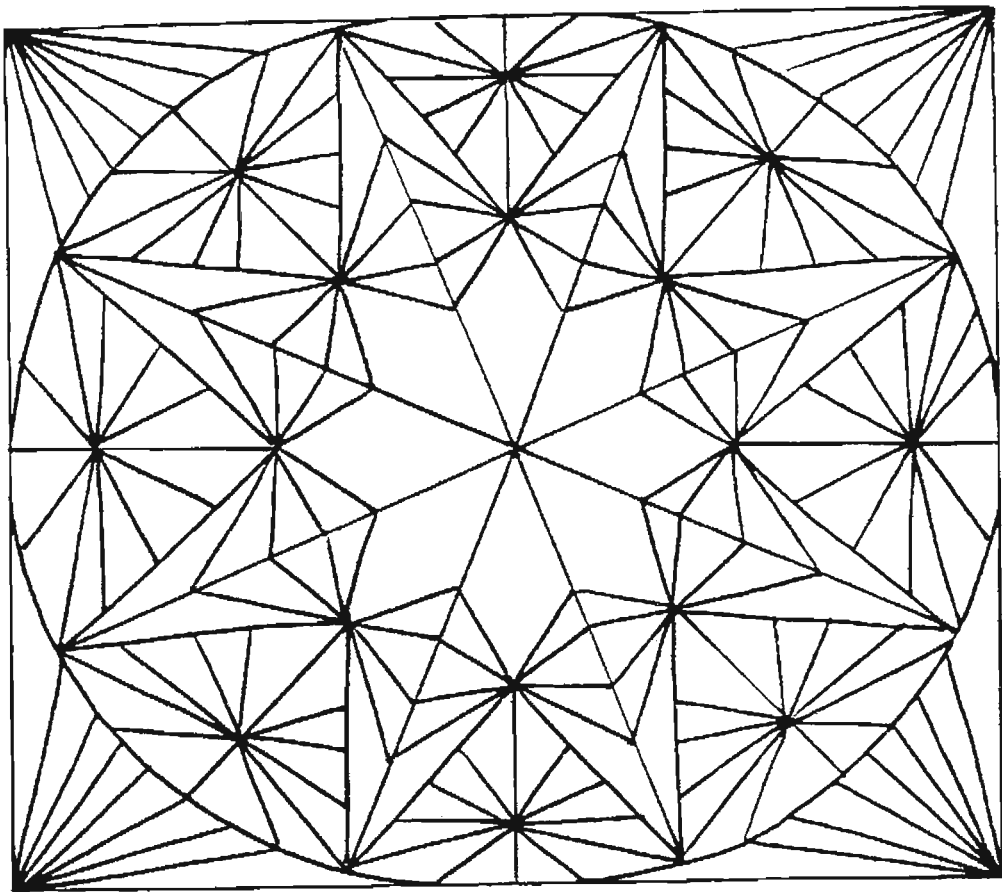


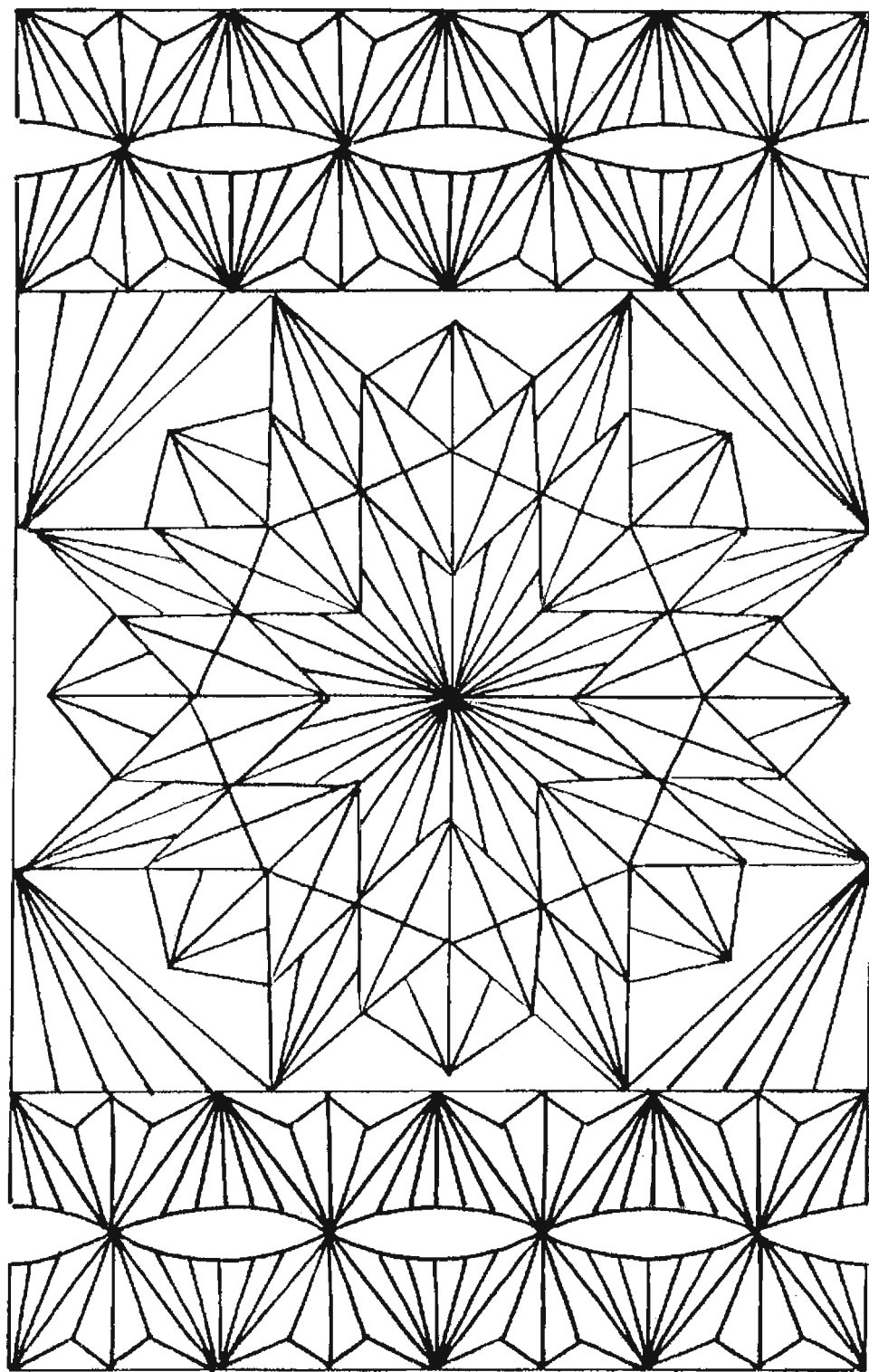


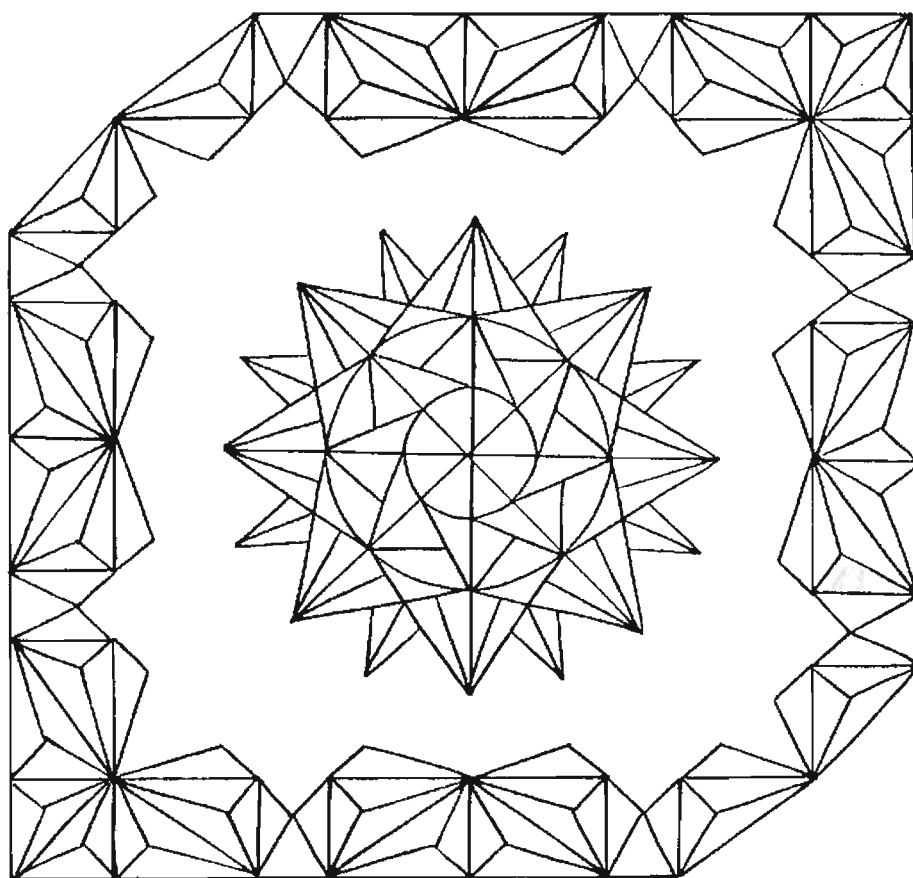
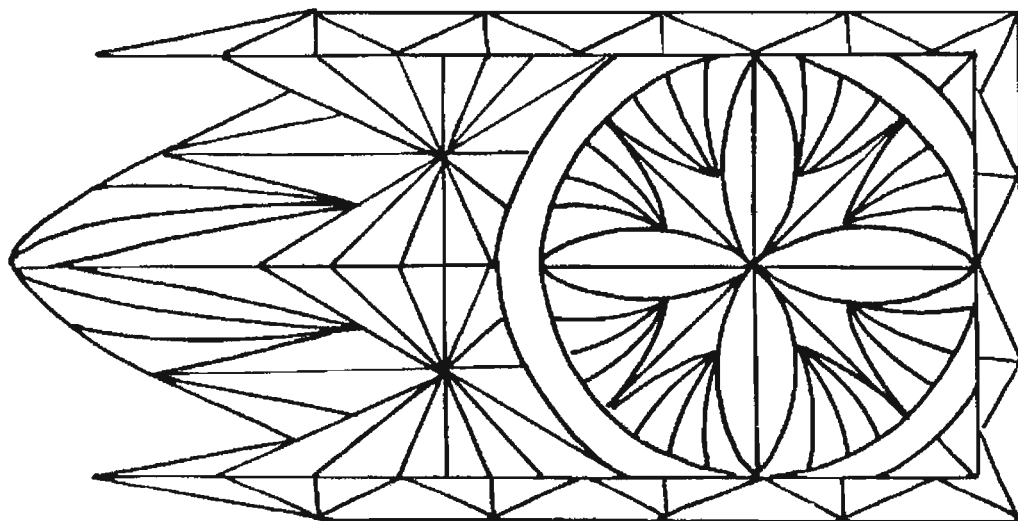


