

# Wildfowl Carving MAGAZINE

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## [Fall 2021](#)

(The rosy-billed pochards on the cover are by Rich and Ross Smoker)

**Painting Notes: *Blue Grosbeak*** (This bird woke up with the blue) by Jerry Poindexter. Includes a pattern.

***Black Duck from the Jersey Shore, Part Two*** (As with the carving, the idea is to keep it simple) by Keith Hendrickson.

***The Indelible Snowbird, Part One*** (Is this junco slate-colored or dark eyed? Answer: It’s both!) by Tom Baldwin. Includes a pattern.

***Brothers of the Blade, Part Two*** (Brothers Rich and Ross take different routes to paint the rosy-billed pochard) by Rich and Ross Smoker.

***Oh, Canada! Part Two*** (Winter is coming, and with it this neighbor from the north, the snow bunting. Learn how to paint one before it arrives) by Al Jordan.

***Book Excerpt: Creating a World Rig*** (Tom knows about rigs and he explains why in this selection from his new workbench project) by Tom Christie.

***Reference: Specklebellies*** (Also known as white-fronted geese. For obvious reasons) by Rick Burkman. Includes Jean Minaudier’s pattern and color guide.

## [Summer 2021](#)

(The snow bunting on the cover is by Al Jordan)

**Painting Notes: *Cactus Wren*** (This bird can be prickly) by Jerry Poindexter. Includes a pattern.

***Black Duck from the Jersey Shore, Part One*** (Put the contemporary into your contemporary antique) by Keith Hendrickson. Includes a pattern.

***Oh, Canada! Part One*** (Take a break from the summer heat with a snow bunting) by Al Jordan. Includes a pattern.

***Brothers of the Blade, Part One*** (Two brothers, one bird: a rosy-billed pochard) by Rich and Ross Smoker. Includes a pattern.

***Painting a Cork Pintail Hen*** (An airbrush and templates bring this puddle duck to life) by Jim Higgins.

***Class Notes: Downy and Red-headed Woodpeckers*** (One woodpecker or two?) by Rich Smoker.

## [Spring 2021](#)

(The green-winged teal on the cover is by Keith Hendrickson)

**Painting Notes: *Common Raven*** (The black can be deceptive) by Jerry Poindexter. Includes a pattern.

***The Illinois River School, Part Two*** (Paint your new green-winged teal so it looks old) by Keith Hendrickson.

***Showcase: Carving the Archaeopteryx*** (What do you get when you combine a reptile with a bird?) by James M. Norton.

**Miniature Whooping Crane, Part Two** (No big whoop to paint—this crane is a miniature) by Tom Park.

**Selling your Work** (Things you should know if you want people to buy your carvings) by William Veasey

**Class Notes: Ottawa Club Teal** (Blue-winged or green-winged? The choice is yours) by Rich Smoker.

**Reference: A Bird to Love—or Hate** (Blue jays may have some character flaws, but they sure look great.) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

**Book Excerpt: Backyard Birds** (Spring into spring with the American robin) by Tom Baldwin.

### Winter 2021

(The whooping crane on the cover is by Tom Park)

**Painting Notes: Curve-billed Thrasher** (Watch out for that bill!) by Jerry Poindexter. Includes a pattern.

**The Illinois River School, Part One** (The school is strictly old school. The bird is a green-winged teal) by Keith Hendrickson. Includes a pattern.

**Looking Up, Part Three** (The final steps for the red-breasted nuthatch: legs and habitat) by Jerry Simchuk.

**Miniature Whooping Crane, Part One** (In this instance it's good to carve miniature, because this is one big bird) by Tom Park. Includes a pattern.

**What's in a Name? Part Two** (How to paint the Steller's eider) by Brad Snodgrass.

**Reference: Swellegant!** (The elegant trogon is hard to find but worth the search) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Fall 2020

(The red-breasted nuthatch on the cover is by Jerry Simchuk)

**What's in a Name? Part One** (The name is Steller. The bird is an eider. Let's carve it!) by Brad Snodgrass. Includes a pattern.

**Looking Up, Part Two** (How to paint the red-breasted nuthatch) by Jerry Simchuk.

**Book Excerpt: Counterfeiting the Counterfeiters** (The Ward Brothers called themselves Wildfowl Counterfeiters in Wood. You can call yourself that, too) by Rich Smoker.

**Oh, Baby, Baby, Part Two** (How to paint baby birds, and give them something to stand on) by Tom Baldwin.

**A Turkey Tail** (It's a tale of three feathers) by Thomas F. McCollum. Includes a pattern.

**Reference: Dances with Egrets** (That's not dancing—it's hunting!) by Rick Burkman. Includes a reddish egret pattern and color guide by Jean Minaudier.

### Summer 2020

(The baby birds on the cover are by Tom Baldwin)

**Painting Notes: The Great Kiskadee** (It's your responsibility to make it really great) by Jerry Poindexter. Includes a pattern.

**Looking Up, Part One** (No need to stand on your head when you carve a red-breasted nuthatch. But it might help) by Jerry Simchuk. Includes a pattern.

**Sitting Pretty, Part Two** (Let's paint a sharp-shinned hawk) by Al Jordan.

**Showcase: Mr. Feathers** (Daniel Montano takes a unique approach to his art) by Jamie Welsh.

***Oh, Baby, Baby, Part One*** (How to carve baby birds) by Tom Baldwin. Includes three patterns, for a baby chickadee, Carolina wren, and cedar waxwing.

***Class Notes: Golden Plover*** (Here's what you need to get started on this shorebird) by Rich Smoker.

***Photo Feature: A Look at the World*** (Some pictures from the Ward World Championship will help tide you over until next year) by Tom Huntington.

### Spring 2020

(The mandarin drake on the cover is by Brad Snodgrass)

***Painting Notes: Inca Dove*** (If it looks like it has scales, you're painting it right) by Jerry Poindexter. Includes a pattern.

***Seeing Red*** (There's nothing like seeing a redhead drake on the water, especially one you carved and painted) by Tom Christie. Includes a pattern.

***Class Notes: Wood Thrush*** (The first entry in a new series takes you to bird school) by Rich Smoker. Includes a pattern.

***Strong Tail, Summer Plumage*** (Make sure you carve a long-tailed duck—not a broken-tailed duck) by Laurie J. McNeil.

***Book Excerpt: Del Herbert Shorebirds*** (A master shorebird carver provides a look into his new book) by Del Herbert.

***The Most Beautiful Duck in the World, Part Two*** (Painting something as gorgeous as a mandarin drake can be intimidating, if you let it) by Brad Snodgrass.

***Reference: The Wrens of Winter*** (These birds can sing!) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Winter 2020

(The spot-billed toucanets on the cover are by Tom Horn)

***Painting Notes: Pileated Woodpecker*** (How much wood would a woodpecker peck . . .) by Jerry Poindexter. Includes a pattern.

***A Cork Mallard, Part Two*** (Make the cork look ducky) by Jim Higgins.

***Sitting Pretty, Part One*** (The sharp-shinned is a lot like a goshawk) by Al Jordan. Includes a pattern.

***A Sectional Swan*** (When you're making a bird as big as a trumpeter swan, try something different) by Roderick Taylor. Includes a pattern by Jim Brockman.

***Showcase: Tropical Visions*** (Tom Horn creates a little bit of rain forest with his birds) by Tom Huntington

***The Most Beautiful Duck in the World, Part One*** (Even if beauty is in the eye of the beholder, there's no denying the mandarin's appeal) by Brad Snodgrass. Includes a pattern.

### Fall 2019

(The great horned owl on the cover is by Keith Mueller)

***Painting Notes: Hooded Oriole*** (There's more than one oriole out there) by Jerry Poindexter. Includes a pattern.

***Sanderling*** (Seabird, carve bird, paint bird) by Del Herbert. Includes a pattern.

***A Cork Mallard, Part One*** (This one's a real corker) by Jim Higgins. Includes a pattern.

***Habitat: A Nashville Warbler, Part Three*** (A bird's best friend is its dogwood) by Al Jordan

*A Bufflehead Tweener, Part Two* (Time to apply some duck-colored paint) by Thomas F. McCollum.

**Book Excerpt:** *Half-size Great Horned Owl* (Take a peek inside our latest workbench project) by Keith Mueller.

**Reference:** *Apartment Dwellers* (Purple martins like the houses that humans provide) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Summer 2019

(The wood duck hen on the cover is by Jean Minaudier)

**Painting Notes:** *Pyrrhuloxia* (Try saying that three times fast. While painting) by Jerry Poindexter. Includes a pattern.

**Shorebird Bills** (Sometimes a little extra strength is necessary) by Del Herbert.

**Carving a Common Red Poll, Part Three** (It's habitat time—three habitats, in fact) by Tom Park.

*A Bufflehead Tweener, Part One* (Inspired by an old-time carver, this duck has decoy and decorative characteristics) by Thomas F. McCollum. Includes a pattern.

**The Rust of the Story** (What to do when your carving needs a touch of iron oxide) by Tom Baldwin.

**Book Excerpt: A Hen Wood Duck Head** (In this look inside his new book, Jean takes on a hen wood duck) by Jean Minaudier. Includes a pattern.

**Reference: Avian Ogres** (Why do they call it a spoonbill? Three guesses) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Spring 2019

(The brown pelican on the cover is by Lynn Branson)

**Carver's Block** (A little hummingbird creates some big problems) by Jerry Simchuk.

**Nashville Style, Part Two** (Time to paint the warbler) by Al Jordan.

**Showcase: A Matter of Interpretation** (Lynn Branson has become a Living Legend with her unique sculptures) by Bill Beese.

**Just a Gull, Part Two** (Some shading here, some value there, and the next thing you know it looks like a herring gull) by Del Herbert.

**Carving a Common Red Poll, Part Two** (How to make this carving look uncommonly good) by Tom Park

**The Beach Robin** (Maybe you know it as the red knot. Or the robin snipe. By any name, it's fun to carve) by Keith Hendrickson. Contains a red knot pattern by Robbie Robertson.

**Reference: Strange Birds** (No doubt about it—the Western grebe is weird) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### **Winter 2019 (SOLD OUT)**

(The redpoll on the cover is by Tom Park)

**Painting Notes: Yellow Breasted Chat** (Let's talk about the chat) by Jerry Poindexter. Includes a pattern.

**North Carolina Redheads** (The old-time carvers around Core Sound kept things basic) by Keith Hendrickson. Includes a pattern.

*Nashville Style, Part One* (This warbler must hail from Tennessee) by Al Jordan. Includes a pattern.

*Just a Gull, Part One* (It's just a gull. The gull you want) by Del Herbert. Includes a herring gull pattern.

*Carving a Common Red Poll, Part One* (The simple pose makes this bird readily adaptable) by Tom Park. Includes a pattern.

*Painting the Drake Pacific Eider* (Different values add up to a striking bird) by Keith Mueller.

*Reference: Peeps* (Bet you can't tell these three sandpipers apart) by Rick Burkman. Includes Jean Minaudier's least sandpiper pattern and color guide.

### Fall 2018

(The gadwalls on the cover are by Tom Christie)

*Painting Notes: Tufted Titmouse* (It's not flashy, so be subtle) by Jerry Poindexter. Includes a pattern.

*A Gadwall Trio* (When you make a rig, you want the decoys to work well together) by Tom Christie. Includes a hen gadwall pattern.

*Book Excerpt: Making Bluebird Feet* (Here's a simple way to make bluebird limbs) by Tom Baldwin.

*The Greater Yellowlegs, Part Two* (Paint adds value to this shorebird) by Del Herbert.

*Rodents Beware, Part Two* (It takes some time and effort to capture the barn owl's beauty) by Jerry Simchuk.

*Reference: Sea Mice!* (The harlequin is the clown prince of sea ducks) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Summer 2018

(The yellowlegs on the cover is by Del Herbert)

*Painting Notes: Clark's Nutcracker* (Make William Clark proud with your painting) by Jerry Poindexter. Includes a pattern.

*The Delta Marsh Canvasback* (This simple decoy style has an interesting history) by Keith Hendrickson. Includes a pattern.

*The Greater Yellowlegs, Part One* ("Greater" is not a judgement call. Make it a lesser if you prefer) by Del Herbert. Includes a pattern.

*Rodents Beware, Part One* (Carve a barn owl that will make the mice tremble) by Jerry Simchuk. Includes a pattern.

*The Maine Way, Part Two* (The real antiques provide only the starting point for this modern interpretation) by Keith Mueller.

*Showcase; Altered Landscapes* (Carver Tom Baldwin puts his birds in man-made environments) by Tom Huntington.

*Reference: American White Pelican* (These birds are weird but wonderful) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Spring 2018

(The antique-style hen eider on the cover is by Keith Mueller)

*Painting Notes: American Crow* (Here's how to depict the caw of the wild) by Jerry Poindexter.

*Beginner's Notebook: Basic Black* (It might be simple, but this cork black duck works) by Keith Hendrickson. Includes a pattern.

***The Maine Way*** (There's something old and something new in this eider decoy) by Keith Mueller. Includes a pattern.

***Hand-made Kingfisher, Part Two*** (Add the belt to this belted kingfisher with paint) by Jeff Rechin.

***Black-billed Magpie, Part Three*** (An antler, a branch, and some feet make this bird complete) by Jean Minaudier

**Reference: *Hidden Treasures*** (The Blackburnian warbler is colorful but secretive) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Winter 2018

(The scrub jay on the cover is by Jerry Simchuk)

**Painting Notes: *Gray Catbird*** (That's no cat) by Jerry Poindexter.

***The Black-billed Magpie, Part Two*** (Layers of washes takes you beyond black and white) by Jean Minaudier.

***Hand-made Kingfisher, Part One*** (Just remove everything that doesn't look like a kingfisher) by Jeff Rechin. Includes a pattern.

***A Bird with Character, Part Three*** (This scrub jay needs a place to plant its feet. And feet) by Jerry Simchuk. Feet and habitat.

***A Ringed Teal Drake, Part Two*** (How not to ruin a perfectly good teal with paint) by Brad Snodgrass

**Reference: *Big Birds*** (Ugly ducklings don't turn into swans. Swans do) by Rick Burkman. Includes tundra swan pattern and color guide by Jean Minaudier

### Fall 2017

(The pintail on the cover is by Tom Christie)

**Painting Notes: *Red-crested Cardinal*** (The funny thing about this cardinal—it's not a cardinal) by Jerry Poindexter. Includes a pattern.

***A Bird with Character, Part Two*** (The character in this scrub jay starts to come through when you add paint) by Jerry Simchuk.

***Ruddy Love, Part Two, Painting*** (This ruddy is in winter plumage, but adding the right colors shows that spring is on the way!) by Daniel Montano

***From Palm Tree to Pintail*** (Palm frond carvings have a style of their own, especially this soaring duck) by Tom Christie.

***A Ringed Teal Drake, Part One, Carving*** (A decoy carver thinks outside of the pond when he carves this exotic species) by Brad Snodgrass. Includes a pattern.

**Book Excerpt: *Loon and Chicks*** (This sneak peek of our latest workbench project will have you feeling loony) by Laurie J. McNeil

**Reference: *The Trickster*** (The magpie is a beautiful bird, but it can also be kind of a pain) by Rick Burkman. Includes Jean Minaudier's color guide.

### Summer 2017

(The ruddy duck on the cover is by Daniel Montano)

**Painting Notes: *Black-chinned Hummingbird*** (Jerry's instructions will have you humming right along) by Jerry Poindexter. Includes male and female patterns.

***Ruddy Love, Part One*** (They don't call Daniel Montano "Mr. Feathers" for nothing) by Daniel Montano. Includes a ruddy duck pattern.

**Alpha, Part Two** (This gyrfalcon carving's nice—make sure you don't ruin it with the paint!) by Ted Smith.

**A Bird with Character, Part One** (The bird in question is the scrub jay) by Jerry Simchuk. Includes a scrub jay pattern.

**Carve a Ross's Goose, Part Two** (There's a lot of white here. The challenge is to create subtleties.) by Jason Lucio.

**The Black-billed Magpie, Part One** (These intelligent—and sometimes annoying—birds are fun to carve) by Jean Minaudier. Includes a magpie pattern.

### [Spring 2017](#)

(The Ross's goose on the cover is by Jason Lucio)

**Painting Notes: Bobolink** (More colorful than a sparrow—and it has a better name, too) by Jerry Poindexter. Includes a pattern

**Alpha, Part One** (This one has it all: a gyrfalcon, some rocks—and a skull) by Ted Smith. Includes a pattern.

**My Blue Period** (What if Pablo Picasso had taken up bird carving? He might have carved this ruddy duck) by Daniel Montano.

**Spruce Grouse Habitat** (For this bird, home is where you hang your pinecone) by Jerry Simchuk.

**Carve a Ross's Goose, Part One** (A compact size helps make it carver friendly) by Jason Lucio. Includes a pattern.

**Five in the Oven** (Transforming a burl into an ovenbird and a nest of eggs, too) by Gerald Painter.

**Reference: North American Pipits** (Let's hear it for this LBJ: Pip, pip, hooray!) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### [Winter 2017](#)

(The kingfisher on the cover is by Richard Reeves)

**Painting Notes: Green Jay** (Follow these instructions and watch other carvers go green with envy!) by Jerry Poindexter. Includes a pattern.

**A Competition Gunning Ring-necked Duck, Part Two** (Patrick Bearden show you how he paints his decoy) by Keith Hendrickson.

