

★ Caricature ★ SOLDIERS

FROM THE CIVIL WAR TO THE WORLD WARS AND TODAY

Patterns and Techniques for 12 Woodcarving Projects



WOODCARVING
PROJECTS

Floyd Rhadigan

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A Woodcarving Illustrated Book

www.woodcarvingillustrated.com

WOODCARVING
ILLUSTRATED


FOX CHAPEL
PUBLISHING



Floyd Rhadigan, circa 1970.

Dedication

I have always wanted to say “thank you” to all veterans. I am proud to be a veteran of the U.S. Army. The history of our country would not be the same if young men and women did not step up to protect the freedom that many take for granted. This book lets woodcarvers enjoy the projects and extend their thanks and mine to veterans.

— Floyd Rhadigan

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ISBN 978-1-56523-905-0

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Printed in Singapore
First printing

Because working with wood and other materials inherently includes the risk of injury and damage, this book cannot guarantee that creating the projects in this book is safe for everyone. For this reason, this book is sold without warranties or guarantees of any kind, expressed or implied, and the publisher and the author disclaim any liability for any injuries, losses, or damages caused in any way by the content of this book or the reader's use of the tools needed to complete the projects presented here. The publisher and the author urge all readers to thoroughly review each project and to understand the use of all tools before beginning any project.

About the Author

Floyd Rhadigan grew up in his family's sign shop, working with wood and carving as needed. He served in the U.S. Army during the Vietnam War, returning to the sign shop afterward. As time passed, he started spending more time with a family friend, Smoky Joe Briemuiller, who carved small animals, Indians, and Hill People. "He was one of those characters who fascinated me as a child," Floyd said. "He had the aroma of wood and cigar smoke about him.

"Smoky Joe showed me the basics," Floyd continued. "How to make a pattern, how to cut out a blank with a band saw, how to make a knife from a straight razor, and, more importantly, how to keep that knife sharp. I used that knife and a box of patterns and began to carve as much as I could."

A new world of carving opened when Floyd picked up Harold Enlow's book *Carving Figure Caricatures in the Ozark Style*. "I thought I had died and gone to heaven," Floyd said. "Harold (who has often been called the grandfather of American caricature carving) not only carved the way I wanted to learn, but he also introduced me to palm tools. They were what I was missing!"

Floyd carved every project and every idea in Harold's many books. "I started to develop my own style—a mix between Ozark and flat-plane Scandinavian carving," Floyd said. Unlike those styles, however, Floyd's interests tended more toward the fantasy genre, leading him to carve figures like Bilbo Baggins and orcs from J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings*. He has carved dragons, elves, trolls, wizards, and even classic cartoon characters, such as Marvin the Martian and Popeye.

In 1976, Floyd started teaching at an adult education program. As his work became better known, he began teaching and participating in woodcarving shows around Michigan and later around the country. Eventually, Floyd was teaching carving full-time and building an impressive inventory of both roughouts and carvings for sale. His pieces can be found in the homes of collectors around the world.



Floyd Rhadigan

In 2005, Floyd won the best of show award at the Caricature Carvers of America (CCA) Carving Competition. A year later came what Floyd calls "the biggest honor in my career" when he was invited to join "the club all my heroes belong to, the Caricature Carvers of America." In 2011 and again in 2013, Floyd was voted president of the CCA.

Most recently, *Woodcarving Illustrated* magazine named Floyd the 2016 Woodcarver of the Year. The award cited both his expertise and the time Floyd spends on the road teaching and giving back to woodcarvers around the country.

Contents

Gallery	8
Basic Carving Instructions	12
Step-by-Step Carving Instructions	18
Patterns	
American Civil War: Union Soldier	30
American Civil War: Confederate Soldier	34
World War I: U.S. Army "Doughboy"	38
World War II: U.S. Army "Dogface"	42



World War II: U.S. Army Air Corps "Flyboy"	46
World War II: U.S. Navy Blue Uniform	50
World War II: U.S. Marines Dress Uniform	54
World War II: U.S. Shore Patrol.	58
World War II: U.S. Women's Army Corps (WAC).	62
U.S. Marines Mascot (English bulldog)	66
U.S. Army: General Work Uniform (Modern)	68
Index	72



Gallery

Uniform Trivia

Assorted Weapons

Because the new United States did not have a standing army, not only were there few official uniforms, but the soldiers also used a wide range of different weapons, including muskets, pistols, rifles, knives, bayonets, tomahawks, axes, swords, and polearms.



The American Revolutionary War, 1775-1783

The first shots in the American Revolutionary War, commonly known as the “Shots heard ’round the world ...” were fired in April 1775 during the battles of Lexington and Concord. Many American regiments adopted Native American tactics of fighting, what we call “guerrilla warfare” today. The British forces, on the other hand, maintained strict formations. In the end, the British signed a treaty to end the war and recognize the United States as a sovereign nation in 1783. At least 25,000 American patriots died during active military service. The British Army suffered 43,633 casualties.

Uniform Trivia

Why Is the Sky Blue?

Sky blue is the color of the Infantry branch, so during basic training, recruits are taught that the sky is blue because God loves the Infantry.



The American Civil War, 1861-1865

The American Civil War started in January 1861 when seven Southern states declared their secession from the United States and formed the Confederate States of America. War broke out in April 1861, when the Confederate armies attacked Fort Sumter, a U.S. fortress. The Confederacy grew to 11 states, although it also claimed several western territories. The remaining 28 states were known as the Union. The Confederate armies surrendered in April 1865. During the four years of the war, 620,000 soldiers and as many as 50,000 civilians died in battle and from disease, and many thousands more were injured.

Zouave Units

Both the Union and Confederate States had Zouave units, which were modeled after the French infantry with the same name. These elite volunteer units wore North African-inspired uniforms (complete with fez hat and billowy pants). The Union Army had more than 70 regiments, and the Confederates fielded about 26 regiments. The most famous Union regiment was the 5th New York Volunteer Infantry Duryee's Zouaves, named after Colonel Abram Duryee, while the most notable Confederate Zouaves were the Tiger Rifles from Louisiana.



World War I, 1914-1919

World War I, also known as the First World War, began with the assassination of Archduke Franz Ferdinand of Austria on June 28, 1914. International alliances led many of the countries in Europe, the Middle East, and Northern Africa to attack each other. Eventually, it became a pitched battle between the Central Powers (Austria-Hungary, Germany, the Ottoman Empire, Bulgaria, and a few smaller African countries) and the Allied Powers (Great Britain, France, Russia, the United States, Italy, Japan, Portugal, Romania, Brazil, Greece, Siam, China, and several Central American countries). In all, there were over 17 million deaths in World War I, which ended with the Treaty of Versailles on June 28, 1919.

Uniform Trivia

Matching Hats

The steel helmet the U.S. Army soldiers wore during World War I was almost identical to the helmets worn by the British. The only difference was the method used to attach the chinstrap to the helmet.



World War II, 1939-1945

World War II is generally said to have begun with Germany's invasion of Poland on September 1, 1939. The Axis—mainly Germany, Japan, and Italy—fought in Europe, Africa, Asia, and the Pacific against the Allies—the United States, Britain, France, China, and the Soviet Union. Between 50 and 85 million military personnel and civilians died in the conflict before Germany's unconditional surrender on May 8, 1945, and Japan's surrender on August 15, 1945.

Uniform Trivia

Wartime Shortages

Plastic buttons were substituted for brass on many uniforms and the iconic Sam Browne Belt was discontinued to save leather.



Basic Carving Instructions

To get started woodcarving, all you need is wood and tools. As you go along, you'll figure out what tools you like or need, where to find good wood, and how to keep things sharp. The secrets to successful carving are:

- ♦ Make sure your tools are sharp.
- ♦ Carve every day.
- ♦ Don't be afraid to carve away more wood than you think you should.
- ♦ Remember, it's just wood. If you make a mistake, get a new piece and start again.

Tools & Supplies

I used a variety of palm tools to carve the projects in this book. Each project was made using the following tools:

- ♦ Knives: carving, detail, mini detail
- ♦ #7 gouges: $\frac{3}{16}$ " (5mm), $\frac{3}{8}$ " (10mm)
- ♦ #9 gouges: $\frac{3}{16}$ " (5mm), $\frac{1}{4}$ " (6mm), $\frac{1}{2}$ " (13mm)
- ♦ #11 gouges: $\frac{1}{16}$ " (2mm), $\frac{1}{8}$ " (3mm)
- ♦ Micro gouges: $\frac{5}{32}$ " (4mm)
- ♦ V-tools: $\frac{1}{8}$ " (3mm), $\frac{3}{16}$ " (5mm), $\frac{1}{4}$ " (6mm) 60°, $\frac{3}{8}$ " (10mm) 60°
- ♦ Paintbrushes: large round, #5 round, #0 round, #10/0

You can use the tools I have listed or any other small gouges, V-tools, and knives you are comfortable with. When carving, I'll often just use the knife I have in my hand, so unless I specify a knife, use the one you are most comfortable with.

Wood

I prefer using northern basswood for my carvings because it carves and holds detail well. I carved all of the projects presented here with the wood grain running up and down.

Here are a handful of the tools I use when carving my soldiers. You can use the tools listed above to carve your projects or select those that suit you best.





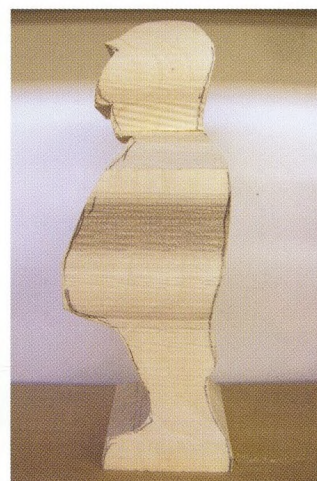
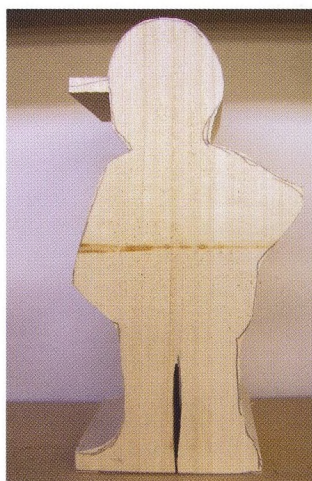
Safety

I have two tips for carving safety. First, I highly recommend wearing a Kevlar carving glove while you work. Second, it is important to keep your tools sharp. Sharp tools are actually much safer to work with than dull tools. Keep your tools sharp by using a strop. You can also rub aluminum oxide stropping compound on a wood dowel or a length of wood shaped to the contour of your tools. By drawing the strop over the cutting edge, you can maintain sharp tools.

Cutting the Blank

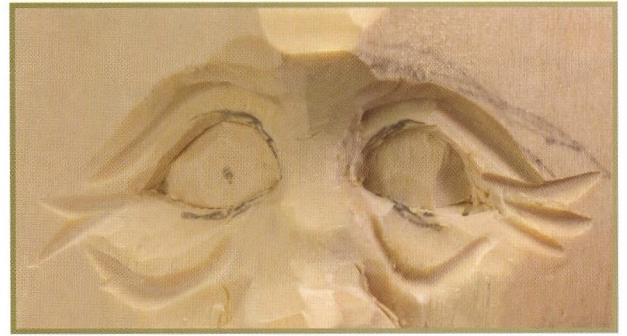
To start your project, cut a wood blank to size and attach the front-view pattern. Cut the front view of the blank with a band saw, following the pattern. Leave a small tab of wood on the front of the cutout to help level the blank on the saw bed when you cut the side view. Attach the side-view pattern to the blank and cut along the lines. Then, go back and cut off the tab to finish the front view. (If you'd like, you can purchase precut blanks and roughouts from me by visiting www.fantasycarving.com, calling 734-649-3259, or e-mailing rhads134@comcast.net.)

Using the pictures of the project and pattern as guides, start removing the excess wood from the blank. Take your time; it is much easier to carve the piece to shape first and then carve the details. Refer to the pictures and pattern often.



Carving Eyes

When someone looks at your carving, they make eye contact with your figure. If the eyes look off, they won't even look at the rest of the carving. For these figures, the eyes should be symmetrical. But, depending on the placement and direction of the eye details, you can make the figure look happy, sad, or angry. Because the eyes on the carvings are small, practice carving eyes on a larger blank before you move on to a carving with smaller eyes. I carve the nose when I carve the eyes because it gives the eyes context and helps set them into the face.

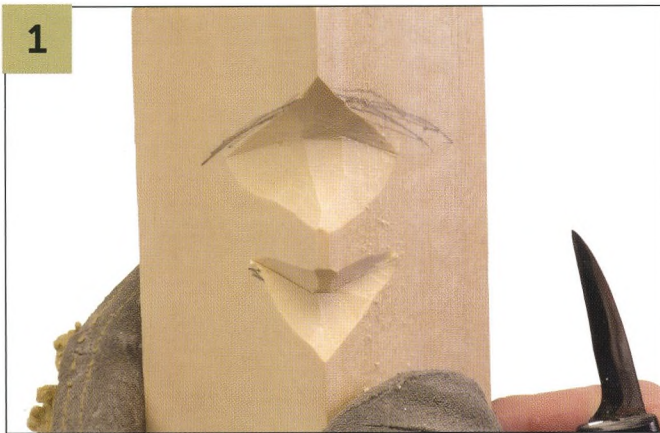


TIP

If you are right-handed, carve the figure's right eye first (the one on the left side as he or she is looking at you). That way, you can see the eye you've already carved and match the other one to it. If you carve the left eye first, your carving hand will block your view of the other eye. If you're left-handed, carve the figure's left eye first.

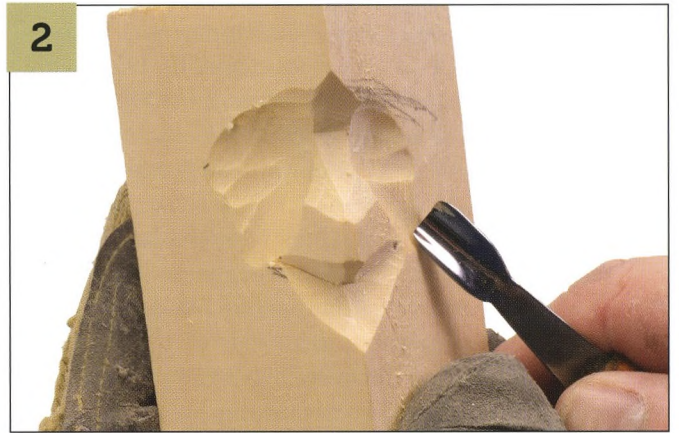
Prepare the Face

1



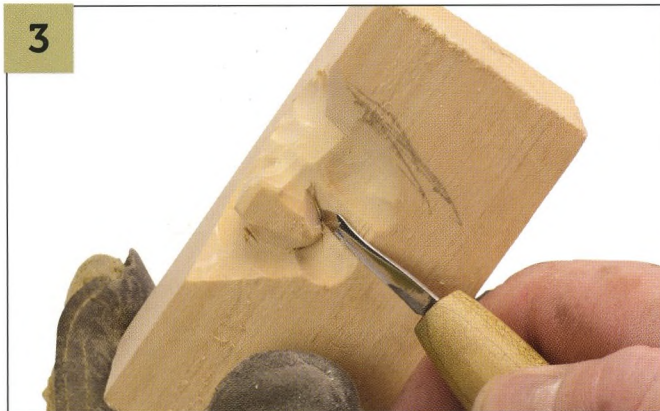
Draw the brow line and the bottom of the nose. Cut a wedge with a carving knife to create the brow and the bridge of the nose. Then, carve a slice under the nose angled toward the lip.

2



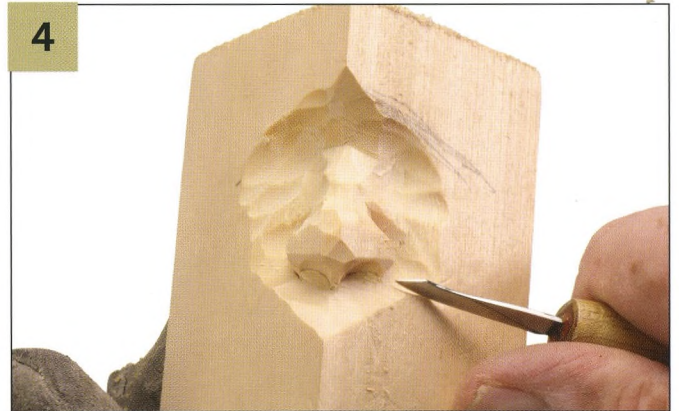
Draw the width of the nose. Use a 1/2" (13mm) #9 gouge to scoop out the eye sockets and to separate the nose from the cheeks.

3



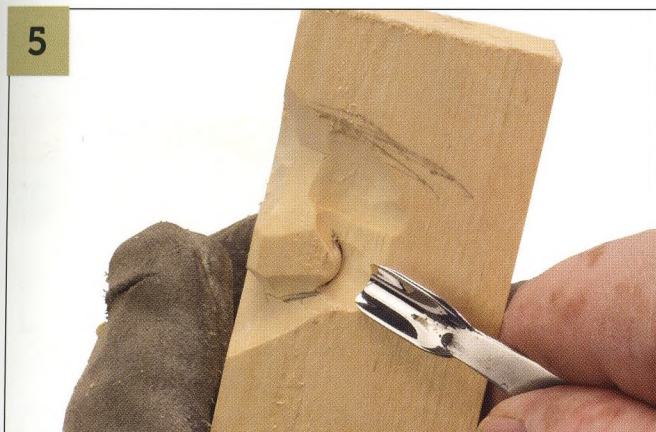
Carve the nose creases. Continue the stab cuts around the outside flanges of the nostrils with the knife. This creates the basis for the laugh lines (or the cheek lines).

4

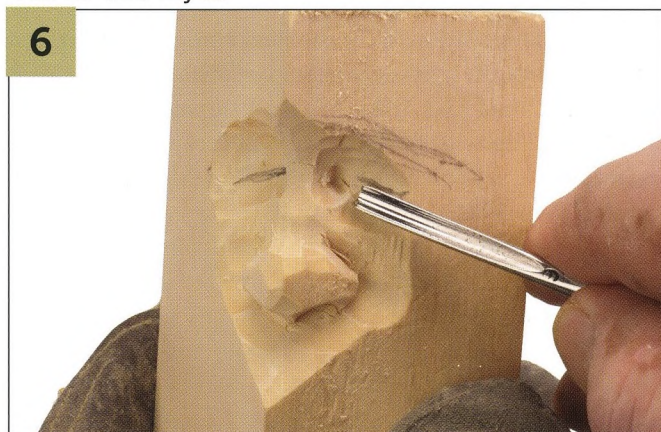


Carve the nostril openings. Stab in with a 3/8" (10mm) #7 gouge to outline the openings. Free the chips and open the nostrils with the carving knife.

