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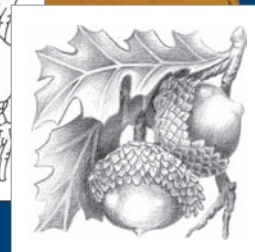
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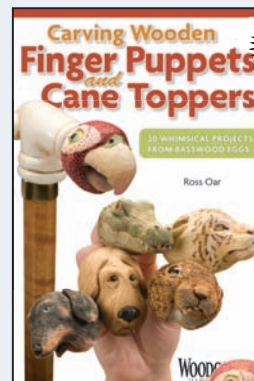


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By David Western

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Carving on Turning

By Chris Pye

This book illustrates how carved elements can beautify turned work and provides beginners with all the carving basics needed to add decorative marks, lettering, piercing, and relief carving to bowls, plates, a stool, furniture, and more.

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SPRING 2009 ■ ISSUE 46

in this **issue**

64 Use a magnet to turn your carving into a fun optical illusion.

FEATURES



20 *Overcoming Adversity*

By Dr. Lawrence Varner

Decoy carver Karl Schmidt is a lesson in perseverance



23 *An Introduction to Carving with Power*

By Chuck Solomon and Dave Hamilton

Use power tools to achieve stunning detail and effects not possible with hand tools



26 *First Cuts*

Gary Falin and Doug Raine provide valuable tips for carvers and share their first carvings.



28 *Hate to Sharpen? Disposable Blade Carving Tools may be the Answer*

By Bob Duncan

Inexpensive tools are great for detail work and small carvings

on the web

■ www.woodcarvingillustrated.com

➔ *Karl Schmidt Decoy Gallery*

Overcoming Adversity, pg. 20

Browse through 18 additional photographs of Karl's beautiful carved decoys.

➔ *Light-switch Cover Idea Gallery*

Carving Custom Light-switch Covers, pg. 60

Get inspired with gallery photos of 10 additional designs for handcarved light-switch covers.

➔ *4 Bonus Magnet Patterns*

Creating Handcarved Magnets, pg. 81

Dress up your refrigerator with 4 additional patterns for these fun weekend projects.

Additional online features:

- community forum • carver galleries
- article index • free patterns • tips
- product reviews • subscriber services

LOG ON TODAY!



Click on "In This Issue."

PROJECTS



31 *Carving a Troll*

By Marna Holley

Disposable blades and doll hair make this project ideal for beginners



36 *Painted Turtle*

By Gordon and Marsha Stiller

Colorful reptile project provides an opportunity to experiment with contrasting textures



38 *Build Your Own Carving Stand*

By Jim Farley

Make your own custom version of a \$500 stand for only \$50



46 *Carving a Musical Frog*

By Everett Ellenwood

Quick and easy project is a fun musical instrument



49 *Releasing a Wood Spirit*

By Mark Gargac

Uncover the character hiding in found wood



60 *Carving Custom Light-switch Covers*

By Ben Mayfield

Add character to your home with relief- and chip-carved accents



64 *Peek-A-Boo Jay*

By Doug Brooks

Delightful critter splitter carving is sure to get a second look



70 *Carving a Pierced Relief*

By Chris Pye

Open Spaces add movement and drama to a relief carving



81 *Creating Handcarved Magnets*

By Fred Wilbur

Functional floral decorations are a lesson in traditional carving techniques

TECHNIQUES



56 *Anatomy of Wood*

By Everett Ellenwood

Improve your carving efficiency with an understanding of wood grain



76 *Adding Subtle Color*

By Lora S. Irish

Roughing and dry-brushing techniques add life to your carving without overpowering the wood



86 *All About Punches*

By Roger Schroeder

Add texture and designs to your carving with these simple tools

DEPARTMENTS

6 *Editor's Letter*

8 *From Our Mailbag*

10 *News and Notes*

12 *Tips and Techniques*

14 *Reader Gallery*

16 *Product Review*

18 *Relief Column*

88 *Calendar of Events*

94 *Coming Features*

95 *Ad Directory & Classifieds*

96 *Woodchips*

REVISED
DEPARTMENT



Changes to the Carving Contest

We received dozens of letters and more than 140 posts about the Santa contest on our online forum. It's wonderful to see that kind of involvement and it's encouraging to know that you feel passionately about the contest.

Judging carvings from photographs is not ideal, but it does open up the contest to folks who can't enter their work at shows. Our goal with the contest has always been to promote reader involvement and a sense of community.

Before publishing the results of the Santa carving contest, we had decided to hold the contest every other year instead of annually. After reviewing the responses we received in reference to that change, we have reconsidered and will be announcing a new expanded contest in the summer issue. While there will still be a category especially for Santas, we'll also have broader categories, such as realistic and chip carving. It's not too late to share your suggestions for categories or the contest in general.

This magazine belongs to you, the reader, and we rely on your feedback. A new feature in this issue, as suggested by a reader, is the format of the table of contents. Now you can view all the projects in the issue at a glance. You can also access our online index to find the article you are searching for. Click on "article index" in the left-hand column at www.WoodcarvingIllustrated.com. If you don't have Internet access, give us a call and we'll help you locate the specific article. We'll be working on the Website in the coming year and welcome any suggestions you have for content or how to make the site more user-friendly.

As we move into a new year full of opportunity and promise, we'd like to thank our readers. Without your passion and guidance, we never would have made it past the first year. As Ellen Glasgow said, "All change is not growth; all movement is not forward." I hope you'll take a few minutes to share your thoughts and suggestions so together we can grow *WCI* in the right direction.

Shannon Flowers

Shannon@FoxChapelPublishing.com



Hyung Jun Yong's flat-plane Santa (left) and David Boone's woodland Santa took home top honors in the 2008 Santa Carving Contest.

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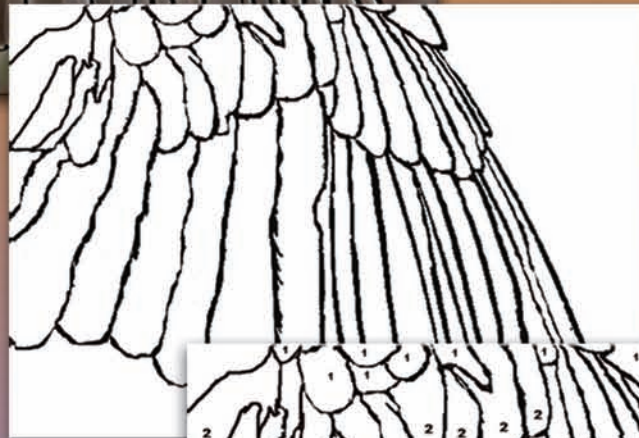
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Is There Such a Thing as Too Many Santas?

I really enjoy my subscription to *Woodcarving Illustrated*. It is always a highlight to my day when I reach into the mail box and pull out the latest issue. I only have one problem: Why is there so much about Santa carvings and the little figures that resemble Santas, but are carved to look like something else?

