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Volume 2
Number 2

LONGBOWS & RECURVES

TRADITIONAL BOWHUNTING AT ITS BEST

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3-D Shooting
at the Top

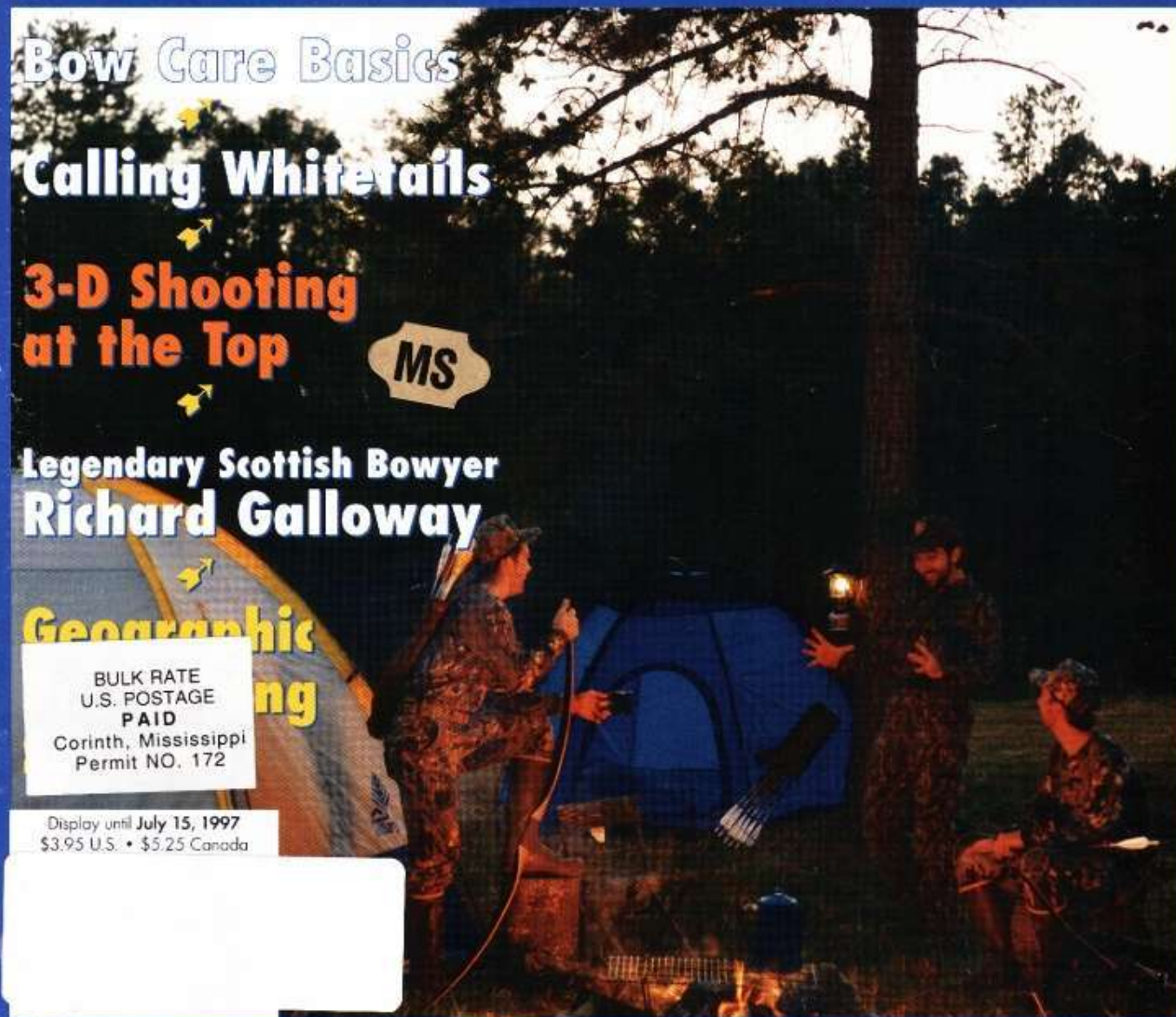
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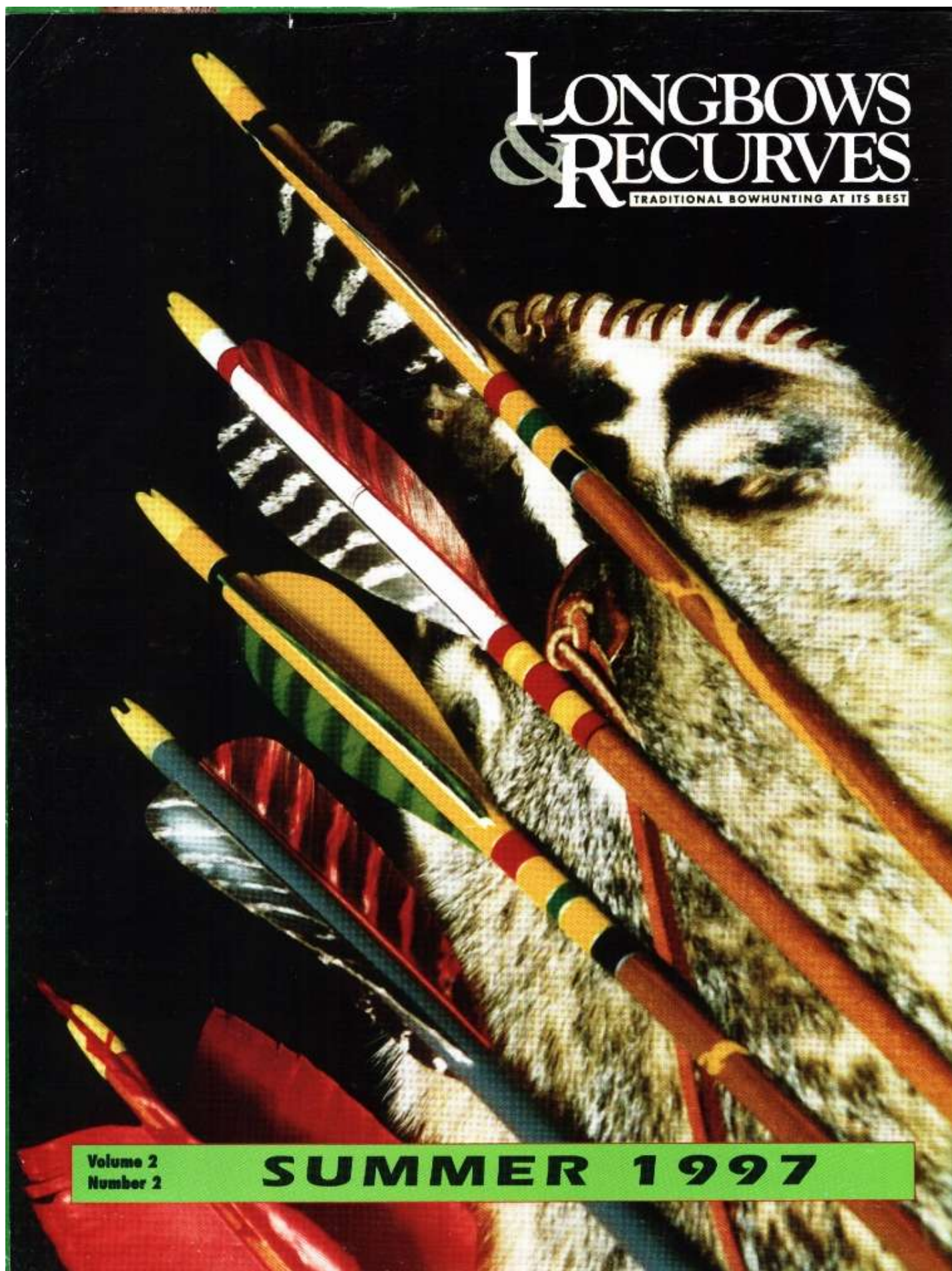
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Volume 2
Number 2

SUMMER 1997

Longbows & Recurves RESIDENTIAL BOWHUNTING AND ARCHERY

PUBLISHER/EDITOR-IN-CHIEF

Michael K. Stanley

EDITOR—J. Pierson

CREATIVE DIRECTOR—Claire W. Stanley

ART DIRECTOR—Shari Hawley

CONSULTANT—Samir A. Husni, Ph.D.

Thanks to all of our friends.

DEPARTMENTS

FROM THE WHISPERIN' PINES—Bob Wesley

SOUTHERN REVIEW—Don Francois

WILD GAME RECIPES—Claire W. Stanley

EQUIPMENT EDITOR—Sam Fadala

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Longbows & Recurves, Inc.

1828 Proper Street, Corinth, MS 38834 USA
 telephone: 601-287-3003, toll free: 888-732-8784
 fax: 601-287-1214, e-mail: smichael@stxroads.com

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PUBLISHER'S LETTER

Keeping A Balance

Claire and I just returned home from the last of three scheduled trips. One that I was particularly honored to be a part of was the AMO Archery Trade Show in



Louisville, Kentucky. At the 25th Anniversary of the Archery Hall of Fame Induction Ceremony there, I was pleased to see Gary Morris, a versatile musician and fellow traditional bowhunter. Gary entertained the crowd with songs and stories that appeal to the best in us all, instead of the worst.

Four men were inducted into the Archery Hall of Fame: Jim Dougherty, James L. Easton, Frank Scott, and Bob Kelly. At the ceremony, Jim Dougherty spoke of his love for his family and his desire for unity among all bowhunters, and James L. Easton emphasized our duty to bring young people into archery. Frank Scott is well-deserving of the honor since he planted some positively powerful seeds within our sport and oversaw the growth. Bob Kelly, now deceased, used his tremendous organizational skills combined with his great love for people to promote archery.

I think these men inducted into the Hall of Fame probably epitomize an important balance. I have been a hunter all my life and I am still learning that balance is as necessary in hunting as it is in every other aspect of our lives.

Speaking of balance, too much of a good thing, whether it be good food or too much gear in your backpack, is as detrimental as the lack of proper nourishment or gear. Hunters must be equipped and prepared, however, some of us may want to outfit ourselves a little more or a little less than others. So, we bring to you a different kind of equipment issue. Some of it may not be for you, but take a look. It is always nice to know what's out there. For example, in the office we are all particularly fond of the idea of the camo recliner.

We have given you some articles in this issue that, we hope, offer you information as well as enjoyment. Let us know what you think. Keep those surveys coming. And, by the way, I really enjoy receiving the ones sealed with duct tape.

Mike Stanley

Longbows & Recurves

TRADITIONAL BOWHUNTING AT ITS BEST

Summer 1997

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Photograph by Danny Franks



SUMMER 1997

Longbows & Recurves™

SPECIAL EQUIPMENT ISSUE

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Some new, some still going strong. Take a look at what we have found.
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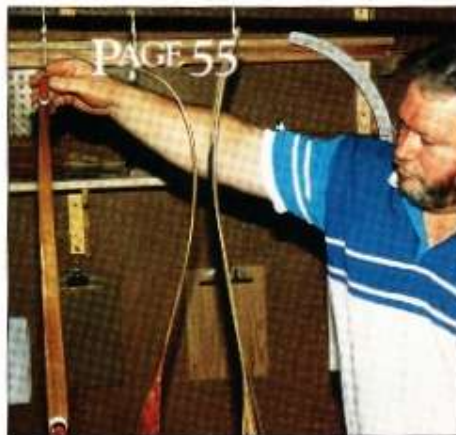
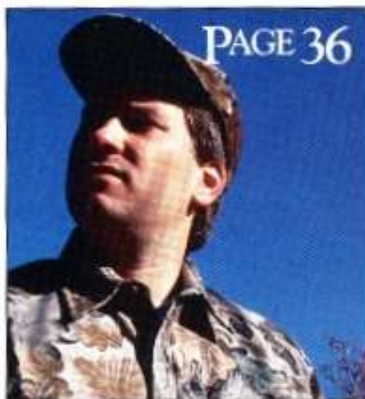
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It's fiction, but you may just know a Jim or Clarence. *by Sam Coaltrain Walker*



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BIONOTES

Award-winning and widely published outdoor writer/photographer **Paul Brown** knows wildlife photography. A look at his portfolio certainly shows "he's been there, done that." We recommend his advice highly to all of our *Longbows and Recurves* snapshooters.



We are especially pleased to have on our pages the byline of **Charles Alsheimer**, a leading photographer, writer, and hunter of white-tailed deer in North America. Pursuing the whitetail has resulted in his articles and photographs appearing in nearly every major outdoor publication in America.

Hailing from Illinois, **Bob Linksvayer** has not only built twenty take-down recurves and several hundred self bows over the years, but he also has taught a class for five years on building wood self bows.




With over forty years of hunting experience, Midwesterner **Don Gasaway** specializes in writing about bowhunting-related subjects. In this issue, Don writes of competitive 3-D shooting and what it takes to get there.

Something extra special is brought to *A Parting Shot* in this issue with **Bob Butz's** experiences in Jimson Hollow. A professional outdoor writer and editor in Michigan, Bob goes beyond the typical hunt article to give readers pause for thought.

In this special equipment issue, **Robert A. Holmes, DVM, Ph.D.** shares his extensive knowledge of GPS's from work at Louisiana State University. When he's not acting in an official capacity there, he counts as among his activities the duties of secretary/treasurer and newsletter editor for the Louisiana Traditional Bowmen.

Taking a look at equipment that certainly is not high-tech, **Krista Holbrook** shows that simplicity is sometimes best. Krista resides in Panama City, Florida.

Sam Coaltrain Walker, author of our fiction, "The Other Side of the Fence," is the pseudonym for a well-known traditional archer/writer. 



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CONTRIBUTORS	DEPARTMENTS
Clifton Cornelius	Sam Fadala
Jerry Dishion	Don Francois
Steven Donaldson	Bob Wesley
Martin Hawley	
Richard Stabler	

WRITE ON TARGET

The views expressed by letter writers in Write on Target are not necessarily the views of the magazine, LONGBOWS & RECURVES™. The publisher does welcome your comments and opinions, but reserves the right to condense and edit letters due to space availability and/or appropriateness. Letters should not exceed 300 words.

Having and Getting

I picked up your premiere issue from a newsstand here in Toronto. It proved to be a welcome return not only to traditional archery but traditional journalism.

I enjoy your emphasis on the experience of this sport, rather than the "having and getting." I hope you maintain that vision and that over the coming years you will be able to resist the common trend where your advertisers drive you to being yet another equipment catalogue. The struggle (that your competitors each seem to have lost, after a time) is to remember that your true constituency is your readership, the bowhunters, and not the equipment manufacturers; that readership brings in advertisers rather than vice versa.

You deserve the thanks and admiration of the bowhunting community for pulling together the team of professional archers who staff your departments and contributed to your first issue. Archery traditions are maintained and nurtured by rich experiences and insights of these people who have been fortunate to make archery such a large part of their lives. This is company which Fred Bear would, I think, have been pleased to keep....

*Yours truly,
Jan Waldin*

No More Borrowin'

Your magazine is one of the few that covers what the traditional archer is and should be with just enough how-

to's to make Longbows & Recurves a very enjoyable magazine...

Your magazine covers every aspect of traditional archery with very informative articles for all peoples interested in this wonderful sport, from youngsters starting out to the old-pros. Hey, I'm a young 46 myself!

I've got your volume number one, and I intend on keepin' all your issues. I keep telling my hunting buddies [that if] you want to read my mags, that's OK but no more borrowin'!...

Well folks, keep up the great work and good luck this year 97. Thanks again for a great magazine!

*Kevin O'Kearney
Biddeford, ME*

Nothing Wasted

What a treat! While searching a downtown magazine store for something pertaining to my newly rekindled interest in archery, I found the second issue of your new magazine. It really satisfied a need for current information for a traditional shooter who's interested in more than just hunting. I see great potential here. I enjoyed every article, and especially the ones on shooting technique by Bob Wesley. My subscription is on its way and so is your survey.

You said in your questionnaire to shoot straight with any comments, so here goes:

I enjoyed very much the feature about the JAKES program and also the one about being responsible hunters staying within the limits of our abilities to ensure a humane harvest. I was,

therefore, a little puzzled by the feature called "Splish Splash," where "the sign of a good day is when the back, arms, and hands are sore from so much shooting, fighting, and retrieving fish." If I read the story correctly, a great many fish can be killed in a day on the water, but there is no mention of what happens to these fish at day's end other than a cursory two lines at the very end of the piece. Even this seems like a "too little, too late" afterthought. So please, in a future issue, tell us "the whole other story" and that these fish were not wasted for someone's target practice amusement....

*David Leschinsky
State College, PA.*

L&R: You are absolutely right. While the two lines at the end stated that these fish can be appreciated as good table fare when prepared properly, we could have added that if not used for that purpose, the fish would be used as bait or fertilizer.

Québec Promotes Traditional

I am a traditional archer and hunter and a reader of Longbows and Recurves since it came out not long ago, and I hope it will be around for a while....

There wasn't much being done for traditional archery here in Quebec until myself and a few friends got together and founded the AATQ which is French for the Québec Association of Traditional Archers.

The AATQ is doing fine going on its fourth year of existence and growing

year by year. In comparison with you Americans, we are not [large], but we are doing our best to promote traditional archery. We hold indoor/outdoor shoots year around (minimum of once every month) in different parts of the province because our members come from all over the Province of Québec, some from Ontario, the United States, France, England, and other Canadian Provinces. So far as I know, the two strongest concentrations of traditional archers are in Québec and Ontario. Every year in August we hold a large gathering of traditional archers we call "The Rendez Vous." It is a family oriented event with camping on the site and archery events of all kinds that last four days. There is a lot of socializing and fun to be had by all. We have crafts people and archery vendors and manufacturers to supply and offer services and repairs on the spot....

I hope this bit of information about our Québec Association has helped others find their way to the

traditional side of archery and I suggest to everyone interested in the field to read your magazine....

Michel Julien
Québec, Canada

What We're Hearing:

[You have a] good cross section of departments. I like the overall impression one gets from the magazine as a whole. A plus is that bowhunting and archery are fun, from 3-D to gophers to moose or whatever!

Brad Kehler
Winkler, Manitoba, Canada

Started thirty years ago with a fifty pound Bear Grizzly. "Graduated" to compound. Last year purchased six Pearson and Bear recurves. The last purchase, a Bear Grizzly, 50 pound. Full circle!

L.A. Feldin
Afton, NY

Enjoying the magazine. Stop giving space to readers bickering with others; it's fuel to anti's....

Brad Skidmore
Corbin, KY

[Departments] are great. Wild Game Recipes are the best. A Parting Shot sums up the magazine....

Andrew Knapp
Missoula, MT



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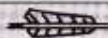


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WPAC

Bob Wesley has been in archery for over forty years. He is a former president of the Mississippi Archery Association, has served on the board of directors for the Mississippi Bowhunters Association, holds many state titles, and the 1982 Howard Hill World Archery Championship. He received personal instruction from Mr. Howard Hill. Bob was inducted into the Mississippi Bowhunters Hall of Fame in 1989.

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FROM THE WHISPERIN' PINES by Bob Wesley



Aiming a Traditional Way

Howard Hill selected the target, a clump of grass on a wooded hillside across a hollow somewhere between thirty-five and forty yards. He casually drew his bow smoothly as if in rhythm with a musical beat, came to anchor, and released. The arrow sped across the hollow and hit the clod dead center. He stepped aside making room for me. I came to full draw, anchoring my best and released my arrow knowing that the keen eyes of Howard Hill were on me. To my absolute delight the arrow hit the clod next to Howard's.

"Huhh," Howard grunted with the hint of a smile.

"What-cha mean by that grunt? Don't ya think that was a good arrow?" I responded.

Howard in a kind voice replied, "Bob, you could hit a big boar if he was close, moving slowly, and was broadside."

Needless to say, the wind was removed from my sails. Later on, I came to understand that shooting purely instinctively or by feel was not the method of aiming that Howard Hill believed in. I am the first to admit that it is a lot of fun and can be very effective at close distances if one is not pressured, spastic, or scared. If your life is on the line, however, perhaps a structured method should be considered.

(Howard Hill killed over 100 wild boar and many dangerous African animals with a hobby of hitting back).

In my last column I discussed correct stance as part of correct shooting form. Now I would like to discuss the second part, aim. Rather than pure instinctive aim, Indirect Instinctive Aiming is a structured form of instinctive aiming which adds to the traditional archers' feel, the power of his conscious calculations. It must be grooved-in so that it is just as fluid and fast as any other form of instinctive aiming. Indirect Instinctive Aiming is based upon three basic fundamentals which you should follow:

(1) Pick a specific primary spot which you wish to hit and never take your eye off of this spot during your shot execution. (2) With your secondary or peripheral vision, learn to place the point of your arrow, while at full draw, on a secondary aiming spot a measured distance from your primary aiming spot. (3) Through regular practice groove in steps (1) and (2) above until you can do it with very little conscious effort.

This sounds difficult when you first hear it. Learning to swim was difficult also in the beginning. Once you caught on to certain basics of form and movement and learned to relax during the process, however, you discovered

that you could swim without thinking about it.

Several years later I found Howard was right about Indirect Aiming. He had looked me straight in the eyes and predicted, "Bob, one of these days having a grooved-in pattern to your aiming could save your life."

I was hunting a very large boar in the Pearl River Swamp with my friend, Ben Wheat, who raised hog dogs and literally lived for this sport. Ben had named this particular boar "Old Tusker," as it had a bad habit of cutting his dogs up on a regular basis. About thirty minutes after daylight Ben's dog, Wheeler, barked and we ran through the swamp as fast as we could, since we knew this was when Tusker did his work on the hounds. As we arrived at the scene, we were dismayed to see that Tusker had already cut Sing across the throat and had stuck Wheeler in the side exposing a loop of intestine.

Tusker had positioned himself in a ten foot dish surrounded by thick vines and brush with his back to a large gum tree. "Slow him down Bob! Put an arrow in him! He's killin' my dogs!"

I moved to the right and to the left but couldn't see a clear shot to the chest. "I can't find a hole, Ben!"

"Forget the damn hole Bob! Shoot the bastard, he's killin' my dogs!"

I quickly drew the seventy-four pound bamboo longbow and sent an eighty pound spined compressed cedar battleshaft on its way. It hit Tusker in the right hip and penetrated at least ten inches. Tusker let out an uncomfortable

[Howard] had looked me straight in the eyes and predicted, "Bob, one of these days having a grooved-in pattern to your aiming could save your life."

grunt and backed tighter against the trunk of the gum. Without thinking it out, I crawled through a vine thicket and twisted around trying to get in position for a kill shot. Suddenly I found myself on my knees, surrounded by thick vines, and face to face with Tusker with only thirty feet between us. Tusker was fully focused on me, hackles standing up and tusks clacking together.

A calm came over me and it seemed as if all noise gave way to silence as I looked Tusker in the eyes. I clearly remember recalling Howard Hill's words, that a structured form of instinctive aiming could save my life. I raised my bow and picked a small spot on Tusker's chest, and as I came to full draw I placed the point of my arrow on a spot halfway between Tusker and myself. When I felt the barb of the broadhead touch my bowhand index finger, I released.

The battleshaft sank up to the feathers in Tusker's chest. He seemed to deflate like a balloon, sinking to his knees. He then got up and turned to his left, walked three or four yards, and fell dead. It was then that I noticed that the muscles of my chest were quivering and that my mouth was dry. I shut my eyes and gave a silent prayer of thanks, first to God and then to Howard.

Could I have made this same shot shooting instinctively without applying indirect aiming? Probably not. Most of us when nervous will place the point of our arrow on the animal itself and always shoot high.

Keep clearly in mind that every archer is different when learning his indirect aiming chart at varying distances. At twenty yards I have to hold with the point of my arrow three feet below the point I wish to hit. Most archers will only have to hold two feet. The factor that determines this distance is the measured distance between the archer's shooting eye and his point of anchor. Since each person

has a specific facial structure and preference for anchor, this will create differences.


What is the difference between Point of Aim and Indirect Instinctive Aiming? In using Point of Aim the archer places the point of his arrow on a predetermined point with his direct vision. With indirect instinctive aiming, indirect or peripheral vision must be used. Remember, you never take your primary vision or focus from the exact point you wish to hit when using indirect aiming.

Tusker was fully focused on me, hackles standing up and tusks clacking together.

Keep in mind that the distance from an average white-tailed deer's heart to the ground is about twenty-four inches or two feet. The average archer will find that he will only have to hold the point of his arrow on the footline of the deer to establish the vertical height of the arc of his arrow. This has to be determined by each archer. For medium sized game, when you have only eight to ten inches from the ground to the heart or chest area, you have to hold in front of the animal on the ground, sometimes as much as eight yards for a twenty yard shot. Here again, this has to be worked out and grooved-in until it can be done with minimal conscious thought.

To conclude the story of Old Tusker, we carried Sing and Wheeler to the vet. Sing was given a vitamin K drip but had lost too much blood. We lost her. Wheeler underwent surgery and was saved. Tusker had to be pulled out of the swamp with a horse and weighed close to four hundred pounds.

In my next article I will discuss the third part of my subject of understanding correct traditional shooting form: shot execution and the nature and role of the perfect practice session. I hope it will develop continuity between form, aiming, and shot execution.