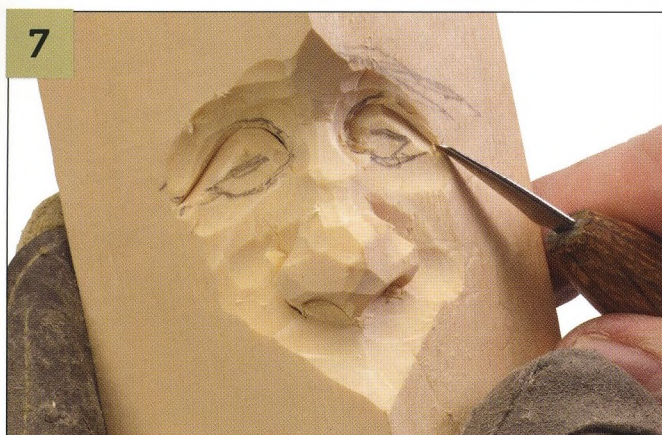
Carve the Eyes



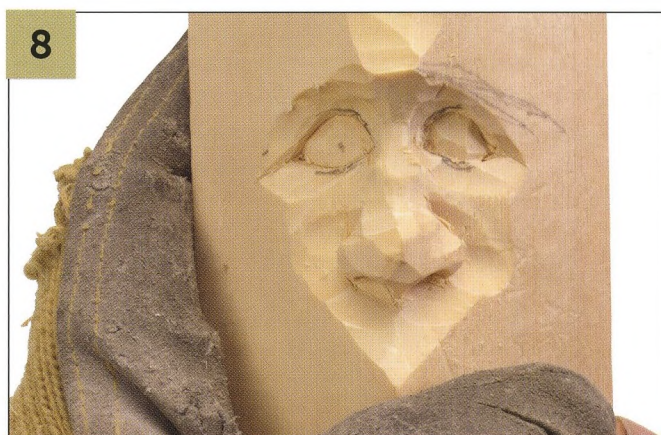
5 **Stab in the outside flanges of the nose.** Use the ½" (13mm) #9 gouge. Carve up to each stab cut with the same gouge to free the chips. Flip the gouge upside down and round the tip of the nose.



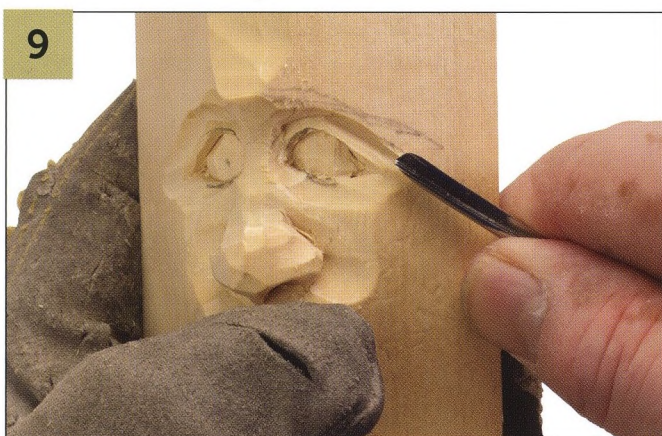
6 **Draw a lateral line for each eye.** Use a ¾" (5mm) #9 gouge to carve a small, deep groove in the inside corner of each eye next to the bridge of the nose.



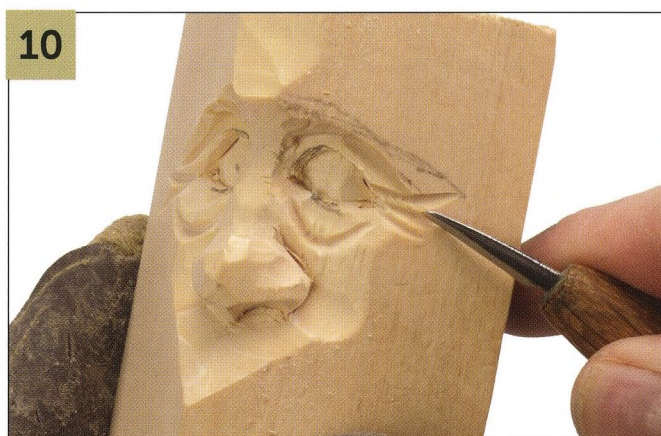
7 **Draw the eyelids.** Make stop cuts along the upper eyelid lines with a detail knife. Round the eyeballs up to the stop cuts to create good shadows under the upper eyelids.



8 **Make stop cuts along the lower eyelids.** Then, round the eyeballs down to the stop cuts to separate them from the lower eyelids.



9 **Carve the upper lid creases.** Carve between the upper eyelids and the brows with a small V-tool. This crease adds shadows to the eyes.



10 **Add the bags under the lower lids and the crow's-feet.** Use the small V-tool. Clean up the crow's-feet with a detail knife. For happy eyes, make the crow's-feet and eyes angle up. For a sad or angry face, make the crow's-feet and eyes angle down.

Painting and Finishing

When you have completed the carving, make sure to carve away any remaining saw marks or other marks left on the wood. They accept paint and finish differently than carved areas and, if left uncarved, will be visible on the finished carving. Using a small scrub brush or denture brush, wash the carving with warm water and dish soap. Rinse it and let it dry.

Once the carving has dried, spray it with two light coats of a matte finish (I use Krylon 1311). The finish will keep the paints from bleeding into each other as you work on the project. Always paint with light colors first. Also, paint all background areas before adding the details.

Paint the projects using the brand of acrylic paint you prefer. I use a few Delta Ceramcoat colors, mainly for exposed skin, but my favorite paint is Jo Sonja brand because it's flat, not glossy at all. I use disposable foam plates as palettes. I can put blobs of paint on the plate and thin them with water, and easily mix colors by pulling them together. I thin most paints, mixing 20 drops of water for every drop or pea-sized blob of paint. The thinned paint allows the wood grain to show through. For the eyes, buttons, buckles, and accessories like swords and rifles, I thin the paint slightly, so the colors stand out. I use a fine-point permanent marker to draw details, such as rank insignia.

Antiquing a Carving

I antique my carvings because I like the patina it gives the piece. The antiquing liquid goes into all of the nooks, crannies, and folds to make them stand out. It makes the colors pop; transparent colors that barely show when you first paint them show up well after you antique the carving. Allow the paint to dry thoroughly, and then apply another light coat of Krylon. Create a mixture of 70% natural Watco finishing wax and 30% dark Watco finishing wax. The dark wax has stain in it, so I use more natural wax, especially on pieces that are mostly white. Coat the whole carving with the mixture using a large round brush. Wipe off the excess with paper towels. For more shine, apply a second coat of natural Watco. Allow the carving to sit for a few minutes and then buff it with a clean shoe brush. *Note: This finishing wax is a linseed oil product, so spread the paper towels out flat or place them in a metal container to dry. If you wad them up, they can spontaneously combust.*

Painting Camouflage

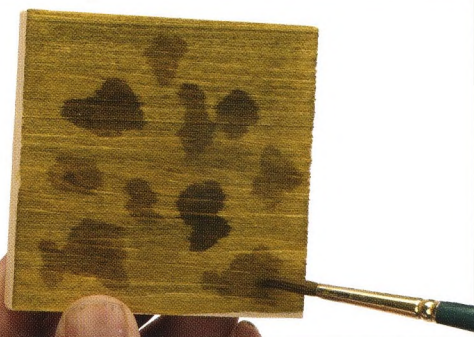
Camouflage looks complicated to paint, but it's really just splotches of paint on a solid background. The demonstration focuses on green jungle-themed camo. To create desert camo, use beige, raw sienna, and other earth tones. For urban camo, use shades of gray and black.

1



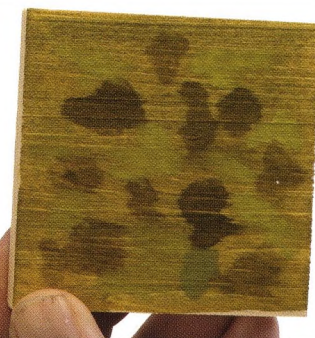
Paint the entire area to be camouflaged. Start with olive green thinned heavily with water.

2



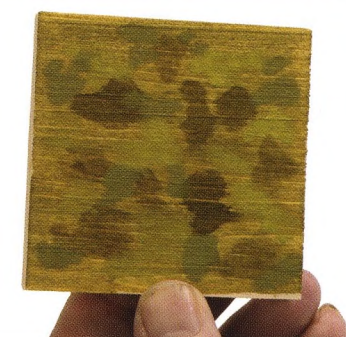
Add a little black to the thinned olive green. Paint a few random patches with this darker green. Use a stippling (dotting) technique with just the tip of the brush.

3



Thin moss green slightly with water. Stipple a few patches with this lighter green color.

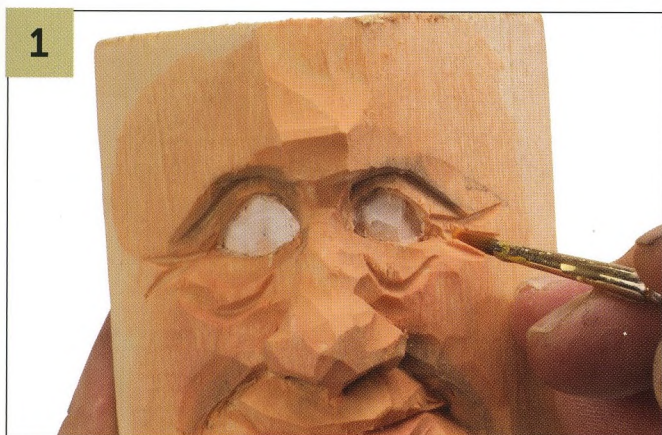
4



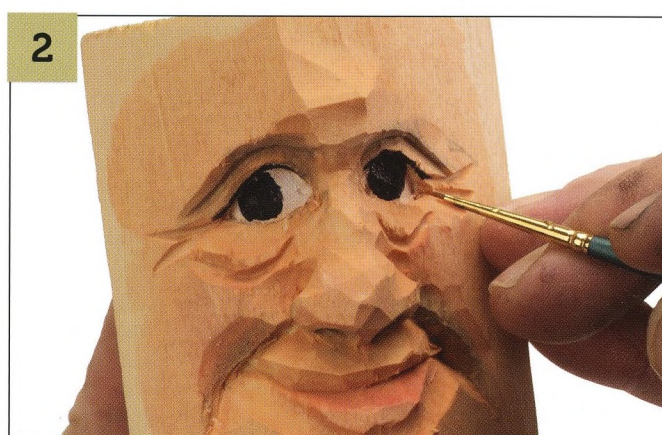
Add black to the moss green. Stipple a few patches with this darkened color. Add more patches of the darker olive green and moss green mixtures until the camouflage looks right.

Painting Eyes

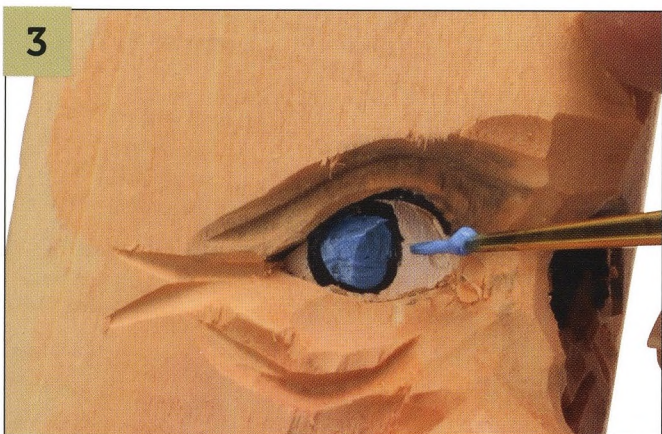
I use the same technique to paint eyes on all of my carvings. Green eyes can sometimes clash with the uniforms, so unless you're carving a tribute, I suggest you paint the eyes brown or blue. I did not list the paints for the eyes for each carving; choose the eye color you prefer.



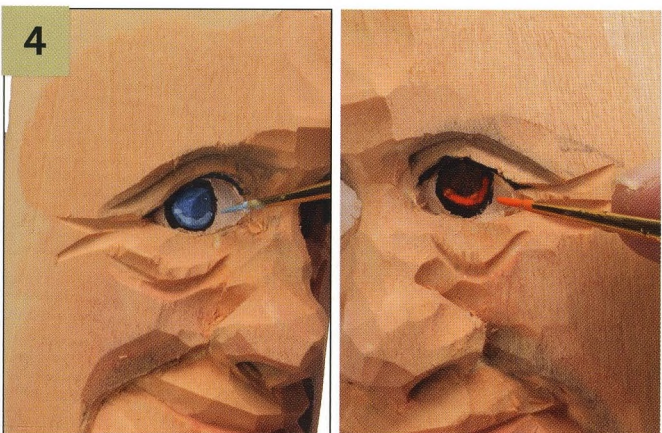
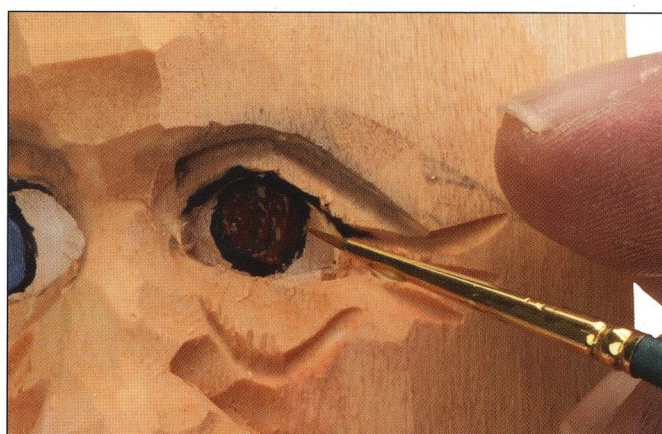
1 Paint the whole face with medium flesh (or the flesh tone of your choice). Make sure the eyes are also totally painted. Then, paint the eyes with slightly thinned white. Allow the paint to dry.



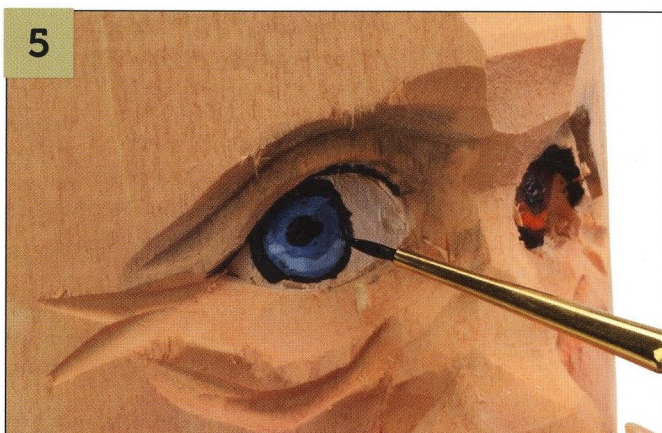
2 Paint a line of black under the upper eyelid. Use slightly thinned black. This bit of eyeliner emphasizes the eye shadows. Then, paint the entire iris black. Allow it to dry.



3 Paint the iris. Use slightly thinned phthalo blue or burnt sienna. Leave a thin ring of black visible around the outside of the iris.



4 Paint the iris highlight crescents. For blue eyes, add a little white to the phthalo blue. For brown eyes, use slightly thinned cadmium orange. Paint a crescent in the lower part of the iris.



5 Paint the pupils black. Then, add the white highlight dot in the same spot on each eye.

Step-by-Step Carving Instructions



I chose a sailor for this section because the uniform is simple, so we can concentrate on getting the form right. And although the carving does feature a specific uniform, the pose translates to almost any soldier. Similarly, the instructions will help you carve any of the figures in this book.

Getting Started

Transfer the pattern to the blank. Use a band saw to cut the outline of the front view, use tape to reattach the pieces you cut off, and then cut the side view. I start at the top of the piece and work my way down. Mark the preliminary landmarks, such as the round hat. Draw a centerline down both sides of the head to help determine the locations of the ears. Mark the brow and the bottom of the nose (which gives you the top and bottom of the ears, which are located just behind the centerlines on the sides of the head). Draw the ears, and mark the wood to remove alongside the chin.