Why do you not have more articles on carving realistic animals or detailed figures other than Santa Claus? If you could please take the time to answer this troublesome question, I will still be a devoted fan of your publication.

Vic Peterson

Via e-mail

I must admit, after putting together our special Handcarved Holiday Gifts issue, I'm a bit burnt out on Santas myself! I do try to include several general carving articles in each holiday issue. I'm curious to hear what readers think. How many Santa/holiday patterns do you want in the holiday issue? Would you like to see a Santa article in the fall issue so you have more time to carve the project before the holidays?

We do have some great animal projects in the works. Desiree Hajny is writing an article on carving a whitetail buck, we have a wolf project coming up, and Leah Wachter is working on a realistic squirrel project. If you have a particular subject or artist you would like to see featured in the magazine, please let me know. We're always open to suggestions.

Shannon Flowers
Editorial Manager

FCP Fox Gets a Makeover

The Fox Chapel Publishing mascot has a slightly different look. Look for the new streamlined silhouette hidden in this issue.

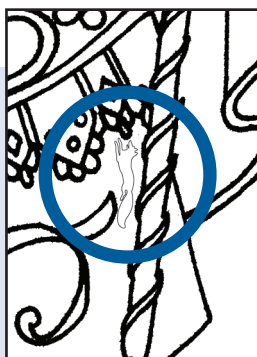


Fox Hunt

Henry McCormick of Fargo, N.D., and Michael Krampitz of Bristol, Conn., are the winners drawn from the correct entries received for WCI Holiday 2008 (Issue 45). The fox was on Page 20, in the hem of Saint Nick's robe.

If you find the fox in this issue, contact us and tell us the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by April 1, 2009, to be eligible. **NOTE:** With his feet on the "ground," the contest fox faces left (other foxes in WCI don't count).

Send your entry to *Woodcarving Illustrated*, Attn: Find the Fox, 1970 Broad Street, East Petersburg, PA 17520, or enter online under the contests link at www.woodcarvingillustrated.com.



Rusty Johnson found a lead surprise when cutting this kingfisher blank on a band saw.

Somebody Shot My Kingfisher!

I was roughing out blanks from a 4" by 6" by 6' basswood board for a class kingfisher project when I noticed what appeared to be a nick in one side. It looked like the board had been bumped by the corner of a pallet or the tine of a forklift. It was nothing serious and I saw it would be cut away as part of the waste. After a couple of cuts with the band saw, I noticed the wood was stressed deeper than just the surface nick. The grain was definitely injured along a line and it had been deeply stained. I turned it over and noticed something metallic in what was to be the kingfisher's throat.

My first reaction was that someone had injected some sort of filler to repair a hole, but that didn't make much sense. I took my knife blade and scratched the surface to find it was a soft metal—lead in fact. I scrounged around in the scraps and found the waste wood. The scrap broke apart easily and I found the other half of the lead object.

I showed it to my carving class and we all agreed it appeared to be a large caliber bullet. Several of us even conjectured that it looked like a Minié ball, the standard issue bullet during the Civil War. We agreed that it probably wasn't that old, but was perhaps fired from a muzzleloader sometime in the last century. Even if the piece of wood wasn't a casualty of the Civil War, it was still exciting to find a piece of basswood with an old bullet in it!

Rusty Johnson
Tulsa, Okla.

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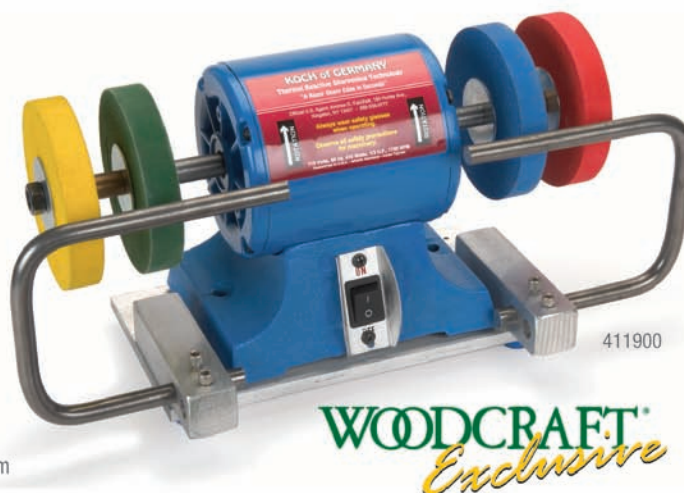
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Caricature Carvers of America Induct New Members



This year, at the annual Caricature Carvers of America (CCA) business meeting held in Dayton, Ohio, Vicki Bishop of Elk City, Okla., and Paul (P.J.) Driscoll of Lavista, Neb., were elected into the CCA.

The CCA was established in 1990 to promote caricature carving. The membership is limited to 25 active members with a provision for emeritus or retired members. As active members leave the organization or move to emeritus status, new candidates are nominated by CCA members. Nominations are presented at the annual meeting and new members are voted into the organization by the current members.

Vicki Bishop

Vicki's husband, Phil Bishop, an emeritus member of the CCA and popular carving instructor, introduced Vicki to carving.



"Carving scared me to death," Vicki said. "I cut myself slicing tomatoes. But carving fascinated me and I knew I would eventually give it a shot."

It took 7 years of encouragement, but finally, in 1999, when Phil was teaching in Michigan with Dave and Michele Stetson, Vicki decided to try carving one of Dave's little hombres. Michele sat next to her and helped Vicki finish it.

"I wouldn't have gotten it carved without her," Vicki said. "Needless to say, I was hooked."

Vicki dabbled in drawing and painting, but stuck with carving. As she got more experience and confidence, Vicki started helping

Phil in his carving seminars. Before long, she was a full-time carving instructor. Vicki and Phil have an active teaching schedule for 2009 and are available for classes in their hometown of Elk City, Okla., starting in 2010. They can be contacted at: Bishops Collectibles/Woodcarving, 580-225-3109, www.bishopwoodcarving.com.

Paul (P.J.) Driscoll

P.J. has lived in Omaha, Neb., his entire life. He was a meat cutter for 13 years and worked for 23 years for the Omaha Fire Division, working as a firefighter and serving as fire captain before retiring in November of 2007.



"Even as a child, I had a passion for the arts," P.J. said. "I enjoy a wide variety of carving styles, including

chain saw, relief, and animals. But I always seem to go back to caricatures.

P.J. began carving in 1992 and was inspired by his good friends, Fire Captain Bill Jenkins and Battalion Chief Jim Shober. He joined the Mid-America Woodcarvers in 1992.

"Attending seminars really has enhanced my love for woodcarving," P.J. said. "I've been attending the Doane Experience in Crete, Neb., since 1993 and have been teaching there since 2005. I've met some of the best carvers in the country and consider them good friends."