**A Legacy Preserved: Contemporary Louisiana Carvers** (What is it about Louisiana? Is there something in the water? A book excerpt) by Harvey J. Lewis.

**The Walls Have Eyes, Part Two** (Now's the time to play hide and seek when you paint this owl wall hanging) by Tom Baldwin.

**Beginner's Notebook: Vintage Silhouette Shorebirds** (Gary Joe Bryan demonstrates something that is easy and fun) by Robert Lund. Includes patterns.

**Grounded: A Northern Flicker, Part Two** (Spots, crescents, and bars, oh my!) by Jeff Rechin.

**Reference: Beauty and the Beast** (The red-headed woodpecker isn't afraid of anything) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### [Fall 2016](#)

(The owl on the cover is by Tom Baldwin)

**Painting Notes: White-breasted Nuthatch** (You'll go head over heels over this little bird) by Jerry Poindexter. Includes a pattern.

*The Walls Have Eyes* (Carve an owl that is a real wallflower) by Tom Baldwin. Includes a pattern.

**Grounded: A Northern Flicker, Part One** (Here's a flicker with both feet firmly on the ground) by Jeff Rechin. Includes a pattern.

**Habitat: Make Your Habitat Blossom** (A hawthorn branch makes a great carving perch) by Tom Park.

**A Competition Gunning Ring-necked Duck, Part One** (Patrick Bearden carves a decoy with some flair) by Keith Hendrickson. Includes a pattern.

**Reference: A Pair of Hawks** (The pair being the Cooper's and Sharp-shinned) by Rick Burkman. A book excerpt from *Talons in the Sky*. Includes Jean Minaudier's pattern and color guide for a Cooper's hawk.

### Summer 2016

**(The little blue heron on the cover is by Gary Eigenberger)**

**Painting Notes: MacGillivray's Warbler** (Carve this one for the Columbia Flyway show) by Jerry Poindexter. Includes a pattern.

**Art Matters: Baselines** (Here's a quick and easy way to display a decoy) by Frank Werner.

**Showcase: A Big Man for Miniatures** (Big or small, Gary Eigenberger carves them all) by Tom Huntington.

**A Distinguishing Characteristic** (Make sure your red-breasted merganser crests stand out. And up) by Tom Christie.

**A Passion for the Past** (Modern techniques recreate a Ward brothers classic.) by Tom McCollum. Includes a pattern.

**Reference: Pink Flamingos** (This bird is an odd duck. And, no, it's not a duck) by Rick Burkman. Includes Jean Minaudier's flamingo pattern and color guide.

### Spring 2016

**(The long-tailed duck on the cover is by Laurie J. McNeil)**

**Painting Notes: Vermillion Flycatcher** (Vermillion is just a fancy word for "red") by Jerry Poindexter. Includes a pattern.

**Beginner's Notebook: The ABCs of Custom Carving Knives** (Some top carvers get right to the point—and the blade) by Keith Hendrickson. Includes a canvasback head carving demonstration.

**By Any Other Name, Part Two** (Take the painting one step at a time) by Laurie J. McNeil.

**A Toucan Decoy, Part Three** (Let's paint!) by Keith Mueller.

**A Great Horned Owl, Part One** (Good painting will make this owl great) by Al Jordan.

**Reference: An Owl Trio** (Barred, spotted and great gray owls) by Rick Burkman. Includes Jean Minaudier's great gray owl pattern and color guide.

### Winter 2016

**(The toucan on the cover is by Keith Mueller)**

**Painting Notes: The American Redstart** (It's small but active) by Jerry Poindexter. Includes a pattern.

**Beginner's Notebook: The ABCs of Custom Carving Knives** (A cutting edge look at things that cut) by Keith Hendrickson.

**By Any Other Name, Part One** (I say oldsquaw, you say long-tailed duck. Let's carve the whole



thing off) by Laurie J. McNeil. Includes a pattern.

*A Toucan Decoy, Part Two* (Let's add the feather details) by Keith Mueller.

*A Great Horned Owl, Part One* (We're not kidding. This owl is really great) by Al Jordan.

Includes a pattern.

**Showcase:** *The Decoy Artist* (Karl Yankey's decoys are for the birds) by Peter Durantine.

**Reference:** *A Tale of Two Teal* (Blue-winged and cinnamon) by Rick Burkman. Includes Jean Minaudier's cinnamon teal pattern and color guide.

### **Fall 2015 (SOLD OUT!)**

**(The snowy owl on the cover is by Larry Barth)**

**Painting Notes:** *The Verdin* (A taste of the Southwest) by Jerry Poindexter. Includes a pattern.

**Book Excerpt:** *Winter Lakeshore* (A preview of Larry Barth's *Birds, Art & Design* looks at a snowy owl) by Larry Barth.

**Showcase:** *Tommy Stewart's Shore Thing* (Wimbrels, yellowlegs, and godwits: That's the kind of thing this Long Island carver likes) by Tom Huntington.

*A Toucan Decoy, Part One* (Here's something to help you shoot real toucans, but only with a camera) by Keith Mueller. Includes a pattern.

**Habitat:** *Heard it Through the Grapevine* (This habitat choice leaves you with plenty of options) by Al Jordan.

*Eastern Bluebird, Part Two* (Time to get the blues) by Jeff Rechin.

**Reference:** *Kites* (No strings attached) by Rick Burkman. Includes Jean Minaudier's Mississippi kite pattern and color guide.

### **Summer 2015 (SOLD OUT!)**

**(The Labradors on the cover are by William Kennedy)**

**Painting Notes:** *The Pine Siskin* (Touches of yellow give this little finch some colorful notes) by Jerry Poindexter. Includes a pattern.

*The Northern Parula Warbler, Part Two. Painting, Feet, and Habitat* (You won't use a lot of paint on this little bird—it's a question of quality, not quantity) by Tom Baldwin.

*A Flock of Labradors* (Making an extinct species come alive, in an old-fashioned way) by William Kennedy.

*The Sum of its Parts* (Some assembly was required for this red-tailed hawk) by Brock Hinton.

*Stretching Canvas to the Limit* (Here's a new approach to covering a decoy) Tom Matus.

*Eastern Bluebird, Part One* (Here's how to carve this much-loved ambassador of happiness) by Jeff Rechin. Includes a pattern.

*Say No to Dust* (This carving bench will help you keep your shop clean). By Donald Combs.

**Reference:** *Cigars with Wings* (Chimney swifts live to fly and roost in flues) by Rick Burkman. Includes Jean Minaudier's chimney swift pattern and color guide.

### **Spring 2015**

**(The ruffed grouse on the cover is by Jerry Simchuk)**

**Painting Notes:** *The Chipping Sparrow* (But how does it putt?) by Jerry Poindexter. Includes a pattern.

*The Northern Parula Warbler, Part One* (Carving this tiny and colorful bird) by Tom Baldwin. Includes a pattern.

*Rose-breasted Grosbeak, Part Two* (Carving's done. Time to add the rose) by Bob Lavender.

*How I Carve for Competition* (No shortcuts!) by Jerry Simchuk.  
*“Madagascar Waltz,” Part Three* (First you texture, then you paint) by Laurie J. McNeil  
*A Resplendent Quetzal, Part Three* (Keith enters the home stretch) by Keith Mueller.  
**Reference:** *Little Kings* (The golden- and ruby-crowned kinglets) by Rick Burkman. Includes Jean Minaudier’s ruby-crowned kinglet pattern and color guide.

#### Winter 2015

**(The bufflehead hen on the cover is by Glenn A. McMurdo)**

**Painting Notes:** *The Merlin* (This bird is so fast you might want to paint it blurry) by Jerry Poindexter. Includes a pattern.

*Madagascar Waltz, Part Two* (Slowly but surely, two grebes emerge) by Laurie J. McNeil

*A Resplendent Quetzal, Part Two* (Every sculpture should tell a story. This one does) by Keith Mueller

*Just Like 1936, Part Two* (Oil’s well that paints well) by Thomas F. McCollum

*The Rose-breasted Grosbeak, Part One* (How to carve this colorful songbird) by Bob Lavender

*A Bufflehead Hen, Part Three* (Let’s paint!) by Glenn A. McMurdo

**Reference:** *The Magic of Flight* (Terns get plenty of air time by Rick Burkman. Includes Jean Minaudier’s Arctic tern pattern and color guide.

#### Fall 2014

**(The great crested grebes on the cover are by Ted Smith)**

**Painting Notes:** *American Woodcock* (You have to paint carefully to make this bird disappear) by Jerry Poindexter. Includes a pattern.

*Madagascar Waltz, Part One* (Two Madagascar grebes, one piece of wood. Making the patterns) by Laurie J. McNeil.

*Alexander and Maria* (The grebestravaganza continues with the great crested variety) by Ted Smith. Includes patterns.

**Showcase:** *A Resplendent Quetzal, Part One* (A journey to Costa Rica provides both inspiration and raw material) by Keith Mueller.

*Just Like 1936, Part One* (The Ward brothers were inimitable. But that doesn’t mean you can’t try. Includes a canvasback pattern) by Thomas f. McCollum.

*Bufflehead Hen, Part Two* (Time to texture) by Glenn A. McMurdo.

**Reference:** *Northerners* (The rough-legged hawk enjoys living at the top of the maps) by Rick Burkman. Includes Jean Minaudier’s pattern and color guide.

#### Summer 2014

**(The peregrine falcon on the cover is by Floyd Scholz)**

**Painting Notes:** *Swainson’s Thrush* (Apply the brush to a thrush) by Jerry Poindexter. Includes pattern.

**Book Excerpt:** *Carve a Peregrine Falcon Head* (A sneak peek at Peregrine Falcon: Carving and Painting Techniques for a New Era) by Floyd Scholz

**Art Matters:** *An Art of Deception* (What’s the difference between a decoy and an artwork) by Frank Werner

**Western Brilliance:** *The Lazuli Bunting* (Part Two: Painting) by Jerry Simchuk

**Showcase:** *Bobincheck’s Birds* (Rick Bobincheck does great work, including an interesting approach to eyes) by Bill Einsig

**Bufflehead Hen: Part One** (A master carver tackles a popular diver) by Glenn A. McMurdo  
**Reference: Flycatcher Kings** (Great crests and scissor tails) by Rick Burkman. Includes Jean Minaudier's pattern and color guide.

### Spring 2014

(Lazuli bunting on the cover by Jerry Simchuk)

**Beginner's Notebook: A Side of Sidepockets** (This is an important part of duck real estate. Get it right). By Glenn A. McMurdo

**Painting Notes: The Gray Jay** (As you might expect, there's more than just gray here) by Jerry Poindexter

**Western Brilliance: The Lazuli Bunting Part One** (The brilliant colors come later. Carving first) by Jerry Simchuk

**The Littlest Falcon, Part Two** (the American Kestrel has a unique color scheme) by Jeff Rechin

**Habitat: The Tease of the Teasel** (More than just a weed—it's a challenge) by Tom Baldwin

**Core Sound Style, Part Two** (By the time you're done with it, this decoy will have undergone some premature aging) by Keith Hendrickson

**Reference: The Way of the Robin** (American robin reference photos and pattern and color guide by Jean Minaudier) by Rick Burkman

### Winter 2014

(Common loon on the cover by Laurie J. McNeil)

**The Littlest Falcon, Part One** (The American kestrel is a tiny killing machine—but it is fun to carve) by Jeff Rechin

**Back to the World, Part Three** (It's painting time for this common loon) by Laurie J. McNeil

**Pacific Brant, Part Two** (This brant has a subdued palette and a lot of subtlety) by Del Herbert

**American White Pelican, Part Two** (Pelican, painting, and pilings) by Tom Park

**Core Sound-Style, Part One** (How to carve a ruddy with a hatchet and gouges—and a few other tools) by Keith Hendrickson

**The Ears Have It** (What big ears you have! Except for the short-eared owls; reference photos. Includes Jean Minaudier's pattern and color guide) by Rick Burkman

### Fall 2013

(Pacific brant on the cover by Del Herbert)

**Painting Notes: Northern Goshawk** (It's a big bird but it isn't yellow. Or particularly friendly) by Jerry Poindexter

**Back to the World, Part Two** (How to set the stage with texturing and burning before you apply the paint; includes common loon pattern) by Laurie J. McNeil

**American White Pelican, Part One** (This is a miniature, so you can save some wood) by Tom Park

**Pacific Brant, Part One** (The brant is the author's favorite bird. For now, at least) by Del Herbert

**Least Bittern, Part Two** (Paint it too well and it might just blend into its environment) by Glenn A. McMurdo

**A Dule of Doves** (Three doves for the price of one; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### Summer 2013

(Downy woodpecker on the cover by Al Jordan)

**Painting Notes: Red Crossbill** (Follow Jerry's direction and you'll have nothing to be cross about) by Jerry Poindexter

**Beginner's Notebook: A Sense of Scale** (When it comes to your bird's size, you want to get it right; includes cardinal pattern) by Tom Baldwin

**Least Bittern, Part One** (Here's how to carve the great blue heron's diminutive relation) by Glenn A. McMurdo

**The Downy Woodpecker, Part Two** (What's black and white and red . . . on the head? The downy woodpecker) by Al Jordan

**Showcase: Wetlands and Wildfowl** (Gary Joe Bryan's carving reflects his love of the outdoors) by Bill Einsig

**Back to the World, Part One** (After taking some time off from carving, the author decided to return to Ocean City with a loon) by Laurie J. McNeil

**Reference: Big Rails** (What kind of name is gallinule, anyway? And what's it got to do with coots? Includes reference photos and Jean Minaudier's purple gallinule pattern and color guide) by Rick Burkman

### Spring 2013

(Charles Holloman's merganser-in-progress is on the cover)

**Painting Notes: Western Wood-Pewee** (So what if it has a funny name? It can still be fun to paint) by Jerry Poindexter

**The Downy Woodpecker, Part One** (It's a good idea to keep your wooden woodpecker away from the real ones) by Al Jordan

**The Barred Owl, Part Two** (It may look complex—unless you approach it one feather at a time) by Laurie Truehart

**Showcase: Down by the Seaside** (A recognized shorebird master shows how he does it) by Del Herbert

**East Meets West: Carving the Eastern Blue Jay, Part Two: Painting** (There are lots of subtleties here and Jerry explains how to achieve them) by Jerry Simchuk

**A Carolina Classic, Part Two** (The story behind this merganser is a big cover up) by Keith Hendrickson

**Reference: Big Whoop** (Chances are you won't want to carve a life-size whooping crane; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### **Winter 2013 (SOLD OUT!)**

(Cover blue jay by Jerry Simchuk)

**Painting Notes: Common Snipe** (Yes, it's a real bird—not just an excuse for a practical joke) by Jerry Poindexter

**Beginner's Notebook: My Crow Rig** (A bunch of crows is called a murder—but this basic project won't kill you) by Ross Smoker

**A Real Head-Turner, Part Two** (How do you put the blue in the blue-winged teal? Find out here) by Doug Mason

**East Meets West: Carving the Eastern Blue Jay, Part One** (Jerry shows us how to carve this recent arrival to his Montana home) by Jerry Simchuk

**Collecting: Betty's Birds** (Betty Odine amassed a great collection of contemporary carvings) by

Laurie J. McNeil

***A Carolina Classic, Part One*** (Its skin may be canvas, but Charles Holloman's merganser has a heart of wood) by Keith Hendrickson

***Reference: Listen Up!*** (You know how the song goes . . . Includes northern mockingbird reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

#### Fall 2012

(Barred owl on the cover by Laurie Truehart)

***Painting Notes: Chestnut-Backed Chickadee*** (This bird's got your back) by Jerry Poindexter

***Beginner's Notebook: Stool Pigeons, Part Two*** (Paint the wooden ones right and they'll betray the birds with feathers) by Frank Werner

***Showcase: Ridge Pursuit, Part Two*** (The customer is always right, as Floyd learned when he installed his juvenile gyrfalcon and snow buntings) by Floyd Scholz

***The Barred Owl*** (Jeepers, creepers, this owl has black peepers) by Laurie Truehart

***A Real Head Turner, Part One*** (Here's a blue-winged teal that will throw you some curves) by Doug Mason

***A Cherry Hummingbird*** (Just take the log and cut away everything that doesn't look like hummingbird) by Fausto DelGrosso

***Fall and Rise of the Peregrine Falcon*** (Once threatened, this agile raptor has made a comeback; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

#### Summer 2012

(Juvenile gyrfalcon on the cover by Floyd Scholz)

***Painting Notes: Bohemian Waxwing*** (This must be the slightly more unconventional waxwing) by Jerry Poindexter

***Showcase: Ridge Pursuit*** (A juvenile gyrfalcon pursues snow buntings in an ambitious work) by Floyd Scholz

***ACEO Sculptures*** (Good things do come in small packages) by Laurie J. McNeil

***Roadrunner*** (Not just a bird—there's also a rock, a snake, and a cactus) by Tom McCollum

***Northern Gannets, Part Two*** (Even more rock work, along with some painting) by Tom Park

***Supplies: Got Wood?*** (Is it possible to have too much of a good thing? Not if it's western white pine) by Frank Werner

***Reference: Now You See It, Now You Don't*** (The whip-poor-will tries to be inconspicuous but its call gives it away; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

#### **Spring 2012 (SOLD OUT)**

(Northern gannets on the cover by Tom Park)

***Painting Notes: Western Meadowlark*** (Not to be confused with the Eastern meadowlark—although that would be easy to do) by Jerry Poindexter