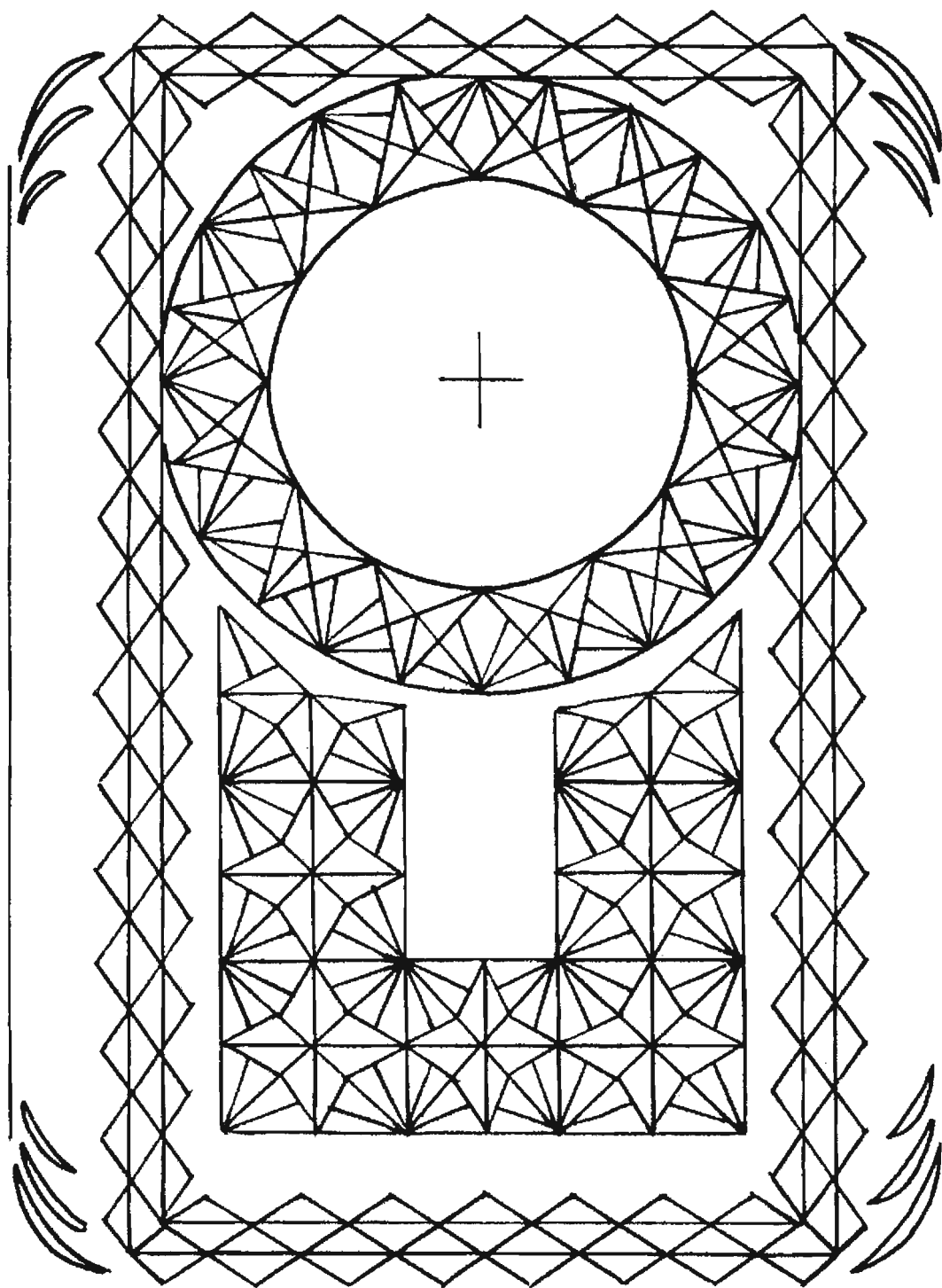


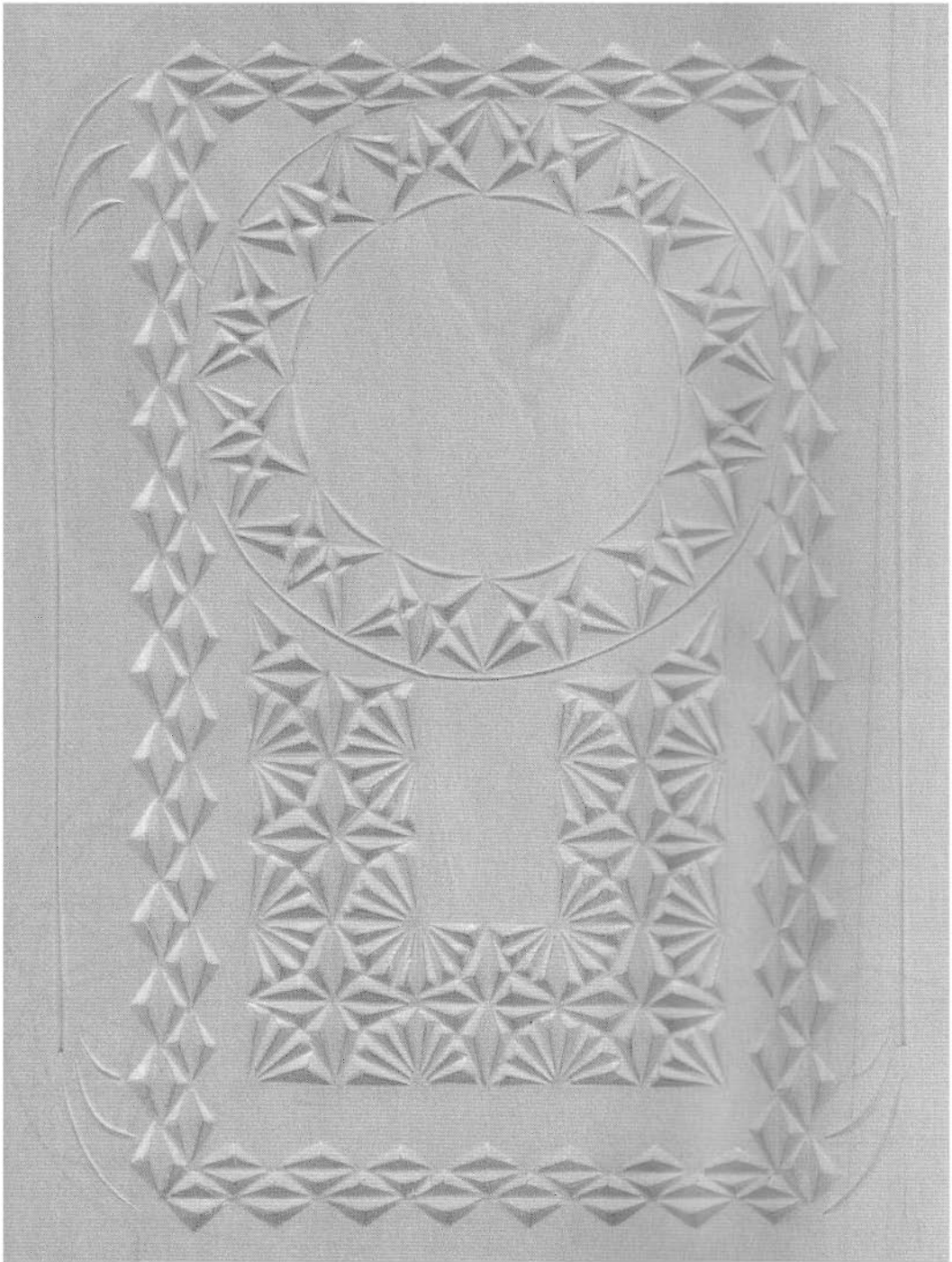


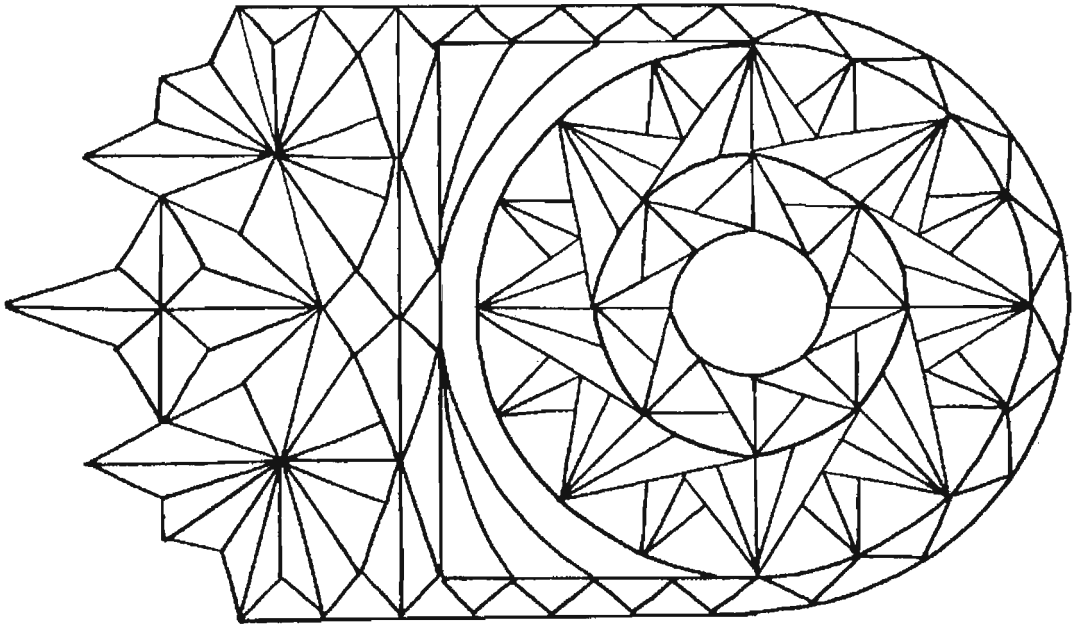
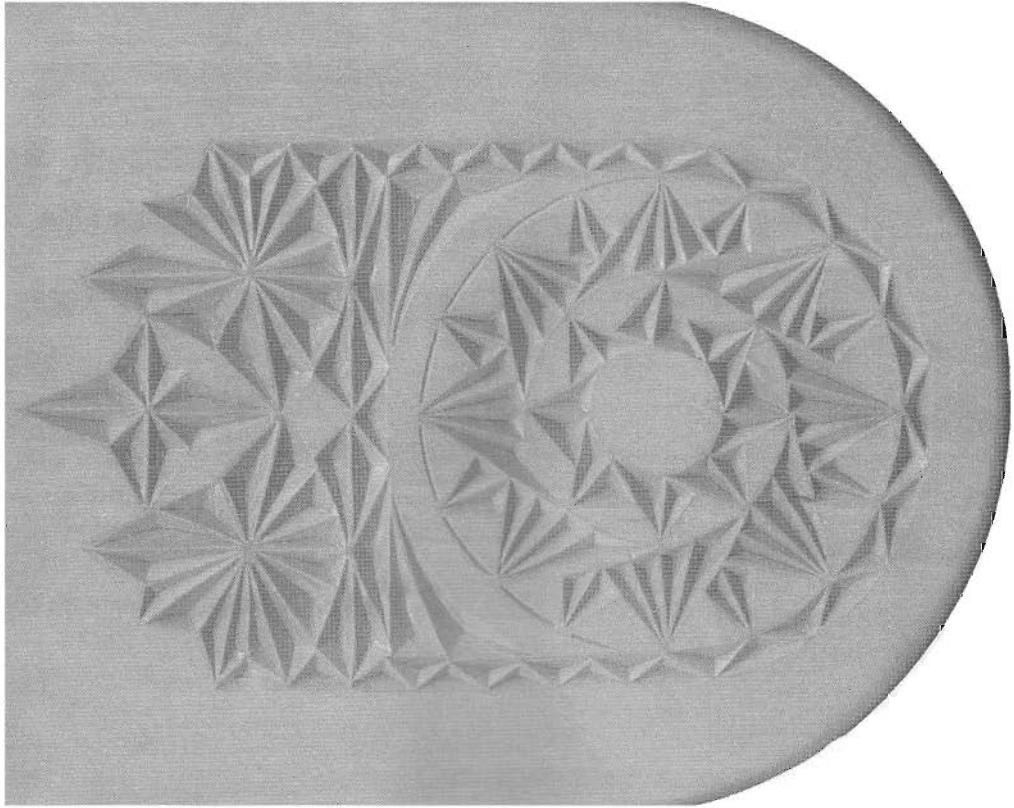