Materials:

- ♦ Basswood, 2" (51mm) thick: 2½" x 9" (64mm x 229mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: white, Turner's yellow, phthalo blue
- ♦ Foam plate (for palette)

Tools:

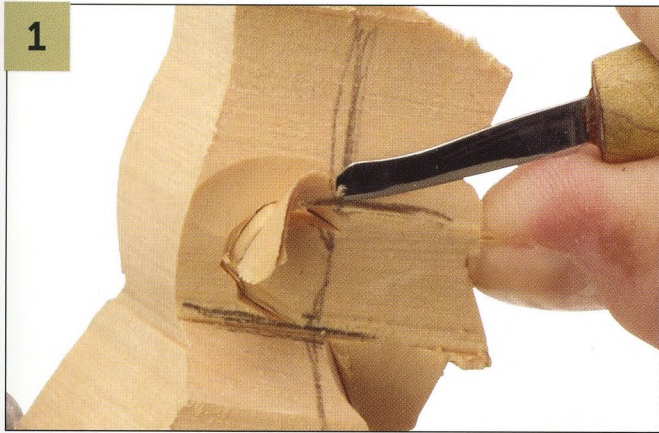
- ♦ Knives: carving, detail, mini detail
- ♦ #5 gouge: ½" (13mm)
- ♦ #7 gouges: ⅜" (5mm), ⅜" (10mm)
- ♦ #9 gouges: ⅜" (5mm), ¼" (6mm), ½" (13mm)
- ♦ #11 gouges: ⅜" (5mm), ⅜" (10mm)
- ♦ Micro gouges: ⅜" (4mm)
- ♦ V-tools: ⅜" (3mm), ⅜" (5mm), ¼" (6mm) 60°, ⅜" (10mm) 60°
- ♦ Paintbrushes: large round, #5 round, #0 round, #10/0 round

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

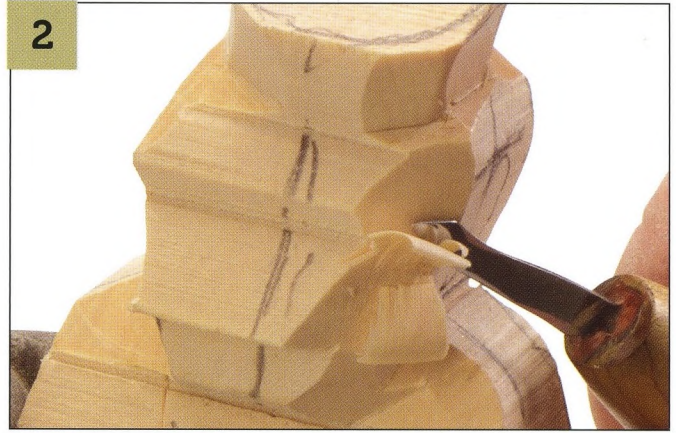
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

Carving the Project

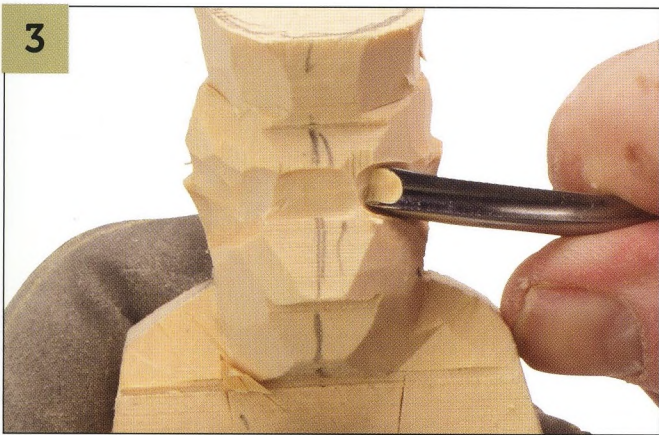
Roughing Out the Head



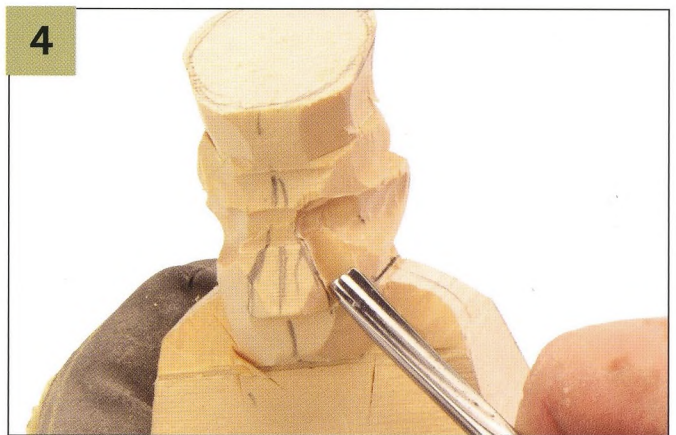
1 **Remove the excess wood from around the chin.** Use a carving knife. Carve around the ears with a 1/4" (6mm) 60° V-tool. Place the tip of the carving knife in the V-groove and make a deep stop cut. Carve up to the stop cut to separate the ears from the head. Work to create a deep shadow.



2 **Carve the hat.** Use the carving knife. Work around the hat until you reach the pencil lines. The hat tapers down to the head from the top. Mark a centerline on the front of the head. Use the knife to carve the face into a triangle. No face is flat, so if you carve a triangle now, you will carve the rest of the face properly. Round the back of the head.



3 **Carve a channel from the inside of the ear toward the nose.** Use a 3/8" (10mm) #7 gouge. Repeat the process on the other side. Mark the brow line. Carve across the line with a 1/4" (6mm) #9 gouge to create the brow and the eye groove. Draw the width of the nose.



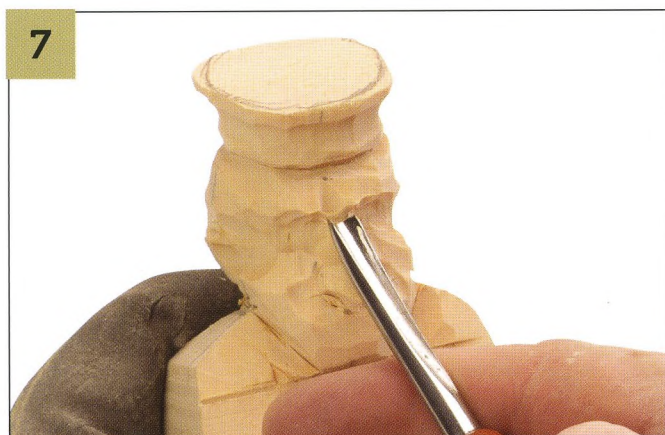
4 **Carve alongside the nose into the eye groove on each side.** Use the 1/4" (6mm) #9 gouge. This sets up the nose, the inside corners of the eyes, and the cheeks. Mark the bottom of the nose at a 30° slant from the septum to the nostril.



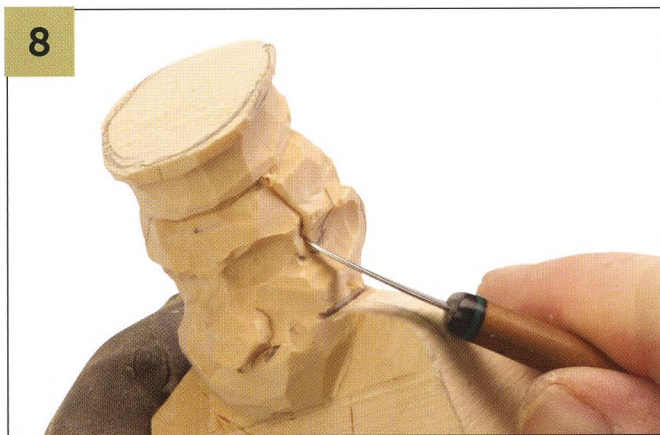
5 **Carve the bottom of the nose.** Use a detail knife. Use the 3/8" (10mm) #7 gouge to stab in the outside of each nostril. Cut up to the stab cuts to free the chips. Use the same gouge upside down to round the nose, stab in the nostril openings, and free the chips.



6 **Carve the line separating the head from the hat.** Use a 3/16" (5mm) V-tool. Make a stop cut in the V-groove with the carving knife (pretend you're trying to cut the hat off his head) and shape the head up into the stop cut. Use the 3/8" (10mm) #7 gouge to make the hat above the head concave. Remove any excess pencil marks with the carving knife.

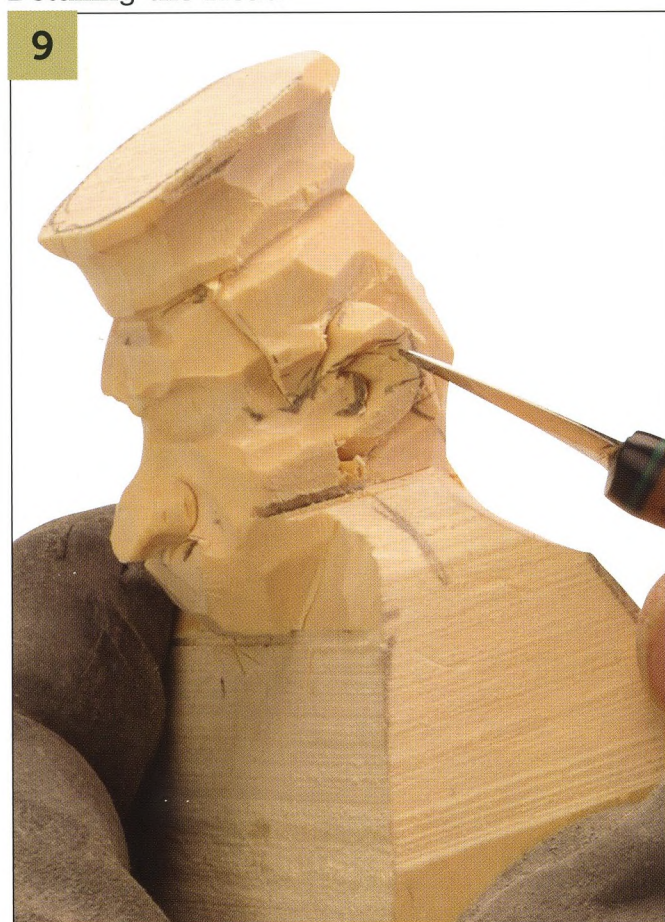


7 **Carve a divot between the brows.** Use the $\frac{1}{4}$ " (6mm) #9 gouge.

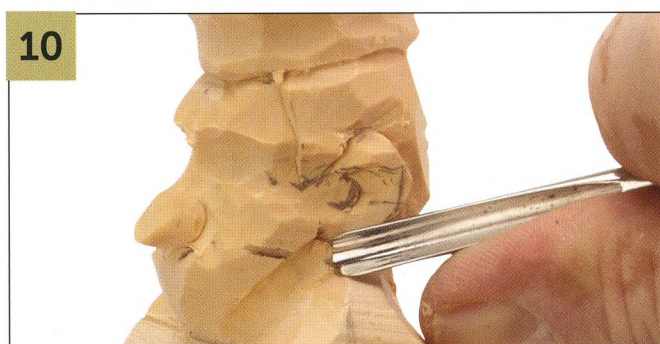


8 **Draw the hair and sideburns.** Use a mini detail knife to make a stop cut along each sideburn line. Carve up to the stop cuts to separate the sideburns from the face and ears. Shape the areas where the earlobes meet the chin.

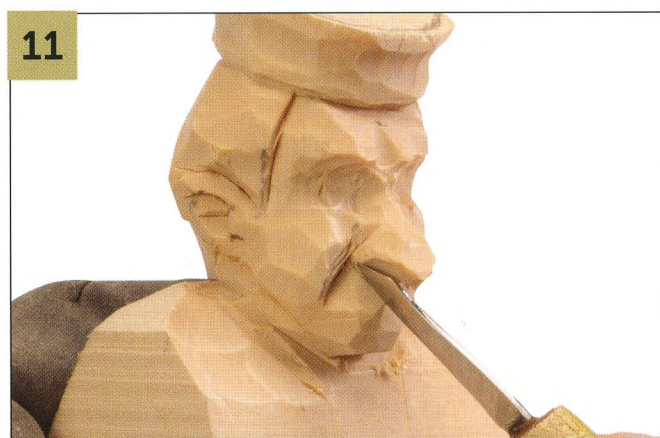
Detailing the Head



9 **Draw the ears.** Stab a $\frac{5}{32}$ " (4mm) micro gouge or a $\frac{3}{16}$ " (5mm) #7 gouge straight in to outline the tragus (the pointy lump on the edge of the inner ear) on each side. Use the mini detail knife to carve the opening of each ear up to the tragus. Use the knife to carve an arc up above the tragus to the top of the ear to shape the openings on both sides. Remove more wood from the chin area.



10 **Carve the chin line.** Use the $\frac{1}{4}$ " (6mm) #9 gouge. Carve from the bottom of each ear down toward the chin. Because of the grain, every gouge cut has one smooth side and one slightly rough side; make sure the cut closer to the body is clean.



11 **Carve a groove around the outside of the nostrils.** Use the mini detail knife. This crease sets the nose into the face. Make stop cuts along the smile lines and carve up to them with the detail knife. Leave a generous barrel for the mouth between the smile lines. Draw the mouth line, giving him a bit of a smile. Draw a lateral line for the eyes.

12



Make a stop cut along the mouth line. Use the carving knife. Then, carve up to the stop cut to shape the bottom of the top lip. Position a $\frac{3}{16}$ " (5mm) #9 gouge in the middle of the mouth under the lower lip. Carve from the center out, reposition the knife, and carve from the center out to the other side to set in the lower lip. If you try to cut from one end to the other, the lower lip will break off.

TIP

Areas that still show the band-saw marks will take paint differently from the carved areas, so carve away any band-saw marks as you work.

13



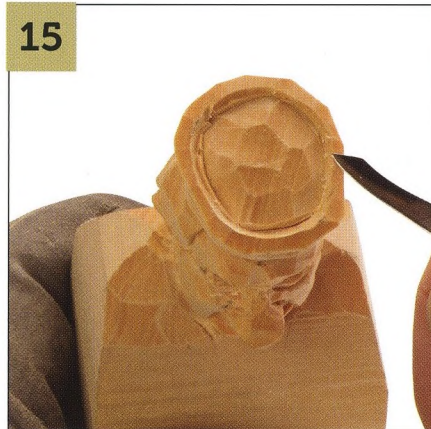
Carve the eyes. Use the basic instructions on pages 14 and 15. Use a $\frac{1}{16}$ " (2mm) #11 gouge to carve the groove at the inside corner of the eye. Draw the eyelids. Make a deep stop cut along each eyelid with the detail knife. Round the eyeball to the stop cuts along the eyelids. Repeat the process on the other eye.

14



Carve a groove between the upper eyelids and the brows. Use a $\frac{1}{8}$ " (3mm) V-tool. This creates shadows between the upper eyelids and the brows. Use the same tool to carve bags under the lower eyelids. Then, add a few crow's-feet with the same tool.

15



Draw the hat rim $\frac{1}{8}$ " (3mm) from the edge of the hat. Carve along the line with the $\frac{3}{16}$ " (5mm) V-tool to start separating the rim from the crown. Deepen the cut with the detail knife and round the crown to the stop cut.

16



Carve the back hairline. Use the $\frac{1}{4}$ " (6mm) 60° V-tool. Clean up the neck with the carving knife. Use the $\frac{3}{16}$ " (5mm) #9 gouge to carve the larger masses of hair. Work around the head, including the sideburns. Then, use the $\frac{1}{8}$ " (3mm) V-tool to deepen the gouge texture. Do not overdo the V-tool grooves; you still want to see the gouge texture.

Carving the Body

17



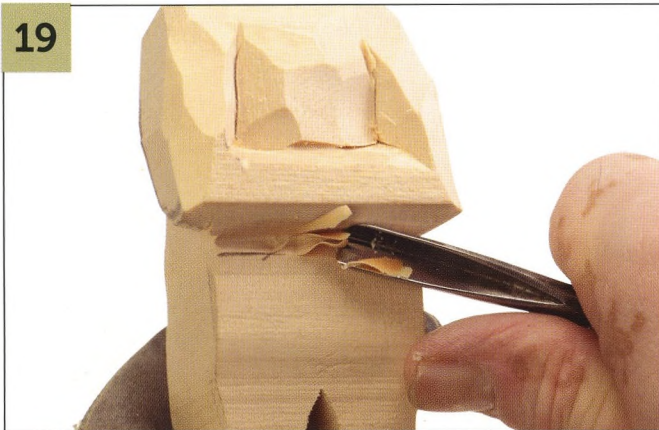
Stab in the nostril openings at an angle. Use a micro gouge. Be careful. If you pry with the gouge at all, it will break off the nostril. Free the chip with a knife.

18



Draw a line from the shoulder to the elbow on each side and back. Carve along the lines with the carving knife. Remove wood from the fronts of the shoulders and arms to separate them from the body. Round the body. Round the backs of the arms and the tops of the shoulders. Use a $\frac{3}{8}$ " (10mm) 60° V-tool to outline the opening between the folded arms. Carve to the V-groove with a knife to remove wood between the arms and back. Keep the armpits on the back the same as the front.

19



Carve under the crossed arms to separate them from the lower back. Use the $\frac{3}{8}$ " (10mm) 60° V-tool. Round the arms and elbows with the carving knife.

TIP

The distance from the armpit to the top of the shoulder is equal to the thickness of the upper arm. If you remember this, you will put the armpit in the right spot and it will look like the arm is a part of the body and not tacked on.

20



Mark the outline of the tunic on the front. Add the oversized collar on the front, sides, and back. Draw the tie coming out from under the collar, the knot, and the tails. Make a stop cut along the V-shaped opening to the tunic. Use the carving knife. Start as close to the neck as possible. Carve up to the stop cut to create the opening in the tunic. Then, make a stop cut along the outside of the tie, and gingerly cut up to the stop cut to separate the tie and collar from the tunic.

21



Stab in the outline of the knot. Use the $\frac{1}{4}$ " (6mm) #9 gouge. Use the $\frac{3}{8}$ " (10mm) #7 gouge to carve up to the stop cut; knives often slice past the stab cut and remove the knot. Use the detail knife to make a stop cut around the rest of the tie. Carve up to the stop cut to separate the tie from the tunic.

22



Make a stop cut around the back of the collar. Use the detail knife. Then, carve up to the stop cut to separate the collar from the rest of the tunic. Draw the cuffs and the thumb. Make stop cuts along the cuff lines with the detail knife, and carve up to the stop cuts to separate the hands from the cuffs.

23



Carve the wrinkles in the shirtsleeve. Use the $\frac{3}{16}$ " (5mm) #9 gouge. Use the $\frac{3}{16}$ " (5mm) V-tool to carve around the hands and thumbs. Deepen the cuts and shape the hands with a knife. Draw the first major group of knuckles aligned with the halfway mark of the thumbs. Then, mark the second major group of knuckles half the distance from the wrist to the first mark.

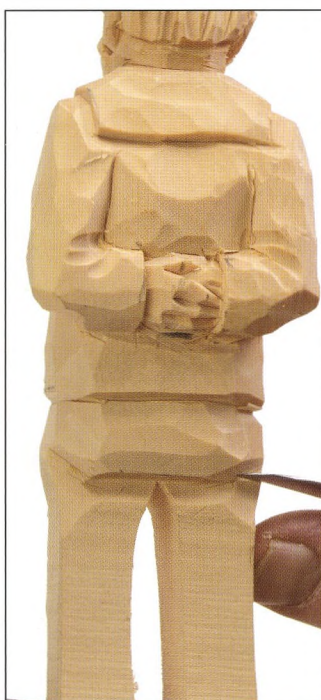
24



Flatten the areas between the major groups of knuckles. Use the knife. Mark the fingers. Use the $\frac{3}{16}$ " (5mm) #9 gouge to carve the spaces between the knuckles. Then, carve elongated football shapes between the fingers from knuckle to knuckle to separate the fingers.