P.J. and Marge, his wife of 36 years, enjoy babysitting and playing with their granddaughter, Reese. They are looking forward to the pending arrival of another grandchild in April. To contact P.J., e-mail him at pdriscoll@cox.net.



Birdhouse tutorial includes more than 150 how-to photos.

Free Online Woodburning Tutorial

Lora S. Irish has provided a free step-by-step woodburning tutorial on the *WCI* message board. The tutorial, which is broken down into 16 steps and includes more than 150 photos, takes you through the entire process. Lora begins by demonstrating how to transfer the pattern to the wood and walks you through making a texture and shading board. The tutorial shows each and every step of the burning process, and the message board format allows students to interact directly with Lora. Ask specific questions or learn from the answers Lora provides to other online students.

To access the tutorial, visit the *Woodcarving Illustrated* message board at www.woodcarvingillustrated.com. The tutorial is located in the pyrography and woodburning section.

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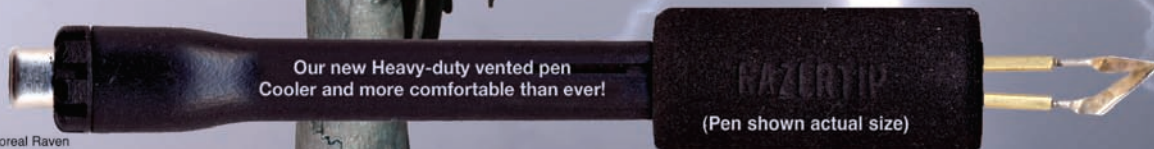
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Easy Angle Guide



From Russ Lavigne, Saint Albans, Vt.

I'm a big fan of Chris Pye's articles, books, and DVDs. While working on the letter-carving exercises from his book and DVD, I came up with this little device to help me keep the uprights of my letters at a consistent 60° angle.

You can make the simple device from poster board and a small bit of scrap wood. Cut the poster board to the angle desired and slip it into a slot cut in the scrap board.

Set the device down behind your chisel to guide your cuts. Flip the device around to guide left-handed cuts. The guide allows you to mimic the 60° angle without having to measure it each time or rely on guessing.

I find this device adds tremendously to my accuracy and also speeds the process. At some point, after using it for a while, I'm sure that I will be able to automatically visualize the angle without the device even being there.



A simple cardboard guide makes it easy to carve consistent angles.



Turn old carving bits into rotary power burnishers.

Power Burnishers

From Mike Stuart, Weaverville, N.C.

Don't throw away your dulled carbide bits or used-up stones. Use the metal shanks to make power burnishers. Burnishers, made from relatively hard woods, put a beautiful polish on wood. Drill the appropriate size hole into a small piece of dense wood like hard maple and glue the shank of the used bit into the hole with epoxy.

I turn a series of points and shapes on my lathe, but you can also round individual burnishers by chucking the shank into a drill and running it in reverse against your belt sander. In just a few seconds, you have a hardwood cylinder shaped and ready for use. I prefer cones and rounded cylinders, but the beauty of the system is that you can make any shape of burnisher you need. Aside from the scrap wood and a bit of your time, there is virtually no cost.

Tips from the Masters

For cleaner cuts, don't cut deeper than the sweep of your gouge, veiner, or V-tool

(Mark Gargac, Page 49)

Use a compass to mark the depth of your background.

(Ben Mayfield, Page 60)

Determine the location of transition points to keep from splitting your carving.

(Ev Ellenwood, Page 56)

Inexpensive Stropping Tools

From Larry Wampler, Farmington, Mo.

Every woodcarver needs sharpening compound and a good strop. You can make your own inexpensive strops using fine leather belts available at thrift stores. The belts usually cost \$0.50 to \$1 and will produce several strops. I only use the 1½" - to 2"-wide belts.



TOP TIP in our Summer Issue will win a Razertip Woodburner from Treeline. Send your tip to *Woodcarving Illustrated*, 1970 Broad St., East Petersburg, Pa., 17520, or e-mail Duncan@FoxChapelPublishing.com.

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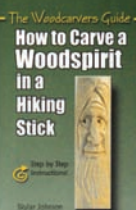
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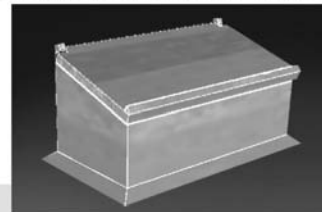
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◀ No See-Ums

Don Worley of New Castle, Ohio, uses triangular blocks of basswood to create these fun little caricature faces. Don teaches beginner classes featuring his no see-ums, which are quick and easy because you don't need to worry about carving eyes.

Old Glory Walking Stick ▶

William Beery of Lexington, Ga., carved this Old Glory walking stick at a seminar in Cadillac, Mich. The walking stick was inspired by the Old Glory Egg, carved by Linda Tudor, which was featured in WCI Summer 2007 (Issue 39).



◀ Relief Dragon

Gary Bloom of Williamsport, Pa., carved this dragon in relief in a 1½"-thick piece of hard maple. The piece measures 8¾" wide by 12½" tall. The piece was finished with several coats of polyurethane.

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Nora Hall Carving DVDs

European-trained carver and instructor Nora Hall has released a series of nine instructional DVDs.

The comprehensive series covers a variety of topics including how to hold your tools in the traditional style, sharpening, and basic cuts, before moving on to projects.

The first three volumes focus on techniques. In those DVDs, Nora explains what tools she uses, why she holds her tools the way she does, and how she uses those tools. Nora then moves on to blocking out and carving simple relief designs. She introduces new tools and cuts as they are needed to complete these designs.

Starting with Volume 4, Nora shifts the focus of the tutorials to projects. Volume 4 focuses on letter carving with hand tools. From there, she covers carving a European corbel, Newport shell, egg and dart, and linenfold. There is also a DVD of master woodcarving tips and shortcuts.

The DVDs provide a thorough demonstration on how to carve the classical elements. Nora takes you through

Learn classic European carving techniques with this DVD series.



the entire carving process, from transferring the pattern to the blank to the final cuts.

Overall, the video and sound quality for the DVDs is very good. The camera angle is excellent for demonstrating the techniques, and there are no awkward jumps or fades.

Nora also sells a series of study casts that correspond with the projects featured on the DVDs. These study casts allow you to hold your tools up to a completed design to determine the angle of approach for a cut.

The DVDs are available for \$24.95 each plus shipping from Nora Hall Designs. You can purchase all nine DVDs for \$206.95, and for \$300 you can purchase all nine DVDs and eight study casts. For more information, visit www.norahall.com or call 970-870-0116.

The vise's clamping system rotates 360° for easy access to your work.