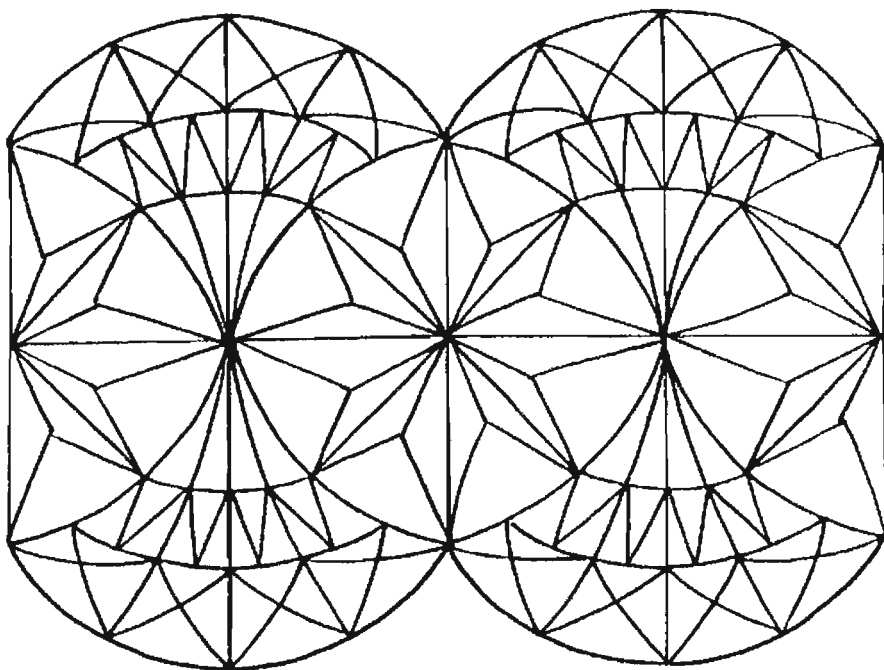


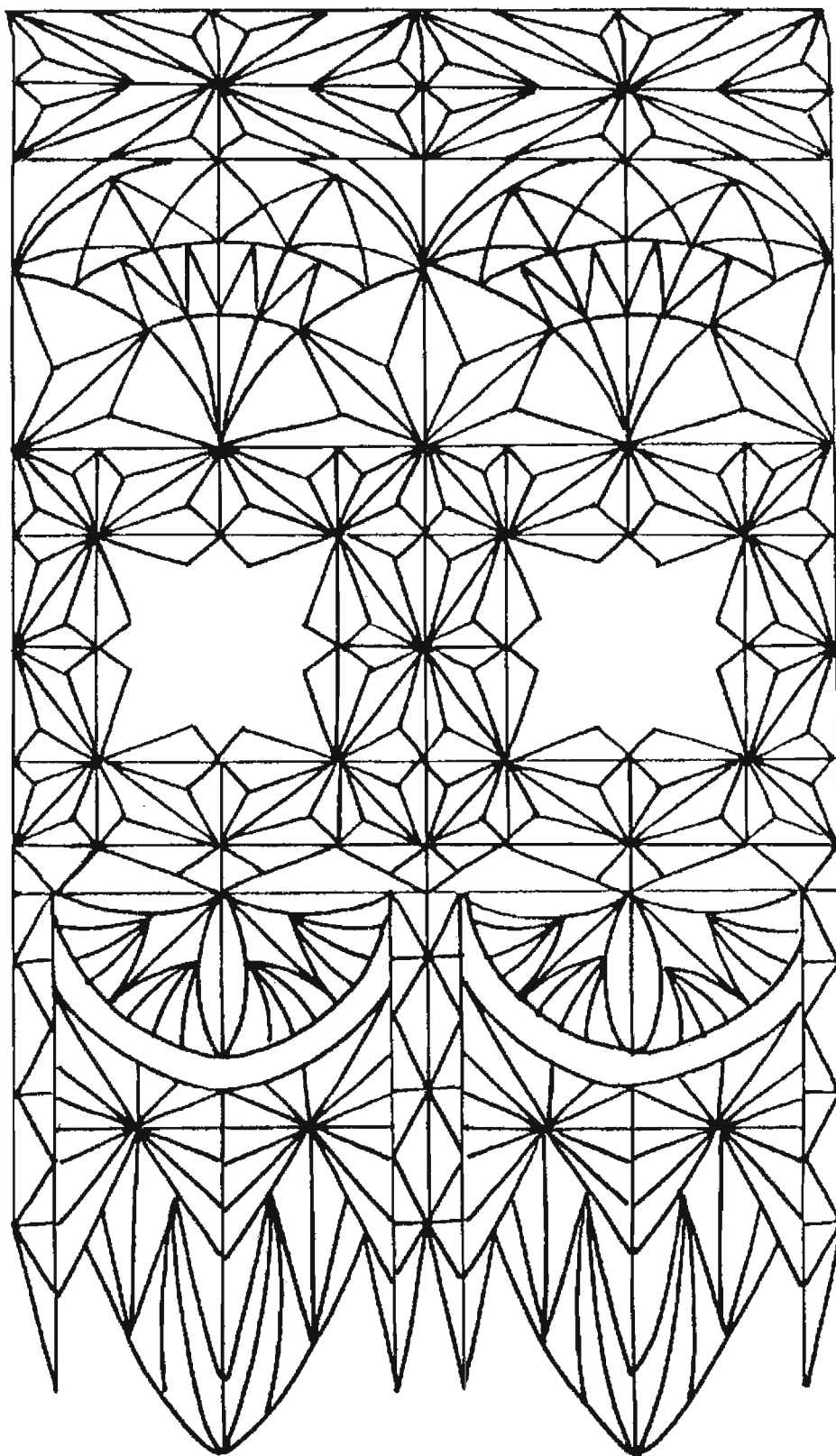




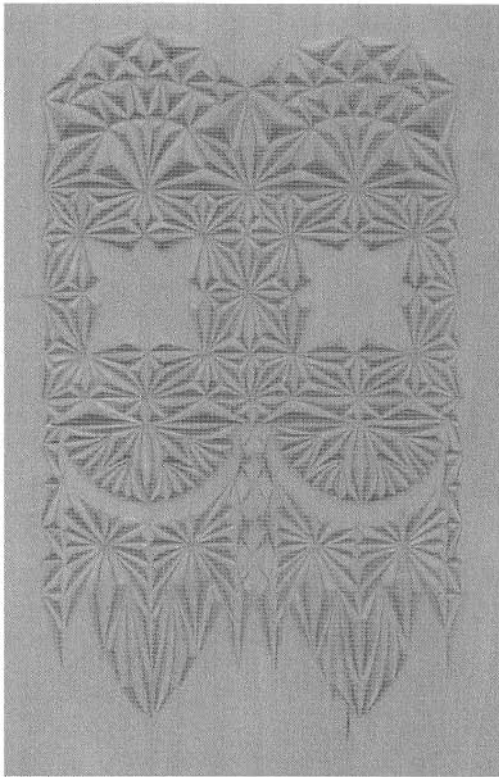






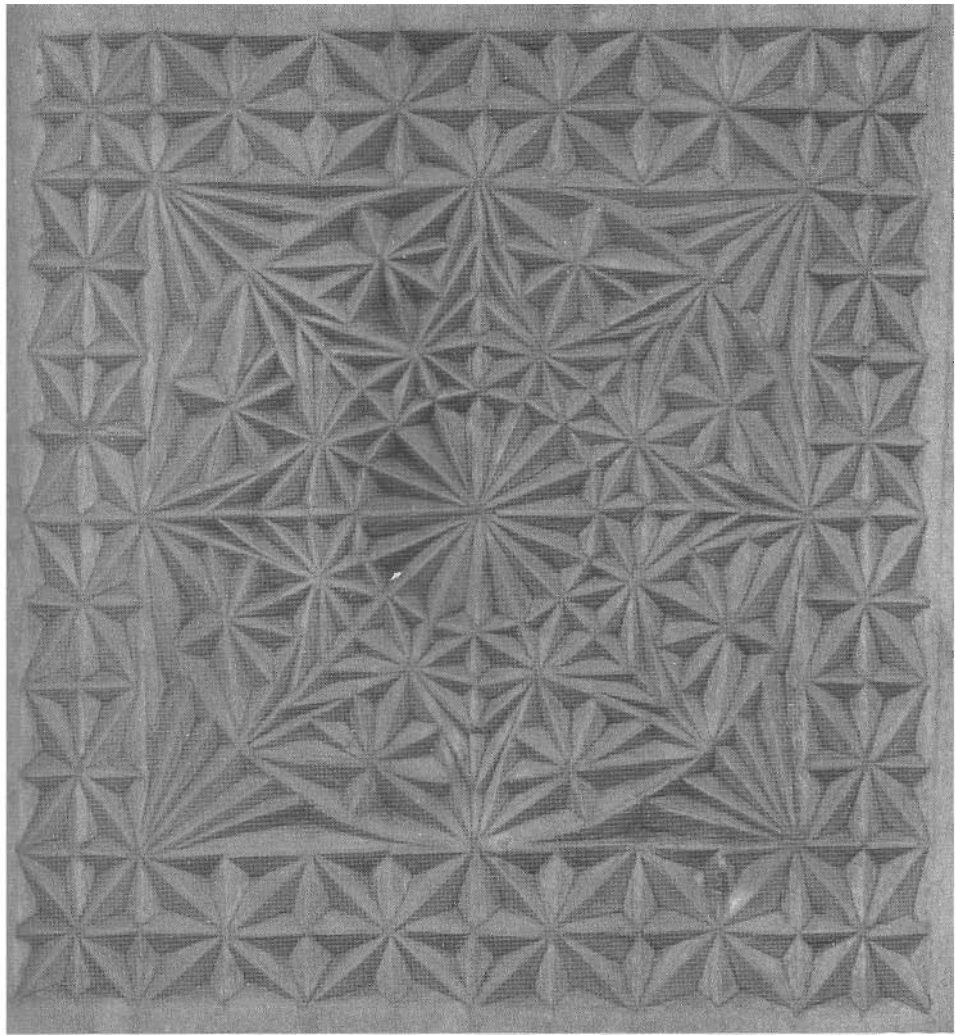
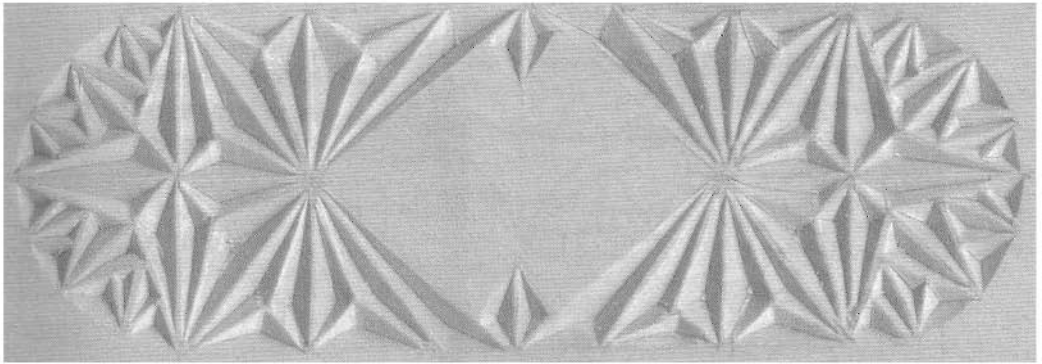


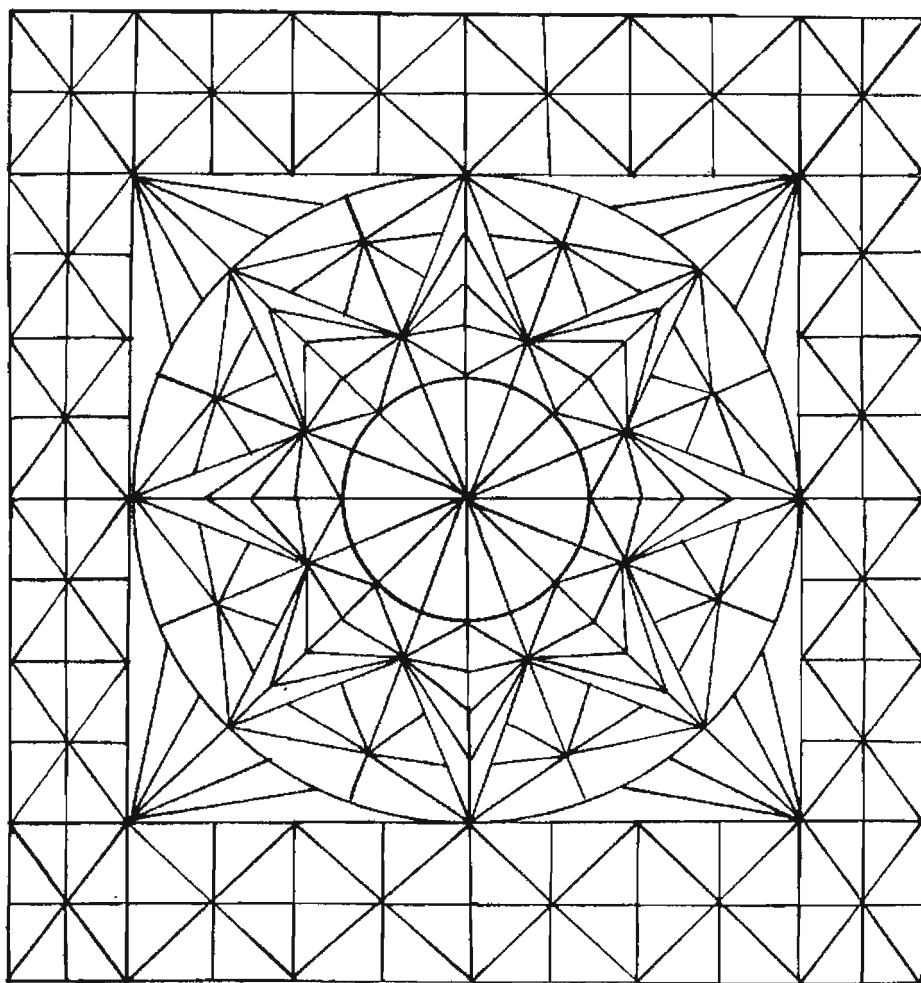
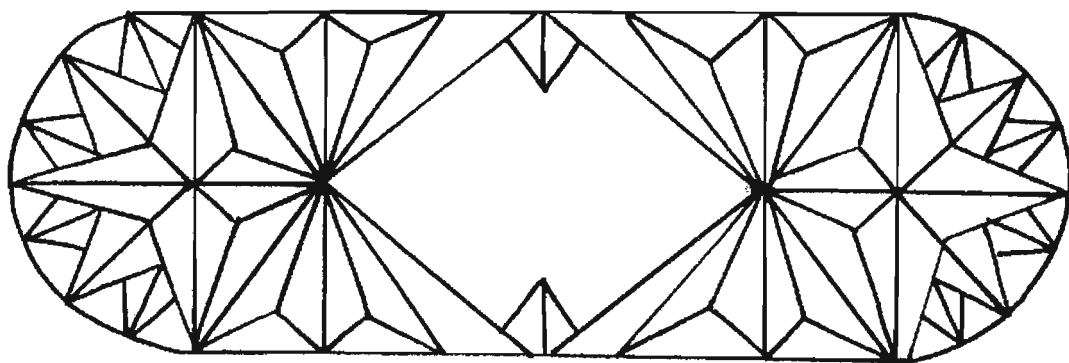
Chapel Shadow Box

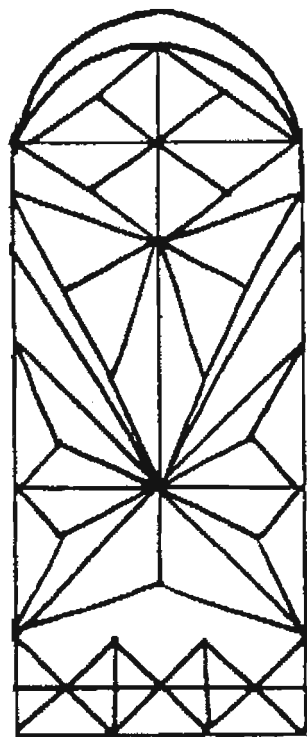
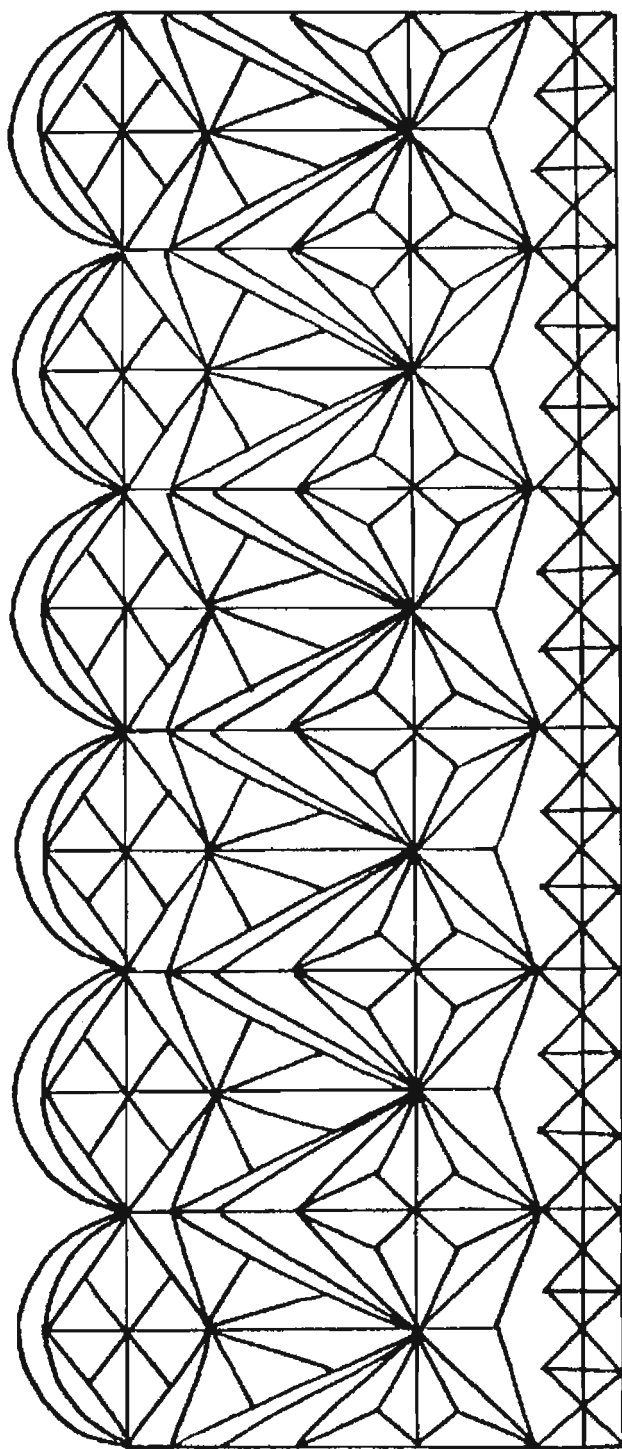


