

Carving COMPACT CARICATURES

Fun Projects for Basswood Eggs



Skylar Johnson

SKETCH OF THE CARVING PROJECT

Here's a drawing of the project in this book. This will help for reference when drawing the design on the egg. Because of the curved surface of the egg, I find it easier to draw my pattern directly on the egg rather than trying to transfer a pattern. So practice your drawing skills too!



CAST OF CHARACTERS

These designs are a good example of the variety of personalities you can carve from the basswood goose egg. Use these ideas for your own carvings and see how many others you can come up with. When I come up with a new idea I will usually draw it right on the egg and start carving. It's difficult to transfer patterns to the egg, so it is easier to just practice your drawing techniques and work out your ideas directly on the egg. Enjoy!



The Viking



The Professor



The Angler

cast of characters continued
on page 34

CARVING COMPACT CARICATURES

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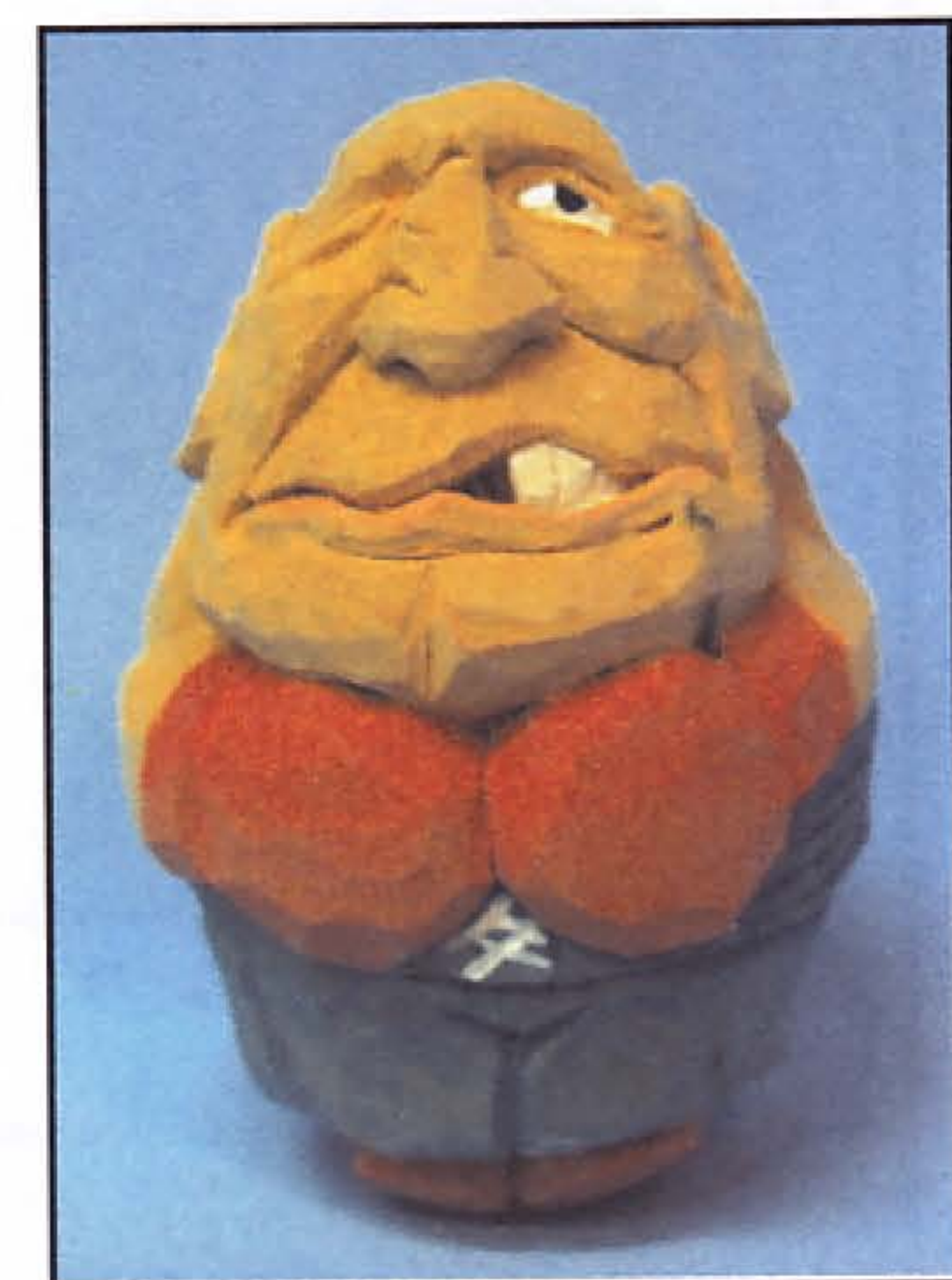
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INTRODUCTION

Caricature carving is a fun and enjoyable form of woodcarving that can take on many styles. Almost any subject can be made into caricature; humans, animals, cars, buildings, you name it. The most popular forms for carvers to caricature is human and animal. To caricature by definition is to ridiculously exaggerate some form or part of any particular subject, so when carving a caricature of a human for example, we may want to enlarge or distort the nose and ears, the hands and feet and perhaps even the clothing.

The subject of this book, as the title states, is carving compact caricatures. I've carved many caricatures from roughouts, blanks and blocks of wood, tall and skinny, short and plump and have enjoyed them all. Therefore, it was very exciting to find a readily available basswood item that I could carve into so many different and varied personalities, all from one uniform shape. After carving my first one, my mind immediately was racing thinking of what the next subject would be. It didn't take long and I was thinking of what I could carve for the next, and next and next. I don't think you'll have any problem coming up with your own ideas, as they really are limitless.

The carving approach we'll take in this book is a simple one, identify our design, draw it on the egg, cut in our defining lines, carve in and sharpen the detail, and finally paint. Within this process I'll share with you any techniques I know for how to improve your carving of facial features, hair and clothing. These will be techniques that you'll be able to use on all of your caricature projects, whether you're carving eggs or anything else.

I am pleased to be able to share with you the techniques I use to carve these caricatures.

Thanks,

Skylar Johnson

Dedication

This book is dedicated to my son Sean, my wife Pam and to all my family and friends.

Acknowledgements

I would like to thank some great carvers that I've had the privilege of working with. Jon Nelson, who got me started on these guys, Phil & Vicki Bishop whose carving and painting techniques always amaze me, and finally Harold Enlow, whose carving style inspires me.



CARVING TOOLS & MATERIALS LIST

The tools needed for the project here, and in fact for all of the caricatures in the gallery are simple tools that every carver will probably have in their tool box. In the photo below you will see the actual tools I use. You can of course use the brands of your choice. The foremost tool I use for most roughing of the project is the basic bench knife, with a 1-1/2" blade. For detail work I use a 1" detail knife. For initial cutting in of our defining lines I use a 1/4" v-tool. For general stock removal and shaping, a 1/4" u gouge is used. Detail of the face is achieved with an 1/8" u gouge and 1/8" v tool. The hair detail is also refined with the 1/8" v tool. A note on my v-tools, they are made from laminated steel which joins two flat sections of steel that gives the bottom apex of the V a crisp perfect v shape. Some v-tools are actually solid steel with the V ground out of the steel so what you actually have is a v-tool which leaves the inner apex slightly rounded and not a true V. This really makes the most difference on the details of the carving, such as eyelids and hair.

A pencil for drawing in our reference lines is also needed. One helpful item for the novice egg carver is a line drawing tool. With this tool you can keep your reference lines consistent as you trace around the egg, which will in turn keep your ears at the same spot on each side of the head. Just set it for your upper and lower lines and circle the egg.

So, let's list our supplies we need.



Carving Supplies

Basswood Goose Egg
Roughing Knife 1-1/2" to 2" Blade
1/8" u gouge
1/4" u gouge
1/8" v-tool
1/4" v- tool
Back bent detail knife
Short bladed detail knife
Pencil & ruler (or line drawing tool)
Safety glove

A BIT ABOUT SHARPENING

Without a doubt, one of the most important aspects of successful woodcarving is having sharp tools. Most tools purchased new will be honed and ready for use. However, there comes a time with every tool when it just doesn't slice through the wood as effortlessly as it used to. At this point the strop may be all you'll need. Most strops are made from leather attached to some sort of flat surface, usually wood. An abrasive is applied to the leather to achieve the actual polishing of the tool. I use a powdered aluminum oxide sprinkled on the surface of the strop. The powdered abrasive doesn't change the texture of the leather and allows it to remain supple and to conform to the tool surface. I place the tool edge flat against the strop surface and glide the tool backwards to polish the edge, keeping it flat against the strop for the entire stroke. The number of strokes will vary but about 50 each side will usually keep a sharp knife sharp. At the end of the stroke, I raise the tool straight up so that I don't round over the keen edge I've just polished. A quick session on the strop will keep most tools cutting clean and slick.



GETTING READY TO CARVE

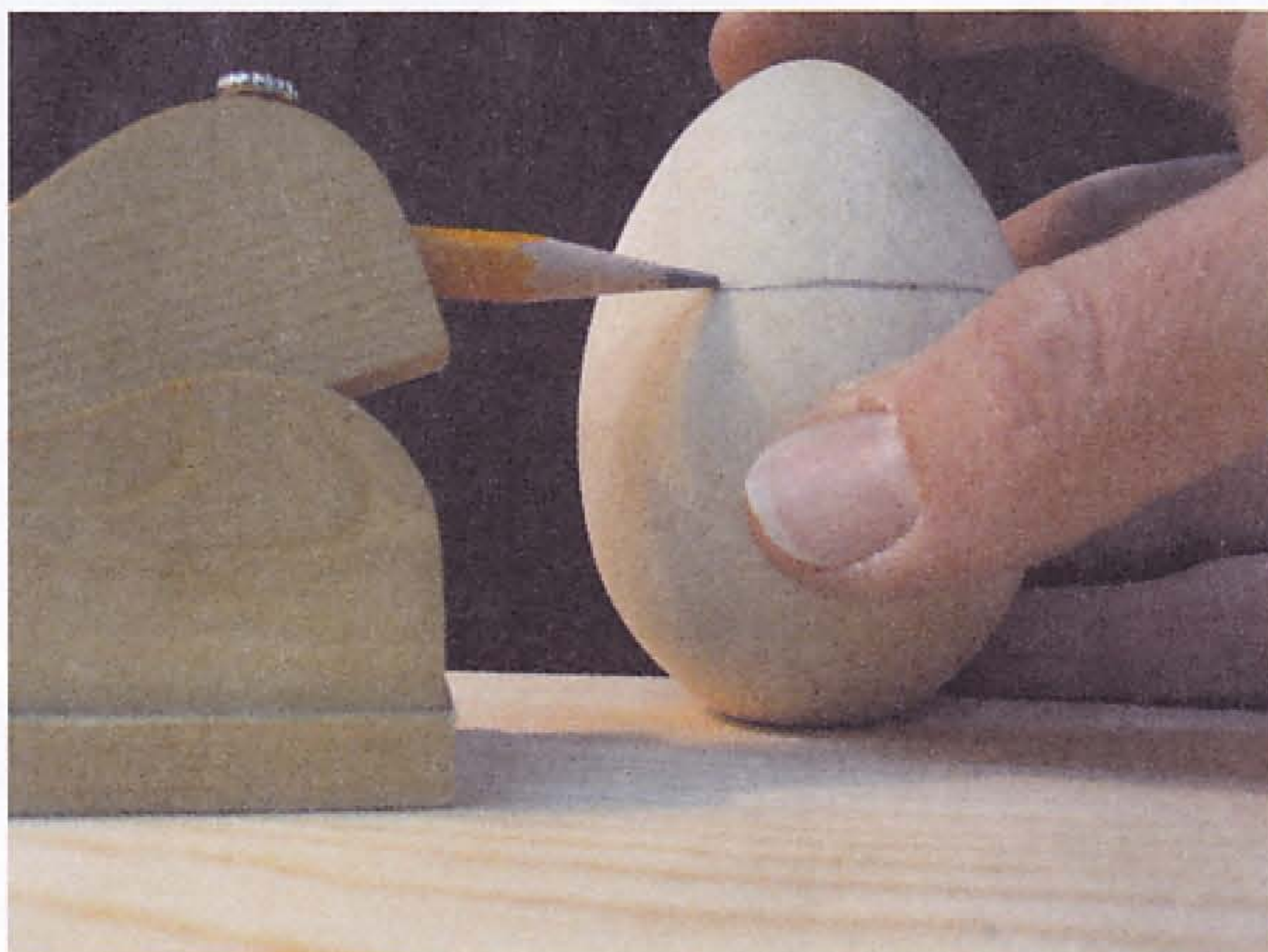
Woodcarving is a fun and relaxing hobby and your work area should reflect that. You should be carving in an area that is comfortable to you. This can be in your workshop or simply your kitchen or den. A comfortable chair and good lighting is essential. A small table at arms reach is handy for holding your tools. You may carve on a workbench or hold your project comfortably above your lap. A good overhead light source will allow you to see the fine detail needed for good carving. If you need a little help seeing the detail as you carve, you can invest in a magnifying visor or good reading glasses will help as well. Some carvers will wear an apron that will collect their chips as they carve to keep cleanup at a minimum, or a towel in the lap works too.

Safety is an important aspect of carving, so be sure you have your safety glove on. A good quality Kevlar or other slash resistant material will do fine.

Keep distractions to a minimum and set aside enough time to enjoy your carving session, don't feel rushed. I have heard many people say that they don't have the patience for woodcarving, but I've found the opposite to be true in that I'm amazed at how time flies when I'm carving. So take your time and enjoy!

CARVING THE HILLBILLY EGG

The project we'll carve is the Hillbilly egg. I've found this guy to be popular with carvers and it can be changed around and adapted to the other designs as well.



1

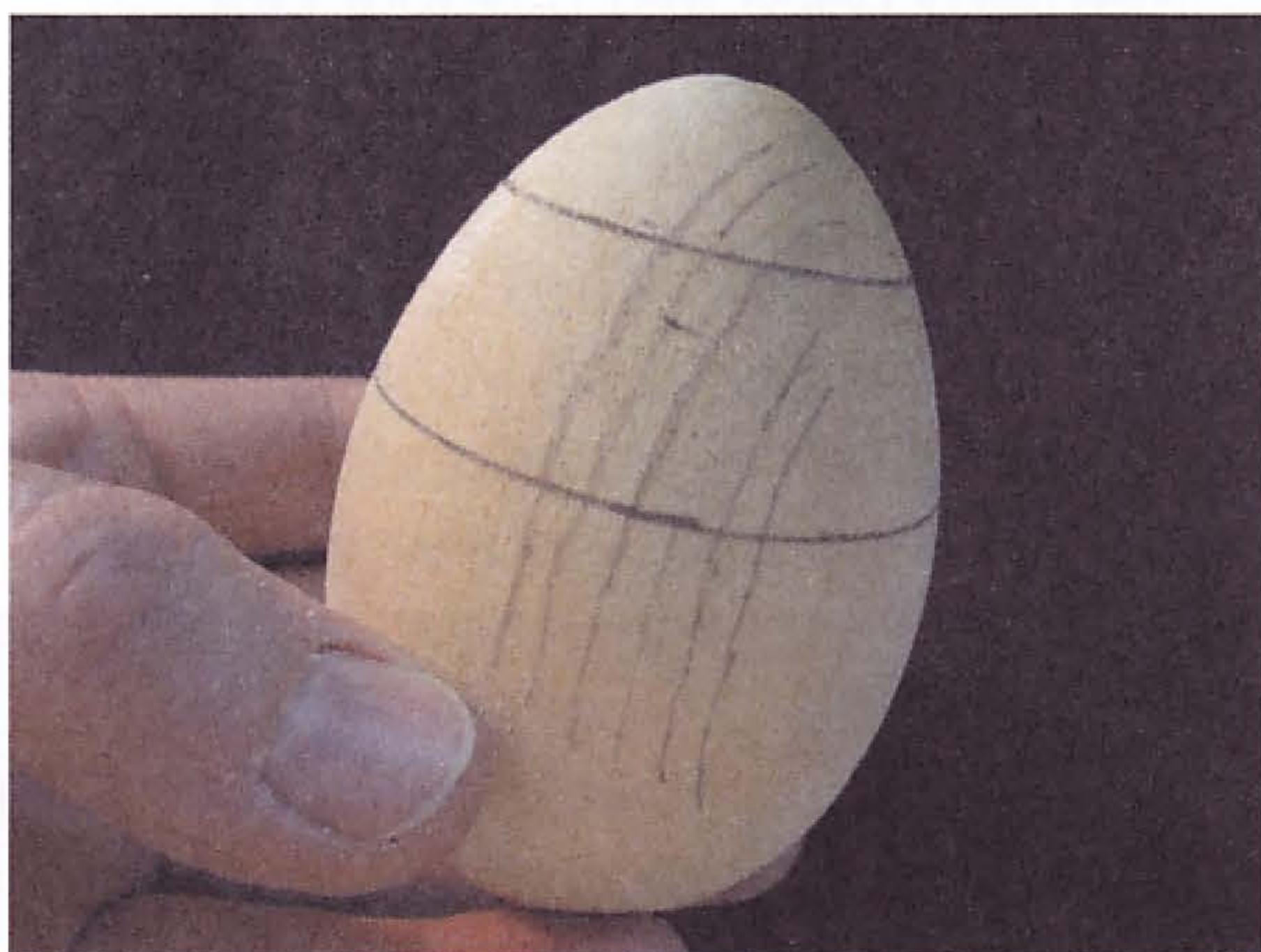
To start, we will need to set some reference lines on the egg. Measure up from the bottom of the egg 2" and draw a line completely around the egg.



2

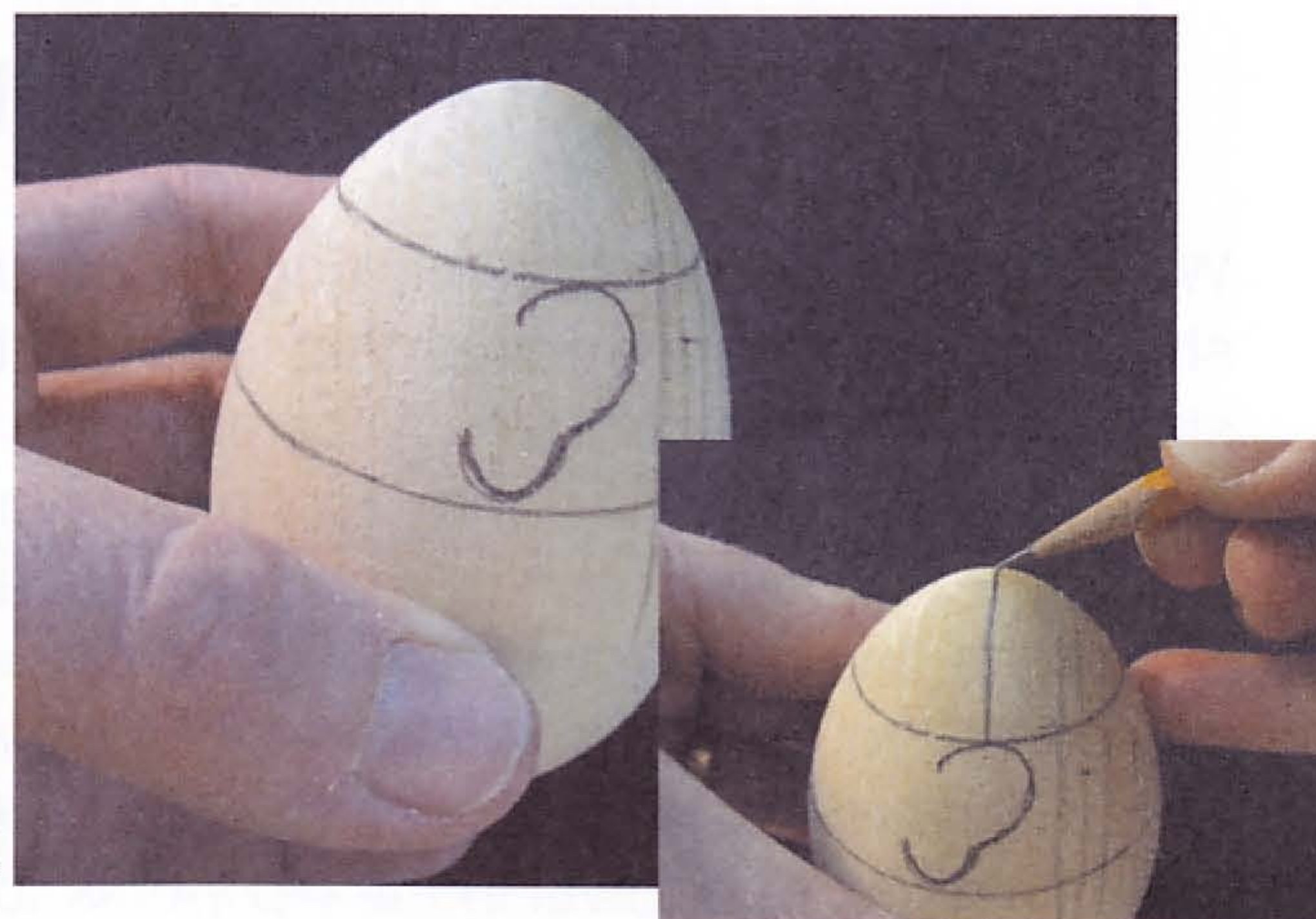
Come up another 3/4", so that you are up 2-3/4" from the bottom and circle the egg again. These lines set your spacing needed for the ears and nose.

If you're using a line drawing tool as shown, the easiest way to draw your lines is to keep the egg sitting on the table and circle it with your drawing tool.



3

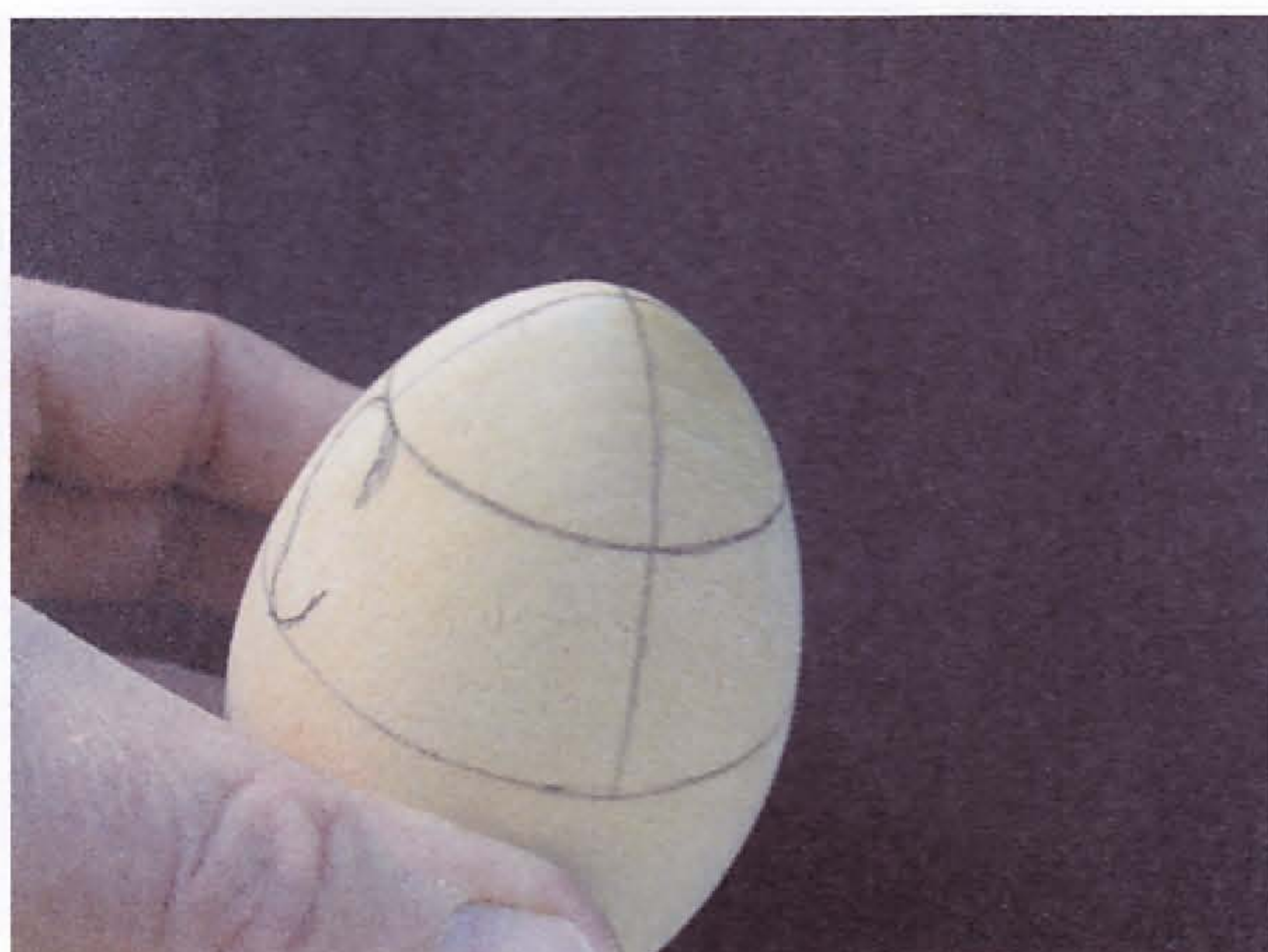
In the next step we need to determine which way the grain runs on the egg. This is important because when carving the ears and nose, there is the possibility of chipping off these features. Since we have 2 ears and only one nose, the majority wins and we carve the ears on the longer and more stable grain.



4

We'll draw in the ears on the long grain as shown. The easiest way to draw an ear is to think of an upside down pear. Draw at a slight tilt to match the angle of the head. Now draw a reference line up and over the top of the head so that you can center the other ear and draw it in.