Until then, may the music of the bowstring and the melody of the flight of the gray goose calm your spirit and bring happiness to your soul. 



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SOUTHERN REVIEW

by Don Francois

The Target of 3-D is to Have Fun!

I got a call recently from a reader in Arkansas who is a member of the Traditional Bowhunters of Arkansas (TBA), telling me that the TBA had recently adopted something called the "Texas Rule," which will set a stricter definition on what constitutes a longbow as far as 3-D competition is concerned. Apparently, the TBA feels that hybrid longbows have an unfair advantage in 3-D tournaments if they compete in the same class with traditional longbows.

A hybrid bow is one which borrows elements of both the recurve and the longbow. Usually it will have a recurve-style riser and straight limbs. It may be a take-down model or a one piece.

The caller shoots a hybrid bow and wanted to know how other organizations classified hybrid bows, such as the Bob Lee Take-down Longbow, the Acadian Woods Tree Stick, and the Navajo Longbow. He was concerned that he may drive several hundred miles to attend a shoot only to discover that his hybrid bow is banned from competition.

To learn more about this, I called Joe Clark, secretary-treasurer of the TBA. Joe told me that yes, TBA had adopted the so-called "Texas Rule," a name coming from the specifications that the Texas State Longbow Association uses to describe a longbow. According to Joe, the restrictions adopted by TBA for longbows are as follows: 1. No weighted riser; 2. No center shot; 3. No pistol grip; 4. When braced, string cannot touch the limbs except at nocks; 5. When braced, the bow should form a continuous arc; 6. At three inches above the shelf, the bow cannot be more than one and one-eighth inches thick measured from belly to back; 7. At six inches below the shelf the bow cannot be more than one and one-half inches thick measured from belly to back.

Joe went on to explain that this rule will apply at the TBA Spring and Fall tournaments. Most importantly, he reported that hybrid bows are still allowed in the tournaments, but they will compete in the recurve class instead of with the longbows. Joe did indicate, however, that there might be further discussion among the members, and there might be changes on the way. He assures me that all flyers publicizing shoots will explain what is allowed and in what category hybrids must compete.

Since both Arkansas archers referred to the "Texas Rule," I decided to check across the Sabine River and see what those Texans were up to.



I got in touch with my friend Paul Sparks, who is not only a fine archer, but a bowyer as well.

Paul said that the "Texas Rule" referred to by the TBA was adopted several years ago by the Texas State Longbow Association and applies to that group's annual shoot in Ft. Worth which is for longbows only. According to Paul, the idea of the tournament is to preserve and promote the tradi-

tional longbow, hence, the strict interpretation. He says that anyone interested knows well ahead of time what is allowed and not allowed. Paul, who truly loves the sport of archery, lamented that more rules become necessary when people erroneously believe that the purpose of attending a tournament is to win a trophy and forget that the idea is to have fun and enjoy the company of other archers.

How are other traditional organizations handling the hybrid bow issue?

Troy Laurent, president of the Louisiana Traditional Bowmen (LTB), says that at their annual shoot held the last weekend of April, hybrid bows shoot with the longbows. Troy indicates that if the LTB receives numerous complaints about this situation, they might consider adding a separate class just for hybrids. "But where will this stop?" he asks. "Will we have to make separate classifications for Dacron and Fast Flight string, different categories for tabs, gloves, and bare fingers?"

After I left Troy shaking his head, I checked with Russell Hines of the Pulaski Bowhunters, sponsors of the Kentucky Klassic every April in Somerset, Kentucky. Russell said that they have three basic bow classes: primitive, longbow, and recurve. "We try not to get too technical", says Russell. "It's for fun. If a shooter says it's a longbow and it looks reasonably like a longbow, we'll call it a longbow."

The few hybrid bows that I have had the opportunity to handle have been sweet shooters and would make excellent hunting bows. As they become more popular, we will see more of them at 3-D tournaments. Will they be considered longbows, recurves, placed in a category of their own, or maybe banned from competition altogether? Only time will tell. But I suspect that, like them or not, hybrids are here to stay. *h*

Editor's Note: At press time this rule was in effect, but TBA indicated there would be further discussions among the membership on the rule.

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Pounds	Spine class	Spine class	Spine class	Spine class	Spine class
35-40	620	520	440	405	375
40-45	570	480	405	375	350
45-50	520	440	375	350	330
50-55	480	405	350	330	310
55-60	440	375	330	310	290
60-65	405	350	310	290	275
65-70	375	330	290	275	260
70-75	350	310	275	260	245
75-80	330	290	260	245	230
80-85	310	275	245	230	-
85-90	290	260	230	-	-
90-95	275	245	-	-	-
95-100	260	230	-	-	-

NOTE: For arrows longer than 28", add 5# to actual draw weight for each inch over 28". For shorter arrows, subtract 5# per inch.

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WILD GAME RECIPES

by Claire W. Stanley



After having several pages for recipes last issue, I have had to give the space to other articles this issue. I am including, however, a recipe from our friend Judy Baker at the University of Mississippi. Judy sent her father's deer tenderloin or steak recipe. I have rabbit recipes from Nancy and Sam Fadala's cookbook, *The Complete Guide to Game Care and Cookery*, and a deer fondue from one of our readers. I hope you find these delicious. Please send recipes you would like for our readers to try. Thanks for your support.
— Claire

RABBIT SAUTE

Serve over a bed of rice and garnish with fresh parsley for a splash of color.

- 3 tablespoons olive oil
- 2 rabbits, cut into serving pieces
- 4 cloves garlic, minced
- 2 large onions, minced
- 1 cup white wine
- 2 16-ounce cans tomato sauce
- 1 teaspoon thyme
- 4 bay leaves
- 1 teaspoon sweet basil, rubbed
- 1 teaspoon dry parsley
- 1 can black olives

Heat olive oil in large skillet and brown rabbit, garlic and onions. Remove rabbit and drain on paper towel. Pour in wine and bring to a boil. Add tomato sauce, thyme, bay leaves, sweet basil and parsley. Stir well; return rabbit to skillet. Cover and simmer 30 minutes. Add olives and simmer 10 additional minutes. Servings: 6

DEER TENDERLOIN OR STEAK

Fry in flour, salt, and pepper.
Drain grease.
Put in crock pot.
Mix 1/2 can water with one can mushroom or cream of chicken soup. Pour over meat.
Layer meat and soup.

Robert Jackson
Oxford, Mississippi

DEER FONDUE

- 1 pound loin chunks, bite size
- peanut oil
- favorite marinade
- 1/4 cup ketchup
- 1 teaspoon Worcestershire sauce
- 1 teaspoon horseradish

Cut up the deer loin into bite size chunks. Soak in your favorite marinade overnight. Drain and fry in peanut oil. Make the dipping sauce by combining ketchup, Worcestershire sauce and horseradish. Serve with baked potato and tossed salad.

Debbie Chattin
Goodview, Virginia



RABBIT BRAISED IN WINE

Serve with a side of fettuccine, garlic bread and a fresh salad.

- 2 rabbits, cut into serving pieces
- Salt and pepper
- Flour
- 2 tablespoons olive oil
- 2 onions, sliced
- 2 cloves garlic, minced
- 6 carrots, peeled and sliced
- 1 pound fresh mushrooms, sliced
- 2 tablespoons, fresh parsley, minced
- 1/4 teaspoon thyme
- 1/2 teaspoon oregano, rubbed
- 4 bay leaves
- 2 cups dry white wine

Preheat oven to 350°. Salt and pepper rabbit and coat with flour. Place oil, onions, garlic, carrots and mushrooms in large casserole dish. Place rabbit on top of vegetables. Sprinkle with parsley, thyme and oregano. Add bay leaves and wine. Cover and bake 1 hour or until rabbit is tender. Remove bay leaves before serving. Servings: 6-8

We would love to hear from you.
If you would like to submit a recipe, please send it to:
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Summer 1997



Jerry Dishion

REMINISCINGS *and the Future of* TRADITIONAL ARCHERY



AN INTERVIEW WITH JERRY DISHION

Some traditional archers have not only had the good fortune to grow up with the sport of traditional archery, but to also have met some of the greats in the sport. Jerry Dishion, of Coquille, Oregon, is one of the fortunate. Growing up in southern California, he participated in Howard Hill's school demonstrations; then in the 1960s he met Bob and Jim Stotler, who along with one other brother, Wayne, worked with Howard Hill.

Presently Jerry Dishion is involved full-time in traditional archery as owner of Stotler Archery in Coquille, Oregon and as one of the owners of Rose City Archery in Myrtle Point.

Longbows and Recurves takes this opportunity to ask Mr. Dishion, as a businessman involved in archery equipment and as a dedicated traditional archer, for some insights into the past and future of traditional archery.

L&R: You have had occasion to know some of the prominent names in traditional archery. Can you reminisce for awhile?

Dishion: "In 1967 I met Bob and Jim Stotler on a fishing trip to Wyoming and later began to visit them at their home in Dayton, Nevada. We hunted and fished all over together for years, and then one evening Bob told me of working for a guy named Howard Hill in southern California, how he and Jim, their brothers Wayne and Harry, all worked for and hunted with "old" Howard.

I was enthralled by the stories. I had lived in southern California at the same time and had not only been fortunate to have met Mr. Hill, but was taught to shoot a bow by him also.

Mr. Hill came to the school where I went and held classes for all of the kids who were interested in archery. He came every couple of months and I was always out there in front wanting to learn.

I also saw Mr. Hill at the Saturday afternoon matinees at the local theaters. He would be up on the stage demonstrating his phenomenal skill with the bow and arrow, ricocheting arrows into the bull's eye, breaking balloons, and shooting cigarettes out of his assistant's mouth.

There wasn't [television like now] and to sell your products and yourself, the only way was to do personal appearances."

L&R: What influence does the charismatic image of the great Howard Hill still have on traditional archery today more than twenty years after his death?



Some of the gang. (Standing, left to right) Carl Mikule, Wayne Stotler. Seated (left to right) Kay Norton, Howard Hill, Howard Bigelow, Calvin C. Hill.

Dishion: "Howard Hill was the finest shot with the bow and arrow of anyone ever. I personally have seen him shoot dimes out of the air at twenty yards and never miss a shot, and he did it with grace and style. There was no bragging out of Mr. Hill, ever, that I have heard. He was always humble of his accomplishments, he loved kids and was a superb role model for them, and he was a gentleman.

Today people rarely see anyone of this caliber and when they do, that person becomes an icon. Tournaments all over the world are put on in Hill's honor, his memorabilia is priceless, and to get anyone to part with something that he owned or made is next to impossible.

The Stotler family, even after thirty years of day-to-day association, will still tell you that Mr. Hill was the finest man they ever knew, the most fun to be with, the best woodsman, and the finest camp cook that ever lived. Now, when you are in association with anyone for thirty years you get to see all of their faults and as far as I have heard Mr. Hill didn't have many.

Howard Hill set the standard for archers throughout the world, an icon for them to try and emulate, a goal to achieve. In my opinion, his accomplishments will never be duplicated; however, the opportunity is there and that is something we all need [so we can] push ourselves a little harder."

L&R: What do you think of the bow and arrow business today as compared to what you have learned about archery in the 1940s?

Dishion: "In the forties I was only a puppy, but I have been fortunate enough to hear, via the Stotlers, pretty much how it was. Archery was an avocation, not just a sport; it became for those dedicated [to it] a way of life. Archers made most of their own equipment, made their own arrows, cut their own feathers, made their own bowstrings. Bow shops were few and far between.

Archery tournaments were an event and archers dressed to the "nines." Howard Hill wore white slacks,

a white shirt, and dress shoes. The ladies wore dresses, and if they wore slacks, they were dress slacks. The spectators were dressed in suits and ties; an archery tournament was serious business. In southern California, you were likely to see Errol Flynn, Guy Madison, Rory Calhoun, Basil Rathbone, Gary Cooper, Ronald Reagan, and many more.

There were only a few bowmakers around. Howard Hill, of course, and Fred Bear and Ben Pearson were probably the best known. Today it seems as though everyone is making bows, some archers make their own arrows, a few cut their own feathers but practically no one makes their own strings. The lifestyle is faster paced and most folks find it easier to purchase the items they use rather than make them themselves.

I guess to answer your question, in the forties, archers purchased the materials to make their equipment, and today they purchase the equipment made up."

L&R: Longbows & Recurves presents different viewpoints on traditional equipment. Why is it your opinion that Port Orford cedar is the premier arrow shaft material over all other woods and materials?

Dishion: "Port Orford cedar has all of the superior properties that it takes for the perfect arrow shaft. Physical weight to spine weight ratio to get the maximum performance, the recovery that straightens out the shaft after release, the physical strength of the wood for longevity, the straightness and beauty of the grain. Plus they smell great...."

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Howard Hill

Port Orford cedar is pretty much impervious to the elements. Bugs do not attack it, and it can soak in a mud bog for hundreds of years with no effect on the quality. All other woods have to artificially be cured in some way before they can be made into

wooden dowels because if they were left in the forest as long as Port Orford cedar, they would be dust...."

L&R: You have been around traditional archery since a boy growing up. Can you share any advice?

Dishion: "Keep the faith. Support the groups and politicians that favor our way of life. Support the magazines that tell the truth about the way things are... Set an example for the youth and get them involved in archery as they are the future. Have fun!"



Building a Sapling D Bow

Eighteen "Easy" Steps to Satisfy Your Dream

by Bob Linksvayer



Photographs by Bob Linksvayer, illustrations by Clifton Cornelius.

Read ALL steps before cutting down the sapling.

The D bow, so called because when strung it looks like the letter D from a side view, is one of the simplest bows to build and shoot.

The sapling bow, because of its high arched back is not as efficient as a bow from a stave taken from a tree, but the advantages are availability and ease of working. In addition, a whole tree does not have to be sacrificed in order to do a first experiment. Following is a step-by-step to build a wooden bow for a young person interested in archery, a friend, a spouse, even yourself. Take your time during each step, especially during the critical tillering process. Have fun.

Getting Started

The sapling D bow works in the handle, meaning that the handle along with the rest of the bow bends. When the bow is at full draw it forms a semicircle, thus tillering is slightly different than for a rigid handled bow. As a simple explanation, tillering is the process of removing wood from the belly of the bow so that the limb tapers are thinnest at the limb tip and thickest near the handle. Thus a triangular shape is noted if the bow is held showing a side view.

As a general rule of thumb, the limb tip is one half the thickness of the handle for a D bow. This gradual tapering allows the limb to bend evenly along its entire length, except for the last four to six inches at the limb tips, which remain relatively straight, which allows the string to stay on the bow. (Figure 1).

Tools Needed

Tools used to cut down the tree and split the stave:

Steel Hand Tools:

axe
metal wedge
sledge hammer
hand axe or wood chisel

Primitive:

flint or stone axe
antler tine or wood wedge
wood mallet

Tools used to seal the ends:

white glue or paint
grease or fat

Tools used to build the bow:

hand axe
flint axe
drawknife
flint adze
jack plane
flint scraper or flakes
rasp
furniture scraper
measuring tape
folding ruler
caliper
six inch ruler
tiller board
tillering string fistmele
height string
hand saw or power saw
coping saw

A note on bow length is in order at this time. Longer bows are more forgiving to shoot than are shorter bows. Longer bows also produce less finger pinch because the angle of the string at full draw is closer to ninety degrees, and it is easier to develop a higher powered bow because there is more mass under less stress than a shorter bow. Typically the draw length for a self bow is equal to half the nock to nock length of the bow.

The most common self bow woods are hickory, elm, ash, white oak, red oak, black walnut, black locust, and osage. Black locust and osage are listed last because they require the sapwood to be removed which is not a feat the first time bowyer should attempt. It is too easy to violate the first growth ring which for a self bow is the back of the bow. The bows shown in progress are hickory and elm. Hickory splits nicely, elm does not.

Step 1: Cutting the Sapling

Choose a sapling two and one half to three and one half inches in diameter at the base. Cut it down and cut off a section that is equal to your height. The rest of the sapling can be used to make a kid's bow or walking stick. Coat the ends of the stave with white glue or water based paint to retard air checking. Since the stave is sealed up, it does not have to be processed immediately. Enjoy the rest of your day in the woods.

Step 2: Splitting the Stave

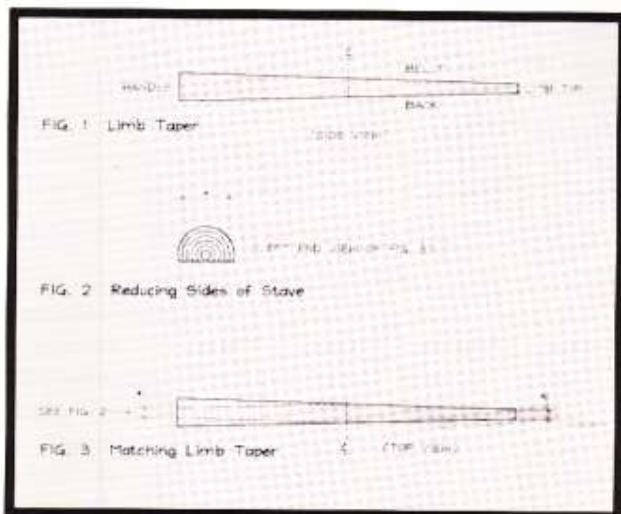
Look for imperfections in the round stave. Knots should not be in line with the edge of the bow.

Split the sapling in half lengthwise starting at the center using a wood chisel or hand axe for the white woods which include walnut. The exception is elm which will require one half the stave to be chopped away with the hand axe. The stave should be split almost perfectly in half with the application of additional wedges and chasing the crack up and down the stave. If the first attempt does not work, cut down a slightly larger sapling and try again.

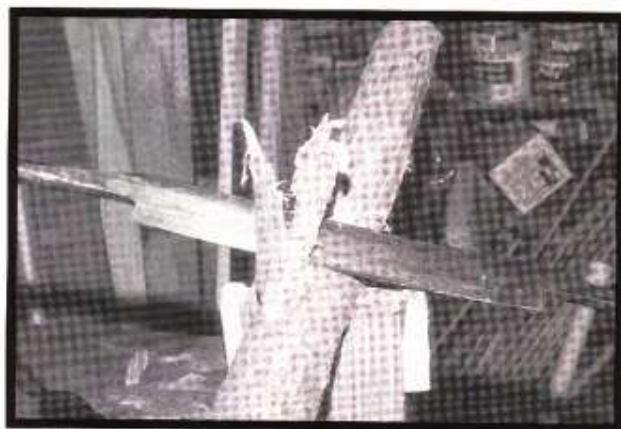
Step 3: Removing Bark

Secure the stave in a vise on the workbench and support the other end of the stave at the same height. Use a drawknife to remove the outer bark. Make sure that you do not cut into the inner bark.

Then, very carefully remove the inner bark starting with the drawknife held with the bevel down so the drawknife does not cut into the first growth ring. Finish removing the inner bark by holding the drawknife in a vertical position with the bevel away from you and scraping the last bit of bark



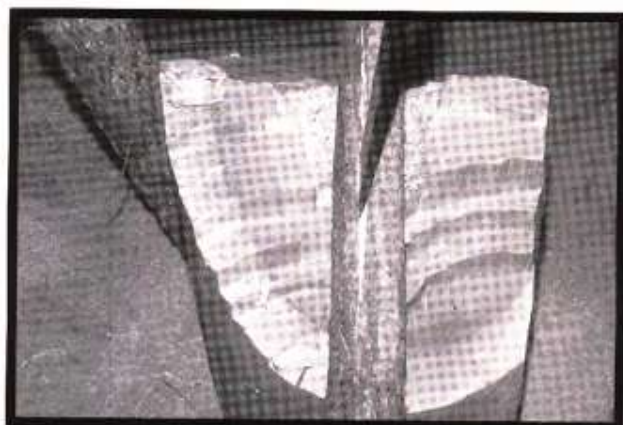
A father and daughter splitting off the excess material from the stave.



Using drawknife to remove outer bark of hickory sapling.



Using hand axe to remove wood off the belly of the bow.



Splitting hickory sapling with a steel wedge on chopping block.



Tim Linksvayer using drawknife on hickory stave.

off. It may be necessary to allow the remaining bark to dry before finishing.

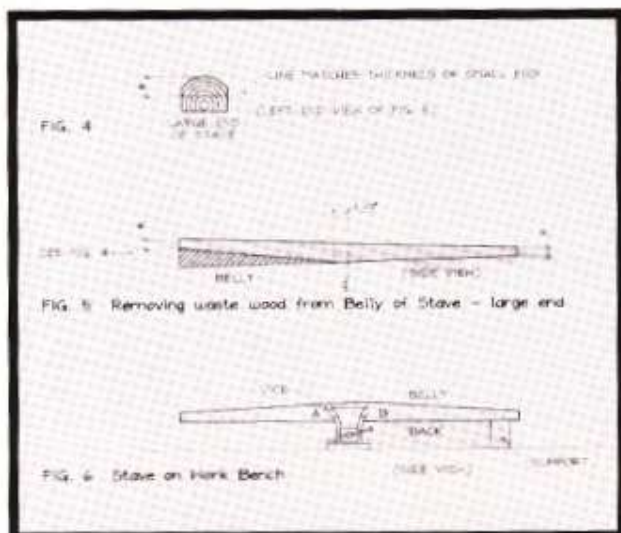
Step 4: Squaring Up Sides

(Figure 2). Square up the sides of the stave using a jackplane as illustrated in Figure 2. Begin by squaring up the sides of the top end (smaller end) of the stave first, then match the taper

of the top end on the bottom end.

Find the exact center of the stave and take width measurements on the top half of the stave at one foot intervals. Match this taper on the bottom half of the stave.

Exact measurements to build the bow cannot be given because of the differences in individual saplings. See Table 1 on page 25 for finished dimensions. For now, keep the stave as wide as possible. (Figure 3).



Step 5: Beginning the Bow

Using a caliper, measure the thickness of the stave at its exact center and also at the smaller end. Record these measurements. The measurement at the small end should be approximately one half that of the center. Both ends should be the same thickness and width.

Bring the line around on both sides of the stave for about an inch. Using a chalk line or straight edge, strike a line going up each side from the line that was just drawn on the end to the edge of the bow two and one half inches from the center line of the belly. (Figure 4).

Step 6: Reducing the Stave

(Figure 5). Support the large end of the stave on a chopping block (stump) at a convenient height. Using a very sharp hand axe begin removing the shaded area in Figure 5. The sharp axe will remove lots of wood fast in practiced hands, but speed of removal is not as important as accuracy and safety. It is easiest for this author to start at the large end and work up to the middle of the stave. Get as close as possible



Tim Linkstayer using a jack plane to remove wood from belly of sapling.

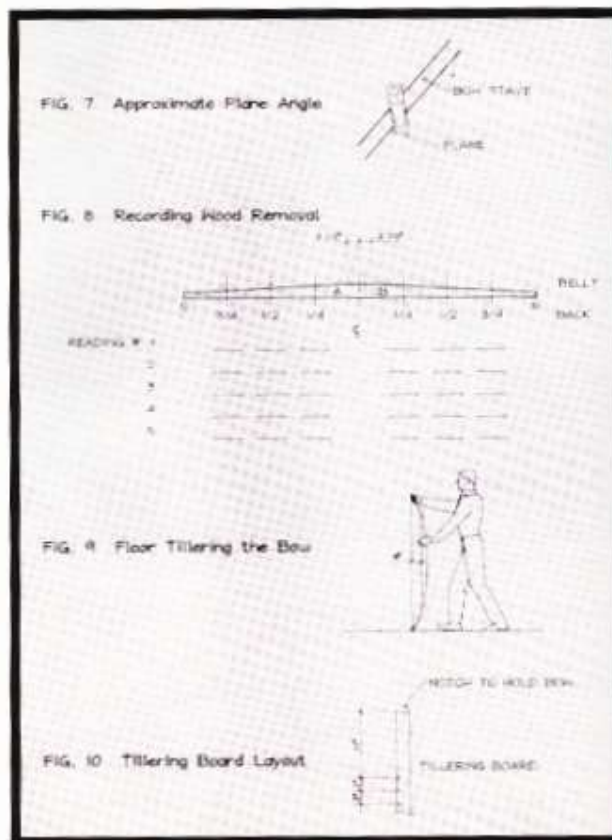
to the line without cutting through the line. Both ends of the stave should match in taper from a top and side view. The stave may begin to warp toward the bark side as wood is removed. Don't panic. This is a natural occurrence and will not ruin the stave; in fact, it is desirable and will add power to the finished bow. This warping is called reflex.

Step 7: Drying the Stave

Some form of drying apparatus must be used to reduce the moisture content of the stave down to approximately nine percent. In his book, *The Bent Stick*, Paul Comstock described a very simple drying oven. Another alternative is to use a hot car on a warm day to bake off the moisture. Weigh the stave on a postal or other precision scale or use a moisture meter before inserting into the oven. Remove the bow and weigh it every twenty-four hours. When the weight stabilizes, the stave has reached approximately nine percent, which may take several days, depending on the area of the country in which you live.

Step 8: The Beginning of Tillering

Secure the bow stave in the vice at its center on the work bench and elevate the other end at approximately the same level with the belly facing up. (Figure 6). The tool to be used will take off less wood, but what is taken off will be in controlled amounts. Use the jackplane to start removing wood starting at the top of the stave working up toward the



center. Repeat the procedure for the other limb. Hold the plane as illustrated in Figure 7 so that the blade encounters the limb at an angle.