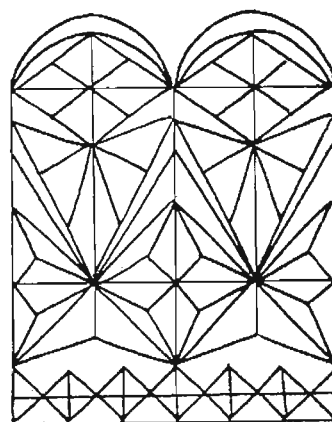
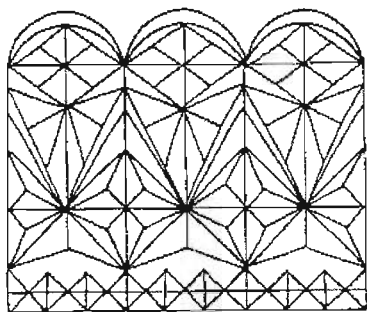
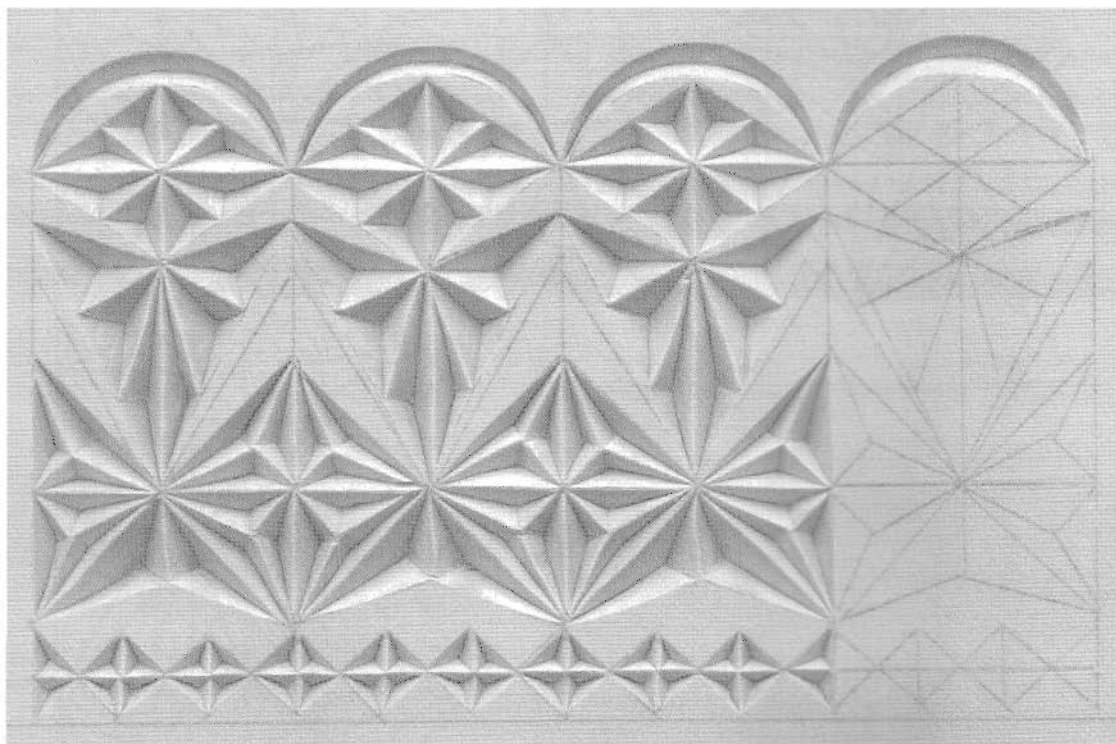
Carving from the inside of Chapel.