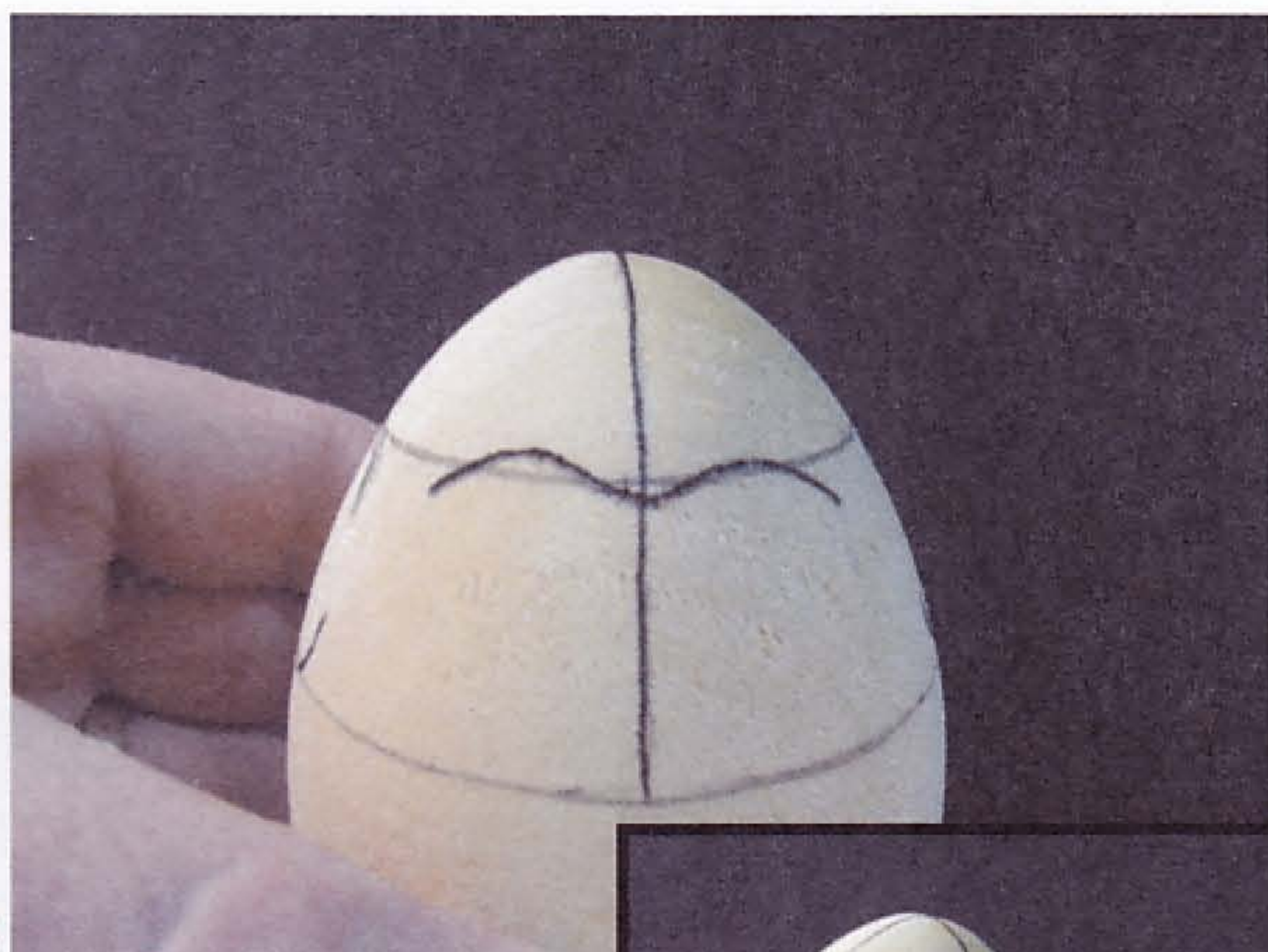
5



Now we need to draw in a center line to help keep our face balanced. Sketch in a line from the top of the egg to the bottom at a 90 degree angle to the top line that we drew in over the egg.

The reference lines seen here can always be adjusted to suit your personal taste or to suit the personality of your carving. Try a shorter or longer nose on your next carving.

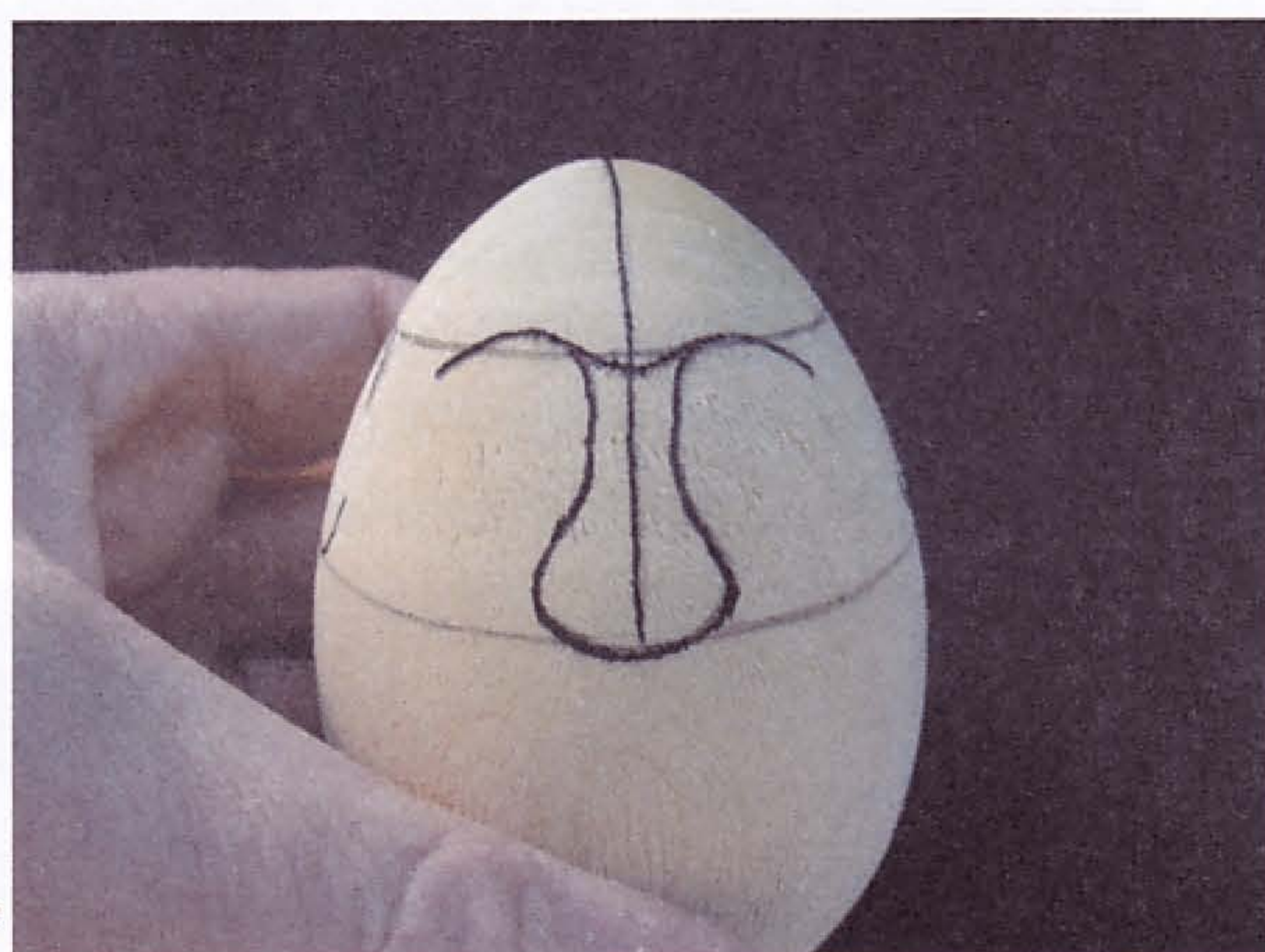
6



Now we can draw in the brow line. This is simply a curvy line as shown, curving first up from the outside then down again at the center line then curving up and over again. Leave some space as shown so that you don't run the brow line up to the ears.



7

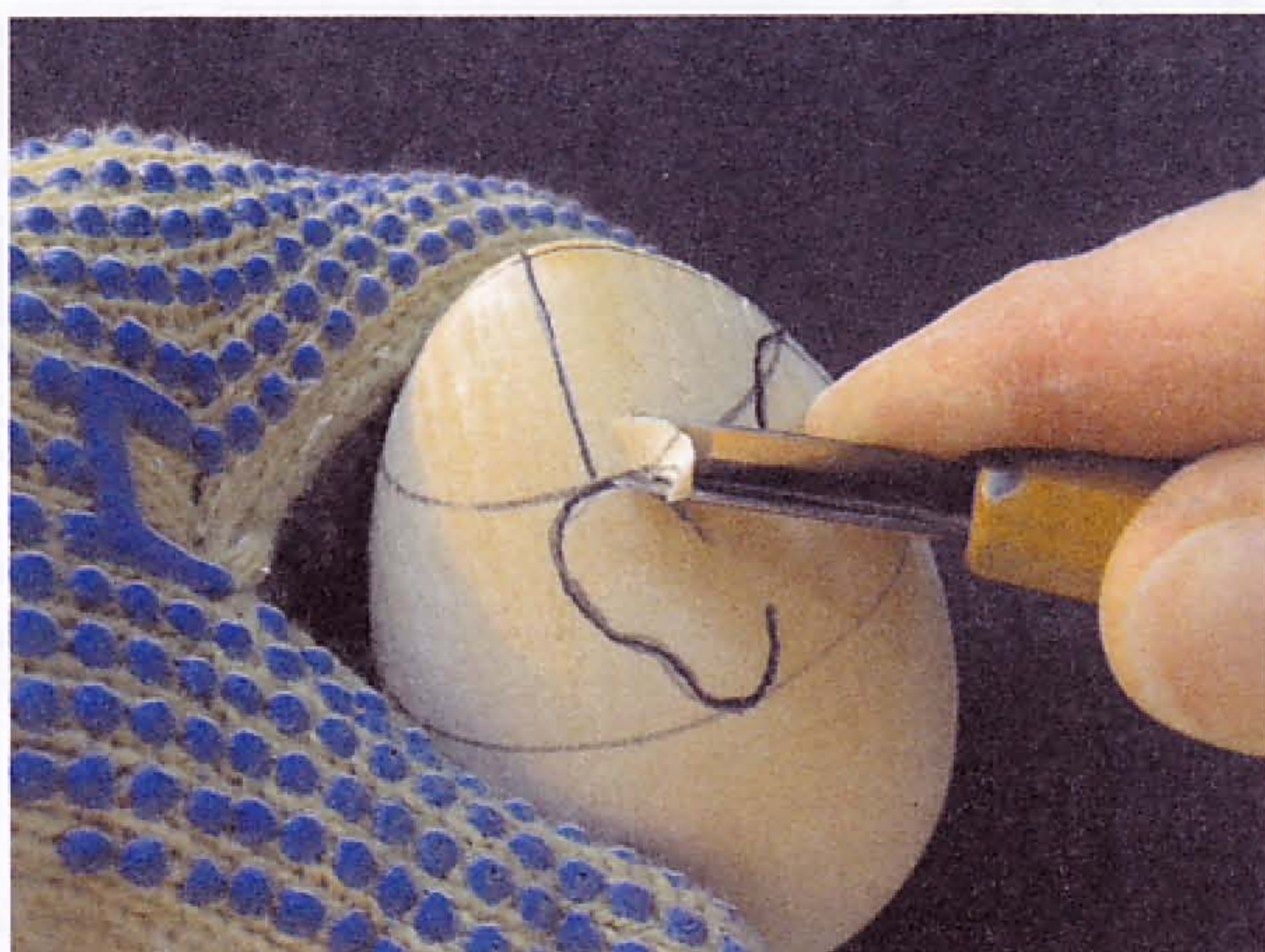


We'll now draw a reference line for the nose. Blend a line from the browline as shown, curve down and outward, widening at the very bottom, curve around and then back up to the brow again.

8



This is a general reference shape only for the nose and will help us as we remove some of the wood out from around it a little later. Be generous on the nose reference line so that you will have plenty of stock to work with because as the old saying goes "you can take it off, but you can't put it back on".



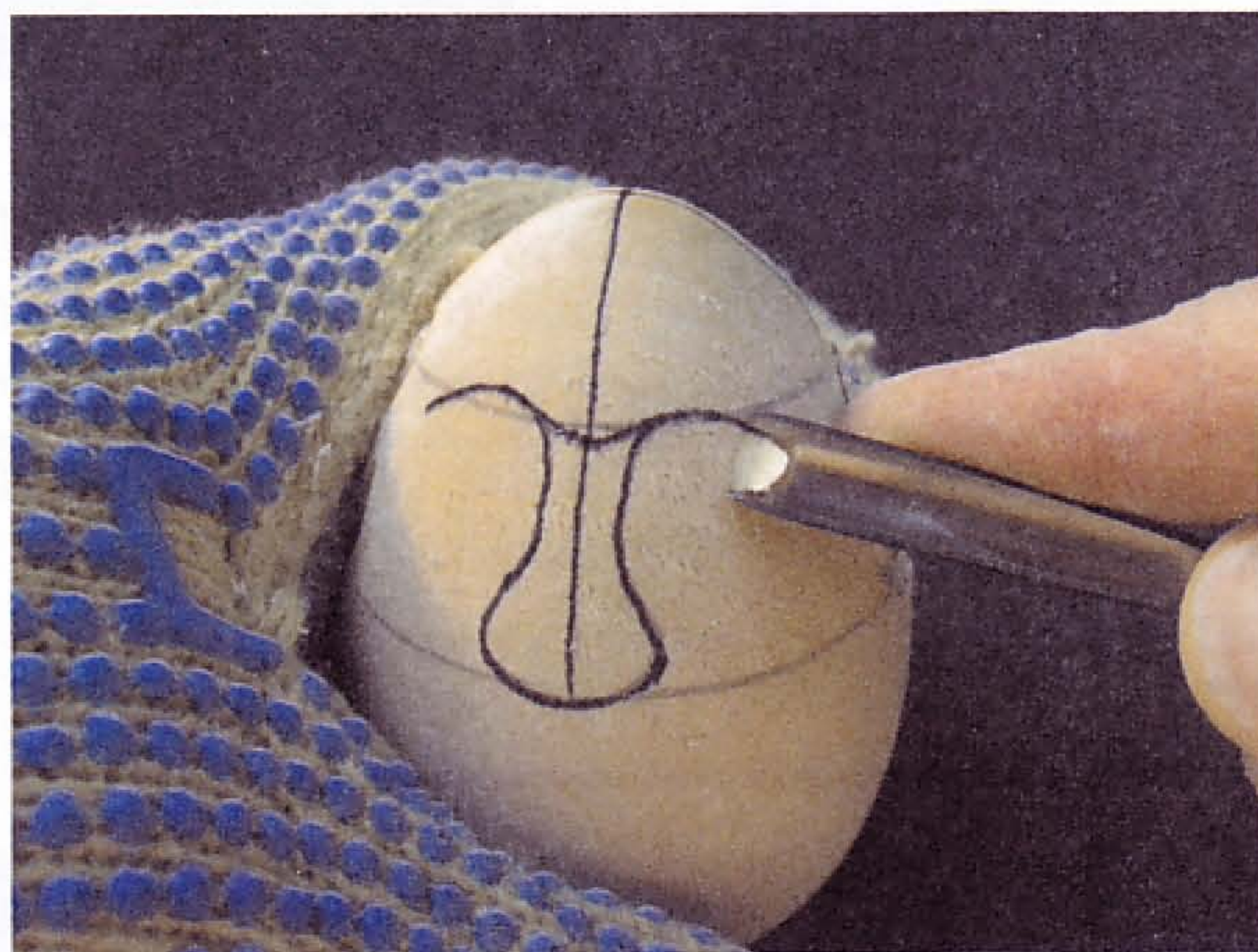
9

Let's go ahead and get some cuts started. Take your 1/4" v-tool and cut around the outside of the ear as shown.



10

No need for one continuous cut, you can cut the bottom curve and then cut the top. This spaces the ear off the head. Now repeat on the opposite side.



11

Now we're ready to cut in the eye sockets which will also help create the browline above. Using your 1/4" gouge, make a shallow cut running along the underside of the curvy brow line.



12

The depth for the sockets would measure about 1/8" deep. You don't want a socket that is too deep as it makes it difficult to detail the eye later on. Keep your cuts smooth and balanced on each side.



13

Let's begin to shape the nose a bit. Using your 1/4" gouge, cut up from the bottom of the nose towards the brow line.



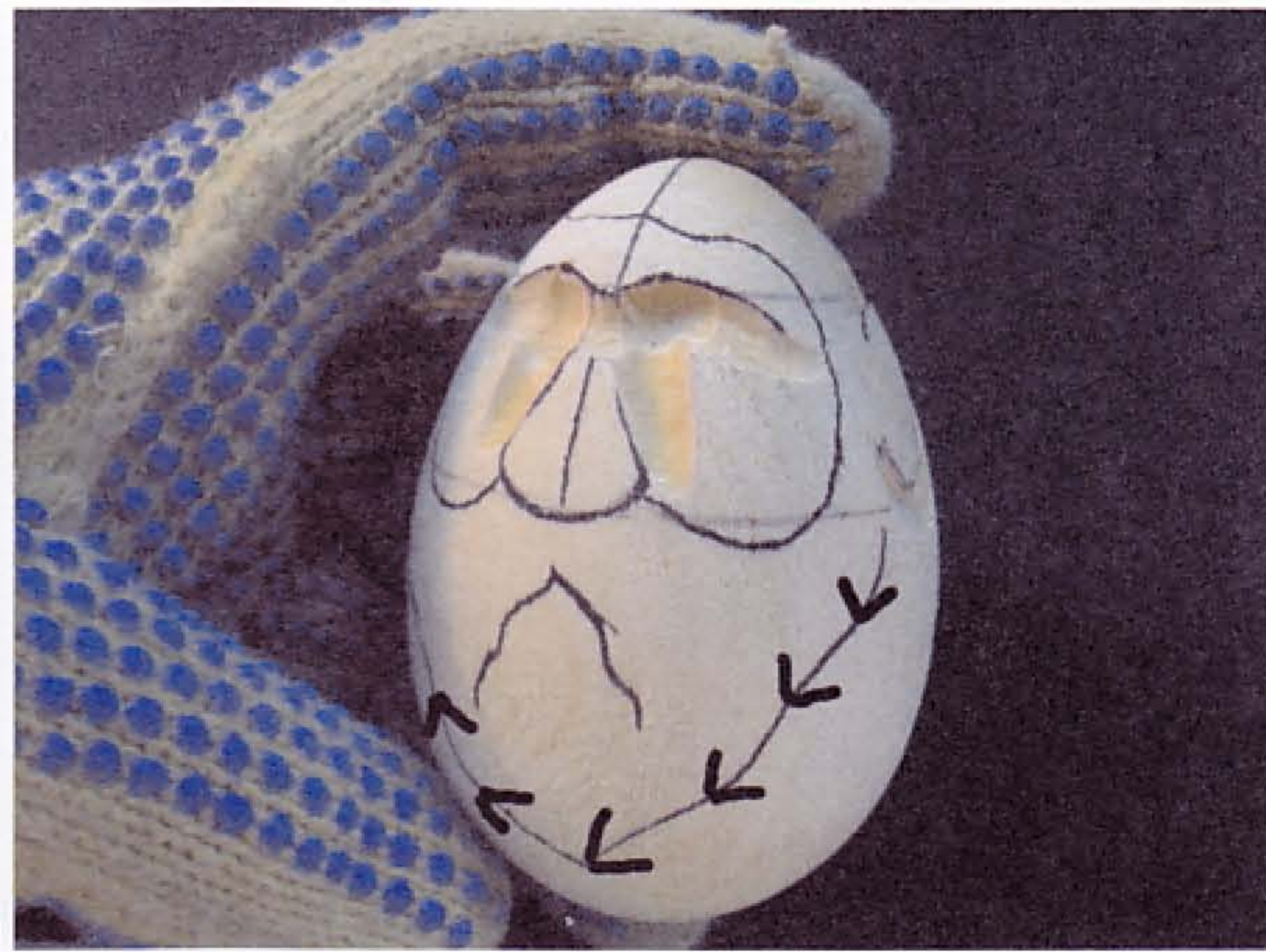
14

I let my gouge end up in the socket where I can clean the cut with the gouge from inside the socket. Make the same cut on both sides.



15

Let's add some more reference lines for the hairline and beard. Curve from the nose and then back up in front of the ear and wrap over the forehead. Then down the other side to meet on the other side of the nose.



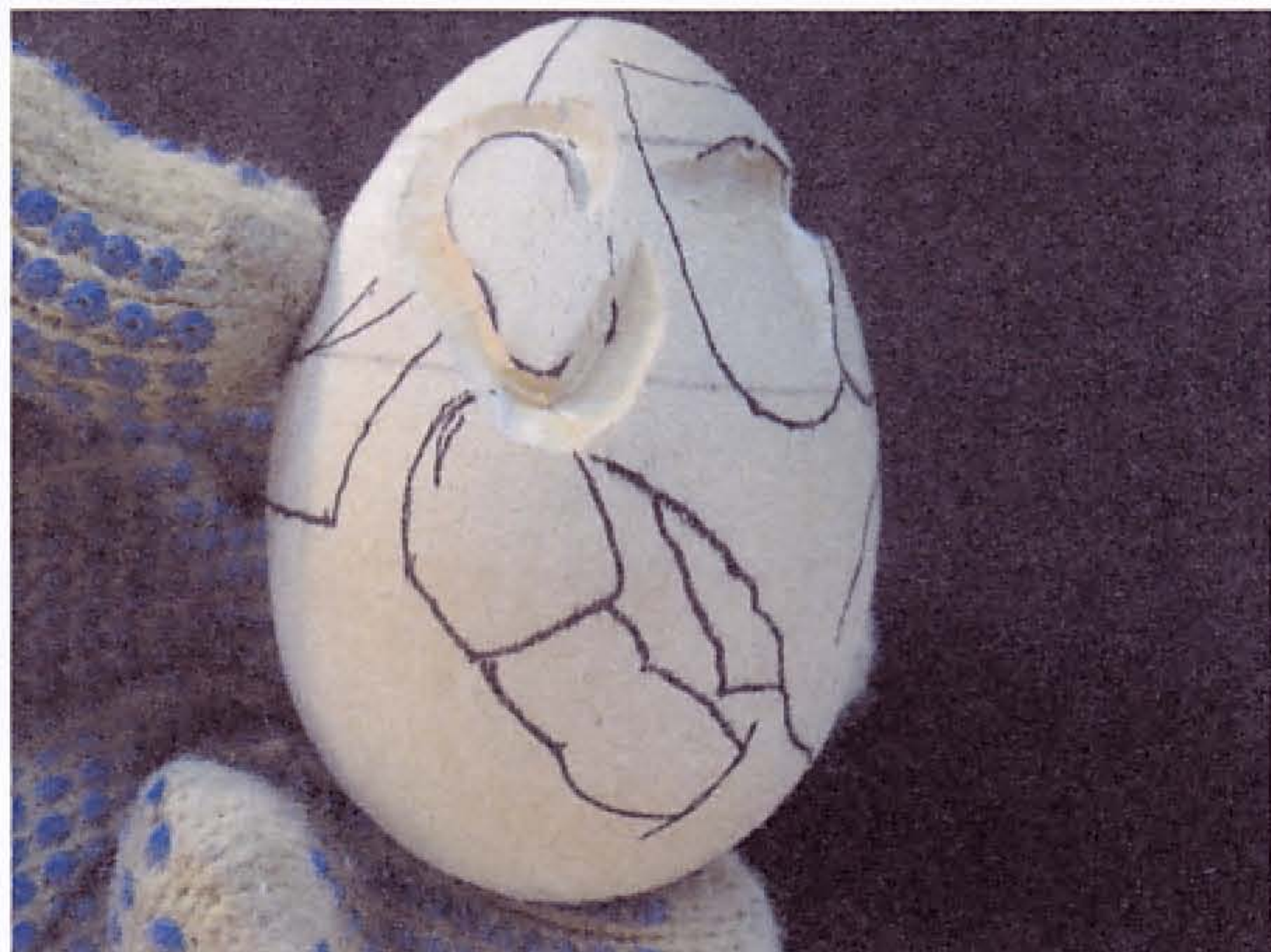
16

Now starting from a line just under the ear, bring the bottom of the beard down to a v and then back up again on the other side. You can also draw in the separation for the mustache as shown.



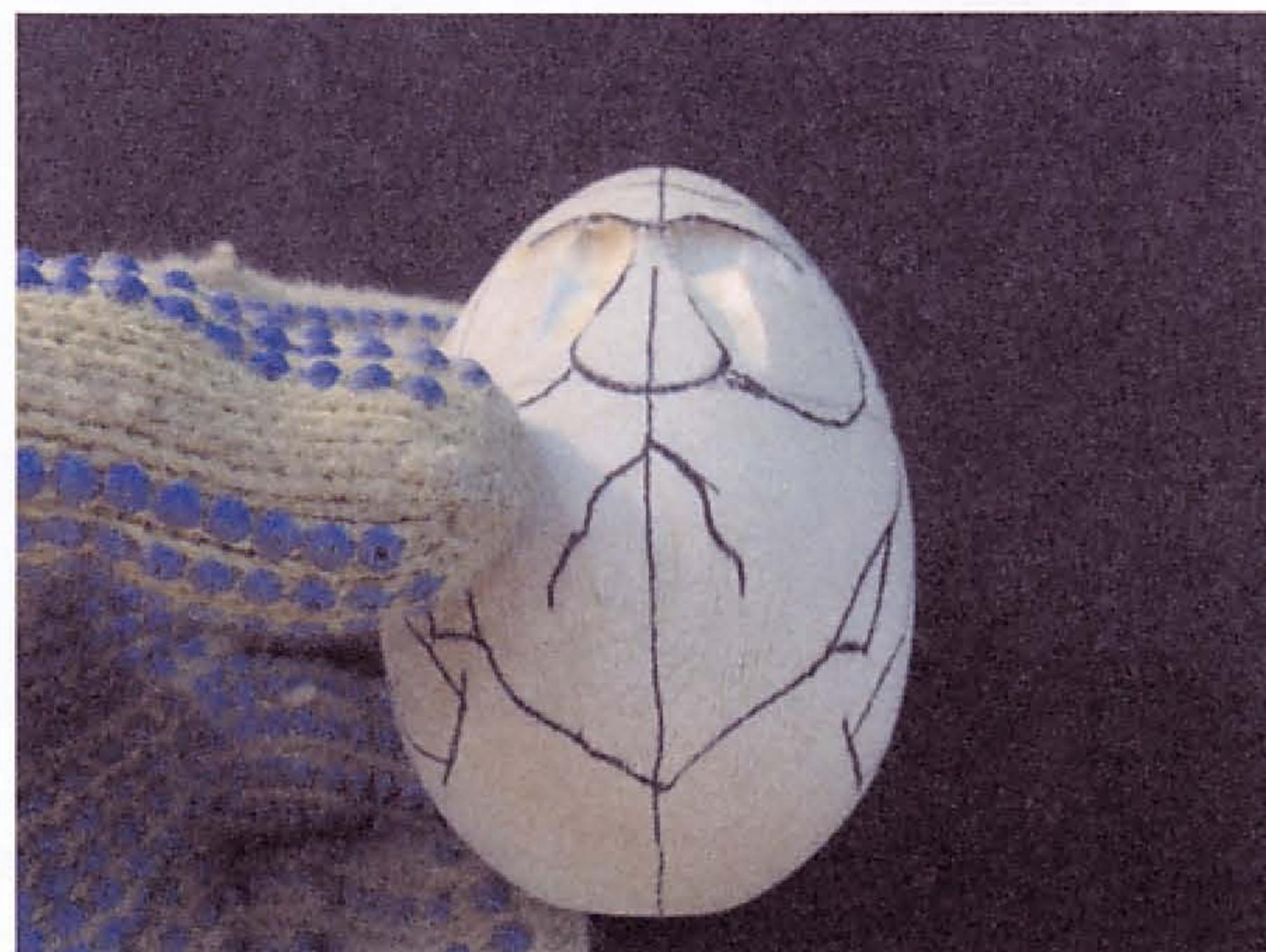
17

Let's continue with our reference lines. Draw in the features as shown arm leading down into pocket and small triangle of t-shirt showing from under the beard.