Only trial and error will give you the best angle of attack. Push down in the center of the limb that is supported at its end to see if the limb can be bent. (Figure 7).

Step 9: Bow Tillering Chart

(Figure 8). Draw a side view of the bow on a piece of paper as illustrated in Figure 8. Set up pencil lines across the back of the bow and down the sides as indicated. The one-half mark represents half the distance from the center of the stave to the nocks and so on. Label one side of the stave A and B.

Using a caliper, take measurements at each one of the designated points. Record the measurements as reading number 1.

Resume taking wood off with the jackplane. Check for bend in the limbs and take a second reading, recording it as reading number 2. Remove wood where necessary to balance out readings.

Step 10: Floor Tillering

When the first sign of bending occurs, match up the reading for both limbs and remove the stave from the vice. Place one limb on a non-slip surface, grasp the center of the bow with your dominant hand, and place the other hand at the top of the stave. Pull the handle toward you and watch the bottom limb to check the amount of bend. What is needed is approximately four inches of deflection in both limbs for the next step.

If necessary return the stave to the vice and take off additional wood from both limbs, keeping measurements the same until four inches of deflection is achieved.

Step 11: Building a Tillering Board and String

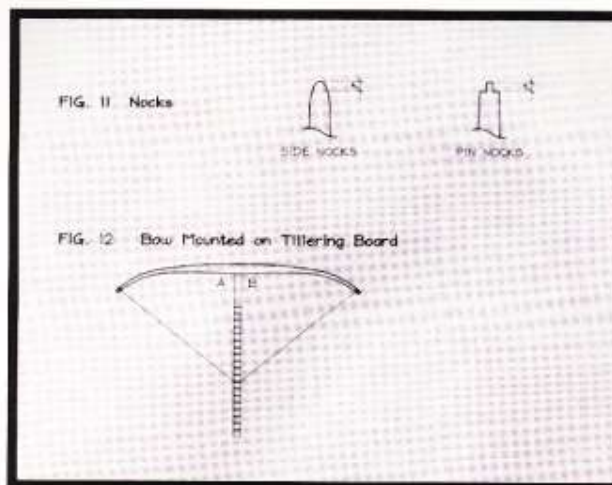
(Figure 9). Tillering board: Use a 2" x 2" x 48" if supported in a vice. Use a 2" x 2" x your height if a floor support is used.

Tillering string: Use a stout, braided string, one and one third the length of the stave. Tie a loop at each end of the string.

Lay out the tillering board as illustrated in Figure 10. File or rasp a slight depression at the top of the tillering board to hold the bow. Measure down ten inches and scribe a line. Continue scribing lines every two inches. Using a hand saw or power saw make a one-half inch cut at each of the lines. Make a second cut to widen the slot. Slant the second cut of the underside to allow the string to slide in the slot. (Figure 10).

Step 12: Cutting the Nocks

Slightly round the ends of both limbs as in Figure 11. Cut in side nocks one inch from the limb tip using a rat tail file.



An alternative nock is the pin nock which is easier to make for the first time bowyer. Use a coping saw to make the side cut and a chisel to split off the waste. (Figure 11).

Step 13: Real Tillering

Mount the tillering board in the bench vice vertically with the top of the tillering board slightly above the top of your head. Place the tillering string on the bow and mount the bow in the saddle of the tillering board belly side down. Hold the bow in place with your non-dominant hand and pull down on the string with your dominant hand and slip the string into a notch that exerts only moderate pressure on the bow limbs. (Figure 12).

The idea is to put only moderate pressure on the bow limbs to induce a slight bend. It is too early in the tillering process to put the bow under too much stress without causing permanent damage. Slide the six inch ruler along the belly to check the bend of the limbs. Any bending will allow light to show between the ruler and the belly of the bow. If the limbs show no bend, take the bow off the tiller board, take the string off and mount in the vice at the center of the bow and support the limb tip. Make sure that the measuring lines are scribed on both sides of the bow. Take a very sharp drawknife, and holding it vertically with the bevel away from you and starting from the center of the bow, pull the drawknife toward you all the way to the limb tip. The drawknife is being used much like a furniture scraper with handles on it. With practice, fluffy curls of wood can be taken off the belly with this method. Less wood is taken off than with the jack plane but much more control is gained in the tillering process. Take approximately twenty strokes off each limb, taking full sweeps of the limb each time.

(Figure 13). Remount the bow on the tillering board and use the magic six inch ruler to check the limbs for bend. It will probably be necessary to advance the string down one or two notches. Since the wood has been taken off the belly of the bow, it should show more willingness to bend. Continue to take off more wood, take measurements to keep the limbs

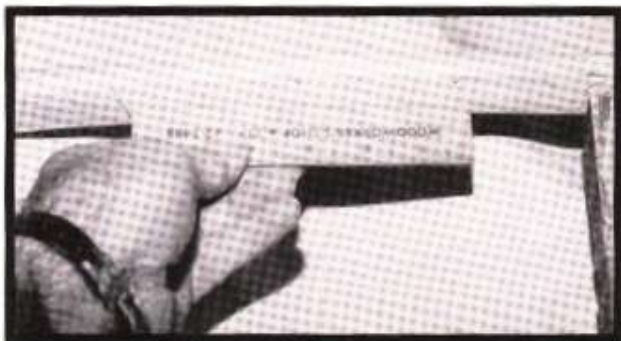


Figure 13. Checking for bend with a six inch ruler.

balanced, checking often on the tillering board. D bows should be tillered so the limbs describe a semi-circle at full draw. Continue to use the ruler to check for even bend, marking any areas with a pencil that do not bend evenly. Do not under any circumstances remove wood from just one spot. This could cause a sudden bend called a hinge. A limb with a hinge can be saved by removing wood on either side of the hinge. Wood will also have to be taken off the other limb to match it up with the weaker limb. This will drastically reduce the power of the bow, but will save the bow from the scrap pile.

Step 14: Determining the Fistmele Height

Fistmele is used to define the distance from the belly of the bow to the string when the bow is strung.

To determine if the bow is bending enough to put on a bowstring, mount the bow on the tiller board with tillering string. Cut a thin string to two-thirds the nock to nock length of the bow. Tie a loop in one end of the string and tie a large rubber band on the other end. Put the string loop through the tiller string loop and on the bow nock. Do the same thing with the rubber band. Measure the distance from the belly of the bow to the stretched string. The fistmele height should be six to seven inches for this type of bow.

When fistmele height is achieved, the bow is ready for a real string.

The string should be three inches less in length than the nock to nock length of the bow to achieve proper fistmele height.

Making a string is another story. While it seems a shame to put a man-made fiber string on such a primitive bow design, until you do some reading and experimenting with natural fibers, stick with B-50 Dacron. The author uses both man-made and natural fibers for string materials. String making references are included in the reading list at the end of this article.



Bow string made from raw flax.

Step 15: Breaking in the Bow

String the bow by grasping the center of the bow in the dominant hand and pulling toward you. The lower limb rests against the instep. Using the non-dominant hand, bend the upper limb away from the body while pushing the bowstring loop into the notch.

Break the bow in by pulling the string back one-fourth of the way 25 times, one-half 25 times, three-fourths 25 times, and full draw 25 times. Full draw is to the corner of the mouth. The breaking in has stretched the back fibers and compressed the belly fibers.

Never allow the bow to be drawn back any more than your draw length. If anyone else wants to draw your bow make sure that one of your arrows is on the string.

Step 16: Determining Draw Length

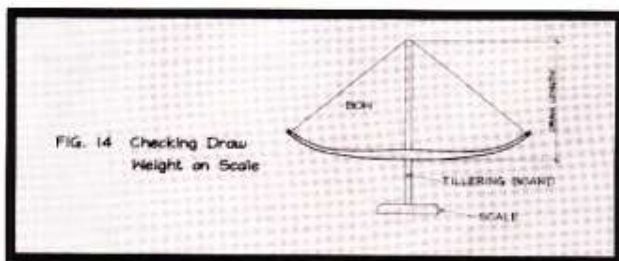
Draw length is needed in order to determine arrow length. The arrow length should be your draw length plus one and one half inches. This keeps broadheads at a respectable distance from the knuckles. The spine weight of the arrows should be approximately ten pounds under the dry weight of the bow so that the arrow bends around the bow as it is released. (Primitive arrow making is a whole other story.)

Take a yardstick and place it at the base of your neck. Extend both arms out along the yardstick. Take a reading at the tip of your fingers. This will be your draw length for a self bow.

Step 17: Getting an Estimate of the Bow's Draw Weight

The first bow may not be a hunting weight bow, but building it successfully brings about satisfaction and perhaps the desire to build a bow out of a regular stave. (Again, that is another story.)

To check draw weight, use the tillering board and a bathroom scale. The tiller board is held vertically on the scale. Place the string of the strung bow in the saddle at the top of the tiller board and pull down on the bow handle. Mark off your draw length on the opposite side of the tiller board. Pull the front of the bow down to this mark and read the scale. It is a good idea to have a friend hold the top of the tiller board in position to steady it and take a reading off the scale because at this point, you will be sweating bullets. (Figure 14).



Step 18: Finishing the Bow

Finishing the bow consists of final sanding, applying a finish to seal it, and applying a handle wrap.

Reading List

The Bent Stick, Paul Comstock. (Bow Construction).

The Traditional Bowyers Bible, Volume 2. (Building Strings).

Instinctive Shooting, G. Fred Asbell. (Shooting the Bow).

Editor's Note: If you follow the instructions and build a sapling D bow, let us know the results. Send a photograph. We want to know how your bow came out. Questions can be forwarded to the author through L&R.



Quiver with two strung bows, black locust and hickory.

Table 1

(measurements for bows pictured)

WOOD	LENGTH	WEIGHT	HANDLE	MID-LIMB	NOCK
Hickory	62"	20# @ 28"	1" x 5/8"	7/8" x 5/16"	3/4" x 1/4"
Black Locust	70"	45# @ 28"	1-1/2" x 5/8"	1-1/8" x 1/2"	3/4" x 5/16"
Red Oak*	57"	30# @ 26"	1-5/16" x 1/2"	1-5/16" x 3/8"	3/4" x 5/16"
Osage	58"	46# @ 28"	1-1/2" x 1/2"	1-1/2" x 3/8"	1-1/4" x 1/4"

*Backed with Raw flax fibers

LEGENDARY ❧ SCOTTISH ❧ BOWYER



Richard Galloway

With the death of Richard Galloway in July, 1995, the present generation lost an extraordinary man in the field of archery.

Galloway learned his bowmaking skills from a master bowyer who was the last in a series of unbroken apprenticeships going back over three hundred years. Galloway applied his knowledge, his inquiring mind, and practical skills to the improvement of bow performance through design and experimentation. Moreover, he fostered understanding of historic archery practice and practical knowledge of the capabilities of bows from ancient history by recreating weapons of antiquity from all over the world.

Sadly, there is no single comprehensive collection in existence today to record his achievements for the archery world for although he made many experimental and historic bows, Galloway was a generous man who gave most of these away to friends, archers, and fellow bowmakers. Plans are underway, however, for a biography by Galloway's friends, Jim Wiggins and Tony Roe.



Galloway was born in Carnoustie, on the east coast of Scotland, near Dundee, around 1914. The exact year seems to be a matter of debate, as are some other facts of his life. Born to a family of skilled "ironmasters" who are said to have built the first car in Scotland, by the time Galloway was thirteen, his interest in bows was already firmly entrenched. At that time he spent all of his free time at the workshop of Hewitt's, a local firm which continued to make the sporting longbow alongside its main product of golf clubs.

It was at Hewitt's that the young Galloway learned about bows and their making under the guidance of master bowyer Mr. Burnett, who was in his eighties at the time. The bowyer commanded great respect in the community and was always referred to as "Mr. Burnett" since using his first name was considered too familiar. One of Galloway's pupils, Chris Boyton, tells of Galloway's frequent recollection of being exhorted by his father to "Tip your hat to the bowyer, Richie" whenever they passed him on the street.

Galloway continued this respect for the historic profession of "bowyer" by maintaining fiercely that only those correctly indentured and trained, and so entitled to sell traditional wood bows to the general populace, could ever adopt the title. Galloway himself, however, never admitted to completing a formal apprenticeship, for he was interested in the wider field of arms and armor, and studied this largely unresearched subject at the three main Art Colleges in Scotland.

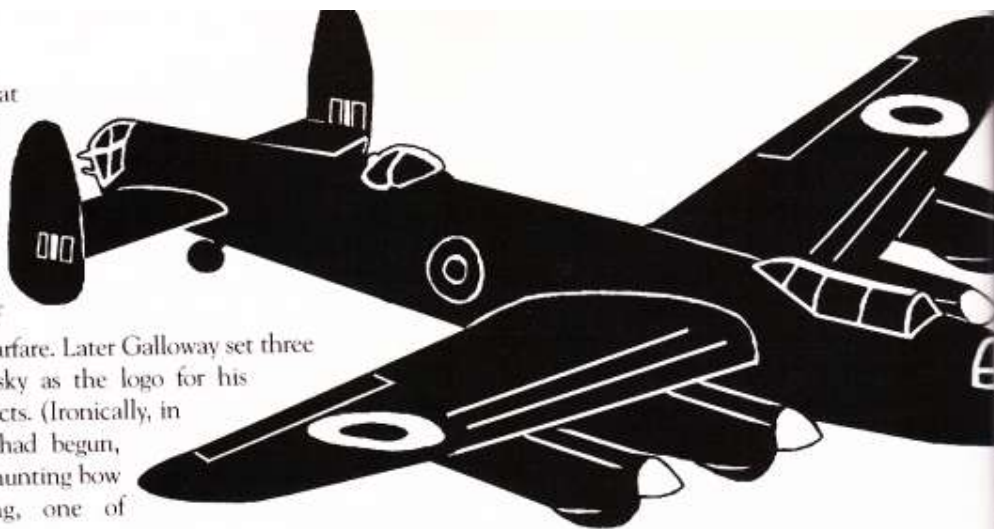
Never a dedicated target archer or hunter since he was more interested in the history of the bow and its technical performance, Galloway would re-create bows to test their shooting characteristics and efficiency, largely by flight shooting to test their range and hitting power. Nevertheless, he could shoot well enough to give frequent shooting demonstrations. For example, one anecdote provided by friends of Galloway tells of an incident resulting in the only known example of an aircraft being grounded with a bow and arrow. When ordered by an officer (albeit somewhat misguided) to shoot the RAF insignia (a red, white, and blue roundel) on the fuselage of a parked aircraft at a shooting demonstration at a Royal Air Force station, Galloway had to obey. The result was an aircraft put out of commission for repairs as the arrow was right on target.

While a rear gunner in Lancaster bombers during World War II, Galloway still found a place for the old weapons in modern warfare. Should he crash, he ensured that he had the means of self-defense beside him in the the rear gunner's turret—a ninety pound draw weight Tatar bow and arrows, made by himself and based on a twelfth century design.



Silhouette illustrations by Martin L. Howley

Galloway's somewhat theatric gesture of literally dropping three arrows on Hitler's bunker on one night-time bombing mission over Berlin also represented his admiration of the ancient method of warfare. Later Galloway set three arrows against a night sky as the logo for his Galloway Archery Products. (Ironically, in 1937 before hostilities had begun, Galloway constructed a hunting bow for Hermann Goerring, one of Hitler's right-hand men.)



Through the years, Galloway gained expertise in bowmaking and shooting and became an acknowledged expert, particularly in the re-creation of historic artifacts. He became a specialist in the use of fiberglass, a skill he developed making casts and replicas of old, fragile armor from European museums. During the 1940s, in parallel with bowmakers in the United States, he experimented with this material, progressing from woven fiberglass reinforced resins to uni-directional reinforcement, stretching the fibers on an iron bedstead contraption and casting the laminate on sheets of glass. When cut free, the laminate curled with pretension, thus adding to its performance; however, after many experiments with fiberglass, he became adamant that it did little to improve the performance of well-made straight-limbed bows although it did improve their reliability. The result was that he restricted its use to recurved bows.

Thus, Galloway is acknowledged as the initial producer of the first recurved fiberglass composite bows in Britain at his Galloway Archery Products founded in 1948.

Other projects included acting as consultant to Slazenger and designing bows for Jacques, including the popular "Black Mamba," a long, gently recurved flatbow, with the riser cut to allow for both left and right handed shooting. Most of his designs, however, went for export to the United States and the European continent. For example, some went to Greenhorn Archery in Belgium, although when the bows were modified by other hands, Galloway insisted that his name be removed because, sources say, he maintained some of the "improvements" made the bows unreliable.

Galloway Archery Products was founded in 1948, and Galloway took on various apprentices as needed to fulfill the growing number of bow orders from his well-respected business. Apprentices included George Birnie, who later took over the company. After a complicated business history, Galloway Archery Products ultimately became Border Archery, one of the top producers of recurves and American longbows in Britain today. Sources give other well-known

names as Galloway apprentices, but these are unsubstantiated and are being researched.

In the 1970s Galloway fostered a serious practical interest in the capabilities of bows of the past after being introduced to a young builder of great strength, John Noonan, whom he trained in the use of heavy draw weight bows. At this time Galloway founded a group of young archers called the "Clothyarders," who tested many of his recreations, some well over 100 pound draw weight and drawn to thirty-two inches or more (unheard of at the time).

Friend and pupil, Tony Roe, recounts the time when the Clothyarders were using re-creations of medieval war bows at a local target round. Two club members approached Galloway and began to comment on the unorthodox techniques. One suggested that as coach from the Grand National Archery Society (Britain's governing target body), he could suggest improvements. Galloway patiently listened and then "pretending not to understand some small detail, handed [the coach] a bow, an inoffensive looking thing, and asked him to demonstrate," said Roe. The coach nocked an arrow and stood in the approved target manner, starting to draw.

"He got to about six inches and his eyes popped out of his head," Roe recounts. "Dick took back the bow and gave it to John Noonan, who effortlessly drew it back to thirty-two inches and shot a fair distance. 'What weight is that?' gasped Coach. 'About 140 pounds,' said Richard." After that, as Roe tells it, "we never received any more coaching."

Archers interested in making bows were offered sound advice and guidance, but Galloway always left them a little to discover for themselves. Since he had developed his own skills by practice and application, he believed this was the only way for a pupil to progress. Generous with his time and knowledge and infinitely patient with those who would listen and learn, friends recount, Galloway did have his limits and his dry sense of humor could take over. On inquirer persistently and repeatedly questioned him in minute detail about gluing techniques until Galloway gre

exasperated and sent a two-part adhesive, complete with instructions. Upon the expected complaint that it failed dismally, Galloway replied: "Who would attempt to make a glue from milk and honey!"

Galloway's dedication to archery made a colorful career for him and a fascinating life to hear about today. Working intermittently throughout his life as a consultant to film and television companies, he struggled to introduce accuracy into the visions of the Hollywood filmmakers at a time when the historical film was extremely popular. His work on epics such as "The Prince of Foxes" in 1949, "The Black Rose" in 1950, and Orson Welle's "Chimes at Midnight" in 1967, however, are uncredited. Even so, the authenticity and style of the battle scenes in the latter, including a brilliant sequence of the archers at Azincourt (medieval Agincourt), are reckoned by many critics to be among the best on film. One of Galloway's methods was to re-create armor and weapons in fiberglass which was barely distinguishable from the historical "real thing."

Galloway's friends tell the story they say was recounted by Jack Flinton, now deceased. Flinton, another grand old man of archery worked in Hollywood and filled in for Galloway while he travelled on horseback across the Atlas Mountains to recruit several hundred Berber horsemen to play Mongolian cavalry in "The Black Rose." Galloway, after teaching these men to shoot in the traditional Arab fashion which is thumb and forefinger on string, apparently allowed colleagues to believe for some years that these impressive archery skills were an instinctive race memory.

Said to be an extraordinarily brave man, Galloway was the only white man allowed in the Berber villages at that time. Even so, a resentful village elder shot at him because he disliked the fact that Galloway was taking young men from the village. Galloway kept the musket ball, flattened when it hit a rock, as a souvenir, according to Tony Roe.



Much like his American counterpart, Howard Hill, whom Galloway met in Hollywood and for whom he is said to have made a bow, according to friends interviewed, Galloway was an athlete in other areas besides archery. Galloway recounted the story to friends of renting a flat in London with Erroll Flynn. The two men's saber practice before breakfast up and down the staircase resulted in damage which somewhat distressed the property owner.

Although Galloway's bowmaking was initially rooted in history, it is paradoxical that he was before his time. The recent growth of interest in traditional bows in the archery world has come too late to benefit firsthand from his extensive knowledge. This generation can benefit, however, from his bow

Bow "For the Archers"

The bowyer remembered simply as Mr. Burnett, an heir to bowmaking apprenticeships going back three hundred years, taught Richard Galloway as a young boy that there were basically two types of bows: the bow "for the gentry" and the bow "for the archers." The former was the sporting weapon, relatively light in draw weight and beloved of the Victorians. This is the type of straight-limbed English longbow promoted by the British Longbow Society for its target competitions today and is also known as the "target" or "butt bow."

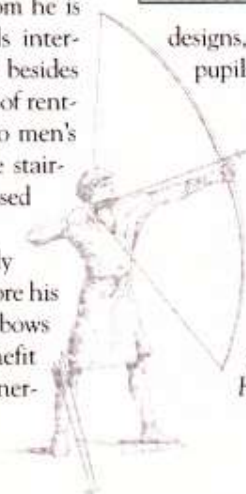
The bow truly firing Galloway's imagination was the second type, the bow "for the archers." This was a heavy draw weight bow wielded by such men as Highland Games Champion Archie Anderson. A story remembered by friends as often being recounted by Galloway tells of the barely eleven-year-old boy being lifted off the ground by Archie Anderson using this type of bow. Young Richard was hanging on to the middle of the string at the time and it barely moved as his feet dangled.

These weapons "for the archers" differed from the bows "for the gentry" in a number of respects. Apart from a far greater draw weight, they were constructed of several wood laminations and recurved, thus improving shootability, performance, and reliability. Such a design was popular in both Britain and the European continent during the late medieval and Tudor Period (1400s to mid 1600s). This was a time when the search for bow performance was as great as it is now, for there were large wagers and prizes to be won.

These weapons were quite distinct from the straighter limbed yew bows mass-produced for the English armies in the fourteenth and fifteenth centuries, and which in many circles are considered the typical medieval English bow.

designs, the instruction and knowledge imparted to his pupils, and the memories of his good friends.

Editor's Note: Achievements and contributions of Scottish bowyer Richard Galloway for the most part were not recorded when he was alive, so information must come from friends, business associates, and acquaintances. This material was provided to Longbows and Recurves by Hilary Greenland, an English bowmaker and fletcher, after her interviews with Chris Boyton, Tony Roe, James "Ollie" Holywood, Martin Hinchcliffe, and Jim Wiggins.





by Krista Holbrook

Well, it looked like another attempt at spring cleaning had gone amiss. Instead of ruthlessly dispensing with accumulated clutter, which had been my intent, it seemed that I had once again simply unearthed buried treasures. As my husband, Sterling, helped examine the booty, my "give away box" diminished before my very eyes.

Since Sterling and I make bows and arrows and assorted archery tackle for our own use, we just never know what might come in handy. I knew I had better save those bags of old turkey feathers, all scraps of brain-tanned hide, and any of the wood or cane shoots that just seemed to accumulate everywhere. It was obvious most were not straight enough to have a prayer of becoming an arrow shaft, but maybe they would be useful for a new "lazy back rest" someday. It is amazing that before I was a hunter, I had thought all of these treasures were simply old rubbish and junk.

Another thing I have learned over the years is to not dispose of archery related magazines or reading material. They frequently come in handy, like when we got a heck of a deal on a Wyoming mule deer hunt at the Professional Bowhunters Society banquet. As soon as we arrived home, Sterling unearthed literally dozens of articles and stories relating to the area which we would be visiting. Prior to departure, we knew all about climate, topography, laws, and various hunting techniques for the area. So, disposing of reading material is just not done.