25
Mark the bottom of the tunic. Leave some of the posterior visible. Use a $\frac{3}{8}$ " (10mm) 60° V-tool to carve along the bottom of the tunic on all four sides. Round the pelvic area up to the V-groove. Mark the bottom of the rump and carve along the line with the same tool. Round and shape the rump.



26
Mark the bottoms of the pant legs. He is wearing bell-bottoms, so the pants are wider on the bottom. Carve along the lines with the $\frac{3}{8}$ " (10mm) 60° V-tool.



27
Mark the bottoms of the shoes. Note that the toes are wider than the heels. Shape the shoes to the lines with a knife. Then, round the tops of the shoes up to the cuffs with the carving knife.



28
Round the legs. Start at the top, and use the knife. The distance from the ankle to the knee should be equal to the distance from the knee to the hip. Carve the slight indents below where the knees would be inside the pants. Remove all of the saw marks.

29



Carve the V-notches behind the knees. Use the knife. This helps show the tops of the calves and backs of the knees. Use the $\frac{1}{4}$ " (6mm) #9 gouge to carve the wrinkles around the backs of the knees. Deepen the wrinkles with the $\frac{3}{16}$ " (5mm) V-tool.

30



Mark the pants flap. Make stop cuts along the line with the knife, and carve up to the stop cut to create shadows. Draw the buttons and stab them in with a micro gouge angled away from the button (if you stab straight in, it will snap the button off). Carve up to the stab cuts with the $\frac{3}{16}$ " (5mm) #7 gouge.

31



Draw the heels of the shoes. Make shallow stop cuts and carve up to them to separate the heels from the rest of the shoes. Use the $\frac{3}{16}$ " (5mm) V-tool to carve the line separating the heels from the rest of the shoes. Use the knife to narrow the heels slightly.

32



Draw the lines for the soles $\frac{3}{16}$ " (5mm) above the bottoms of the shoes and heels. Carve above the line with the $\frac{3}{16}$ " (5mm) V-tool. Add a few wrinkles to the tops of the shoes with the $\frac{3}{16}$ " (5mm) #9 gouge. Use the same gouge to add some wrinkles to the insides of the elbows. Clean up any rough spots or band-saw marks, especially between the legs.

TIP

Carve across the grain with a $\frac{1}{2}$ " (13mm) #5 gouge in any areas where you have grain lifting; this eliminates the difficult grain.

Painting the Carving

Scrub the carving with dish soap and water, and let it dry overnight. Seal it with two light coats of matte finish, such as Krylon 1311. Spray from the top so you get the tops of the hat and nose to seal the end grain in those places. The sealer prevents the end grain from absorbing the color differently.

Start with light colors; it's easier to fix a mistake with a light color than with a dark. Paint everything, because areas you miss will really show up when you antique the carving. Move the carving around in a well-lit area to make sure all of the parts are colored, especially when painting a light color on light wood like basswood.

Reference Photos



Front



Back

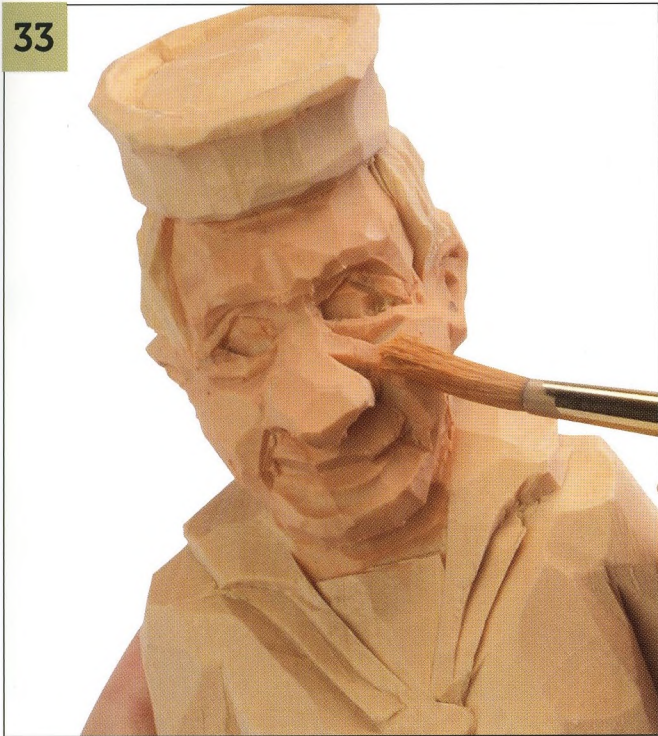


Left

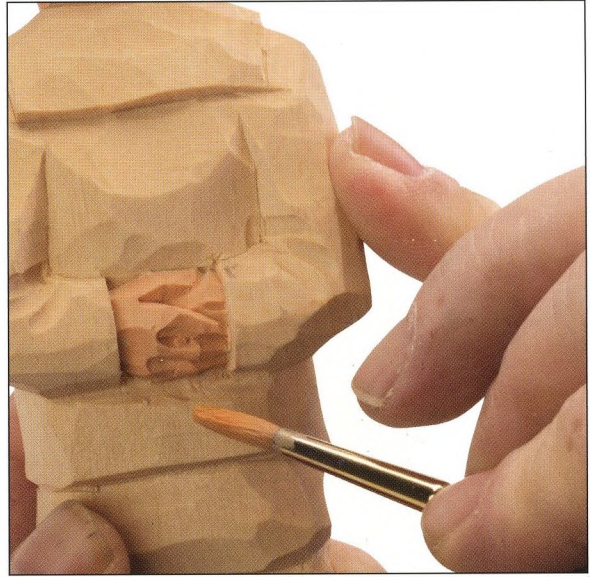


Right

33



Paint the skin. Use Delta Ceramcoat medium flesh and a small round brush. Thin 1 drop of paint with 20 to 25 drops of water, and mix it well to avoid big globs of pigment. Paint the eyes to make sure you cover the upper and lower eyelids. Make sure you get inside the nostrils and the back of the ears. Apply only one coat of paint. Paint the hands the same way.

**TIP**

Use your pinky finger as a pivot point anchored to the carving. Put the pinky of the hand holding the paintbrush against the carving.

34



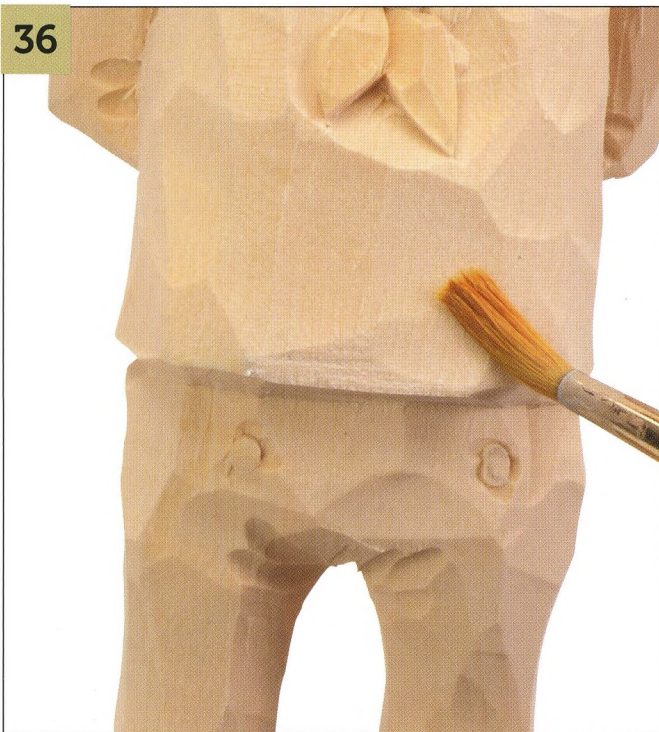
Add depth and shadows to the face. Apply a small amount of black on a foam plate. Use a #0 round brush and pick up the thinned medium flesh. Add a tiny amount of black to make a gray color. Paint the insides of the nostrils, under the brow, on top of the eyelids, inside the ears, and inside the dimples, and add a little 5 o'clock shadow from the sideburns to the chin and on the upper lip.

35



Add a rosy color to the face. Thin tomato spice with a lot of water to add rosy color to the lips, cheeks, underside of the nose, and the tips of the ears. Use your finger to blend it. Paint the eyes using the standard method for eyes (see page 17).

36



Paint the uniform. Thin a pea-sized amount of white tube paint with a lot of water and mix well. Apply it with a #5 round brush. Start at the top and work your way down. Try not to get the white everywhere. Keep the white off the black tie; even though black should cover white, you might still see the white through the black. Don't forget the visible T-shirt. Hold the carving where you have not painted.

37



Paint the hair. Thin Turner's yellow (or another color of your choice) heavily with water and apply it with a #0 brush. Make sure you get the area under the hair where it meets the neck. Paint the eyebrows with barely thinned Turner's yellow and a #10/0 brush. Make tiny dabs with the tips of the brush. The eyebrows should be slightly thicker than a line.

38



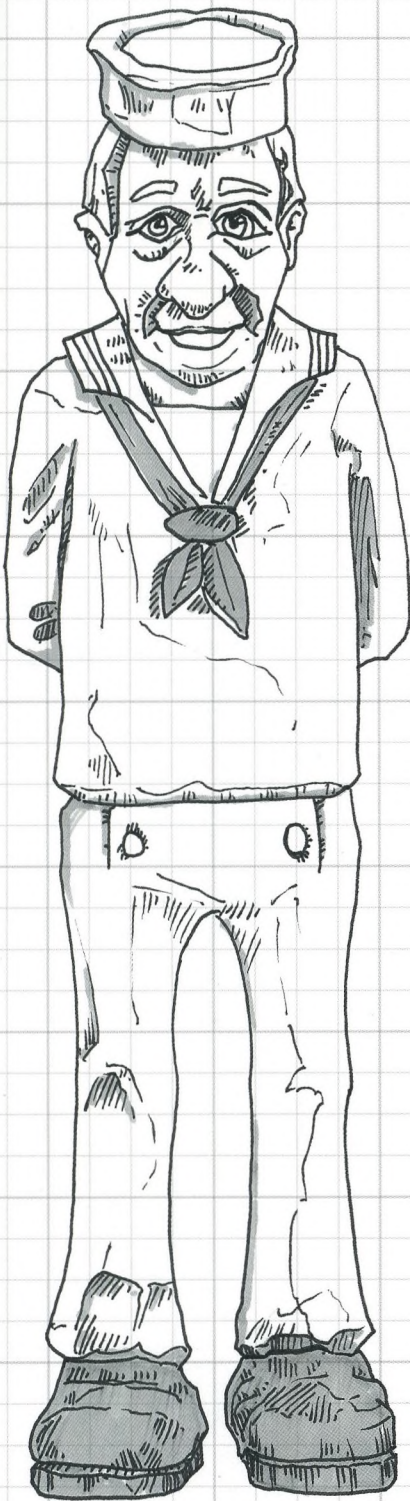
Paint the tie. Use slightly thinned black. Apply it with the #10/0 brush. Take your time; errors with dark paint are difficult to correct. Thin the black heavily with water and paint the shoes with a #0 brush.

39



Add the details. Use an archival quality fine-point pen (I use a Sharpie non-bleeding fine-point pen). Draw fine black lines for the striping on the collar and the cuffs of the sleeves. Start with the cuffs. Then, draw the rank insignia on the upper sleeve. Sign the carving with the pen. Antique the carving using the process explained on page 16.

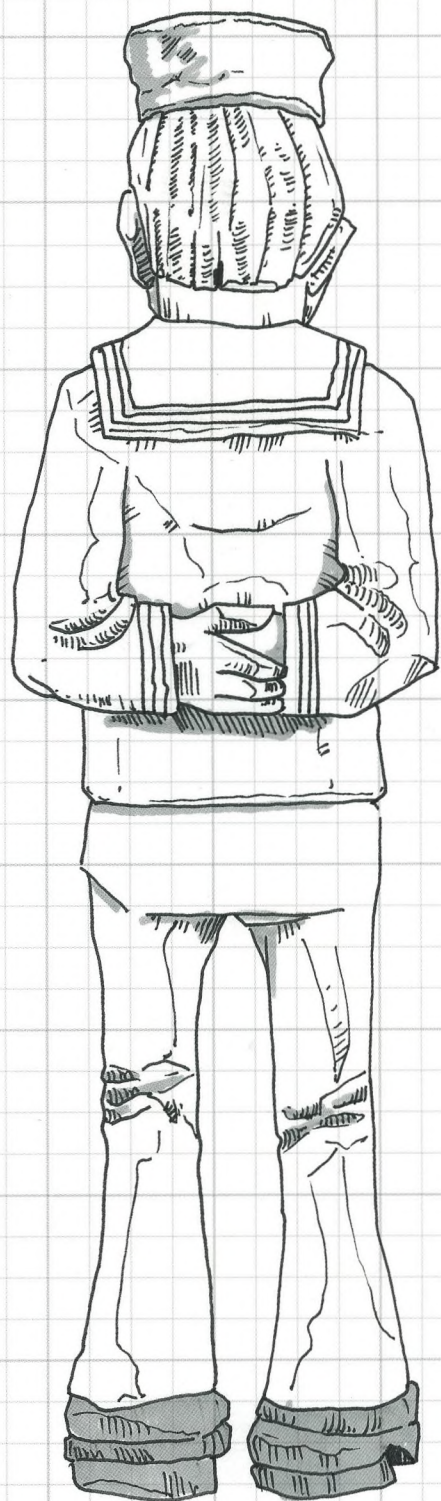
U.S. Navy Sailor Patterns



FRONT



SIDE



BACK

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Patterns

American Civil War: Union Soldier



I have always been interested in the American Civil War, which was the bloodiest conflict on our soil. When I was young, I collected Civil War trading cards that came with a piece of gum, and I've read a number of books on the subject. I've carved several Union soldiers in different poses, but this one struck me as very appropriate.

Many of the factories in the North turned to producing war supplies with the onset of the war, so stout wool uniforms, usually blue, were issued to the Union soldiers. Likewise, Union soldiers had good rifles and other equipment.

Materials:

- ♦ Basswood, 2½" (64mm) thick: 3" x 8½" (76mm x 216mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: burnt sienna, phthalo blue, black, metallic gold, gray, burnt umber, Turner's yellow
- ♦ Foam plate (for palette)

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Front

-  Skin: medium flesh (1)
-  Rosy skin: tomato spice (1)
-  Mustache, hair, canteen cap, gunstock: burnt sienna (2)
-  Bedroll, canteen: gray (2)
-  Insignia, coat trim: Turner's yellow (2)
-  Uniform pants, jacket, cap: phthalo blue (2)
(use gray to turn him into a Confederate soldier in uniform)
-  Button, buckles, rifle hammer, bugle on cap: metallic gold (2)
-  Rifle sling: burnt umber (2)
-  Boots, bill of cap, backpack, ammunition pouch, straps, rifle trigger guard, rifle barrel, rifle barrel straps: black (2)

1 Delta Ceramcoat

2 Jo Sonja

Historical References



Library of Congress, LC-DIG-ppmsca-35248



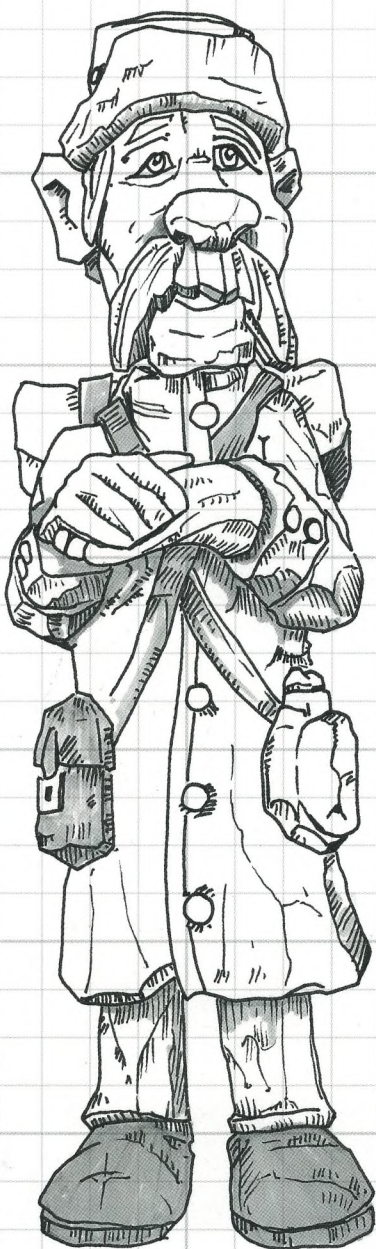
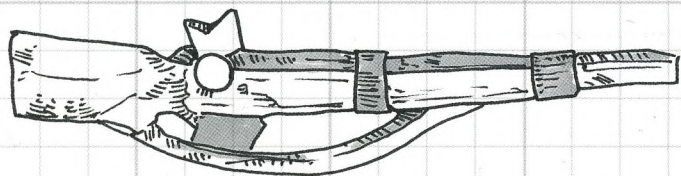
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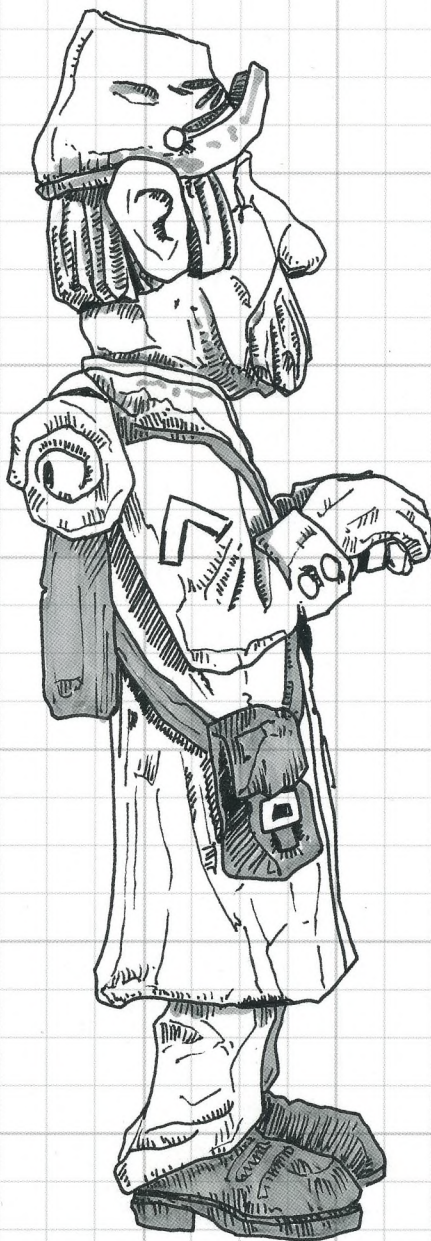
Library of Congress, LC-DIG-ppmsca-36911

(Left and center) Civil War Union soldiers, circa 1861. (Right) A young Civil Union soldier, circa 1861, with a rifleman's belt buckle and Zouave sword bayonet.