18

On the back, just under the ears, bring a line down and around to the same point on the other side to represent the lower hairline. Just under that line, bring down another line to represent the top of the overalls on the back.



19

If you haven't already, run your center line on down the front and up the back of the egg to keep balance while you carve.

20

We need to now draw in the feet.



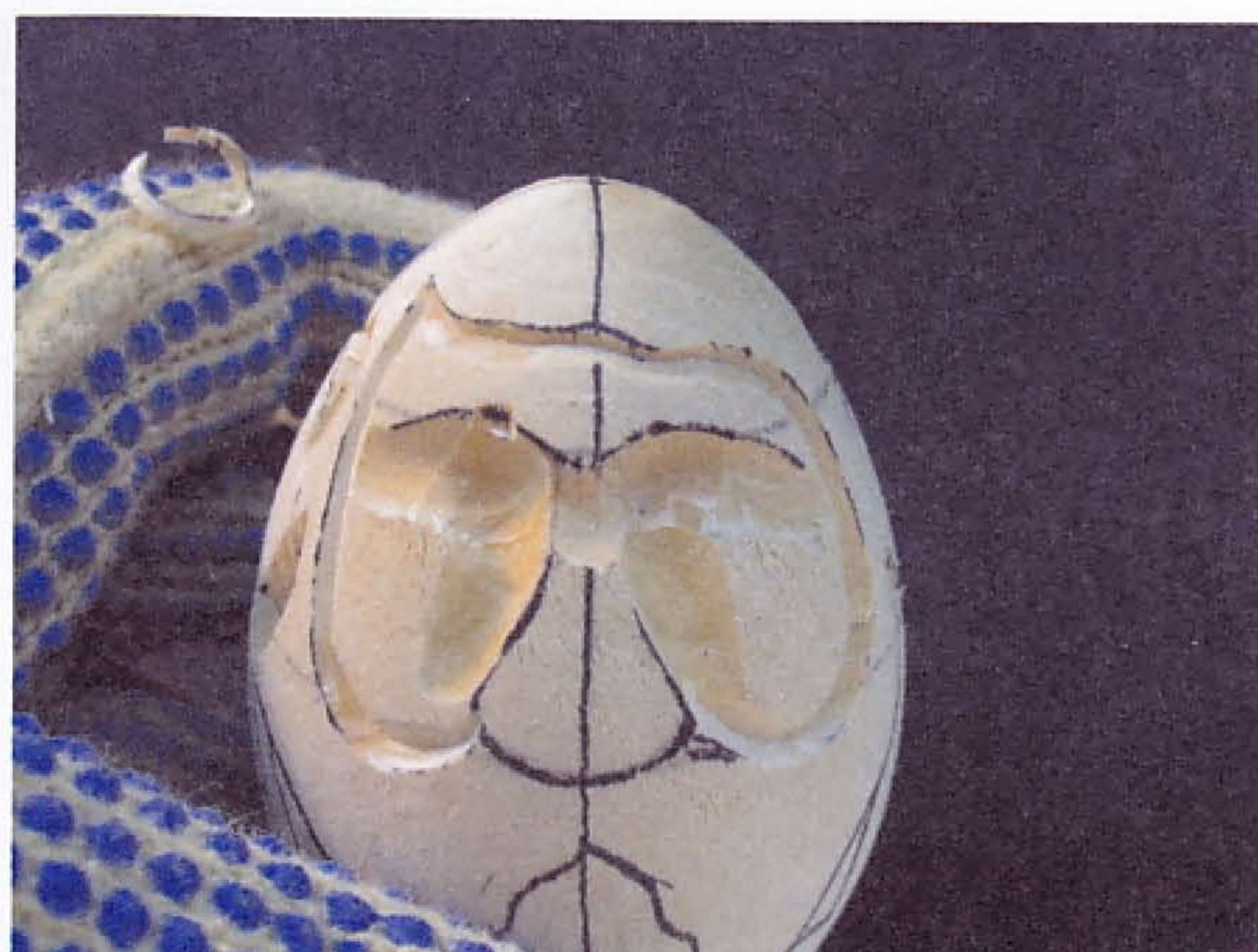
Starting at the centerline, draw 5 little half circles linked together for the toes. Curve the line around to the back and round over to the center line to show the heel.

21



We're ready to start carving again. Taking your 1/4" v-tool, cut a groove along the hairline where it meets the face.

22



This will frame the face and allow us to cut in some nice lines later to really give the face the emphasis of our carving.

23



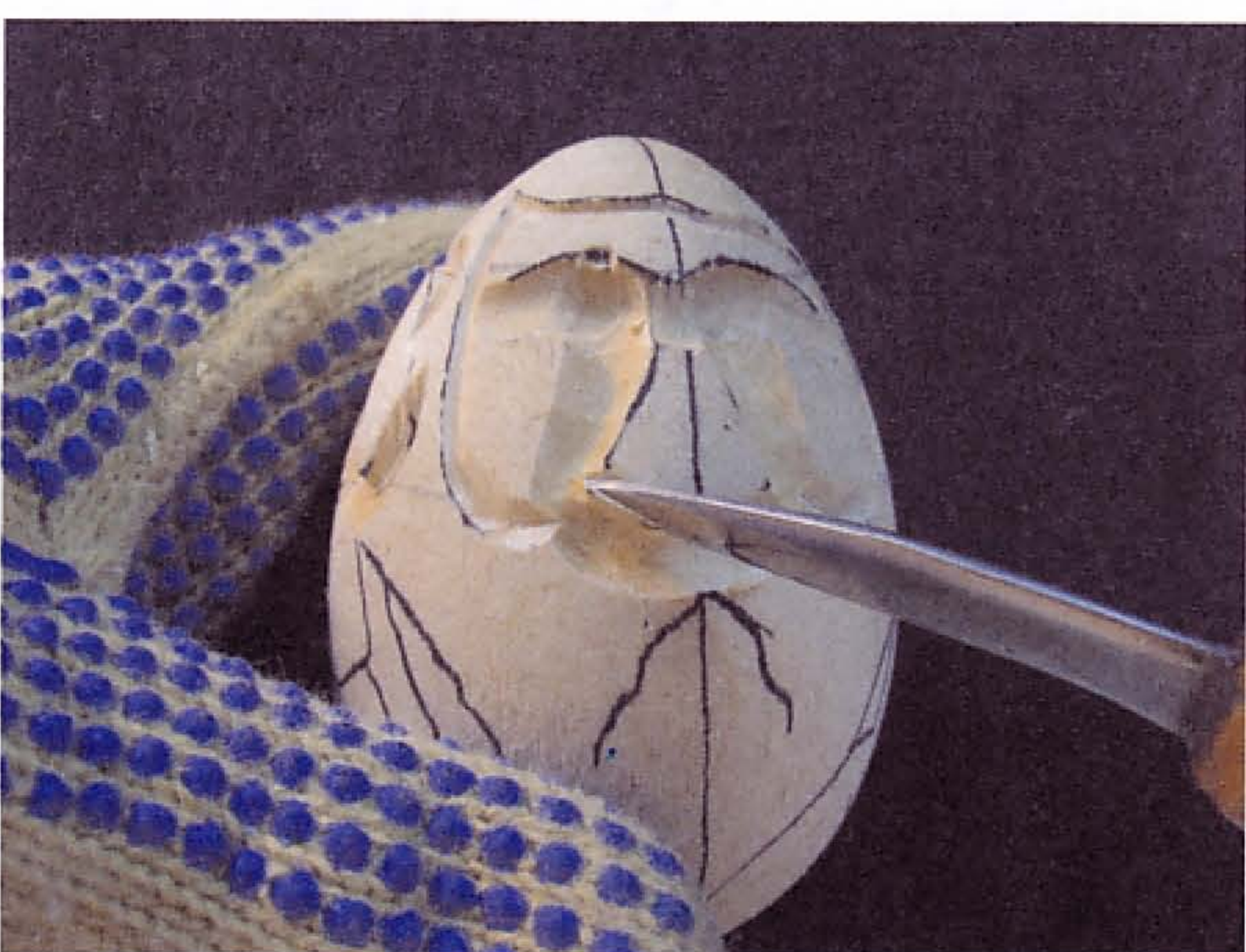
We'll need to bring out the nose now. Use your 1/4" gouge to cut a groove under the nose.

24



Follow along under the reference line with one or two passes to give the area under the nose some depth.

25



Use the point of your knife to make a stop cut under one side of the nose and remove the excess.

26



Use the point of your knife again to give the nose its side angle. This cut sweeps up from the bottom of the nose to the brow and shapes the bridge of the nose and angles it back towards the face.



27

The nose begins to take shape. We can now begin to shape the bottom of the cheek. We'll make a chip cut where the outer edge of the nostril meets the cheek.



28

Use the tip of your knife to make a stop cut under the cheek. The tip of your knife should end up where the back of your nostril will be.



29

The second stop cut will be under the nostril. Try to have the point of your knife end up at the same point as the first stop cut. That's what will make your 3rd cut, or removal cut, successful.



30

For the removal cut, slide the knife up the mustache with the tip of your knife gliding along the bottom of the nostril and the edge ending up against the cheek.



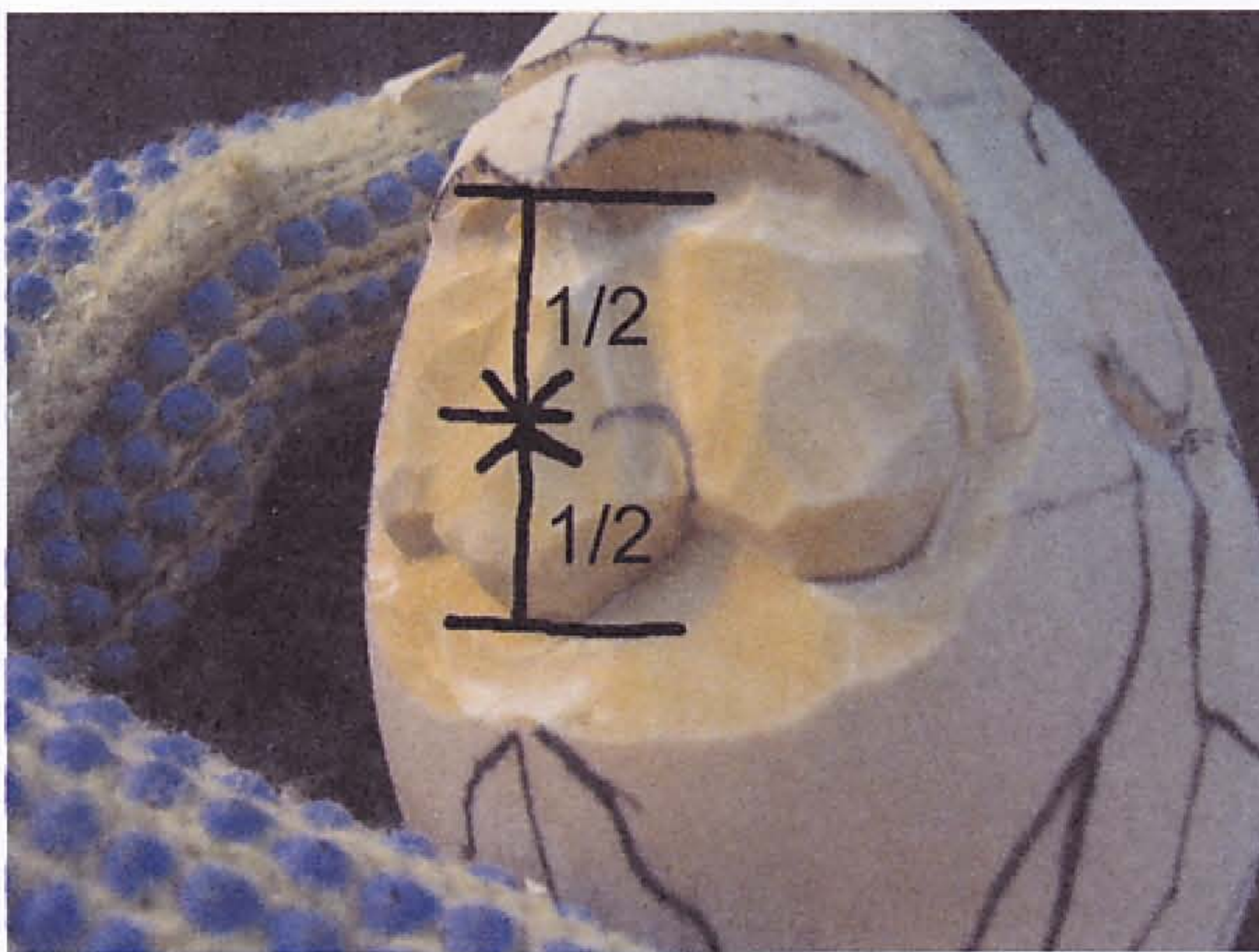
31

You should have a nice, clean chip cut where the nostril meets the cheek.



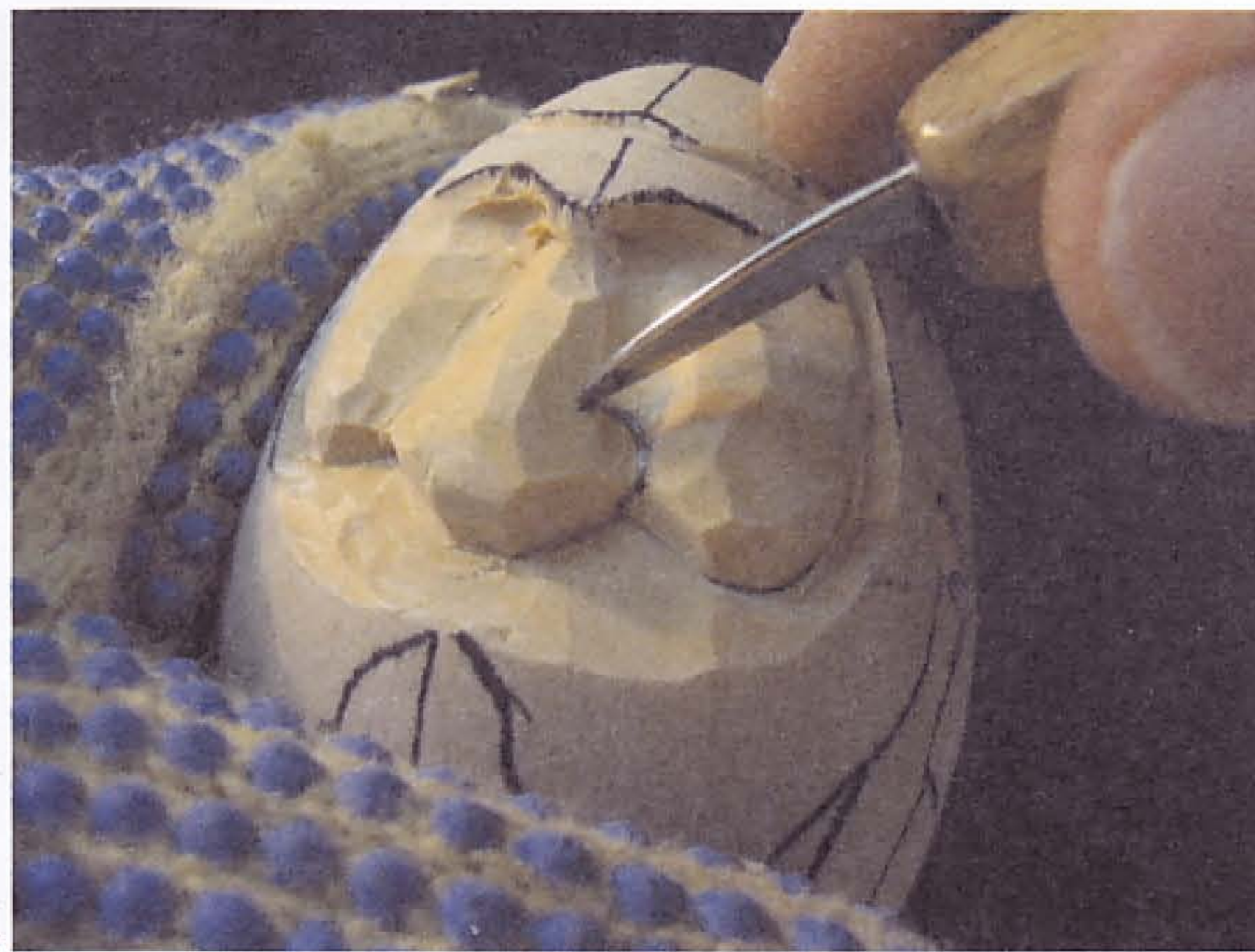
32

Begin rounding the cheek over and down into the crease. Keep this line crisp.



33

We need to define the rear crease of the nostril where it meets the face. Come up about 1/2 of the distance from the bottom of the nose to the brow and draw a curved line as shown. The end of the line ends up in the point where the nostril meets the cheek.



34

Place the tip of your detail knife at the start of the line and score down the line to its stopping point. This is a stop cut for our second cut. Run another cut right next to this one to remove just a sliver of wood to create the crease.



35

Repeat for the other side. The nose begins to take shape and achieve some definition.

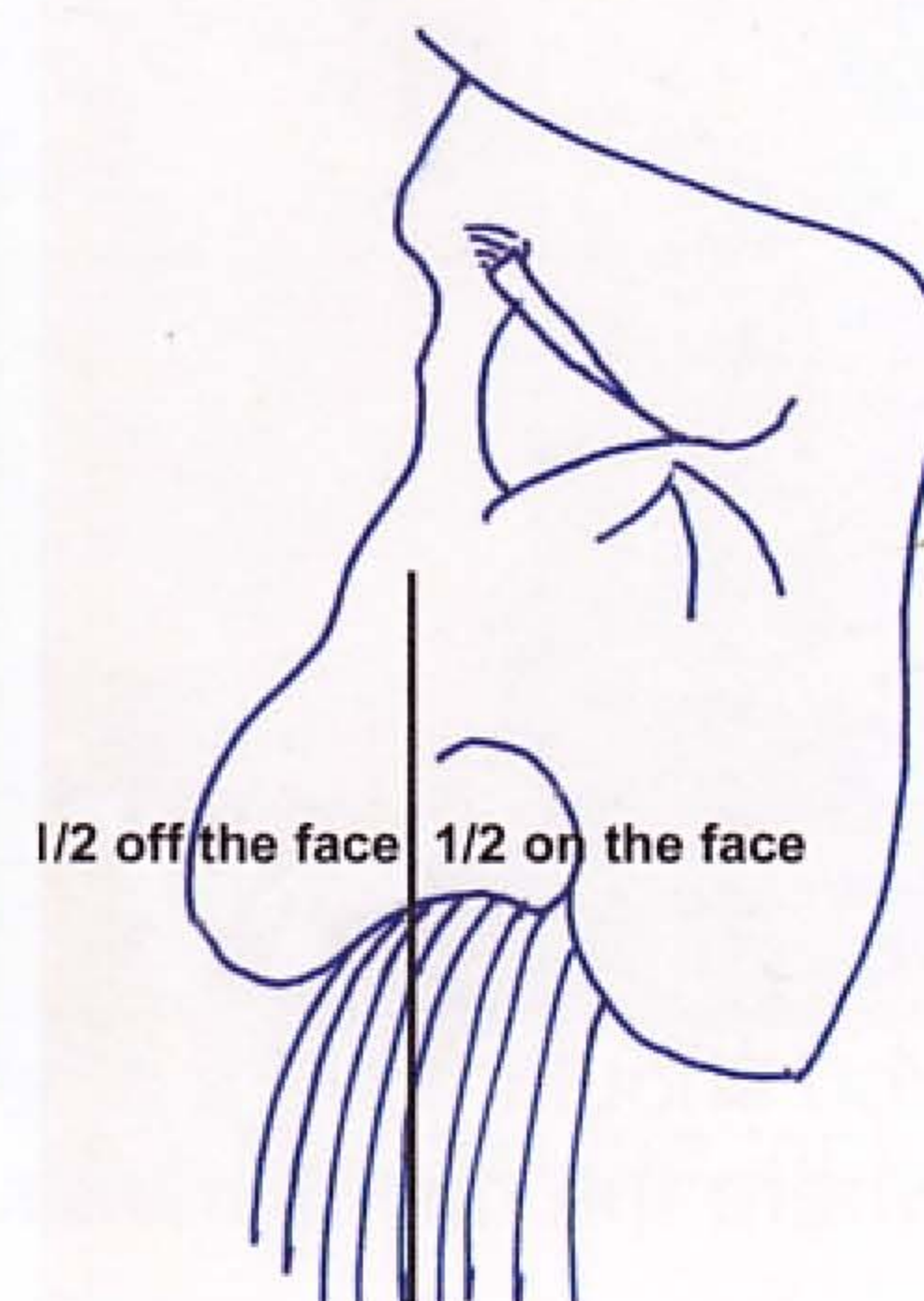


36

Two nose views.



When carving the nose, think of it as being half way on the face and half way off the face when looking at it from the side. This helps with the depth and also helps to allow room for a mustache to hang out from under it. You don't want to carve a nose that is hanging all the way off the face.



37



Now we're ready for the nostrils. Pencil in a line starting almost at the back of the nose and curve it forward down towards the tip, stopping before you get there.

38



Place the tip of your detail knife at the rear of the line and rotate the knife forward along the line until the edge of your knife is flush with the mustache. This is your stop cut.

Now, sweep up the mustache into the nostril to remove the excess wood.

39



40

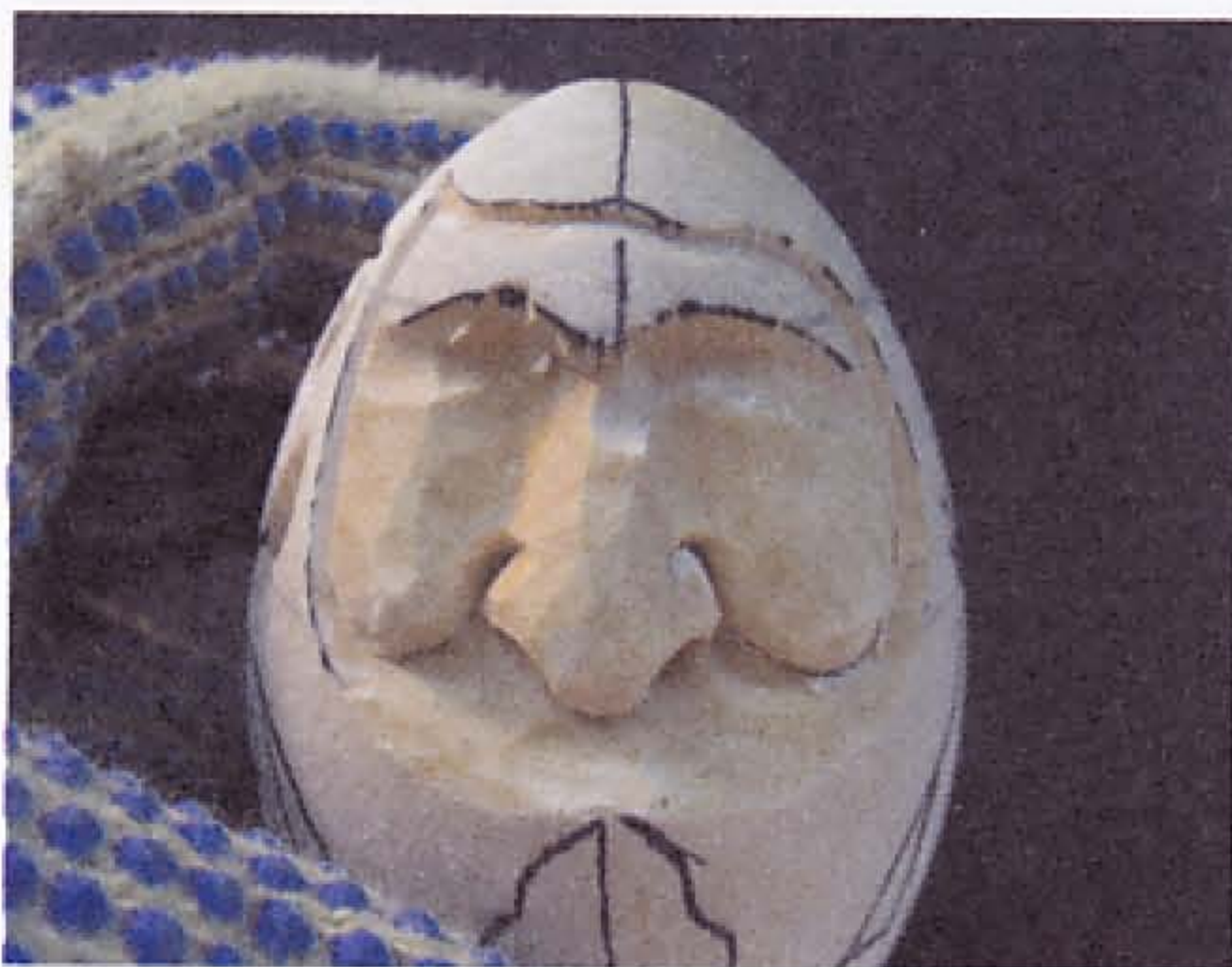


Smooth over the sharp corners to keep the contours of the nose nice and rounded. Remember, the only sharp lines found on the face are in the creases and wrinkles.