***Beginner's Notebook: Stool Pigeons*** (These dove decoys are up to no good. From the doves' viewpoint, anyway) by Frank Werner

***Showcase: Keystone Carver*** (Pennsylvania's Jim Hazeley is a carving veteran) by Bill Einsig

***Northern Gannets, Part One*** (These are big birds in real life but here Tom Park renders them in miniature) by Tom Park

***Putting the "Red" in "Red-Tailed"*** (Part Two: There's more to paint than just the tail. And more

than red) by Al Jordan

**Reference: *Reflections on the Goldeneye*** (We offer an exclusive excerpt from our new *Wings on the Water* book) by Rick Burkman

### **Winter 2012 (SOLD OUT!)**

(Cover heron by Ashley Gray from “Hannah’s Setting Sun”)

**Painting Notes: *American Goldfinch*** (You’ll need yellow and black. And a few other colors, too) by Jerry Poindexter

**Beginner’s Notebook: *The Value of Value*** (How to get the appearance of depth with just the basics; includes a willet pattern) by Del Herbert

**Showcase: *Hannah’s Setting Sun*** (Ashley Grey transformed grief into a masterpiece) by Jamie Welsh

**Out of the Past, Part Two** (The passenger pigeon may have faded away in nature, but you can bring it back to life in wood) by Dave Harmon

**Hunting Partner** (The subject of this red-tailed hawk sculpture is a true individual) by Al Jordan

**Less is More, Part Two** (The painting strategy here is simple: Do just enough to fool the birds) by Frank Werner

**Reference: *The Puffin*** (It’s cute as a button but also just a little bit weird; includes reference photos and Jean Minaudier’s pattern and color guide) by Rick Burkman

### Fall 2011

(Interpretive merganser on the cover by Fausto DelGrosso)

**Painting Notes: *Common Yellowthroat*** (There’s more than just yellow here) by Jerry Poindexter

**Three-in-One** (A top decoy carver shows why three’s a crowd. Especially when one’s a gull) by Tom Christie

**The Transformed Log** (There’s a merganser in that piece of American cherry. You just have to find it) by Fausto DelGrosso

**Out of the Past, Part One** (It’s a challenge to carve a bird when your subject is literally a museum piece, in this case a passenger pigeon) by Dave Harmon

**Feats of Clay** (If you’re going to make mistakes it’s best to do it at this stage, the clay model) by Jerry Simchuk

**Less is More, Part One** (Keep it simple, people) by Frank Werner

**Reference: *The Creeper*** (The brown creeper is a LBJ, not the villain from a horror movie; includes reference photos and Jean Minaudier’s pattern and color guide) by Rick Burkman

### Summer 2011

(Snow goose on the cover by Barry Woodcraft)

**Painting Notes: *Violet-Green Sparrow*** (Violet? Check. Green? Check. Now paint) by Jerry Poindexter

**Beginner’s Notebook: *A Cork Red-Breasted Merganser Part Two, Painting*** (The important thing is what the *real* ducks think) by Thomas F. McCollum

**Funky Merganser** (Take things to another level by adding some funk) by Ian R. Feir

**Business: *Commission Control*** (Sometimes it’s not just a hobby—it’s a business) by Jerry Simchuk

**Showcase: *British Birds*** (We take a trip across the Atlantic to what carvers do in the U.K.) by

Pam Wilson

**Tools: A Shaving Horse** (Maybe you've seen a hot dog stand, but have you ever seen a shaving horse?) by Bill Kennedy

**Prairie Falcon Part Two: Painting** (Paint it well and you'll be enraptured by this raptor) by Laurie Truehart

**Reference: Ugly Duckling** (It ain't pretty but the cormorant has been around for a long, long time; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### **Spring 2011 (SOLD OUT!)**

(Cover wigeon drake by Geoffrey Vine)

**Painting Notes: California Quail** (From the Golden State but not golden) by Jerry Poindexter

**Saw-whet Owl, Part Two** (Who wants to paint? Who?) by Al Jordan

**Beginner's Notebook: Carving a Cork Red-Breasted Merganser, Part One** (Be prepared to get a little dusty when you make this bird) by Thomas F. McCollum

**Prairie Falcon, Part One** (Step by step, a noble raptor emerges from a block of wood) by Laurie Truehart

**The Blair School Part Two** (The past is very present in this wigeon drake) by Geoffrey Vince

**Reference: Asian Import** (Did you know that the good old American ring-necked pheasant actually hails from China? Includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### **Winter 2011 (SOLD OUT!)**

(Cover saw-whet owl by Al Jordan)

**Painting Notes: Cedar Waxwing** (No wax required) by Jerry Poindexter

**Collecting: The Blair School** (Before you try carving in a regional style, make sure you get schooled) by Geoffrey Vine

**Habitat: Back to Colorado, Part Three** (Ready to rock? Here's how to get rolling) by Jerry Simchuk

**Saw-whet Owl** (You won't need a lot of wood to make this tiny bird—but a little skill will help) by Al Jordan

**Showcase: Studio Systems** (At Peter Kaune's workshop there's a place for everything and everything's in its place—and that translates into a lot of first-place ribbons for this talented carver) by Bill Einsig

**Fire Bird** (A fire turned Jamie Welsh's life-size swan into a real head case but he found a way to put things right) by Jamie Welsh

**Reference: More than a Mimic** (What's brown and thrashes? A brown thrasher; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### Fall 2010

(Rich Smoker's willet is on the cover)

**Painting Notes: House Finch** (The finch is in the house!) by Jerry Poindexter

**One Good Tern** (Del shows you to make sure things "tern" out okay with this unique project) by Del Herbert

**Back to Colorado, Part Two** (In the second part of the canyon wren series, Jerry demonstrates his painting technique) by Jerry Simchuk

**Micro-mini Canvasbacks** (You'll need steady hands to carve and paint these tiny ducks) by

Thomas F. McCollum

***A Baltimore Oriole, Part Three: Habitat*** (We conclude Tom's Oriole demonstration by giving the bird a silver maple branch to call home) by Tom Park

***Showcase: All in the Family*** (Rich and Ross Smoker know are both accomplished carvers but oh, brother!) by Bill Einsig

***Reference: Lord of the Sky*** (The magnificent golden eagle demands respect: includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### Summer 2010

(Cover peacock by Daniel Montano)

***Painting Notes: Black-headed Grosbeak*** (Prepare for some complications with this little beauty) by Jerry Poindexter

***Back to Colorado, Part One*** (Follow Jerry's steps and your canyon wren will be grand) by Jerry Simchuk

***Carve and Paint an American Wigeon Hen, Part Four*** (Tom shows us the first step of painting—putting down a good base and applying some texture) by Tom Matus

***Showcase: With Fronds Like These . . .*** (Each year carvers at the California Open in San Diego do amazing things with palm fronds) by Del Herbert

***A Little Variety*** (Consistency is not necessarily a virtue when you're designing a rig) by Frank Werner

***Northern Cardinal, Part Two*** (Now's the time to see red—but in a good way) by Jeff Rechin

***Reference: Down by the Shore*** (Carvers find that the avocet, curlew, and whimbrel are shore things; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### **Spring 2010 (SOLD OUT!)**

(Baltimore oriole on the cover by Tom Park)

***A Baltimore Oriole, Part Two*** (This is a colorful bird indeed. So be sure to use the right colors) by Tom Park

***Old-Fashioned*** (The authors use tried-and-true methods to make a new goose that looks old) by Bill Kennedy and R.D. Wilson

***Carve and Paint an American Wigeon Hen, Part Three*** (Tom shows us the first step of painting—putting down a good base and applying some texture) by Tom Matus

***SPECIAL SECTION: Happy Anniversary to Us*** (We decided to do something special to celebrate Wildfowl Carving Magazine's silver anniversary. Enjoy a gallery of all 100 covers from our first 25 years)

***Northern Cardinal, Part One*** (This bird is a popular subject for carvers, so we thought it was high time for a demonstration) by Jeff Rechin

***Painting Notes: Red-Naped Sapsucker*** (Don't be a sap—paint it correctly! Jerry shows you how) by Jerry Poindexter

***Showcase: 40 Years*** (For four decades the best carvers in the world have been competing at the aptly named Ward World Championship) by Dr. Cynthia Byrd

***Reference: The Vocalist*** (There's a good reason they call this little bird the song sparrow. Singing is what it does best; includes reference photos and Jean Minaudier's pattern and color guide) by Tom Slaughter



### Winter 2010

(Cover mountain bluebirds by Larry Barth)

***A Ruffed Grouse Miniature, Part Two*** (When you finish painting, you want to be sure your grouse doesn't blend into the landscape) by Bob Lavender

***Showcase: Years in the Making*** (Sometimes coming up with the perfect idea for a piece is the hardest part of the whole creative process) by Larry Barth

***Carve and Paint an American Wigeon Hen, Part Two*** (The head's all done. Now it's time to deal with the body) by Tom Matus

***Carving and Painting the Rufous Hummingbird, Part Three: Habitat*** (We tell you how to put this little bird in its place, and then surround it with leaves. Lots of leaves) by Lori Corbett

***A Baltimore Oriole, Part One*** (The oriole is a beautiful bird, and it's not just for baseball fans. Here's how to make your own) by Tom Park

***Reference: A Case of Identity*** (Lesser or greater? When it comes to the scaup, often it's tough to tell the difference; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### Fall 2009

(Cover wigeons by Tom Matus)

***Beginner's Notebook: What's in a Name?*** (When it comes to avian topography, consistency is a virtue) by Frank Werner

***Painting Notes: Mountain Chickadee*** (If you think it's a black-capped chickadee you're painting the wrong bird) by Jerry Poindexter

***A Ruffed Grouse Miniature, Part One*** (Bob shows us how to carve an upland game bird, in one-third scale) by Bob Lavender

***Carve and Paint an American Wigeon Hen, Part One*** (In the first part of a three-part series, we start with the head) by Tom Matus

***Showcase: The Growth of a Carver*** (Gary Yoder's been carving for 40 years now, and we spotlight some of his old and new work) by Bill Einsig

***Harlequin Miniatures, Part Two*** (These may be little ducks, but they require lots of attention to detail) by Jerry Simchuk

***Reference: Night Flyer*** (You don't have to visit barns to find barn owls, but that's not a bad place to start looking; reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### Summer 2009

(Green kingfisher on the cover by David Inglefield)

***Painting Notes: Western Bluebird*** (Use the right colors and your carving may become a bluebird of happiness) by Jerry Poindexter

***Beginner's Notebook: Young Guns*** (Here's a gallery of fine waterfowl work, all done by people who aren't old enough to vote)

***Got Cork?*** (Del rummages in his scrap pile and comes up with some shorebirds) by Del Herbert

***Showcase: Caribbean Wings*** (David Inglefield has created a stir with his tropical birds. Here's a sampling) by Tom Huntington

***Harlequin Miniatures, Part One*** (These ducks may be small, but they're big on detail) by Jerry Simchuk

***One Log, Two Carvings*** (A world-class interpretive carver reveals his techniques for working

with wood) by Fausto DelGrosso

**Reference: *Yellow Warbler*** (Curious about the yellow warbler? This should help; reference photos plus Jean Minaudier's pattern and color guide) by Rick Burkman

### Spring 2009

(Yellow-headed blackbird on the cover by Tom Park)

**Painting Notes: *Yellow-headed Blackbird*** (The color scheme here? Black and yellow, of course) by Jerry Poindexter

**Beginner's Notebook: *Painting with Oils: An Introduction*** (Acrylic paints may be easier and faster, but oils offer carvers a little something extra) by Ian R. Feir

**Habitat: *An Exploded Cattail*** (Here's how you can give your marsh dweller a perch that looks just like the real thing) by Tom Park

**Carve a Little Crowell** (When you carve this little shorebird you'll be learning from a master) by Eric Kaiser

**Showcase: *Land Where the Partridge Drums*** (The Mohawk have a name for it, and the name is Akwesasne. That's also the name of John Leeder's fabulous sculpture) by John Leeder

**A New Jersey Diver, Part Two** (You've carved it. Now you can put the red into this New Jersey-style redhead) by Geoffrey Vine

**Reference: *Cliff Notes*** (Think of this article as a true cliff hanger; cliff swallow reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### Winter 2009

(Cover ivory-billed woodpecker by Jeff Rechin)

**Painting Notes: *Chukar Partridge*** (An Asian import becomes the focus of Jerry's attention this time) by Jerry Poindexter

**Beginner's Notebook: *Vapor Barriers*** (Moisture is best kept outside the decoy. At the very least, make sure it's evenly distributed inside) by Frank Werner

**Carving and Painting the *Rufous Hummingbird, Part Two*** (You won't use a lot of paint with this little fellow. Shoot for quality, not quantity) by Lori Corbett

**How to Make *Heron Feathers*** (Sherlock Holmes might have considered the task here to be a three-pipe problem) by Mike Ford

**Showcase: *Down East Caver*** (In this case the "Down East" is North Carolina, not Maine. The carver is Walter "Brother" Gaskill) by Bill Einsig

**Raising the Dead: *The Ivory-Billed Woodpecker, Part Two*** (Here's how to make your carving into something life-like. Which is probably not something you can say about the real ivory-bill) by Jeff Rechin

**Reference: *The American Black Duck*** (A popular bird for carvers and hunters, this duck is an American classic; reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### **Fall 2008 (SOLD OUT!)**

(Cover chickadee by Jerry Simchuk)

**Painting Notes: *Wilson's Warbler*** (We take a close look at a bird that rarely slows down in the wild) by Jerry Poindexter

**A New Jersey Diver, Part One** (They say they don't make 'em like they used to—but they're wrong. This redhead decoy is a classic) by Geoffrey Vine

***Collecting, New Jersey Style*** (The names Shourds and Horner stand tall in the history of New Jersey decoy making) by Tom Huntington

***Carving the Rufous Hummingbird, Part One*** (Nice things do come in small packages) by Lori Corbett

***Branching Out*** (No, that's not a real aspen branch. But it sure looks like one) by Jerry Poindexter

***Raising the Dead: Carving an Ivory-billed Woodpecker, Part One*** (When you tackle this magnificent bird, you may be carving an extinct species, or perhaps only an endangered one) by Jeff Rechin

***Reference: The Swamp Ghost*** (The Ivory-billed woodpecker. Does "the great chieftain of the woodpecker tribe" still live? Or has it gone the way of the passenger pigeon?)

### **Summer 2008 (SOLD OUT!)**

(Cover baffleheads by Pat Godin)

***Painting Notes: White-Crowned Sparrow*** (In which we answer the question: What color should you paint the bird's crown?) by Jerry Poindexter

***Beginner's Notebook: Burn, Burn, Burn!*** (Some love it, some hate it, but to get good results with your burning you have to do it right) by Eric Kaiser

***Younger Than It Looks, Part Two*** (It can be tough painting an antique-style bird. You have to be careful not to make it look too good) by Tom Matus

***A New Aged Shorebird*** (The hardest part of making this antique-style willet? Burying it in mud) by Del Herbert

***Showcase: Tomorrow, the Worlds!*** (A feast for the eyes from carvers who competed at this year's Ward World Championship)

***How to Make Barn Owl Feet*** (Avoid the agony of the feet by following Jerry's advice) by Jerry Simchuk

***Reference: The Gull King*** (The great-black backed gull is a big and bad. Find out why; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### **Spring 2008**

(Cover macaw by Victor Paroyan)

***Painting Notes: Spotted Towhee*** (If you're seeing spots, then you're probably painting this bird correctly) by Jerry Poindexter

***Beginner's Notebook: On the Level*** (Make sure your dekes behave properly when the going gets rough) by Frank Werner

***Showcase: A Study in Scarlet*** (And not just scarlet—prepare for an onslaught of primary colors with this magnificent macaw) by Victor Paroyan

***A Bold Eagle, Part Two*** (It all comes together as a raptor gets burned, assembled, and painted) by Eric Kaiser

***Younger Than It Looks*** (Think this red-breasted merganser is a blast from the past? Think again) by Tom Matus

***The Real Deal*** (How to avoid sticker shock when you buy antique decoys) by Richard Sassaman

***Reference: Beep! Beep! The Greater Roadrunner*** (Beyond the cartoon; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

## Winter 2008

(Lilac-breasted roller on the cover by Mike Stripp)

**Painting Notes: Northern Shrike** (Don't butcher this butcher bird. Paint it right!) by Jerry Poindexter

**Beginner's Notebook: It's the Thought that Counts** (The difference between a good carving and a great one depends on some principles you need to consider beforehand) by Jerry Simchuk

**Showcase: Out of Africa** (Anyone for a Knysna lourie? How about a lilac-breasted roller? These may be strange birds in the States, but they're meat and potatoes for South African carver Mike Stripp) by Tony Mills

**Book Excerpt: Make Your Own Patterns** (We offer an advance peak at a portion of Glenn McMurdo's upcoming Workbench Project. It's guaranteed to whet your appetite) by Glenn A. McMurdo

**A Bold Eagle** (How does a "decoy guy" approach a raptor like this? Very carefully) by Eric Kaiser

**Reference: A Natural Oddity** (The crossbills; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

**Snow Business: Snowy Owl Miniature, Part Two** (Here's how you can make your rear-view owl a whiter shade of pale) by Doug Mason

## Fall 2007

(‘Iwi on the cover by Larry Barth)

**Beginner's Notebook: Keels** (We get right to the bottom of the subject) by Ian R. Feir

**Painting Notes: Dark-eyed Junco** (Juncos, juncos everywhere—but the one Jerry paints for this issue hails from the West) by Jerry Poindexter

