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A CHARITY EVENT IN MEMORY OF ZANE POWELL: CARVING WOOD INTO MOVEMENT
(ALONGSIDE THE SPIRIT) WITH CHRISTOPHER WHITE June 1-5, 2020

Note: \$825 tuition payable to the Roger Cliffe Memorial Foundation in memory of Zane Powell. Also, there is a \$50.00 materials payable to Christopher. Please bring two checks with you to class: one for the Roger Cliffe Fund and the other to pay Christopher directly.

CLASS SYLLABUS

DAY 1: INTRODUCTION

I. Presentation of principles of movement

- A. Projects assigned.
- B. Wood distributed.
- C. Training on and demonstration the recognition and use of lines and planes in design.

II. Presentation on recognizing the potentials of found wood.

A. Design Process - Determining:

1. Inherent lines and planes
2. Masses
3. Potential negative spaces
4. Orientation and balance point
5. Which way does it flow?
6. Which gray to keep or remove?

B. The discipline of questions. 6 Big Questions pertaining to lines, planes, and forms.

1. Where does it start?
2. Where does it end?
3. What does it do?
4. What is its profile?
5. How can I make it more valuable?
6. What is its rotation?

C. Learning the Tools (demonstration)

This is for power carvers who want to give gouge and mallet a try & for hand tool carvers who want to learn power. This will be demonstrated on a single plane on each student's project.

DAY 2

I. Refreshing on principles of movement illustrated by photos of Chris' work.

II. Demonstration - rotating a plane through a negative space.

III. Application of principles of movement.

Chalk lines will be drawn on each project to aid in seeing the main lines & planes of the wood.

IV. Establishing the primary planes through gouge and mallet or typhoon burrs.

DAY 3

I. Wood removal and shaping of sculpture.

II. Simplifying your design.

A. The rasp is your friend

B. Rasping demo

III. Employing a plane to do your work.

IV. Rotating and merging of planes.

V. Maintaining balance (insertions).

DAY 4

I. Preparing a plane for sanding.

A. Rasp and file (maintaining the discipline of 13 degrees)

B. Sanding drum

C. Hand sanding (150 grit)

II. Hand sanding Demonstration (start to finish).

- A. Thumb technique
- B. Sanding steps
- C. Polishing
- D. Applying an oil finish

III. Students will sand a small area (2-3" square) from start to completion (II. A-D)

IV. Resume shaping and smoothing planes with rasp or file.

DAY 5: Finishing up your sculpture

I. Repairs

- A. Breaks
- B. Blemishes
- C. Bore damage

II. Mounting

- A. Square pins (tubes)
- B. Rounds pins (brass rods)

*There are lots of little tricks of the trade learned over years of challenges. These are dispersed throughout the course. **One of my main objectives** is to give the students a conscious awareness of how lines are directing your eyes and how to direct lines to all flow together.*

Note from the Artist: These principles when applied to a turned vessel can transform that vessel into an incredible and totally unique sculpture. Also, there will be some students who get their abstract done by day three or four. They can then begin another more representational piece. The first sculpture may serve as a base for the second sculpture or for a turned vessel.. (Subjects for the second sculpture are at the discretion of the instructor.) Anatomical concerns slow a person down, often to a dead stop. Principles of movement are best learned without anatomical concerns. However, if a student already has a firm grasp on a particular subject (i.e.: fish, bird, animal), then there is less of a learning curve and a greater confidence to remove wood and proceed forward. Any subject can be stylized by taking its anatomical landmarks and exaggerating or minimizing them. I believe a person needs a better grasp on a subject's anatomy to stylize it than to create it realistically.

You will come out of the class with a fluid polished hardwood sculpture. More importantly, you will hopefully have applied the principles of movement sufficient times and in sufficient variations to internalize them to the degree that you can apply them with your other woodworking skills and in other areas of your work. In other words, I trust each student will leave with new tools, design tools, perspective changes, and the ability to use and implement them.

TOOLS NEEDED:

Nicholson #49 or #50 cabinet maker's pattern rasp
or comparable hand made 1/2 round tapered rasp

Foredom or some comparable flex shaft tool.

5/8" and 3/4" flame shape typhoon burr (1/4" shaft)

2.5" x 5/8 sanding drum (1/4" shaft)

3/4 straight gouge #5-7 sweep.

Mallet

Angle grinder with 4" typhoon donut ring and/or 4" Arbotech blade (If you have one)

If interested in using these techniques and principles of design to turning, please contact Chris about what size of vessels to bring.

Parables In Wood

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