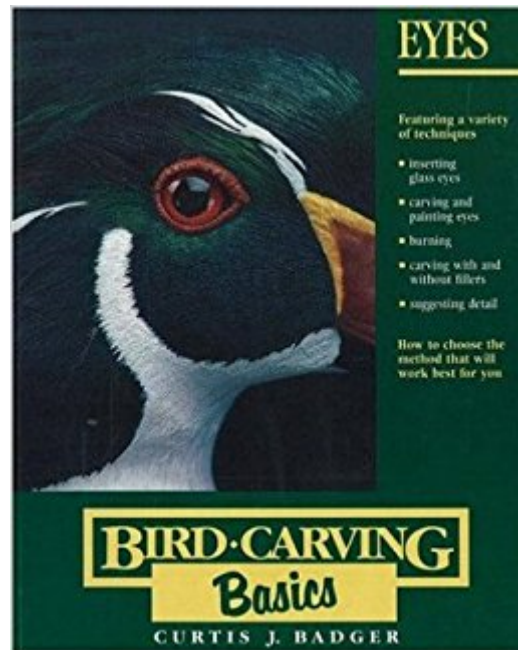




The book was found

Eyes (Bird Carving Basics)



Synopsis

Sm Quarto, , PP.83, Featuring A Variety Of TEchniques

Book Information

Series: Bird Carving Basics

Paperback: 1 pages

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Customer Reviews

Sm Quarto, , PP.83, Featuring A Variety Of TEchniques

Everything was satisfactory.

This is a very good reference book on how to carve eyes on duck carvings, the detail is fantastic, I will consider buying all in the series,

Other books have the same information and a lot more would not waste to much on this it is repetative in copied from other J D Sprankle books.

There are other books in the "Bird Carving Basics" series, including "Heads," "Feet," "Bills and Beaks," "Texturing," and "Painting," but there's a reason why "Eyes" is number one. Nothing adds life to a wooden bird quite so dramatically as the eyes. If these are right, the rest of the carving tends to fall into place around them. Five very different carvers tackle this essential subject, each in

their own way, from Jim Sprankle's ultra-realism to the stylized work of Bob Swain. The procedures for setting glass and plastic eyes are covered in detail, as are the techniques for carving or burning the eyes into the wood itself, including Pete Peterson's innovative method for making eyes in folk art fish and shorebirds by using a sharpened rifle cartridge mounted in a wooden rod. Badger covers optical versus mechanical spacing, showing both Sprankle's absolute precision and use of calipers to mark his position, and Peterson's placing of his canvasback's eyes by sight and aesthetics alone. Peterson uses no filler, but prefers to friction-fit, setting the eyes into very snug, carefully drilled holes, the lack of filler ensuring a perfect finish when the carving is to be left natural or stained. Although dealing primarily with the eyes, every element of the head is pictured. The informative text and endless clear photographs leave nothing to chance. Jim Sprankle's exquisitely carved bill and finely detailed feather burning is clearly visible on the head of his cinnamon teal. He refines his already photo-realistic work by adding a fine line of plumber's putty around the eyes, the nostrils, and the corners of the bill. Another photographic bonus follows Bob Swain as he roughs out his "primitive" heron, and demonstrates his interesting, if somewhat alarming procedure for burning, involving old paint thinner and a lighted match. As beautiful as the patina he creates certainly is, his unorthodox practice could easily distress more than the carving. His method is not for the faint of heart or the under-insured. With over 150 photographs guiding you step-by-step, you really can't go wrong. There's a process for every preference, and Badger covers them all. By the time you've finished this indispensable little book, you will have a good idea which method will best satisfy your own artistic vision.

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