**Showcase: All About ‘Iwi** (An acclaimed carver reveals some secrets behind a World Championship piece) by Larry Barth

**Autumn Colors, Part Two** (Mike Ford uses paint to bring his grouse/woodcock pair to life—or should that be death?) by Mike Ford

**Shop Class** (If you could build your ideal carving shop, how would you do it? Here's Frank Werner's approach) by Frank Werner

**Rear View Owl, Part One** (This miniature snowy owl doesn't need anyone to watch its back) by Doug Mason"

**Add Color to Your Cluster, Part Two** (The carving's done, and now it's time to choose: Chickadee or bluebird?) by Ernie Muehlmatt

**Reference: Willow Ptarmigan** (There are strange things done in the midnight sun by birds who molt in the cold; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

## Summer 2007

(Cover wood duck by Jason Lucio)

**Beginner's Notebook: Adhesives 101** (Want to learn some glue basics? Just stick around!) by Ian R. Feir

**Carving a Hunter's Mount** (This grouse/woodcock pair look as though it was freshly harvested. But you can't carve these birds and eat them too) by Mike Ford

**Out of the Wood** ("Unique" and "beautiful" are two words that describe this wood duck. Some academics might even say it's post-modern) by Jason Lucio

**Reference: *A Splash of Color*** (The Red-Winged Blackbird; includes reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

***Painting Low-Head Wigeons, Part Two*** (When we last heard from these deeks, they were freshly carved and about to receive a good soaking in oil. Now they're dry and ready for paint) by Frank Werner

***Babies Make Three*** (One of the deans of the carving world explains how to make a trio of baby birds from a single block of wood) by Ernie Muehlmann

### Spring 2007

(Jerry Simchuk's robin is on the cover)

***Painting Notes: Sharp-Shinned Hawk*** (Here's an easier way to capture the colors) by Jerry Poindexter

***Beginner's Notebook: The Nitty Gritty of Sanding Tools*** (When you have it rough, these tools will help you smooth things over) by Jacquelyn Juras Goad

***Mission: Impossible?*** (Not every carving project turns out to be a piece of cake—and there are times when you might be the biggest part of the problem) by Jerry Simchuk

***A Swan Decoy*** (The bigger they are, the more chips (or dust) they leave behind) by Frank Werner

***Godin's Miniature Grouse*** (It's a good thing nobody told Pat Godin to stop his grousing. Otherwise we may have missed out on this beautiful series) by Pat Godin

***The Yellow Warbler, Part Two*** (If you've been waiting for Lonnie's explanation of how to paint this lovely songbird, here it is) by Lonnie Dye

**Reference: *Elf Owl*** (Do good things really come in small packages? Reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

### **Winter 2007 (SOLD OUT!)**

(Floyd Scholz's golden eagle is on the cover)

***Painting Notes: Red-Breasted Nuthatch*** (The bird's name alone indicates how important the color will be for the final carving) by Jerry Poindexter

***Beginner's Notebook: Making Accurate Patterns*** (Don't trust everything that comes out of your copying machine) by Frank Werner

***Showcase: Golden Opportunity*** (A preview of the upcoming book *Golden Eagle*) by Floyd Scholz

***Carving and Painting Low-Head Wigeons, Part I*** (Working deeks keep their heads down in the first part of a two part demonstration) by Frank Werner

**Reference: *Mallard*** (Duck! When you hear that cry, there's a good chance someone has seen a mallard; reference photos plus Jean Minaudier's pattern and color guide) by Rick Burkman

***Carving and Painting Miniature Pintails, Part Two*** (Good things do come in small packages) by James Neidigh and Jamie Welsh

### **Fall 2006 (SOLD OUT!)**

(Pat Godin's Spruce Grouse on the Vermillion River is on the cover)

***Pied-billed Grebe, Part Two*** (Painting the grebe) by Doug Mason

**Reference: *Killdeer*** (Includes reference photos and Jean Minaudier's pattern and color guide) By Rick Burkman

***Back to Basics: A Canvas Hunter*** (Step-by-step instructions will help you make a rig of canvas

dekes) by Kenny Rice and Tommy Rogers  
*The Yellow Warbler, Part One* (Carving the bird) by Lonnie Dye

### Summer 2006

(The ring-neck on the cover is by Walter Gaskill)

*Painting Notes: Northern Oriole* (Capture the colorful oriole) by Jerry Poindexter

*Legs and Feet of the Purple Gallinule* (Life-like legs and feet) by Allen Lopez

*Beginner's Notebook: A Knife by Any Other Name* (What should you consider?) by Bob and Jacquie Goad

*Pied-billed Grebe, Part One* (Carving the grebe) by Doug Mason

*Reference: American Kestrel* (Includes reference photos plus Jean Minaudier's pattern and color guide) by Rick Burkman

*Ring-necked Hen Decoy* (Complete project in this issue) by Jason Lucio

*Judging from a Judge's Point of View* (Insight into the judging process) by Jerry Simchuk

### **Spring 2006 (SOLD OUT!)**

(The barred owl on the cover is by Floyd Scholz)

*Painting 101: Painting Feathers* (Emphasizes reference materials and understanding environment) by Victor Paroyan

*Beginner's Notebook: First Feathers* (Mastering a single feather is an essential skill) by Bob Goad

*Painting Notes: Steller's Jay* (Dressed in deep gray and blue) by Jerry Poindexter

*Carving for Texture: The Eastern Screech Owl* (Study reference material and real feather arrangements) by Al Jordan

*That Soft Look: Heads and Faces of Waterfowl* (Flow patterns and the importance of correct feather layout) by Doug Mason

*Surf Scoter* (A fast-paced challenge to wing shooters—and carvers; reference photos and Jean Minaudier's pattern and color guide) by Rick Burkman

*Painting the Great Blue Heron* (Part Two of the demonstration) by Bob and Sheila Lavender

*Building an Electronic Reference Library* (Organize those piles of reference photos) by Frank Werner

### Winter 2006

(Cover canvasback by Pat Godin)

*Carving out an Ounce of Prevention* (a physical therapy offers advice for carvers) by John Celestine

*Yellow-rumped Warbler Painting Notes* (Pattern, color swatches, and directions) by Jerry Poindexter

*Painting a Drake Canvasback* (Painting directions with only one mixing procedure) by Victor Paroyan

*Eastern Gobblers at Full Strut* (The Eastern wild turkey; reference photos plus Jean Minaudier's pattern and color guide) by Rick Burkman

*Carving Miniature Pintails, Part One* (Carve the birds) by James Neidigh

*Traditional Decoy Carving Woods* (15 woods with critical characteristics that influenced how carves used them) by Frank Werner

### Fall 2005

(Peter Palumbo's Kirtland's warbler is on the cover)

***Beginner's Notebook: Weathered Post*** (A base that's about as simple as it gets) by Glenn Ladenberger

***Northern Pygmy Owl Painting Notes*** (Paint this small western raptor) by Jerry Poindexter

***Painted Bunting: Live Bird Feature*** (Biology, behavior, and habitat of this colorful bird; reference photos) by Rick Burkman

***Painting a European Starling*** (In part two of this demonstration, learn how to apply the iridescence) by Mike Ford

***Carving a Miniature Great Blue Heron*** (A small version of a big bird) by Bob Lavender

***Repair a Broken Bill*** (First aid to make it as good as new) by Jamie Welsh

***How to Package a Mail-in Entry*** (Your work is worth careful packing) by Willy McDonald

***John Bundy's Dazzling Decoys*** (A decoy duplicator?) by Soc Clay

***Painting 101: Green-winged Teal Drake*** (Special insert) by Victor Paroyan

### Summer 2005

(Fall Arrivals on the cover by Denis Schroeder)

***Beginner's Notebook: Carving a White Pine Branch, Part Two*** (Complete your composition) by Glenn Ladenberger

***Fall Arrives*** (Carving the centerpiece sculpture for the Easton Waterfowl Festival) by Dennis Schroeder

***European Starling in Winter Plumage, Part One*** (Carving a bird with an unfortunate reputation) by Mike Ford

***Whistling Ducks*** (Occupying a niche between geese and ducks; reference photos) by Rick Burkman

***It's More Than a Piece of Wood*** (A third article about decorative bases) by Bob and Jacquie Goad

***Masterwork Gallery: Harvey Welch*** (An artist with impressive range)

### **Spring 2005 (SOLD OUT!)**

(A yellow-throated warbler by Glenn Ladenberger is on the cover)

***Beginner's Notebook: Creating a White Pine Branch*** (Complete your composition) by Glenn Ladenberger

***Common Nighthawk*** (Often overlooked carving subjects; reference photos) by Rick Burkman

***Palm Frond Sculptures, Part Two*** (Painting the bird) by Del Herbert

***Decorative Shoveler Hen, Part Two*** (Apply color to the carving) by Doug Mason

***Lewis's Woodpecker Painting Notes*** (Simple, to-the-point instructions) by Jerry Poindexter

***Live-Bird Bonus: Endangered Species*** (Reference photos)

***Laminating a Carving Block*** (Steer away from common pitfalls) by Frank Werner

***In a Silent Gap*** (A tribute to the first time carvers picked up a carving knife) by Dan Marsteller

***Painting 101: Painting a Drake Wigeon*** (Special insert) by Victor Paroyan

### Winter 2005

(*The Queue*, common murres by Gary Mascaro, is on the cover)

***Carving a Kingfisher, Part Two*** (Give the songbird some color) by Gary Mascaro

***Artistic Design and Composition, Part Two*** (Beyond sculptured bird portraits) By Keith Mueller

***The Art of Painted Bird Sculptures*** (From function to art) by Lori Myers  
***Eastern and Western Kingbirds*** (Tyrant kings; reference photos) by Rick Burkman  
***Decorative Shoveler Hen, Part One*** (Shed a spoonbill from the block) by Doug Mason  
***Palm Frond Sculptures, Part One*** (Carve a California Classic) by Del Herbert  
***Painting 101: Painting a Drake Redhead*** (Special insert) by Victor Paroyan

#### Fall 2004

(A northern phalarope by Del Herbert is on the cover)

***Beginner's Notebook: Yellow-throated Warbler, Part Five*** (Painting continued) by Glenn Ladenberger  
***Red-breasted Merganser*** (A fish in feathered garb; reference photos) by Rick Burkman  
***Artistic Design and Composition, Part One*** (Beyond sculptured bird portraits) by Keith Mueller  
***Carving a Kingfisher*** (A unique songbird project) by Gary Mascaro  
***Masterwork Gallery: Cam Merkle*** (Capturing light and life) by Edna Manning  
***Service Class Northern Phalarope, Part Two*** (Effective color mixing brings this bird to life) by Del Herbert

#### Summer 2004

(Tom Christie's Northern Shoveler is on the cover)

***Guest Editorial*** (New blood for the club) by Byrn and JoAnne Watson  
***Beginner's Notebook: Yellow-throated Warbler, Part Four*** (Painting) by Glenn Ladenberger  
***Western Tanager Painting Notes*** (Songbird color mixes and instructions) by Jerry Poindexter  
***Snowy Owl*** (White winter wanderer; reference photos) by Rick Burkman  
***Northern Shoveler Drake*** (Carve a hunting decoy) by Tom Christie  
***Service Class Northern Phalarope, Part One*** (Use templates for accurate shaping) by Del Herbert  
***Altering a Pattern*** (Individualize your work) by John A. Pennucci  
***Turn, Turn, Turn*** (Use a lathe to turn your own bases) by Bob and Jacquie Goad

#### Spring 2004

(Jim Sprankle's bald eagle is on the cover)

***Beginner's Notebook: Yellow-throated Warbler, Part Three*** (Texturing) by Glenn Ladenberger  
***Painting 101: Hen Head Feathers*** (A step-by-step painting method) by Victor Paroyan  
***Mallard Drake Gunning Decoy Pattern*** by Tom Matus  
***Masterwork Gallery: The Works of Bob Lavender*** (Carving out a niche) by Edna Manning  
***Mr. Sprankle Goes to Washington*** (Jim Sprankle's eagle makes its way to the White House) by Dan Marsteller  
***Feather Study*** (Carve a wood duck side pocket grouping) by Glenn A. McMurdo  
***Mated Bluebird Pair*** (Carve a spring fling) by Ernie Muehlmann  
***Gray Jay*** (Gray ghost trickster; reference photos) by Rick Burkman  
***Get More from Your Design*** (Form generation and composition perspectives) by Gary Mascaro

#### Winter 2004

(A wigeon and chick by Richard Reeves is on the cover)

***Beginner's Notebook: Yellow-throated Warbler, Part Two*** (Shape the bird) by Glenn Ladenberger



*Pintail hen and chick* (A project with a family feel) by Richard Reeves  
*Live Bird Bonus: Endangered Species* (Piping plover, northern spotted owl, and Florida grasshopper sparrow)  
*Black-bellied Whistling Duck Bust, Part Two* (Painting the head) by Jamie Welsh  
*Evening Grosbeak Painting Notes* (Color mixes and painting tips) by Jerry Poindexter  
*Symbol of the Season* (The Canada goose; reference photos) by Rick Burkman  
*Making Raptor Eyes* (Make your own to get them right) by Richard Finch  
*Vincent Gianetto, III* (Carving the Delaware River tradition) by D. G. Chasseur

### Fall 2003 (SOLD OUT!)

(Larry Barth's red-billed tropicbird is on the cover)

*Painting 101: Translucence* (Creating depth through the transparency of feathers) by Victor Paroyan  
*Beginner's Notebook: Yellow-throated Warbler, Part One* (Begin carving the songbird) by Glenn Ladenberger  
*Torch Setup for a Bird Artist* (Add a new dimension to your art with metalwork) by Larry Barth  
*Masterwork Gallery: Larry Barth* (Master of birds)  
*Black-bellied Whistling Duck Bust, Part One* (Practice the critical areas of the head) by Jamie Welsh  
*Color Values, Part One* (The language of color) by Keith Mueller  
*Red-bellied Woodpecker* (Paradigm of adaptability) by Robert Braunfield  
*Northern White Cedar Brant, Part Two* (Paint the decoy) by Clinton Chase

### [Summer 2003](#)

(Hooded merganser on the cover by Jeff Krete)

*Painting 101: Transitional Painting* (Achieving the gradual blend from one color to the next) by Victor Paroyan  
*Beginner's Notebook: Inside the Inner Circle* (A view from the judge's seat) by Glenn Ladenberger  
*Gregarious Red-breasted Merganser, Part Three* (Painting the hen) by Glenn A. McMurdo  
*Miniature Waterfowl Sculpture* (Create flying wood ducks) by Jeff Krete  
*Demon of the Desert* (Prairie falcon reference) by Kurt M. Robinette  
*Selecting an Airbrush* (Factors to consider before you make a purchase) by Willy McDonald  
*Mountain Bluebird Painting Notes* (Color mixing guide) by Jerry Poindexter  
*Northern White Cedar Brant, Part One* (Carve the decoy) by Clinton Chase

### [Spring 2003](#)

(Black-throated blue warbler on the cover by Lonnie Dye)

*Beginner's Notebook: Sunny Side Up!* (Get great results with yellow and white) by Glenn Ladenberger  
*Painting 101: Painting Bills* (Achieving the highlights and depth) by Victor Paroyan  
*Orchid Interlude* (Carve and paint green jays and habitat) by Ernie Muehlmann  
*Varied Thrush Painting Notes* (A painting guide) by Jerry Poindexter  
*North American Wood Warblers* (Vibrant messengers of spring; reference photos) by Robert Braunfield  
*Live Bird Bonus: Endangered Species*

**J. B. Garton** (World Champion carver) by Edward Rogan  
**Gregarious Red-breasted Merganser, Part Two** (Texturing the finishing) by Glenn A. McMurdo  
**Annual Index** (Spring 2002 through Winter 2003)

### Winter 2003

(Red-breasted merganser on the cover by Glenn A. McMurdo)

**Beginner's Notebook: Attractive Bases** (A bird needs more than just two legs to stand on) by Bob and Jacquie Goad

**Live Bird Bonus: Egrets** (Reference photos)

**Notes on the Carolina Parakeet** (Carve this colorful extinct bird) by Tom Duran, Jr.

**Gregarious Red-breasted Merganser, Part One** (Rough out the body and head) by Glenn A. McMurdo

**Making Side Templates** (An easy way to ensure symmetry) by Bob Buyer

**Worldly Wonder** (Reference photos of the mandarin, smew, tufted duck, and Eurasian wigeon) by Rick Burkman

**Ruby-throated Hummingbird** (A miniature project) by Richard L. Reeves

### **Fall 2002 (SOLD OUT)**

(Mallard hen on the cover by Tom Christie)

**Beginner's Notebook: Fixes and Tips for Feather Dilemmas** (Some simple techniques) by Glenn Ladenberger

**Painting 101: Practice Makes Perfect** (Airbrushing exercises will perfect your skills) by Victor Paroyan

**Extinct Birds of North America** (A collection with artistic and environmental significance) by Tom Duran, Jr.

**Painting a Mallard Hen** (World Champion hunting decoy techniques) by Tom Christie

**Colors and Paint** (How to mix the colors you need) by Keith Mueller

**Carving a Canvasback in Soap** (A fun project for the young and young-at-heart) by Howard K. Suzuki

**Fool Hens** (The grouse of the woods; reference photos) by Rick Burkman

### Summer 2002

(Cover pintail by Chris Hindley)