Garrett Wade Patternmaker's Vise

Premium tool retailer Garrett Wade has redesigned the classic patternmaker's vise for today's carvers. The heavy vise, weighing 32 pounds, can be mounted on any work surface up to 6" thick.

The primary advantage of the vise is that it can securely clamp irregularly shaped items. The vise rotates 360°, so you can access your work from any angle.

The patternmaker's vise is most useful for gun stock carvers and stick carvers. The clamping system features rubber-padded jaws and rotates easily so you can re-position the piece without reclamping it.

While the vise is not as useful for larger in-the-round carvings, it can still be used. To secure a large carving, attach a square block of wood to the bottom of your carving blank with wood screws or a carving screw. Clamp this block in the patternmaker's vise and you will be able to rotate the blank 360°.

The patternmaker's vise is available for \$124.95 plus \$16.75 shipping and handling from Garrett Wade, 800-221-2942, www.garrettwade.com.



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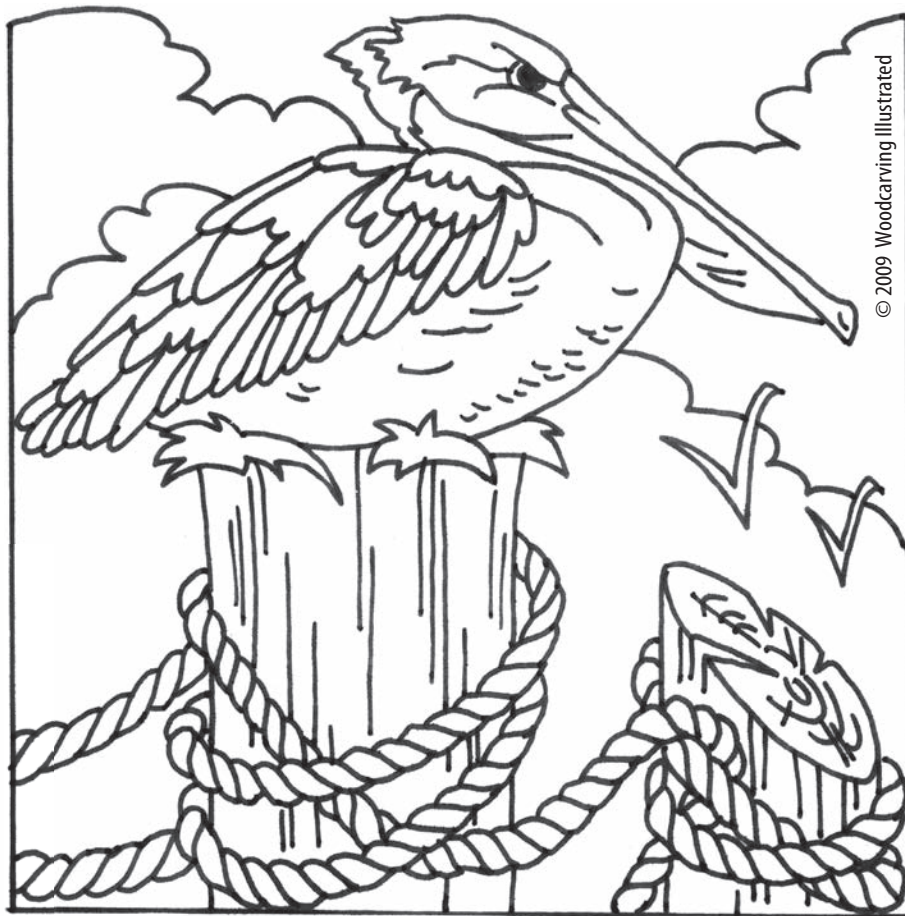
By Lora S. Irish

This classic scene makes a wonderful welcome plaque for a beach house. The carving is sure to evoke memories of summer days filled with the smell of saltwater and the cry of seagulls.

Enlarge or reduce the pattern to suit your needs. For a different look, eliminate the background and use the space between the ropes to create a pierced-relief design. The contrasting textures give the design a strong visual impact.



This design is well suited for carving and pyrography.



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About the Author

Lora S. Irish is an award-winning carver, artist, and author. She and her husband maintain an enormous digital pattern warehouse online at www.carvingpatterns.com.

further reading

101 Artistic Relief Patterns for Woodcarvers, Woodburners & Crafters by Lora S. Irish

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Overcoming Adversity

Decoy carver Karl Schmidt is a lesson in perseverance

By Dr. Lawrence Varner

Many of Karl Schmidt's carved ducks appear as though they are alive and ready to fly away. What makes Karl's work even more amazing is he suffers from quadriplegia as a result of a swimming pool accident.

After the accident in 1980, doctors gave the 20-year-old absolutely no hope of recovery. Despite the pessimistic prognosis, Karl, of Farmville, Va., eventually gained some use of his upper body. He still has almost no use of his dominant right hand, but Karl has learned to capitalize on the limited function in his left hand. Undeterred by the challenges he faces on a daily basis, Karl creates amazingly realistic decoys. His desire to persevere is an inspiration to everyone who knows him.

Karl Schmidt creates highly detailed decoys with only limited function in one hand.

Karl is a talented painter, even though he does not enjoy this part of the carving process.

Other than cutting out the carving blank, Karl completes every detail on his amazingly lifelike decoys.



"Everyone needs to have a sense of purpose," Karl said. "We all have an ego that needs feeding. Carving felt good to me, and producing artwork that people admired and praised was part of my healing process."

"I slowly re-entered the decoy-carving world with balsa wood," Karl said. "I figured out ways to wedge blocks of wood between my chest and a bent-up leg and started chipping away with carving knives."

Striving for higher-quality work, Karl started using Foredom tools to make decoys out of basswood. The detailed decoys begin with a blank that Karl's dad rough cuts on a band saw. Because of his handicap, it takes Karl more time and effort to achieve the results he demands of himself. It takes him about 100 hours to complete a typical duck.

Most of the initial carving is done with a roughing bur in a Foredom rotary power carver. Then Karl smooths and shapes the carving with a small sanding disk and adds details with a woodburner.

"For anyone who knows me, it is no secret I loathe painting," Karl said. "I'd rather carve 10 ducks than paint one. I can take a shapeless piece of wood in the morning and have a good looking duck roughed out by evening. Painting does not offer that kind of progress within a day's time."

Karl first started carving when he was eight years old. His interest in duck carving was born out of his love of duck hunting.

"I tagged along with my father and his friends on duck hunting trips," Karl reminisced. "It wasn't long before I started trying to capture the likeness of the ducks with wood and paint."

"Everyone needs to have a sense of purpose... carving was part of my healing process."

When he was 10, Karl and his dad visited Steve and Lem Ward's carving shop. Karl recalls watching the Ward brothers work in their dusty cluttered shop. Steve gave Karl four duck heads from the reject pile in the corner of their shop. Although he didn't realize it at the time, that visit had an impact on Karl, who still proudly displays those duck heads in his home.