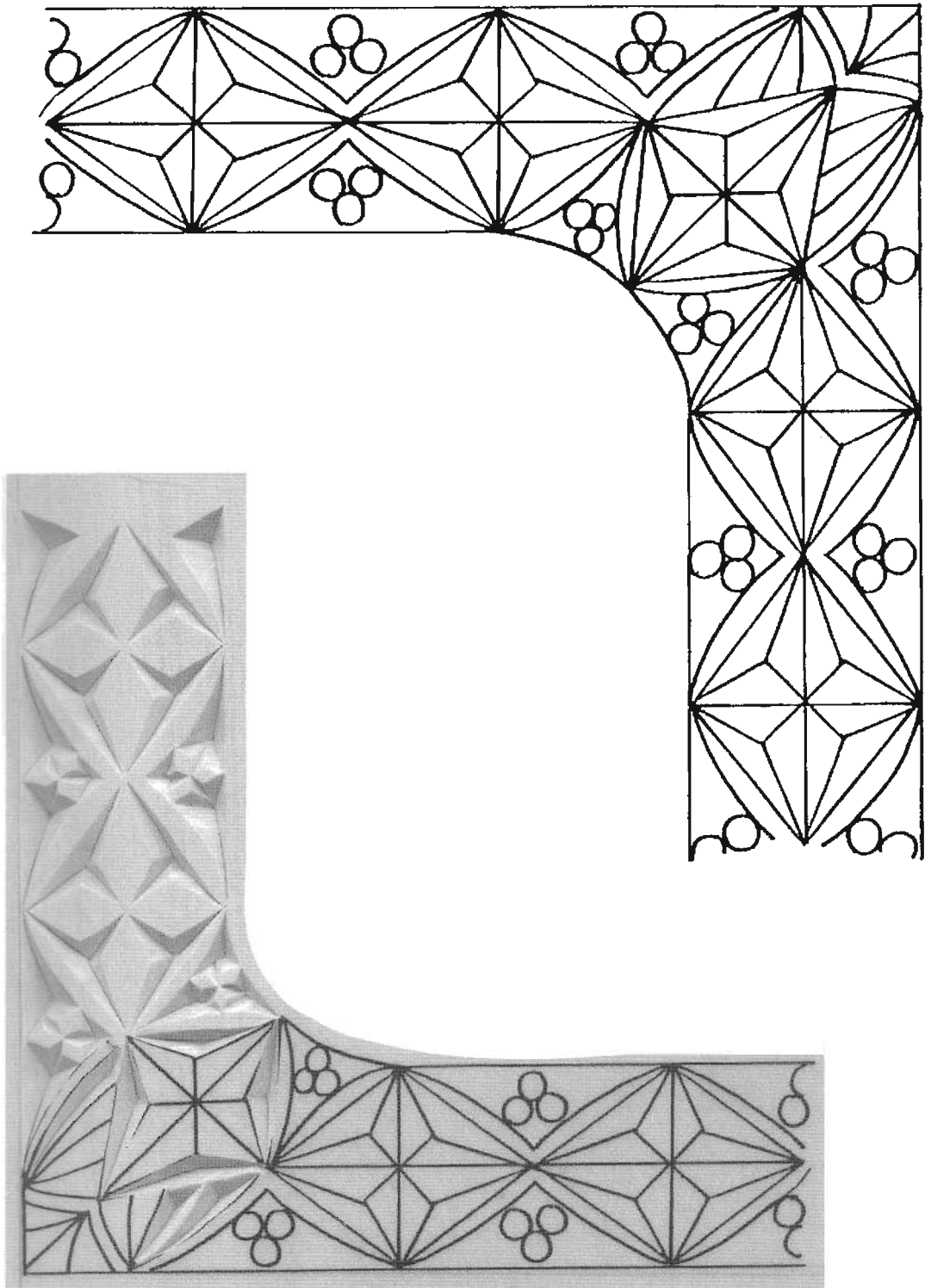


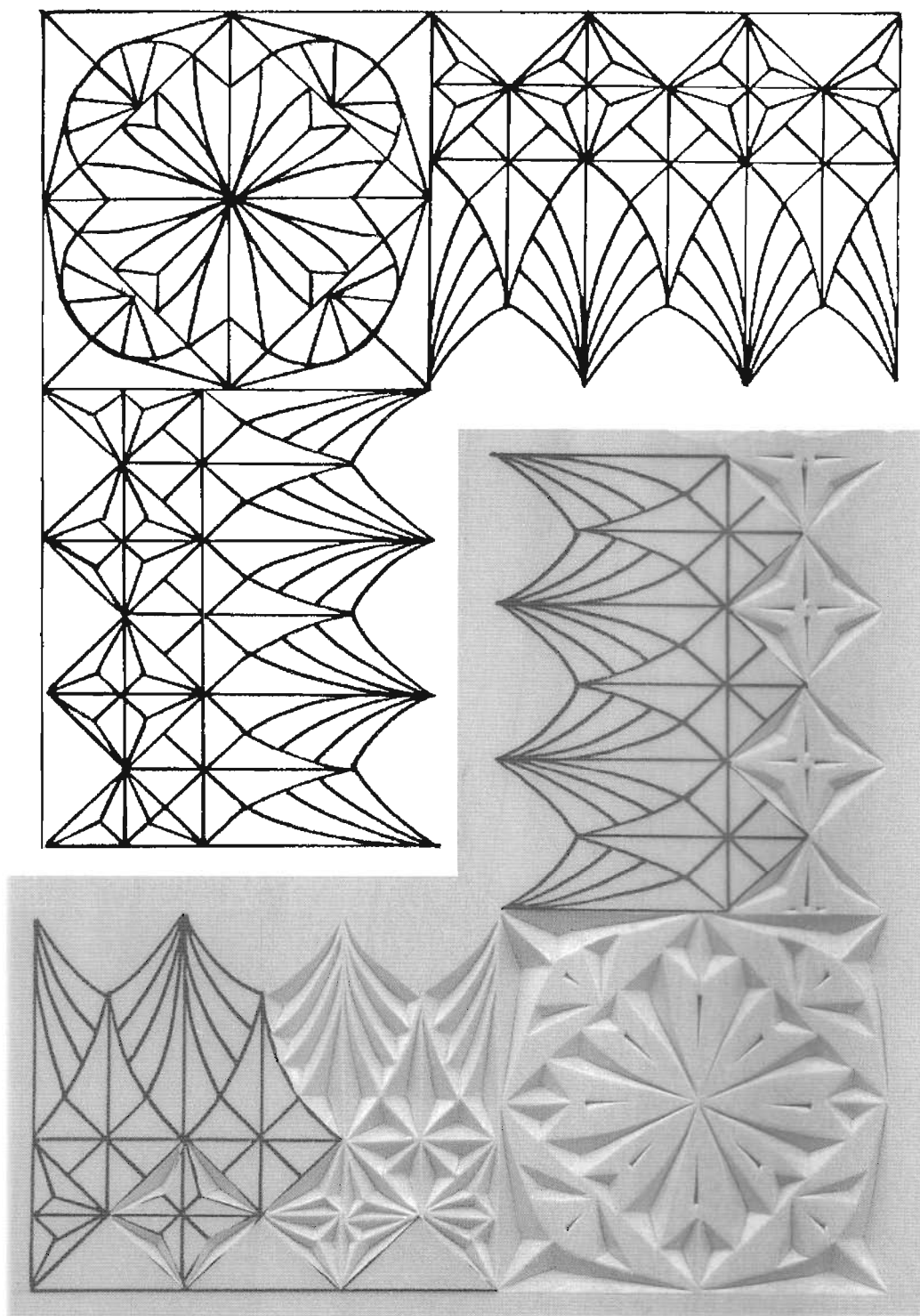


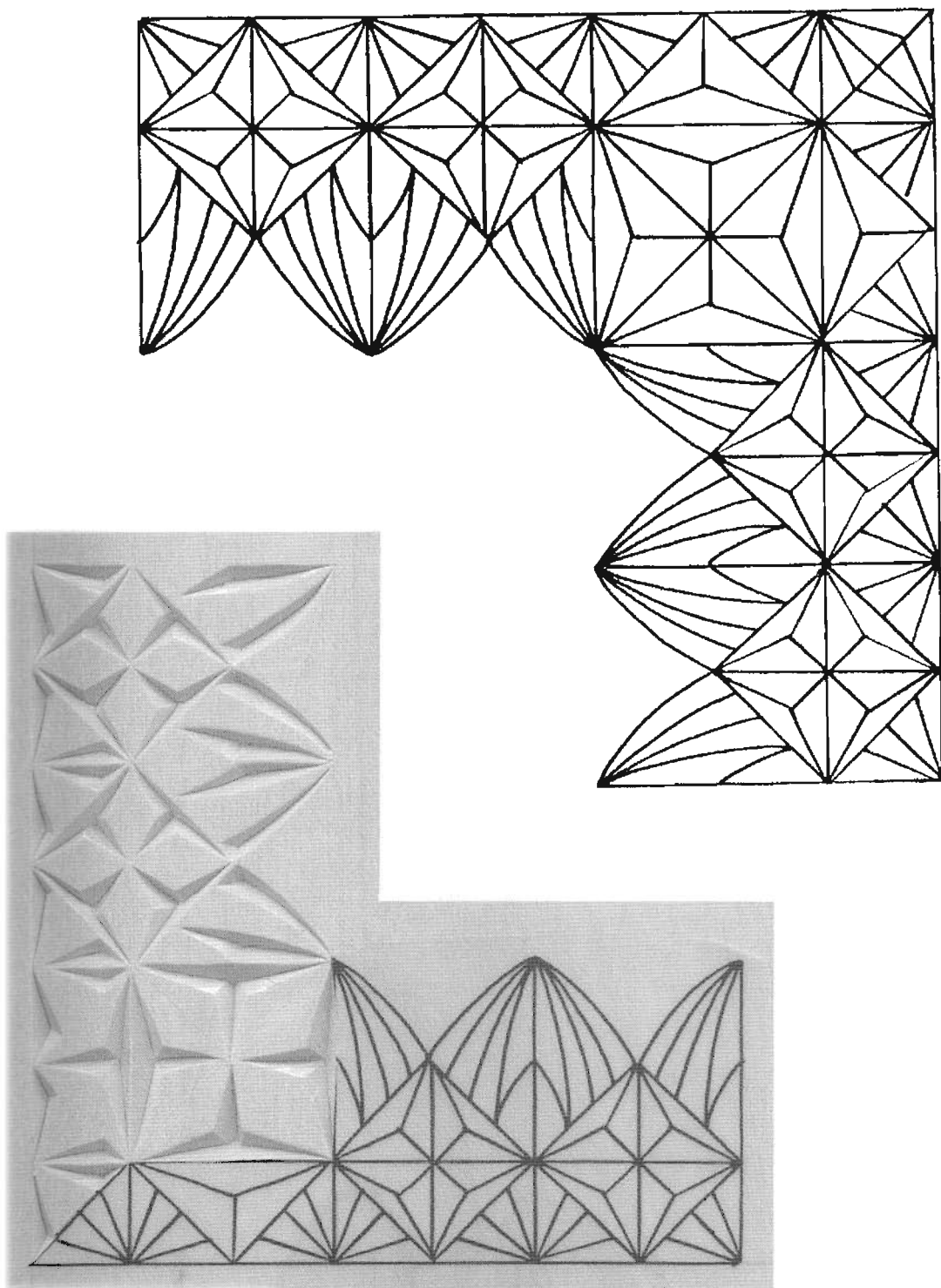


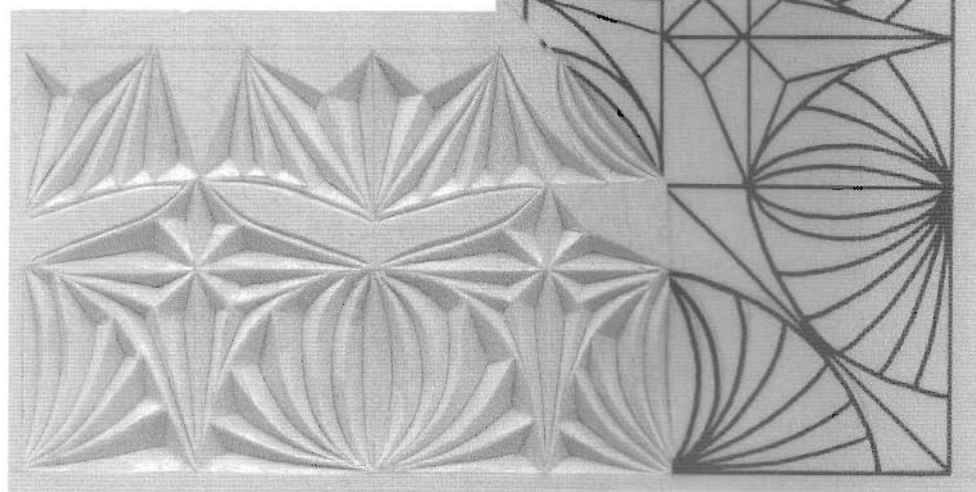
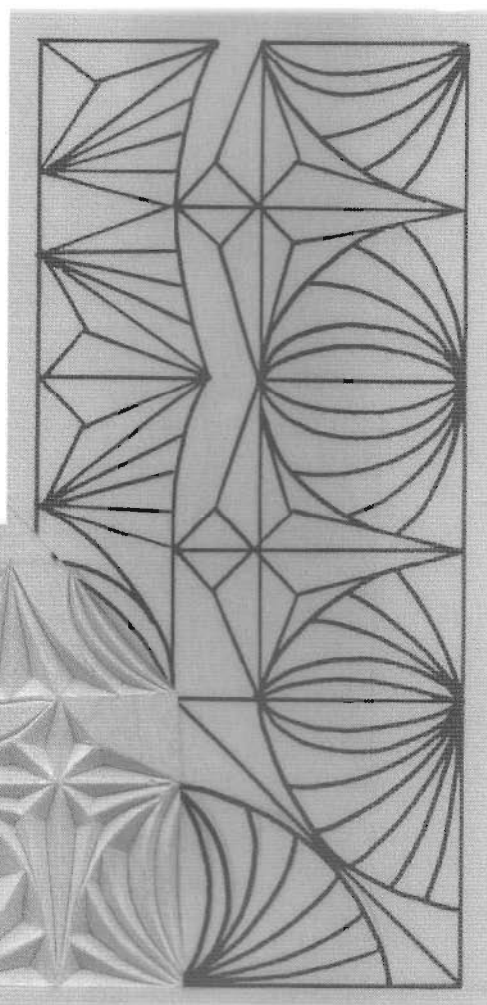
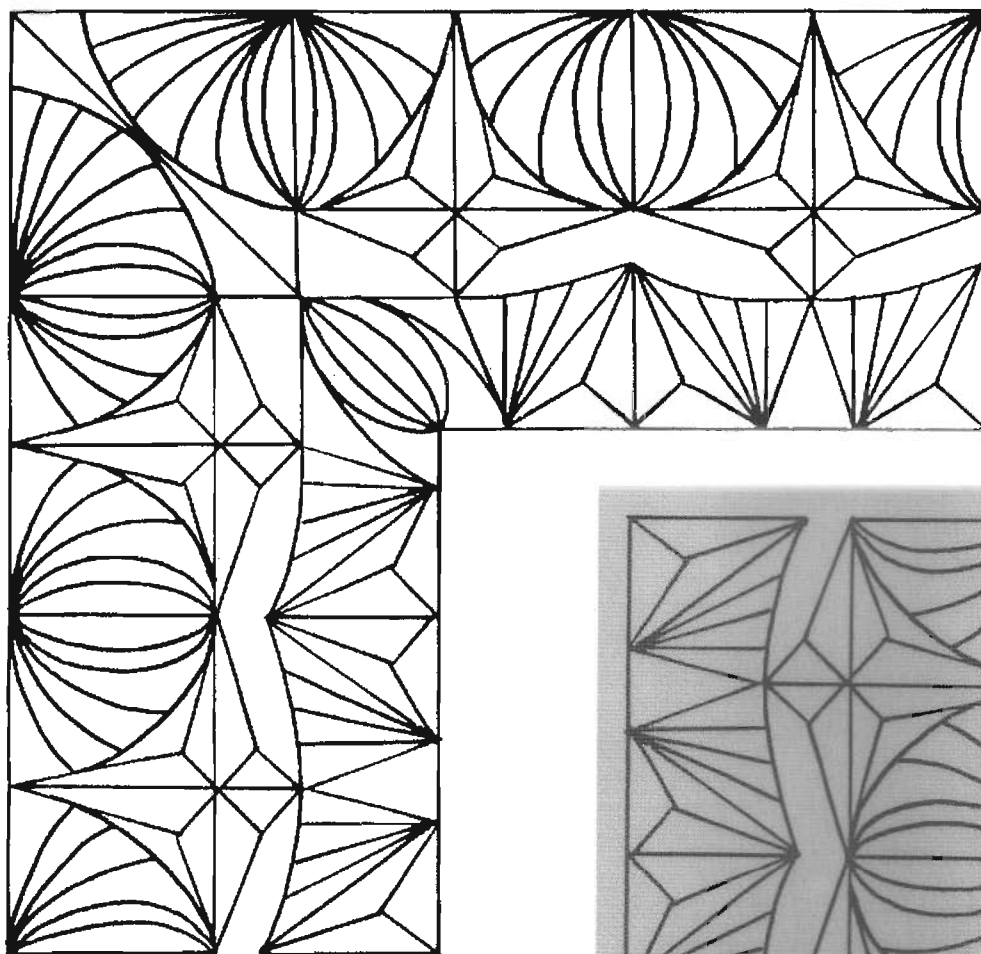


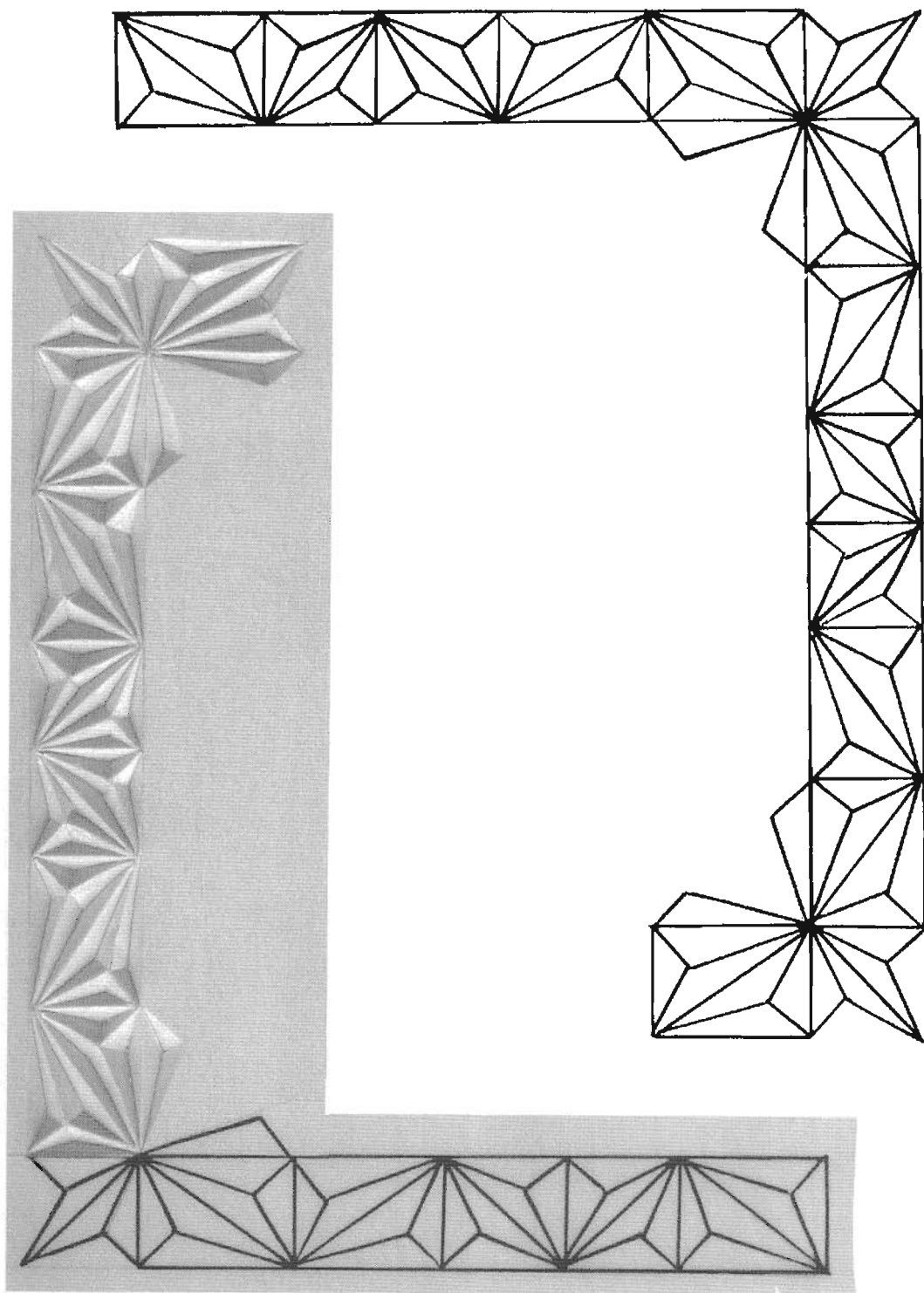


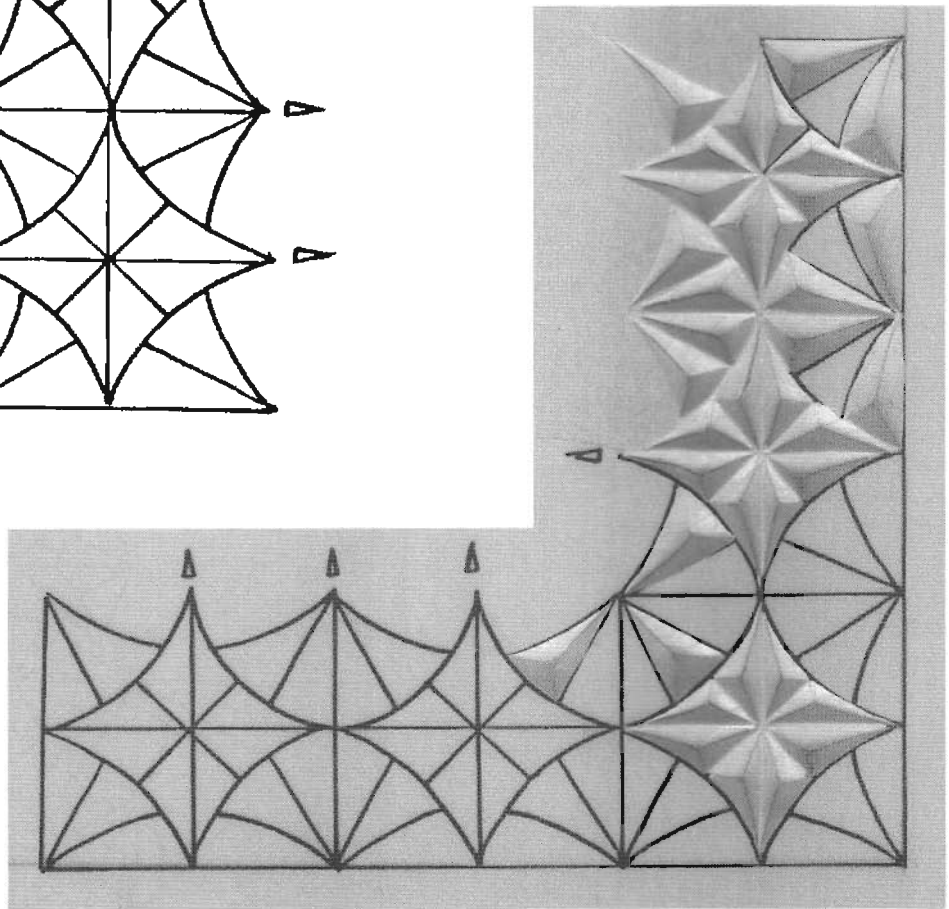
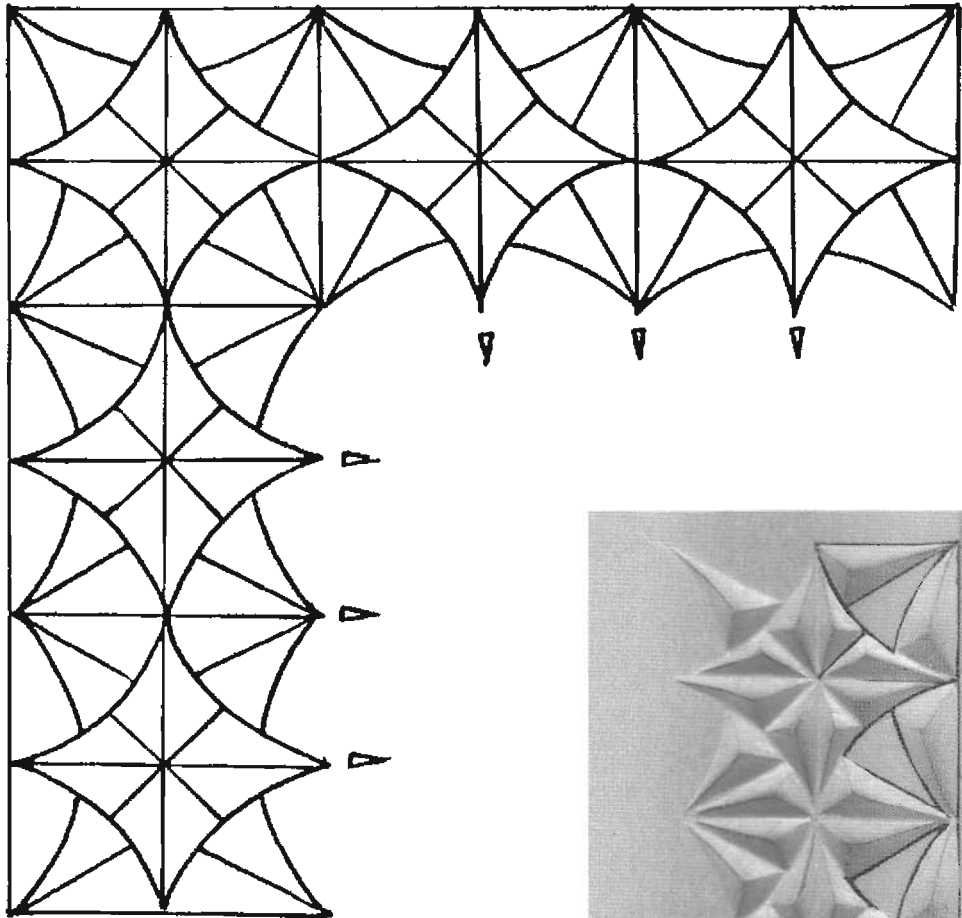