**Beginner's Notebook: Feather Color Transitions** (The color of a feather from base to tip is not uniform), by Glenn Ladenberger

**Semipalmated Plover, Part Two** (Paint the shorebird) by Gary Joe Bryan

**Wood Duck Family, Part Two** (Paint the hen and the drake, and create the chicks) by Bill Veasey

**Contemporary Pintail** (British carver Chris Hindley shares his unique style) by David Tippey

**Masterwork Gallery: The Works of Chris Hindley** (Carver of the U.K.) by David Tippey

**Bob Bolle** (Award-winning carver, colleague, and friend) by Laurie J. Gmyrek

**Carolina Wren** (Coming soon to a bramble near you; reference photos) by Robert Braunfield

**Bird Carver's Guide to the Internet**

### Spring 2002

(Emerald toucanets on cover by Keith Mueller)

***Beginner's Notebook: Birch Branch*** (Make habitat from wood) by Glenn Ladenberger  
***Painting 101: Iridescence*** (Basic principles and tips for getting it right) by Victor Paroyan  
***Wood Duck Family*** (A complex project made simple) by Bill Veasey  
***Painting a Hen Puddle Duck*** (You, too, can paint a pintail gunner) by Mark Costilow  
***Mixing Dynamic Earth Tones*** (An alternative to manufactured tube colors) by Keith Mueller  
***A Spring of Teal*** (A close view of the American green-winged teal; reference photos) by Jerome A. Jackson  
***Semipalmated Plover*** (Carve a shorebird smoothie) by Gary Joe Bryan  
***Annual Index*** (Spring 2001 through Winter 2002)

### Winter 2002

(Wigeon drake on cover by Glenn A. McMurdo)

***Beginner's Notebook: Metalworking***, by Glenn Ladenberger  
***The Audacious American Wigeon, Part Two*** (Paint the duck) by Glenn A. McMurdo  
***Traditional Gadwall Hunting Decoy, Part Three*** (Painting techniques) by Mark Costilow  
***Masterwork Gallery: Generations*** (Great horned owl family) by Floyd Scholz  
***Northern Goshawk*** (Determined hunter, devoted caretaker; reference photos) by Rick Burkman  
***Head and Neck Joints*** (Keeping it together) by Frank Werner  
***Here Comes Da Judge*** (Or back to the basics) by R. E. Oerman

### Fall 2001

(Gadwalls on the cover by Mark Costilow)

***Beginner's Notebook: Texturing*** (Tips and techniques) by Victor Paroyan  
***Great Horned Owl, Part Two*** (Painting the magnificent owl) by Floyd Scholz  
***Noah Sterling-style Goldeneye*** (Carve and paint an antique-style decoy) by Rich Smoker  
***Traditional Gadwall Hunting Decoy, Part Two*** (Carve the body) by Mark Costilow  
***Black-capped Chickadee*** (A friendly backyard bird; reference photos) by Cynthia Berger  
***The Audacious American Wigeon, Part One*** (Learn to raise the primaries on your decorative bird) by Glenn A. McMurdo

### **Summer 2001 (SOLD OUT!)**

(Northern Saw-whet owls on the cover by Floyd Scholz)

***Beginner's Notebook: Painting Hen Feathers*** (Instructions for painting a pintail hen) by Victor Paroyan  
***Traditional Gadwall Hunting Decoy, Part One*** (Carve the head) by Mark Costilow  
***Great Horned Owl, Part One*** (Carve the imposing owl) by Floyd Scholz  
***Owls: Behind-the-Scenes Peek*** (The makings of a masterpiece) by Floyd Scholz  
***Water Witch*** (The pied-billed grebe can disappear in a flash; reference photos) by Jerome A. Jackson  
***Gilbert Maggioni*** (Early innovator of wildfowl art)

### **Spring 2001 (SOLD OUT!)**

(Cover gadwall by Jett Brunet)

***Beginner's Notebook: How to Use Photos for Carving*** (Ideas, reference, patterns) by Victor Paroyan  
***Carolina Wren, Part Two*** (Paint a one-piece songbird and habitat) by Ernie Muehlmann

*Yellow Rail* (Mystery in the marsh; reference photos) by Rick Burkman  
*Texturing a Black Duck* (Setting up for painting with oils or acrylic) by Jett Brunet  
*Masterwork Gallery: The Works of Jett Brunet* (A look through the eyes of a master)  
*Basic Repairs* (How to fix a damaged carving) by Lonnie Dye  
*Annual Index* (Spring 2000-Winter 2001)

### **Winter 2001 (SOLD OUT!)**

(Green jays on the cover by Ernie Muehlmann)

*Carolina Wren, Part One* (Carve a one-piece songbird and habitat) by Ernie Muehlmann  
*Fran McHugh* (In memorium)  
*More Feather Close-ups* (Photography by George Wilkes)  
*Bird Sculptures of the Millennium* (On display at the Ward Museum) by Candy Bradshaw  
*Belted Kingfisher* (North American angler; reference photos) by Cynthia Berger  
*Kingfishers Galore* (More kingfishers from around the globe)  
*Painting the Mallard Speculum* (Techniques for a smoothie) by Michael Harde  
*Black Epoxy* (Better craftsmanship through chemistry) by Frank Werner  
*Lower Bill Attachment* (A technique for carving an open-mouthed bird) by Tony Cusumano

### **Fall 2000 (SOLD OUT!)**

(Cover peregrine by Greg Woodard)

*Beginner's Notebook: Tertiaries* (A step-by-step guide) by Victor Paroyan  
*Gray Phase Screech Owl* (Paint the owl's subtle shades) by Susan rod  
*Roseate and Common Tern Restoration Decoys* (The romance and means of making two tern restoration decoys) by Bob Buyer  
*Scootin' Scoters* (Fizzy, skunk-bill, and patch head; reference photos) by Jerome A. Jackson  
*Masterwork Gallery: We're Back!* (Greg Woodard's in-flight peregrine falcon), photography by Borge B. Anderson and Associates  
*Substratum Wildfowl Sculpture* (A unique approach to form and structure) by Jack Szolis  
*The Bolo* (A gift that lasts forever) by Charles Frank

### Summer 2000

(Cover sun bittern by Marcus Schultz)

*Beginner's Notebook: Refining the Basics* (Some helpful hints) by Victor Paroyan  
*Roseate Spoonbill* (carve and paint the pink waterbird) by Robert and Jacqueline Goad  
*Working with Cottonwood* (Find pleasure in carving this unique wood) by Jeff Meyer  
*Masterwork Gallery: Sun bittern* (Extraordinary work by Marcus Schultz), photography by Ernie Sparks  
*McCleery Decoy Auction* (Sleeping Canada goose breaks record) by Candice R. Tennant  
*Scarlet Tanager* (A touch of the tropics in the northeast woods; reference photos) by Robert Braunfield  
*Jewels of Latin America* (toucans, aracaries, and toucanets), reference photos by Rick and Nora Bowers  
*Head Lines* (A new application of some time-tested methods of marking) by Frank Werner

### Spring 2000

(Scissor-tailed flycatchers on the cover by Lonnie Dye)

***Beginner's Notebook: Do You Have CTS?*** (Coping with pain) by Victor Paroyan  
***Bobby Sutton*** (founding father, earnest leader, faithful friend) by Byrn and JoAnne Watson  
***Superstructure Secrets*** (Constructing the superstructure for in-flight scissor-tailed flycatchers) by Lonnie Dye  
***Yellow-shafted Flicker*** (Painting notes for the widespread songbird) by Susan Rod  
***Bay-winged Hawk*** (The Harris' Hawk can be identified by its chestnut shoulders; reference photos) by Kurt Robinette  
***Open Pintail Bill*** (Carve the head and bill from one piece of wood) by Russell Martin, Jr.  
***Annual Index*** (Spring 1999-Winter 2000)

### **Winter 2000 (SOLD OUT!)**

(Cover cardinals by Bob Guge)

***Beginner's Notebook: Vermiculation*** (Not just wavy lines anymore) by Glenn Ladenberger  
***Miniature Wild Turkey, Part Two*** (World Champion painting techniques) by Jeff Rechin  
***"Faux Bronze"*** (Achieve a bronze look in wood) by J.F. Thomas, Ph.D, P.E.  
***Decorative Tundra Swan, Part Two*** (Bringing it all together) by Vic Kirkman  
***Female Northern Cardinal*** (Bob Guge paints a favorite) by Curtis J. Badger  
***Teeter-Tail*** (The spotted sandpiper's unique stride makes it stand out; reference photos) by Jerome A. Jackson

### Fall 1999

(Jeff Rechin did the cover's ruffed grouse sculpture)

***Beginner's Notebook: Hocus Focus*** (The right set of eyes can transform your art work) by Victor Paroyan  
***Judith Nicoll*** (England's ambassador for bird carving) by Curtis Badger  
***Decorative Tundra Swan, Part One*** (Sculpting the body) by Vic Kirkman  
***The Hunting Decoy, Part Four*** (Assemble and paint the decoy) by Willy McDonald  
***The Common Merganser*** (Hardy fishers of the north) by Steve Maslowski  
***Feather Close-ups***, photography by George Wilkes  
***Atlantic Puffin Project, Part Two*** (Paint the smoothie) by Steve Brettell  
***Miniature Wild Turkey*** (Use hand tools to rough out the tiny gamebird) by Jeff Rechin

### Summer 1999

(The immature white gyrfalcon on the cover is by Greg Woodard)

***Beginner's Notebook: Airbrush Blending Techniques*** (Angles and spray patterns for flawless blending) by Glenn Ladenberger  
***Immature White Gyrfalcon, Part Four*** (Greg Woodard paints the majestic bird) by Kurt M. Robinette  
***Scaup Hen Project, Part Two*** (Use an airbrush to capture the bird's unique look) by George Kruth  
***Indigo Bunting*** (Watch for the tiny blue bird at the top of a tree; reference photos) by Robert Braunfield  
***Texturing with Paint*** (Add detail with every stroke) by Frank Werner  
***Atlantic Puffin Project, Part One*** (A simple way to carve the colorful seabird) by Steve Brettell

*The Hunting Decoy, Part Three* (Carve a canvasback decoy) by Willy McDonald

[Spring 1999](#)

(Ernie Muehlmann's pileated woodpecker is on the cover)

*Beginner's Notebook: An Airbrush Can Work for You!* (Modify your Paasche AB for stellar performance) by Glenn Ladenberger

*The Hunting Decoy, Part Two* (Shape the decoy body) by Willy McDonald

*Scaup Hen Project, Part One* (Carve the hen bluebill)

*Masterwork Gallery: A Bird Unto Itself* (Ernie Muehlmann's pileated woodpecker), photography by Michael L. Smith

*Immature White Gyrfalcon, Part Three* (The base is an integral part of any bird carving) by Kurt M. Robinette

*Wild Spirit* (A portrait of the common loon; reference photos) by Jerome A. Jackson

*Flat* (Getting it just right) by Frank Werner

*Working a Show* (How to make the most of your time at a carving show) by Marie Bongiovanni

*Annual Index* (Spring 1998-Winter 1999)

**Winter 1999 (SOLD OUT!)**

(The indigo bunting on the cover is by Dennis Poeschel)

*Beginner's Notebook: Texturing Individual Feathers* (Tips and techniques that will make a difference) by Glenn Ladenberger

*Songbird Legs and Feet* (Construct feet from brass rod and epoxy) by Dennis Poeschel

*Wood Duck Drake* (Carve and paint a hunting decoy) by Paul Foytack, Jr., photography by Thomas Stuck

*Immature White Gyrfalcon, Part Two* (Texturing the bird) by Kurt M. Robinette

*Bald Eagle* (A timeless symbol of power and grace) by Margaret Baker

*Oil Paint* (Is it worth the trouble?) by Frank Werner

*Painting Area Set-Up* (An efficient workspace is key to successful painting), by Peter Palumbo

*The Hunting Decoy, Part One* (Decoys are bearers of the waterfowling tradition) by Willy McDonald

*On Inspiration, Bird Art . . . And Plastic Models* (Bird models were the spark for many of today's carvers) by Robert Braunfield

[Fall 1998](#)

(Cover harlequin by Victor Paroyan)

*Beginner's Notebook: The First Step: Choosing Your Tools, Part Two* (Small bits, cleaners, airbrushes, paints, eyes, and more) by Glenn Ladenberger

*Ernie Muehlmann's Burrowing Owls* by Ernie Muehlmann, photography by Curtis J. Badger

*Harlequin Smoothie* (Airbrush the multi-colored "clown" duck) by Victor Paroyan

*Immature White Gyrfalcon* (Carving the impressive bird with Greg Woodard) by Kurt M. Robinette

*Downy Woodpecker* (The smallest of woodpeckers is one of the most charming; reference photos) by Jerome A. Jackson

*Rosalyn Daisey* (A diverse carver keeps the fires burning) by Curtis J. Badger

*The Ten Pin Feather Pattern* (Structure and organization of Feathers) by Frank and Carol

Werner

Summer 1998

(Cover macaw by Floyd Scholz)

***Beginner's Notebook: The First Step: Choosing Your Tools, Part One*** (Getting the most from your carving dollar) by Glenn Ladenberger

***Blue-winged Teal Hen Project, Part Two*** (Airbrush this attractive duck) by George Kruth

***Strong Necks and Bills*** (Lamination and doweling techniques) by David Tippey

Charles "Chippy" Chase (In memorial)

***Planning a Common Loon*** (It's all in the design) by Robert L. Buyer

***The Allure of Tropical Birds*** (Macaws and toucans make unusual carvings) by Floyd Scholz

***Songbird Head Portraits, Part Two***, photography by Maslowski Wildlife Productions

***Songbirds Legs and Feet*** (Solder strong legs from brass rod) by Don McKinlay

***The Far-flying Brant*** (A long journey takes a short time; reference photos) by Gary Kramer

***Carving a Palm Frond*** (Tips for creating pieces from this challenging wood) by Laurie J.

Lundell Gmyrek

***Tools from Other Trades*** by Frank Werner

Spring 1998

Cover avocet by Del Herbert)

***Beginner's Notebook: Carving Between Your Ears*** (Directions and suggestions for the novice and intermediate carver) by Glenn Ladenberger

***Annual Index*** (yearly supplement lists articles from Spring 1997 through Winter 1998)

***Songbird Head Portraits, Part One*** by Steve Maslowski

***Service Class Avocet Project, Part Two*** (Paint to achieve softness and depth) by Del Herbert

***The Golden-crowned Kinglet*** (Use oils for easy blending) by Dave Solomon and Charles Hamilton

***Blue-winged Teal Project, Part One*** (Carve and texture a one-piece bird) by George Kruth

***The Lovely Rose-breasted Grosbeak*** (This bird dresses up black and white with a splash of scarlet) by John Heidecker

***Wingin' It*** (Correct wing shape is vital for an open-winged carving) by Jack Kochan

**Winter 1998 (SOLD OUT!)**

(Cover ruddy by Glenn A. McMurdo)

***Beginner's Notebook: Carving Mallard Tail Curls*** (Use wood to make realistic curls) by Clarence Blanchard

***The Inside Job*** (Hollowing a Suzy) by Frank Werner

***The Barn Swallow*** (The graceful mud nester provides pest control; reference photos) by Jerome A. Jackson

***The Raucous Ruddy, Part Three*** (From completed carving to finished painting) by Glenn A. McMurdo

***The Inscrutable Green Heron, Part Two*** (Learn to experiment with paint) by Don McKinlay

***Before and After*** (Jim Sprankle, traditionally a "duck man," carves a trio of ibis) by Jim Sprankle

***Carrying the Torch*** (The Lafrance-Frederick-Joefrau legacy) by Charles Frank

***Service Class Avocet Project, Part One*** (Use templates to cut out and shape your birds) by Del

Herbert

### **Fall 1997 (SOLD OUT!)**

(Cover sculpture by Laura Lucio)

*John Scheeler* (After a decade, his presence is still felt) by Curtis Badger

*Beginner's Notebook: East-to-Make Black Scoter* (A cork decoy project) by David Tippey

*The Black-Capped Chickadee, Part Two* (A songbird painting project) by Laura Lucio

*Setting Eyes for the Future* (Ensure that your birds' eyes will stand the test of time) by Laurie J. Gmyrek

*The Raucous Ruddy, Part Two* (Detailing your carving from roughed out to sealed) by Glenn A. McMurdo

*The Hooded Merganser* (Discover the wonders of this elusive diving duck; reference photos) by Cynthia Berger

*The Inscrutable Green Heron, Part One* (Carving the ever-changing bird) by Don McKinlay

### Summer 1997

(Pileated woodpeckers on the cover by Larry Barth)

*Beginner's Notebook: A Bird's Feathers* (Types and parts of feathers illustrated and explained) by Jack Kochan

*William J. Koeplin, Sr.* (In fond memory) by Dennis Poeschel

*The Black-Capped Chickadee, Part One* (Carve the diminutive songbird) by Laura Lucio

*Larry Barth* (The artist in his environment) by Curtis Badger

*Gyr Falcon: Phantom of the Northwest* (The might hunter of the arctic) by Kurt M. Robinette

*Those Magnificent Raptors! Part Two* (Head shots of popular birds of prey) by Kurt M. Robinette

*The Scarlet Macaw* (Bonus reference photos of this tropical bird), photography by Rick and Nora Bowers

*The Raucous Ruddy, Part One* (Research to rough out) by Glenn A. McMurdo

*Building an Aviary* (Study waterfowl in your own back yard) by Michael Pelc

### **Spring 1997 (SOLD OUT!)**

Cardinals by Eldridge Arnold on the cover)

*Beginner's Notebook: Create a Mallard Speculum Feather* (A simple project for mastering details) by Robert J. Seas

*Eldridge Arnold* (Wild birds and the elements of design) by Curtis J. Badger

*Painting Complex Feathers* (Step-by-step instructions for woodcock and bobwhite scapulars) by Dan Williams

*Northern Saw-Whet Owl* (An in-depth species study) by Jeffrey Whiting

*Those Magnificent Raptors! Part One* (It's all in their heads) by Kurt M. Robinette

*Woodcock Pattern* by Dan Williams

*The Miniature Harris' Hawk, Part Two* (Painting the raptor) by Lonnie Dye

*American and Least Bitterns* (The sound of the swamp; reference photos) by Cynthia Berger

*Waterbird Feet and Legs* (The pros and cons of four surface materials) by Don McKinlay

*The Classic Wildfowl Art Shows, Part Two* (What sets apart the most successful shows?) by Curtis J. Badger



*Annual Index* (Yearly supplement lists articles from Spring 1996 through Winter 1997)

**Winter 1997 (SOLD OUT!)**

***Beginner's Notebook: Keeping Things Even*** (Tips for creating a symmetrical carving) by Brian E. McGray

***Hey, Knute!*** (Wildfowl art patron Kurt Bartrug) by Dr. Barry Berkey

***The Miniature Harris' Hawk, Part One*** (Carving an award-winning sculpture) by Lonnie Dye

***Painting a blue Jay, Part Two*** (From choosing the brushes to applying the final coat) by Dan Williams

***Art for a Park, Part Three*** (Painting the great blue heron) by Eric Kaiser

***The Wide-Ranging Common Goldeneye*** (The spirited whistling duck; reference photos) by John Heidecker/Nature Photos

***The Classic Wildfowl Art Shows, Part One*** (A look at the reasons for their success) by Curtis J. Badger

**Fall 1996 (SOLD OUT!)**

***Beginner's Notebook: Building Reference Files*** (How to make your research less time-consuming and more productive) by Robert J. Seas

***Painting the Black Duck Drake*** (A contemporary gunning decoy) by Michael Harde

***Championship Carving Canadian Style: The Lucios*** (Family, nature and art making a winning combination) by George Deagle, M.D.