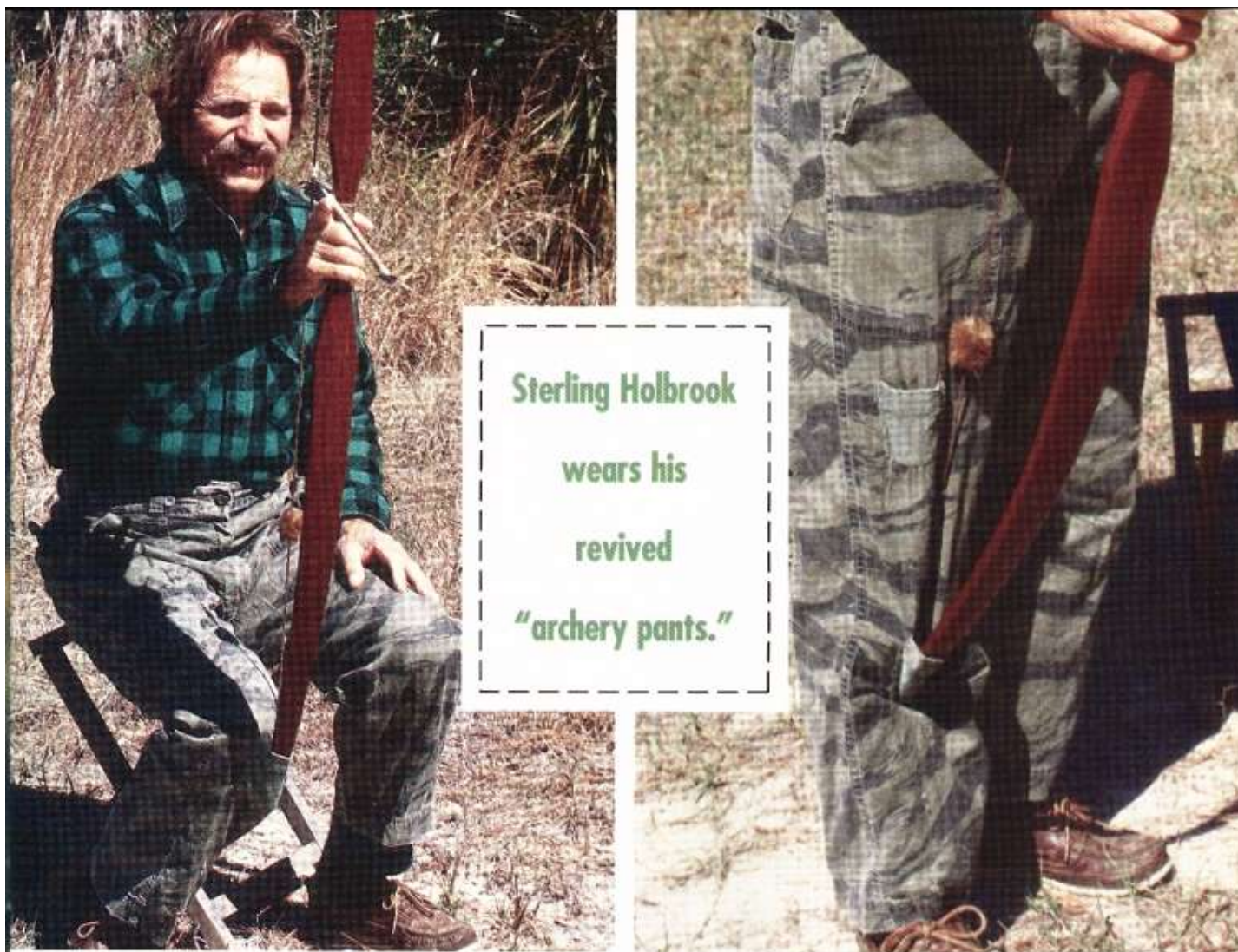
At this point, now included in my "give away box" were

mostly a few worn out and broken tools and some odd clothing. Surely this was junk which I could dispense of without guilt. With that in mind, I pulled some old pants from the box and held them up for inspection. Although I could not remember ever having seen them before, they were obviously quite worn and were covered with little patches.

"Oh man! Where did you find my old "archery pants?" Sterling asked. "Your archery pants," I replied with a laugh. "They look like old worn out hunting pants to me. Look at all of the patches."

Snatching the lightweight, baggy pants and slipping them on over the pants he was wearing, Sterling grabbed a shorter flat bow and stood at a resting stance, slipping the lower limb tip into one of the patches. The patches, as it turned out, were not patches at all, but tiny little pockets designed to support and protect the lower tip of a bow limb. Years ago when almost everyone shot a recurve, Sterling explained, he and his original archery pals all had "archery pants." I immediately could see the potential for the pockets on the pants.

The patch, just above the knee, would be a good hunting bow rest while standing on the ground or in a tree stand. The idea of the pocket is to provide a comfortable bow rest which would also minimize movement when going from rest to full draw. The one near the ankle was to rest the bow in the same position while sitting in a tree stand or on stool. For example, the tree stand that I use has an expanded aluminum base which is lightweight but hard on a bow tip.



My bow tip had slipped off of my boot top once, striking the aluminum and making a loud noise. I was sure it had spooked game for miles around.

Yes, I conceded, the "archery pants" were a great idea. What puzzled me was that I have never seen the addition of patch pockets on any of the specialty bowhunter clothing these days. Then it dawned on me. These were pre-compound and were made for the tip of a recurve bow.

The pants are Vietnam-era tiger stripe cotton, very tough, but lightweight and quiet. These particular pants served double duty, Sterling said. During colder hunting season, they were an outer cover offering protection for more expensive wool pants. Earlier in the season, with a pair of suspenders and T-shirt, they made cool, lightweight pants for the warm southern weather.

Digging through the box again, I retrieved a pair of discards that I thought I might alter to make myself a pair of "archery pants."

Looking at the few remaining items, I was still tempted to make a token trip to the thrift shop, but then again, some of that stuff might come in handy, so I returned it to the closet. Meanwhile, I kept an eye out for some patch material for my pants.

While Sterling's pants had pockets sewn for a heavier recurve, they still are a great benefit with a lighter straight limb bow. I found that the pocket should not be sewn flat to the material, and the location of the patch on the pants will depend on the length of the bow. The bottom should be double-stitched especially for recurves, as that is where most of the strain takes place. Material which has a waterproof membrane like Goretex should not be sewn through, however, or leaks will be created around the stitching.

The surprise comes with how pleasant and effective something so simple can be, but isn't that what traditional archery is all about?





Calling Whitetails

by Charles J. Alsheimer

Using grunt tubes and other calls to communicate with whitetails can be challenging, exciting, and productive. Next to my bow, a good grunt tube is my most valuable piece of equipment when hunting whitetails.

When I first began using communication with deer, I did so with only antlers. Though there were successes, it wasn't until I began using a grunt tube, alone and in conjunction with the antlers, that my success at luring deer increased significantly. During the last ten years I have discovered that using a call will cause deer to be more responsive than anything else. For this reason, my grunt tube goes with me whether I am hunting with a bow, gun, or camera. Regardless of where I hunt in North America, I find that for every buck I rattle in, ten to fifteen will come to grunting and bleating.

Whether a novice or seasoned veteran, you don't need to know how to make every vocalization of a whitetail to be successful. I urge hunters to keep calling simple by mastering two or three different sounds. By sticking to the grunt, doe bleat, and on rare occasion the fawn bleat (a distress call) a hunter can cover all the bases in pursuit of whitetail bucks.

For the most part, whitetail bucks make two kinds of grunts, contented and rutting. The contented grunts are brief and calm and made by both bucks and does to keep track of each other. On the other hand, rutting grunts can be frequent, drawn out, and sometimes loud, especially when made by bucks in pursuit of an estrous doe.

When using a grunt tube to simulate a buck's guttural grunt, hunters should call softly at first. It is my experience that this is the most critical aspect of grunting for whitetails.

While deer are very vocal creatures, most of their grunting is not very loud. The only time I blow loudly on a grunt tube is after I have called a buck and he gives no indication of hearing me.

"I urge hunters to keep calling simple by mastering two or three different sounds."

Deer calls are easy to use, and very little practice is required. By listening to a skilled caller, a novice can go into the woods and make realistic deer sounds. The key is to know when to use a specific call, be it grunt or bleat.

One example of how I have successfully used a grunt tube is with my 1991 New York bow buck. The day was not great from a weather standpoint. It dawned warm, damp, and windless. In spite of these conditions I headed for my favorite hemlock tree stand hoping for the best. Trying not to spook any deer, I slowly picked my way to the tree which was located in the thickest part of the bedding area. I covered the five hundred yards to the tree flawlessly, but in the predawn darkness spooked a deer when I was halfway up the tree.

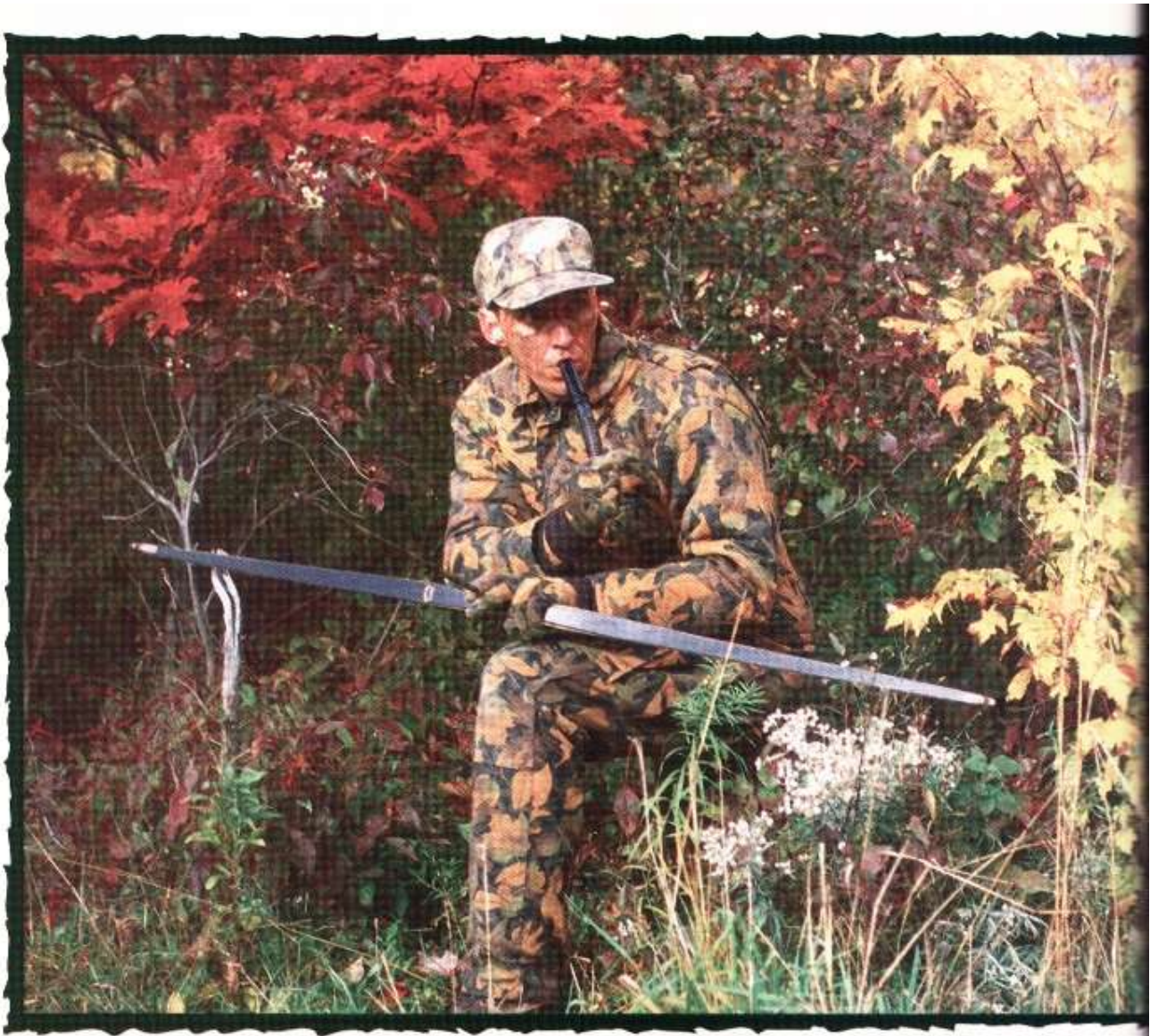
Not knowing what it was, I readied myself for a long sit. About a half hour after legal light, I heard a lone guttural grunt in the gully below me. I couldn't see a thing through the thick undergrowth, but I knew a buck was someplace below. I brought my grunt tube to my lips and softly grunted twice. Within a minute I could see the wide racked buck coming toward me stiff legged with hair on end and ears pulled back. In one motion I drew my bow, aimed, and shot. The big eight pointer never knew what hit him. Without the grunt tube I never would have had a chance at him.

It used to be that I would never use a deer call unless I saw a deer first. This is no longer the case. Often when still-hunting I will come across a location that looks right for deer. When this happens I will find a spot that gives me good cover, get ready, then give off two to four short grunts or doe bleats. If there is no response, I will wait a few minutes before calling again. If I am using the buck grunt, during the second sequence I will often give off two or three drawn out grunts which sound like a buck's aggressive grunt to try and get a buck to respond. On several occasions during the last two years this technique has offered opportunities to take



Photographs by Charles J. Akheimer

Longbow hunter grunting for whitetails.



When using a grunt tube to simulate a buck's guttural grunt, hunters should call softly at first.

bucks as they came to the sound of the grunting and doe bleating.

An excellent time to use a grunt tube when tree stand hunting is when a buck walks through the woods out of range. When this takes place, I begin by grunting softly on the tube to try and get the buck stopped. If he doesn't stop, I grunt louder. Once stopped, the buck will invariably look around to locate the sound. Then I grunt again, just loud enough for him to hear the grunt. If he begins walking toward me, I don't grunt again unless he hangs up or changes direction. This technique can often put a buck within fifteen yards of your location.

The doe bleat is not as effective as the buck grunt, but I have had a lot of success with it over the years. This call works well during the rut, and I like to use it most when I'm on stand and the action is slow. Usually I will give out a series of three doe bleats then wait about half an hour to repeat the sequence. If a buck is within earshot and interested, the

sound of my doe bleat will often cause him to come looking. I view it as a real buck attractant during the rut when bucks are looking for any available doe they can find. I also use this call when hunting over a decoy to get a buck's attention.

The fawn bleat is a distress call and I seldom use it during hunting season because it indicates stress and danger. I use it extensively, however, when photographing does and fawns during the summer months. There is no better way to get a doe's or fawn's attention; I have called fawns a number of times within fifteen yards using this call.

Selecting a good grunt tube is not that easy. For the most part tubes are sold in plastic packaging making it impossible to try them in advance. It is vital that the hunter knows what a given brand sounds like before buying it.

A hunter must know whether a given brand of tube can be blown loudly and still sound realistic. Many brands on the market sound like duck calls when volume is required. It is important that the tube requires little effort to blow since



hunting in cold weather does strange things to a hunter's lips. If a tube requires much effort to blow, the results can be discouraging. So, if a tube takes more effort to blow than it takes to fog a windowpane, don't buy it. Finally, from a practicality standpoint you might consider an adjustable tube which allows you to make both the doe bleat and buck grunts with one call.

Though I have found calling whitetails to be more successful than rattling, no aspect of deer hunting is more challenging than rattling in a buck. Once you have done it, you will be hooked for life.

During the last six years while hunting in various parts of North America, I have rattled in over a hundred bucks.

It is my experience that the prime time to rattle whitetails is during the two week period prior to the peak of the rut. Also, if the buck to doe ratio is no more than three to four does for every antlered buck, rattling will work. The lower the ratio the better the response because of greater competition for breedable does.

When rattling, I do it in a sequence involving three steps. Because few fights I have seen lasted more than five minutes, I first rattle for about a minute and a half,

pause for about thirty seconds, then rattle for a minute and a half, pause for thirty seconds, and finally conclude the sequence by rattling for another minute and a half. When finished, I quietly lay the antlers on the ground or hang them up. During the sequence I incorporate a series of grunts to add realism to the process. When bucks fight there is a lot of grunting and on occasion bawling emanates from the fray.

I begin the sequence by merely tickling the tines together for several seconds, then really get into it by rattling loudly and aggressively, the louder the better. I rattle loudly and aggressively because the best fights I have witnessed were very noisy. Starting the rattling sequence with the tine tickling results from my desire to set up in thick cover. Because of this set up I start softly so as not to spook any nearby deer before my rattling gets louder.

Personally I prefer a natural set of 120-130 class antlers for rattling. The key is that they not be weather checked, other-

wise they will sound punky. Soaking them for about two hours each year in a bucket of water will keep their tone accurate. Though I prefer natural antlers I have rattled bucks in with synthetic antlers. My major gripe with synthetics is that they are not heavy enough to project the amount of sound that I want. In 1993 I took my rattling in another direction by rattling in and killing a 160+ gross whitetail in Saskatchewan with a Lohman rattle box. So, the key is not necessarily what you use to rattle, but what it sounds like.

"Though I have found calling whitetails to be more successful than rattling, no aspect of deer hunting is more challenging than rattling in a buck."

Though I have killed bucks while rattling from both the ground and tree stands, rattling from the ground where I can make more natural sounds, like breaking branches and rustling leaves, has been more successful.

Unfortunately, it is more difficult to get a shot from ground level, particularly with a bow, unless someone else is doing the rattling. Consequently, teaming up with another hunter can be a very successful way to get a buck close.

When using the team concept, I like to have a person rattling close to the shooter, and no more than twenty-five yards away. The reason for this is that bucks will often circle the rattling sound, trying to get downwind. If the rattler is too far from the shooter, seldom does a shot present itself.

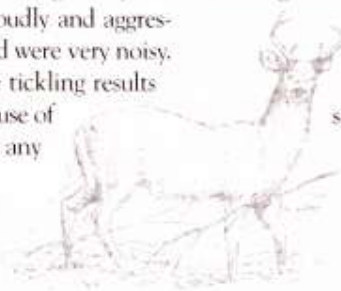
A common happening when rattling is to have a buck stop just out of range. Actually all he is doing is being cautious and trying to figure out where the fight is. When this happens, rely on the grunt tube to bring the buck in close. Usually one or two soft grunts will coax him close enough for a shot. As mentioned previously, the key is to blow on the tube as softly as possible while still making sure he hears the grunt.

Generally the first and last two hours of the day are the best times to rattle; however, don't rule out midday. If there is a full moon during late November, rattling during lunch time can be very productive since there is usually steady whitetail movement during this moon phase. Cool, overcast, windless days during early November are best.

When calling after the rut or during the post-rut, I use the grunt tube the same way as during the rut. If I use

rattling antlers at all, I use them sparingly. Instead of rattling in loud sequences I just tickle them together to simulate sparring bucks.

Calling whitetails with grunt tubes and antler rattling works. These are pieces of equipment you definitely should learn to master.



EQUIPMENT GUIDE

By the Editors of Longbows & Recurves

This can be considered our “gadget” issue. As indicated by the volume of new product press releases we receive, the market for the traditionalist is growing as fast as the sport. Including everything from arrows and bows to recliners and tree stands, new products are introduced to the market everyday. Some we find to be improvements and some raise a red flag to “let the buyer beware.” Some even give us a chuckle.

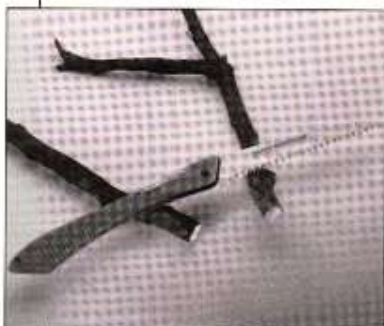
Sometimes, however, we question why information on a particular product was sent to *Longbows & Recurves*, a traditional magazine, which, in turn, leads us to question what is traditional and what is not. What about high tech fabrics? What about GPS devices? What about synthetic calls?

Anyway, the expanding market is providing some interesting new products. We include some of these new products, some old stand-bys that have proven their worth, and some which are just fun. We hope you enjoy reading *Longbows & Recurves'* equipment issue.

Photograph courtesy of Kyles Camacho, Inc.

Photograph courtesy of Mossy Oak

Photograph courtesy of Sol-Ar Image



Compact Trail Saw

Bracklynn Products, Inc. of Tuscaloosa, Alabama is marketing a new folding trail saw for both camp and home. According to Bracklynn, this saw is different from other models because of the unique positioning of the razor sharp teeth. Standard saws feature offset teeth so the cut is wider than the blade to eliminate binding; the Bracklynn folding trail saw features a tapered blade which eliminates binding and allows the teeth to be placed in direct line with no offset for a thinner, faster cut.

The saw features straight teeth sharpened on both sides so the saw cuts on both pushing and pulling strokes which decreases sawing time by some sixty percent and makes it easier and safer to start a cut. This is especially useful for the tree stand hunter who may have to extend to cut a branch.

Bracklynn Products, Inc.
4400 Stillman Blvd.,
Suite C
Tuscaloosa, AL 35401
205-345-2697

Buck Stop Spray Pump

A new spray pump applicator allows a hunter to get the most from his scents by causing a fine

misting effect, offering complete control of scent placement on boot pads, over scrapes, and around hunting stands. One blast of the Buck Stop scent pump applicator equals one drop of liquid.

The new applicator is sold separately for hunters wanting to conduct scent experimentations and should be available at most sporting goods dealers.

Buck Stop Lure Company, Inc.
3600 Grow Road, N.W.
P.O. Box 636
Stanton, MI 48888-0636
517-762-5091

Realtree Camouflage Furniture

This was something that caught our collective eye: camouflage furniture, including a sofa, loveseat, sleeper sofa, rocker/recliner, single chair, and ottoman made by Bassett Furniture Company with Realtree camouflage.



According to company information, each of the new pieces is constructed of soft 100 percent cotton brushed denim fabric and is available in the new Realtree X-tra Brown camou-



flage. Bassett hand-crafts each of these items, and all carry a three year limited warranty on workmanship.

TML Associates
Spartanburg, SC
864-583-2678

Hands Free Flashlight

High-Gain 150, a new advanced technology flashlight recently



was selected as one of the best new products at a recent show in Chicago. It has a ratchet-grip which swings open to four stand-alone positions to provide a stand for hands free use and a new lens which projects more light into the beam than other conventional flashlights.

Measuring 6 3/4 inches in length by 1 3/4 inches wide, its compactness belies the bright beam which has a flood-to-spot adjustment and projects one-fourth mile.

This flashlight is certainly something a hunter can live without, but if you like gadgets, this may be a good one.

Diamond Light Industries, Inc.
3191-A Airport Loop Drive
Costa Mesa, CA 92626
800-804-4448

Turkey Vest

The gobbler hunters might like this new vest from Haas Outdoors which features more





There are a lotta pockets and compartments in this belt, and a fold out leg apron keeps items at easy reach once you sit down. Also included is the padded one inch foam seat in the rear.

Haas Outdoors, Inc.
P.O. Box 757
West Point, MS 39773
601-494-8858

The Twister Seat

We haven't tried this yet, but company information makes it sound worth a try. The nylon ball bearings in an eight inch high swivel seat are said to turn as slowly or as quickly as the situation calls for without the



normal rustling of fabric, leaves, and so forth.

The Twister weighs seven pounds, has a round seat size of

pockets and compartments than any vest on the market. In addition, it is said to be lightweight and cool.

Officially called the Twenty-Pocket Super Elite Turkey Vest, the upper half is made with mesh. It also features a fully lined game bag, adjustable waist fasteners, fully lined zippered pockets, and a drop down one inch foam seat with a zipper.

Haas Outdoors, Inc.
P.O. Box 757
West Point, MS 39773
601-494-9959

Turkey Belt

Turkey hunters preferring turkey belts might like this. Haas Outdoors says the belt came about as a result of suggestions and requests from some of the best turkey hunters in the nation.



two inches by twelve inches and comes with a carrying strap. It is available in either Mossy Oak Advantage camo patterns.

API Outdoors, Inc.
602 Kimbrough Drive
Tallulah, LA 71282
800-228-4846

Windfloaters

If you have an extra pocket, you might want to carry a little package of fifty fibers which will help you know the wind pattern.



Windfloaters are natural fibers which are feather-light so they float along with wind currents following every updraft or downdraft. By releasing two or three of the Windfloaters, the hunter can establish an invisible line where his scent is being carried. They might just become important little friends.

API Outdoors, Inc.
602 Kimbrough Drive
Tallulah, LA 71282
800-228-4846

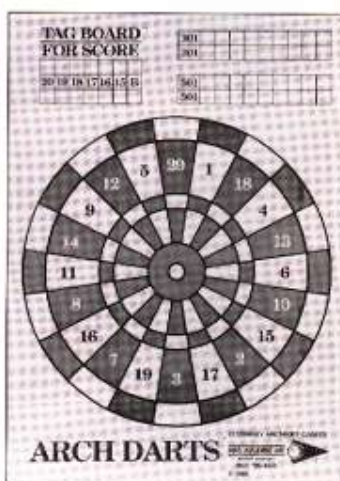
Rocky Mountain Titanium 100 Broadhead

Barrie Archery Broadheads recently announced its titanium head, offering a stronger ferrule than aluminum (10X) and lighter than steel (about half the weight). This is a modular broadhead, not a traditional model. However, thousands of longbow and recurve shooters do use modular heads, sometime on aluminum or carbon arrows and sometimes with adapters for wooden arrows. The new Titanium 100 would be especially at home with carbons, I think because of the light weight of

the head. Strength is a leading feature of this head, with its one-piece body, ferrule and cut-on-impact tip, which is machined from solid titanium. The vented blades run .030-inches thick and the three-blade design gives a 1 1/8-inch cutting diameter.

Barrie Archery
P.O. Box 482
Waseca, MN 56093
507-835-3859

— Sam Fadala



Arch Darts

Pro-Release, Inc. has a new target face for game-playing with the bow. It's a takeoff on the dart board game, and it provides a large number of challenges for competition with yourself or for several bowshooters. The target is useful for archers of all ages, and certainly works with traditional bows. It comes with instructions and rules for playing different archery games.