41

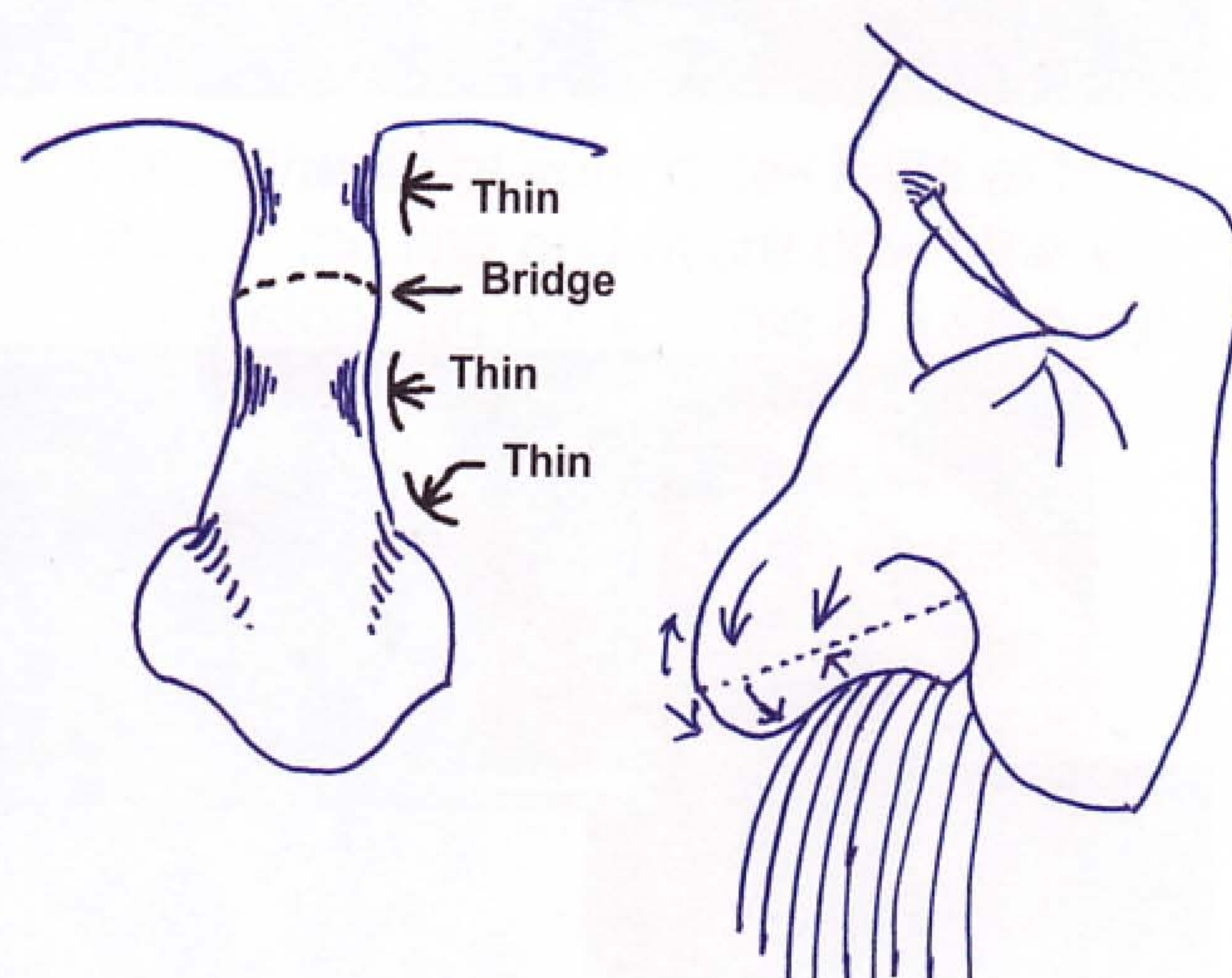
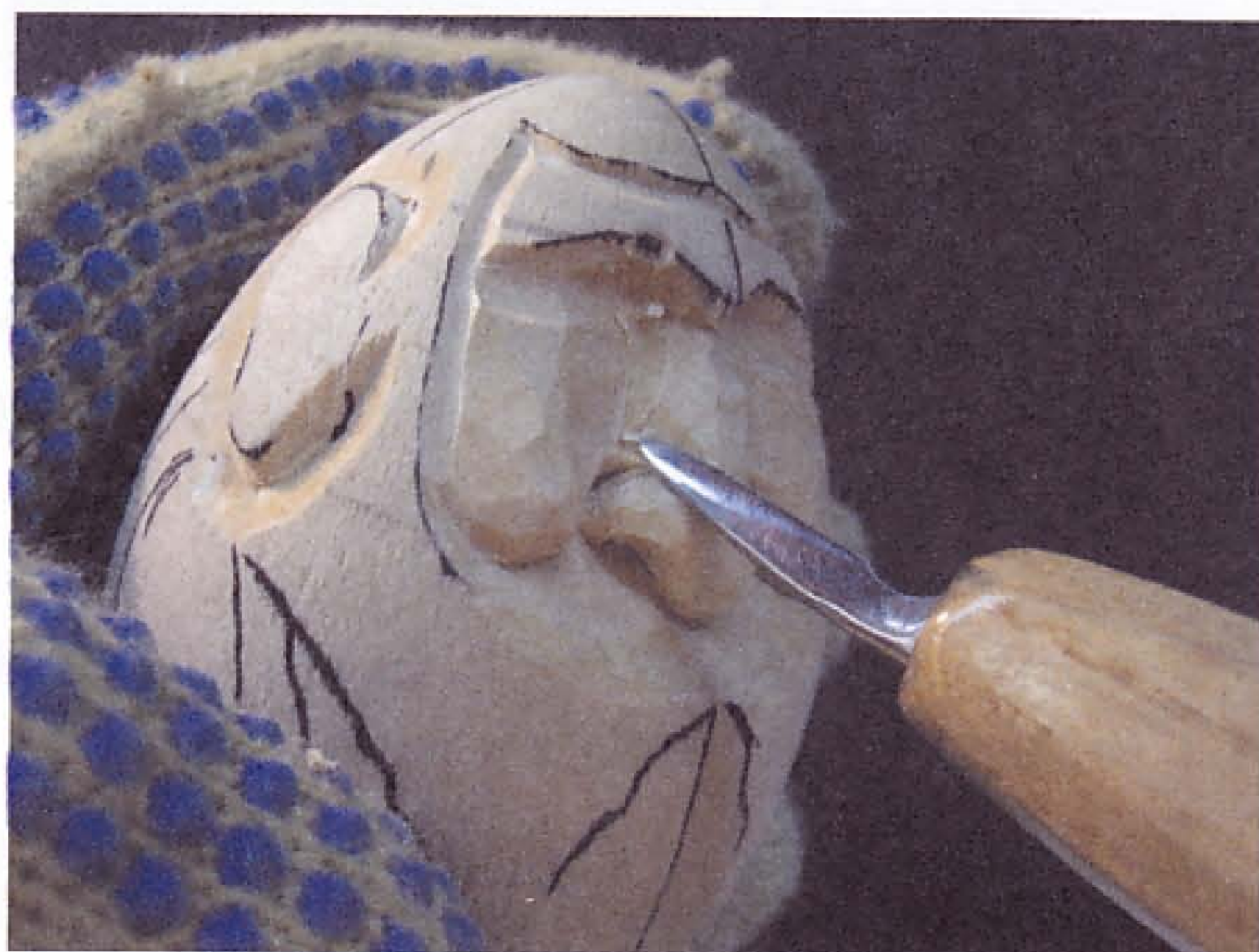


42



Our nose continues to take shape. With your detail knife, gently carve along the sides of the nose to thin it a bit. Thin the area directly above the wing of the nostril, stop to leave a thick area then thin again at the top before you reach the brow. This thick part is the bony bridge of the nose. Round the bottom of the nose over to remove any sharp corners.

43



44



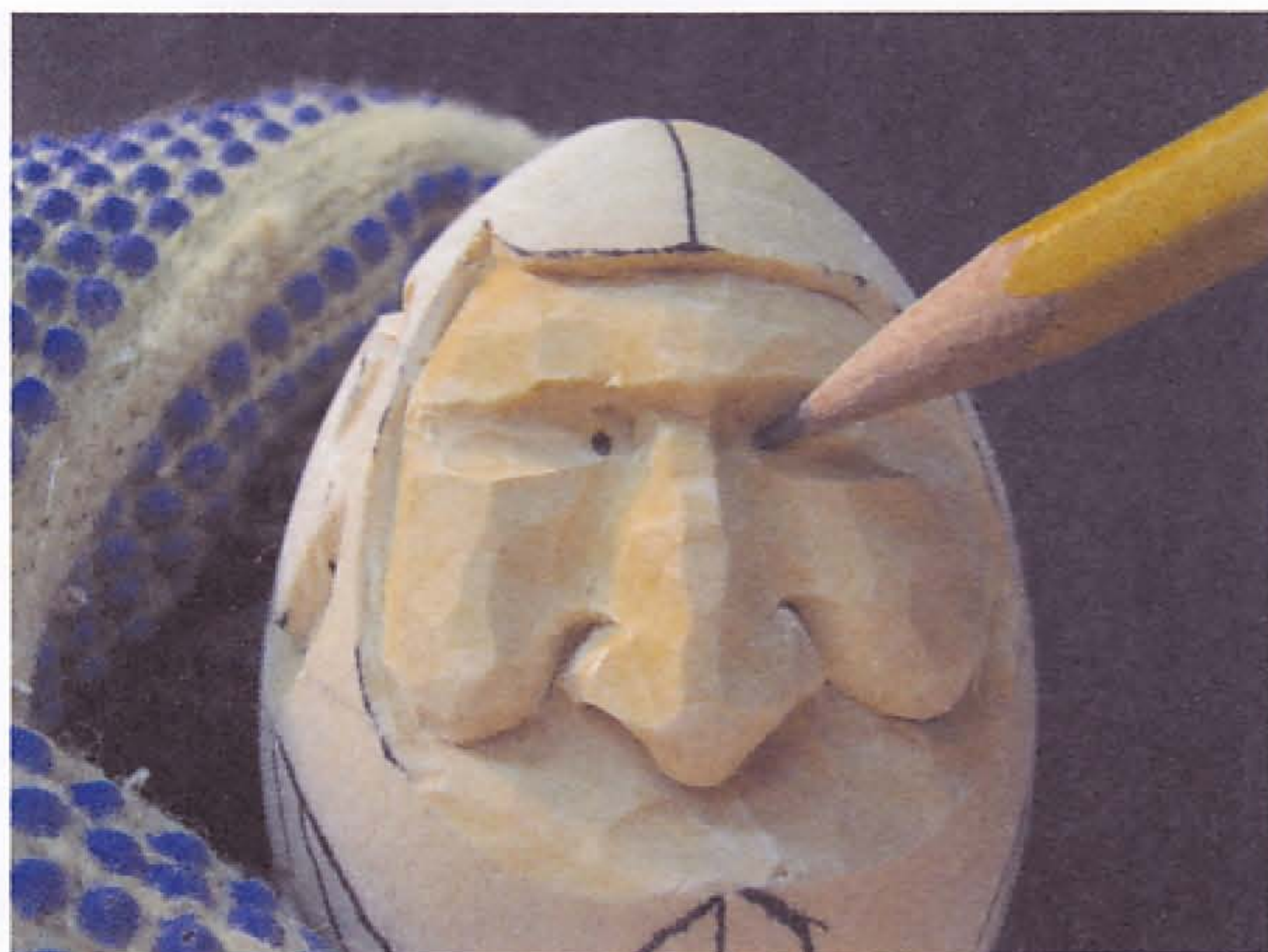
Use your detail knife to shave the forehead up into the crease where the hair meets the face. Remove the excess wood with gentle removal cuts. Practice to keep these cuts clean so that you don't have little wood fibers remaining in the creases.

45



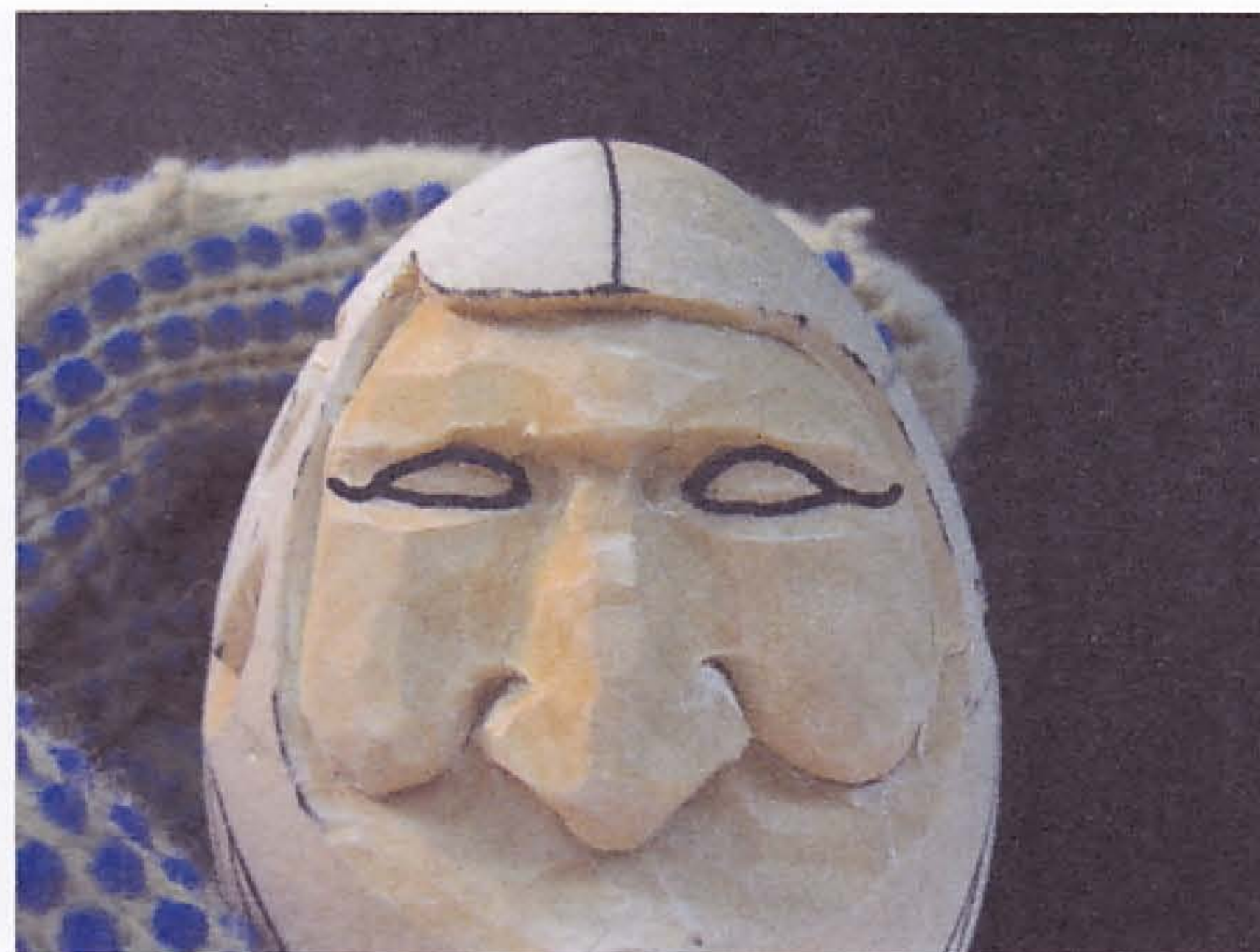
We're getting ready to start the eyes, so now would be a good time to double check your sockets for smoothness and balance. As stated earlier don't give in to the urge to carve deep sockets, because we will be carving deeper as we carve the eye in. If we have a socket that is too deep, we will have a tough time carving detail down in the recess.

46



Make a point with your pencil inside each socket, spacing them away from the side of the nose just a bit. Keep them the same height.

47



We need to draw in our lines for the upper and lower lids. This is roughly a flattened football shape placed right inside the socket. Allow the outer edges of the socket to flare out and up just a bit to represent a heavier outer lid.

48



With the 1/8" v-tool start at the outside of the eye and cut a groove following along the line we drew above. Repeat for the bottom lid. Repeat both cuts for the other eye.

49



These cuts set in the separation we need between the eye and the lids. We will use the detail knife to sharpen these creases and to increase depth in the corners of the eye.

In the next few steps, I'll use a back bent detail knife for carving the eye detail. The cutting edge is on the curved side of the knife, just the opposite of a standard carving knife. This is a handy tool as it keeps the cutting edge of the blade up and out of my way when carving and allows me to concentrate on just the tip of the knife.



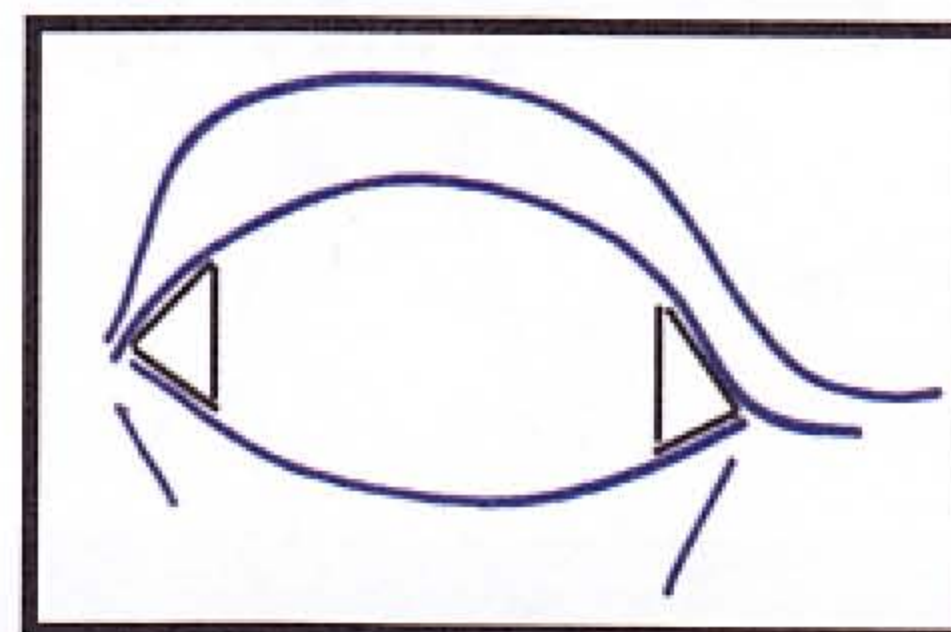
50



Use the tip of your detail knife to put a chip cut directly in the corner of each eye. This increases the depth for a more realistic look. You will have four of these chips cuts, two in each eye. The first cut is pushed into the crease along the edge of the upper lid.



The second cut is pushed into the crease along the lower lid.



Location of chip cuts.

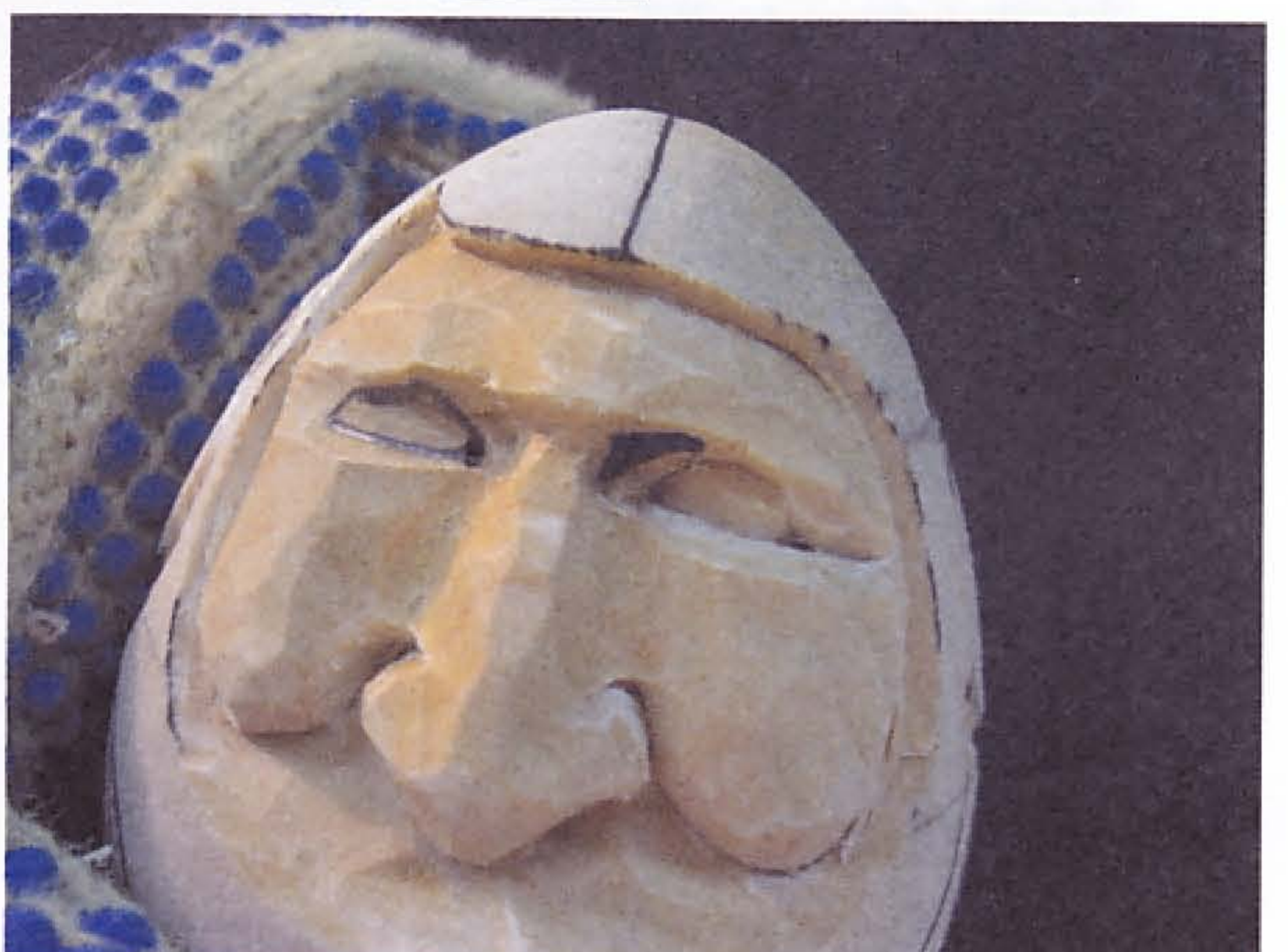
52



The third, and final removal cut, is a shaving cut along the eyeball from lid to lid. This should release a triangular piece of wood resulting in corner depth.

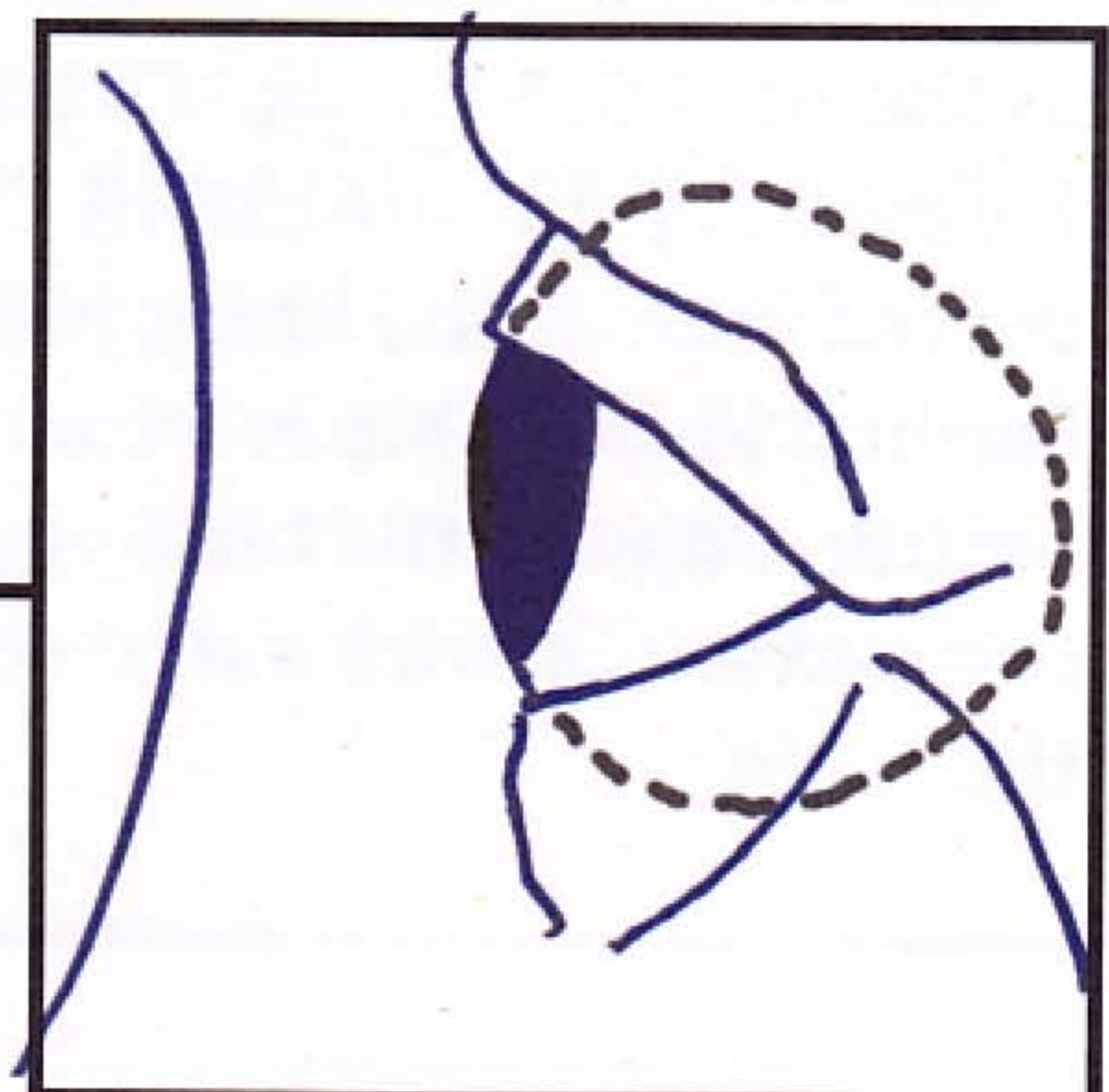
Repeat these same cuts on the other eye.

53



Note the triangular area beneath the brow and beside the nose. You'll need to make a chip cut in this area to set in the rear crease where the eyelid recesses back under the brow.

Even though the eye is roughly a ball shape, the part that we will carve will be relatively flat. The eyeball is a large organ but we only see a small portion of it peeking through the lids. We want to reflect that slight roundness in our carving. The chip cuts in the corner along with gentle sloping from top to bottom will give us the effect we're looking for. Smooth the surface well with your detail knife to make painting easier.



54



Once you have the chip removed under the brow, use your detail knife to cut a sliver out between the upper lid and the brow. This finishes the crease of the upper lid underneath the brow. Repeat for both sides.