***Turned Head Sleepers, Part Three*** (Painting the turned head wigeon hen) by Frank and Carol Werner

***The Baltimore Oriole*** (The exuberant orange bird sports its colors like a coat of arms; reference photos) by Jerome A. Jackson

***Carving a Blue Jay, Part One*** (Finding the bird in your block of wood) by Dan Williams

***Art for a Park, Part Two*** (Carving an in-flight great blue heron) by Eric Kaiser

[Summer 1996](#)

***Beginner's Notebook: Carving Order out of Process*** (Carving: "The process of defining and refining shape by an orderly sequence of artistic cutting."—The Author) by Frank Russell

***It Just Can't Get Any Better Than This!*** (Painting an American kestrel step-by-step) by Floyd Scholz

***Art for a Park*** (A new building houses live fish, epoxy tree, and wooden birds) by Eric Kaiser

***Sanderling Pattern*** by Dan Williams

***The Lewis & Holland Expedition*** (Wherever the wild birds flock) by Candice R. Tennant

***Finishing the Flow*** (Hints on creating strong, imperceptible insertions) by Dan Williams

***Whistling Wings, Whittled, Ducks, & Wetlands*** (Milwaukee Public Museum, February 1996-March 1997) by Dennis C. Poeschel

***The Northern Shoveler*** (Much more than a "shoehorn strainerbill"; reference photos) by Steve Maslowski

***The Avian Leg and Foot*** (Using anatomy for more accurate representation) by Dennis C. Poeschel

***Turned Head Sleepers, Part Two*** (Carving the decoy) by Frank Werner

[Spring 1996](#)

*Art Matters: Vaya con Patos* (Go with ducks) by Frank Werner  
*Beginner's Notebook: Feather Inserts* (How to carve and attach primary feather inserts) by C.E. Blanchard  
*Kingfisher Pattern* by Dan Williams  
*Annual Index* (Yearly supplement lists articles from Spring 1995 through Winter 1996)  
*Elements of Artistry Revisited* (Divine proportions and negative space) by Chuck and Betty Malven  
*The Artist's Signature* (How artists develop a style of their own) by Curtis J. Badger  
*Attaching the Head* (A handy gluing device) by Thomas F. McCollum  
*Turned Head Sleepers, Part One* (An anatomical puzzle) by Frank Werner  
*Home Drying* (Checking your wood) by Frank and Carol Werner  
*Painting the Ruby-throated Hummingbird* (A step-by-step painting guide adapted from *Carving Hummingbirds*) by Charles Solomon and David Hamilton  
*Traditions of the Heart* (A look at contemporary Louisiana miniature carvers) by Charles W. Frank  
*How to Carve Anything You Wish* (Developing the right side of the brain) by David Bennett  
*Green Heron* (A bird of the world; reference photos) by Mark Riegner

#### **Winter 1996 (SOLD OUT!)**

*Beginner's Notebook: Hold It!* (Making an inexpensive paint stand) by Dennis C. Poeschel  
*Art Matters: Value* (What art got to do with it?) by Frank Werner  
*Least Tern Decoy Pattern* by Dan Williams  
*Making the Most of the Least* (Using decoys to restore least terns) by Bob Buyer  
*Canvas Decoys* (An honored tradition gets a new twist) by Philip Lamie  
*Elements of Artistry, Part Two* (Understanding and exploring good design) by Chuck and Betty Malven  
*Cinnamon Teal Family, Part Three* (Painting the chicks) by Dan Williams  
*Martin Gates* (Interpreting nature's beauty) by Barbara F. Backer  
*California Quail* (This gregarious gamebird offers many design possibilities; reference photos) by Steve Maslowski  
*Milling* (For the carver who wants to branch out) by Carol Werner  
*1995 National Exhibition of Carved Birds* (The U.K.'s premier carving event) by Judith Nicoll

#### **Fall 1995 (SOLD OUT!)**

*Beginner's Notebook: Photography 101, Part Two* (How to create your own photo reference library) by John Heidecker  
*Heads Up! Part Two* (Head, bill, and eye details of popular waterfowl hens) by Dr. Scott Nielsen  
*Atlantic Puffin Pattern* by Dan Williams  
*Wood Duck Head: Part Two* (WC&C Classic, reprinted from Winter 1987) by Pat Godin  
*Textural Diversity* (WC&C Classic, reprinted from Fall 1985) by Pat Godin  
*Elements of Artistry* (Introduction to a multipart series explores basic design tools) by Chuck and Betty Malvern  
*Dust in the Wind* (Protect yourself from shop hazards before it's too late) by Danielle Hollister  
*FW Duck* (Diary of a timber sale) by Carol Werner  
*Cinnamon Teal Family, Part Two* (Step-by-step instructions for painting the drake) by Dan

Williams

***Mighty Wanderer*** (A look at the once-threatened peregrine falcon) by Kurt Robinette

***Bob Brown*** (An in-depth profile of a contemporary carver in the New Jersey tradition) by Lisa Lujanac

***Hot Times and Cool Tips*** (Burning tips and techniques adapted from *The Amazing Art of Pyrography*) by Bob Boyer

***Art Matters: Recognition*** (Advance and be recognized) by Frank Werner

#### Summer 1995

***Charter Subscribers*** (Three charter members discuss WC&C Magazine) by Chris Sherbine

***Beginner's Notebook: Photography 101*** (How to create your own photo reference library) by John Heidecker

***Habitat: Nature's Vignette*** (Creating habitat elements for a great horned owl) by C.E. Blanchard

***Red-Tailed Hawk Pattern*** by Dan Williams

***Wood Duck Head*** (WC&C Classic, reprinted from Fall 1986) by Pat Godin

***Heads Up! Part One*** (Incredible close-up reference photos of North American drakes) by Dr. Scott Nielsen

***Cinnamon Teal Family, Part One*** (Painting the hen) by Dan Williams

***The White-Crowned Sparrow*** (Not just another LBJ) by Steve Maslowski

***The Second Time Around*** (In search of the secondary market) by Curtis J. Badger

***Ducks in the Balance*** (Hollowing and weighting a working decoy) by Dennis C. Poeschel

***Art Matters: Fine Art*** (What is it?) by Frank Werner

***Art Law: Art Versus Craft*** (Defining your woodworking according to law) by Leonard D. DuBoff

***Wildfowl Carving at Knott's Berry Farm*** (Bob Weir offers more than entertainment) by Floyd Allen

#### Spring 1995

***Art Matters: A Matter of Venue*** (You snooze, you lose) by Frank Werner

***Flight School*** (Ernie Muehlmatt creates a group of prairie falcon chicks) by Curtis Badger

***Snowy Owl Pattern*** by Dan Williams

***Avian Anatomy*** (SC&C Classic reprint from Fall 1986) by Robert Braunfield

***Habitat: Carving a Fiddler Crab*** (A seaside habitat to enhance any shorebird carving) by Rosalyn Leach Daisey

***Art Law: Trade Dress*** (Protecting the integrity of your creations) by Leonard D. DuBoff

***The Woodie Revisited*** (America's most colorful duck) by Dr. Scott Nielsen

***Creole Carvers*** (Louisiana's rich heritage of ethnic diversity) by Charles W. Frank

***Smoooooooooth*** (Oldsquaw [long-tailed duck] painting demo illustrates creating texture with paint) by Victor Paroyan

***Beginner's Notebook: Color Notes*** (Creating a reference source for mixing colors) by June Noll  
***Annual Index***

#### **Winter 1995 (SOLD OUT!)**

***Beginner's Notebook: Custom Carriers*** (An easy, economical method to protect your carvings) by C.E. Blanchard

***Brant Basics*** (Wildfowl Carving and Collecting classic, reprinted from Fall 1986) by June Noll

*Habitat Bonus* (Wood, wasps, and wool: using mixed media) by Jeffrey C. Whiting  
*Godin's Grouse* (An in-depth interview with Canada's premier carver) by Lisa Lujanac  
*The Delightful Ruddy Duck* (Its many nicknames reflect the characteristics of this colorful duck) by Arthur Morris  
*Championship Painting* (Jon Jones' wigeon drake) by Jon Jones  
*Baby Chicks, Part Two* (Patience and precision yield life-like results) by Chuck Malven  
*The Final Act* (The finishing technique that will enhance any carving) by Bill Ford  
*Mysterious Airbrush, Part Two* (Airbrushing a bufflehead drake, includes pattern) by Brian E. McGray  
*Art Matters: Avian Sculpture* (Avian sculpture did not evolve from decoy making) by Frank Werner  
*Art Law* (New department explores the legal rights of carvers) by Professor Leonard DuBoff  
*Show and Tell* (How to organize a successful carving show) by Debra Lehman

#### Fall 1994

*Beginner's Notebook: Painter's Notebook* (Brushes, paints, and advice for beginners) by Pearl Carpenter  
*Art Matters: What Art the Decoy?* (There are no rules) by Frank Werner  
*Barbara Nelson* (Sculpture by design) by Curtis Badger  
*Baby Chicks, Part One* (Measurements, patterns, and tips for carving baby birds) by Chuck Malvern  
*Gnome of Owldom* (In search of the saw-whet owl) by Ron Austin  
*Springtime Color* (Painting a ruddy turnstone) by Dan Williams  
*David Tippey* (Pub master turned bird carver) by Curtis Badger  
*The Mysterious Airbrush* (The tool and how to use it) by Brian E. McGray

#### **Summer 1994 (SOLD OUT!)**

*Habitat: Wild Mushrooms* (Common fungi add colorful flair) by Michael Sykes  
*Art Matters: Promotion* (Some strategies) by Frank Werner  
*Beginner's Notebook: Foolproof Pattern Making* (Creating your own patterns from photos) by Mike Kent  
*Anatomy of an Exhibition* (Behind the scenes of El Arnold's one-man show) by Curtis J. Badger  
*The Northern Aplomado* (Greg Woodard reveals his World-class painting techniques) by Kurt Robinette  
*Backyard Beauties* (An in-depth look at ruby-throated and Anna's hummingbirds) by Cynthia Berger  
*Hummingbird Bonus* (Pattern and carving notes for a ruby-throat) by Bob Hand, Jr.  
*Open Wide!* (Anatomical reference and instructions for creating an open-bill presentation) by Dennis C. Poeschel  
*Waterfowl Festival* (An up-close look at one of wildlife art's premier events) by Lisa Lujanac  
*Improving De Tail* (Pattern and instructions for creation an inexpensive working decoy) by Frank Werner

#### **Spring 1994 (SOLD OUT!)**

*Art Matters: Originality* (Is it physical, or is it conceptual?) by Frank Werner  
*Beginner's Notebook: Stacking Shadows, Part Two* (A palette of shadows) by Mike Kent

***Habitat: Making the Scene*** (Easy tips for creating ground cover) by Brian E. McGray  
***Wildfowl Carving in Miniature*** (Sometimes less is more) by Lloyd McCafferty  
***Affordable Collectibles*** (Old treasures that won't bust your budget) by Charles W. Frank  
***Great Blue Heron*** (Stately master of the marsh; reference photos) by Mark Riegner  
***East of England*** (U.K. hosts regional bird-carving exhibit) by Judith Nicoll  
***Long-eared Owl, Part Two*** (Keith Mueller shares his award-winning painting techniques) by Don McKinlay  
***Masterwork Gallery: Southern Charm*** (Jett Brunet's green-winged teal hen) by Lisa Lujanac  
***Contaminated Wood*** (Simple precautions could save your life)  
***Old Technologies*** (Preserving the traditions of the Jersey Coast) by Bob Brown  
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#### Winter 1994

***Beginner's Notebook: Stacking Shadows*** (Simple tricks allow you to master the illusion of depth) by Mike Kent  
***Art Matters: Expressing the Bird*** (Have we, in installing "the living bird" as a standard, let our medium become the message?) by Frank Werner  
***Habitat: Branching Out*** (Creating a strong yet delicate perch) by Dennis Poeschel  
***The Gulf South Pairs*** (A retrospective of the prestigious regional competition) by Charles W. Frank  
***The Chincoteague Tradition*** (An island unto itself) by Curtis W. Badger  
***Four of a Kind*** (An eye on the eider from common to king) by Steve Maslowski  
***Ben Schmidt*** (The work and influence of Michigan's finest maker) by Tom Shumaker  
***California Quail Bust*** (Start-to-finish project, includes pattern) by Peter Kaune  
***Long-eared Owl, Part One*** (Planning and composition of a World-class piece) by Don McKinlay

#### **Fall 1993 (SOLD OUT!)**

***Habitat: Winter Wonderland*** (Making realistic, durable snow scenes) by Jo Craemer  
***Art Matters: Art as a Business*** (How would your family feel about living on food stamps?) by Frank Werner  
***Beginner's Notebook: The Zen of Bird Carving*** (Attitude affects aptitude) by Michael Sykes  
***Mallard Tail Curls, Part Two*** (Creating the distinctive feather grouping from brass) by Frank Werner  
***Painting Notes for the Common Loon*** (Beyond black and white) by Jeffery G. Whiting  
***Raptor Chapter*** ("American Kestrel" excerpted from Floyd Scholz's *Birds of Prey*), courtesy Stackpole Books  
***The Magnificent Cat Owl*** (Great horned owl reference) by Mary Katherine Parks  
***Live Bird Bonus: Northern Cardinal*** (Sneaky preview of WC&C's Reference Guide—includes a pattern) by Sheryl De Vore  
***Decoy Ramblings*** (Dilley Shorebirds, mini shorebirds) by Joseph B. French  
***Pure Aesthetic*** (Ira Hudson's walking mallard drake) by Gene and Linda Kangas  
***Robert Ptashnik*** (Remembering my friend Bob) by Larry Weston  
***Feathered Friends*** (Making holiday gift items) by Dennis Poeschel and Naomi Cashman  
***Mr. Jim's Pintail*** (Carving a shootin' stool Cajun style) by Curtis Badger

### Summer 1993

**Art Matters: Real Enough to Fly** (How did he do it?) by Frank Werner  
**Habitat: Easy Does It** (Keeping it easy with Easy Rock) by Linda Kilcoin  
**Beginner's Notebook: Creating the Curve** (Making the third view from a two-view pattern) by C.E. Blanchard  
**The Dean of Havre de Grace Carvers** (A tribute to R. Madison Mitchell, Sr.)  
**Mark McNair** (New frontiers in traditional decoy making) by Curtis Badger  
**A Shore Thing** (Composing, carving, and painting a dunlin trio) by Mark Christopher  
**Mallard Tail Curls, Part One** (Anatomy of a mallard) by Frank Werner  
**Creating a World of Delight** (One-man museum preserves the birds of Vermont) by mark Pendergrast  
**Decoy Ramblings: Preserving Old Decoys** (Use wax, not oil) by Joe French  
**Shourds3** (Family resemblances in three generations of decoy makers) by Joe French  
**American Avocet** (A close-up view of the graceful shorebird) by Tim Gallagher