Pro-Release, Inc.
33551 Giftos
Clinton Township, MI 48035
810-792-1410

— Sam Fadala



The Multi-Tool

The multi-tool may be the ultimate in gadgets for the hunter. The Schrade Tough Tool has twenty-one implements and functions and is compact, measuring 4 3/4 inches folded and weighing eight ounces.

This is a "can-do" tool which can be opened and closed with one hand, and is comfortable to hold. You might not want to carry it when you're hunting, but it certainly can come in handy back at the truck with functions that include regular and needlenose plier, vise, wire cutter, can opener, awl, scraping blade, wood fire, and so on.

Imperial Schrade Corp.
800-272-7233

Single Use Camera

One of *Longbows and Recurves's* favorite wildlife photographers does not recommend disposable cameras, but realizes they can come in handy and gives a couple of shooting tips. (See this issue's "Smile and Say Cheese" by Paul Brown.)

So, if you do opt for the single use camera, we like the



new Vivitar Hawkeye Series, a waterproof camera with Advantage camouflage. More than one camera has been left out in the woods which we've had to go back for after a rain, so we can attest to the fact that a waterproof feature is important.

It's focus-free, of course, and comes pre-loaded with a twenty-four exposure roll. It is cased in a waterproof plastic housing and is submersible, the company promises, to a depth of ten feet.

Vivitar
1280 Rancho Conejo Boulevard
P.O. Box 2559, Dept. P
Newbury Park, CA 91320
805-498-7008



Bowhunting Apparel

Woolrich, a company we have outfitted our families with for years, is focusing on bowhunters in its new hunting apparel line. It might be worth your time to investigate the new bowhunting focus which offers utility wear that is touted to be lightweight, functional through a full range





of motion, with design features attuned to drawing and cleanly shooting a bow. They're also concentrating on options for layering for all-seasons hunting comfort.

We think they are doing their homework and would recommend checking their camo patterns in insulated chamois cloth jackets, unlined jackets, shirts, utility pants, and both long and short sleeve tee shirts. If you can't find these in your local store, you might try calling for a catalog and ordering information.

Woolrich
800-995-1299

Outdoor Cooking

As our kids say, "Cool!" It smokes, it fries, it grills, and it bakes. This backpacking stove is 100% stainless steel, folds less than one inch thick, and burns charcoal, wood, sterno, and



butane. Two sizes, twelve and eighteen inches.

Pyramid Outdoor Cooking Systems
3292 South Highway 97
Reidmond, OR 97756
541-548-1041

State of the Art

We can't show you an example since it wouldn't do justice, but we admire the prints of Jack Paluh. We saw the prints in a local shop of the wife of a fellow bow enthusiast, and we encourage you to check them out if you have never seen them.

Paluh has for fifteen years concentrated on woodlands art

and is now representing the hunting and fishing skills of the Eastern Woodland Native American. Paluh says in his brochure: "I am fascinated by these Native hunters. Their hunting was an art motivated by survival. To be able to hunt successfully, the hunters needed endurance and patience along with a steady hand, a sharp eye, a swift foot and a strong arm. These skills enabled them to survive in a harsh land."

Some of the forty-four Limited Edition Prints published by Jack Paluh Arts, Inc. were co-published with other organizations, including Minnesota Deer Hunter Association and the Pennsylvania Chapter of the National Wild Turkey Federation.

Jack Paluh Arts, Inc.
2869 Old Wattsburg Road
Waterford, PA 16441
(814) 796-4400

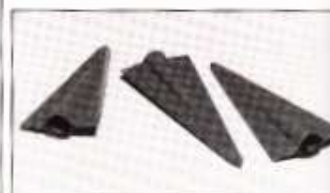
STILL GOING...

by Sam Fadala

Grizzly Broadheads

The Grizzly broadhead has a long history of success among bowhunters who prefer traditional tackle. In 100, 125, or 160 grain weights, with a 190 grain model for truly heavy bows as well, the Grizzly boasts excellent flight and strength. One-piece solid broadheads like the Grizzly penetrate well, and are especially effective when they hit bone, such as a rib on entry or exit. These heads do not windplane. The notion that all solid one-piece broadheads windplane is generally stated by

people who have not tried them. I have shot Grizzly broadheads purposely on windy days to see what effect thirty and forty mile per hour "breezes" had on them. Naturally, the entire arrow can be expected to move off line a bit in a strong wind, but windplaning is another matter, and these heads don't (when mounted on properly spined arrows of the correct weight for the bow.) Grizzly broadheads can be sharpened with a Grizzly File, available from Butler's Traditional Bowhunting Supplies (307-789-4982), or with the Triangle Broadhead Hone, available from the same source.



Abel Mfg. Co., Inc.
6915 North Frontage Road
Fairfield, IN 46126
317-835-2406

Gerber's Hand Axes

Every extended bowhunting camp should have a hand axe. Properly used, it performs many important jobs, such as chopping big wood into little wood for the campfire, pounding tent pegs with the off-end, or halving a large carcass, such as a moose.

or elk. A hand axe is also useful in making what used to be called a lifesaving storm-worthy "tomahawk shelter," which is a latticework of cut-off limbs covered with a tarp or intertwined leafy branches. A hasty ground blind can also be built with a hand axe.

The oldtimers who used hand axes far more than we do today would marvel at the two Gerber models. They're both built with forged steel bits and Lexan handles. They are guaranteed for life. The No. 05906 Camp Axe is larger for two-handed use, while the No. 05909 Sport Axe is more compact. The mass of either is in the head, where it belongs. Both chop a hefty branch in two, so safe use is imperative, which means chopping on your knees with the hand axe well in front. This prevents it from arcing downward into your leg on a missed swing. Instead, the blade bites down into the earth. Carry the axe in its safety shield or at least with its Cordura cover in place.

The Sport Axe weighs 1 1/2-pounds. The Camp Axe weighs 2 1/3-pounds. The first is 17 1/2-inches long. The second is 13 7/8-inches long. Both sell for under seventy-five dollars, a lifetime investment. They are made in Finland.

Fiskars, Inc.
P.O. Box 23088
Portland, OR 97281-3088
503-639-6161

Nature's Fire

Adventurous bowhunters like to hit the backtrails, often camping where nightfall finds them. Backpack hunters also have an edge because they live with their game for a while, but they can get into a few scrapes with the



weather. Wherever a sudden severe storm can hit, I recommend carrying a light shelter, like one of the Peak I mountain tents, plus a lightweight sleeping bag, and firestarter of some kind. Nature's Fire currently comes in three sizes. The four-ounce size is called Camp Firestarter, and it will generate sufficient heat to ignite even damp wood. In one demonstration, the four-ounce size started a fire at an elevation of six thousand feet at thirty below zero in a thirty mile per hour wind. Nature's Fire is all



natural, and in the larger sizes can be used for cooking. The sixteen-ounce burns for forty-five minutes. It also comes in what the company calls "different flavors" of charcoal starters, such as Cajun Spice, Black Walnut, and Mesquite, for grilling purposes. Bowhunters will find several uses for this unique product.

Nature's Fire, Inc.
P.O. Box 356
Ellsworth, MN 56129
800-491-3473

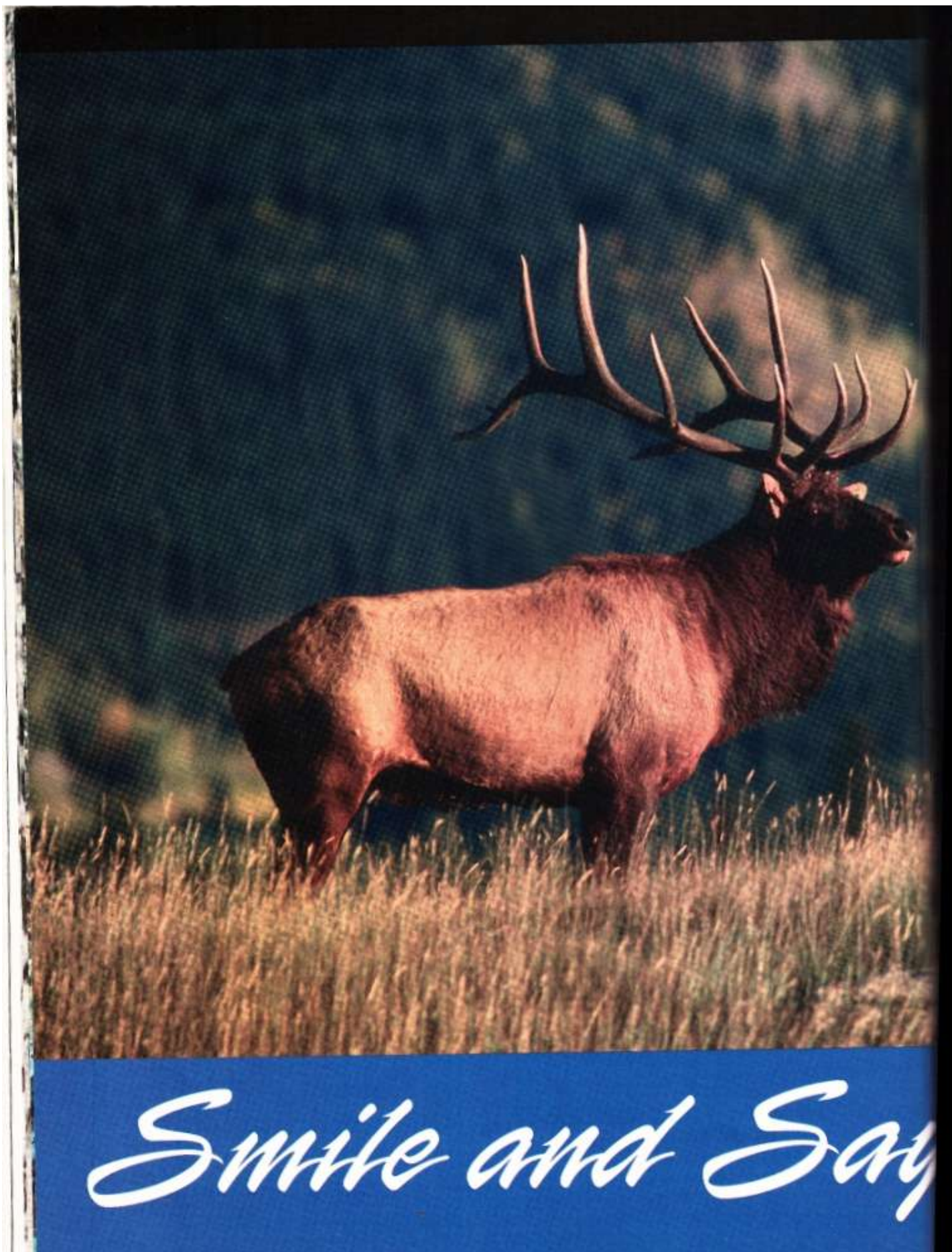
The Cat Quiver

Rancho Safari's Cat Quiver has been around a while, and that's because it works. It's a unique

way to carry arrows on your back while keeping the fletching dry, even in a rainstorm, which is very important to traditional bowbenders who have feathers on their arrows. A hood protects the fletching. The arrows ride fletching-up with the broadheads safely pushed into a foam base. There is a metal guard on the bottom of the Cat Quiver to protect the archer (or anyone else) from the sharp broadheads. The quiver rides in the center of the back. But there's more. There are several models. The Cat Quiver I is the most basic, with only small storage area, while the Cat Quiver II has more storage, and the III more yet. And so forth. The upper-end models are essentially back quivers with built-in daypacks. The one I own has a good-sized pack sufficient to hold enough gear for a full day's hunting. I have added a little auxiliary pouch for archery essentials to leave room for food, extra clothing, and outdoor gear in the pack. The Cat Quiver holds at least a dozen hunting arrows with broadheads attached.

Rancho Safari
P.O. Box 691
Ramona, CA 92065
619-789-2094







Hunting creates lifelong memories and what better way to capture these cherished moments than with pictures. Whether it is composed of scenes around camp, or of hunting buddies, or of a trophy buck, photography is the means of preserving the moment.

As a professional wildlife and nature photographer, I am asked this question most often by hunters: "What equipment do I need to get good pictures while I am hunting?" I answer that question with two of my own. First, what subjects do you want to photograph? Subject matter greatly influences equipment selection. Will you be shooting camp scenes or a trophy animal from a successful hunt or will you be adventuring out to capture wildlife on film?

The second question I ask is: "How much are you willing to spend on equipment?" Wildlife photography can be an expensive hobby, but never has the expression "you get what you pay for" been more appropriate. The more serious you become the more you will need to spend.

You should make your brand decision based on your evaluation of quality, convenience, price, and features you feel will suit your photography needs. But for outdoors use, select equipment that is rugged enough to take a little punishment.

For some pointers to get good hunt and wildlife photographs, we will start with equipment and then discuss composition. Knowing the basics of composition will help with any photograph, from that taken with a disposable, to the "point and shoot," to the quality camera.

Camera Body

Let's start with the camera body. The body is the basic "brains" of a photography system but in my opinion the least important. Too many photographers put the majority of their budget into the camera body and not enough into lenses. Given a choice, always spend more on a lens and less on a body. Of course, if money is no object, purchase the best of both.

One feature to look for when purchasing a body is one that has manual exposure controls or an override feature of automatic controls. This will give you full control of exposure and allow you to be more creative. When shooting outdoors, you will find your camera meter often gives false readings thereby over or underexposing film. The result is pictures that are either too dark or too light or washed out.

Photographs by Paul Brown

Cheese!

by Paul Brown



That's not to say, however, that fully automatic cameras are all bad. Fully automatic cameras will generally produce (about eighty percent of the time) properly exposed photos. The "point and shoot" cameras can get the job done. Their short coming is in their focusing. They simply do not have the capacity to focus sharply on close shots. But they are compact, fairly rugged, and very inexpensive when compared to other 35 mm camera systems.

If you do want to produce some quality photographs, I recommend buying equipment from a camera store that employs a knowledgeable sales staff. It is worth the little extra you might pay to gain valuable product information that will help you make a wise purchasing decision. Most

sales personnel are quite willing to show you the basic operations of your new camera.

Camera Lenses

Choosing the right lens or lenses can be tough; it depends on your subject matter. For shooting success or "hero" shots of photographing around camp, a normal, 50 mm lens is preferred. For wildlife you will need a longer lens such as a 300 mm.

I advise starting with a 300 mm f4 lens. Lenses of these specifications are generally lightweight, sharp and affordable. The 300 is very versatile. This focal length is long enough for large mammals as well as nesting birds.

Recommended beginning camera system for bird and mammal photography:

- camera body with clear matte focusing screen
- 300 f 4 telephoto lens
- sturdy tripod (Gitzo or Bogen brand)

For all-purpose and general photography:

- camera body
- 50mm lens
- 80-200 zoom lens
- sturdy tripod
- flash unit

Add later when you become serious and want to make a good investment:

- motor drive for camera body
- a second camera body
- 400 mm f 3.5 lens

You often hear photographers alluding to a lens's "speed." The speed of a lens refers to the maximum aperture, or f-stop of the lens. For example, an f4 lens is "faster" than an f5.6 and an f2.8 is "faster" than an f4. The wider f-stops, or smaller number, let in more light and are thereby considered "faster." The faster lenses are also considered to be "sharper" or ones that yield crisp, well focused images.

Avoid buying a mirror lens. They are simply too slow and yield out-of focus highlights which show up as doughnut shaped rings on the photograph.

Teleconverters (most of which are 2x or doublers) are generally not worth considering. Yes, they double your lens' length, but they also cut the light passing through the lens. Focusing is difficult and there is a major loss of sharpness. To me a teleconverter is not an option.

You can invest hundreds of dollars in camera bodies and lenses and it will all go for naught if you stop there. A good sturdy tripod may very well be the single most valuable piece of equipment in an entire photography system. I have bought more cheap, useless tripods than I care to admit. By all means start out with a good one. A hundred dollars buys a quality tripod. Eight hundred buys the best. Gitzo and Bogen brands are excellent products.

Type of Film

There are so many films available nowadays that it can be confusing. I recommend shooting slide film. Colors are much richer and overall sharpness is superior. If you want prints they can be made easily from slides; however, slides are difficult to create from prints. The slower the film speed the better.

I rarely recommend any film (print or slide) faster than ISO or ASA 100. (200, 400, etc. would be faster.) With good camera equipment 100 speed is fast enough. The slower the film speed, the sharper, more grain-free the resulting pictures and/or enlargements will be.

I shoot primarily Fujichrome Provia 100 slide film. I also like Fuji's Velvia 50 slide film. Fuji's Sensia 100 is less expensive yet excellent film. Kodak's Kodachrome 64 is also a solid choice. If you do opt for prints, select a 100 speed film from either Kodak or Fuji's wide variety of print films.

Regardless of the film you choose, select the one that is best for you and stick with it. Don't constantly change film speeds and brands. Learn the film's characteristics and practice by shooting lots of film.

Whether you choose an expensive system or a simple disposable camera or somewhere in between, the key is knowing

your equipment. Read the owner's manual before you begin shooting. If you want to become serious about photography, read everything you can on the subject. Take a course and practice by shooting as often as possible.

All Important Composition

When composing a photograph there are two primary considerations: how much of the subject should you include and where within the frame should it be placed. In general, I like to shoot tight or close up to my main subject. Many less experienced photographers try to include everything. Move closer to your subject.

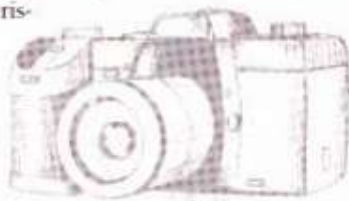
Placement of your subject is vital to the effectiveness of your photograph. A lot of photographers make the mistake of always placing the subject in the center of the frame, a bull's eye composition, although this is not an ironclad rule. A photograph is often more interesting and powerful when the main subject is placed along an imaginary third line within the frame. Divide the frame into thirds both horizontally and vertically like a ticktacktoe grid. The four points created where these lines cross are considered "power points." Place your primary subject or points of interest on or close to these points.

Shoot your pictures both horizontally and vertically. You will be surprised at the difference in your compositions. Vertical shots of a hunter with his trophy are often more interesting than horizontals.

Most of us who hunt have the opportunity to shoot "success shots," "hero shots," or "happy hunter with trophy" photos. Call them what you like, but they are a big part of helping us remember our hunt. How many pictures have you seen of a deer with his tongue hanging out, laying in a pool of blood in the back of a truck? Or a nice buck hanging from a meat pole with blood everywhere? Success photos can be done much more tastefully. The first thing I do when I kill a deer is stuff the tongue in and tie a ribbon or string around the mouth. When I start photographing the deer and the hunter I make sure there is no blood on the animal or the ground surrounding the deer.

I shoot the picture in a natural setting, not in the bed of a truck, on a four-wheeler, or in a driveway. If possible, I photograph the animal and hunter where the hunt occurred; it will mean more to the hunter as time passes.

Never be caught saying, "If only I had a camera," or let the memories fade with each season. Sharpen your broadheads, wax your string, and pack your camo, but don't forget your camera to capture the moment.



3-D Shoot At the Top

by Don Gasaway

Young Tom Frye was delighted when his grandfather first made him a bow. Today, over fifty years later, Frye still enjoys a love affair with traditional archery. Like a growing number of traditional archers, a love of shooting brings him often to the 3-D target range.



Tom Frye

There is not a "typical" 3-D shooter. For example, Frye is a retired construction operation supervisor who now operates an archery tackle shop. He and his wife spend much

of the months of February to September traveling across the country competing in tournaments; in 1996 the Frye's, from Lovettsville, Virginia, put eighteen thousand plus miles on their vehicle.

Frye, however, is an illustration of the requirements of competitive shooting. On the 3-D target range, he is composed. He is a study in how to shoot instinctively; he is completely focused on the target. At the finals of the North American Bowhunters in Oklahoma City last August, the pressure was on him as Shooter of the Year to win the tournament. Yet to observe Tom in

action, he looked as comfortable as he would shooting in his own backyard.

3-D Competing

In North American Bowhunters competition, each archer shoots one arrow at a 3-D animal target over an unmeasured distance. Eighty percent of the targets are placed between twenty and forty-five yards distant from the shooting stake. The remaining 20 percent are greater than forty-five yards distant.

A winding path to and from each target is used by the archers to retrieve their arrows. The winding path prevents anyone from pacing off the distance from the shooting stake to the target. No range finding device of any kind can be in the possession of any of the competitors. They can use binoculars to observe the target but must estimate the distance themselves. Each archer shoots at twenty targets a day in the two day event. Total scores for both days determine the winner.

In 3-D shooting, the targets are of foam construction and come in the shape of various animals that a hunter might encounter in the field. A kill zone that will score eight points for a lung shot is marked on each target. Ten points are scored for a heart shot and an additional smaller ring at the bottom of the heart area scores twelve points. On most targets the scoring zones are not visible without the use of binoculars.

It was different in the 1950s when Frye began shooting in National Field Archery Association tournaments; the targets were paper and similar to traditional rifle targets. The course consisted of twenty-eight targets, however, they were spread out through wooded areas much the same as today's 3-D ranges.

A Traditional Competitor

As Frye competed more, his interest expanded. He had used the competition to practice for the hunting season, but gradually he evolved into primarily a 3-D competitor.



Now Frye competes in the American Shooters Association, National Field Archery Association, and North American Bowhunters sponsored tournaments. Although these sanctioning bodies are not connected, they do schedule their contests so that archers can compete in all of them without conflict. Because of

...fast flight strings not only increase arrow speed eight to ten feet per second, but they also provide stability because of the lack of string oscillation.

the locations of the contests being scattered across the country, however, considerable travel is necessary to compete in all of them.

Because he shoots traditional, Frye labors in the seeming anonymity that does not plague the professional archers in the open classes. He also does not have the sponsorship money that they attract. Tom is self sponsored which means he must compete with a limited budget.

Not having sponsors does have its advantages nonetheless. Frye is free to choose his own tackle and is not tied to a specific manufacturer's products. He chooses what works for him and does not have to make a sponsor's equipment adapt to his style of shooting.

Frye's 3-D Equipment

Frye has chosen a recurve bow made by Del Eatmon of Tukwila, Washington and recognized for its speed, smoothness, and stability. It is a sixty-six inch bow with an handle made of bubinga and rosewood laminates. The limbs are red elm under clear fiberglass. The bow is designed for use with fast flight strings and for shooting off the shelf rest.

These fast flight strings not only increase arrow speed eight to ten feet per second, but they also provide stability because of the lack of string oscillation. Frye warns that traditional archers need to have the right tips on their bow for the non-stretch string like the fast flight.

Frye's bow is forty-four pound pull at his twenty-eight inch draw. The sight window is off set .150 to .200 degrees so that the tip of the arrow shaft is 1/8 to 3/16 outside the bowstring. That is, when the string is correctly centered to the bow limbs. This enables the finger shooting archer to shoot a wide range of arrows with different spine. He shoots with a tab.

Carbon arrows are his choice. He uses Easton ACC in the 328 size. His fletchings are spinwing vanes because of their stability and forgiving nature.

That fact is important when one shoots off a shelf rest, he says.

With a new bow, Frye begins tuning by checking the tiller to make sure it is exactly the same on both limbs. He also makes sure the that the

It is vital to practice setting up an anchor point and not getting misled into snap shooting.

weight is correct for him. Then it is time to consider the arrows. The arrow must be spined exactly to the bow. "That means that I can shoot a bare shaft twenty to thirty yards and it will fly as true as if it was fletched," said Frye. "If you can get an arrow that is spined properly, it will do that." Once an archer can get an arrow to fly that way, adding a fletching will only help, he added.

Shooting Style

Frye's shooting style is textbook instinctive shooting. He shoots from the most comfortable stance he is able to find, which is often difficult because of the uneven nature of the ground. He will focus, draw, and hold. "There can be no snap shooting," he asserts. You want to shoot like you would a compound bow: draw, anchor, aim, and have a smooth release."

Frye maintains that most traditional shooters who are inclined to snap shoot can in no way be competitive and accurate enough for the target range or hunting. "When you snap shoot, you don't get the same draw length every time and the arrows are going to be high, low, left or right," he said. Also,



Photograph by Don Gesenway

Shooter of the Year, Tom Frye rests between sessions of the North American Bowhunters Finals in Oklahoma City. Bowhunter and target archer, Frye expounds upon his shooting and hunting philosophy for Longbows & Recurves™.

In addition to winning many individual tournaments, Tom Frye won the 1996 National Title in the traditional division from the National Field Archery Association. He also was the American Shooters Association Shooter of the Year in 1993, 1994, and 1995 and named 1996 Shooter of the Year by the Cabela's-sponsored Sportsman's Quest North American Bowhunters.

In 1978 Frye took the World Record Mountain Caribou according to The Pope & Young Club Bowhunting Big Game Records of North America. In addition to the caribou, he has taken moose, bear, boar, and mountain lion, as well as over 150 deer. Hunting trophies, as well as those earned on the target range, adorn the Frye residence in Virginia.

Frye asserts that it is vital to practice setting up an anchor point and not getting misled into snap shooting.

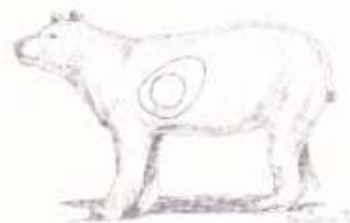
He uses a high anchor and split finger hold. The important factor to him is that the nock rest in the same place each time he draws the bow. "I see a lot of traditional shooters who don't get within an inch of their face before letting loose of the string", said Frye. He maintains that is a reflex condition built up by shooting the wrong way. The brain is telling the shooter "it's close and looking right" and the fingers automatically let go.