Karl spends much of the winter hunting, although it does require considerable assistance from his dad and friends. In the warmer months, when Karl can work outside, he turns to decoy carving. Completing a carving gives Karl a sense of independence.

"I guess it's a matter of proving I can still run with the big dogs, even though I know I must be left on the porch when it comes to engaging in things that able people can do," Karl said. "Making these decoys allows me to daydream as I work the hours, days, and weeks away. I drift back in time a lot as the wood chips fly, to my days in the duck blind, the people I knew, the atmosphere that is so unique to life on Maryland's eastern shore."

ONLINE BONUS

View a gallery of Karl's wildlife carvings on our Website.

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Dr. Lawrence Varner (right) is Karl's family physician. Lawrence is a fan of Karl's work and owns several pieces.

Weekend Project



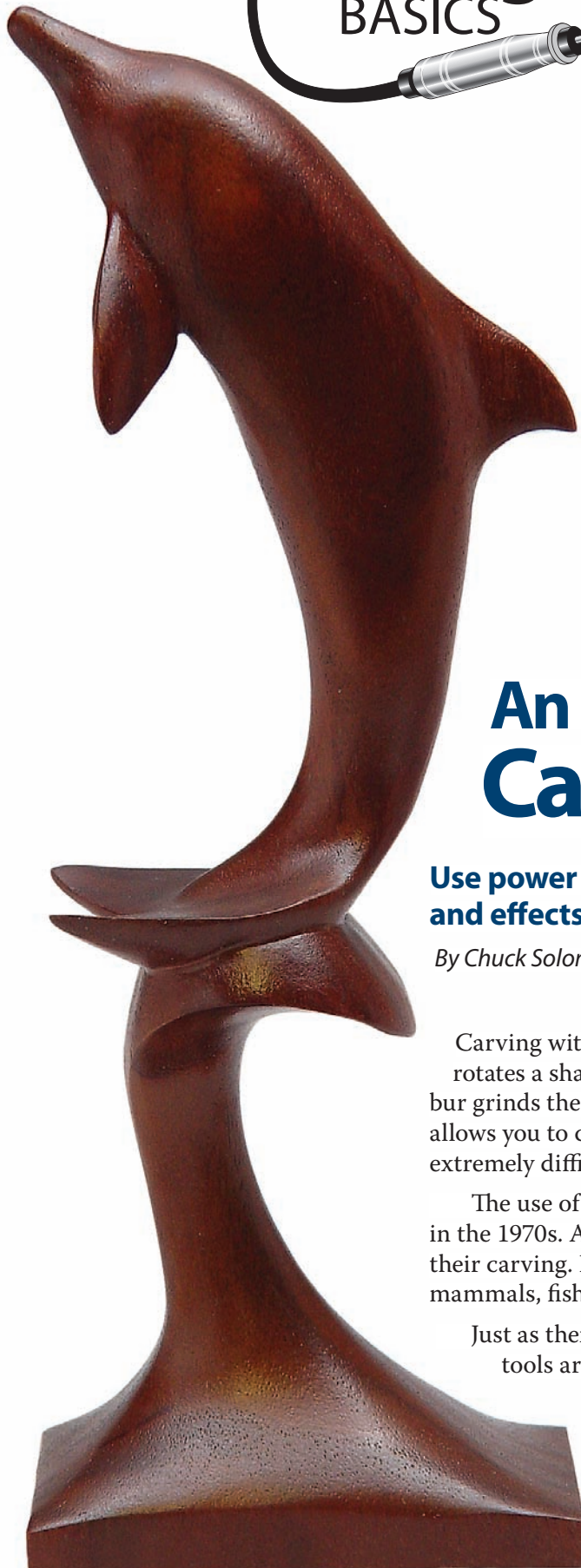
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Power Carving BASICS



This stylized dolphin is shaped with a cutting bur. The scratches are removed with a cushioned sanding drum, leaving a smooth surface.

An Introduction to Carving with Power

Use power tools to achieve stunning detail and effects not possible with hand tools

By Chuck Solomon and Dave Hamilton

Carving with power involves the use of motorized equipment that rotates a shaft with a cutting bur mounted on the end. The rotating bur grinds the wood away in a very controlled manner. Power carving allows you to create delicate designs and intricate details that would be extremely difficult to carve with traditional tools.

The use of power tools became more common among carvers in the 1970s. About 90% of bird carvers use power for some or all of their carving. Power carving is also used by carvers who specialize in mammals, fish, humans, and interpretative carvings.

Just as there are many different brands of hand tools, power carving tools are available from several manufacturers. Choosing the right power carver is a matter of personal choice. A cutting bur is attached to the end of the shaft by a collet or chuck. There are hundreds of burs available, manufactured from a variety of materials in various shapes.

POWER CARVING PROS AND CONS

Power carving offers several advantages over carving with hand tools, but there are drawbacks. It's important to weigh all the factors involved and make informed decisions. When possible, experiment with the tools and techniques before investing in power carving equipment.

Drawbacks of power carving:

- Involves a higher initial investment
- Has specific safety concerns
- Creates noise
- Generates dust

Benefits of power carving:

- Removes wood quickly and with precision, especially hardwoods
- Minimizes splintering and fracturing of the wood
- Provides greater control than knives or gouges when carving fine detail
- Allows carving and grinding of metal and epoxies
- Provides quick and controlled sanding
- Eliminates the need for sharpening
- Provides an alternative for carvers who have difficulty with edge tools due to arthritis, etc.



Foredom is a popular manufacturer of power carvers. The unit above is equipped with a flexible shaft, a handpiece and a convenient foot pedal. Bits and burs, such as the ones pictured to the right, come in a variety of shapes, sizes and materials.



Why Carve with Power?

With power carving, the removal of wood is generally much faster than can be achieved by using traditional edge tools. Power carving allows you to carve in areas, such as tight recesses, where it is nearly impossible to fit traditional tools. Many carvers hate to sharpen, and with power carving, you can easily carve the hardest woods without ever stopping to sharpen your tools.

Power carving also offers a high degree of control. With power carving most carvers can create thin carvings and achieve highly detailed pieces. It's much easier to create a delicate hummingbird bill without breaking it using power, but one small slip with a knife or gouge and the bird's bill is destroyed. It is possible to accomplish similar effects using edge tools, but it is much more difficult. Power carving does not preclude the use of edge tools, but enhances your ability to achieve desired effects in your carving.

In addition to the effects possible with power carving tools, carving with power opens up a world of opportunities for carvers with arthritis or limited hand strength. You must be committed to taking the proper precautions when it comes to safety, but power carving offers rich rewards and can greatly enhance your enjoyment of carving wood.



Power carvers can create thin delicate carvings. This hibiscus was carved by Wanda Marsh.