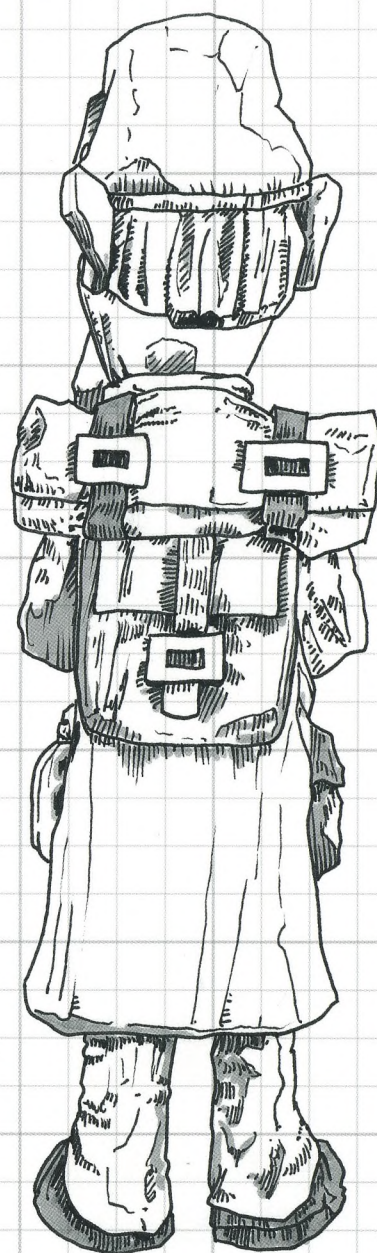
American Civil War: Union Soldier Patterns



FRONT



SIDE



BACK

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos



Left



Back



Right

Uniform Trivia

Battlefield Confusion

The Union Soldiers wore uniforms based on the standard army uniforms of the time. When war broke out, some Confederate soldiers who served in the army before the war wore their old army uniforms, which were similar if not identical to the uniforms the Union soldiers wore, which caused a lot of confusion on the battleground.

American Civil War: Confederate Soldier



The Confederate soldiers I've carved in the past always remind me that the American Civil War pitted brother against brother. I've visited the battlefields at Gettysburg, Pa., where you contemplate what happened there in the silence.

Without strong industry backing, many Confederate troops wore what they had. Their gear tended more toward hunting equipment pressed into military service. The formal uniforms of the Confederate army looked similar to the Union army, except they were gray instead of blue.

Materials:

- ♦ Basswood, 2½" (64mm) thick: 3" x 7½" (76mm x 191mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: nimbus gray, cadmium orange, burnt umber, carbon black, metallic gold, burnt sienna
- ♦ Foam plate (for palette)

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Front

- Jacket, hat: nimbus gray (2)
- Skin: medium flesh (1)
- Rosy skin: tomato spice (1)
- Hair, beard: cadmium orange (2)
- Buttons, buckles, trigger, stock cap: metallic gold (2)
- Bedroll: burnt sienna (2)
- Canteen: nimbus gray (2), burnt umber (2)
- Pants, rifle stock, bedroll straps: burnt umber (2)
- Boots, belt, hatband, ammo pouch, rifle barrel, trigger guard: carbon black (2)

1 Delta Ceramcoat
2 Jo Sonja

Historical References



LC-DIG-ppmsca-32120



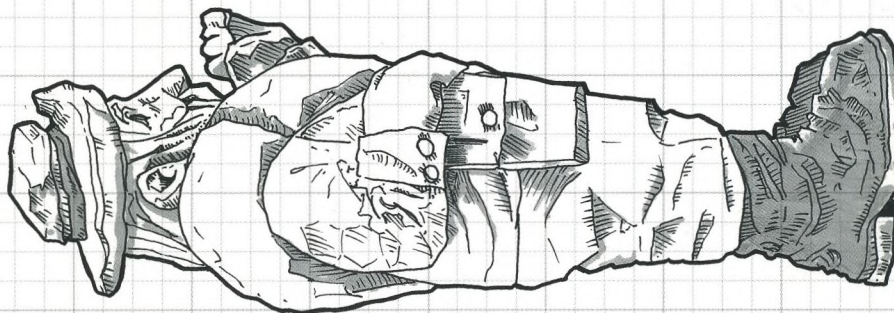
Library of Congress, LC-DIG-ppmsca-32047



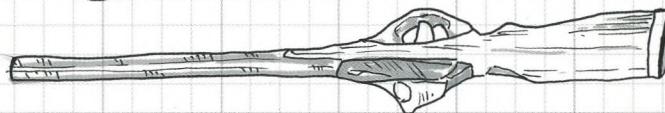
Library of Congress, LC-DIG-ppmsca-31464

(Left) A Confederate soldier, circa 1861 to 1865, with his gear: a musket, canteen, cup, and haversack. (Center) A soldier in Confederate uniform holds a musket and D-guard Bowie knife. (Right) A Confederate soldier, circa 1861, with a Gardner patent canteen.

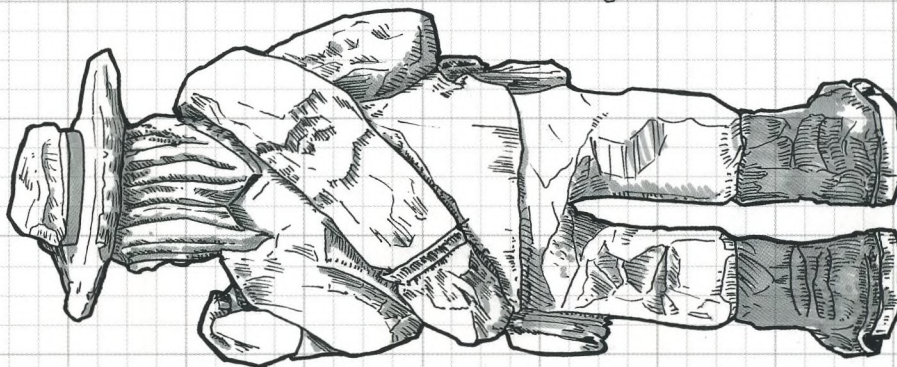
American Civil War: Confederate Soldier Patterns



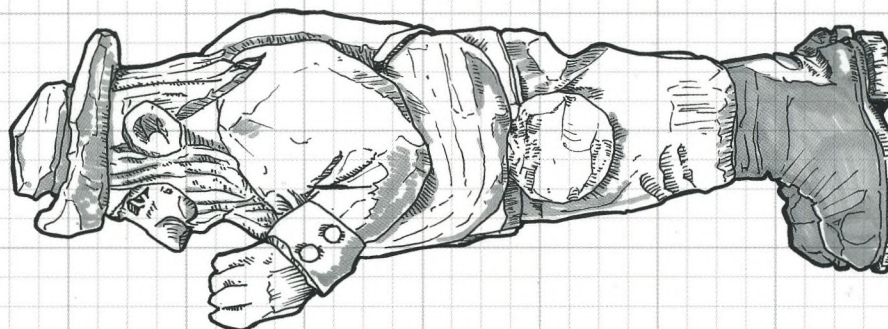
FRONT



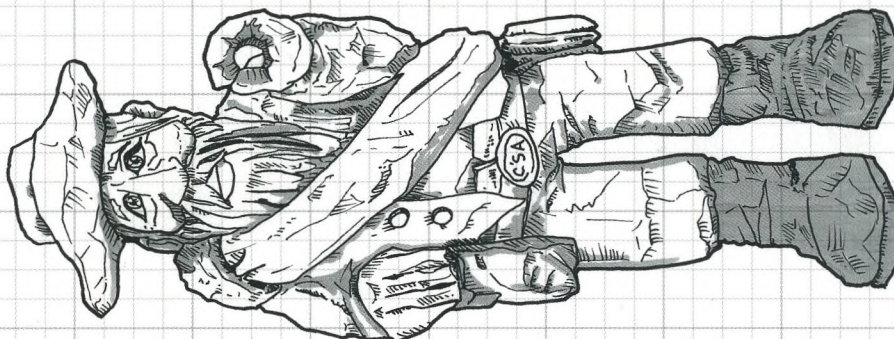
LEFT



RIGHT



FRONT



BACK

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos



Left



Back



Right



Gun

Uniform Trivia

Butternuts

Due to the rigors of war, most of the cotton clothing the Confederate soldiers wore ended up a brownish color that earned the Confederate soldiers the nickname "Butternuts."

World War I: U.S. Army “Doughboy”



How can I tell a story, through carvings, about our military history without portraying a World War I soldier? Fighting on foreign soil, they survived trench warfare and mustard gas. They must be remembered.

The Doughboy referred to both U.S. Army and U.S. Marine infantry soldiers who fought in Europe during World War I. The term was first used during the Mexican-American War, and while there are several theories, no one knows how the term came to refer only to infantrymen.

A popular mass-produced sculpture made during the 1920s, *The Spirit of the American Doughboy*, portrays a soldier in a World War I uniform.

Materials:

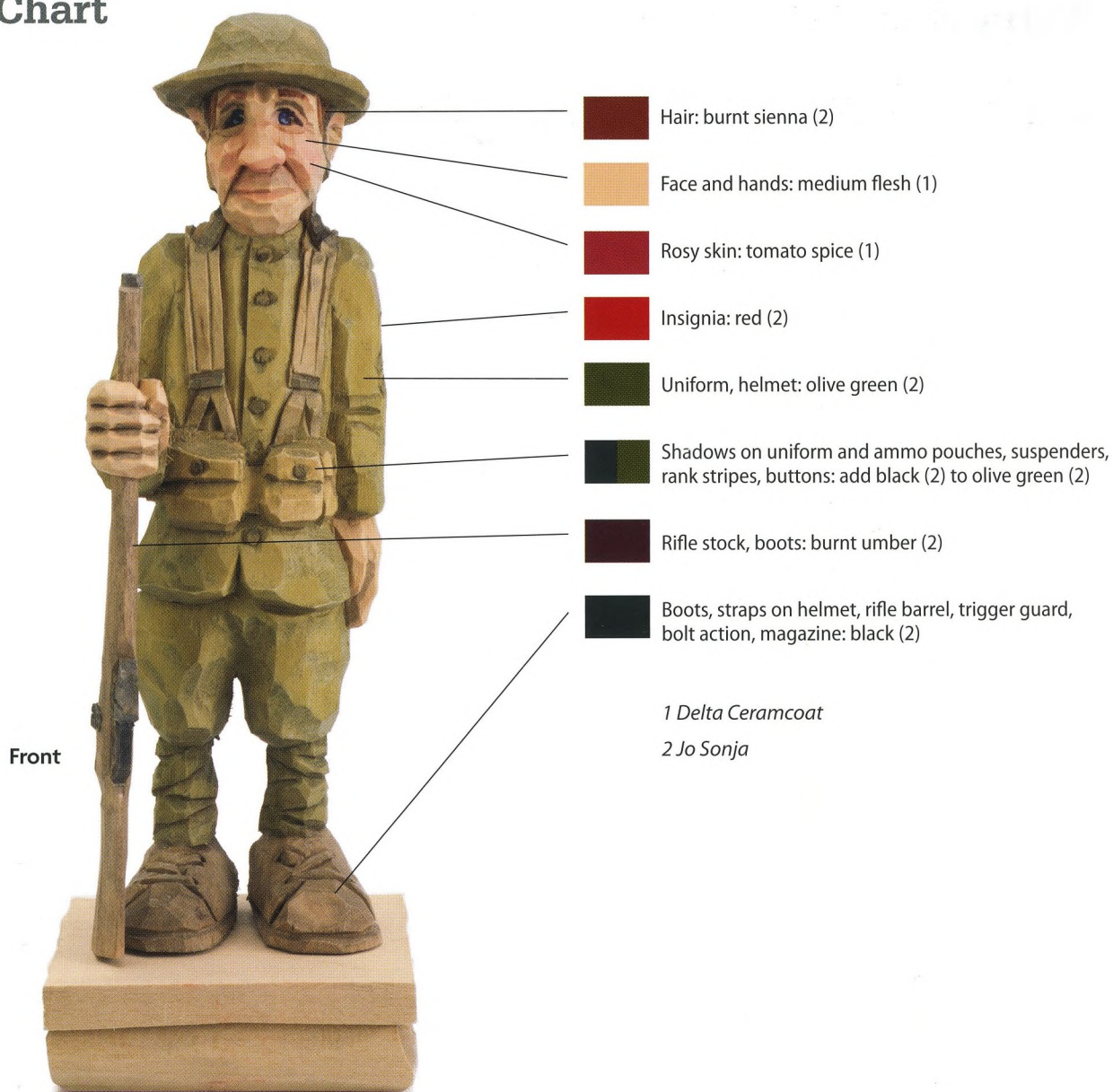
- ♦ Basswood, 3" (76mm) thick: 3" x 8" (76mm x 203mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: olive green, black, burnt sienna, burnt umber, red
- ♦ Foam plate (for palette)

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



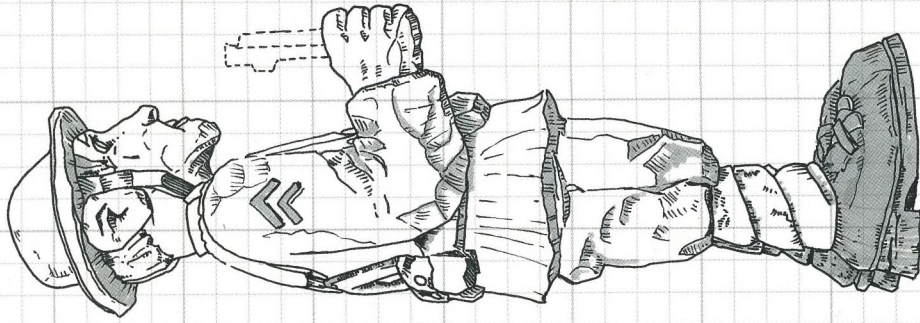
Historical References



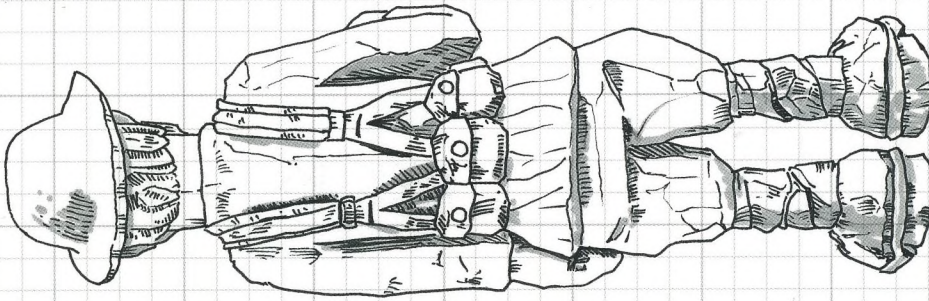
(Left) U.S. Marines in France, circa 1918. (Right) Officers receiving medals from General John J. Pershing in 1919 in Trier, German.



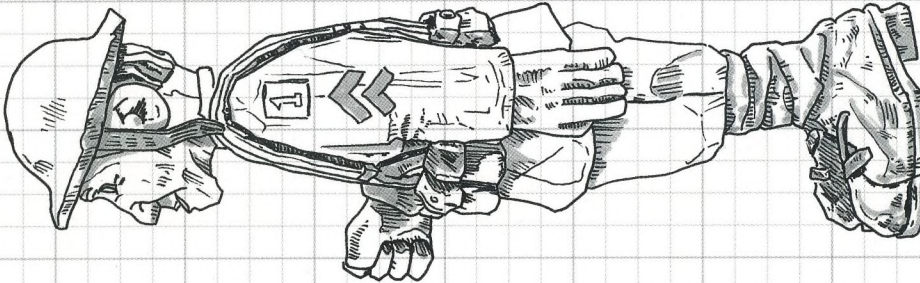
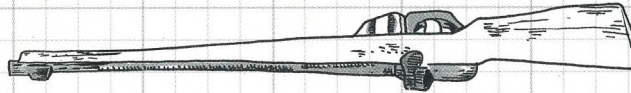
World War I: U.S. Army "Doughboy" Patterns



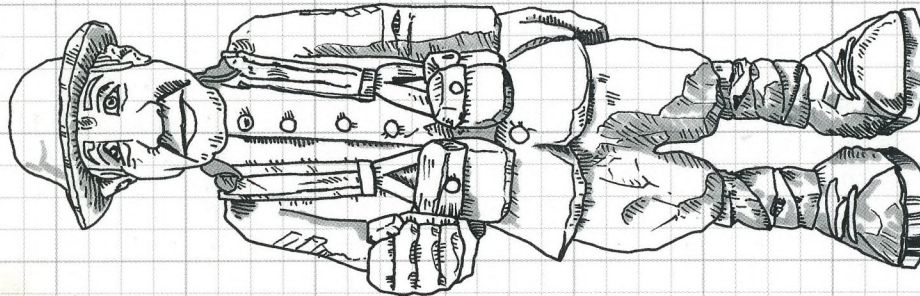
RIGHT



BACK



LEFT



FRONT

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos



Left



Back



Right

The United States Army

The Continental Congress established the U.S. Army as the Continental Army in 1775 to fight Great Britain. After the war, the Continental Army was given land grants and disbanded. State militias became the new nation's ground force. With continued conflict with the Native Americans, the government realized that a standing army was needed, so the Regular Army was formed. It was later reorganized as the Legion of the United States.

The American Civil War established the Union Army and the Confederate States Army. The American Civil War remains the deadliest conflict in American History, resulting in the deaths of 620,000 soldiers.

The United States joined World War I in 1917 on the side of Great Britain, France, Russia, and Italy. The U.S. Army was sent to the western front. The U.S. Army joined World War II in December 1941, after the Japanese bombed Pearl Harbor. In the Korean War, the Vietnam Conflict, and more modern military actions, the U.S. Army has fought for our freedom and way of life.