3-D Practice

When it comes to practice time, Frye follows a specific philosophy. He shoots daily. He does not, however, shoot a specific number of arrows or for any length of time. His shooting time is according to how he is shooting. "If I am shooting well," said Frye, "I don't shoot much." Practice for this archer is limited to correcting problems.

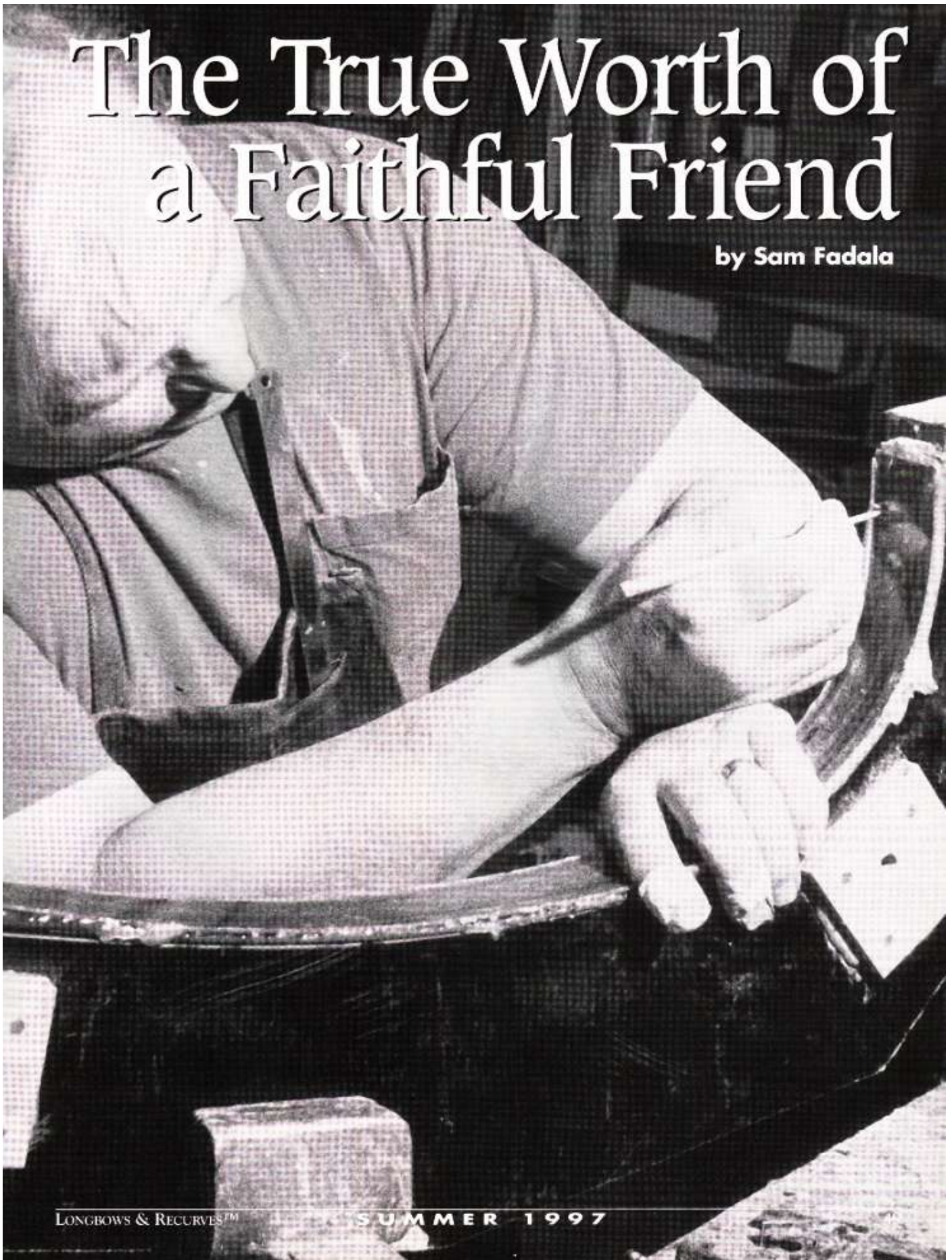
"Much more important to me," he maintains, "is the physical conditioning and weight training." He walks over courses he has marked in the countryside around his home. He described the area as very hilly. "I walk eight miles, three times per week," stated Frye. In addition, he works out with weights to build strength. "You need total strength," said Frye. "Building the upper body and gaining more endurance by walking means you won't wear out."

While there may not be a "typical" 3-D competitor, and Frye may differ with his equipment, style, and practice from another, there is one thing which Frye and other competitors will always share. That commonality is the love of shooting.



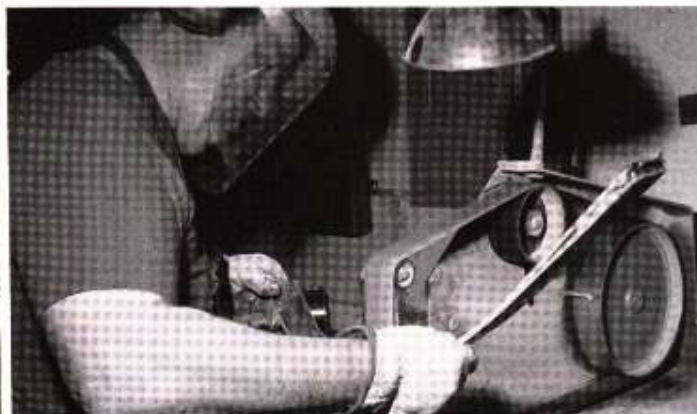
The True Worth of a Faithful Friend

by Sam Fadala



Longbows & Recurves™

SUMMER 1997



“How much did you say that costs?” That’s a question a number of professional bowyers get these days when they talk price with a potential customer. Six hundred dollars for a handmade longbow or recurve is not that unusual, with three hundred to four hundred dollars considered the low end for a custom traditional composite bow.

Why do these things cost so much? This article will address that very question. You will see what goes into the price of a custom composite bow built by a pro.

First, there are operational expenses to consider—known as overhead. Although it may not take as much to run a custom bowmaking operation as other enterprises, overhead does exist, including a shop, tools, materials, letterhead, telephone and FAX, computers, and much more. There is “tribute” to pay, too, not only the usual income tax, but manufacturing levies as well. And, don’t forget advertising. You cannot sell something people don’t know you have. Then labor. Making something by hand, even with the help of considerable machinery, takes time.

If this sounds like justification for the price of a good custom bow so far, it is. It doesn’t, however, mean that every handmade bow is worth the price. It boils down to workmanship and performance. Bowyers who charge heavily better have a product that shows impeccable hand skill and

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Bowyer Herb Meland of Pronghorn Custom Bows marks the cut-off point on the limbs— where the limbs will be cut to in length.

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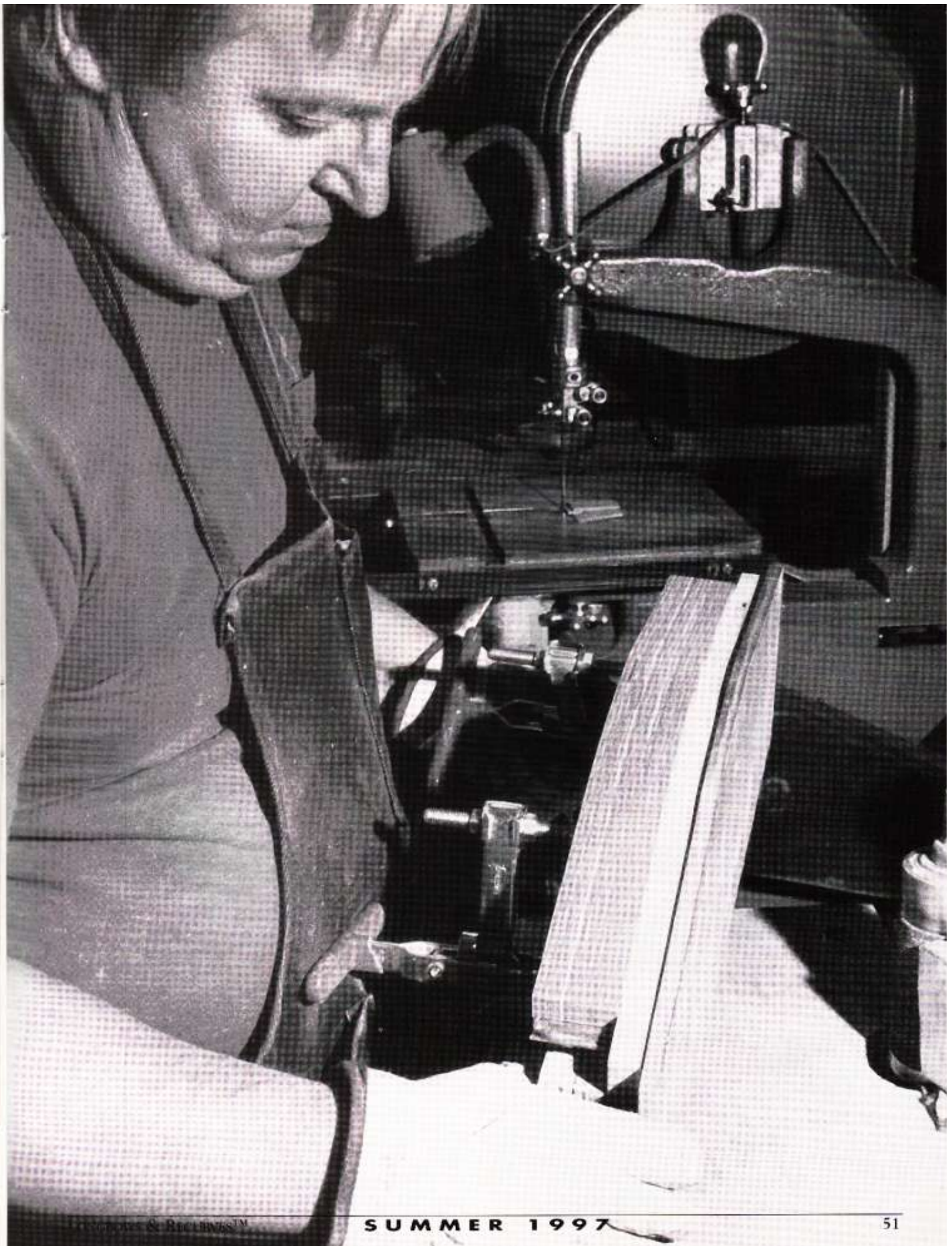
Meland removes a limb from its form. It’s easy to see why a bow may be called “individually made” rather than custom. If it were truly custom, a new form would be necessary every time to make the bow truly unique. The form holds limbs perfectly aligned and in place during gluing. This is a master form. The bottom of the form is the exact shape of the proposed bow limb.

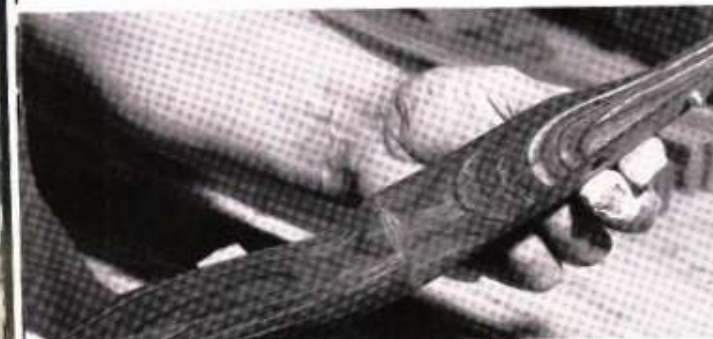
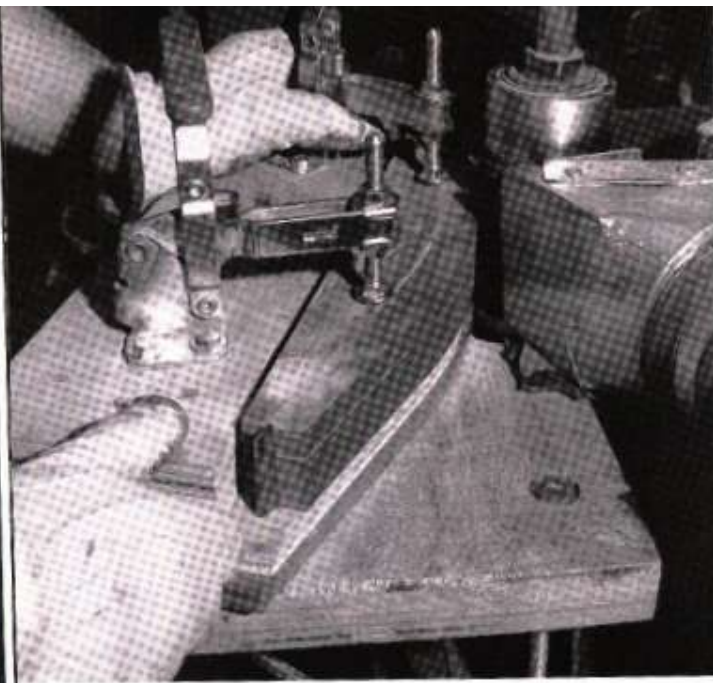
Bowyer grinds excess glue from the sides of the unfinished limb.

This is a riser block. Meland has just removed excess glue from it after gluing the glass reinforcing strip through its center.

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Meland checks to see that the riser block is perfectly shaped, making certain that everything is in line so that the bolts holding limbs to riser will fit right, as well as the alignment pins.





good performance in two ways: arrow speed and shooting characteristics. One isn't much good without the other. A fast bow with bothersome recoil or poor balance, or one that simply doesn't "shoot sweet" is not worth the money. The reverse is equally true. And handsome is nice, but today's traditional archer demands the performance which modern bows can deliver.

So what goes into making a work of art that handles great and shoots a fast arrow? Design comes first. A bowyer has to have a design of merit, not just for "cool" looks, but for top performance. Some bowyers don't possess the knowledge or imagination to design a truly great bow. They either make one that doesn't look good or shoot well, or they clone a competitor's model. One case of piracy which can be related is when a bowyer received an order, filled it, but then also later received the bow back for a refund. The buyer said it didn't meet his expectations. Shortly thereafter, that "customer" had his own model for sale, an almost exact copy of the bow he had returned for a refund.

A custom bow also means "made for an individual." The customer cannot expect a bowyer to change his whole design to meet one archer's demands, but there are quite a number of bow appointments that can be personalized. Most bowyers have more than one model, for example, so that is the starting point. Which model does the customer want? A longbow, a recurve, one-piece, takedown? What physical length? What draw weight? Right hand, left hand, special grip (low wrist or high)? What limb material? What handle material? Which overlays? How about riser lamination options? Exotic wood? Plain wood? Then there are performance enhancing options, such as lamination materials. Some bowyers offer bamboo, yew, red elm, or other woods not simply for the sake of appearance, but also because different woods

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Meland uses a pattern sander to perfect the surfaces of the riser that the limbs will attach to.

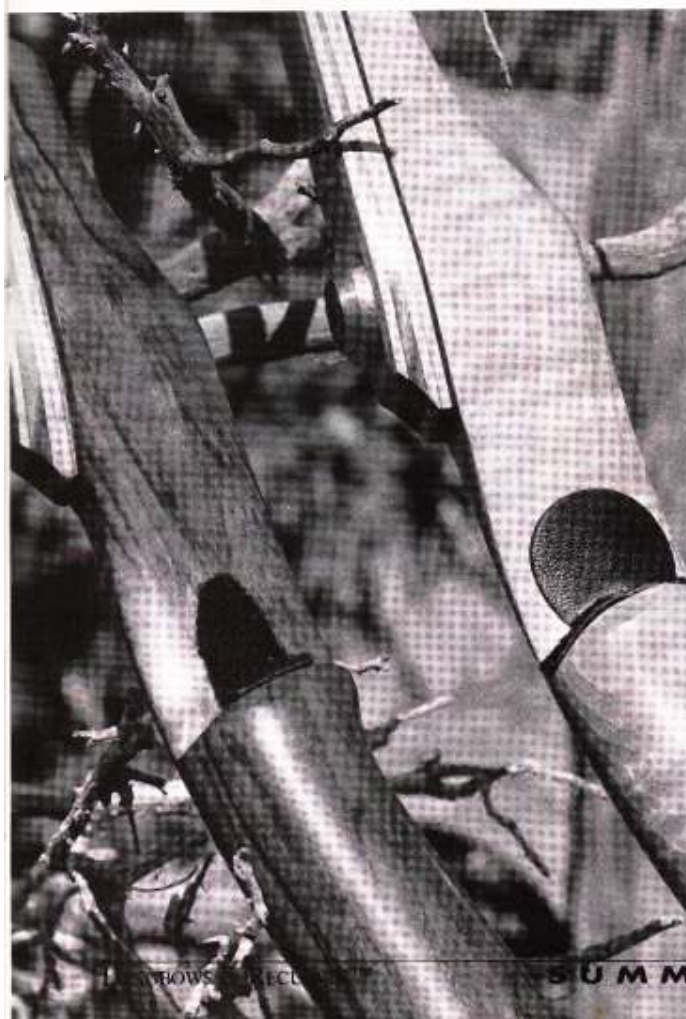
A riser is studied for one of Meland's Pronghorn Three-Piece Takedown Longbows. This riser is ready for finishing.

Here, the riser of a Pronghorn Three-Piece Takedown Longbow is matched up with its limbs. If it's a custom bow, that match better be close to perfect. Anything less is the mark of an amateur.

PHOTOS, FACING PAGE:

Part of the custom process is a choice of specific touches, like this copperhead snakeskin limb backing for natural camouflage.

The end result of truly custom work looks custom made. The one on the left is impregnated (with epoxy) French walnut, while the one on the right is impregnated curly maple.



Ten Tips on Buying a Custom Bow

1. If a newcomer to traditional archery, consider starting out with a used custom bow at a moderate price that will fit your general needs or a standard "factory" bow. It takes a while to decide what you really want or need, plus requirements and desires change. After you know just what you want in a longbow or recurve, then place an order for that truly special custom bow.

2. Remember that a custom bow is not a panacea. It will not make up for lack of practice.

3. Think of a custom bow as "individually made," rather than made just for you. Yes, it is made for you, but the bowyer cannot afford to set up all new implements just to make your "one of a kind" bow.

4. Buy from a bowyer who is known for the specific model you are interested in. Clones might be as good as originals, but the original comes with its own earned reputation.

5. It has been said many times, but it is worth repeating: don't overbow yourself. Pick a draw weight you can shoot comfortably. Bows in the fifty-five to sixty-five pound draw weight class can shoot an arrow through the breadth of a bull elk.

6. A fast arrow is fine, but speed earned at the sake of overall performance isn't worth the trade. Think stability, durability, balance, and general "feel" of a bow, not just how fast an arrow it shoots. These things mean consistent performance.

7. When you are sure what you want, go for it. Don't let other archers tell you what you should have. Some of the finest shooting in the world is accomplished with bows that definitely are not suitable for the "average" bowhunter.

8. Consider arrow choice as second only to bow choice. The finest custom bow in the world will not group poorly matched arrows. Remember that spine charts are only a starting point. Individual bows handle arrows individually. For example, one fifty-five pound bow may shoot a seventy pound spine arrow great, while another may shoot a fifty-five pound spine arrow best.

9. In choosing arrows, don't shy away from modern materials that work well in your specific bow. Today's carbon is only yesterday's glass taken to a higher level, and the cheapest way to obtain a perfectly matched set of arrows is with aluminum shafts. But don't forget, too, that today's best wooden arrows are absolutely excellent.

10. Don't be afraid of Fast Flight string. It is only the equivalent of yesterday's linen.

respond differently to compression, energy storage, and energy release.

It is beginning to look a little more complicated than whittling on a chunk of wood until it turns into a bow, isn't it? Materials are selected and laminations are ground with extremely close tolerances, in thousandths of an inch in some cases, to equal the core density necessary for the specific draw weight the customer ordered. All materials, by the way, must be compatible. It is a matter of matching limbs to riser and riser to limbs. In making limbs, specific adhesives of the finest quality must be used with accurate pressure, heat, and timing for proper bonding. The limbs have to cure for a specific period as well, cooling, usually overnight, while still under pressure.

Many details must be attended to, such as laying the bow out accurately, roughing it out, gluing tip overlays properly, cutting string grooves precisely, aligning tips, tillering the bow so that it draws properly without one limb fighting the other, but working as a single unit. The limbs must be worked during the tillering process to ensure the right draw weight, the one ordered by the customer. Here, there must be some slack allowed. If a sixty pound bow was ordered and you got a fifty-eight pound bow, you would not complain. Or for that matter a sixty-two pound pull. The bowyer needs some leeway so he can work with the limbs. Other details include final shaping, careful wood filler application before sanding, a tremendous amount of sanding so that the bow looks truly finished when it is finished, and a super final finish to truly seal the bow against the elements. Perhaps a leather handle will be added. Or snakeskin on the limbs. Or inlays. Or a number of other minute features.

In summary, the next time you see a truly fine custom bow and the price tag is large enough to choke a horse, stop and think it over. What are you paying for? You are paying for a custom product with a lot of handwork involved in its manufacture, not to mention hundreds of hours at the shooting range where a bowyer studies his products over and over to improve upon them. You are investing in many years of faithful service as well, for a well-constructed custom bow will last a lifetime. Looking at it this way, the price of the fine custom composite longbow or recurve, which will become your friend, won't be such an important question.



Plenty of handwork goes into making the custom bow.

Here, Arvid Danielson of Black Swan Archery, Inc. checks alignment by eye. This takes know-how, experience, and talent.



Danielson removes overt excess glue from a recurve bow.



Certainly, the modern bowyer uses machinery to speed up the bowmaking process, and in some ways, to make a more perfect product. But even when machines are used, hands-on work is the rule.



BOW CARE BASICS

by Don Francois



Photographs by Don Francois

For the best shooting performance, care of the string is as important as care of the bow. Don Francois, left, and Tim Mullins.

After reading countless brochures, talking to other archers and trying every bow that you could get your hands on, you have finally made a decision. You have handed over a chunk of your semi-disposable income for a quality, traditional bow.

Despite their apparent simplicity, traditional bows require at least a minimal amount of care. Neglect and carelessness could reduce your bow to a stick of wood good only for use in your garden as a tomato stake.

So what should you do to take care of a traditional bow? *Longbows & Recurves* asked just that question to several bowyers and this is what they told us.

Jerry Hill of Jerry Hill Longbow Company, Wilsonville, Alabama, said when stringing your bow it is wise to use a bowstringer. "A bowstringer will prevent limb twisting," Hill explained. Also, it is a safer method for the archer. Hill said that if you are familiar with the step-through or the push-pull methods of stringing a bow, either is suitable for stringing a longbow. However, bows with flat limbs

such as hybrids and recurves should be strung using a bowstringer.

Hill suggested common sense: a bow should not be strung or shot if it is still hot from being transported in an automobile or from being left in direct sunlight on a hot day.

Tim Mullins of Acadian Wood Bows, Slidell, Louisiana, echoed Hill's warning. "I've seen a bow that had been left in the sun all day at a 3-D shoot come apart when it was pulled." Mullins underscored the advice that a bow should never be left in a closed car on a hot day. Tim put it this way: "Heat is the number one enemy of a laminated bow."

Bowyer Craig Ekin of Howard Hill Archery, Hamilton, Montana, agreed, but reminds us not to let our guard down when the weather turns chilly either. "Bows should not be placed too

close to heaters," he said, or the result may be the same as leaving them in a hot car.

Heat and cold aside, while it may seem obvious, Jim Yarbrough of Benchmark Archery in West Blockton, Alabama reminds us not to accidentally string our longbows backwards. "I've seen it happen," he says, "and it can really mess up a bow."

These experts agreed that it is important to maintain the finish on your bow, which is there to protect the wood. If your bow has a sealer or urethane finish, there is very little maintenance needed. The finish should be inspected periodically, however, and any nicks or cracks should be repaired to keep out moisture.

Nicks and deep scratches in the finish should be repaired by spraying the area with a coat of clear

Love Me Tender

Sage Advice for Maintaining Your Equipment

by Bob Wesley

An archer can become very attached to his archery equipment, especially when that special bow makes a kill under conditions less than favorable or when under duress. For example, the traditionalist often names a favorite bow. Howard Hill had bows named White Eagle, Gran-Pa, and Gran-Ma.

How should this cherished archery equipment be maintained so it can be kept a long time? There are some special do's and don'ts that should be observed. A few of the following should be on your list:

1. Always use a bowstringer to string your bow. This avoids limb twist.

2. Maintain the proper brace height on your bow.

3. Never place your bow (especially strung) near a source of excess heat, like hung over a fireplace or placed on the top of a car in the sun.

4. Avoid "dry firing" the bow or drawing and releasing a bow without an arrow on the string.

5. Always travel with your bow in a bow case. Use a hard bow case when traveling a distance.

6. Unstring your bow, even if on a short break as at a tournament and hang it on a bow hanger. A stranger may choose to draw your bow and dry fire or overdraw it if left strung.