### Spring 1993

**Habitat: An Alaskan Shoreline** (Creating habitat for the American oystercatcher) by Roscoe Condon  
**Art Matters: Art Space in the Private Sector** (Showing and selling your art) by Frank Werner  
**Beginner's Notebook Bonus** (Using three-dimensional patterns. Includes wood duck pattern) by C.E. Blanchard  
**Beginner's Notebook: The King Penguin, Part Two** (Painting tips for this stately bird) by Michael Sykes  
**Burning for Color** ("Painting" a quail with burning tools), demonstration by Ernie Muehlmann  
**Pumpkinseed Sunfish, Part Two** (Using airbrush techniques on this colorful fish), demonstration by Jeff Compton  
**Decoy Ramblings: Auctions versus Shows** (The MDCA provides a mix of both) by Joseph B. French  
**Fat Jaw** (Lem Ward's enchanting goldeneye drake) by Gene and Linda Kangas  
**The Cutting Edge, Part Two** (Eight top interpretive carvers share their techniques) by Curtis Badger  
**The Blue Jay** (A closer look at the colorful Corvidae) by Tara Boice  
**Packing Your Carving** (How to care for your carving when it's out of your hands) by Ayleen Stelhorn  
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**Working with Handtools** (Preserving the traditions of the Jersey Coast) by Bob Brown  
**Going for the Green Ribbon** (Making a living with working rigs) by John Nelson

### **Winter 1993 (SOLD OUT!)**

**Art Matters: Interpreting Interpretive** (The Decorative Connection) by Frank Werner  
**Beginner's Notebook: The King Penguin, Part One** (A beginner's lesson in form), demonstration by Michael Sykes  
**Habitat: The Magic of Moss** (Several easy methods for creating habitat) by Orchid Davis  
**The Cutting Edge** (Interview with eight of the top interpretive bird carvers) by Curtis Badger  
**Hen Green Wing, Part Three** (Painting a hen green-winged teal), demonstration by Ron Broadwater

*The Puffin Project* (Puffin decoys lure the real thing) by Pete Salmonsohn  
*Bird Carvings in Japan* (American carvers take their work abroad) by Cathy Hart  
*Larry Hayden* (Drawing parallels between painting and carving) by Curtis Badger  
*Pumpkinseed Sunfish* (Carving this colorful panfish), demonstration by Jeff Compton  
*George Walker* (Saying goodbye to a fellow carver) by Lisa Lujanac  
*Decoy Ramblings* (Decoy auction scene) by Joseph B. French  
*Counterfeiting the Counterfeits* (Find the fakes with radiography) by A. Everette James

#### Fall 1992

*Art Matters: The True Essence of Mallards* (A new book by Dr. Scott Nielsen features the wild side of a common duck) by Frank Werner  
*Beginner's Notebook: Preparing the Surface* (Don't make the mistake of treating surface preparation lightly) by Don McKinlay  
*Habitat: Hedge Bindweed, Part Two* (Painting and finishing this flowering vine) by Michael Sykes  
*Kingfisher Chronicles* (One artist's approach to field study) by Rob Braunfield  
*Dabbling Diver* (A closer look at the 1993 World Pairs—the ring-necked duck) by Sheryl De Vore  
*Hen Green Wing, Part Two* (Texturing techniques for the green-winged teal), demonstration by Ron Broadwater  
*Decoy Ramblings: From Carving to Collecting* (The influence of Shang Wheeler's carvings) by Joseph B. French  
*Perdew Robins* (A unique pair of songbirds by Charles Perdew) by Gene and Linda Kangas  
*Bald Eagle* (A master waterfowl carver, Jett Brunet, tries his hand at birds of prey) by Curtis J. Badger  
*Bills and Eyes* (Jett Brunet demonstrates carving the bill and placing the eye) by Curtis J. Badger  
*Casting Carvings* (A follow-up to making molds) by Robert and Jacquelyn Goad

#### Summer 1992

*Art Matters: Exhibitions* (Be seen or be forgotten) by Frank Werner  
*Habitat: Hedge Bindweed, Part One* (The climbing vine can add color and grace to your carvings) by Michael Sykes  
*Beginner's Notebook: Band sawing Made Simple, Part Two* (Transferring pattern guidelines to your band sawed blank) by Willy McDonald  
*Fisher King* (A look into the life of the magnificent osprey) by Tara Boice  
*Baby Birds* (The hottest items on the competition scene)  
*Western Kingbird: Part Two* (Step-by-step photos for painting the kingbird) by Lonnie Dye  
*Tumbling Eagles* (The sculpture of Canadian Joe Coutts)  
*Louisiana Miniatures* (Tiny treasures from Louisiana) by Charles Frank  
*Decoy Ramblings: Painting to Preserve Decoys* (Celebrating the artistic talent of an Illinois lady) by Joseph B. French  
*Hen Green Wing: Part One* (Carving a green-winged teal hen), demonstration by Ron Broadwater  
*Making Molds* (Make more efficient use of your time with molds) by Robert and Jacquelyn Goad

### Spring 1992

**Habitat: Making Rocks** (A rock-solid approach to new dimensions in composition) by Floyd Scholz

**Art Matters: Art Anxiety** (Make the time and effort to be recognized now for your art) by Frank Werner

**Beginner's Notebook: Band sawing Made Simple, Part One** (The basics of choosing wood, transferring a pattern, and band sawing the blank) by Willy McDonald

**Annual Index** (The annual supplement to our Five-Year index)

**Carving in the Cajun Tradition** (A profile of the Brunet family—father, Tan, and sons, Jett and Jude) by Marie G. Bongiovanni

**Pelzer Pintail** (A classic decoy from Wisconsin's Walter Pelzer) by Gene and Linda Kangas

**Decoy Ramblings: First Thoughts** (On stolen decoys, a new museum, original paint, and dear friends) BY Joe French

**Redhead Basics** (Reference photos of the redhead) by Sheryl De Vore

**Winning the Gulf South** ( A look at the pieces that won the jewel of the Louisiana Wildfowl Festival) by Charles Frank

**Western Kingbird: Part One** (A demonstration of the carving and texturing of this Texas songbird) by Lonnie Dye

**Show Business** (An insider's look into the planning of the Masters Carving Competition) by John Maloney

### **Winter 1992 (SOLD OUT!)**

**Art Matters: A Declaration of Art** (A review of the exhibition celebrating the art of California's duck decoys) by Frank Werner

**Habitat: Creating Snowdrifts** (Add a bit of winter chill to your carvings) by C.E. Blanchard

**Beginner's Notebook: Choosing and Using a Base** (Some simple guidelines for color, size, and shape) by Terry Rickert

**Dowitchers** (Differentiating between the long-billed species and their short-billed cousins) by Bruce Burk

**Highly Patterned Surfaces** (Painting the complex feather patterns of the blue-winged teal) by Pat Godin

**It's a Dilly** (Exquisite shore birds from a mysterious man) by Joe French

**Life-like Raptors** (Techniques for texturing and painting raptors in a realistic manner), demonstration by Greg Woodard

**Birds in Art 1991** (Larry Barth named Master Wildlife Artist) by Cathy Hart

**Wendell Gilley Museum** (A perfectly carved niche for bird carvers) by Linda Wolter Carlson

### Fall 1991

**Beginner's Notebook: The Creative Process** (A look at inspiration, ideas, and composition) by Mark Christopher

**Habitat: Silver Flowers** (Use this perfectly suited metal to create beautiful flowers) by Eugene Morelli and Joan Zygmunt

**Art Matters: Commissions, Grants, and Fellowships** (Going for the grand prize) by Frank Werner

**American Wigeon** (Reference photos of this stubby little duck) by Steve Maslowski

**Airbrushing a Pheasant** (Tip and techniques to overcome "airbrush phobia") by Barbara Nelson



*Painting a Goose* (Step-by-step instructions and paint schedule for a Canada goose) by Ben Heinemann

*Quebec Style* (A detailed photo study of the work of Orel LeBoeuf) by Gene and Linda Kangas

*Flair of Genius* (A profile of legendary Californian carver Ed Snyder) by Bill Baines

*Creating a Surface Texture* (Texturing philosophies of professional carvers) by Roger Schroeder

*Basswood Blues* (The cheapest way to get basswood is not always the best) by Don McKinlay

### **Summer 1991 (SOLD OUT!)**

*Habitat: Among the Lily Pads* (The secret to creating a good composition lies in striking the perfect balance between bird and habitat) by Howard Nixon

*Art Matters: Public Spaces* (Exhibiting in a public space requires a little ambition and a lot of pieces) by Frank Werner

*Beginner's Notebook: Vermiculation Primer* (Modern and old-fashioned tools and techniques) by Don McKinlay

*Hal Evans* (A collector shares his recollections with a friend) by Larry Cashion

*The Northern Flicker* (Reference photos of the "gentleman" woodpecker) by Dawn Coughlan

*Goose Carving* (Step-by-step instructions for carving a Canada goose), demonstration by Ben Heinemann

*Knife Sharpening* (Extend the life of your tools with proper sharpening techniques) by Allan Knotts

*Wood Duck Chest* (An excerpt from Jim Sprankle's painting book) by Curtis J. Badger

*Bering Sea Pirates: Part Four* (Creating the base), demonstration by Larry Barth

*Antique by Design* (An aging process makes the decoys created by Thomas Langan appear old) by Roger Schroeder

### **Spring 1991 (SOLD OUT!)**

*Habitat: The Perfect Base* (Sina "Pat" Kurman explains her technique for turning driftwood into a unique and attractive base for her floaters) by Ayleen Stellhorn

*Beginner's Notebook: Breaking out of the Copycat Syndrome* (How to use influences creatively and originally in your own pieces) by Louise C. Beeson

*Art Matters: A Carver's Resume* (Tips on what to include and how to make it work for you) by Frank Werner

*Lesser or Greater* (A few clues to tell you which scaup is which) by Sheryl De Vore

*Bering Sea Pirates: Part Three* (Finishing and painting this commission piece) by Larry Barth

*Guy Taplin* (A profile of one of England's premier carvers) by Curtis J. Badger

*Found at Last* (Discovering Alameda carver Dean Brown) by Michael R. Miller and Frederick W. Hanson

*Decoy Talks: One Good Turn Deserves Another* (How Robert Weeks came to own a rig of Perdew green-winged teal) by Donna Tonelli

*Tufted Titmouse: Part Three* (Demonstration: Painting) by Jerry Barkley

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### **Winter 1991**

*Beginner's Notebook: Reference Material* (Photographs, videos, mounts—today's carver has it all) by Larry Stevens

**Habitat: Creating Water Droplets** (A little bit of ingenuity goes a long way when working with resin) by Clancy Harlan

**Art Matters: Juried Exhibitions for the Wildfowl Carver** (Don't be discouraged by frequent rejection slips) by Frank Werner

**Crystal Ball: Part Four** (Some final comments on the future of bird carving) by Marie G. Bongiovanni

**Todd Wohlt** (An interview with the 21-year-old who won the World) by Donna Sanders

**Pelican Personalities** (Reference photos of the brown pelican) by Mark Christopher

**Bering Sea Pirates: Part Two** (Jaegers in flight) by Larry Barth

**Decoy Tales: Lake Heron Connection** (Two distinct regions, two men who never met, and the "horsehead" cans that link them together) by Donna Tonelli

**Decoys of the Shelburne** (A Mecca for decoy collectors) by Tom Hill

**Collector I.Q.** (Ring-neck or bluebill?) by Gene and Linda Kangas

**Tufted Titmouse** (Demonstration: Texturing this tiny songbird) by Jerry Barkley

#### Fall 1990

**Beginner's Notebook** (Soft feathers: Painting) by Don McKinlay

**Commentary: Wildfowl Carving and Contemporary Art** (What exactly is "fine art" and who decides which works get labeled as such?) by Frank Werner

**Crystal Ball, Part Three** (More insight on the carving world) by Marie G. Bongiovanni

**Hardy Oldsquaw** (Reference photos of this beautiful duck) by Sheryl De Vore

**Future Stars Shine** (The Havre de Grace Middle School's wildfowl competition) by Cathy Hart

**Bering Sea Pirates** (Part One: Conception of a commission piece) by Larry Barth

**Decoy Tales: The Call Them G.K. Schmidts** (This new column tells the stories behind the famous decoys. Learning about Illinois' G.S. Schmidt led collector Joe Tonelli to several astounding finds) by Donna Tonelli

**George W. Thompson** (Pioneer decoy collector) by Joseph B. French

**Tufted Titmouse** (Demonstration: Part One: Rough Carving) by Jerry Barkley

#### Summer 1990

**The Marbled Godwit** (Includes a paint pattern with color mixing instructions) by Bruce Burk

**Commentary: The State of the Art Our Art** (A look at the world of wildfowl carving today continues this issue)

**Folk Art, Decoys, and Wildfowl Carving** by Frank Werner

**The Crystal Ball, Part Two** by Marie G. Bongiovanni

**Molding Leaves** (Demonstration) by E. Lynn Forehand

**Beginner's Notebook: Soft Feathers: Texturing** (The second step in creating softer feathers) by Don McKinlay

**Cajun Crowells** (A restorer's challenge) by Joseph B. French

**Sketching Birds** (Tips and techniques for making the most of your time in the field) by Robert Braunfield

**The National Celebrates its Silver Anniversary** (One of the biggest decoy shows turns 25) by Gene and Linda Kangas

**Carving a Low-head Green-winged Teal** (Demonstration) by Rich Radigonda

**Spring 1990 (SOLD OUT!)**

***The American Goldfinch*** (Reference photos of this popular songbird) by Steve Maslowski  
***Beginner's Notebook: Soft Feathers, Part One*** (The first in a three-part series) by Don McKinlay  
***Flowing Plumes*** (A mini-demonstration on how to create egret plumes) by Floyd Scholz  
Commentary: The State of the Art (A special section on the world of wildfowl carving today)  
***Art, Craft, and Wildfowl Carving*** by Frank Werner  
***Understanding Style*** by John N. Mullican  
***The Crystal Ball*** by Marie G. Bongiovanni  
***Montana Bird Carvers*** (A profile of Joan Zygmunt and Eugene Morelli) by Roger Schroeder  
***Welding Feet*** (Demonstration) by Eugene Morelli  
***Source: Listing Updates*** (New information on seminars across the country)  
***From Great Horned Owl to Broad-winged Hawk*** (Story of an award-winning carving) by Bart Walter  
***The Mackey Collection—1969*** (A look into one man's castle) by Roger W. Barton  
***A Collecting Goldmine*** (Fascinating decoys from Herter's Incorporated) by Charles W. Franks, Jr.

#### Winter 1990

***The Gentleman's Gamebird*** (Reference photos of the bobwhite quail) by Tom Huggler  
***Service Class Sprigs Part Two*** (Pintail Demonstration) by Rob Capriola  
***Freedom of Expression*** (An interview with carvers Dave and Mary Ahrendt) by Donna Sanders  
***Hal Sorenson's "Labor of Love"*** (An interview with the editor of the *Decoy Collector's Guide*) by Joseph B. French  
***Beginner's Notebook: Keep It Running*** (Tips to maintain your flexible shaft power tool) by Don McKinlay  
***Source: Video Tapes*** (A sampling of instructional and reference tapes available to the carver)  
***The Painted Surface*** (Find the best oil-to-pigment ratio for your decoy painting) by Frank Werner  
***Painting an English Sparrow*** (Demonstration) by Floyd Scholz  
***Palm Frond Decoys of California*** (Interest in these frail decoys heightens) by Roger W. Barton  
***The Venerable Roothed*** (A photo essay on some relatively inexpensive, collectible decoys) by A. Everette James, Jr.

#### **Fall 1989 (SOLD OUT!)**

***The Legendary Canvasback*** (The United States' most common duck) by G. Michael Haramis  
***Service Class Sprigs, Part One*** (Pintail demonstration) by Robert Capriola  
***Returning to the Delaware*** (An interview with Bob White, well-known carver and collector of the Delaware River Valley) by Gene and Linda Kangas  
***Airbrush Techniques*** (Demonstration) by George Kruth  
***Beginner's Notebook: Making Your Own Patterns*** (Learn how to make a composite drawing from several tracings) by Don McKinlay  
***Illinois' Best*** (A feature on Illinois River Valley carver Charles Walker) by Donna Tonelli  
***World Class Museum*** (The dream of building a facility devoted entirely to wildfowl art comes true) by Curtis J. Badger  
***Source: Listing Updates*** (The latest information on carving clubs, carving and pattern books, seminars, and museums)

*Quillen or Smith?* (A comparison between two Michigan carvers) by Joseph B. French  
*Weighting Decoys* (How to weight your decoys to they float life-like on the water) by John A. Nelson

### **Summer 1989 (SOLD OUT!)**

*The Familiar Red-Tail* (This hawk can be found in most parts of the country) by Ron Austing  
*Beginner's Notebook: Form and Feathers* (A short demonstration focusing on the two most important aspects of a good carving) by Jon E. Jones

*Birds in Flight: The Carvers' Techniques* (What contemporary carvers are doing to create action poses) by Roger Schroeder

*Kingfisher Crest* (Demonstration) by Jim Hazeley

*A Bridge to Bay History* (During the '30s and '40s, Jake Ferreira carved stylish decoys around the San Francisco area) by Michael R. Miller and Frederick W. Hanson

*Expression Takes Flight: Works of Grainger McCoy* (A visit with one of South Carolina's most talented wildfowl artists) by Charles E. Warrington

*Slick-Style Woodie* (Demonstration) by Eric Hutchison

*A Little Decoy History: Conclusion* (The final chapter looks at factors that influenced decoy design, the history of factories, and the carvers on the West Coast) by Gerald M. Rosenthal

### **Spring 1989 (SOLD OUT!)**

*Feeder Favorite* (The cardinal is a familiar and welcome sight throughout the United States) by Dawn M. Coughlan

*Chip Carving* (Jerry Polan revives an old-time method of carving) by Bill Baines

*Wild About Birds* (Floyd Scholz talks about his progress from teenage carver to respected artist), interview by Donna Sanders

*Ornithologists Critique a Carving* (Floyd Scholz visits Cornell University with a carve Peale's falcon) by Roger Schroeder

*The Bayou Terrebonne Legacy* (Louisiana decoys made the old-fashioned way) by Charles W. Frank, Jr.