World War II: U.S. Army “Dogface”



Being a veteran of the U.S. Army, and knowing what the soldiers of World War II went through, I am in awe of what they accomplished and sacrificed to protect our freedom. I salute the armed forces of the Allied Nations who stopped Germany and Japan from their conquest. I tried to make my Dogface look typical of the ordeals they went through: rain, mud, snow, and all of the hardships a combat soldier endures.

The Dogface referred to the U.S. Army Infantry. While the origin of the term is not known, the infantry lived in pup tents, wore dog tags for identification, and, according to veteran Phillip Leveque, “were treated like dogs in training.” It gained a high profile thanks to the 1955 film *To Hell and Back*, which was based on the autobiography of Audie Murphy, the most decorated U.S. soldier of World War II. The film included the song “The Dogface Soldier,” which was written by two U.S. Army Infantry soldiers.

Materials:

- ♦ Basswood, 3½" (89mm) thick: 3½" x 8½" (89mm x 216mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: olive green, black, burnt sienna, red, white, burnt umber
- ♦ Foam plate (for palette)

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Historical References



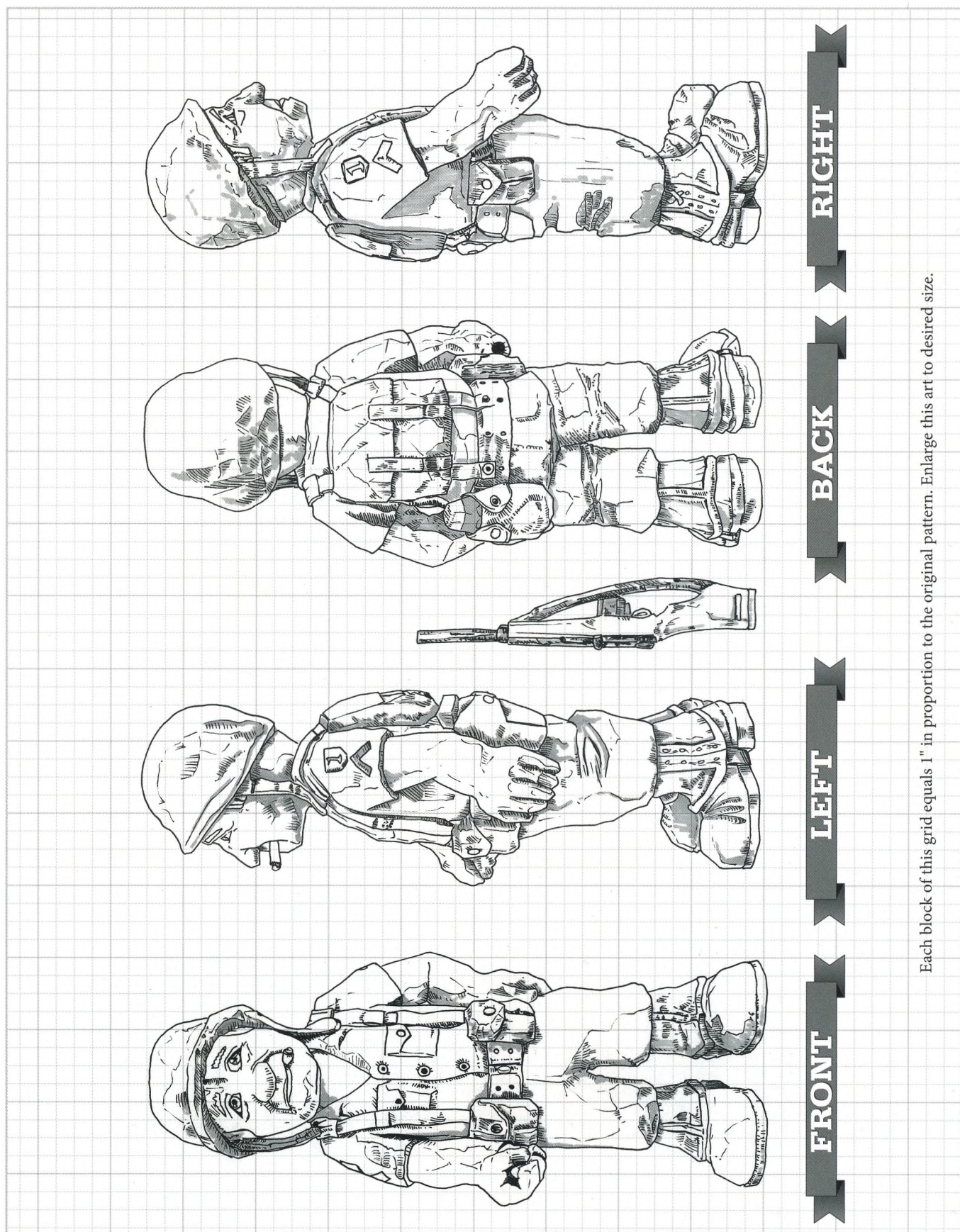
Department of the Army

(Left) U.S. Army Paratroopers and a C-47 Skytrain flight crew just before D-Day in June 1944. (Right) Four U.S. Army Soldiers watching an Allied airplane fly overhead during the invasion of Normandy in June 1944.



Wikimedia Commons

World War II: U.S. Army "Dogface" Patterns



Reference Photos



Right



Left



Back



Gun

Uniform Trivia

A Heavy Load
The average World War II rifleman carried more than 80 pounds of clothing, rations, water, equipment, and weapons. Machine gunners carried almost 100 pounds.

World War II: U.S. Army Air Corps "Flyboy"



When creating this piece, I kept thinking of my uncle, John Caron. He was a tail gunner on a B-17 bomber. Seeing pictures of him and hearing stories about the war made him one of my heroes.

The U.S. Army Air Corps was established during World War I on July 2, 1926, and was disbanded by executive order of President Woodrow Wilson on June 20, 1941. The U.S. Army Air Force was formed the next day and was disbanded September 18, 1947, when the U.S. Air Force was established. In 1941, the Force comprised 152,125 aircraft. Most pilots of this era carried the nickname "Flyboy."

Materials:

- ♦ Basswood, 3" (76mm) thick: 4½" x 9" (114mm x 229mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: burnt umber, beige, raw sienna, black, Turner's yellow, metallic silver
- ♦ Foam plate (for palette)
- ♦ Fine-tip permanent marker, such as Sharpie

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



-  Goggles: black (2)
-  Eyebrows: Turner's yellow (2)
-  Face and hands: medium flesh (1)
-  Rosy skin: tomato spice (1)
-  Jacket, helmet, belt, boots: burnt umber (2)
-  Jacket trim: raw sienna (2)
-  Belt buckle: metallic silver (2)
-  Pants, visible uniform shirt: beige (2)

1 Delta Ceramcoat

2 Jo Sonja

Front

Historical References



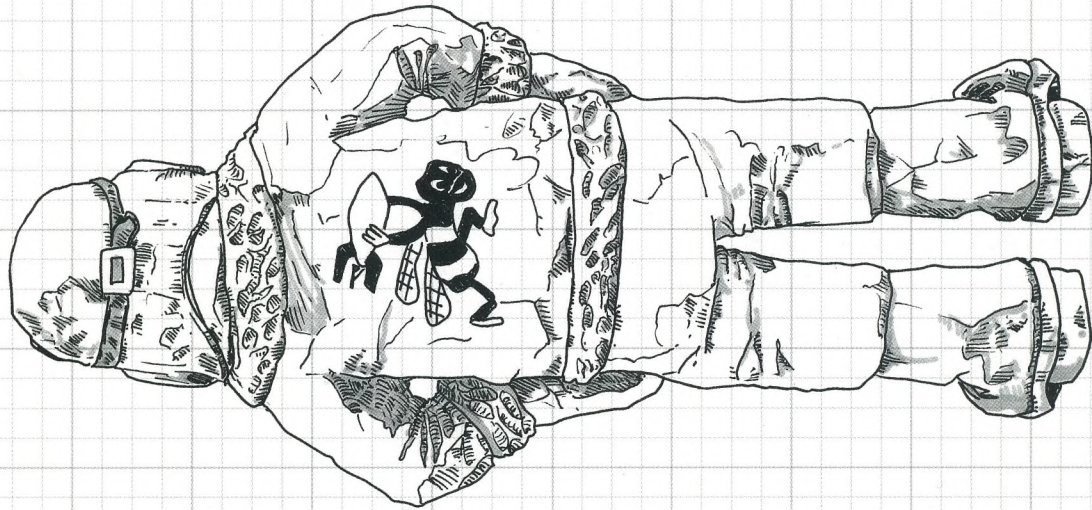
Wikimedia Commons

(Left) The Tuskegee Airmen, including their commanding officer, Col. Benjamin Oliver Davis, Jr. (center) pose with a P-47 Thunderbolt in Sicily during 1944. (Right) WWII Ace Francis Stanley "Gabby" Gabreski, circa 1944.

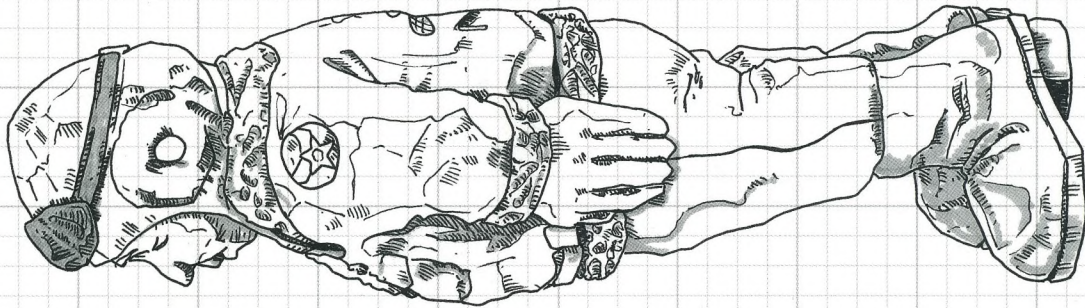


U.S. Air Force

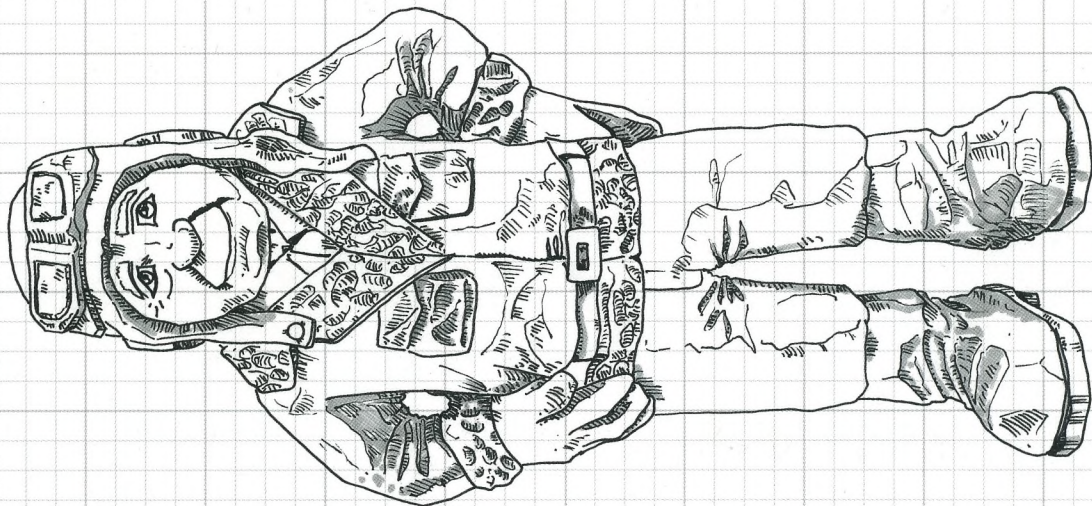
World War II: U.S. Army Air Corps "Flyboy" Patterns



BACK



SIDE



FRONT

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos



Left



Back



Right

Uniform Trivia

Personalized Jackets

The iconic A-2 bomber jacket was a part of the airmen's uniform, and many personalized their jackets with elaborate paintings. These designs ranged from cartoons to pinup girls, and most commanders turned a blind eye to the decorations because of the high mortality rates for airmen.

Jacket designs: Search for reference photos of the jacket designs and add with permanent markers.

World War II: U.S. Navy Blue Uniform



My connection to the U.S. Navy goes way back. My brother, Bob, went through boot camp at Great Lakes Naval base in Chicago, Ill. I have a picture of him as a young recruit holding me as an infant in the muzzle of a cannon on the parade grounds. Brother Bob passed away in 2015, so this carving means a lot to me.

The United States Navy was born of our seafaring traditions. The Continental Navy was established to fight the British Navy. The U.S. Navy saw substantial action in the War of 1812. The American Civil War pitted ironclad ships against each other. In World War I and World War II, the U.S. Navy fought for our freedom in both the Atlantic and Pacific Oceans.

Materials:

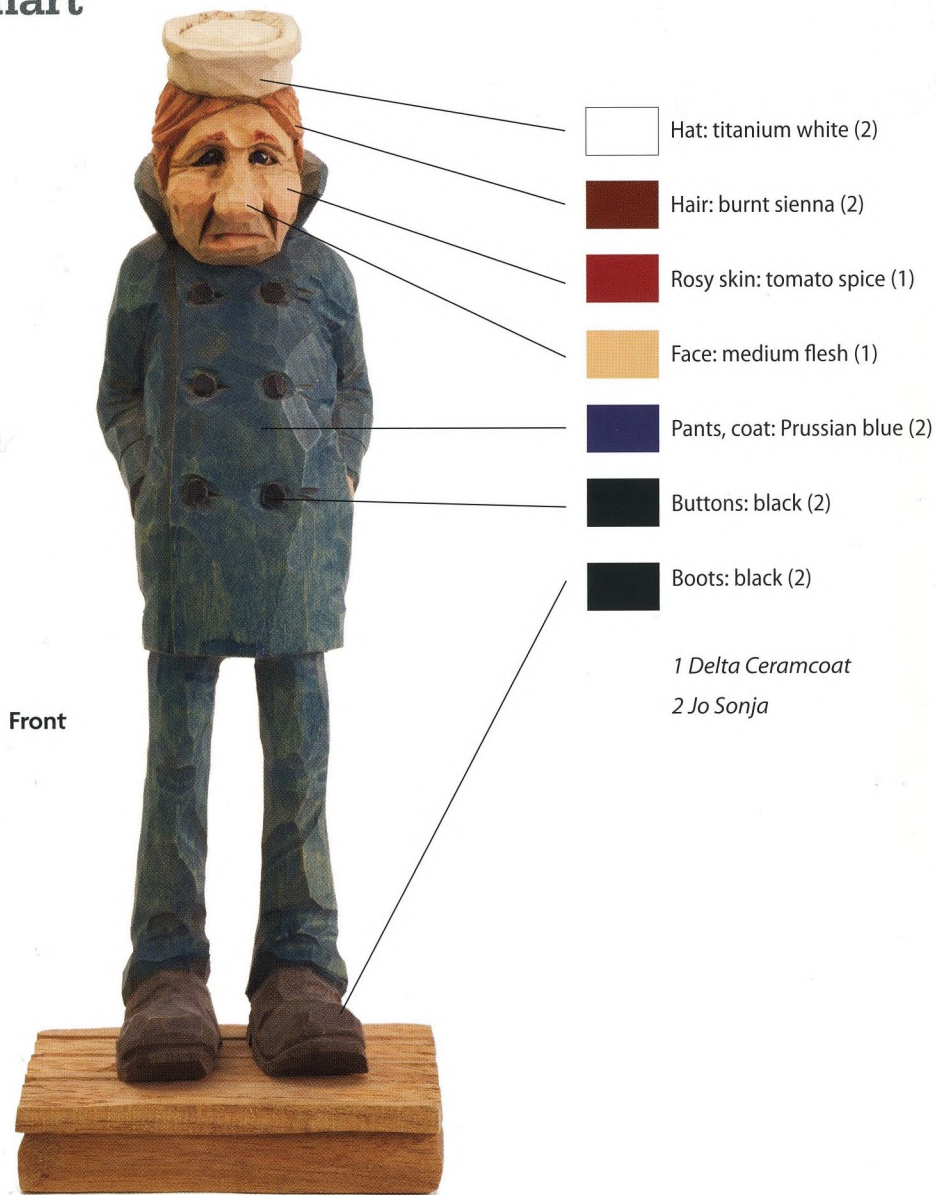
- ♦ Basswood, 3½" (89mm) thick: 3½" x 9½" (89mm x 241mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: burnt sienna, black, titanium white, Prussian blue
- ♦ Foam plate (for palette)
- ♦ Fine-tip permanent marker, such as Sharpie

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Historical References



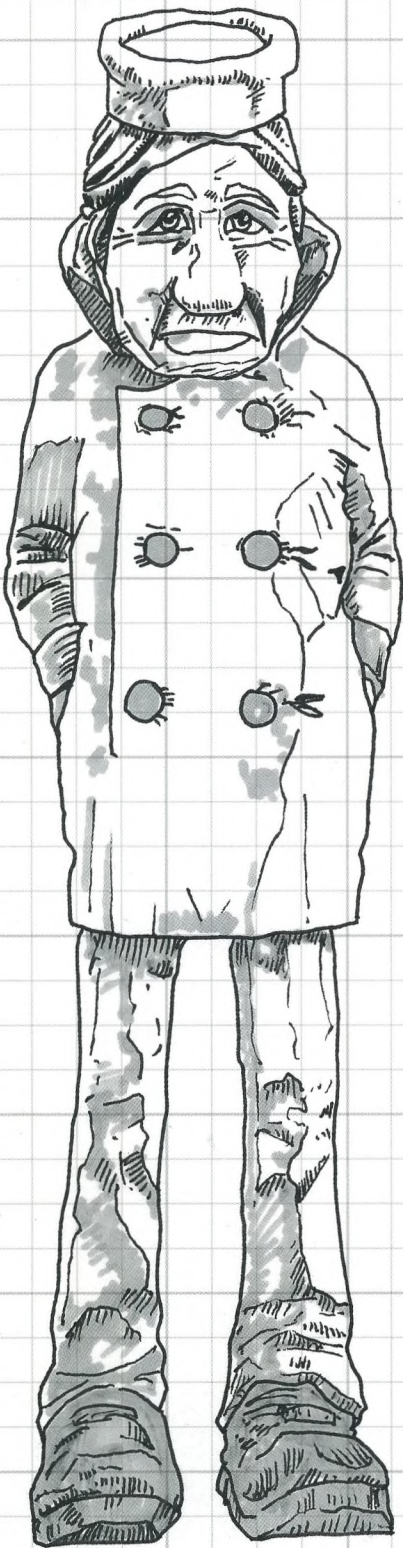
U.S. Navy



FDR Library:23-0216M

(Left) A U.S. Navy sailor at Naval Station Great Lakes boot camp, circa 1945.
(Right) U.S. sailors and Marines render honors to Winston Churchill as he boards a U.S. naval vessel in early 1945.