7. Keep your bow tuned with proper brace height and nock point placement. Make sure your nocks do not fit too tightly on the string.

8. Replace bowstrings when wear or fraying becomes evident.

9. Prevent sand or dirt from getting into bowstring tip grooves which shorten the life of the bowstring. A rubber tip sleeve is available to protect the lower limb and keep it clean.

10. Balance the weight of your bowstring (number of strands) with the draw weight of your bow and type of bow (this will be recommended by your bowyer). A recommendation is to use twelve strands on a recurve of a draw weight of forty-five to fifty-five pounds of the dacron type material and fourteen to sixteen strands on a longbow of fifty-five to sixty-five pounds. This may vary slightly with other string materials. The purpose of the string is to transfer the bow energy to the arrow in the most proficient manner.

What about your arrows? A good set of wooden arrows make up a treasure to be cherished with pride.

Always store your arrows vertically in a rack. Keep them cleaned. A good polish with wax from time to time does no harm. If an arrow strikes a tree, rock, or other hard surface, examine it carefully for cracks. By tapping an arrow against the side of the bow, a slight vibration can generally be felt if there is a crack or internal crystallization due to an impact with a hard surface. Use waterproofing on feathers to preserve them. After a year of hard use, feathers generally should be removed from a set of arrows and

polyurethane, suggested Jim Kenny, owner of Archery Traditions, Athens, Georgia, the source for Dan Quillian bows. A spray can of polyurethane available at most hardware or paint stores will work.

Jim Yarbrough of Benchmark Archery tells us that his bows leave the shop with a heavy duty finish, but any finish will become scratched and worn with use. He suggests a quality wood wax such as Johnson's floor wax to keep moisture away from the bow wood. He also suggests that the archer inspect the string of the bow for telltale signs of wear. "Uneven wear around the ends of your string may be an indication of trouble with the bow's nock grooves," says Yarbrough.

If you have an all wood bow that does not come with a urethane finish, Hari Heath of Heathen Arms, Santa,

Idaho, recommended that the natural oil finish be replenished every six months by applying animal or mineral oil to the wood. If you live or hunt in an extremely dry or extremely damp climate, he suggested that your bow be oiled more often. Heath mentioned Tru-Oil as a good product for this purpose.

According to Heath, wood that becomes too dry will adversely affect the performance of the bow. Likewise, if bow wood becomes too wet, "string follow" may result. Heath suggested that if the wood of your bow gets wet, unstringing the bow and allow it to thoroughly dry. Both Jerry Hill and Vince Guidroz of Guidroz Bows, Kenner, Louisiana, recommended using a bow tip protector as an aid in preventing moisture from getting past the bow's finish.

Ekin, Mullins, and Guidroz mentioned the importance of checking

the brace height, especially on a recurve. A brace height that is too low will cause undue pressure on the tips of the limbs. Guidroz said that shooting a bow with a brace height that is too low is almost as bad as dry firing. Ekin recommended that the brace height be checked occasionally as the bow string will stretch over time resulting in a gradual lowering of the height. Contact the bowyer or distributor if you do not know the correct brace height range for your bow.

After you have taken care to use proper stringing technique, protected your bow from the elements, and checked your brace height, don't just throw your bow in the closet when you are finished shooting. Every one of the experts said that improperly storing a bow could result in its being ruined, or at least could negatively affect its performance.

replaced. Use arrows adequately spined for your bow weight. A rule of thumb may be to generally use arrows spined up to ten pounds heavier than the bow weight. Have your nocks set on your shafts so that the grain line of the wood faces into the side of the bow. Always replace nocks if there is even the remote possibility that the nock has been damaged.

In an old pawn shop in Miami Beach, Florida, a Peacemaker .45 caliber Colt pistol was spotted. An old saying written in the top of the box read: "Treat me kindly and I will treat those who would be your enemies poorly." Perhaps a bit of this spirit can be captured in taking care of your archery equipment by changing it somewhat to read: "Treat me kindly and I will repay your thoughtfulness with quality performance."

An interesting case in point about caring for archery equipment is related in history books. In the year 1346 near Crecy-en-Ponthieu, some twelve thousand English archers were deployed under Edward III and



symbolize the countless hours of enjoyment you have experienced in the field hunting, roving, or tournament shooting with treasured friends.

Threatening black clouds hovered above and then exploded into rain. The English and Welsh longbowmen unstringing their bows, coiled the strings, and placed them under their helmets to keep them dry. When the skies cleared and the battle ensued, the longbowmen released their arrows with such accuracy and swiftness that following the first phase of combat some fifteen hundred French knights were slain.

Modern bowstring materials would have made it through a rainstorm without affecting bow performance, and perhaps the linen strings of this period also would have.

However, the action by the longbowmen to protect their bows indicated that they took care of their equipment and realized that their lives depended upon its performance.

Illustration by Martin L. Hawley

All the bowyers agreed that a bow should be unstrung when stored. They did differ on what length of time constituted "storage."

Craig Ekin agreed that it is a good idea to unstring a bow when not using it, but added that if there is some reason to leave it strung, no

problem. Hari Heath said a bow should be unstrung at the end of the shooting day. Tim Mullins said that one particular bow of his needs to be unstrung only if he won't be shooting it for a month or more. Jerry Hill said that bows should be stored unstrung as much for personal safety as for the longevity of the bow.

Three methods of storage are acceptable to these experts: 1. Lay the bow on a flat surface, 2. Hang the bow horizontally supported at two points on the limbs which are beyond the fade-out of the riser, 3. Hang the bow vertically from one limb. Of course, your bow's storage area should be protected from excessive heat and moisture.

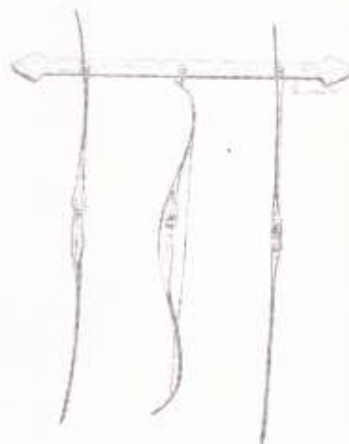
These men agreed that you should never store your bow by propping it against something with all of the weight resting on one tip.

Jerry Hill made a final suggestion: "Keep your bow string well waxed with beeswax, and wax the eye of the string as well as the body." Hill promised that this will add to the life of your bow as well as the life of your bow string.

There you have it. With care, a quality bow will last a long time. Follow the suggestions of these bowyers and years from now you will be shooting your bow instead of tying tomato plants to it.



*Storing your bow properly strung (top) and unstrung (bottom).
Facing page: Tim Mullins in his workshop.*





GEOGRAPHIC POSITIONING SYSTEM-

Would Howard Have Approved

by Robert A. Holmes



"...and I'll meet you back here at dark."

"You'll meet me back here at dark? You're not coming with me?" I asked Joe, my nephew-in-law.

"No, I have to go back to work. Do you see this old logging road?" Joe pointed to a barely perceptible break in the underbrush. "Follow it southeast for a half a mile. When it ends, keep going southeast through the woods for another half mile. It will open into a pasture. Cross the pasture and you will run into Lost River. Follow the river around a couple of bends and you will come to a soybean field. Anywhere along in there should be good."

Joe had invited me to come bowhunting on the family farm in southern Indiana. So, over Thanksgiving holiday my wife and I headed out from Louisiana to visit relatives and get in some deer hunting. As this is the family farm, Joe has an intimate knowledge of the terrain. While I have a general idea of the lay of the land, I have never actually had to navi-

gate the area alone especially in the fading light of evening.

I found the area that Joe described. All along the Lost River there are strips of untilled land thirty to fifty yards wide between the banks of the river and the various pastures and tilled fields. Joe said that the best place to put up the tree stand would be in this strip of woods next to the bean field. I got the stand set up about three o'clock in the afternoon knowing that I would have only a couple of hours to hunt. Based on the time it took to get here, I calculated that if I left about five o'clock, I could get back to the designated rendezvous point before total dark.

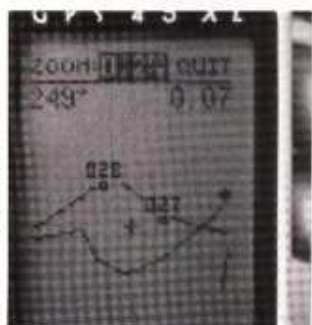
I sat in the stand for two hours without seeing anything. Just as I was ready to come down out of the tree stand, four does came over a little rise where the bean field drops off to the river bank. They had not seen me, but they were too far for a reasonable shot. I waited as they approached. Then, just as I was ready to start my draw, four shots rang out from across the river. The shots were obviously a long way off, but they were enough to get the does' attention. While they must have realized the shots were not intended for them, they were cautious enough to retreat back to the



The opening screen for the GPS shows the positions of available satellites. The position of each satellite is calculated, so the initial bar locating the satellite is open, and when a signal is actually received the bar turns black.



When three satellites have been fixed, a position, altitude and, if moving, direction and speed are calculated.



After your location is locked in, the GPS then starts to plot your movements. The screen can be scaled from 0.1 miles to 80 miles. The screen may be updated up to four or five times every minute depending on how many satellites you are locked in on.

rise, again putting them out of my range. The dogs milled around the edge of the bean field while deciding whether to try to come back down to the river. After a few minutes, they decided to find another location to get a drink.

By this time, I had cut significantly into my forty-five minute time period I had given myself to get out of the woods before dark. I hurriedly took down the tree stand and started to retrace my tracks. I worked my way up the river until I came to the pasture and got across it before total dark. I was still faced with a half mile of thick woods to get back to the trail and Joe's truck. Now, it was totally dark.

Because I had taken waypoint readings of key points along the journey with my geographic positioning system (GPS) receiver, I felt no anxiety. I pressed the GOTO button and set it for "Joe's truck." After a few seconds, an arrow appeared pointing me in the direction of the truck. In addition, the GPS calculated that I was less than a half mile from the truck and that if I kept up my current rate of walking I would arrive at the truck in twenty minutes. At that point, I wasn't worried about time, just the direction to go. As I weaved my way around trees, briar patches, and other obstructions, the GPS would dutifully recalculate my course every thirty seconds and give me another arrow direction to follow. As I approached, Joe saw my flashlight, so he turned on the lights of the truck. The GPS had directed me back within fifty feet of the truck.

Joe had heard of GPS's but had not actually seen one function. I showed him how I had taken readings of key points and how the GPS had actually plotted the course that I had taken and gotten me back. Joe was impressed that all that information could come out of a box that could be hand held.

The next day was Thanksgiving, so we had family functions to attend. Dinner was over about six o'clock and as family members settled into different after-dinner activities, Joe said, "Let's go coon hunting! And, by the way, bring your GPS."

This time we didn't stay on the family farm, but rather went a few miles north of Joe's. When we turned out the dogs, Joe advised, "Take a reading with your GPS. I

got lost out here once chasing the dogs." The dogs got on a coon right away, so we commenced to chase dogs and coons all around the woods until three o'clock in the morning. All the while, my GPS was faithfully tracking our path. Needless to say, when I looked at the routes we had taken chasing coons, it looked like a bunch of chicken scratches on the display. As with the deer hunt, however, I knew I could have pressed the GOTO button at any time and found our way back to the truck.

We did not get lost, and we did not really have to use the GPS to find our way back to the truck, but we did find some other uses for the GPS. In addition to being a good hunter, Joe is a real outdoorsman and naturalist. As we made our way through the woods, he would point out different features. At one point he said, "Mark this place. I found some ginseng roots here last year and I had forgotten where this place was." By the time the night was over, I had marked mushroom areas, natural cave openings, and other points of interest.

How do they work, and why all this interest in GPS's? The NAVSTAR satellite system initially was developed by the Department of Defense for obvious military uses. Among other uses, this is how missiles can be so accurately guided. The GPS receiver works by picking up weak radio waves that are transmitted by a matrix of twenty-four satellites orbiting eleven thousand miles above the earth. At any given time in the United States, there are at least six to eight satellites overhead from which a person's receiver can pick up signals. As these satellites are at a known location at any given time (they have their own atomic clocks and computers to calculate their location), information sent to an individual's GPS is gathered and a position and altitude calculated. Essentially, this is a very sophisticated triangulation method. A satellite sends a signal approximately every thirty seconds indicating its position.

One of the first questions usually asked about the GPS is: "How accurate is it?" Accuracy is controlled by the Department of Defense (DOD), but is also dependent on the quality of the receiver being used and atmospheric conditions. Satellites and receivers have the capability of calculating

Photographs by Robert A. Holmes



The GOTO and Distance functions let you plot courses either from where you are to a marked waypoint, or from one waypoint to another as in this screen.



In this screen, your present location to a marked waypoint is determined. In this case a "roadmap" actually shows you which direction to head, as if you were on a street or highway. If you don't like the highway analogy, the screen can be switched to a compass and arrow shows you which direction to proceed.

the position of an object within one millimeter of its actual location. The DOD purposely adds in a calculated error called selective availability when the radio signal is transmitted. Selective availability prevents terrorist groups or other military powers from using the precision our own system has against ourselves. In reality, this gives most hand held GPS's an accuracy of plus or minus thirty meters most of the time. At this time, there is considerable pressure on the DOD to remove selective availability because the commercial uses for GPS's outweigh any real threats of war.

Another question is about the reason for the newly found popularity of the GPS. The price of the electronics in a GPS receiver has dropped greatly in the last year or two due to enormous commercial uses, so a GPS that is adequate for hunting or outdoors use can be purchased in a price range of \$130 to \$300 from chain stores, sporting goods stores, or mail order catalogs.

Features common to most hand held GPS's are the abilities to mark a location (a waypoint), display a course or route travelled, calculate the distance, direction, and speed travelled, estimate the time of arrival given current speed, and calculate altitude. In addition, if the longitude and latitude of a location are known, these can be entered manually into the GPS as a waypoint without actually being at that location. This gives the ability to plan a route ahead of time. Most GPS's can store from 200 to 250 waypoints in memory.

At the low end of the price range, the functions of GPS's are almost the same between models and

brands, with the only differences being the way data are displayed and the ergonomics of the box. GPS's on the upper end of the price range add features such as external antennas and the ability to interface with computers. I just bought a program for thirty-nine dollars that lets me download the waypoints and then automatically marks them on map which can be displayed or printed. If a portable PC is connected to a GPS, it can plot out a real time map that changes as the person moves.

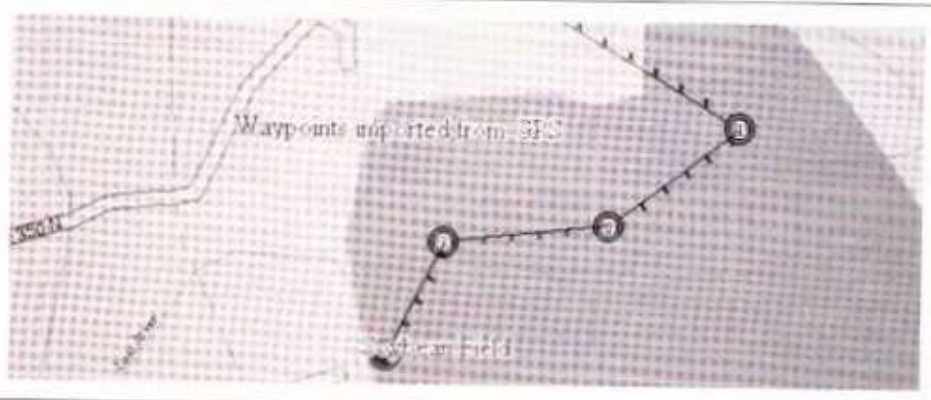
All sound too good to be true? Certainly, there are some disadvantages to GPS's. GPS technology was developed mainly for aircraft and marine navigation where these craft are primarily in open areas; therefore, some of the problems with GPS's for hunters are trees, foliage, and terrain. The radio signals sent by satellites are weak, so a heavy tree cover can block signals, making it impossible for a location to be calculated. This would also apply to locations in valleys where the radio signals could be blocked. Also, as with any other electronic device, batteries go dead (the usual life is fifteen to twenty hours), and there are equipment failures.

Some people just do not like them. I have heard of several instances where fishing guides will not let customers use a GPS for fear that they will mark the routes and locations of their favorite fishing locations.

A GPS used within its limitations can be a useful and fun piece of equipment.

Still the need continues for a regular compass, familiarity with an area by consulting maps beforehand, and, of course, common sense.

During your journey, up to 250 landmarks or waypoints may be set. These points can then be downloaded to a computer and mapping program to actually see your locations. On this hunt, I marked key landmarks as I proceeded. During my return to the truck in total darkness, I set the GOTO function back to the starting point and followed the roadmap.



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Fishin' & Huntin' CARTOONS by R. Stubler. Autographed copies of book are available from the author for \$4.95 plus \$1.50 shipping. Send to: Cartoonist, Richard Stubler, 211 Minnesota Woods Lane, Orlando, FL 32824.

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FROM THE FIELD

TURNING TO TRADITIONAL

Terry L. Anderson of Houghton Lake, Michigan wrote some uplifting correspondence about making the change from shooting a compound to hunting with a recurve and shooting instinctively. After hours of preparation for the fall hunt, Terry found himself on the morning hunt missing a "little forkhorn buck ambling through my shooting lane at fifteen yards."

"The deer even had the audacity to only run a few leaps and stop behind a cedar tree, looking back at my ground blind to see where the strange noise had come from," Terry wrote. The evening hunt, however, had a different outcome for this post-compound shooter.

Settling into a stand on the edge of some thumb popple surrounded by mature oaks, Terry spent the first two hours watching the squirrels gather their acorns. Then the first of two deer popped out into plain view. Terry wrote: "A spike, followed by a slightly larger five-point were feeding upwind from my stand. The only question would be whether they would feed on by me, or move over into my shooting lane. After about fifteen minutes, the larger buck moved into range... I waited for an opportunity. I could feel the tension return to my bow arm as I waited for the chance to redeem myself. Finally, the buck stepped out from behind the oak bush and presented a shot. In one fluid motion, I drew back and released the feathered shaft at the deer. In an instant, the buck whirled and leaped straight away from me. The arrow had completely penetrated all the way to the fletchings."

"This deer will always be special to me," Terry continued. "The countless hours of practice making the change from shooting a compound bow with sights to hunting with a recurve and shooting instinctively had paid off for me."

ALASKAN MAIL

Mail from Harold White of Caribou Creek Archery in Palmer, Alaska always leaves the *Longbows & Recurves* staff a little green with envy. His last package included a handful of photographs taken near his home and a nice letter.

Harold wrote that when he can't hunt because of the weather, "Then your magazine looks real good. A warm cup of coffee, an easy chair, what a perfect time to reflect on last year's hunting trips and plan for next year's."

Harold also wrote of some of his negative experiences with anti-hunting groups. "I've lived in Alaska thirty-five



Harold White of Caribou Creek Archery in Palmer, Alaska.

years. I've seen the wilds, I've lived and still live in the bush as much as possible. If bowhunting is to stay alive, everyone must do his or her part and speak up! Support your groups," he emphasized.

GOING HOME

"Sometimes I think that we as traditional archers are trying to go home again, back to yesteryear when as a youngster we roamed forest and field with whatever green stick we could bend and put a piece of trot line cord on to make a bow, and any green stick that we could notch on one end and sharpen on the other end with a one bladed pocket knife that just happened to have only half a blade and that's the reason your grandfather gave it to you in the first place."

So Paul Sparks of Nacogdoches, Texas wrote to *Longbows & Recurves* recently. We wanted to share his bit of philosophy with our readers since we enjoyed it so much. He went on to say:

"What memory could be fonder than watching an arrow with chicken feather fletching fly through the air and knowing that it must have gone farther than any other arrow that has ever been shot and that if only Howard Hill and Ben Pearson, your heroes from the hunting magazines, could have seen it, they would be begging you to go on their next adventure with them. What would we give to go back to this day?"

REALLY GREAT PEOPLE

One great thing about working on *Longbows and Recurves* is that we get to hear from some really great people. Connie Peveto is one. Connie, a new traditional bow enthusiast from down Texas way, has sent some interesting poems based on her new love for archery in addition to some excellent story ideas that we will probably be sharing with you soon. "The Moments," ends quite appropriately, so we would like to share it now. "So quiet, so still/The time has arrived/Bow drawn, point, pull/The animal survived/But it's the challenge of the hunt, not the kill."

From the Field is your chance to share a favorite bowhunting anecdote, a personal insight into bowhunting, an interesting photograph or whatever else strikes you out in the field.

Longbows & Recurves will pay ten dollars for published anecdotes and/or photographs. Send to: From the Field, Longbows & Recurves, 1828 Proper Street, Corinth, Mississippi 38834.

Happy hunting and stay in touch!

THE BOW I CARRY

THE SNAKE

by Kenneth J. Hancock

My favorite hunting bow is called "The Snake." I knew there was something special about this bow the first time I brought it to full draw. The bow was made by good friend and bowyer Gary Holmes and is the sweetest shooting combination of osage and bamboo I have ever held in my hands. But, what really makes this bow special is that it was a gift of love from my wife on our first anniversary. She secretly had Gary back the bow with Western diamondback rattlesnake skin before she presented it to me; hence the bow's name.



That was two and one-half years ago. I have been fortunate to harvest a few critters with "The Snake." Enclosed is a photo of the most memorable to date, a four-horn ram. A very special animal taken with a very special bow. How does a man thank the woman he loves for such a wonderful gift?

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CLUB LISTINGS

Please send Longbows & Recurves™ your updated local and state club information to include in our next issue.