*Beginner's Notebook: Feet and Legs, Part Two* (One carver's successful method for making feet and legs) by Don McKinlay

*A Little Decoy History* (The first of a two-part series tracing the decoy's origin) by Gerald M. Rosenthal

*Masterwork Gallery: Northern Flights* (A look at the work of Al Glassford, William Hazzard, and Robert Ptashnik) by William Koelpin

*Painting the Mini-Mallard* (Demonstration) by Phil Galatas

*A Duck Comes Home* (Through a series of coincidences, an amateur carver meets R. Madison Mitchell) by Mary Morris

*Index* (Spring 1988 to Winter 1988/89)

### **Winter 1989 (SOLD OUT)**

*Dabblers of the Prairie* (The blue-winged teal is at home on the grasslands of the Midwest) by Glen Smart

*Out of the Shadow* (Setting the record straight on three oft-forgotten Illinois carvers) by Joseph B. French

*Beginner's Notebook: Painting Primer* (Definitions and descriptions of basic paints, tools, and

techniques) by David Mohrhardt

**Documenting West Coast Decoys** (Michael Miller and Fred Hanson discuss their new book), interview by Eleanor Mosca

**Mini-Mallard** (Demonstration) by Phil Galatas

**Alluring Loon, Part Two** (Demonstration) by Jim Reynolds

**Falcons** (A falconer and top-notch carver explains what you need to know to carve falcons accurately) by Greg Woodard

**The Humboldt Bay Bunch** (Meet West Coast carver Bill Pinches and three of his former apprentices) by Bill Baines

**Source: Carving Clubs** (Information about membership and activities from clubs across the country)

**Starting a Carving Club** (All you need to know to start a club in your community) by Charles Echols

### Fall 1988 (SOLD OUT!)

**The Elegant Yellow-crowned Night Heron** (The yellow-crown adds class to marshes, swamps, and bayous) by Dr. Mark Riegner

**Caring for Carvings** (Ways to keep your carvings looking new) by Terese Heidenwolf

**Fakes** (Exploring Deception in the antique decoy market) by Gene and Linda Kangas

**Painting Iridescence** (An experienced carving and painting instructor describes four methods) by Dan Williams

**Alluring Loon** (Demonstration) by Jim Reynolds

**Beginner's Notebook: Feet and Legs** (How to work around the problems of cast feet and legs) by Don McKinlay

**The Blair "Mystery"** (Sorting out the confusion that surrounds the decoys of John Blair) by Kenneth L. Gosner

**Decoys "Down Under"** (Wildfowl carving in the land of the freckled duck) by Dr. Hugh Lavery

**Different Stokes—New England Style** (A look at the individual styles of six Yankee carvers) by Louis Borie

**Midsummer Decoy Auctions** (Highlights from Harmon/Eldred, Bourne, and Oliver auctions)

**Goose Appreciation** (The price of a Schoenheider goose soars to \$60,000) by Joseph B. French

**Have You Tried a Clay Model?** (The advantages of working in clay before you carve) by Charles Echols

### Summer 1988 (SOLD OUT!)

**The Glories of the Meadowlark** (An exuberant song and a lemon-yellow breast get the meadowlark noticed) by Steve Maslowski

**A House Fit for a Duck** (A guide to aviaries for beginners) by Jim Sprankle

**Photography in the Aviary** (Making the most of your backyard aviary) by Jim Sprankle

**Profile of a Classic Carver** (A visit with Arnold Melbye, the dean of bird carving) by Roger Schroeder

**Tracking the Elliston Decoy** (A collector's search for some of Illinois' finest decoys) by Joseph B. French

**Beginner's Notebook: Burning Tools** (Tips on how to use and care for burning tools) by Don McKinlay

**Quail: Habitat and Feet** (Demonstration) by Roscoe A. Condon

***Masterwork Gallery: Sun Kings*** (Yellow-headed blackbirds) by Grant Golz  
***Carving Spread Wings*** (Demonstration) by Grant Golz  
***Michigan's Pioneer Collector*** (Phyllis Ellison talks about the early days of collecting in Michigan), interview by Gene and Linda Kangas

#### Spring 1988

***The Regal Pintail*** (Striking plumage and elaborate courting displays make this duck one to watch) by Dr. Robert I. Smith  
***Masterwork Gallery: The Eastern Bluebird*** by Van Keuren Marshall  
***Simple Elements, Strong Statements*** (The art of composing simple yet effective habitat) by Charles E. Warrington  
***The Doctor from Texas*** (James M. McCleery, collector with a discerning eye), interview by Gene and Linda Kangas  
***Painting the Bill*** (Scaup mini-demonstration) by Steve McCoy  
***A Wisconsin Find: Enoch Reindahl*** (Uncovering a new legacy in the collecting world) by Donna Tonelli  
***Flying Pheasant in Miniature*** (Demonstration) by Gerri Butcher  
***Beginner's Notebook: Texturing Stones*** (Essential tools for creating details) by Don McKinlay  
***The Lighter Side of Learning to Carve*** (Interviews with seminar students and a first-person account of a true novice carver) by Cathy Hart

#### **Winter 1988 (SOLD OUT!)**

***The Fencer Among the Falcons*** (The American kestrel earns points with its finesse in flight)  
***Beginner's Notebook: The Fine Art of Sanding*** (A new feature addresses the needs of the novice carver)  
***I Think I'm in Love with my PC*** (Collectors and carvers alike can put modern technology to work for them) by Charles W. Frank, Jr.  
***Design and Composition*** (A brief history of artists' bird carving designs) by Roger Schroeder  
***More Small than Big*** (Bob Guge—his home, his workshop, and his philosophy of carving), interview by Donna Sanders  
***A Concern for Form*** (Balancing form and space correctly can transform an average piece into a masterpiece), demonstration by John Mullican  
***Maybe Shangri La*** (A coast-to-coast search for the maker and origin of nine hump-backed decoys) by Bernard Crandell  
***The Accent's on Painting*** (Acorn woodpecker demonstration) by Peter Kaune  
***Joseph B. French's Decoy Collecting Network*** (A look at the people who first collected decoys), interview by Jackson Parker  
***Shooting Your Carving*** (A step-by-step guide to photographing your latest work) by J.P. Kaufman

#### Fall 1987

***The Busiest Duck Around*** (Constant activity marks the bufflehead, nature's busiest duck) by Dr. A.J. Erskine  
***Reaching the Limit*** (George Goertz lived a life of innovation and adventure on San Francisco Bay) by Michael R. Miller and Frederick W. Hanson  
***Will the Real "Doolittle" Please Stand Up?*** (Californians defend Ralph Martin in a case of

mistaken identity) by Roger W. Barton

**Choosing Wood** (A Basic comparison of three popular woods: basswood, jelutong, and tupelo) by Jim Hahn

**The Eyes Have It** (Demonstration) by Steve McCoy

**Masterwork Gallery: World Class Songbirds** (Barth, Hare, Muehlmann, and Osborne explain the intricacies of their entries in the 1987 World Championship) by Judith Schnell

**Carving the Competition Feather, Part Two** (Demonstration) by Jim Sherman

**My Birds Just Sparkle** (Joe Tonelli remembers how he built his cream-of-the-crop collection) by Jackson Parker

### Summer 1987

**The Tattle-tale Yellowlegs** (A bird normally on the beach that guards its nest from the trees) by Dr. Paul A. Johnsgard

**When Should I Use Feather Inserts** (An overview of when and when not to insert feathers) by Roger Schroeder

**Masterwork Gallery: The Harpy Eagle** (William Schultz's blazing masterpiece), comments by Marcus Schultz

**In the Louisiana Wetlands** (Meet Earl Pierce, whose decoys outwitted the ducks of the Louisiana bayous) by Charles W. Frank, Jr.

**Inserts for Wings In-Flight** (Demonstration) by Lynn Forehand

**Source: Listing Updates** (Additions to previous source articles on museums, carving books, seminars, and decoy appraisers)

**Carving the Competition Feather, Part One** (Demonstration) by Jim Sherman

**Climbing the Beanstalk** (A review of the phenomenal 1986 year for decoy auctions) by Jackson Parker

### **Spring 1987 (SOLD OUT!)**

**The Woodcock, a Classic Recluse** (Incredible close-ups paint an intimate portrait of the elusive woodcock) by Ron Austing

**An Introduction to Songbird Wings** (Text plus illustrations give an overview of how skeletal structure affects feather tracts) by Robert Braunfield

**The Many Talents of Charlie Perdew** (A true craftsman, the Illinois carver made more than just decoys) by Donna Tonelli

**Perdew's Amazing Owl** (The touching story of why Perdew carved his famous owl decoy) by Judy and Randy Mayer

**Wood Duck Head, Carving and Painting Techniques: Part Three** (The series concludes with a demonstration of Godin's painting techniques) by Pat Godin

**Remembering "Doc" Starr** (A close friend shares her memories of the late George Ross Starr, Jr., an influential figure in the decoy collecting field) by Eleanor Mosca

**Wildfowl Painting and Photo Reference Books** (A listing of over two dozen books)

**Carving Small** (Miniature brown pelican demonstration) by Joan Wolf

**Art Law** (A look at copyright law as it applies to art) by Don Briddell

### **Winter 1987 (SOLD OUT!)**

**The Bright and Lively Bluebird** (A songbird enjoyed by many for its beautiful color) by Dr. T. David Pitts

***Wood Duck Head Carving and Painting Techniques: Part Two*** (Covers bill carving and head burning techniques) by Pat Godin  
***Researching Decoy History*** (A how-to approach for uncovering facts about decoys and their makers) by Gene and Linda Kangas  
***Study Skins: An Indispensable Tool*** (An in-depth examination of study skins—where to find them, the legalities involved, and more) by Cathy Hart  
***The Chesapeake Master*** (A profile of R. Madison Mitchell with photos of his classic decoys) by Roger Schroeder  
***Masterwork Gallery: Wild Threats by Barton Walter***  
***Balsa Decoys Made Simple*** (Step-by-step instructions for making a working balsa decoy) by John Nelson  
***Last of the English Decoy-makers*** (A WC&C exclusive profile of Ted Grace) by Guy Taplin  
***“Fresh-Air” Dick: California’s Remarkable Craftsman*** (A case for why “Fresh-Air” Dick Janson is considered the greatest decoy maker in the West) by Roger W. Barton

#### **Fall 1986 (SOLD OUT!)**

***The Plain and Fancy Gadwall*** (A dabbling with feather-patterning second to no other bird’s in subtlety and beauty) by Robert J. Blohm  
***Wood Duck Head, Carving and Painting Techniques*** (The first installment of a three-art series covers carving and eye placement) by Pat Godin  
***Henry Fleckenstein: Collecting Memories*** (Henry shares some special moments in his long collecting career) by Jack Ruttle  
***Crowell Pintail Sets Record at \$319,000*** (Auction news from the July auctions of Olivier and Bourne) by Jackson Parker  
***Making Use of Mounts*** (Discussion of why and how to use this important reference tool) by James Riek with Frank Newmyer  
***Brant Basics*** (Demonstration) by June Noll  
***Auction Retrospective*** (Three top decoy auctioneers look back over the past decade) BY Gene and Linda Kangas  
***Avian Anatomy*** (Text and illustrations explain important aspects of avian skeletal structure) by Robert Braunfield

#### **Summer 1986 (SOLD OUT!)**

***Dance of the Prairie Chicken*** (Few species match this elaborate courtship ritual) by Drs. Frederick and Frances Hamerstrom  
***The Dolsen Clan of Canada*** (Newly researched carvers from Martin Islands, Lake St. Clair) by r. Paul Brisco  
***Showing Your Carving*** (humor) by Robert Braunfield  
***From Folk Art to Fine Art*** (Harold Haertel, the 81-year-old Illinois legend, makes the transition) by Mick Zawislak  
***Masterwork Gallery: Larry Barth***  
***Decoy Appraisers*** (easy-to-read listings by state)  
***Creative Carvers of Vermont*** (Meet five craftsmen carving their niche in the hills of Vermont) by Tom Hill  
***Decoy Auctions of 1985*** (Review of a record-setting year) by Jackson Parker  
***Softness from Shadows*** (blue-winged teal demonstration) by Steve Fland



### Spring 1986

- Mallard Mania*** (Not the largest, prettiest, or fastest, but still the most successful duck on the continent) by Steve Maslowski.
- Of Wooden Birds and Western Waters*** (Collector Jim Keegan shares the West Coast history and its decoys) by Bill Baines
- Quiet Carvers of the Bayou*** (Louisiana's old carvers only now coming to light) by Charles W. Frank, Jr.
- If My Dad Could See Me Now*** (A personal visit with champion Marcus Schultz) by Donna Sanders
- The Wards' Patterns: An Artistic Legacy*** (The facts about how and why they were catalogued) by Don Briddell
- Hollow Birds, Solid Gold*** (The first published interview with investor Jim Cook of Minneapolis) by Jackson Parker
- Animation Afloat*** (Ruddy duck pair demonstration) by Tom Shumate
- Scotland's Pringle*** (A mysterious Scot from Canada who influenced Ken Anger) by Bernard Crandell
- Masterwork Gallery: John Scheeler***
- What Do You Call a Collector*** (A humorous look at what's in a name) by Don Wood
- The Real Thing*** (L.T. Ward's handwritten nights), contributed by Becky Kelher.

### **Winter 1986 (SOLD OUT!)**

- The Sociable Cedar Waxwing*** by Peter A. Cross
- A View from Abroad*** (An Englishman visits "The World") by Bog Ridges
- One Dealer's Decoys*** (What Bud Ward buys for his own collection) by Roger Schroeder
- A New Breed in Louisiana*** (Carving talent promises innovation) by Charles W. Frank, Jr.
- Decoy Collecting Clubs*** (Contacts, activities, memberships)
- Mason Decoys: "The Finest Ever Made"*** (An in-depth study and identification tips) by Dick Clark, M.D.
- The Best of the Birds*** (The Woodson Museum exhibits bird art each year) by Donna Sanders
- New England's Gold*** (The miniatures of Boyd, Burr, Crowell, King, Lincoln, and Morse) by Jackson Parker
- Head of the Class: Ring-necked Drake*** (Demonstration) by Jim Sprankle
- The Collector's Dilemma*** (The possible risks of restoring an antique) by Robert Shaw

### **Fall 1985 (SOLD OUT!)**

- Only a Whistle Away*** (Screech owls, red or gray, making beguiling predators) by Dr. Frances Hamerston
- Decoy Art Speaks to Julie Hall*** (She collects the most imaginative, but no repaints, please!) by Bernard Crandell
- Packing Your Carving*** by Knute Bartrug
- The Moseleys of Illinois*** (Douglas, a gentleman carver, and his wife Sarah Louis are documented for the first time) by Donna Tonelli
- Details of a Sparrow*** (a demonstration) by Bob Guge
- How Far Back?*** (Collecting bargains still exist) by Anthony Hillman
- Wildfowl Carving and Pattern Books: A Bibliography***

*Textural Diversity: One Key to Success* by Patrick Godin  
*Paper Ducks and Other Stuff* (This collector says paper maché is legitimate) by Brian McGrath  
*Decoy Stamps for Duck Hunters* by Jackson Parker  
*Masterwork Galley: Leo and Lee Osborne*  
*Shadows of the Past* (folding decoy silhouettes) by Richard Riemenschneider  
*A Carver's Marketing Primer* (Practical advice on selling your carvings) by Jack Curran

**Summer 1985 (SOLD OUT!)**

*Attitudes of the Canada Goose* by Paul A. Johnsgard  
*Fowler Turned Finder* (Amos F. Hutchins, Jr.'s shorebirds collection) by Anthony Hillman  
*Charles Chase: Master of Form*  
*Decoy Auctions 1984: Part II*  
*Birds on Display* (public collections of contemporary and antique carvings)  
*Falcon at Rest* by Ron Tepley (demonstration)  
*Alan Haid: State of the Art*  
*The Wards: Decorative and Decoy Artists* by Samuel H. Dyke  
*Masterwork Gallery: Grainger McKoy*

**Spring 1985 (SOLD OUT!)**

*The Wood Duck: Its Life and Habits* by Frank Bellrose  
*A Piece of Long Island* (George Combs, Jr., shares his collection and his history) by Roger Schroeder.  
*Joy Yax: A New Perspective*  
*Different Strokes* by Charles W. Frank, Jr. (Examples of feather burning)  
*The Silar Tradition* (a prolific carver from York County and his legacy) by Harold R. Buckwalter  
*Expressing the Meadowlark* by Ernie Muehlmann  
*Collecting Pacific Style* (Collection and comments of Dick Knoer)  
*Woodburning Tools* (a comparison of features)  
*Decoy Auctions of 1984*  
*Thoughts on Art and the Ward Brothers* by Don Briddell  
*Masterwork Gallery: Robert K. Searles*