World War II: U.S. Navy Blue Uniform Patterns



FRONT



SIDE

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos



Left



Back



Right

Uniform Trivia

Peacoats

The "Pea-jacket" was the cold-weather version of the first uniform authorized. According to the U. S. Navy, the warm, heavy coat was made from a coarse blue twill fabric with a nap on one side called "pilot-" or "P-cloth."

World War II: U.S. Marines Dress Uniform



For me, the U.S. Marines are summed up by their motto: The Few, The Proud, The Marines. From the American Civil War, to World War I, to the raising of the American flag on Mount Suribachi on Iwo Jima, the U.S. Marines got it done.

The U.S. Marine Corps' history traces back to the Continental Marines of the American Revolutionary War, formed in 1775. The most famous action of this period occurred during the First Barbary War from 1801 to 1805. The Marine's efforts to capture Tripoli have been immortalized in the Marine's Hymn. During the Mexican-American War from 1846 to 1848, the Marines made an assault on the Chapultepec Castle in Mexico City, which is remembered in the hymn with the line "From the Halls of Montezuma."

Dress Uniforms for Other Soldiers

The U.S. Marines' dress uniform can be adapted to any branch of service (see photos, opposite). Many books show the different military uniforms, and a quick image search on the Internet will provide you with a wealth of reference material.

Materials:

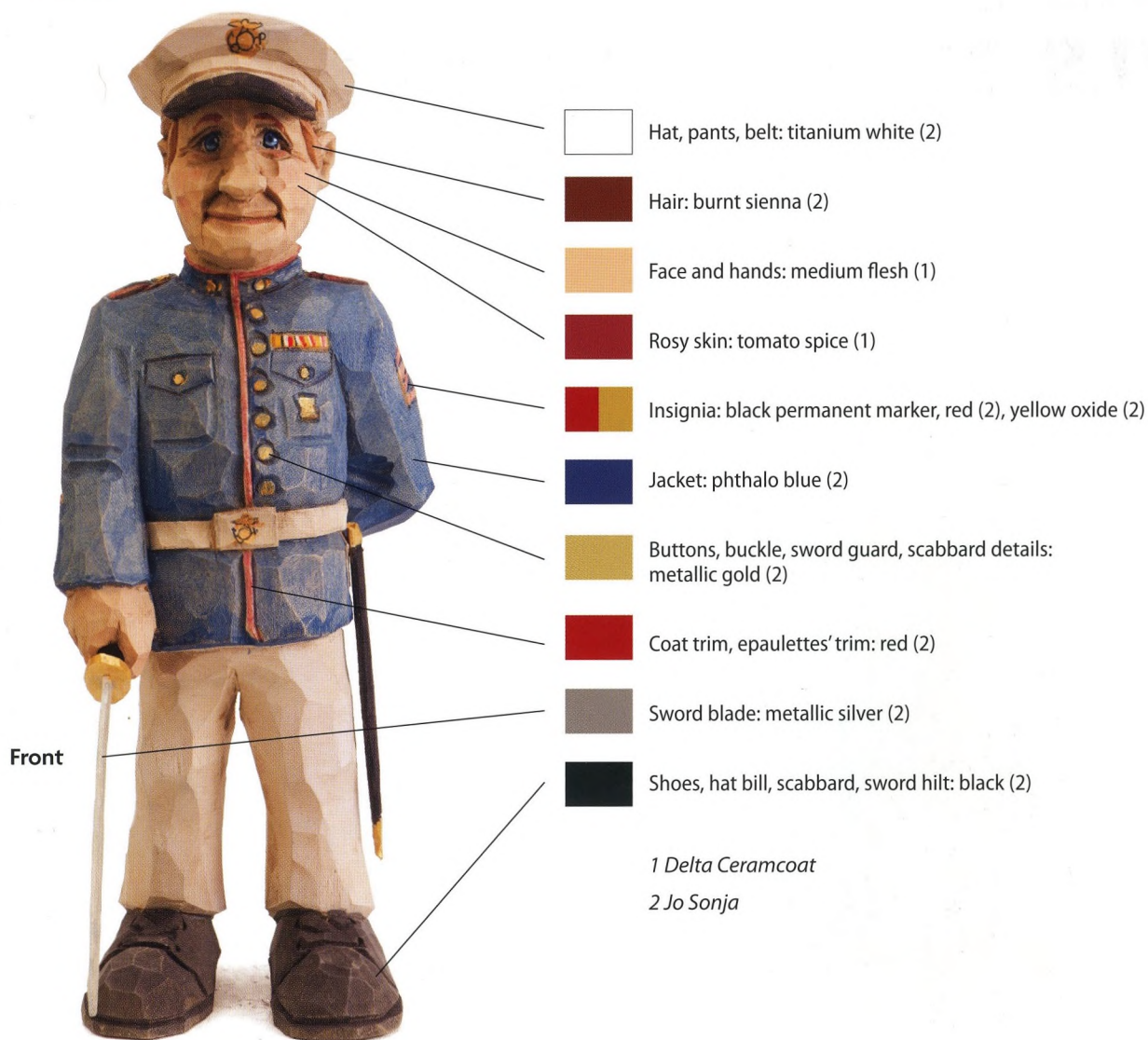
- ♦ Basswood, 2½" (64mm) thick: 2½" x 9" (64mm x 229mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: titanium white, phthalocyanine blue, black, metallic gold, metallic silver, yellow oxide, red, burnt sienna
- ♦ Foam plate (for palette)
- ♦ Fine-tip permanent marker, such as Sharpie

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Historical References



U.S. Air Force Dress Uniform

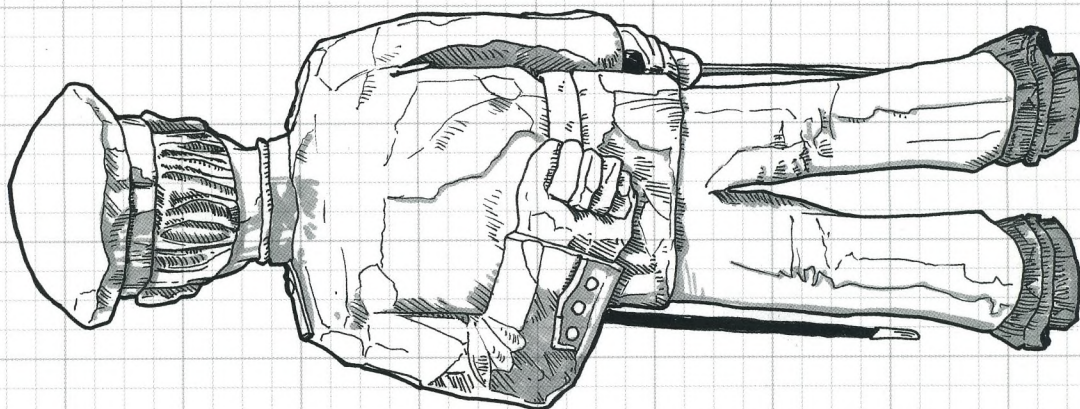


U.S. Army Dress Uniform (Audie Murphy, circa 1945.)

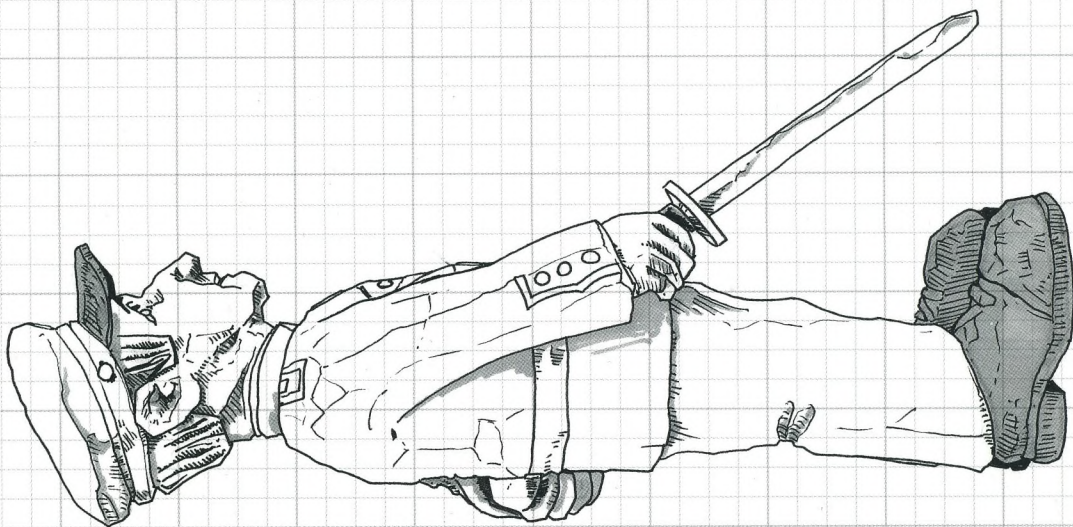


U.S. Navy Dress Uniform (John F. Kennedy, June 12, 1944.)

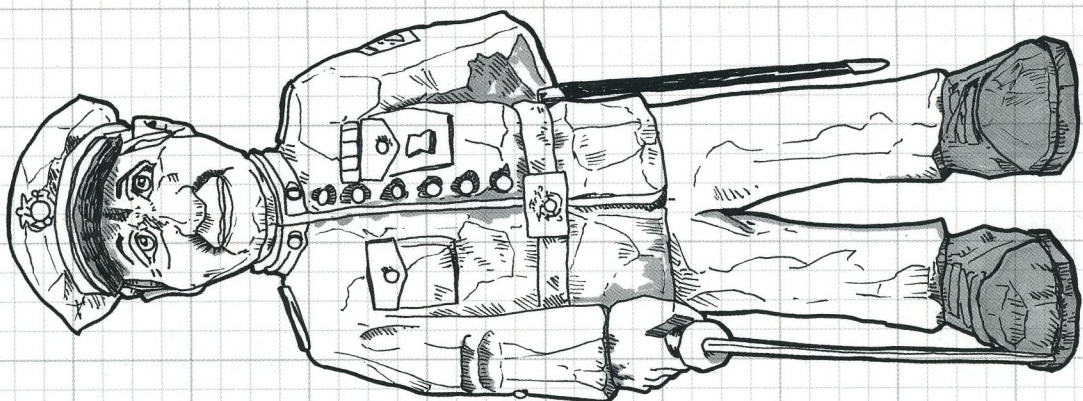
World War II: U.S. Marines Dress Uniform Patterns



BACK



SIDE



FRONT

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos



Left

Back

Right



Sword

Uniform Trivia

Watch Your Hands

According to uniform regulations, Marines in uniform are not authorized to put their hands in their pockets.

World War II: U.S. Shore Patrol



Anyone who has ever been on liberty, shore leave, or R&R (rest and relaxation) has dealt with the Shore Patrol. If you behaved yourself, you had nothing to worry about, but these soldiers were dedicated to making sure everyone got back from leave in one piece. Sometimes this required a judicious use of a baton, but a few bruises didn't hurt anyone in the long term.

The Shore Patrol can be members of the U.S. Navy, Coast Guard, or Marines (and sometimes the British Royal Navy) who provide security to members of those branches of the service while they are on shore. They are usually on temporary assignment and receive limited law-enforcement training. Commonly armed with a baton, members of the Shore Patrol usually focus on making sure sailors and soldiers on liberty do not become too rowdy. They also provide assistance for sailors who have run afoul of the civilian courts and law enforcement (usually by arranging release from civilian authorities to military law enforcement).

Materials:

- ♦ Basswood, 2" (51mm) thick: 3" x 7½" (76mm x 191mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: carbon black, burnt sienna, white, black, red, cadmium orange
- ♦ Foam plate (for palette)
- ♦ Fine-tip permanent marker, such as Sharpie

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Historical References



Library of Congress, LC-DIG-fsa-8824985



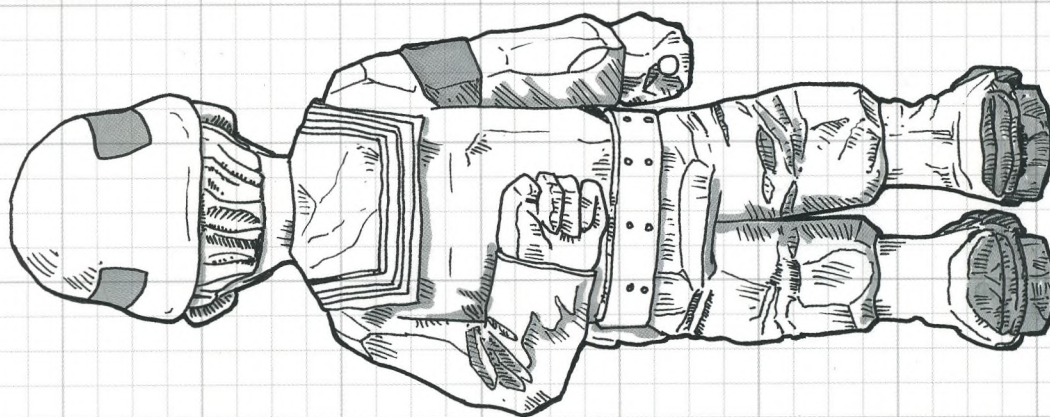
Library of Congress, LC-DIG-fsa-8827125



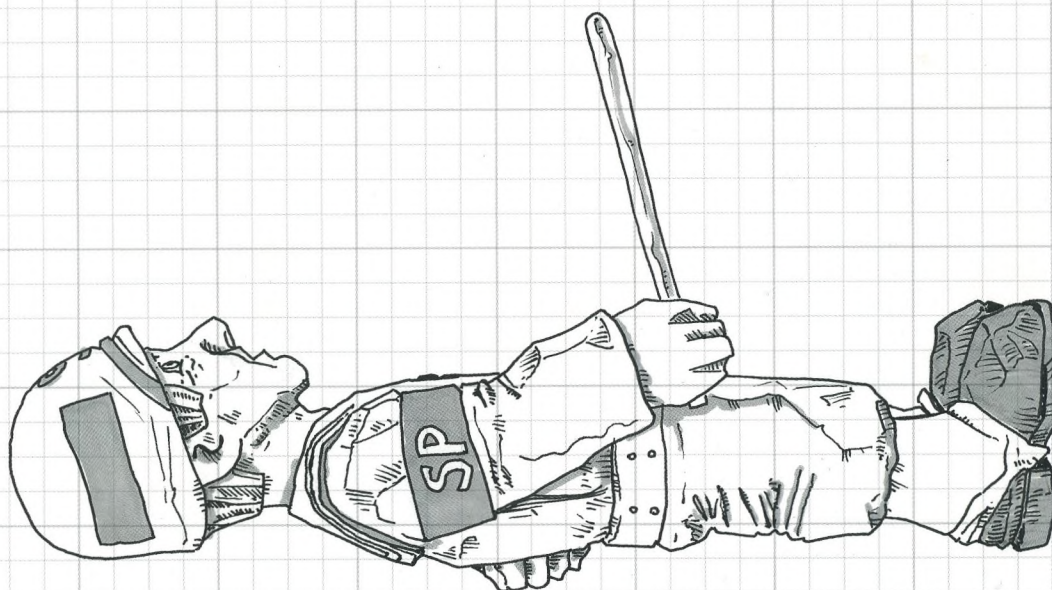
Library of Congress, LC-USW3-015849-D

(Left) Shore Patrol and Military Police at Union Station in Chicago, Ill., in January 1943. (Center) A Washington, D.C., member of the Shore Patrol helps sailors line up for a bus trip in April 1943. (Right) A member of the Shore Patrol talks with two Union Station employees in February 1943.

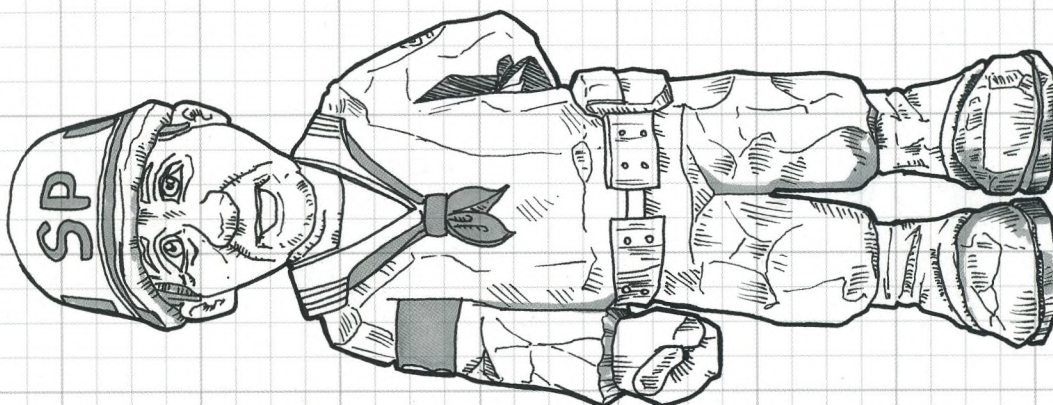
World War II: U.S. Shore Patrol Patterns



BACK



SIDE



FRONT

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos



Left

Back

Right



Baton

Uniform Trivia

Length of Service

Some sailors are assigned to the Shore Patrol as temporary duty; for these one- or two-day stints, they wear a standard Navy uniform with an armband and carry a baton. Longterm members of the Shore Patrol wear this more specific uniform.

World War II: U.S. Women's Army Corps (WAC)



During World War II, General Douglas MacArthur called the U.S. Women's Army Corps (WAC) "my best soldiers," adding they worked harder, complained less, and were better disciplined than the men. I believe they should be remembered as well.