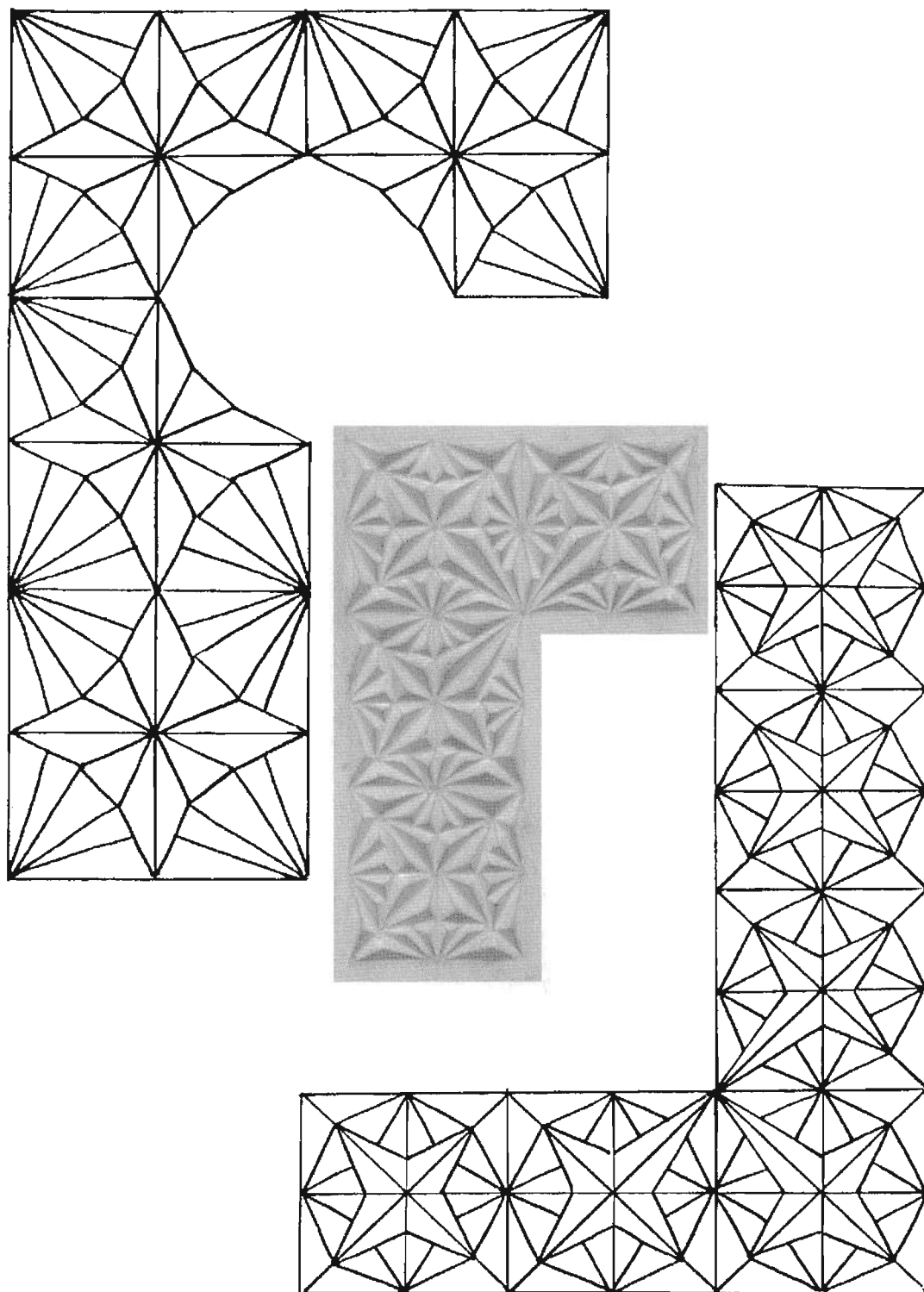


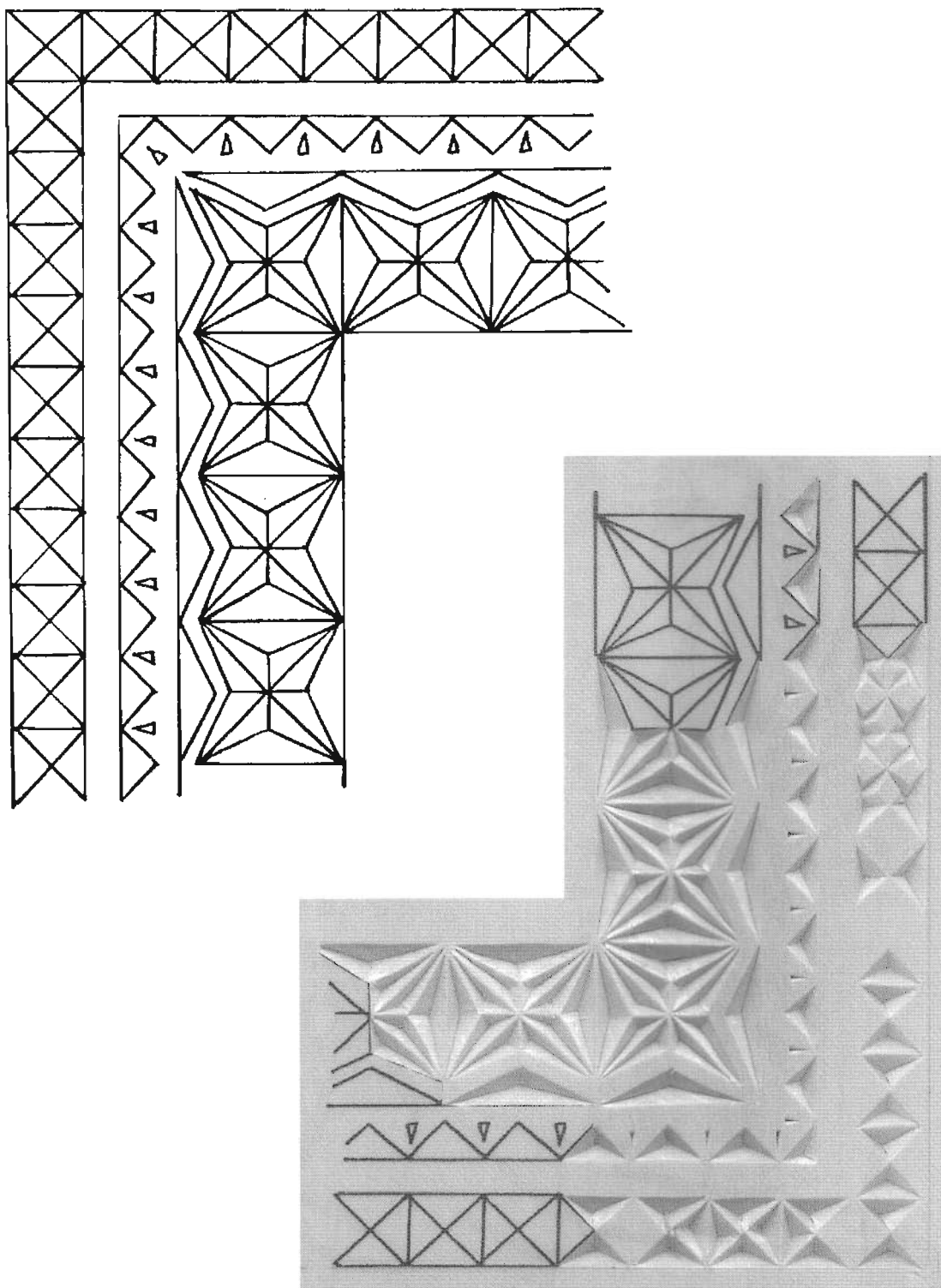












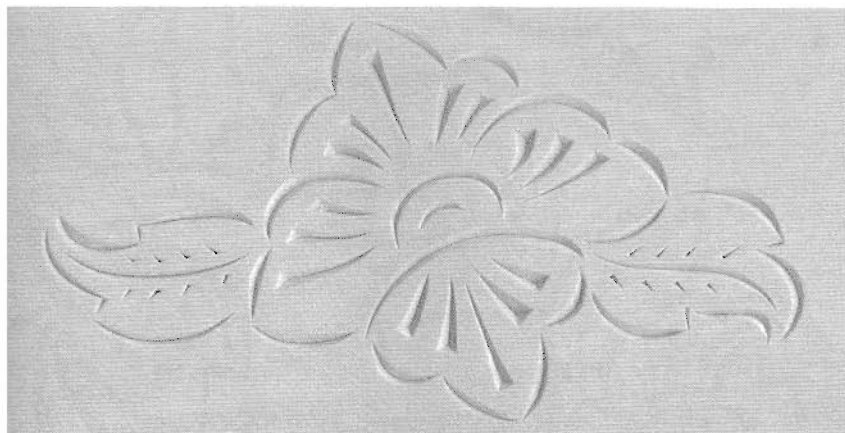
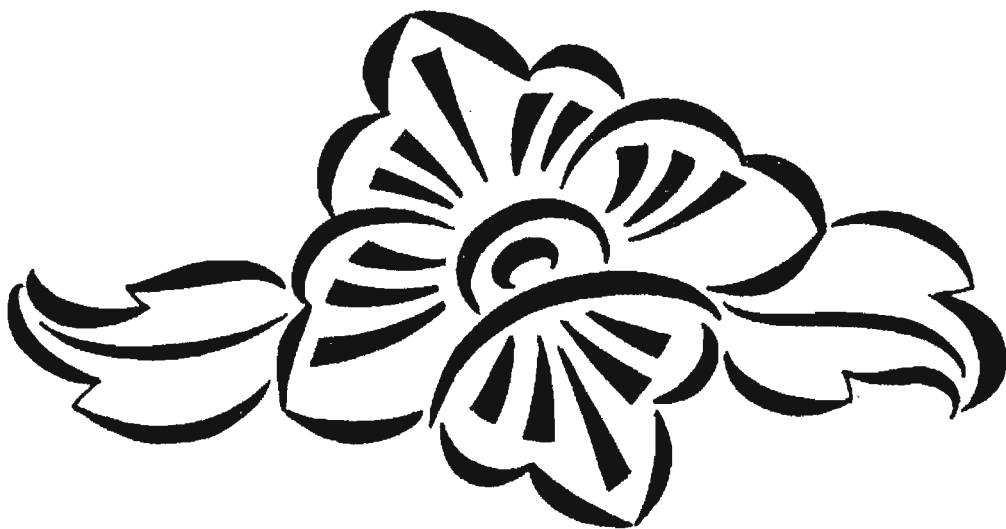




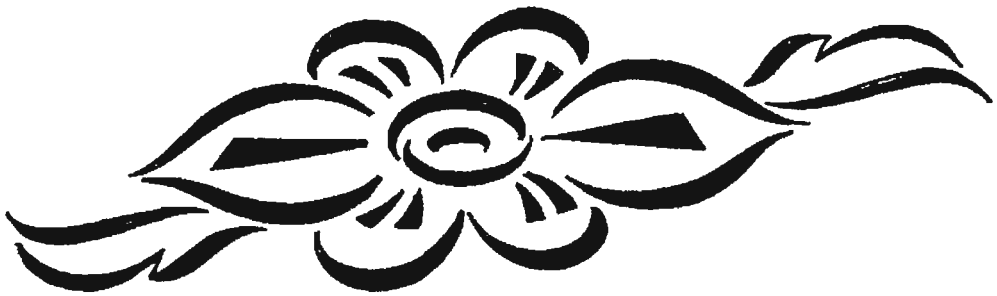
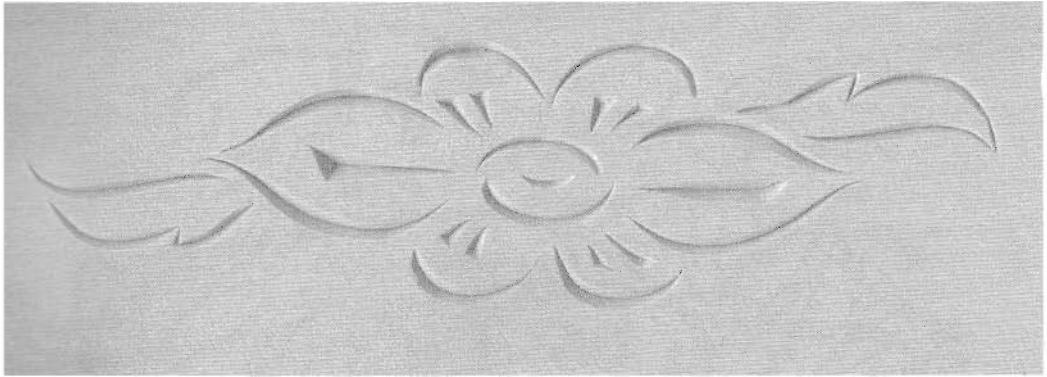