55

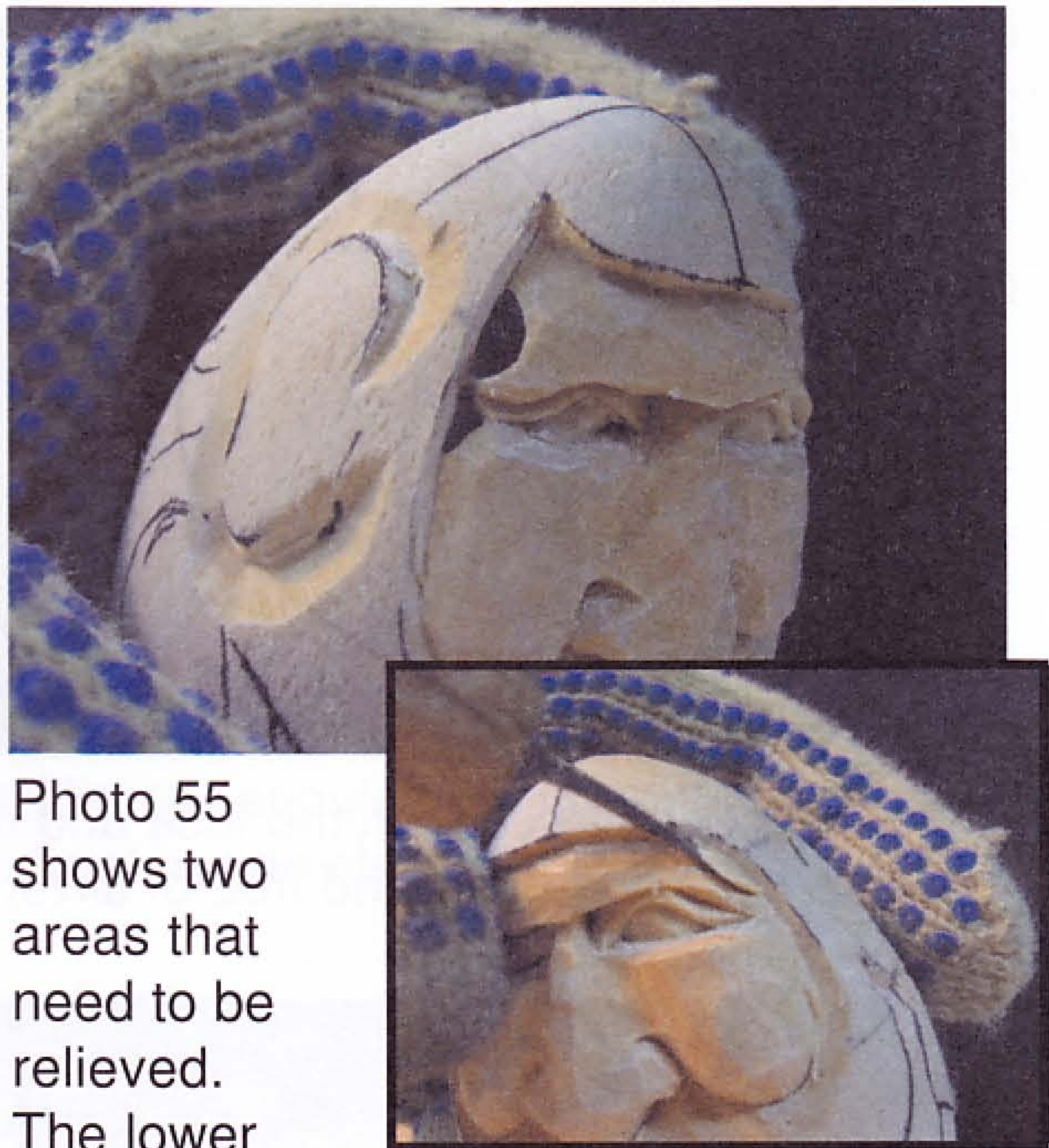
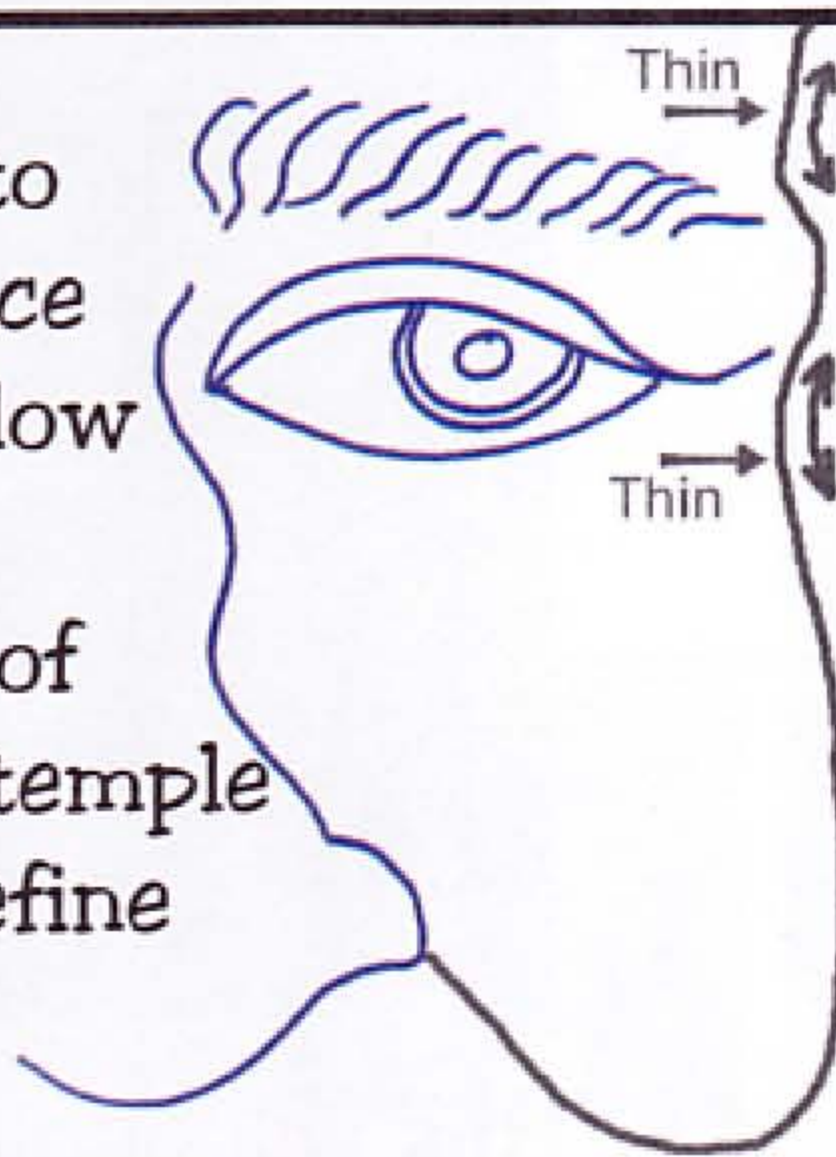


Photo 55 shows two areas that need to be relieved. The lower area at the corner of the eye is a regular chip cut extending from the corner of the eye back up under the hairline. The half round area on the temple will give this area a more realistic look. Your stop cut will be in the hairline crease and the removal cut will be a rolling or scalloped cut achieved with your detail knife.

Use your detail knife to thin the area of the face directly above and below the bony brow ridge. This is in the channel of the socket and in the temple area. This will help define and frame the face.

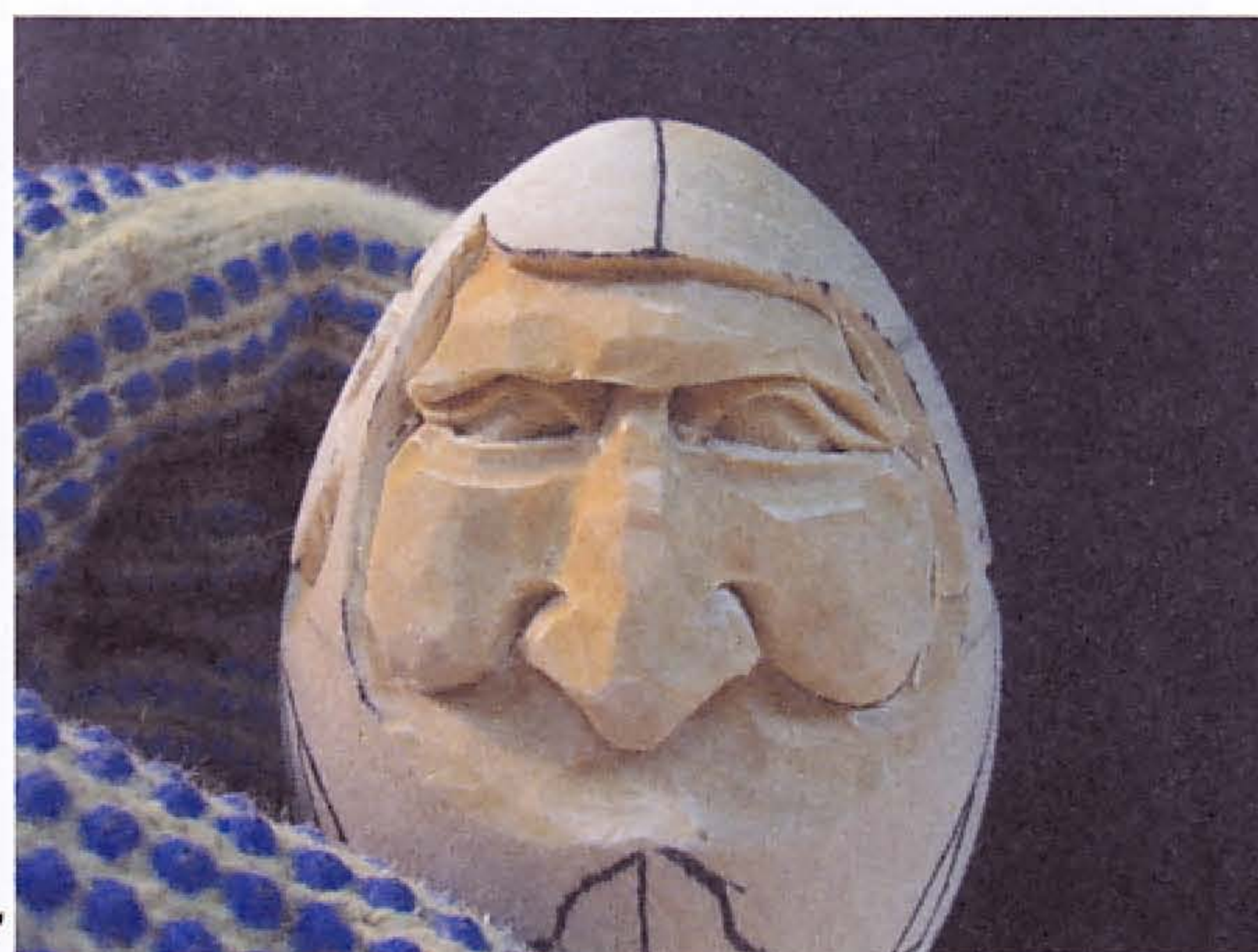


56



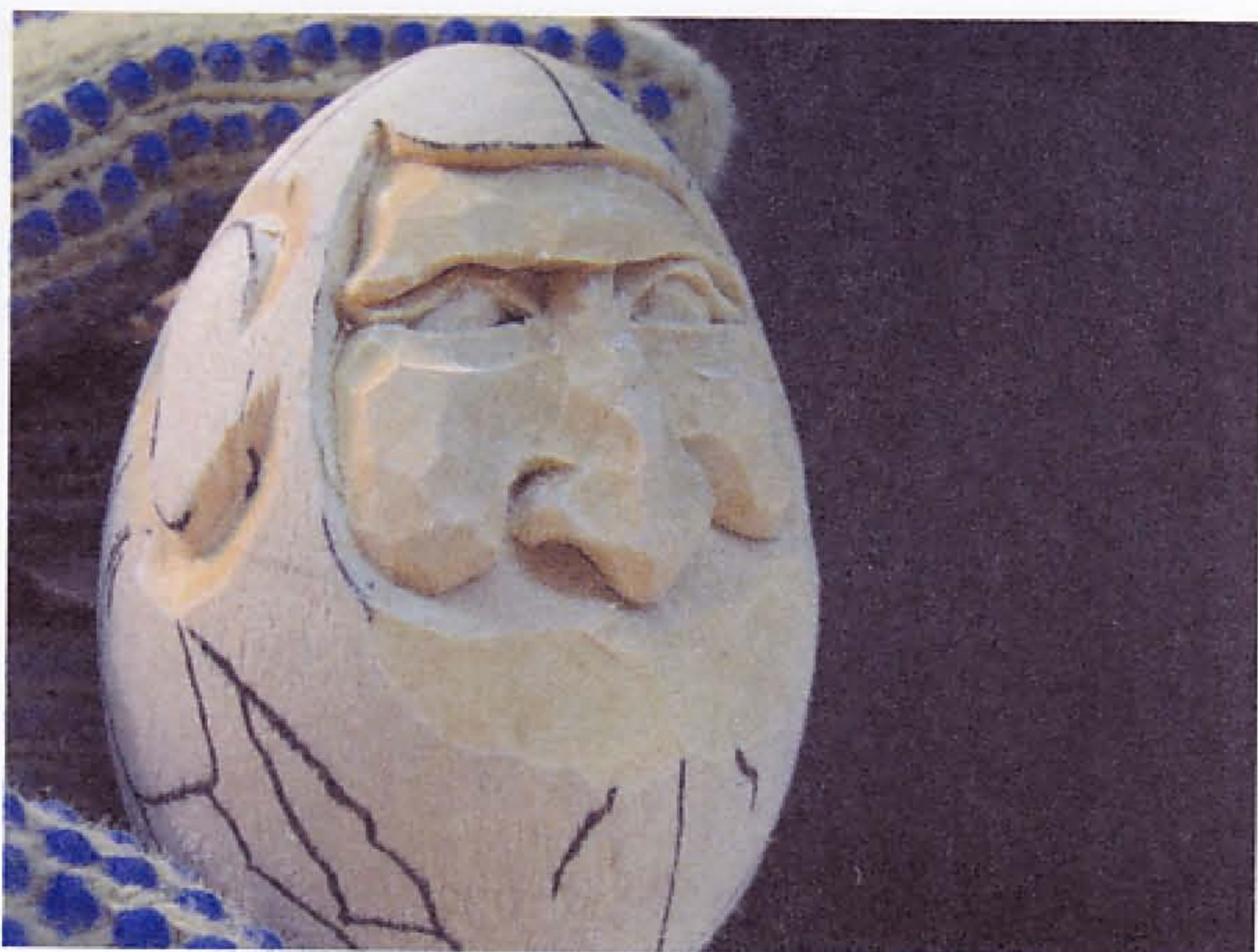
Using your 1/8" gouge, cut a groove underneath the eye as shown. By lowering this area it will give a bag appearance. It also brings the lid closer to the eye for a more realistic look.

57



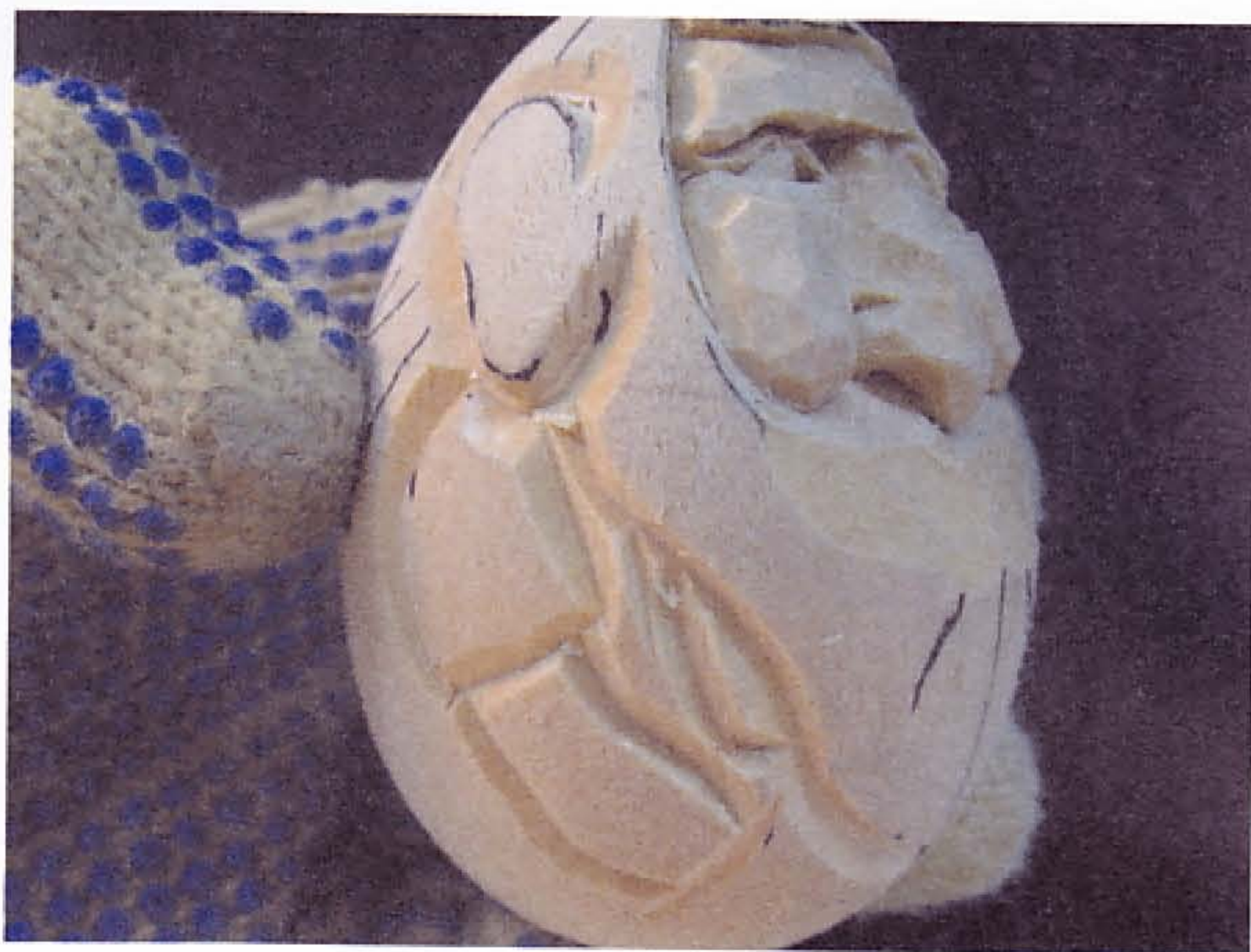
Blend any sharp corners left by the gouge. Round the cheeks up to this area and on into the creases as well. Make sure you have sharp definition all around the face to frame it from the hair.

58



Make sure all cuts on the face and around the eyes are clean and free of slivers.

59



Use your 1/4" v-tool and begin cutting grooves as shown on all of the reference lines we had previously drawn.

60



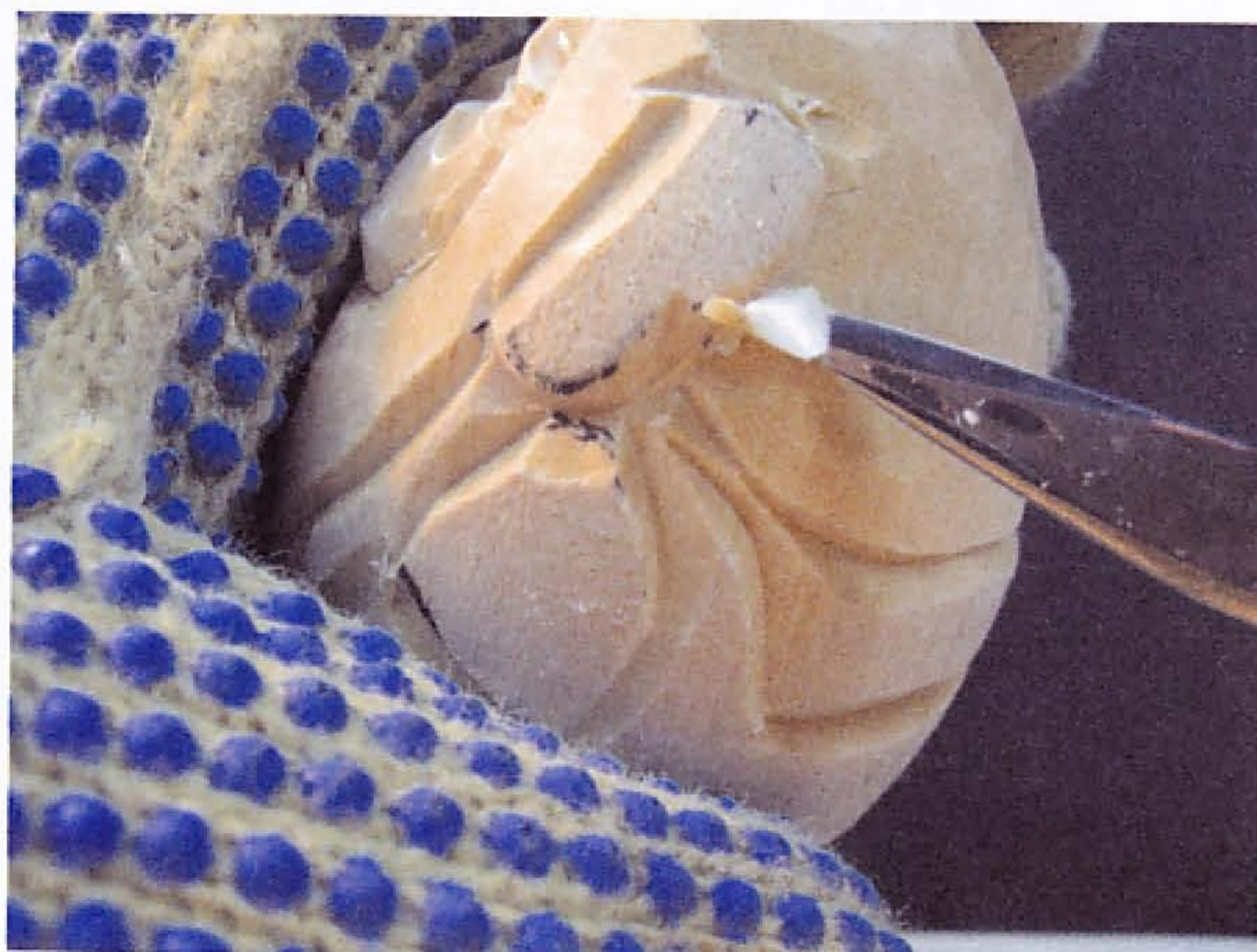
Use your 1/4" v-tool to cut a groove in front of the ear on each side.

61



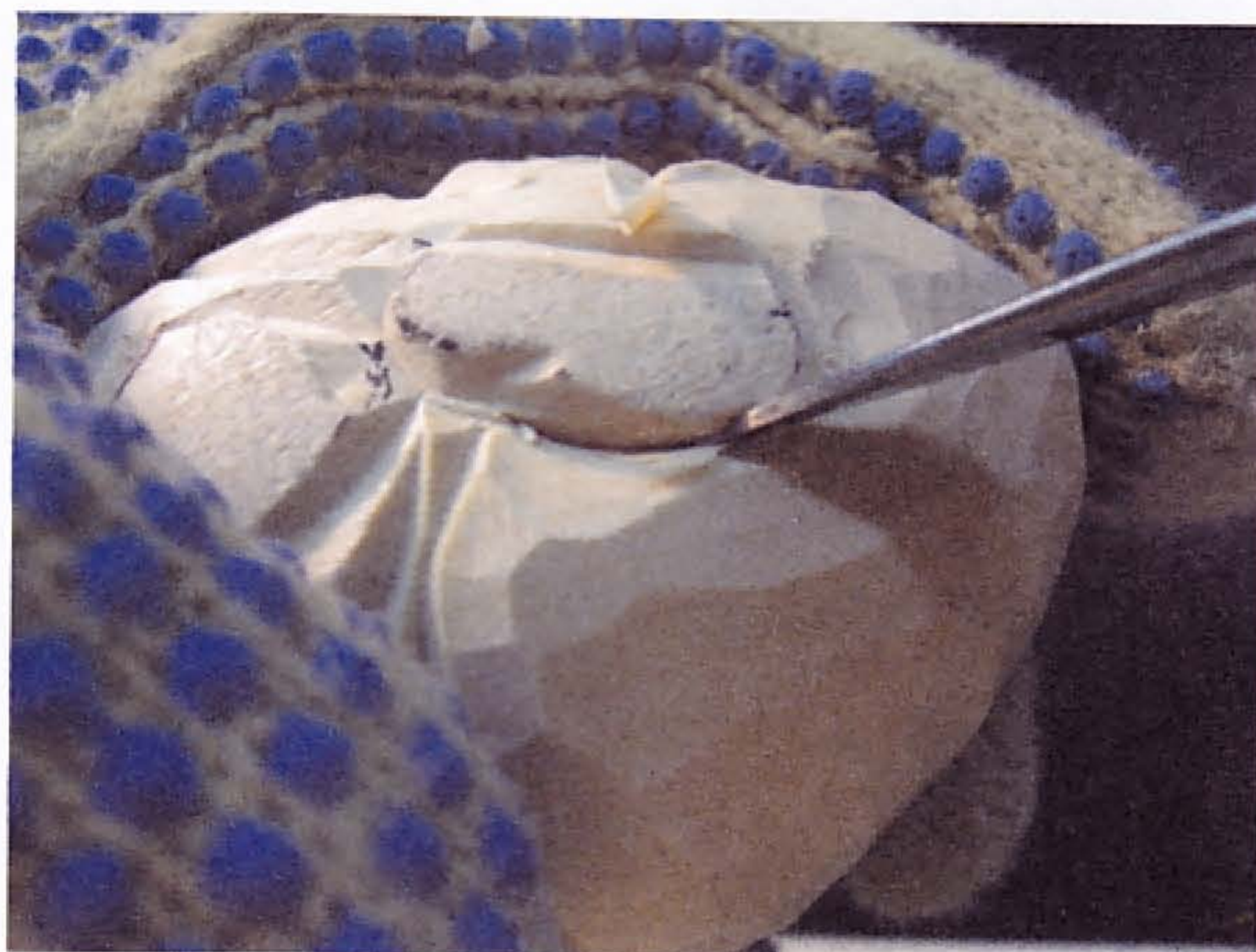
This will begin to bring the front of the ear down under the sideburn.

62

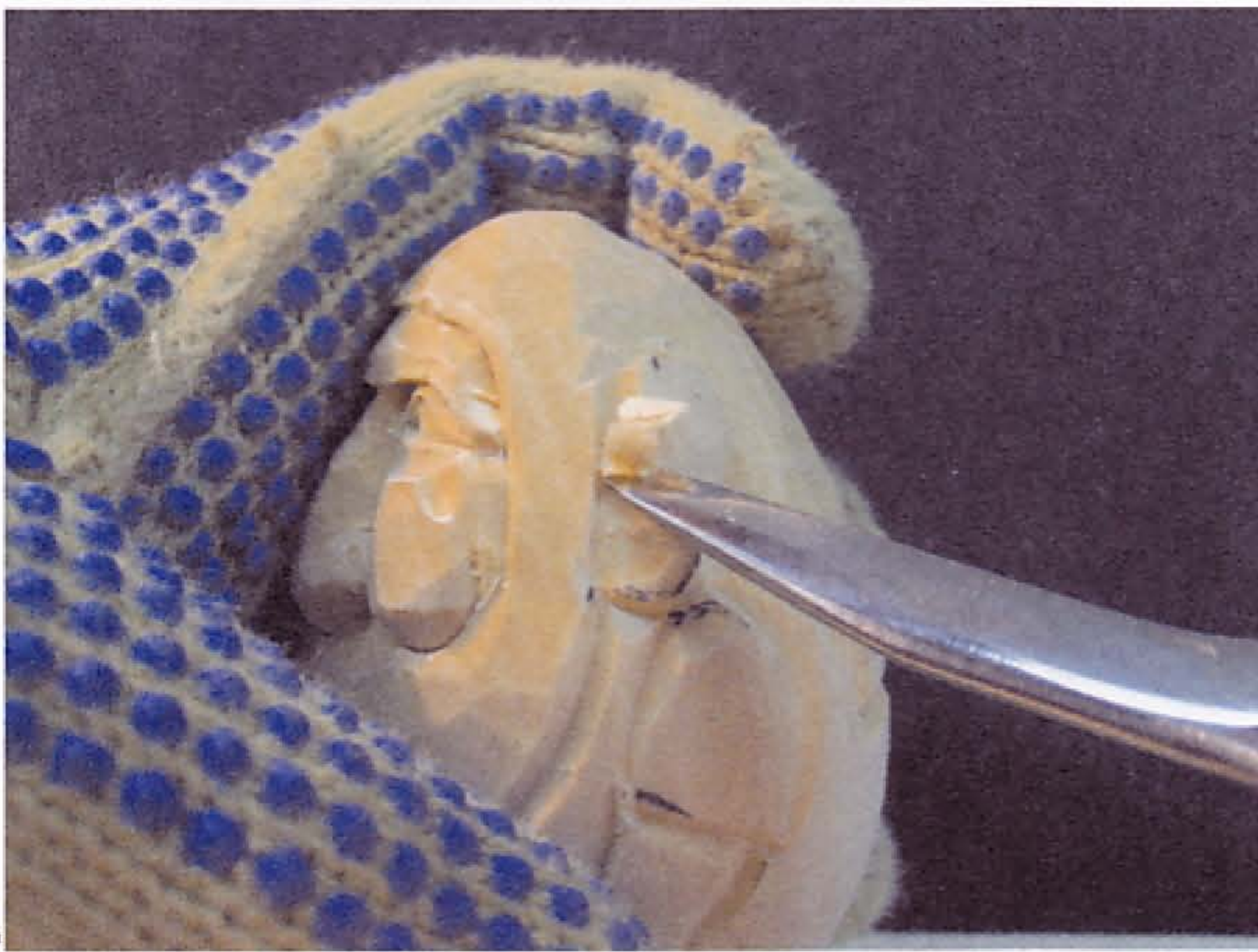


Use your detail knife to sharpen the crease where the back of the ear meets the hairline.