ALABAMA

Alabama Society of Traditional Bowmen, John Kimbrell, 334-361-8261
Montgomery Bowhunters Club, Bill Powell, P.O. Box 1367, Montgomery, AL, 36102, 334-277-7592
Traditional and Primitive Archers of Alabama, Troy D. Breeding, 981 Union Road, Somerville, AL 35670, 205-778-8871

ALASKA

Alaska Bowhunters Association, Libby Ludvick, P.O. Box 935, Homer, AK 99603-0935, 907-235-5602
Traditional Archers of Alaska, Mike Stevens, 19927 Kalka Circle, Eagle River, AK 99577, 907-694-7923

ARKANSAS

Traditional Bowhunters of Arkansas, Joe Clark, P.O. Box 1517, Little Rock, AR 72203-1517, 501-834-8883
Ozark Traditional Bowhunters, John Wolf, 4322 Beaver Lane, Fayetteville, AR 72704-5535, 501-575-0784
Bowfishers of Arkansas, James Howey, 18210 Thomas Trail, Little Rock, AR 72206, 501-565-9656
Bowfishing Association of America, Danny Nichols, 619 Elk Court, Monticello, AR 71655, 501-367-2554

ARIZONA

Traditional Archers of Arizona, Ed Gullish, 6109 26th Street, Rio Linda, CA 95673, 602-842-3572
Archers Who Care, Jim Schultz, 16144 E. Palisades Blvd., Fountain Hills, AZ 85268, 602-837-3119

CALIFORNIA

Junior Bowhunter Program, National Field Archery Association, Esther Rodighero, 31407 Outer I-10, Redlands, CA 92373, 909-794-2133
Longbow Hunters International, Mel Toponce, 1953 Countrywood Court, Walnut Creek, CA 94598-1015, 510-938-2721
St. Sebastian's Renaissance Guild, Travis Fletcher, 2200 Carbine Court, Elverta, CA 95626, 916-991-7905
Traditional Archers of California, Robert Lawson, 6109 26th Street, Rio Linda, CA 95673-4608, 916-991-5350
National Field Archery Association, 3175 Racine Drive, Riverside, CA 92503, 909-794-2133

CANADA

Traditional Bowhunters of British Columbia, Jim Ivanitz, 10778 Russell Road, Winfield, British Columbia, Canada, V4V 1W6, 604-766-3901
Willow Ridge Traditional Bowhunters, Jeff Barker, 2823 Howell Drive E., Regina, SK, Canada S4N 6G1, 306-789-8859
Traditional Bowhunters of Manitoba, Inc., Ron Missyabit, 338 Victor Street, Winnipeg, Manitoba, Canada R3G 1P6, 204-772-8585
Traditional Bowhunters of New Brunswick, Gregg J. Doucette, 130 Biggs Street, Fredericton, New Brunswick, Canada E3B 6J6, 506-455-2247, 506 451-9520

Traditional Archers Association of Nova Scotia, Bernard A. Clancey, 22 Cheswood Drive, Dartmouth, Nova Scotia, Canada B2V 2E1
l'Association des Archers Traditionnels du Québec, C.P. 2025, Ste-Gertrude, Ville de Bécancour, Québec, Canada G0S 2S0

COLORADO

Colorado Traditional Archer's Society, P.O. Box 4262, Grand Junction, CO 81502-4262, 970-242-4725
National Archery Association of the U.S., Robert C. Balink, One Olympic Plaza, Colorado Springs, CO 80909, 719-578-4576
National Bowhunter Education Foundation, 249-B East 29th Street #503, Loveland, CO 80538, 970-635-1994, e-mail: nbef@frii.com

DISTRICT OF COLUMBIA


Congressional Sportsmen's Foundation, G.J. Thomas Sadler, Jr., 1730 K Street, NW, Suite 1300, Washington, DC 20006, 202-785-9153

ENGLAND

Society for the Promotion of Traditional Archery, Hillary Greenland, 14 Upton Road, Southville, Bristol, England BS3 1LP, 44-117-963-4197

FLORIDA

Fred Bear Sports Club, Frank Scott, 4600 S.W. 41st Blvd., Gainesville, FL 32608, 352-376-2411
Traditional Bowhunters of Florida, Ron Weatherman, 21936 Freeman Drive, Umatilla, FL 32784, 352-669-5636



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GEORGIA

Traditional Bowhunters of Georgia, Joey Buchanan, 4476 Debracy Place, Tucker, GA 30084, 770-270-9424

North Georgia Traditional Bowhunters, Mickey Wilson, P.O. Box 3148, Gainesville, GA 30503, 770-536-9700

Kennesaw Archery Club, P.O. Box 1751, Kennesaw, GA 30144, 770-345-2170

Rocky Comfort Bowhunters, 926 Peachtree Street, Louisville, GA 30434, 912-625-7514

Thomson Field Archers, P.O. Box 1803, Thomson, GA 30824, 706-595-7322

Gwinnett Archery Association, P.O. Box 870926, Stone Mountain, GA 30650, 770-513-3646

Ogeechee Bowmen, 113 Suncrest Blvd., Savannah, GA 31410, 912-925-8214

Hard Labor Creek Bowhunters, 160 N. Main Street, Madison, GA 30606, 706-342-4864

Okfeenokee Bowmen, P.O. Box 1874, Waycross, GA 31501, 912-449-6370

IOWA

Iowa Traditional Bowhunters, Gene Winter, 1216 Rainbow Drive, Waterloo, IA 50701, 319-234-0292

IDAHO

Idaho Traditional Bowhunters, Doug Chase, 4507 N. Anchor Way, Boise, ID 83703-3168, 208-336-6761

ILLINOIS

Illinois Traditionalists, Jeff Carr, Box 166, Hildago, IL 62432-0166, 618-793-2005

Southern Illinois Traditional Bowhunters, Larry Hughes, 174 Rock Springs Road, Makonda, IL 62958, 618-529-2818

INDIANA

Indiana Longbow Association, Robert Schumake, Box 33, Fairland, IN 46126 9803, 317-835-7239

Indiana Traditional Bowhunters Association, O. J. Cornett, 2810 N. Slab, Austin, IN 47102, 812-752-6264

KANSAS

Kansas Traditional Archers Association, Kip Hoffman, 9812 Hwy. K177, Alta Vista, KS 66834, 913-499-6328

KENTUCKY

Bearhill Traditional Archers, Howard L. Rogers, General Delivery, Hazel, KY 42049-9999, 502-492-8505

LOUISIANA

Bayou State Bowhunters Association, Russell Lantier, HC18, Box 71H, Homer, LA 71040, 318-927-3915

Louisiana Traditional Bowmen, Troy Laurent, P.O. Drawer 160, Morganza, LA 70759, 504-694-2223

Many Archery Club, Bud Frey, 1104 Maple Avenue, Many, LA, 71449, 318-256-5769

MAINE

Traditional Bowhunters of Maine, Jeff Anderson, RR 1, Box 98, North Berwick, ME 03906

MARYLAND

Traditional Bowhunters of Maryland, Bill Hassenmayer, 28650 Mt. Vernon Road, Princess Anne, MD 21853, 410-651-2259

MASSACHUSETTS

St. Sebastian Archery Society, Tom McDonald, 124 Lake Street, East Weymouth, MA 02189, 617-335-3424, 617-335-1769

MICHIGAN

Superiorland Traditional Bowhunters, Steve Turay, P.O. Box 26, Marquette, MI 49855

Christian Bowhunters of America, Dave Roose, 3460 W. 13th Street, Cadillac, MI 49601, 616-775-7744

MINNESOTA

American Archery Council, James Shubert, 205 Pleasant Avenue, Park Rapids, MN 56470, 218-732-7747

Pope and Young Club, Glenn E. Hisey, P.O. Box 548, Chatfield, MN 55923, 507-867-4144

MISSOURI

Flatrock Traditional, Ben Gueulette, 3244 W. Lombard, Springfield, MO 65802, 417-865-5275

MISSISSIPPI

Mississippi Bowhunters Association, Max Thomas, P.O. Box 16915, Hattiesburg, MS 39404-6915

Mississippi Traditional Archers Association, Jerry Kattawar, 36 Abide Drive, Greenville, MS 38701, 601-226-4831

MONTANA

Traditional Bowhunters of Montana, Cris Fannelli, 1215 Pineview, Missoula, MT 59802-3240, 406-728-6058

Professional Bowhunters Society, Jim Chinn, 210 Green Acres, Butte, MT 59701, 406-494-4889

NEBRASKA

Nebraska Traditional Archers, Keith Southworth, P.O. Box 5, Plattsmouth, NE 68048, 402-339-1130, e-mail: nebraska.traditional.archers@juno.com

NEVADA

Nevada Traditional Archers, Mitch Sowl, 4486 Center Drive, Carson City, NV 89701-6711, 702-885-9584

NEW HAMPSHIRE

Club Pond Archers, Bob Perry, P.O. Box 179, New Durham, NH 03855-0179, 603-859-4261

NEW JERSEY

United Sportsmans Association of North America, Skip Myers, No. 1 Oak Avenue, Sewell, NJ 08080, 609-358-4891

Traditional Bowhunters of New Jersey, Joel Riotta, 1020 Teaneck Road, Teaneck, NJ 07666, 210-833-0600

NEW YORK

Traditional Archers of Southern New York, Bob Granato, 1 Garmany Place, Yonkers, NY 10710, 914-961-7390

NORTH CAROLINA

Carolina Traditional Archers, Dave Foulk, Route #1, Box 57-A, Spruce Pine, NC 28777, 704-765-1701

Piedmont Traditional Archery Club, Don Ward, 1626 Trollingwood Road, Mebane, NC 27302, 919-563-2682

NORTH DAKOTA

Bowhunters of America, Elbert Hartwig, P.O. Box 1702, Bismarck, ND 58502, 701-255-1631

OHIO

Ohio Society of Traditional Archers, Hoot Gibson, 614-468-3422

International Bowhunting Organization, 3409 Liberty Avenue, Suite 201, P.O. Box 398, Vermilion, OH 44089, 216-967-2137

OKLAHOMA

Green Country Traditional Archers, Don Scott, Rt. 2, Box 1-3, Claremore, OK 74017, 918-342-0081

Oklahoma Longbowmen, Grayson D. Garlett, Rt. 2, Box 134, Calumet, OK 73014

Traditional Bowhunters of Oklahoma, Tony Giordans, 11917 E. 27th Street, Tulsa, OK 74129, 918-665-8789

OREGON

Traditional Archers of Oregon, Tim Hughes, 14225 Fanto Creek Court, Tigard, OR 97224, 503-620-8407

Lost Art Bowhunters, Al Kimery, 42626 S.E. Klinesmith Road, Sandy, OR, 97055-9608, 503-637-3144

Saddle Mountain Traditional Archers, Bob Bingham, Rt. 1, Box 641B, Astoria, OR 97103-9801, 503-325-9566

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Clay Lick Bowhunters, Hocking Hills Bowhunters, Meeker Conservation Club, and Sugar Creek Archers, Hoot Gibson, 614-468-3422

Pennwoods Traditional Bowhunters, Mike Antonace, 362 Bagdad Road, Leechburgh, PA 15656, 412-845-7674

Seneca Tri-State Traditional Archers, Bill Sisler, 314 Hainer Road, Amity, PA 15311, 412-883-2520

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TEXAS

Traditional Bowhunters of Texas, Bobby Buff, P.O. Box 1248, Sabinal, TX 78881, 210-988-2237

UTAH

Professional Archers Association, Cindy Rhode, 26 Lakeview Drive, Stansbury Park, UT 84074-9668, 801-882-3817
Utah Wood Bow Club, Dan Perry, Salem, UT 84653-0479, 801-423-2354

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Traditional Bowhunters of Virginia, Bob Seltzer, 7588 Woodstown Drive, Springfield, VA 22153-3528, 703-644-9708

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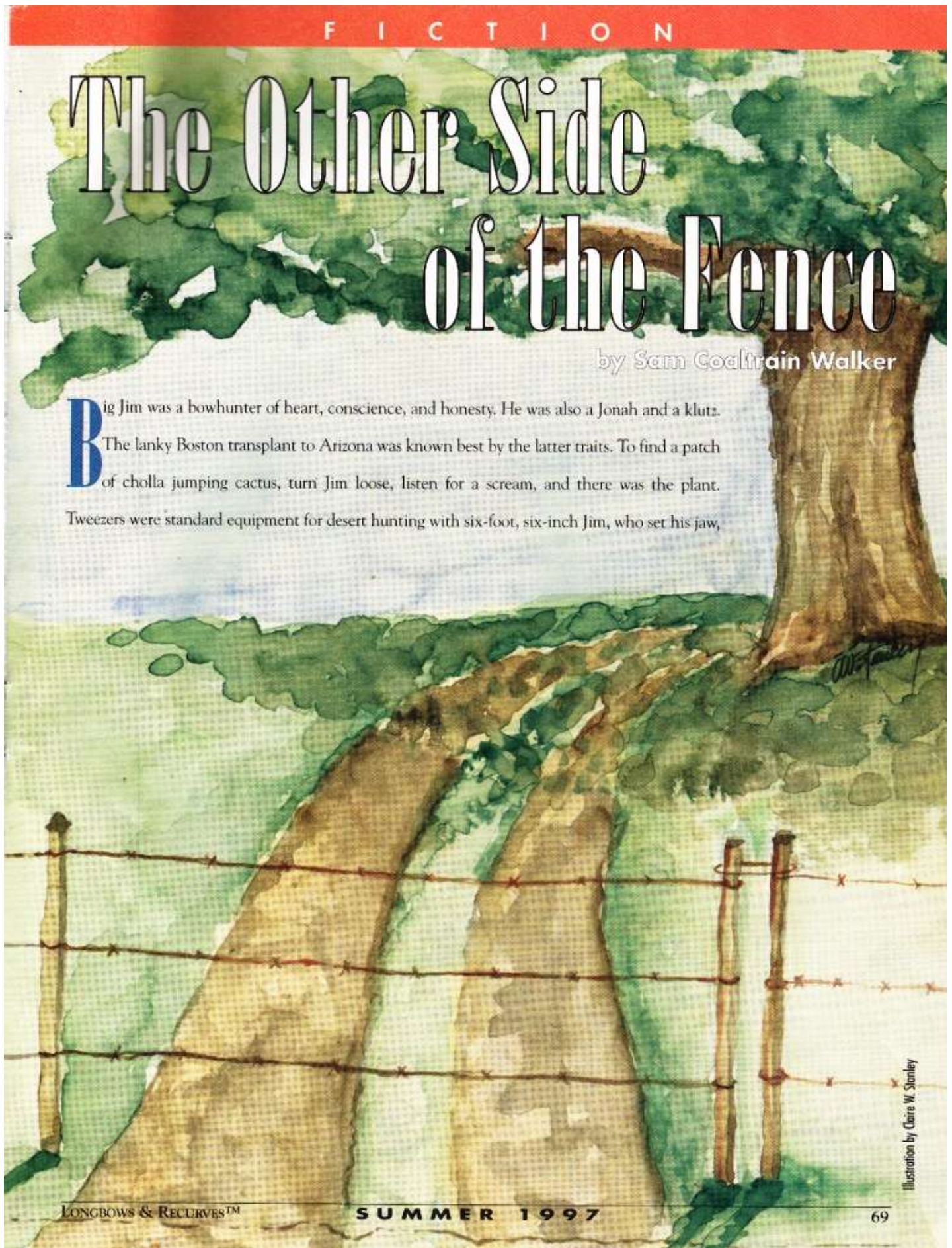
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F I C T I O N

The Other Side of the Fence

by Sam Coaltrain Walker

Big Jim was a bowhunter of heart, conscience, and honesty. He was also a Jonah and a klutz. The lanky Boston transplant to Arizona was known best by the latter traits. To find a patch of cholla jumping cactus, turn Jim loose, listen for a scream, and there was the plant. Tweezers were standard equipment for desert hunting with six-foot, six-inch Jim, who set his jaw,



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SUMMER 1997

Illustration by Claire W. Stanley

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squinted his blue eyes, and turned his face so he couldn't see the spines as they were plucked from his anatomy.

"Jim," I said one day, "we're going hog hunting. You want to come along?" Sure he did. I had to ask the good-hearted fellow. It was the right thing to do. But I was worried. The third bowhunter in our group was Clarence, who had a grudge against his mother and father for naming him Clarence. Clarence didn't cut people much slack. But he knew a peach of a spot for wild pigs.

Big Jim sat in the middle of the pickup truck seat, because Clarence said there were seven gates to open enroute to our hunting camp, and I knew Jim would botch four of them, giving Clarence something to gripe about. Jim's long legs got in the way of the stick shift every time Clarence grabbed a gear, and Clarence didn't like it, but he said so only with wordless scowls. Thirty-some miles of boiling dust later we reached Clarence's secret hunting grounds near the Old Mexico border.

At the campsite, Jim slid out of my side of the pickup truck, scurrying around to Clarence's door. For a minute I thought he was going to help Clarence down. Thankfully, he didn't. "What can I do?" Jim asked, wanting to be helpful.

"You can walk up the canyon a little ways where you'll find a big dead oak tree. Break up some firewood and haul it in. We'll get the camp ready." Jim did a heck of a job on the firewood. I was relieved. But unfortunately, the tent wasn't up yet and the tall man came over to give a hand, only it turned out to be a foot, right through the sidewall of Clarence's favorite canvas home-away-from-home. "Why in hell are you wearing those damn cowboy boots in the first place?" Clarence growled.

I wondered the same thing when the sharp heel of the cowboy boot punched a ragged hole in the tent. I looked Jim in the eye. I could tell by his face that he had cowboy boots on because he forgot his hiking boots.

The next day we struck out with first morning enthusiasm. "There's plenty of hogs in this place," Clarence instructed, "but you've got to walk for 'em." As it turned out, we didn't have to walk very far to see the first one. A sounder of bristly hides fed in the second draw from camp. I wanted Big Jim to have first crack, because I liked him, but also to get him finished before something bad happened. We stalked with the wind in our faces, just the two of us. Clarence stayed back to watch where the herd went after Big Jim got his boar.

Jim's first arrow flew so high that it stuck twelve feet off the ground in the only saguaro cactus on the hill. The hogs didn't budge. Maybe Jim would calm down and get a good shot off, but suddenly he took on a fit of sneezing. The wild pigs bolted in every direction.

But Clarence certainly did have a hot spot for hogs.



Illustration by Chris W. Stedley

We ran into a couple more herds around noon. By then Jim was limping. "It's not the boots so much," he confessed with a grimace. "It's that they're not my boots." He had grabbed his brother's by mistake. They were two sizes too small.

Things got serious by afternoon. "Do you want to head for camp?" I asked. Jim said he could stick it out, but he was hobbling painfully. I tied a loop of rope around my waist and he pulled on it to help him up the hills. In spite of everything, opportunities came our way until Jim's arrows ran out. He had lost all two dozen from his back quiver, having picked up, resharpened, and fired half of them twice or more each, and yet not a hog hair had been touched.

As the sun nudged toward the horizon, another chance came our way. A lone boar stood stupor-like a hundred yards off. I knew we could get close, and we did. "You take this arrow," I said, handing him one out of my back quiver, "and concentrate this time. Just pretend you're shooting at a hunk of wood." Jim did. He hit a hunk of ironwood lying at the feet of the boar. The arrow shattered like a glass rod. Jim looked at me apologetically, but I just thumped his back twice and said, "Don't worry about it. We'll find another hog." That's when Jim tripped. But he came out all right. His bow broke his fall as it spanned two big rocks in the draw, Jim coming down right in the middle of it. I set my bow down carefully, and well away from Jim. "I think this bow is history," I said. Jim had a look of terror on his face.

I knew what he was going to say before he said it. "It's

not my bow," he muttered. I just knew it. A chill shook my body.

"It's not Clarence's is it?" I asked. No, thank goodness, it only belonged to his neighbor, who got it from his father, who had bought it when he was a kid and had given it to his son to give to a grandson some day.

"I wanted to take extra good care of that bow," Jim said sadly. I tried to cheer him up, but what can you say about a one-piece recurve bow that has suddenly become two pieces? I uttered something about maybe getting it glued back together. At least his neighbor could hang it on the wall as a keepsake. The bow had certainly launched its last arrow.

I was selfish on the last opportunity of the day. Jim was a fine archer when he was shooting at a straw bale, but the hogs had him "buffaloed." When I ran across one lone boar standing off to the side of the trail only twenty-five paces away, I let fly a sharp-headed shaft and the hog was mine. Jim was happy for me, slapping my shoulder. "Well, at least we'll have one pig hanging in camp tonight," he smiled.

Clarence was in camp when Jim and I arrived with my boar. Another wild pig hung in a tree. I offered to cook up some grub by myself, but Jim wanted to help and that's how the bean pot ended up in the fire. The coffee went over later, sending a smoke signal to the heavens and putting Clarence to bed early.

Jim didn't get a boar until the afternoon of the third day. It was his last chance. I had given him all of my arrows, and he was carrying my bow as well. But the tall man was reduced to walking on tiptoes. A confused boar wandered by ten yards in front of Jim's nose. The myopic pig stopped in its tracks and the sore-footed hunter cut loose with a long string of cuss words first, and then every arrow out of his back quiver, the last one centering the hog's chest for a picture-perfect harvest. At last, Jim let out a "Wha-hoo!" and we headed for camp with his prize. Clarence was Jim-shy by now.

He treated the tall man like a leper. But it didn't do any good. It was partly Clarence's fault for leaving it there, but in an attempt to break off a particularly fire-worthy branch from the tree that canopied our camp, Jim kicked Clarence's bow that was resting against the trunk of the same tree. It flew through the air like a football headed for three points, landing on the only big rock in the campsite. "It's not broken," Jim said as he rushed up to Clarence holding the bow in both hands like a baby.

"No, I can see that," Clarence ground the words through clenched teeth. "It's only got a big dent in the riser."

By now, Clarence was ready for a taste of revenge for the tent, the beans, the coffee, the bow, and a long list of trespasses on his person. "I'll tell you what, Jim," he said softly. "I'd like to make you a little bet. I'll bet you a big steak dinner that when we go out of here in the morning you can't open and

close all seven fence gates without screwing something up." Jim's pride forced him to accept the wager.

We wrapped camp up by ten in the morning. On the way out, Jim carefully opened the first gate, working the wire loop free of the post and slowly lifting the gate aside. Everything went smoothly.

Jim stood there smiling as we drove through the gate. Clarence stopped the pickup truck on the other side of the fence to wait for Jim. The tall man had made his first gate. Almost. Clarence didn't see the big twist. But I did. Jim had turned the post over. Now bottom was top and top was bottom. I didn't point this out to Clarence and Jim never knew it.

Big Jim made the next five fences without a hitch.

He now stood at gate number seven. He was going to win the bet. He carefully lifted the loop off the gate, pulling the wire barrier aside so we could drive through. Clarence stopped the truck and got out. Jim moved the gate into position, forced the post into place and slipped the wire loop over pretty as you please. He had done it. He had won the bet.

Almost.

Big Jim stood smiling proudly and with a sweeping bow, hat in hand, he savored his "victory."

"Uh, Jim," Clarence began. "Isn't there just one little thing wrong?" Jim looked around. He couldn't see any problem. Clarence walked up to the gate and looked at the big man standing on the other side. "Don't you think maybe you ought to be on this side of the gate?" For the first time in four days, a big smile spread over Clarence's face.

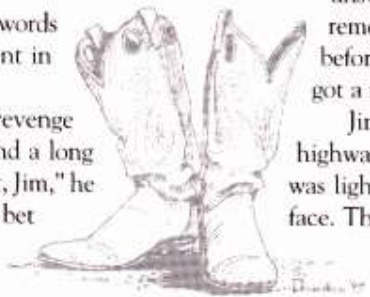
Jim sighed, pushed against the gate post, lifted the loop, and walked through to our side of the fence. He reached in his back pocket for his wallet, probably surprised to find it was still there. He thumbed through the greenbacks to see if he had enough money to buy Clarence his big steak dinner.

I got in the middle of the seat as a buffer between Big Jim and Clarence as we started off on the last long stretch of dirt road leading to the highway. Chug, chug, cough, cough, sputter, sputter. Clarence's pickup truck had the hiccoughs. Clarence cranked the wheel hard, bringing the vehicle to a halt at the side of the dirt artery.

We all had ideas about what was wrong, from vapor lock to bad gasoline. But it was Big Jim who came up with the answer. "Hey, Clarence," he began, "you did remember to fill your truck with gasoline before we left town, didn't you?" Clarence got a real dumb look on his face.

Jim took the lead as we hiked toward the highway. His feet didn't hurt anymore. His step was light and lively. I snatched a glance at his face. The big man was smiling.

Clarence trailed way behind.



A PARTING SHOT

Remembering What I Learned From the Owls

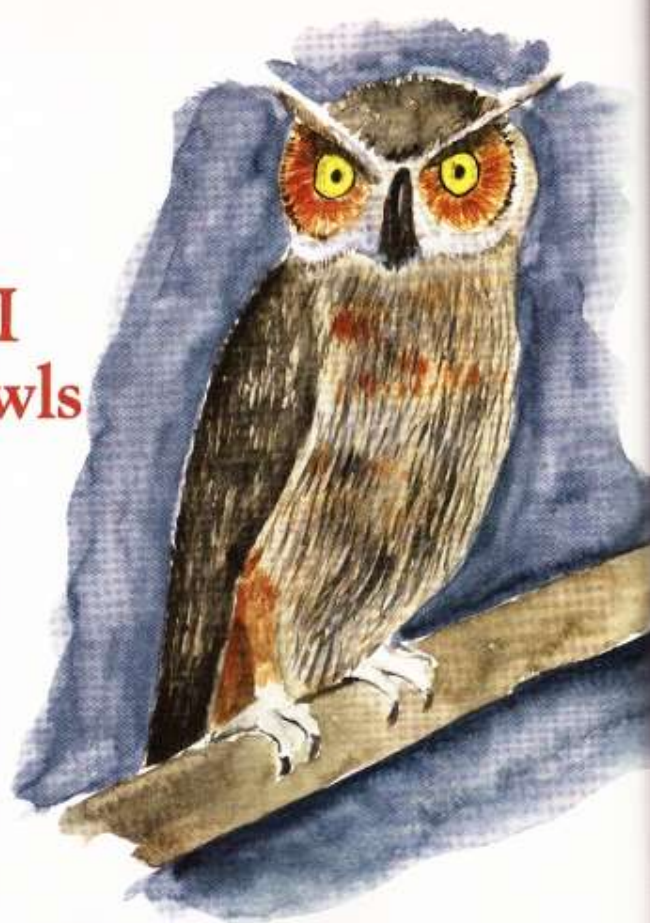
by Bob Butz

Down in Jimson Hollow there are rabbits in every tangle of briars and under every pile of brush. The best time to go there, I found, is in October after a good night of rain; the ground is wet then and good for stalking.

The best thing to do is find a deer trail—they are not hard to find—and follow it down into the hollow. You will probably have to get down on your hands and knees in some places, and in others you will be down on your belly. When you come upon any place that looks big enough to hide a rabbit, stop and look real close. Look for that little tuft of white that is the rabbit's tail, or that soft gray line that is the curve of the rabbit's back. Maybe you will see his eye; that is what I always see first. The rest of him will appear like some kind of magic.

You have to be patient to hunt rabbits in Jimson Hollow. If you don't have patience you will probably walk past every rabbit. And if you think you can go in there with a dog and a shotgun and come out with a limit of rabbits, well, you wouldn't be the first to try. Dogs get lost in Jimson Hollow; the brush swallows them up.

If you don't have patience, all is not lost. You can learn patience by watching the owls. Learn to see like the owls and you will find the sitting rabbits, not just in Jimson Hollow, but anywhere. Once you learn what the owls have



to teach you, you will leave the gun under the bed and hunt the rabbits in Jimson Hollow with a bow.

The eye is the best thing to aim for on a sitting rabbit. Once you find it, look for something inside, like that tiny speck of light. When you find that, concentrate on it until there is nothing else in the world; if you think about pulling the string to your face, or how the bow feels in your hand, you have probably missed the rabbit even before the release. If you don't think about any of it, like the sound of owl wings cutting through the air, your arrow will slip through the hole in the brush and find the sparkle of the rabbit's eye.

After you have slipped the arrow back into your quiver, find your knife and take the rabbit to the nearest stump or fallen log. Pull some of the white belly-fur from the rabbit and place it close beside. Now make a long slit where the fur used to be and take out what's inside. Set this atop the fur. It is something for the owls.

Put the rabbit into your jacket, or tie it to your belt with a strip of leather. If you are like me, you probably won't see any more rabbits after the first. Usually, I'm walking too fast after that. I like the way the rabbit feels hanging there on my belt. The way it bumps against my leg with every footstep is something like a heartbeat. It's a subtle thing and a pleasant thing and it carries me the rest of the way through Jimson Hollow. ^{LR}



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