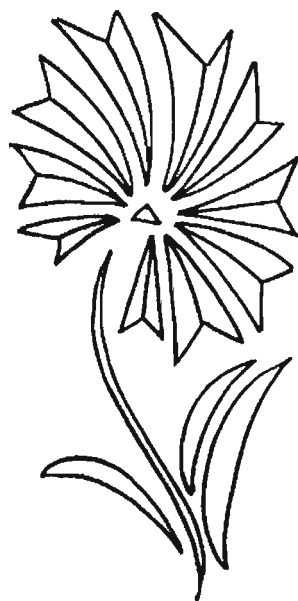
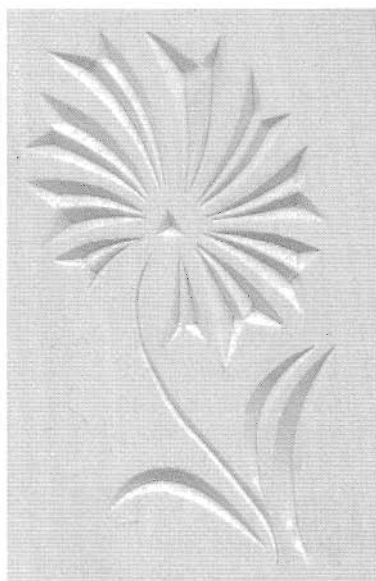
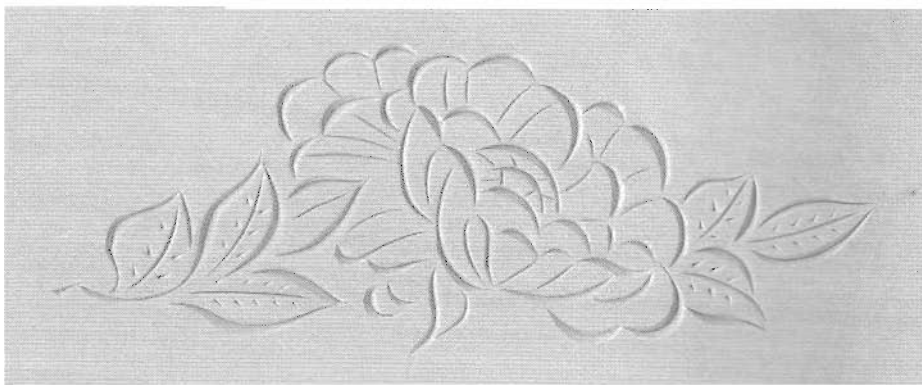
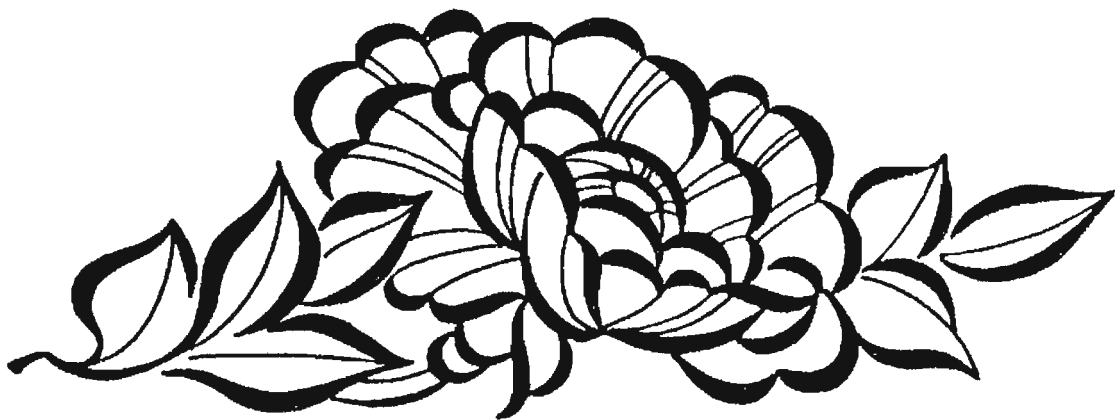
See carving sample of
Tissue Box on page 59





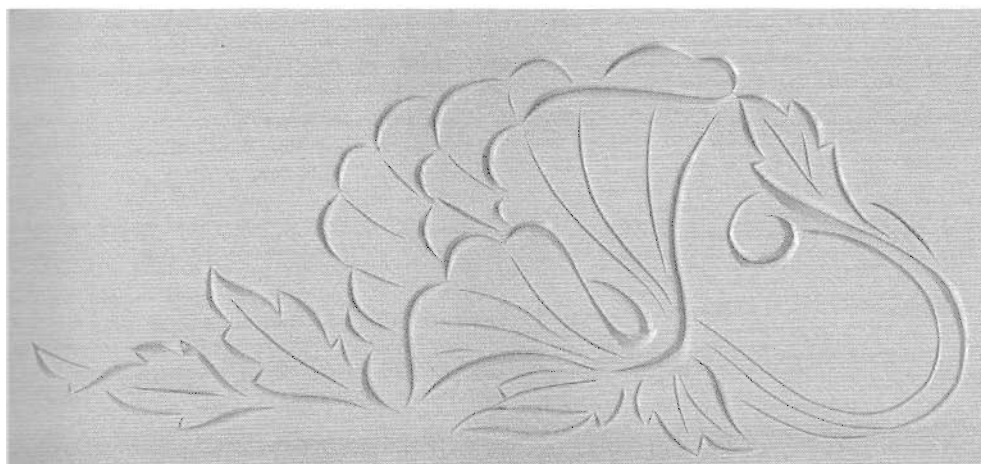


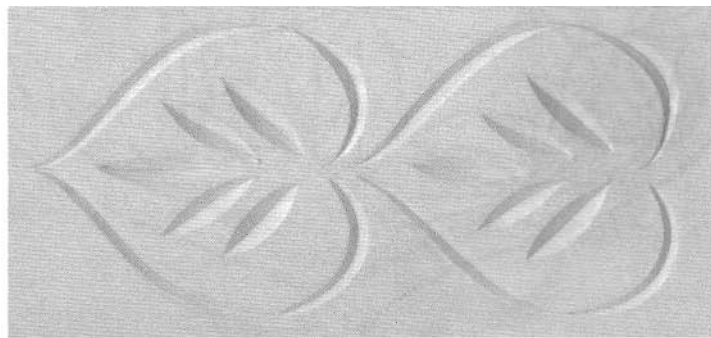
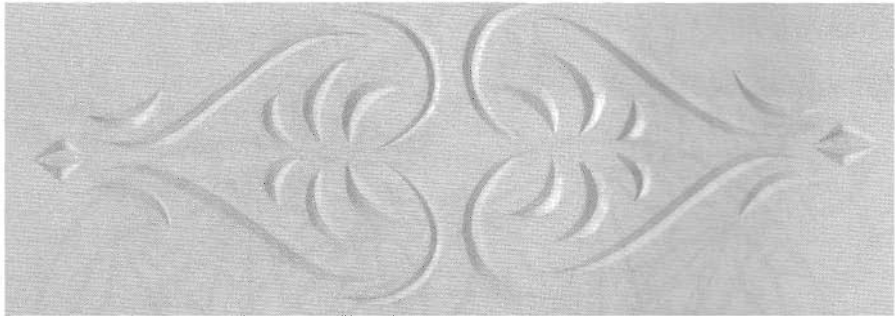
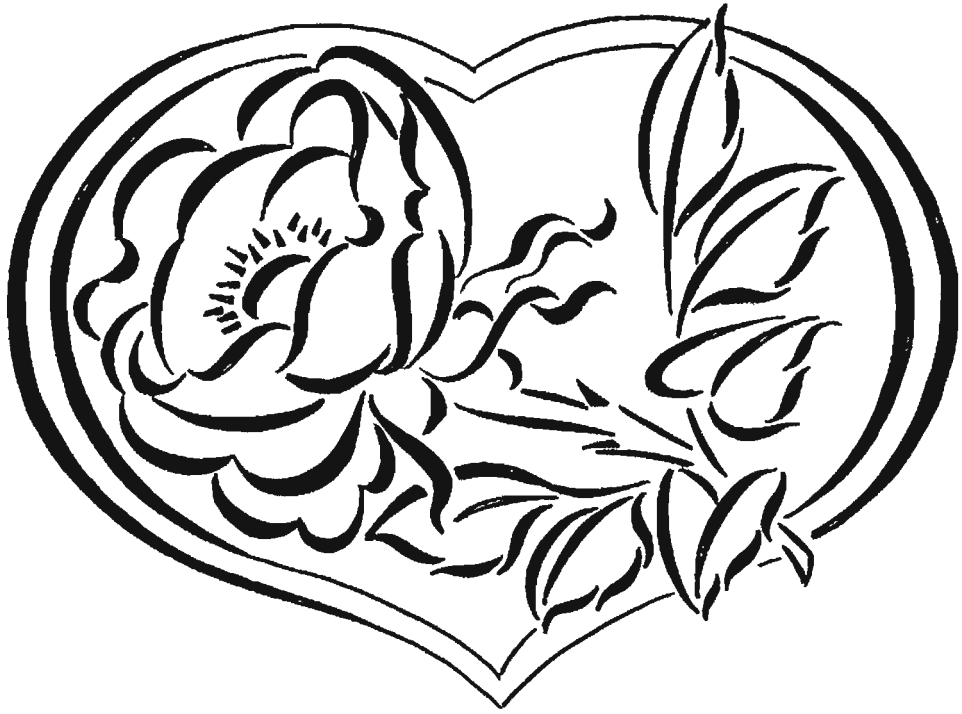


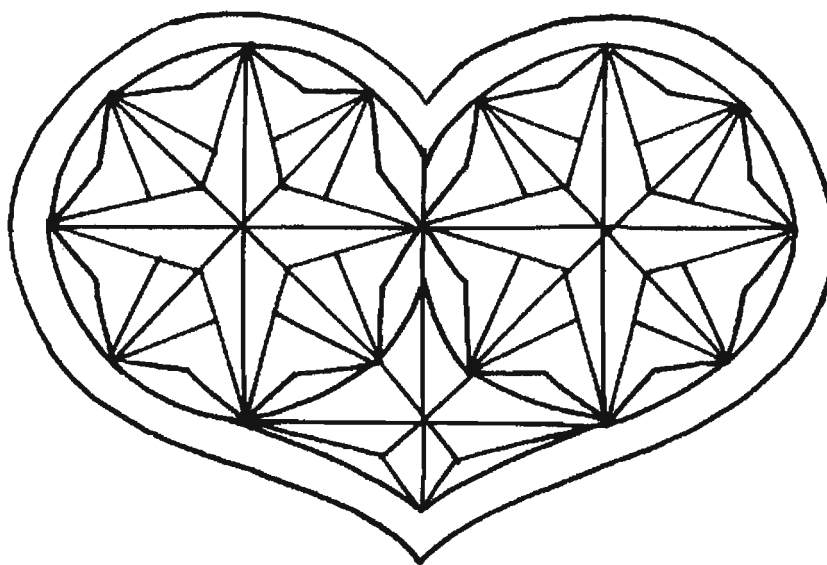
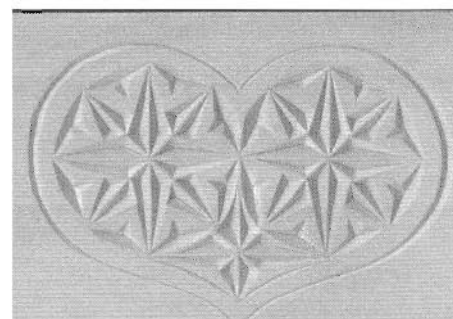
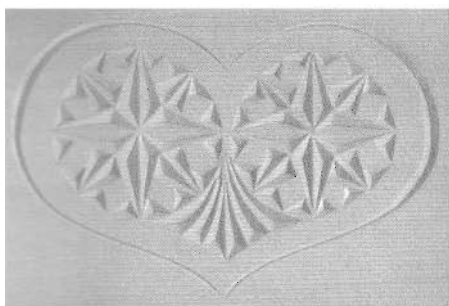
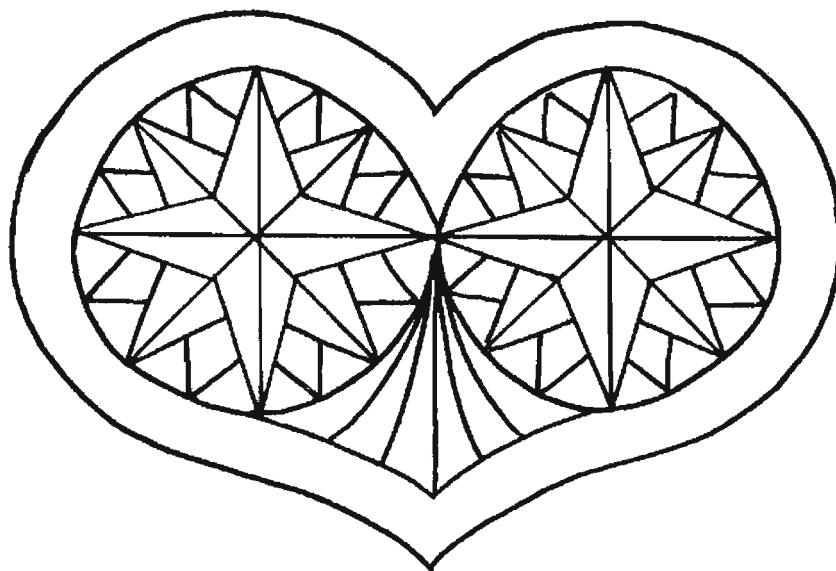