63



This will consist of just removing a sliver with a stop and removal cut.



64

Use your detail knife to make a stop cut along the sideburn in front of the ear, then gently shave the ear sloping it under the sideburn.



65

The ear should slope from the rear to the front in one clean angle.

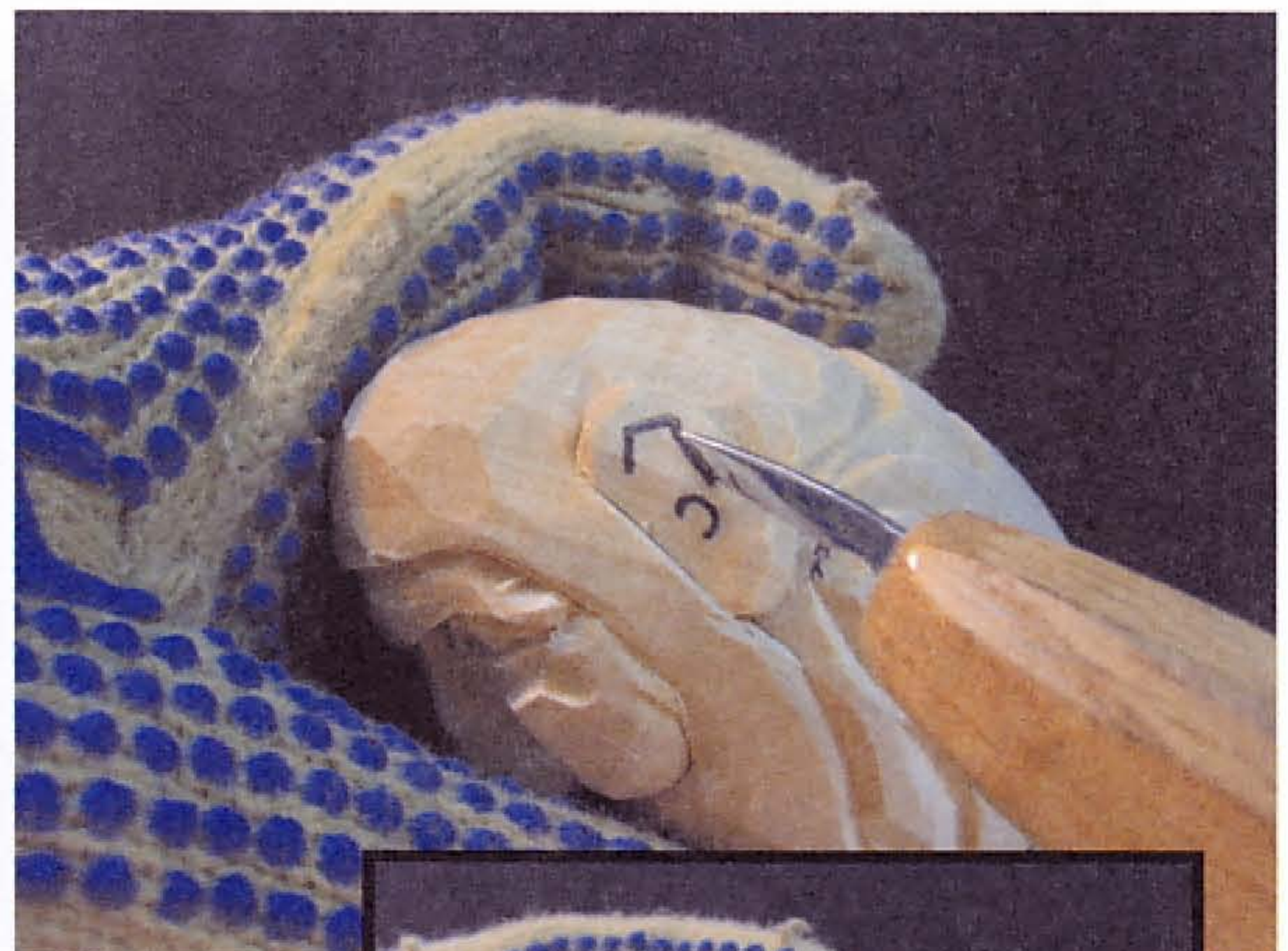


66



67

A caricature ear can be broken down in to the simplest of form. Three connecting lines resembling an upside down fishhook and then a semi-circle placed in front will do the trick. Make 3 stop cuts along each line of the fishhook then gentle shave up to the cuts to relieve just enough wood to create a crease.



68

Use your 1/8" gouge to make a stop cut at the semi-circle.



69

Use your detail knife to gently remove the small circular chip.

70



Go over the carving and sharpen the creases where the shirt goes under the overalls, where the shirt goes under the hair, and where the overalls go under the beard.

71



Use stop cuts and shave up to the cut to create sharp definition on all of our separation lines.

72



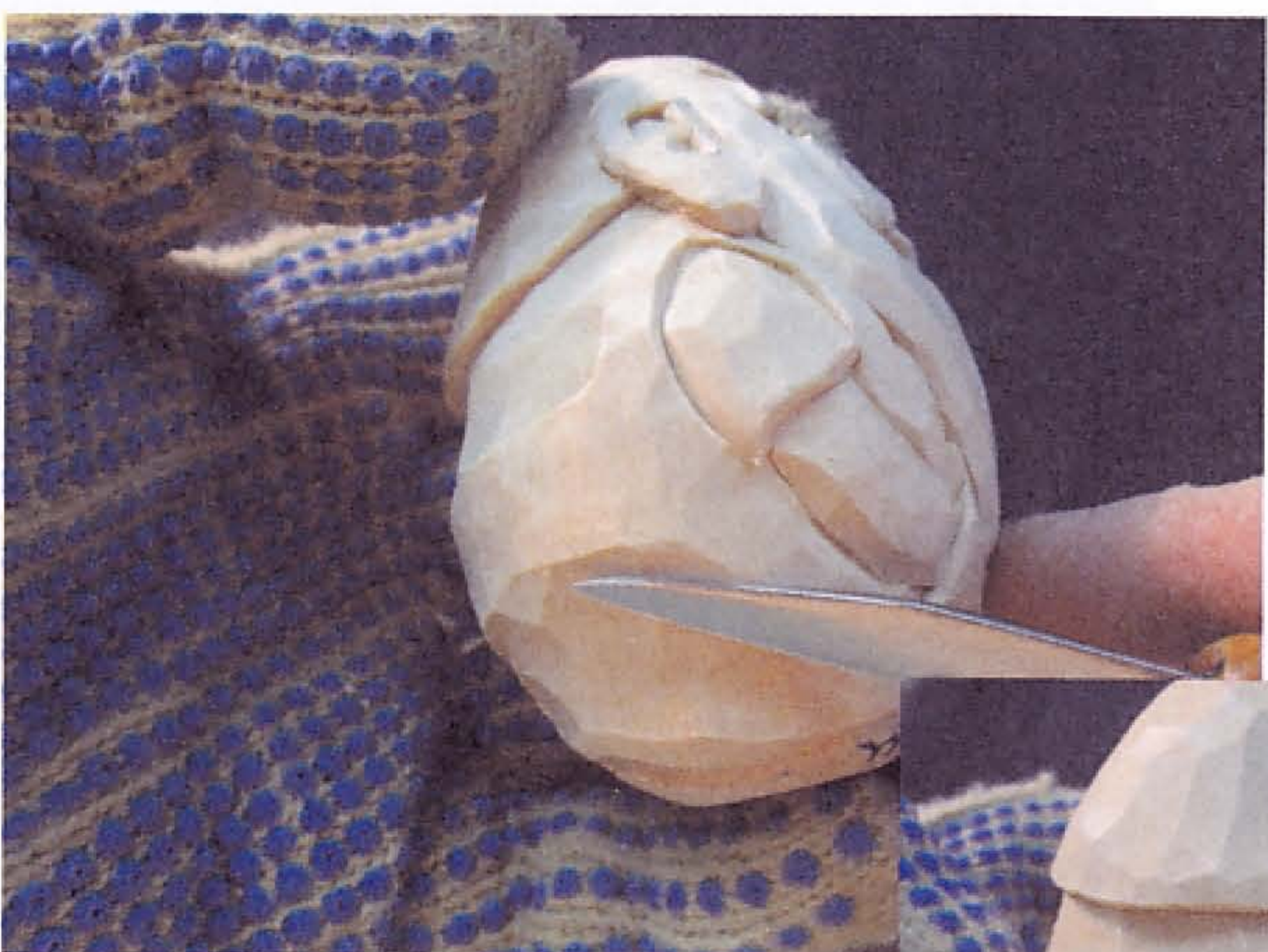
Round over the arms slightly and shave the overall out from around the arms so it looks like the arms are on top of the overalls.

73



Use the 1/4" v-tool to cut a crease at the crotch of the overalls and down the center to separate the pants legs.

74



With your roughing knife, thin down the pants legs to get rid of the rounded egg look. Start around where the rear seat would be and shave down with the grain and flare back out slightly to leave the hem at the bottom of the overalls pants leg.



Use your v-tool to cut in a label on the back of the overalls and the detail knife the clean it up.

75



Use your 1/4" v-tool to separate the toes. Push the v-tool upward in between the toes and use your detail knife to remove the chip.

76



Clean up the feet and toes and round them as much as possible. Make sure you have clean separation between the feet and overalls.

77



Clean separation lines are very important because they add to the crisp detail that makes a carving look good and they also make painting easier by allowing the paint to wick into the creases, thereby reducing the chance of getting paint on other parts of your woodcarving!

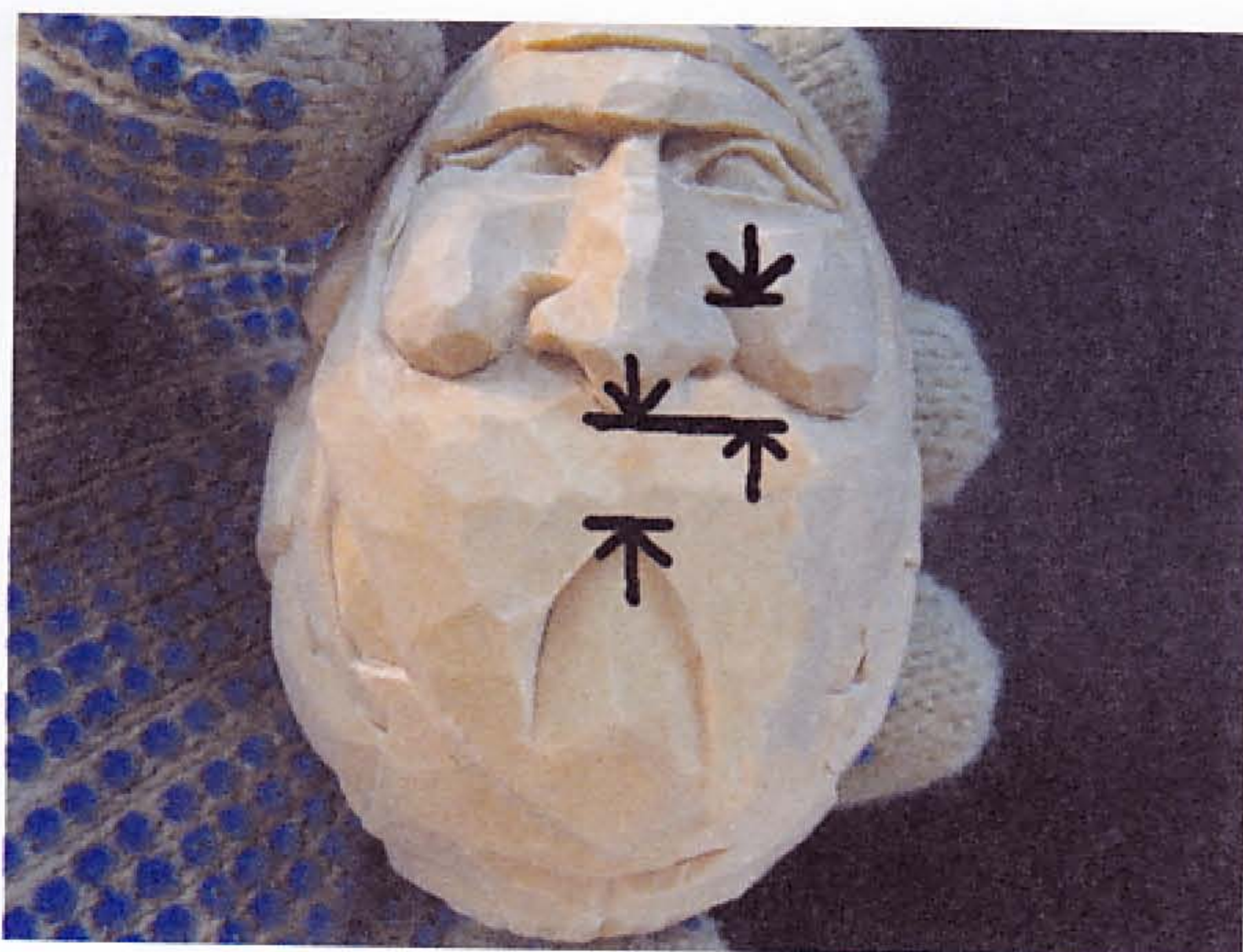


78



We're ready to begin work on the hair. Make sure the mustache flows smoothly down from under the cheeks and nose, then define the separation of the mustache.

79



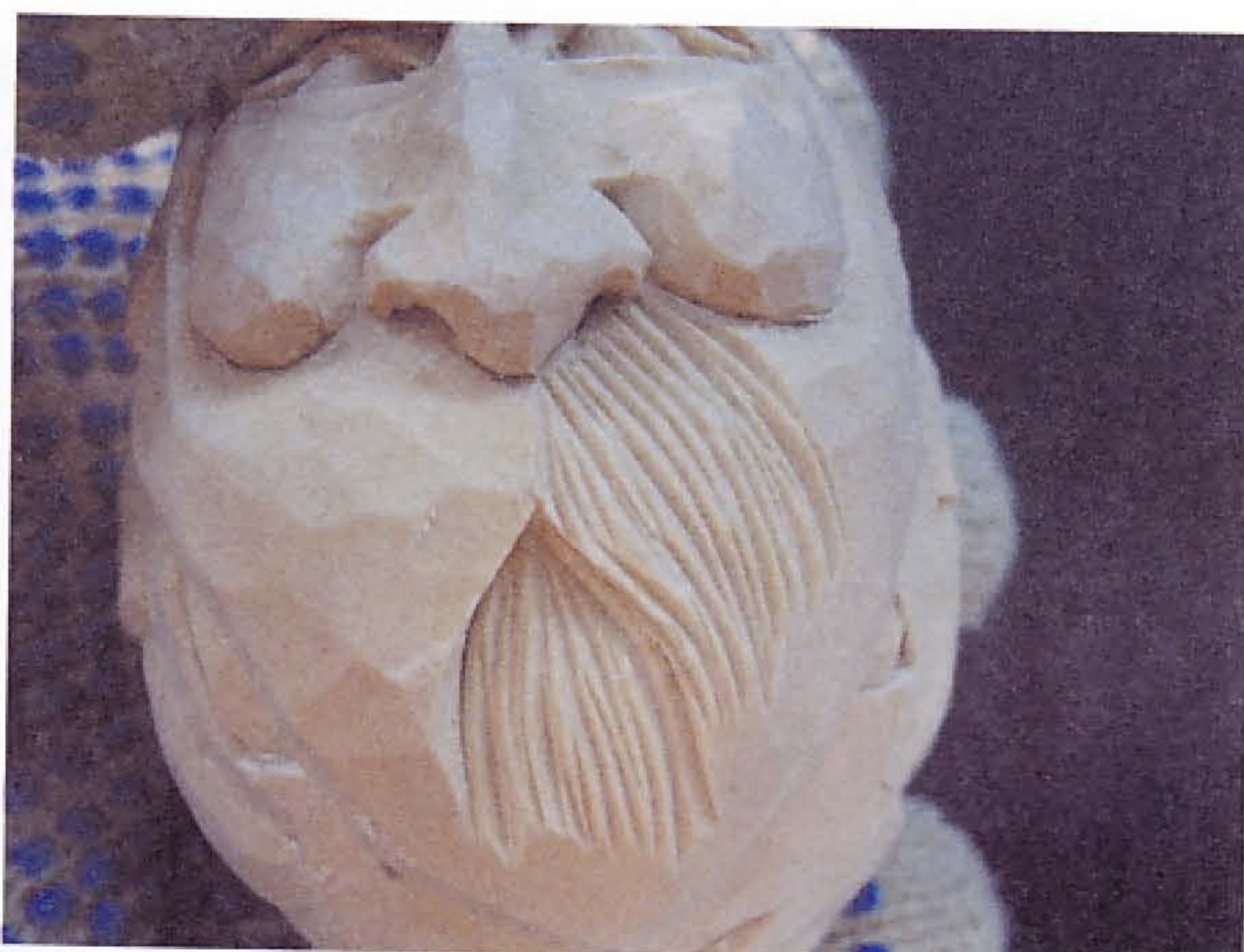
The distance down for the separation of the mustache is roughly the same as the height of the nostril. Make a chip cut for this separation and extend the cuts down.

80



Use your v-tool to make fine lines up towards the nose. Allow the v-tool to go as close up to the cheek and nose without cutting into them. Keep these cuts very close together.

81



Allow them to also curve and contour to the shape you have for the mustache and beard. Think of how hair would hang down off of the face naturally.

82

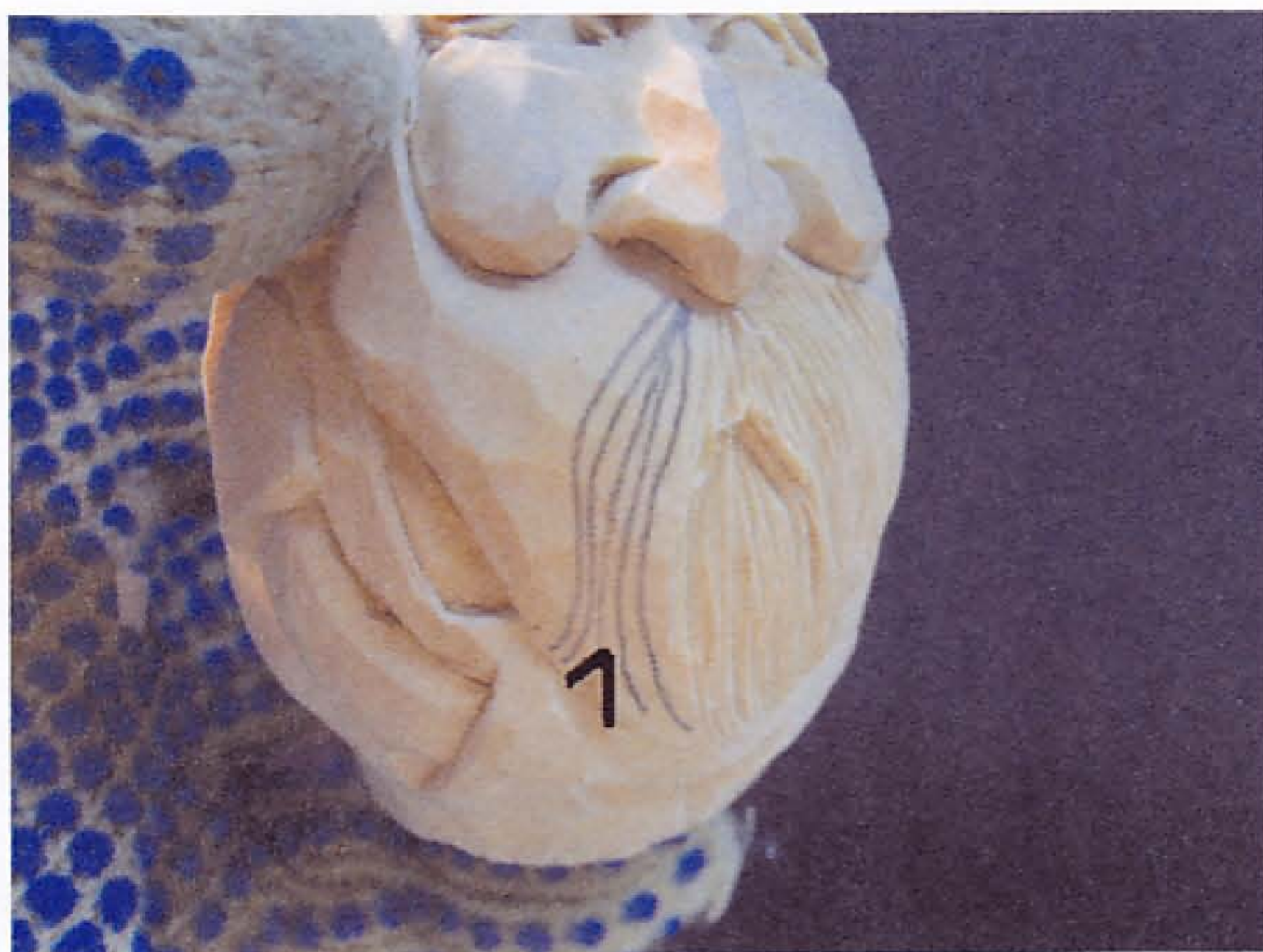


Place a few chip cuts at the base of the beard to break up the straight line and give the hair more interest.

83



Use your v-tool to cut down into these areas as well. The fine hair lines need to cover our beard surface completely.



84

Notice the chip cut at the base of the beard. Take your larger 1/4" v-tool, place it in the chip cut and run a flowing groove up towards the nose.



85

Allow the v-tool to come out of the wood before you get to the nose. A few of these cuts in various locations on the beard will give it depth.



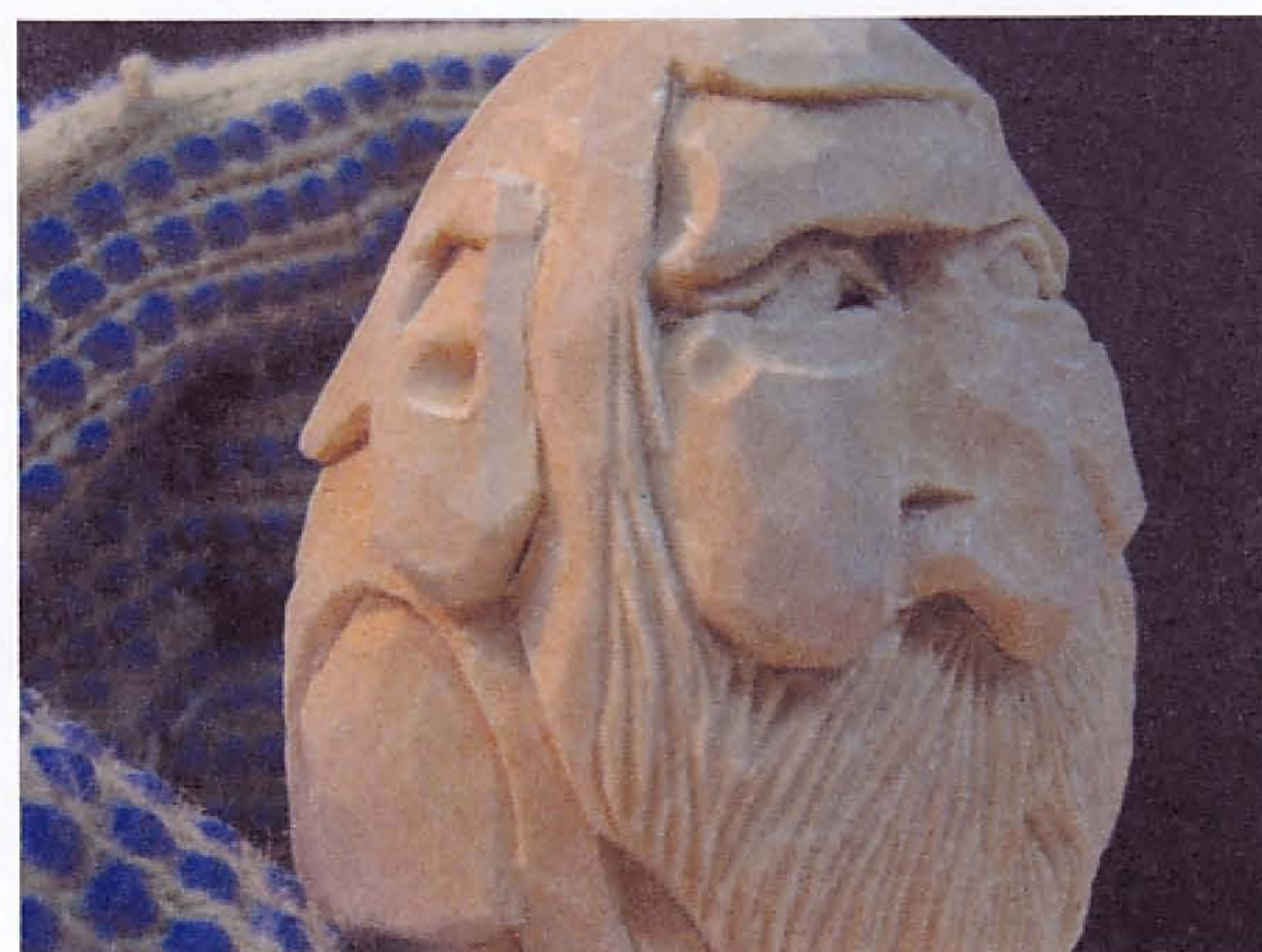
86

Here's the finished v cut. Continue filling in the fine hairlines with your smaller v-tool. Remember to keep these cuts tight and flowing.