Power Carving Safety Considerations

All types of carving involve some risks. Being informed and taking the proper precautions will keep you safe and enhance your carving experience.

Protecting Your Body

The greatest potential for injury occurs when large carbide or steel burs are used to remove wood quickly. The tool can slip or jump, especially when cutting into end grain. Carving with the grain is the safest way to use power and to minimize the potential for accidents.

A leather apron protects power carvers and their clothes from cuts and tears. Avoid loose fitting clothes and tie back long hair. The use of a carving glove is not recommended as it can be dangerous if the fibers get caught in the equipment. Most newer micro motor carving equipment contains breakers or fuses that will stop the machine from rotating in such cases.

Protecting Your Eyes

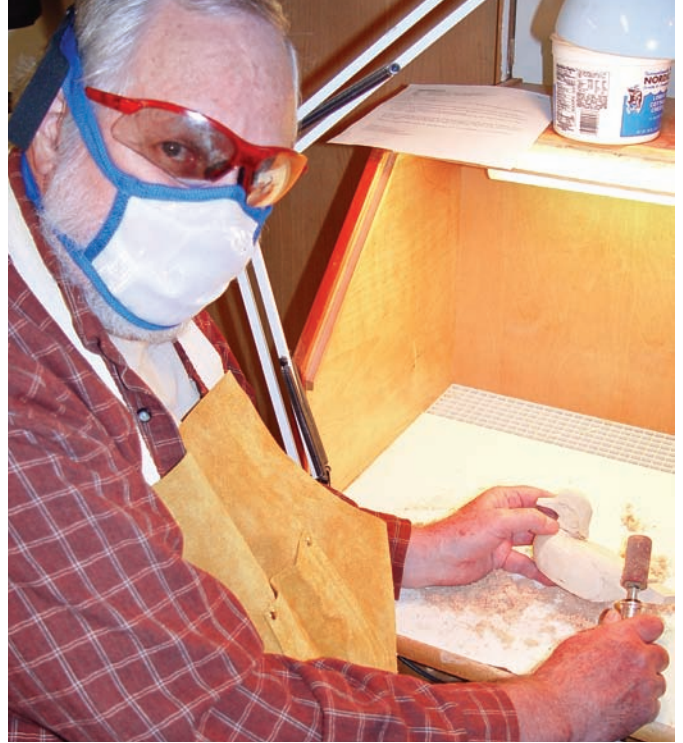
When using any power equipment, you should wear safety glasses. It is particularly important to use safety glasses when power carving because the rotation of the bur is usually toward your face.

Safety glasses or goggles protect your eyes from dust and wood particles as well as particles of metal or material from the burs. Very rarely, the bur fractures during carving and pieces of material are thrown into the surrounding environment. Wearing safety glasses protects your eyes from this flying debris.

Protecting Your Lungs

The inhalation of dust is the biggest risk power carvers face. Cutting, grinding, and sanding all generate dust. The small particles of wood that remain in the air can cause respiratory problems when inhaled.

Asthma, allergic reactions, and long term risks, such as lung and throat cancer, are all associated with dust inhalation. While the more serious risks are normally associated with exotic hardwoods, you should always take dust control seriously.



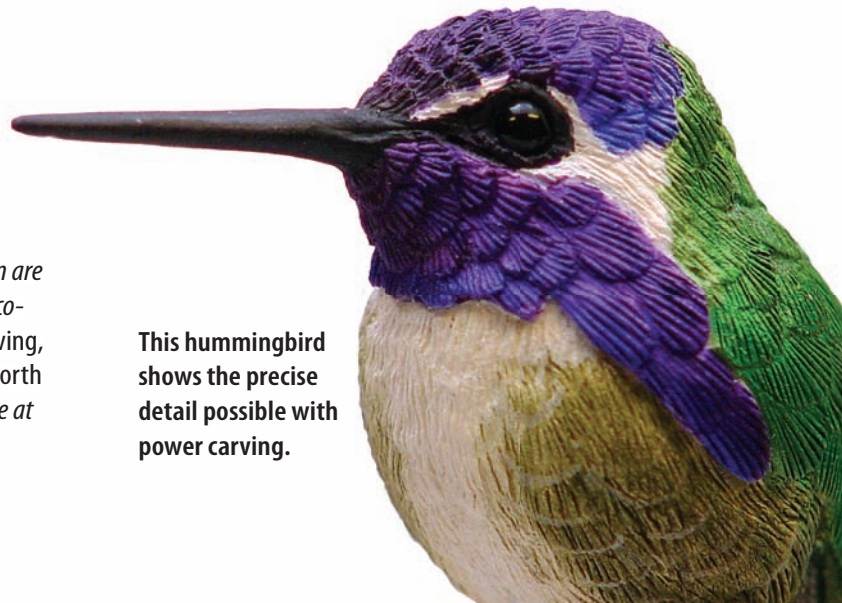
Safety equipment, such as a leather apron, dust mask, and safety glasses, should be used with a dust collection system.

It is imperative that power carvers utilize a good dust collection system. These systems operate like a vacuum, pulling air and dust particles into the system and trapping the particles in a filter. Dust collection systems come in all sizes and price ranges. Some are portable and can be moved easily. Some are larger and are incorporated into a complete workstation. Some large dust control machines can be installed in the ceiling and operated remotely.

No dust control system will trap all the dust particles generated while carving. Power carvers should wear a dust mask in addition to utilizing a dust collection system. It is important to have a good fit or seal between your face and the mask, an exhaust valve, face-friendly material, and adjustable straps. Choose a mask that is comfortable and wear it when carving.

About the Authors

Chuck Solomon (left) and Dave Hamilton are avid carvers and instructors. They have co-authored *The Art of Stylized Wood Carving*, *Carving Hummingbirds*, and *Carving North American Hummingbirds*, all available at www.FoxChapelPublishing.com.



This hummingbird shows the precise detail possible with power carving.

First Cuts

Artists chronicle
their journeys from
beginner to accomplished carver



GARY FALIN

A lifetime of carving

"I started carving at age three. I went out to the kitchen, told my mom I wanted to carve, got the butcher knife out of the drawer,

and proceeded to carve the wooden arm of the dining room chair. I don't think Mom appreciated my masterpiece very much. I haven't quit carving since then.

"I've always had a knife, and I've used it to carve for as long as I can remember. There really isn't one point when I decided that I wanted to be a carver. I did find myself with more time to devote to carving after I retired from teaching—I taught troubled kids in an alternative high school for 30 years.

"Like many others, Harold Enlow's books inspired me to try carving caricatures. At the time, I was carving master molds for a candle-making company. Carving molds wasn't very interesting or artistic and I decided I'd rather carve caricatures. I started out carving boots. I must have carved hundreds of boots. With each one, I learned a little more about carving. I learned how to deal with grain, how to carve so the wood doesn't split, and how to cut cleanly. Once I started carving caricatures, I couldn't stop.

tips from Gary

MORE CUTS

Don't be afraid to make a bunch of cuts when you're carving a caricature. Phil Bishop explained to me that it's OK for the carving to look a little raggedy. It's not a realistic carving and you want people to know it's carved from wood.