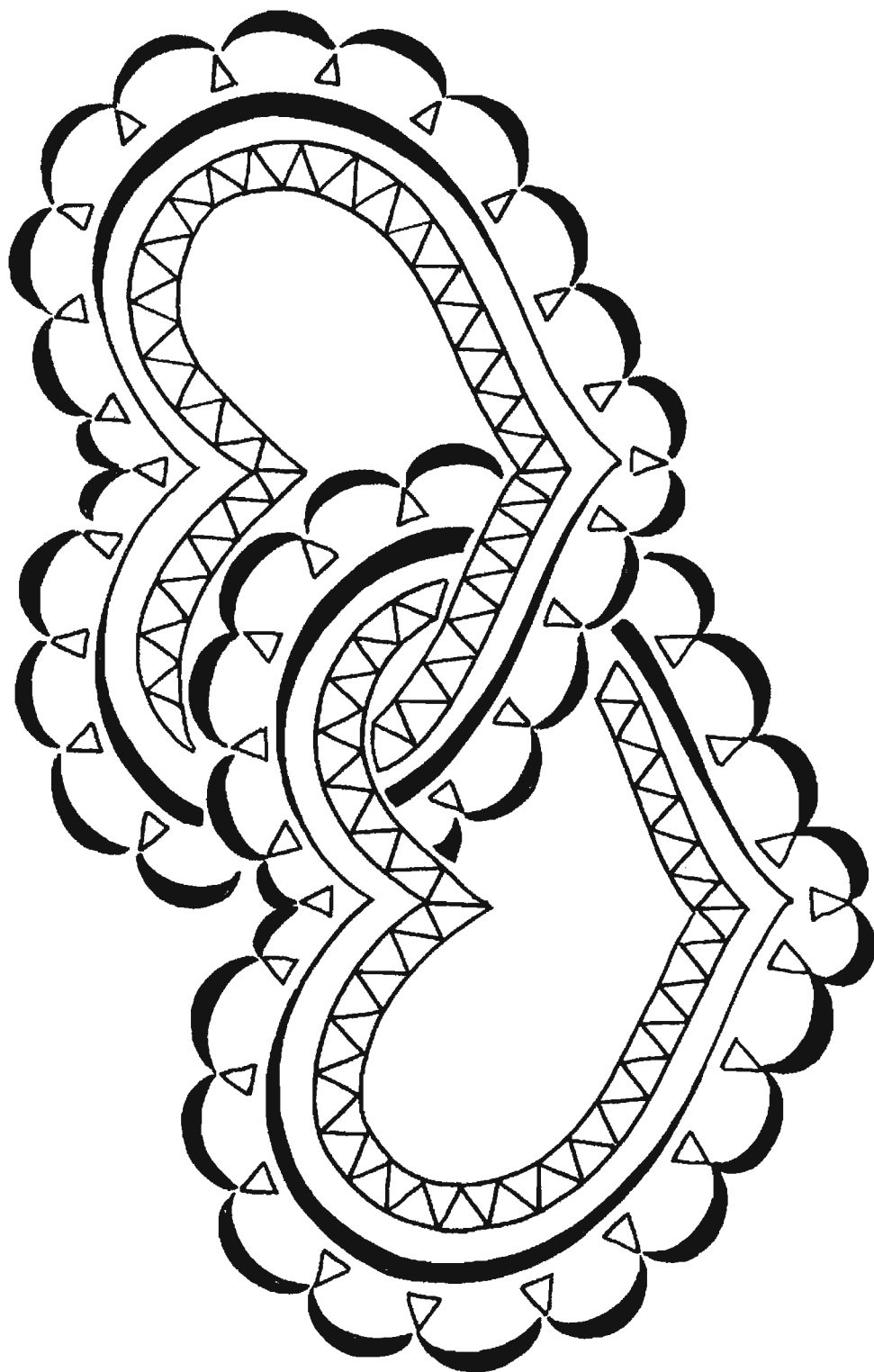














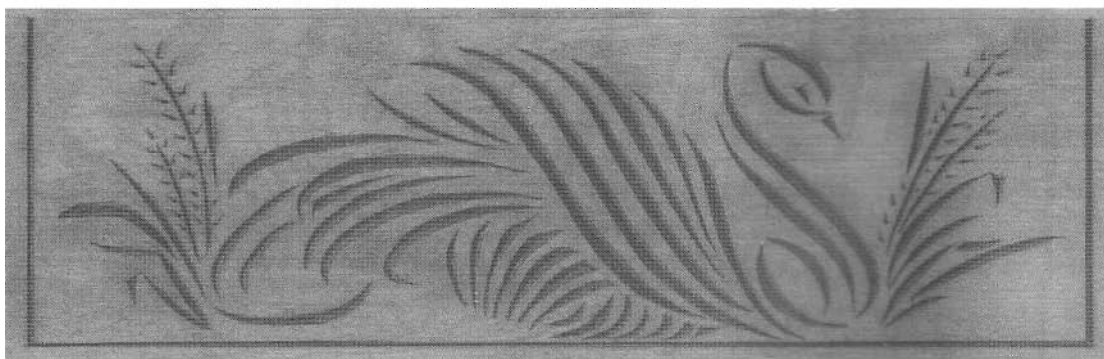




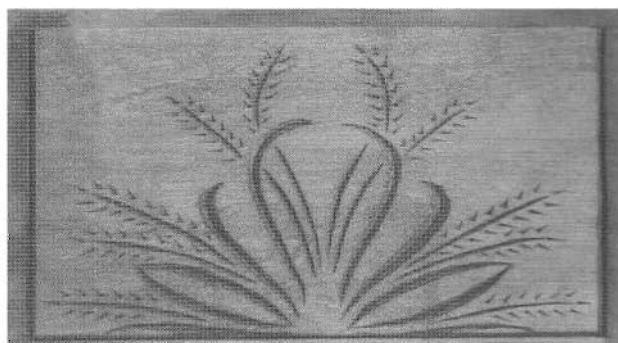
The border around the top of this tissue box is from
Chip Carving Classics “One”



Side of tissue box

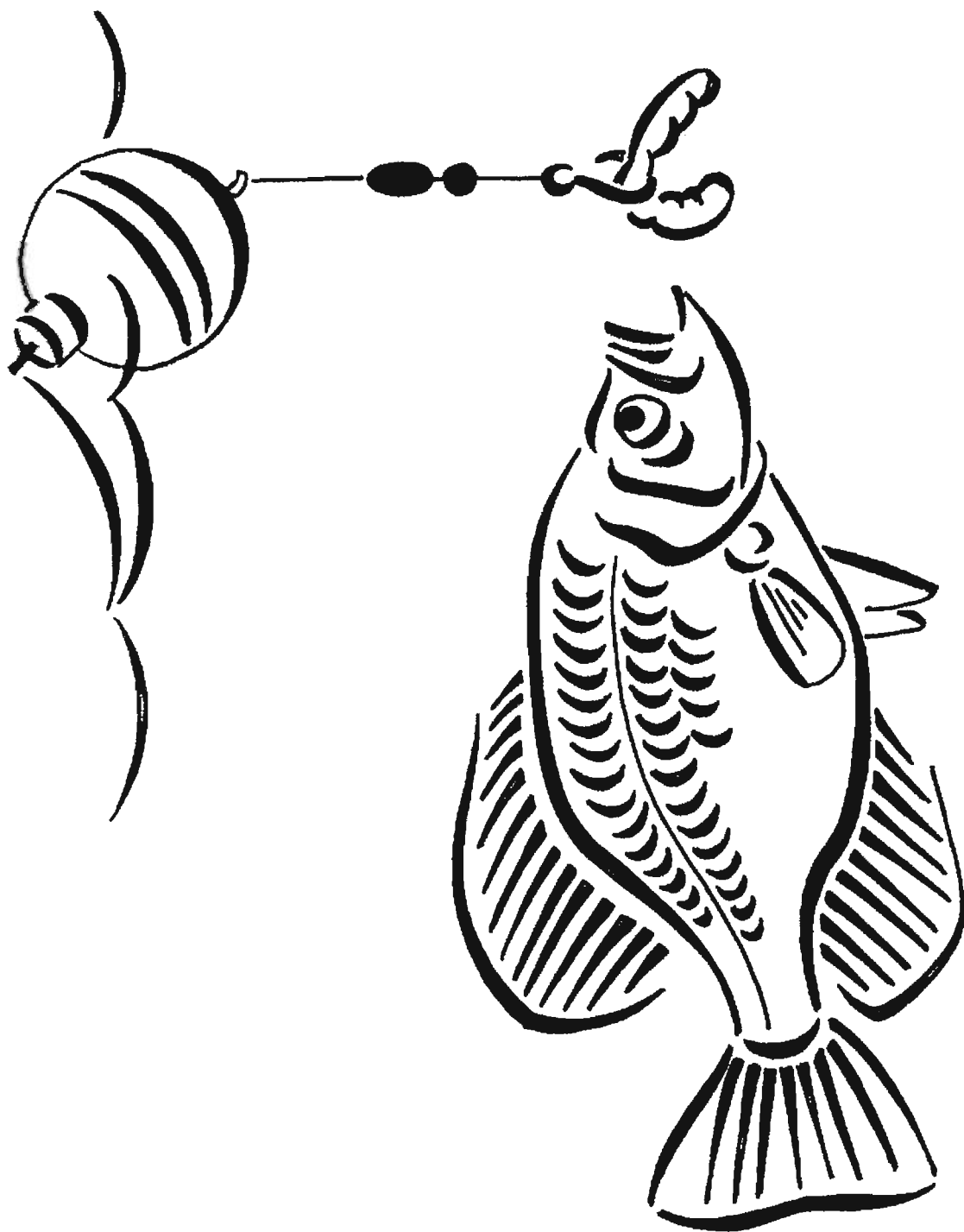


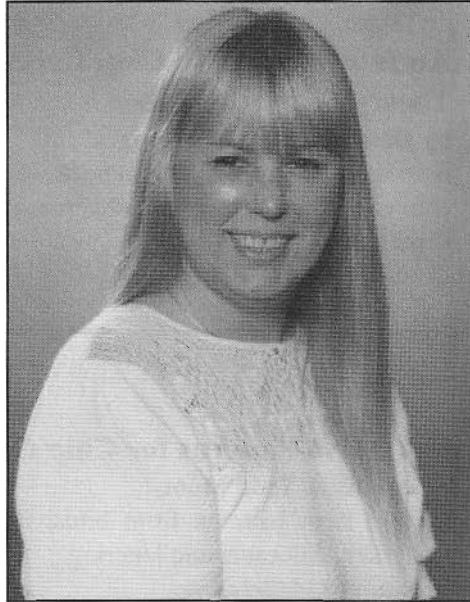
End of Tissue box









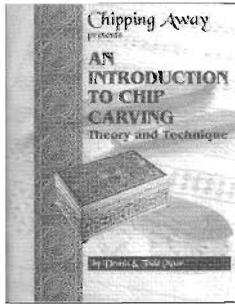


Lora Irish developed a love for art and woodcarving long before she became an Arts Major at the University of Maryland. It was Lora's Dad that instilled in her a love for creating and many of her fondest memories are of the times they spent together.

Lora has also explored other art forms and is a certified instructor in both earthen and stoneware. As a free lance artist, she also produced a newspaper comic strip for over four years. Today, she and her husband Michael focus their lives on the joys of woodcarving. Working from their home studio they operate two Internet websites. Classic Carving Patterns <www.carvingpatterns.com> specializes in her wood carving relief patterns. Lora currently has twelve limited edition fine art prints featuring pure bred dogs which can be seen at "Fine Art Dog Prints" <www.muttart.com>.

Chips from the carving samples, just like with her Dad, cover their family room floor and the studio is filled with the smell of her paints and turpentine. Their teenage son, cats, and a pound puppy named Peabody all look to her to be fed at appropriate times of the day. Lora says: "It's a great way to live and it is my truest hope that somewhere within these pages you will find a special pattern for that precious gift."

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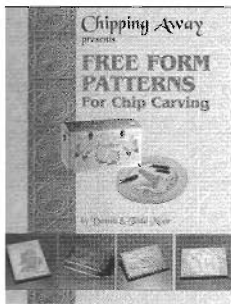


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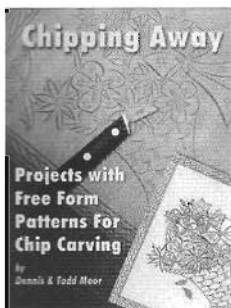


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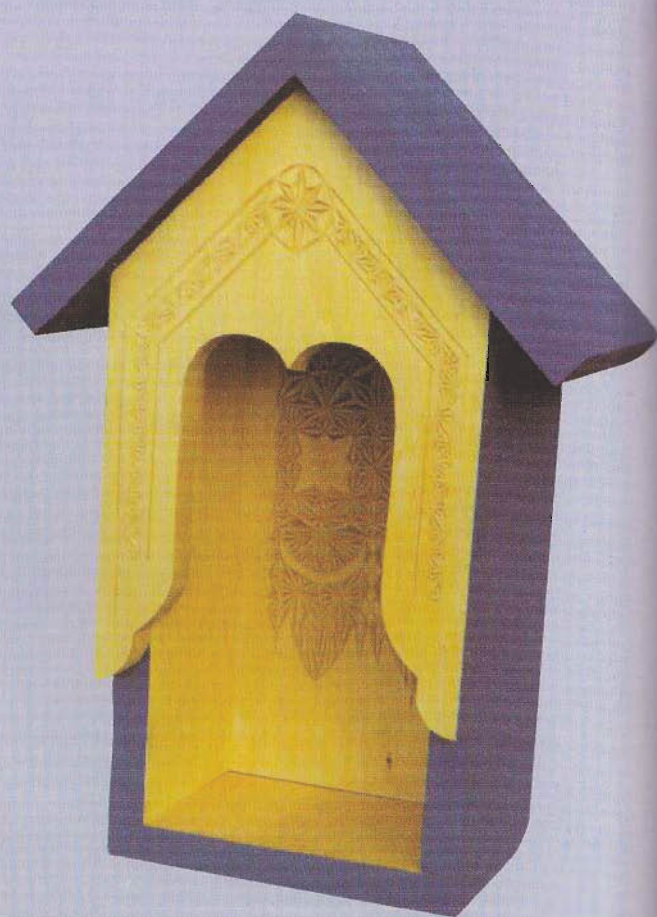


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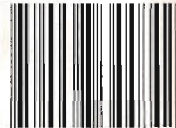
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