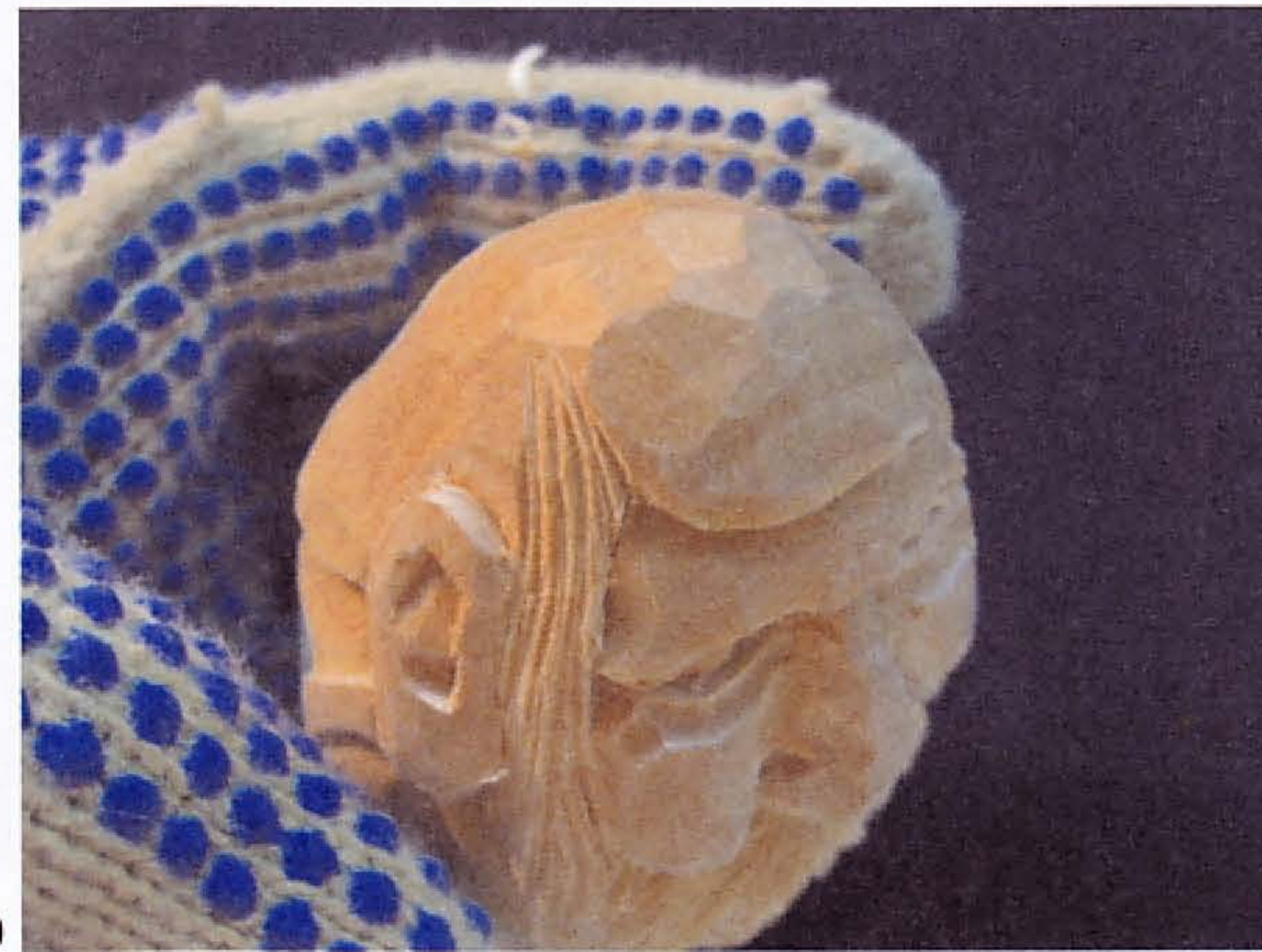
87

Cut back over hairlines to make sure there is complete coverage. Just don't crossover existing hairlines to where you have a crosshatch appearance.



88

As your hairlines flow up the face they will slowly shift from coming out from under the cheek to coming down from the sideburn.



89

Make this transition look natural by again keeping the cuts tight and flowing. Take the hairlines up to the part.



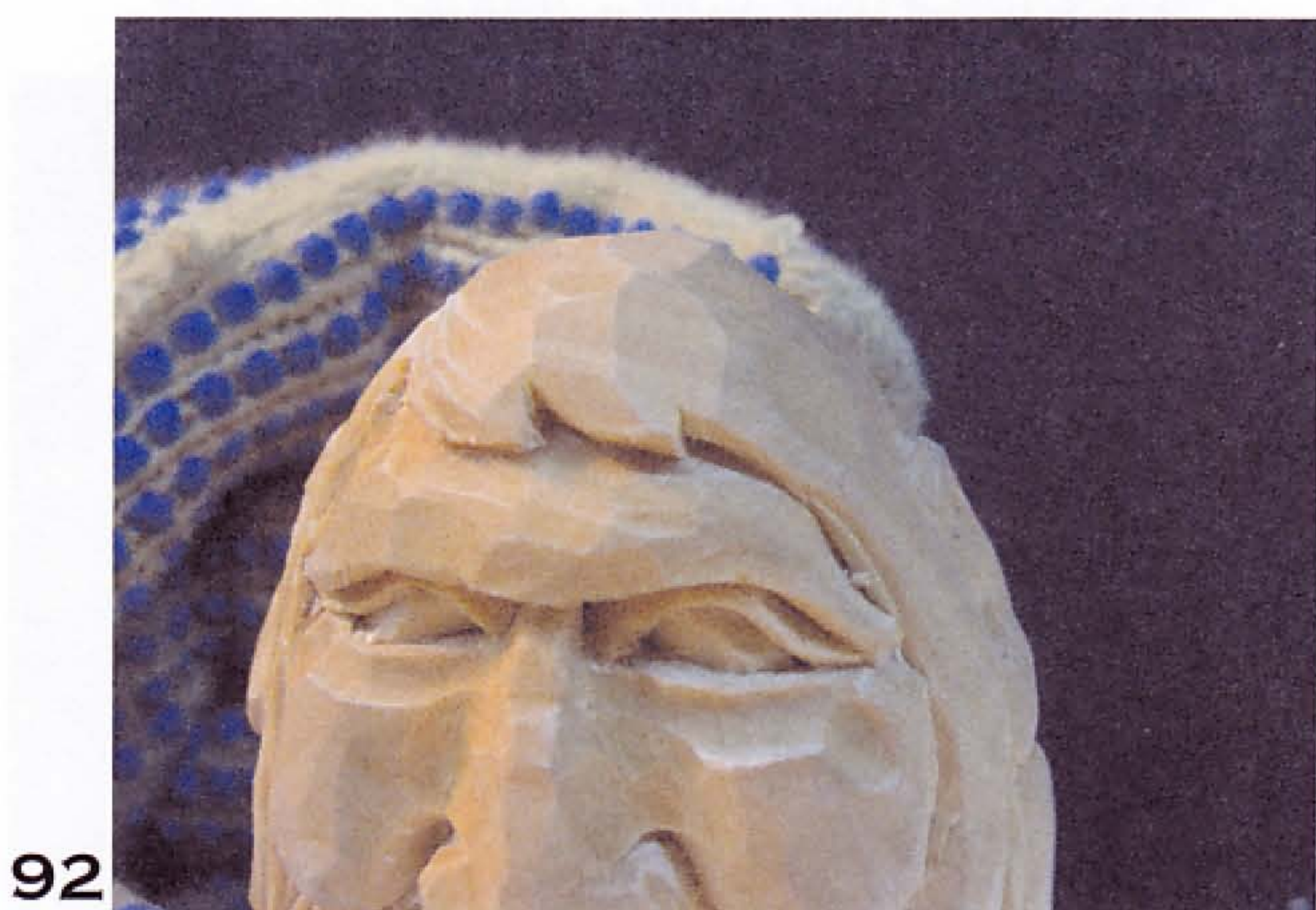
90

Once you have the sideburn hairlines up to the part, you can start flowing the hairlines of the bangs over to the part.



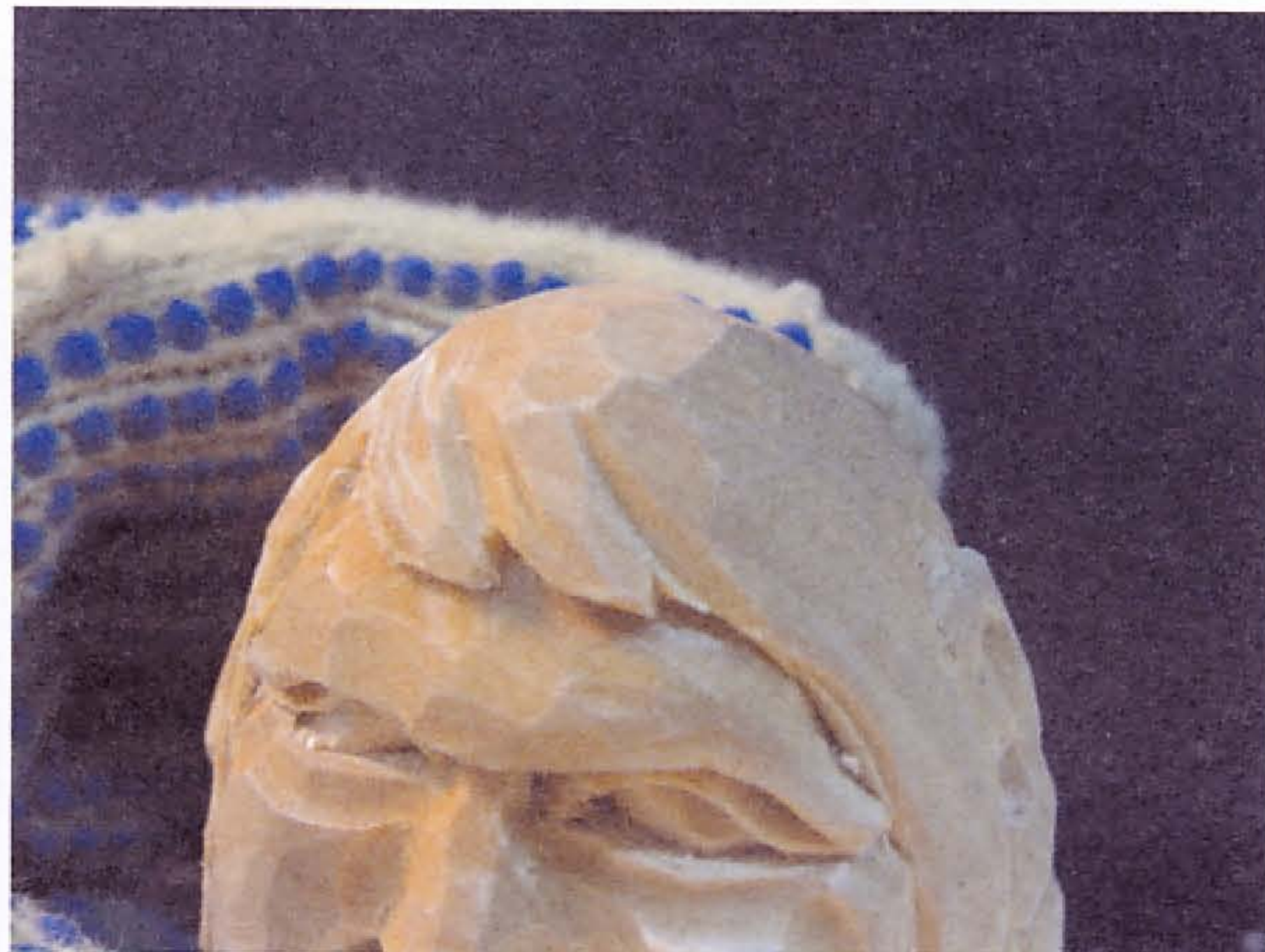
91

Cut in one or two notches on the bang to break up the straight line.



92

Notice how the notches are angled to blend them together to look like locks of hair coming to a point.



93

Use your larger 1/4" v-tool again inside of the v cuts to get some depth. Then continue filling in the hair with your smaller 1/8" v-tool.



94

As we cut the hair up to the top of the head it needs somewhere to go. Pick a point on the top of the head a little off center and towards the side where the part is.



95

The flow from the bangs sets the direction of flow up to the point. From this point, curve the hair around the head making sure it blends naturally.

96



Keep cutting in your v grooves extending them down all the way around the head. Again, cut in some notches to break up the straight line along the bottom.

97



Rear hair detail.



98

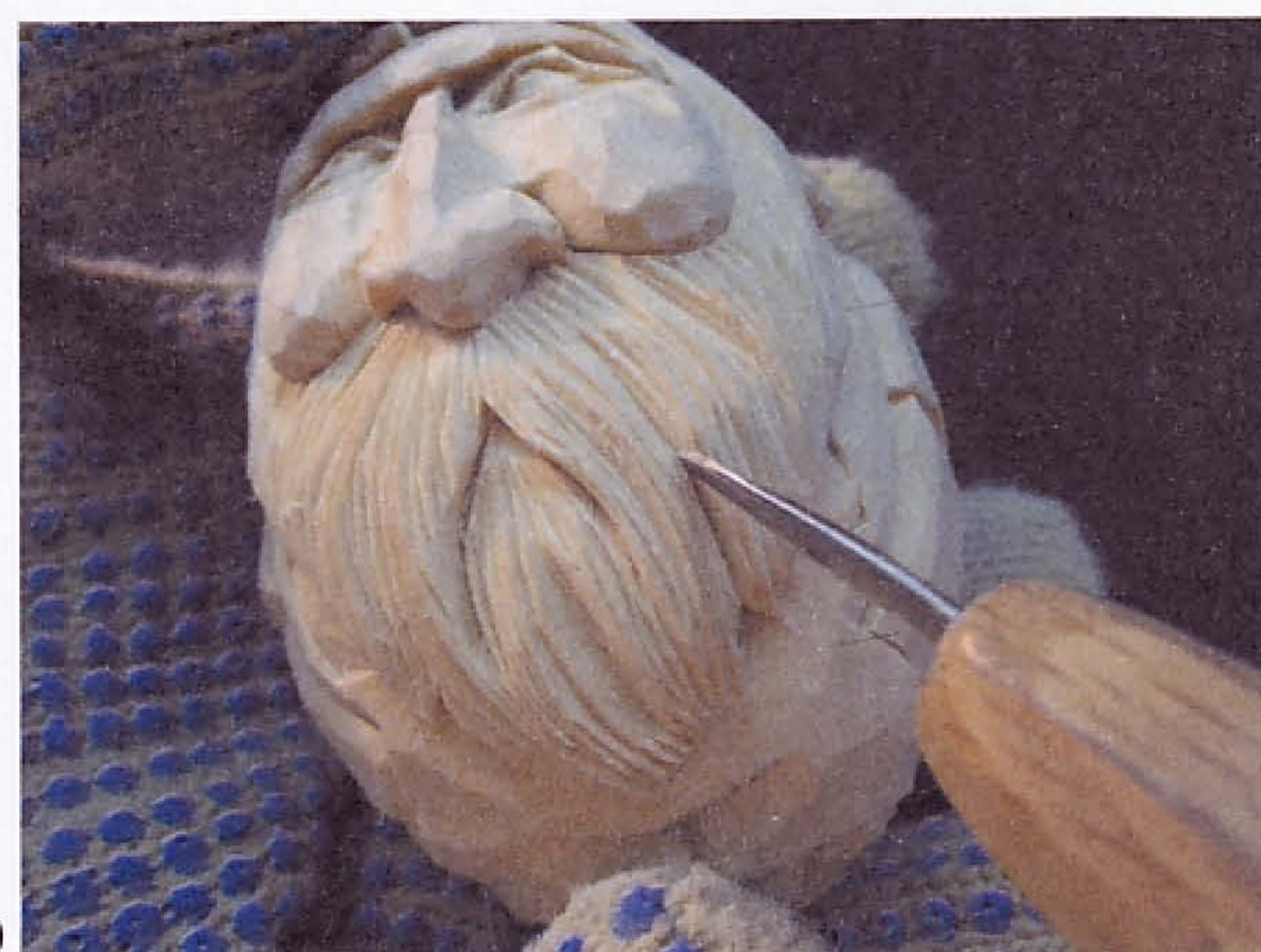


Cut in v-grooves for the eyebrows.



Cut in the hair of the eyebrow using the 1/8" v-tool. Angle the grooves from the outside in and top to bottom.

99



Select a few of the deeper cuts in the beard to deepen the crease lines for visual depth. Use the detail knife to cut out these slivers.

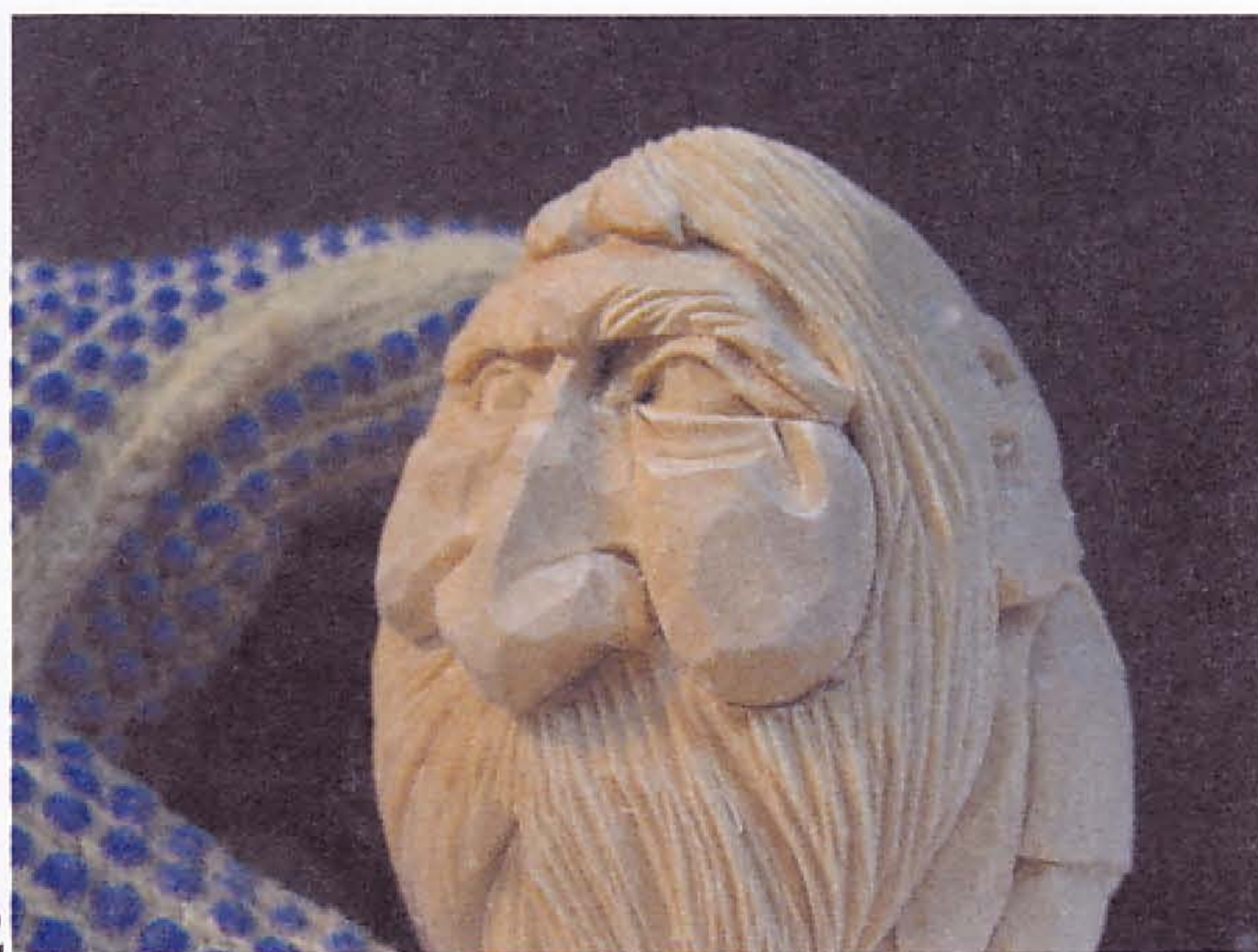
100



Go around the facial/hairline crease and make sure the creases are deep and clean. This will help frame the face and make painting easier.



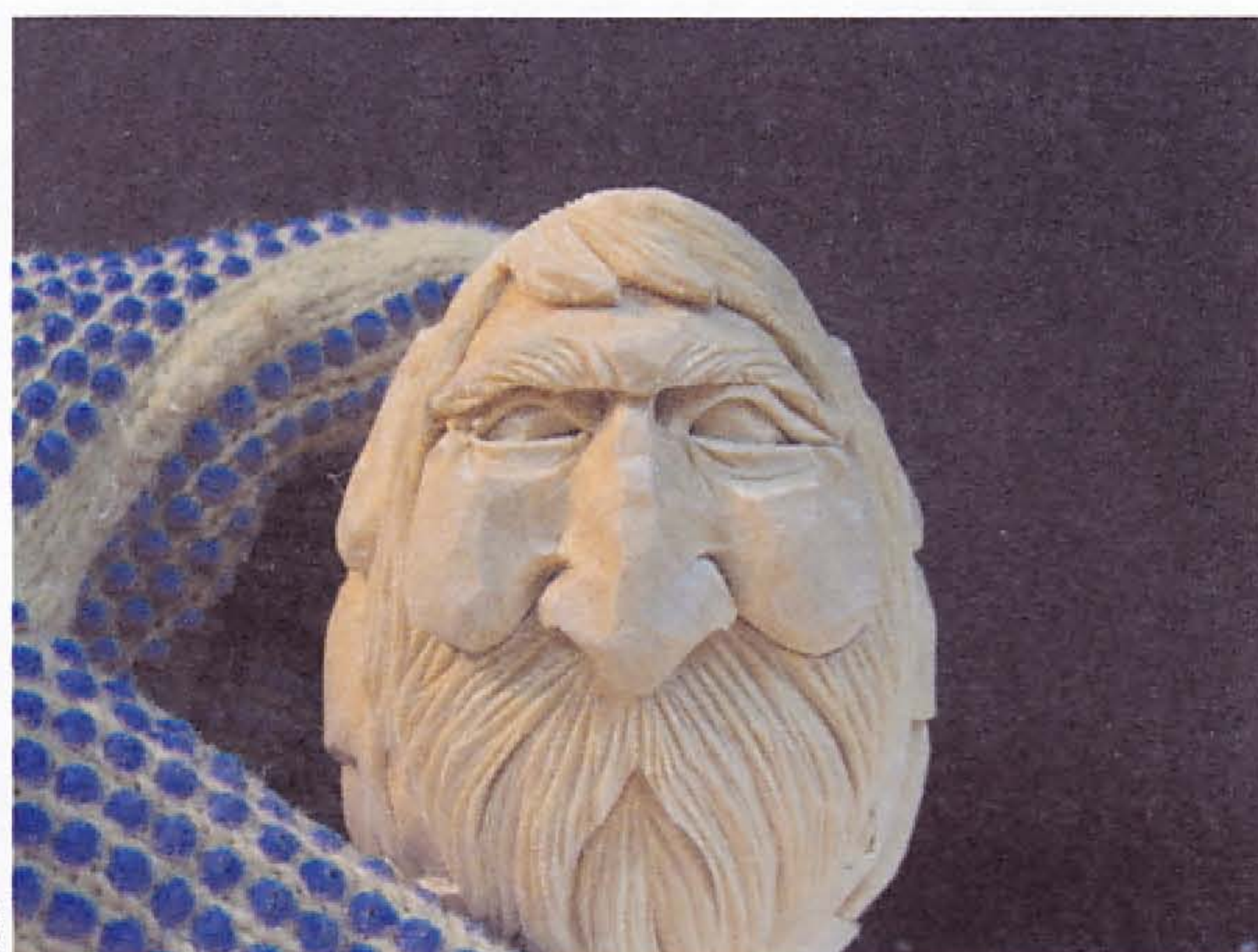
101



102

Use your 1/8" v-tool to cut in a few wrinkle lines around the eye as shown. Don't overdo it. Just a few will help the impression of the "bag under the eye" look.

It seems that hair is one area on a carving that many carvers don't take enough time with. They might have a great looking carving, but then they just put in a few awkward v grooves and call it quits. As you can see if you take your time and have a sense of direction with where the hair needs to flow your carvings will improve dramatically.



103



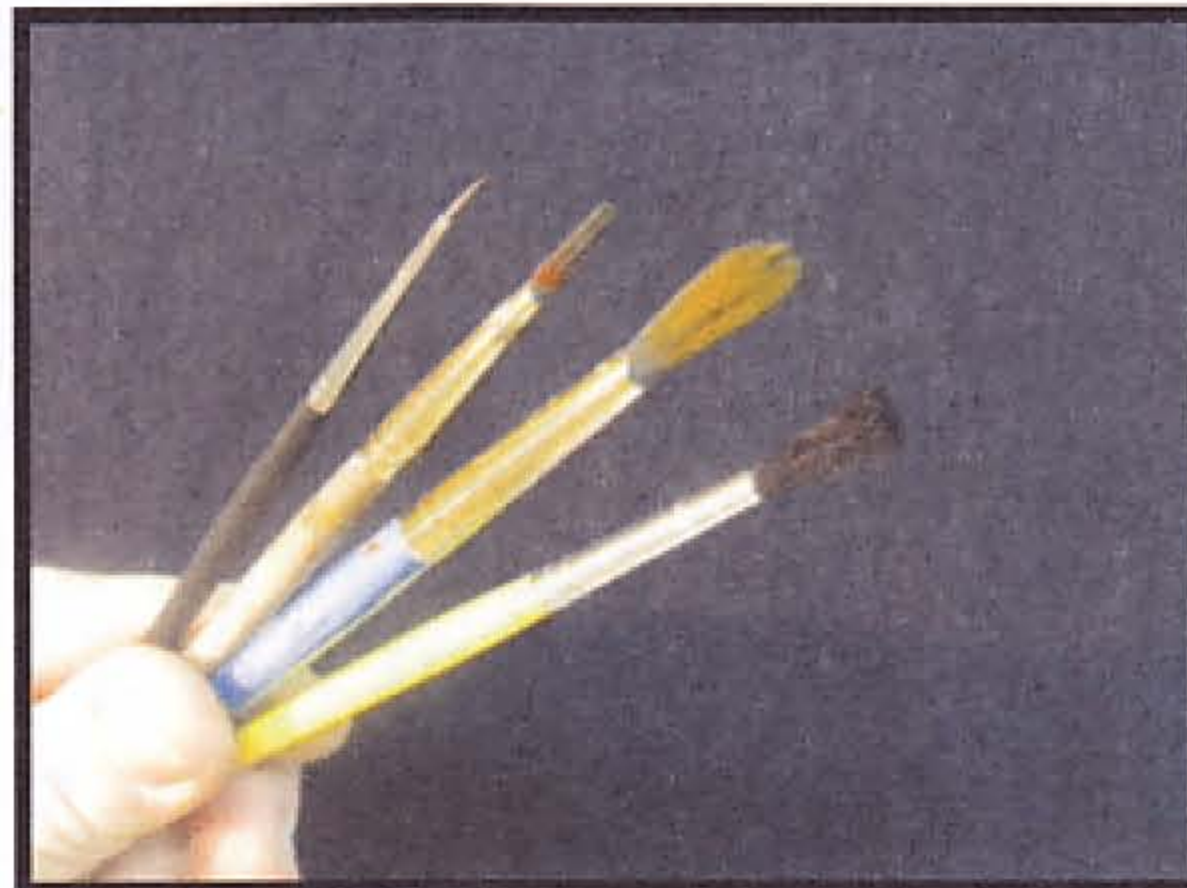
Are we done yet? I think all this fellow needs is a bath and a fresh coat of paint and he'll be ready for the hoedown!