PAINTING

It took me a while to realize that you don't want to use thick coats of paint; these just cover the wood and obscure the grain. Now I use thin washes of paint that allow you to see the wood grain

**"Cowboy,"
carved in 1982.**



I've been carving for more than 30 years and have taught classes for the last 15.

"My style of carving has been heavily influenced by carvers such as Harold Enlow and Phil and Vicki Bishop.

"After helping to found the Tennessee Carvers Guild, I took over as project leader. It's my job to bring new projects to the group. Between that and my packed teaching schedule, I'm busy all of the time.

"I get a kick out of competitions. I always take part in (and sometimes win) the whittling competition at Dollywood and am a regular winner in Dollywood's Great Pumpkin Carving Competition. These types of contests challenge me to think outside the box, and I love seeing the creativity of fellow contestants."

Gary Falin lives in Alcoa, Tenn. He has been featured in several books and has written articles for WCI. Gary has won awards at the International Woodcarving Congress and at Dayton (Ohio) Artistry in Wood. Gary was elected to the Caricature Carvers of America (CCA) in 2004 and has won awards in the CCA's National Caricature Carving Competition. Contact Gary at 693 Wright Road, Alcoa, Tenn., 37701, 865-254-4970.



**"Mountain Man,"
carved in 2007.**



DOUG RAINE

Conquering Criticism

"In the late 1930s, when I was a boy of 10 or 12, I looked forward to reading the section devoted to woodcarving and crafts in the Sunday Detroit News.

The drawings and carving ideas presented in the paper inspired me to begin carving. I recently found out the creator of those drawings was Ben Hunt. Interestingly, in 1995, I discovered Ben Hunt's Big Book of Whittling, which was published in 1947. All of the drawings and carving patterns I had seen as a boy were in the book. It revived a lot of old memories.

"One of my first carvings was a caricature horse. I drilled holes in the neck and stuffed them with horse hair for a mane. I painted four white stockings on the legs, only to have my grandfather tell me that horses did not have four identical stockings. It was not very encouraging for a beginner. Later, while driving through the Kentucky countryside, I spotted a dark brown horse with four white stockings, just like my carving.

"One Christmas, my grandfather gave me a book on Daniel Boone. In it was a picture of Daniel kneeling on a rock with a coonskin cap on his knee. I carved the figure out of a pine 2x4 and put the cap on his head. Grandfather informed me that Daniel Boone did not wear a coonskin cap. I recently confirmed this with my friend and

fellow CCA member David Boone, who said his great-uncle wore a wide-brimmed felt hat. The Kentucky long rifle has long since vanished, but I still have the carving of Daniel Boone.

"A key point in this story is do not be discouraged by critics— whomever they may be, just keep on carving.

"I retired from a career in public education and began carving with Dave Stetson and a group of carvers in the Phoenix area. In 1997, I built my dream workshop on the back of our two-acre lot. I've taught classes and hosted many CCA instructors in my shop over the past 10 years. My favorite instructor has to be Marv Kaisersatt, who taught me how to put movement into my carvings. Every Wednesday, I have an open shop where friends come to carve, tell stories, and lie a lot. It's great fun."

Doug Raine was invited to become a member of the CCA in 1993. He and his wife, Bobbie, live in Tucson, Ariz., in the home they built by hand 47 years ago. They have two children and four grandchildren, all living within a couple of miles of their home. Contact Doug at 8411 LaCanada, Tucson, Ariz., 85704, 520-297-2105.

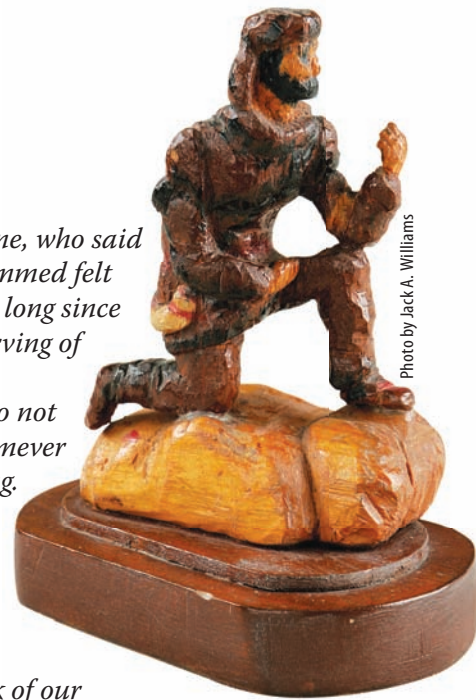


Photo by Jack A. Williams

"Daniel Boone," carved in 1940.



"Pointe," carved in 2008.

Photo by Jack A. Williams

tips from Doug

ROUGHING OUT A CARVING

Carve the outside dimensions first. As you develop the figure and establish proportions, you can begin to carve the hole at the inside of the elbow or the space between the legs. This is particularly helpful if your figure is bending, twisting, walking, or running.

REFERENCE MATERIAL

One of my favorite resources for reference material is the political cartoon. They are fun to carve as a bust or with a full figure. I always carve a big head on the figure since that seems to fit the politician. A word of caution: some folks don't like their favorite politician reduced to a caricature.

Hate to Sharpen?

Disposable Blade Carving Tools may be the Answer

Inexpensive tools are great for detail work and small carvings

By Bob Duncan

The most difficult part of carving for a beginner isn't removing wood—it's getting your tools sharpened and polished properly. There is nothing more frustrating than struggling with dull tools. In fact, it's probably the main reason many novice carvers don't continue the hobby. Thanks to the variety of disposable blades available, hobby carvers can enjoy the creative side of woodcarving without the tedium of sharpening.

Learning to properly sharpen carving tools is a skill that requires patience and practice. There are numerous methods, and sharpening equipment can be expensive and bulky. Valuable tools can be quickly damaged with improper sharpening techniques. Many carvers prefer to pay to have the service done by professionals.

Disposable blades will never replace a professional carver's tools, but many hobby carvers prefer the freedom from sharpening. When a blade dulls, you can replace it with a new one. Some carvers strop the disposable blades on a leather strop and replace the blade only when it would require reshaping with a stone or grinder. Disposable blades are also nice for RVers, campers, or travelers because they are compact and don't require you to pack sharpening equipment.

Many manufacturers offer the traditional triangular-shaped hobby knife, but several manufacturers are making a limited selection of blade, chisel, and gouge profiles for carvers.

Disposable blades are a low-maintenance, low-cost option for beginner carvers.

