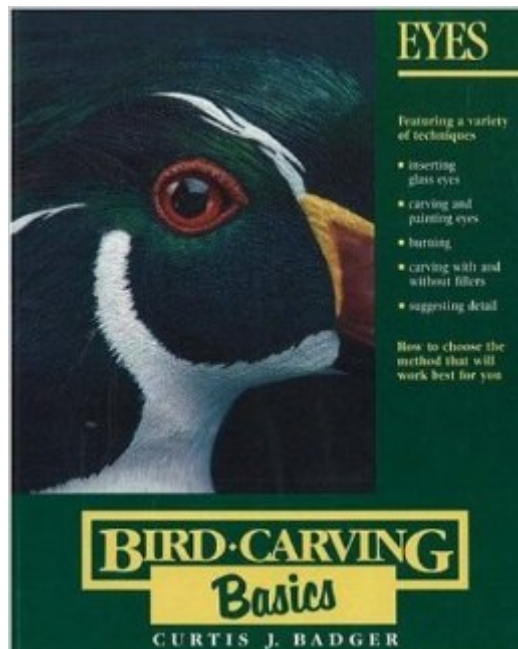


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# Eyes (Bird Carving Basics)



## Synopsis

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

## Book Information

Series: Bird Carving Basics

Paperback: 1 pages

Publisher: Stackpole Books; 1 edition (September 1, 1990)

Language: English

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Product Dimensions: 0.2 x 7.5 x 9.2 inches

Shipping Weight: 7.8 ounces

Average Customer Review: 4.0 out of 5 starsÂ Â See all reviewsÂ (3 customer reviews)

Best Sellers Rank: #278,834 in Books (See Top 100 in Books) #2 inÂ Books > Crafts, Hobbies & Home > Crafts & Hobbies > Wood Crafts & Carving > Wood Decoys #94 inÂ Books > Crafts, Hobbies & Home > Crafts & Hobbies > Wood Crafts & Carving > Carving #486 inÂ Books > Crafts, Hobbies & Home > Home Improvement & Design > How-to & Home Improvements > Woodworking > Projects

## Customer Reviews

There are other books in the "Bird Carving Basics" series, including "Heads," "Feet," "Bills and Beaks," "Texturing," and "Painting," but there's a reason why "Eyes" is number one. Nothing adds life to a wooden bird quite so dramatically as the eyes. If these are right, the rest of the carving tends to fall into place around them. Five very different carvers tackle this essential subject, each in their own way, from Jim Sprankle's ultra-realism to the stylized work of Bob Swain. The procedures for setting glass and plastic eyes are covered in detail, as are the techniques for carving or burning the eyes into the wood itself, including Pete Peterson's innovative method for making eyes in folk art fish and shorebirds by using a sharpened rifle cartridge mounted in a wooden rod. Badger covers optical versus mechanical spacing, showing both Sprankle's absolute precision and use of calipers to mark his position, and Peterson's placing of his canvasback's eyes by sight and aesthetics alone. Peterson uses no filler, but prefers to friction-fit, setting the eyes into very snug, carefully drilled holes, the lack of filler ensuring a perfect finish when the carving is to be left natural or stained. Although dealing primarily with the eyes, every element of the head is pictured. The informative text and endless clear photographs leave nothing to chance. Jim Sprankle's exquisitely

carved bill and finely detailed feather burning is clearly visible on the head of his cinnamon teal. He refines his already photo-realistic work by adding a fine line of plumber's putty around the eyes, the nostrils, and the corners of the bill.

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