PAINTING MATERIALS



Painting is a big part of our woodcarving project because it adds so much to the final look of the carving. A lot of carvers are intimidated by the painting process, but it really is easier than you might think. The acrylic water based paints we will use for the project are easy to work with and are readily available at most hobby stores. The brand I use most is Delta. It is available in hundreds of colors and the pigment dissolves well in water. The dozen colors here are more than enough for our project.

I try to use good quality sable brushes or a quality synthetic brush such as Golden Taklon. The four brushes shown are all we will need for this project.



Bath time! While carving, your project may have become a little dirty from handling. The paint may not adhere to these areas or it might discolor your carving. Use your nail brush for a simple scrubbing with warm water and a mild soap and it will clean right up. It will also help to remove any little slivers of wood that might be in the creases. Rinse the carving only and don't soak it. Pat dry with a towel and allow to dry a bit before continuing with painting.



Painting Supplies

- Nail brush (for washing carving)
- Plastic watercolor mixing tray
- 1 Inexpensive mixing brush
- 1 Large round brush
- 1 Medium liner brush
- 1 Fine liner brush

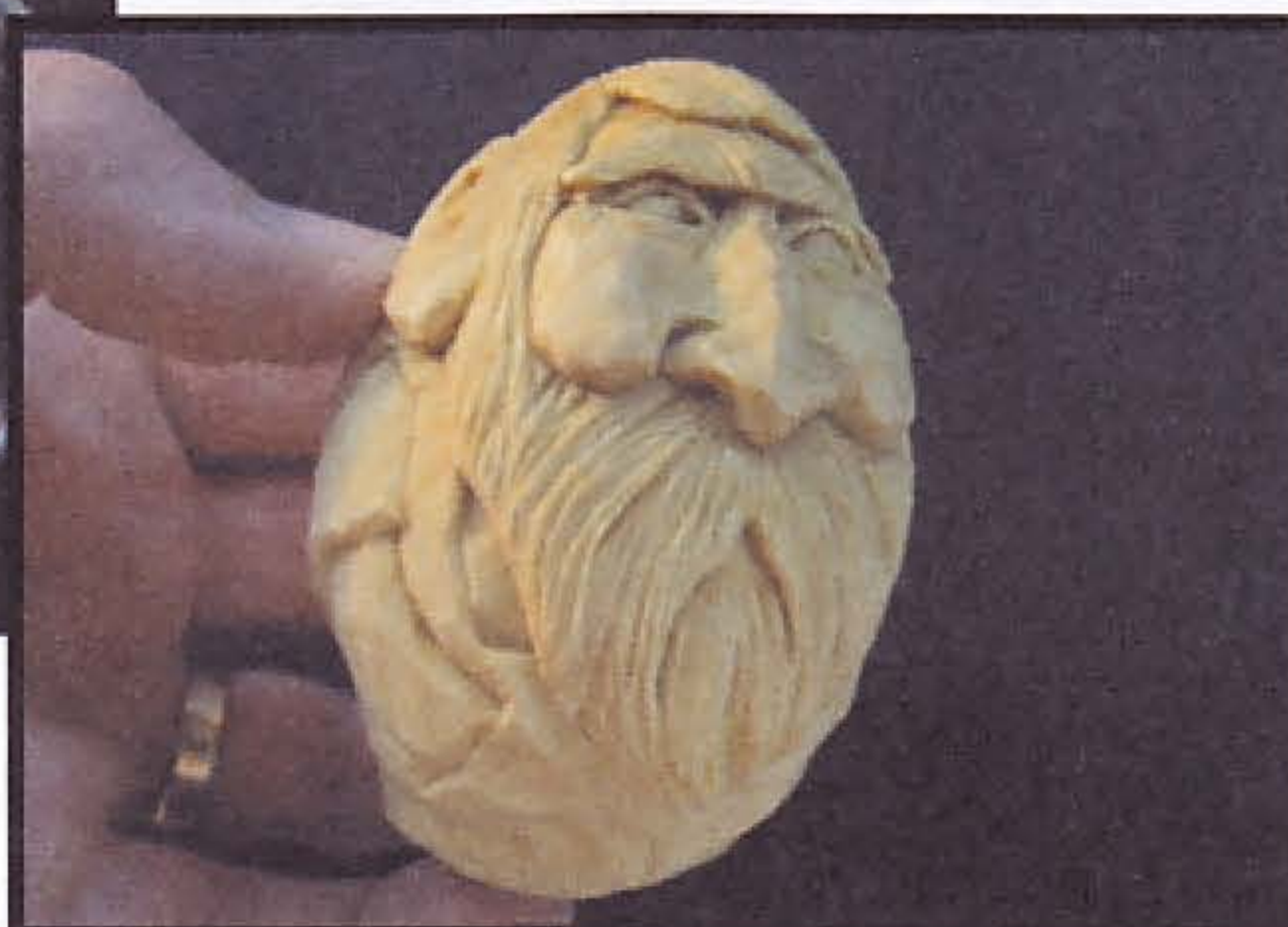
Water for mixing & cleanup

Colors for this Project

- | | |
|--------------|-----------|
| Black | Yellow |
| White | Blue Jay |
| Fleshtone | Navy Blue |
| Medium Flesh | Pigskin |

Finishing

- Linseed Oil & a Paint Stick



PAINTING THE HILLBILLY EGG



I believe a basswood carving is complimented best with just a thin wash of paint. This allows the grain of the wood to show through and the fine detail is displayed better without a thick coat of paint over it. I will usually use no more than four drops of acrylics to a compartment of water. To start, add water to your paint cup, but don't fill to the top. This allows room for the paint. Use your mixing brush to completely dissolve the paint pigment in the water. If you use your painting brush to mix you run the risk of having some pigment left in it which will blotch your carving.

Painting Guide for this Project

Flesh - 1 drop medium flesh, 2 drops fleshtone

Hair - 1 drop pigskin, 1 drop yellow

Overalls - 1 drop blue jay, 2 drops navy blue

T-shirt - 4 drops of paint in the tray first, then about 1/4 teaspoon of water.

Eyes - Colors needed will be black, white, & blue jay. Eyes will be painted undilluted.



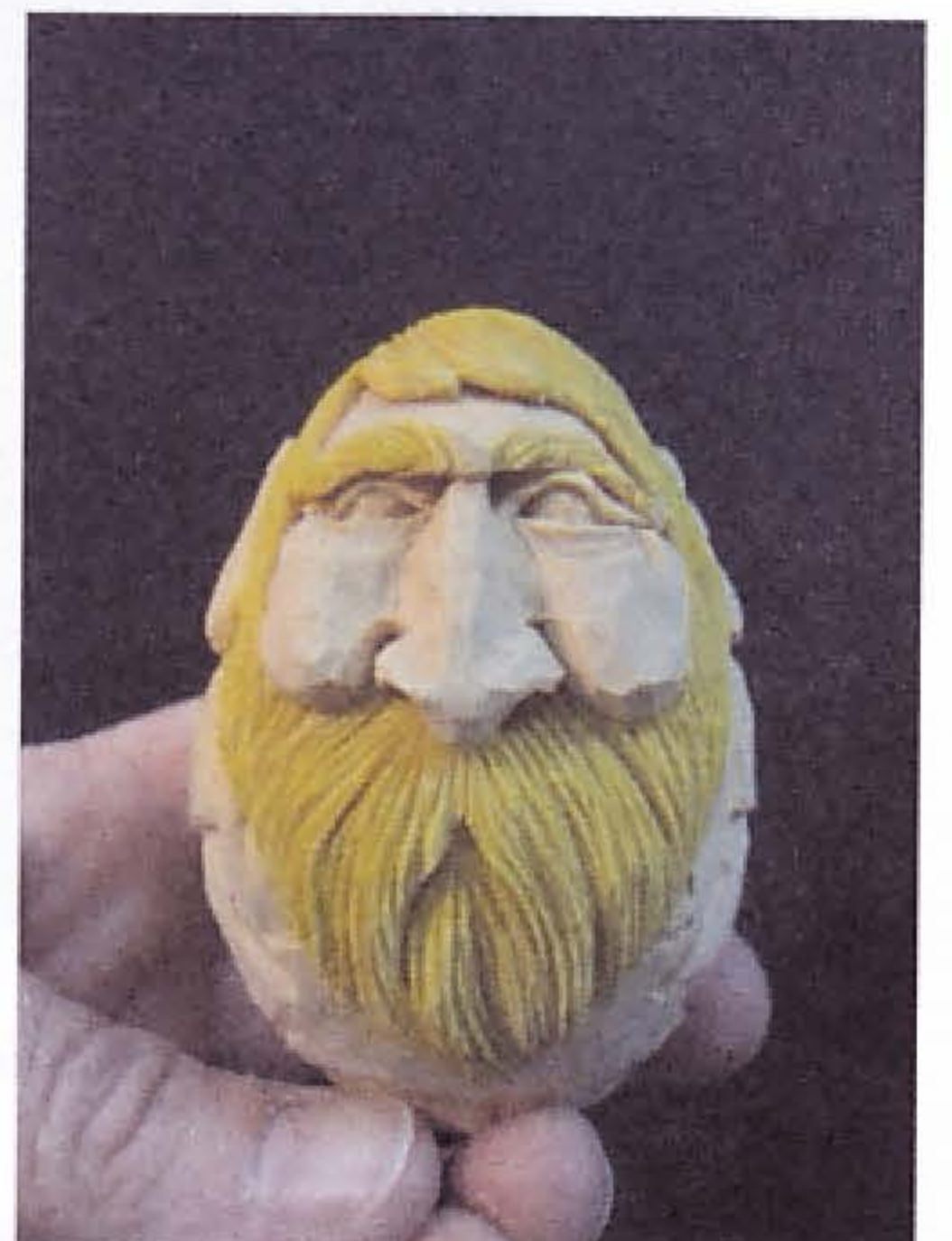
1

With your carving still slightly damp from washing, begin applying your flesh mix. I use the medium brush for painting the skin as its not a large surface area. Paint carefully just up to the creases trying not to allow paint to touch your other areas. There will be a small amount of wicking, so you don't have to paint directly in the crease. You may go ahead and paint over the eyes as they will be painted over solid later. Avoid paint on the eyebrows. Don't forget to paint the ears, arms, and feet.

Use your medium brush to apply your hair color to the hair up to where it meets other parts of the carving, again allow it to wick into the creases to avoid getting paint on your other areas. Once you have these areas covered you may use the larger brush to fill in the larger areas of hair. Don't forget the eyebrows!



2





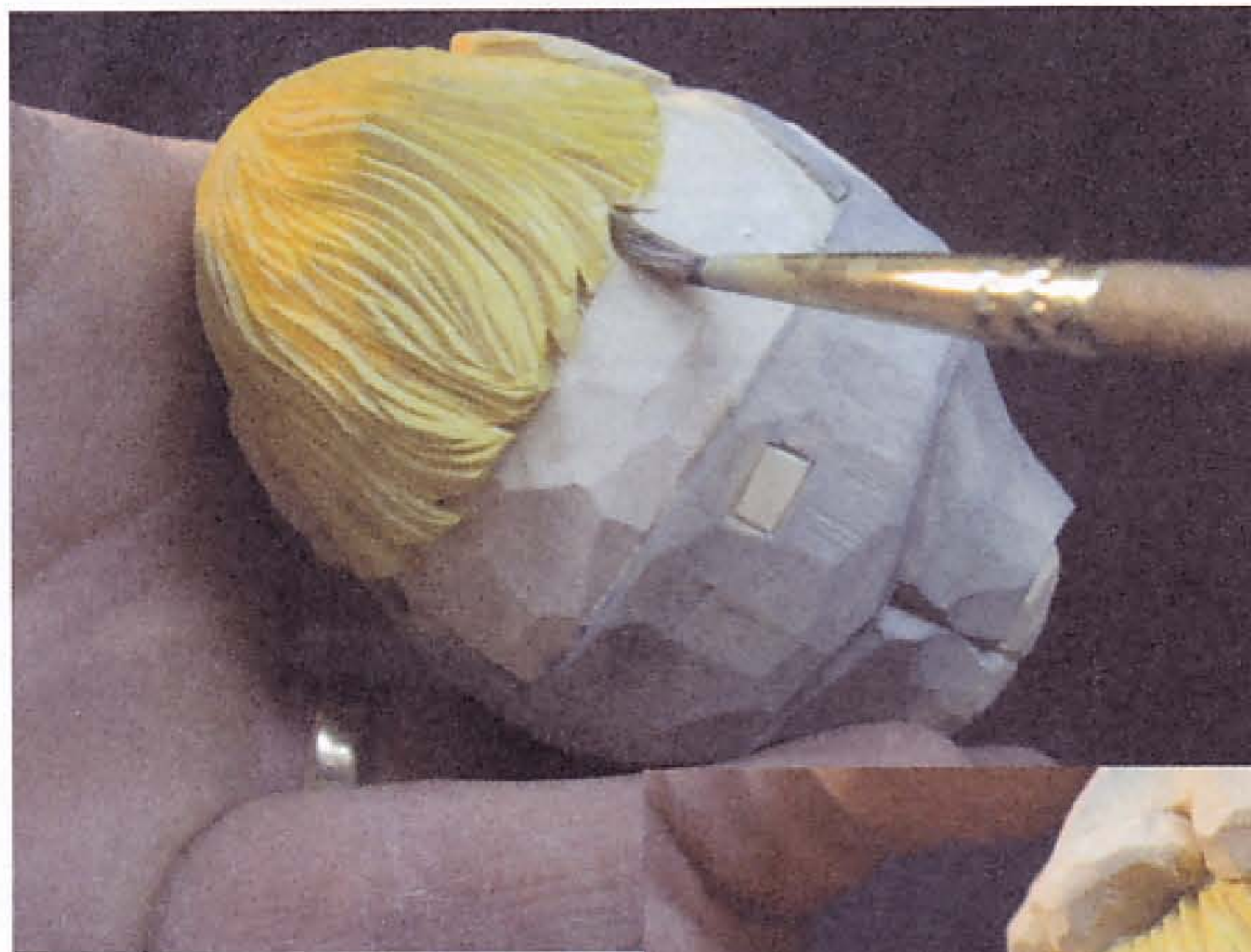
3



4

On to the overalls. Use your medium brush to paint the smaller areas of the overalls that need detailing such as the straps and the larger brush for any large areas you have left.

We'll now go on to the t-shirt. The white needs to be a little thicker just to show up. If the white is mixed as thin as the other colors it barely shows up. Paint all of the t-shirt area, carefully painting up under the hair on the back of the head.



5

Paint the sleeves, the small triangular area under the beard, and the label on the back. Some of the smaller areas such as the triangles and the label may be best painted using the smallest brush. Also since the thicker paint doesn't wick as well, you can also use the smaller brush to carefully paint into the creases.



6

Colors can be very subjective. Don't be afraid to choose other colors for your project. Also try mixing them as I've done here to come up with your own favorites.



7

8



9



10



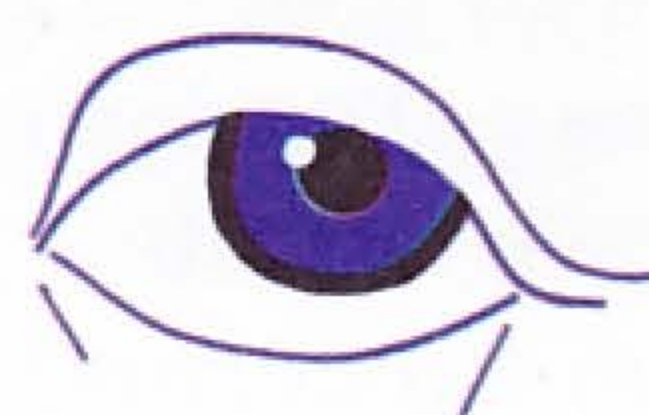
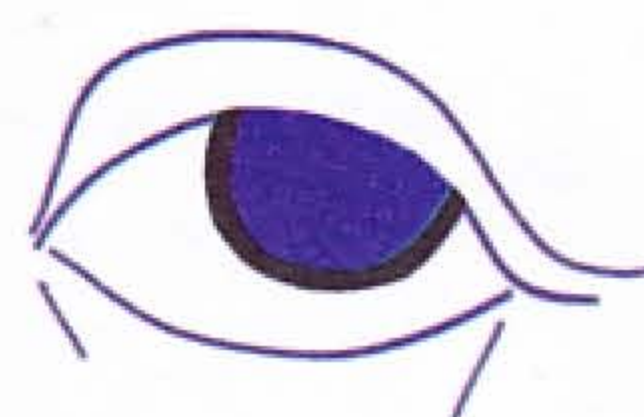
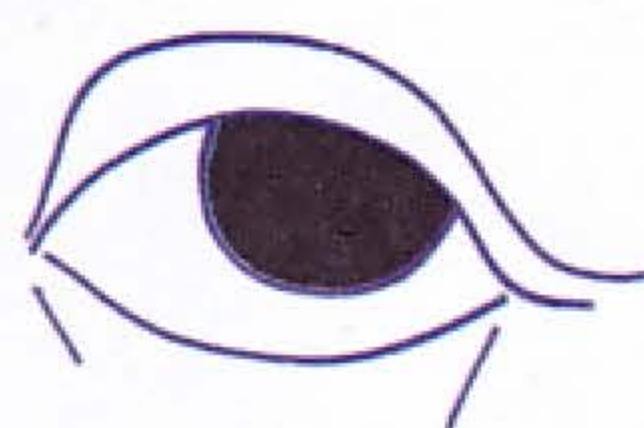
11



We'll use the fine brush for all of the eye painting. First step will be to paint the surface of the eye with undiluted white. I use the pure white and not an offwhite because I like the emphasis and focus it brings to the eyes, as that is where most of the personality comes from. An off white may be realistic, but we're painting caricatures.

For the proper eyeball look, we'll paint three circles, starting with a large black solid circle, a smaller solid blue circle, and finally another even smaller solid black circle. What this will represent is shading around the iris, the iris itself and in the center, the pupil. This technique, of painting from the outside in, is easier to achieve than trying to paint from the inside out.

Try different colors for the iris, such as green and brown. Also try iridescents. Lighter shades of color work best to show off the pupil.



These drawings show the painting progression of the eye. First paint a semi-circle with undiluted black disappearing under the top lid, then paint an undiluted blue circle inside the black one leaving a narrow band of black around the outer edge. Next paint the pupil with undiluted black inside the blue circle. The final step is to apply just a drop of undiluted white to a spot where the pupil meets the iris.



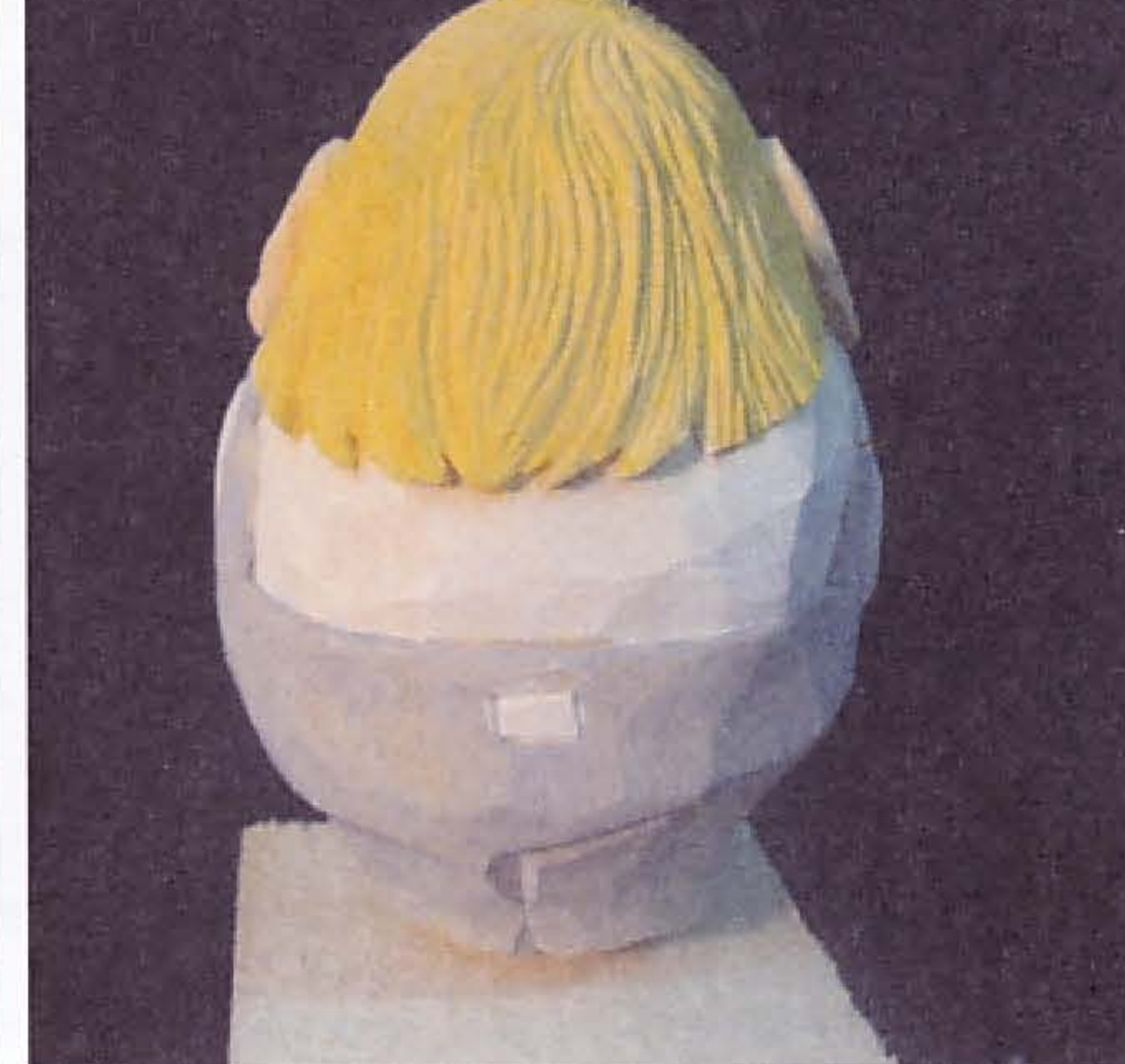
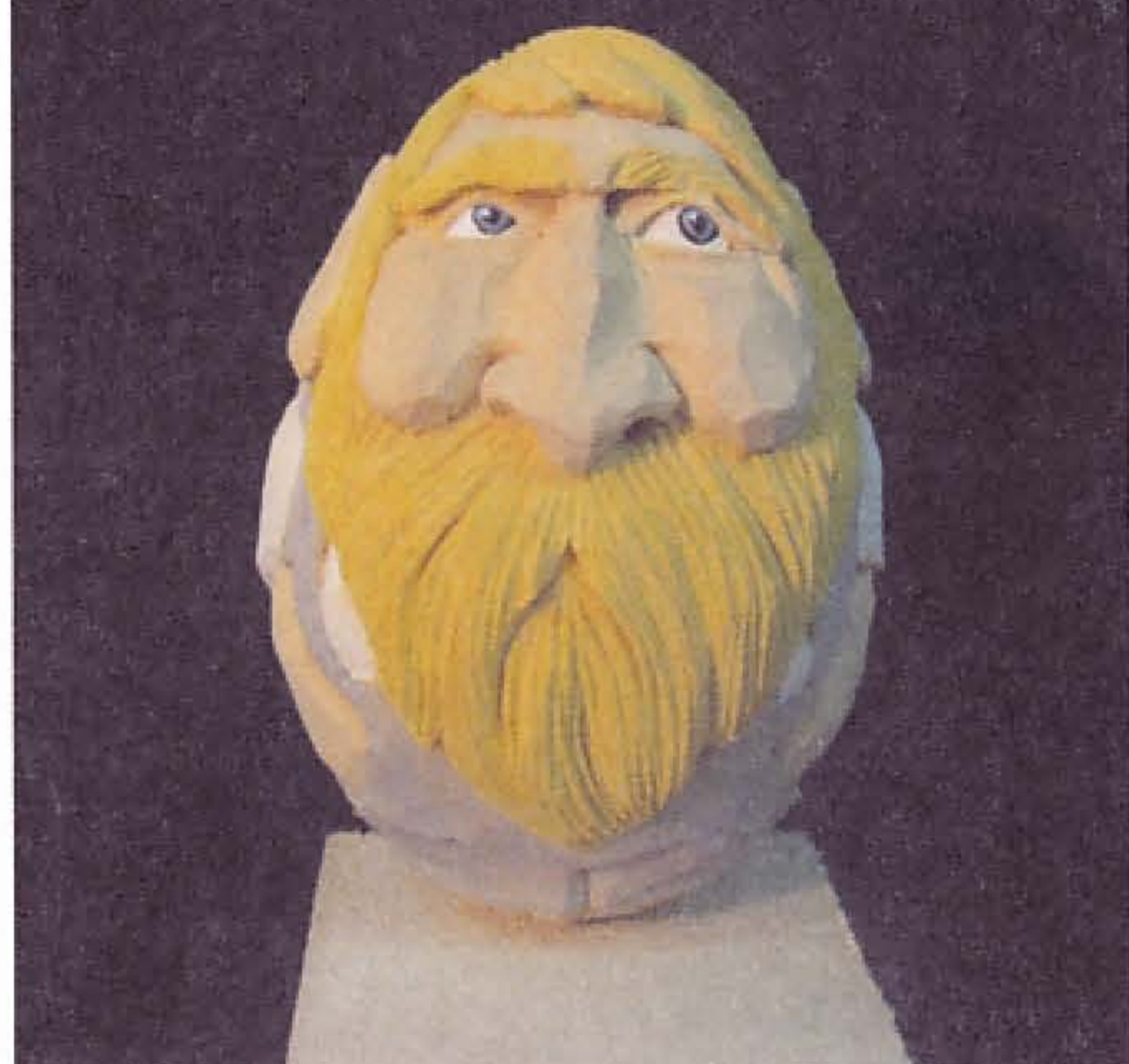
The final step for painting the eye will be a speck of white on each eye to represent a reflection of light. This drop on white will be in the same spot on each eye. I use the tip of the finest brush or a toothpick will work as well. Just dab in undiluted white and carefully tap the spot on the eye. I put it right where the pupil and iris meet, slightly above center.



12

For a final finish, I use straight boiled linseed oil. This softens the colors and gives the carving a warm glow. Straight linseed with no other colorant keeps the white painted areas on a carving nice and bright. A paint stick keeps your hands clean if you're dipping your carving in a container of linseed oil. Let dry and your carving is finished and sealed.

Caution: Rags and paper towels become highly combustible when used with or with the cleanup of linseed oil. Please read all of the linseed oil manufacturers instructions and precautionary information regarding the use of these products and their proper disposal.



CAST OF CHARACTERS

continued from page 2

When I carve these figures, I'll try to add in little details that make the carving recognizable as the subject. For instance, the pirate has an earring, eyepatch and a peg leg, sarge has dog tags and a flat top haircut, and the professor has a book. Sometimes the clothing will identify the carving, other times something is needed to tie in the subject to the carving. Use your imagination when carving your caricature and add features that allow your carving to show off its personality.



Baseball Player



Pirate



Biker



Hillbilly



Mr. Tourist



Sarge



Mrs. Tourist



Boxer



Tourist Jr. (hen egg)



Chef



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