The Women's Army Corps was established May 15, 1942, as the Women's Army Auxiliary Corp (WAAC) and it was, as the name implies, an auxiliary unit. On July 1, 1943, it was converted to a full branch of the U.S. Army and renamed the Women's Army Corps. The members of this unit worked as switchboard operators, mechanics, bakers, postal clerks, and stenographers, and in other noncombat roles. The Women's Army Corps was disbanded in 1978.

Materials:

- ♦ Basswood, 2" (51mm) thick: 2½" x 7" (64mm x 178mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: burnt sienna, olive green, beige, black, white, metallic silver, metallic gold, blue, Turner's yellow, red
- ♦ Foam plate (for palette)
- ♦ Fine-tip permanent marker, such as Sharpie

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Front

-  Hair: burnt sienna (2)
-  Face, hands, legs: medium flesh (1)
-  Rosy skin: tomato spice (1)
-  Skirt, visible uniform shirt: beige (2)
-  Insignia: blue (2), Turner's yellow (2), white (2), red (2)
-  Jacket, hat: olive green (2)
-  Belt: olive green (2) with a little white (2)
-  Buckle, pins on collar, pin on hat: metallic silver (2)
-  Buttons: metallic gold (2)
-  Shoes, tie: black (2)

1 Delta Ceramcoat
2 Jo Sonja

Historical References



(Left) A detachment of WAC marching at Oak Ridge, Tenn., in May 1945. (Right) Two WAC telephone operators leave the Little White House, where U.S. President Harry S. Truman resided during the Potsdam (Germany) Conference, on July 16, 1945.

World War II: U.S. Women's Army Corps (WAC) Patterns



FRONT



SIDE

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos

Uniform Trivia

Flipping Your Lid

Originally, the WAC were issued “hobby hats” that resembled today’s billed baseball caps, but enough women complained that they were issued garrison caps (which the carving is wearing).



Left



Back



Right

U.S. Marines Mascot (English bulldog)



Reference Photos



Side



Back

During the World War I Battle of Belleau Wood, the U.S. Marines fought with such tenacity and valor that the Germans called them “Devil Dogs,” referring to wild mountain dogs in Bavarian folklore. Soon after, a recruiting poster for the U.S. Marines featured an English bulldog dressed in a Marine uniform, with the caption “Devil Dog Recruiting Station.” The Marine Corps and the public embraced the image. In 1922, an English bulldog, renamed Jiggs, was enlisted as a private; he was promoted to sergeant major in 1924. Jiggs died in 1927, laid in state in a hangar in Quantico, Va., and was buried with full military honors. Jiggs was the first of many bulldog mascots, including Pfc. Chesty XIV, who began his career in 2013. His duties include marching in parades, greeting dignitaries, helping with tours of the House of the Marine Corp Commandant, and other events in the Washington, D.C., area.

Materials:

- ♦ Basswood, 3" (76mm) thick: 3" x 3½" (76mm x 89mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Jo Sonja: titanium white, yellow oxide, carbon black, olive green, black, burnt sienna, cadmium orange, pink, metallic gold
- ♦ Foam plate (for palette)
- ♦ Fine-point permanent marker, such as Sharpie: black

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



Front

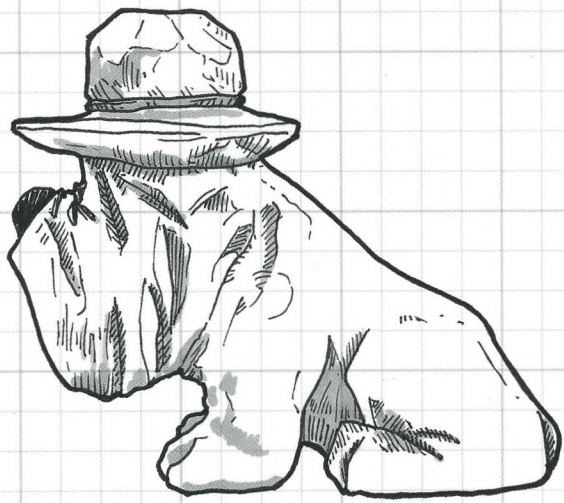
- Insignia: metallic gold (2), fine-point black marker
- Hat: olive green (2)
- Hatband, nose: carbon black (2)
- Eyes: use brown eye technique from page 17
- Body: titanium white (2)
- Body wrinkles, paws, ears: heavily thinned yellow oxide (2)
- Lips: pink (2)
- Teeth: titanium white (2)

1 Delta Ceramcoat
2 Jo Sonja

Patterns



FRONT



SIDE

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

U.S. Army: General Work Uniform (Modern)



While this soldier wears modern U.S. Army fatigues, with a few color and insignia changes, she could serve in any branch of the service. The general cut and shape of the uniforms are similar, so it would be easy to adapt any of the male or female figures in the book to make a modern soldier.

Materials:

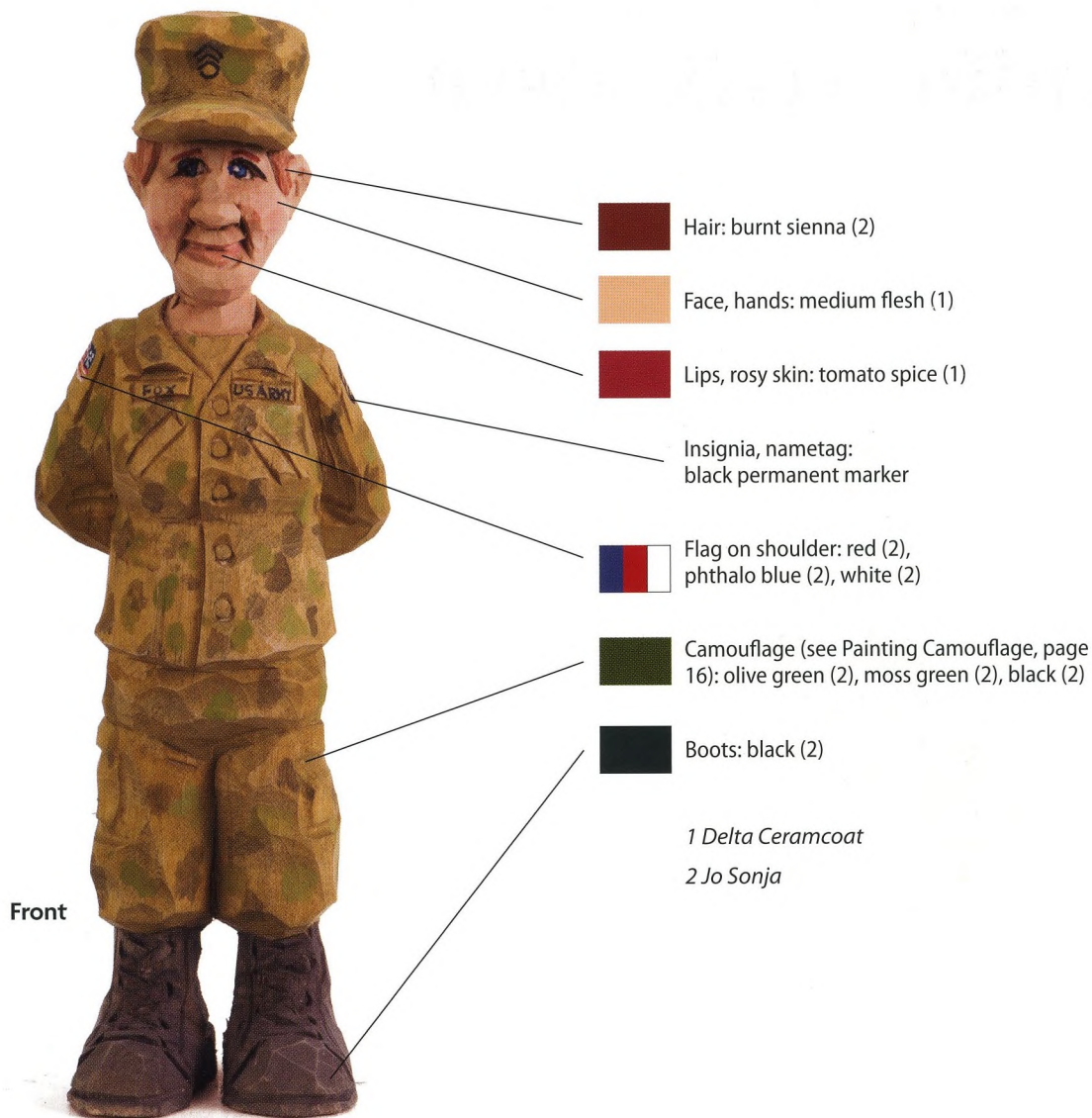
- ♦ Basswood, 2" (51mm) thick: 2½" x 7" (51mm x 178mm)
- ♦ Dish soap
- ♦ Finish: Krylon 1311 matte
- ♦ Finishing wax, such as Watco: natural, dark
- ♦ Acrylic paint such as Delta Ceramcoat: medium flesh, tomato spice; such as Jo Sonja: olive green, moss green, black, red, phthalo blue, white, burnt sienna
- ♦ Foam plate (for palette)

Special Sources: Basswood roughouts are available from the author. See page 13 for details.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

See Page 12 for a general list of tools used for this project.

Color Chart



References



U.S. Marines

Photo by: Cpl. Ryan Young



U.S. Air Force

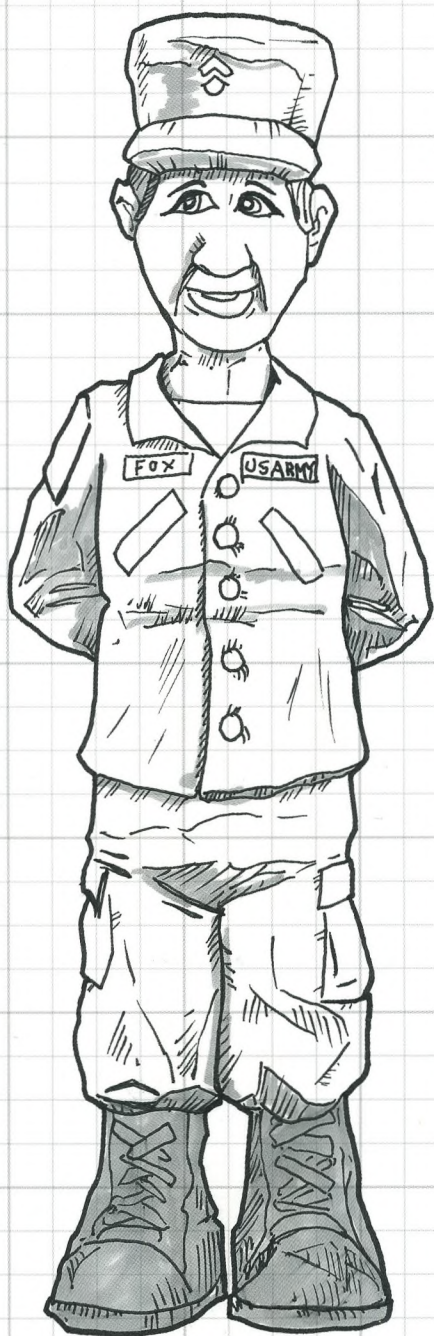
Wikimedia Commons



U.S. Navy

U.S. Navy photo by Mass Communications Specialist 1st Class David Kolmel

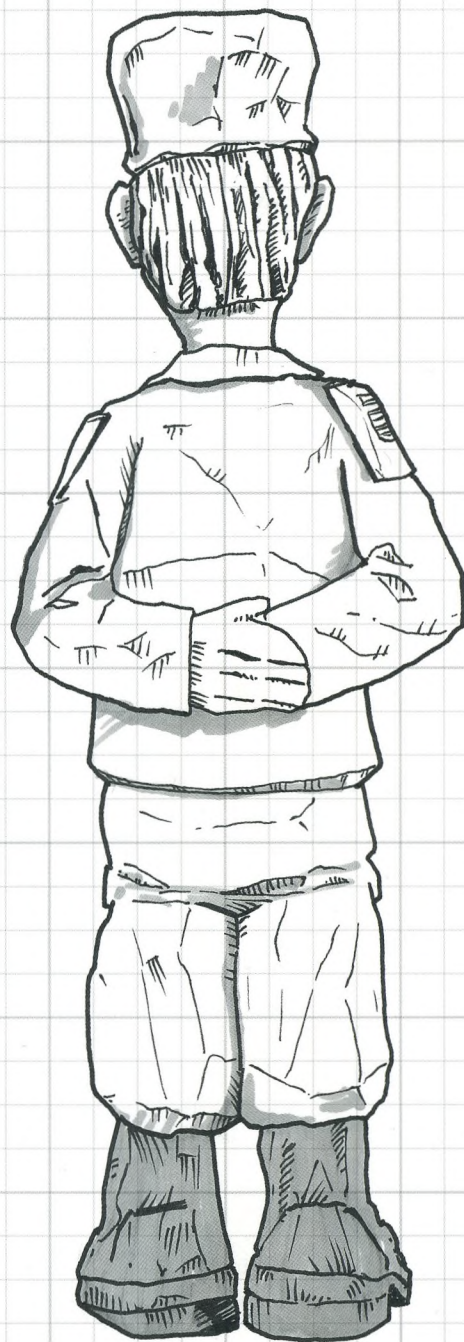
U.S. Army: General Work Uniform (Modern) Patterns



FRONT



SIDE



BACK

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to desired size.

Reference Photos

Uniform Trivia

Blending In

The colors of the current U.S. Army general work uniform (called the Army Combat Uniform) are designed to blend in in desert, woodland, and urban environments. There is no black in the uniform because black is highly visible to both the naked eye and modern optics.



Left



Back



Right

Index

Note: Page numbers in *italics> indicate patterns. Page numbers in **bold> indicate Gallery items.***

- A**
American Civil War (1861-1865)
 about, 9; historical references, 31, 35; trio of soldiers, **9**; uniform trivia, 9, 33, 37
 Confederate Soldier, 34-37
 Union Soldier, 30-33
 Zouave units, **9**
American Revolutionary War (1775-1783), **8**
antiquing carvings, 16
- B**
blanks, cutting, 13
body, carving step-by-step, 22-25
bulldog, English (U.S. Marines Mascot), 66-67
- C**
camouflage, painting, 16
carving
 cutting blanks, 13
 eyes, 14-15
 getting started, 18
 safety guidelines, 13
 step-by-step instructions. *See* Sailor tools and supplies, 12
 transferring patterns to blank, 18
 wood for, 12
Confederate Soldier, 34-37
- D, E**
dog mascot (English bulldog), 66-67
"Dogface," U.S. Army, 42-45
"Doughboy," U.S. Army, 38-41
eyes, carving, 14-15
eyes, painting, 17
- F, G, H**
finishing. *See* painting and finishing
"Flyboy," U.S. Army, 46-49
gallery, **8-11**
head, carving step-by-step, 19-22
- L**
legs, carving, 24-25
- P**
painting and finishing, 16-17
 antiquing carvings, 16
 basics of, 16, 26-28
 camouflage, 16
 eyes, 17
 hair, 28
 Sailor (step-by-step instructions), 26-28
 skin and face, 27
 uniform, 28
patterns. *See also* Sailor (step-by-step instructions)
 American Civil War: Confederate Soldier, 34-37
 American Civil War: Union Soldier, 30-33
 U.S. Army General Work Uniform (Modern), 68-71
 U.S. Marines Mascot (English bulldog), 66-67
 World War I: U.S. Army "Doughboy," 38-41
 World War II: U.S. Army Air Corps "Flyboy," 46-49
 World War II: U.S. Army "Dogface," 42-45
 World War II: U.S. Marines Dress Uniform, 54-57
 World War II: U.S. Navy Blue Uniform, 50-53
 World War II: U.S. Shore Patrol, 58-61
 World War II: U.S. Women's Army Corps (WAC), 62-65
- S**
safety guidelines, 13
Sailor (step-by-step instructions), 18-29.
 See also U.S. Navy Blue Uniform
 carving body, 22-25
 carving head/area roughly, 19-20
 detailing head, 19-22
 getting started, 18
 materials and tools required, 18
 painting, 26-28
 patterns, 29
step-by-step carving instructions. *See* Sailor
- T**
tools and supplies, 12
trivia. *See* uniform trivia
- U**
uniform, painting, 28
uniform trivia
 battlefield confusion, 33
 blending in, 71
 butternuts, 37
 flipping your lid, 65
 heavy load, 45
 length of service, 61
 matching hats, 10
 peacoats, 53
 personalized jackets, 49
 wartime shortages, 11
 watch your hands, 57
 why sky is blue, 9
Union Soldier, 30-33
U.S. Army Air Corps "Flyboy," 46-49
U.S. Army "Dogface," 42-45
U.S. Army "Doughboy," 38-41
U.S. Army General Work Uniform (Modern), 68-71
U.S. Marines Dress Uniform, 54-57
U.S. Marines Mascot (English bulldog), 66-67
U.S. Navy Blue Uniform, 50-53
U.S. Shore Patrol, 58-61
U.S. Women's Army Corps (WAC), 62-65
- W**
wood, for carving, 12
World War I (1914-1919)
 about, 10; historical references, 39; pair of soldiers, **10**; uniform trivia, 10
 U.S. Army "Doughboy," 38-41
World War II (1939-1945)
 about, 11; group of soldiers, **11**; historical references, 43, 47, 51, 55, 59, 63;
 uniform trivia, 11, 45, 49, 53, 57, 61, 65
 U.S. Army Air Corps "Flyboy," 46-49
 U.S. Army "Dogface," 42-45
 U.S. Marines Dress Uniform, 54-57
 U.S. Navy Blue Uniform, 50-53
 U.S. Shore Patrol, 58-61
 U.S. Women's Army Corps (WAC), 62-65
- Z**
Zouave units, **9**

Expressive Wooden Warriors

Discover the creative art of caricature carving, and start making your own memorable versions of classic service personalities! Award-winning carving instructor Floyd Rhadigan takes you step-by-step through the entire process of carving and painting a gallant military figure. Patterns are provided for service personnel from the present day to the World Wars and the Civil War. You'll learn to carve fascinating characters from the Marine Corps, Air Force, Navy (including Shore Patrol), and Army (including WACs). Floyd reveals his distinctive carving techniques and shows you the basics of wood selection, tools, and finishing, along with inspiring color photographs of finished projects.

2016
WOODCARVER
OF THE YEAR

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