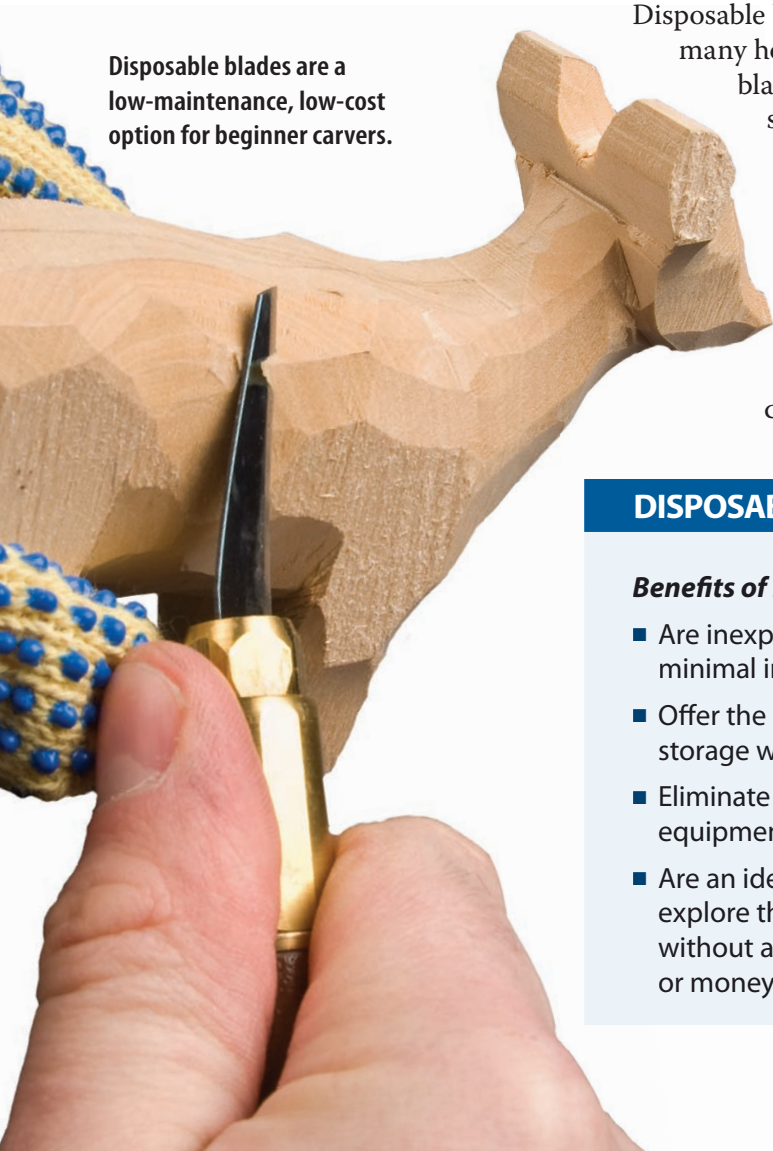
DISPOSABLE BLADE PROS AND CONS

Benefits of Disposable Blades:

- Are inexpensive and require a minimal investment in tools
- Offer the convenience of easy storage when traveling
- Eliminate the need for sharpening equipment or skills
- Are an ideal way for beginners to explore the hobby of woodcarving without a large investment of time or money

Drawbacks of Disposable Blades:

- Are not as durable as fixed-blade carving tools
- Are only available in limited sizes and profiles



COMPARISON OF POPULAR DISPOSABLE BLADES

Brand	Material	Use	Replacement Blades	Beginner Set	Availability	Highlights
X-Acto	Stainless Steel	General use, tips can be fragile and may break if you try to remove too much wood	\$0.30 (simple blades) to \$1.50 (specialty blades)	\$20	Widely available at department and grocery stores	Available in a variety of profiles including gouges, V-tools, and chisels
Warren Cutlery	High-carbon Steel	General use, blades tend to be thicker and more durable	\$1 to \$1.75 (simple blades) to \$10 (specialty blades)	\$20-\$75	Available at woodworking supply stores	Handle is specifically designed for carvers
Excel	High-carbon Steel	General use, tips can be fragile and may break if you try to remove too much wood	\$0.25 (simple blades) to \$1 (specialty blades)	\$20	Available at hobby stores	Interchangeable with X-Acto blades and handles
Veritas Carvers' Knife	Stainless steel	Detail carving, thin scalpels can snap easily, not recommended for roughing out a carving	\$0.15 for most profiles	\$29.50	Available through Lee Valley and at surgical supply stores	Blades can be stored in the handle for easy travel

Other common brand names of disposable blade systems include Zona, Stanley, Ace, and Testors, which are similar in quality and price to X-Acto.



The X-Acto starter kit comes with a handle designed for carvers.

X-Acto

X-Acto began manufacturing a variety of scalpel blades with a unique handle that accommodated all of their blade shapes in the 1930s. The classic triangular shape of the blade was based on a sketch by an advertising artist who needed a knife for retouching photographs. This distinct shape, which was marketed to artists and hobbyists as the X-Acto #11 blade, set the industry standard.

The primary advantage of the now ubiquitous triangular X-Acto blades is their vast availability and low cost. You can find packages of 100 blades for around \$30. They are sharp and thin enough to remove wood quickly, but they do not stay sharp as long as a carbon steel carving knife. You also have to be careful not to break off the thin fragile tip. The standard handles can be difficult to use for long periods of time, but they can be held comfortably like a pencil for fine control when doing detail work.

X-Acto launched a tool division for the hobby market in the 1960s, and since then, the company has developed a product line specifically for woodcarvers. In addition to fixed blade woodcarving tools, X-Acto created a line of disposable blades for carving. The kits include gouges, V-tools, chisels, scorp (which they call routers), and knife blades. Some of the tool profiles are available separately.

The handle that comes with the kit (shown at left) is larger than the standard handle, but it still lets you change the blades without using a wrench or special tool. The larger handle is much more comfortable for most woodcarving purposes.

POPULAR DISPOSABLE BLADES

Photo courtesy of Lee Valley



You can store up to 6 blades in the handle of the Veritas Carver's Knife.

Excel Hobby Blades

Excel Hobby Blades haven't been around as long as X-Acto and Warren Cutlery, but they produce affordable durable blades. Overall, the Excel blades are similar in shape and function to X-Acto, but they are made from high-carbon steel and stay sharp longer.

Excel handles are similar to X-Acto and you can switch back and forth between Excel and X-Acto blades using the same handle. While X-Acto blades can be found in many locations, including department and grocery stores, Excel blades can be harder to find. Excel blades are available at most hobby stores. Boxes of 100 standard blades can be purchased for around \$25 and assortment packs of specially shaped blades and gouges are less than \$3 a package. Excel also offers scorp (router) profiles.



Excel blades are made of durable high-carbon steel.



The Warren Cutlery kit includes a variety of useful blade profiles.

Veritas Carver's Knife

The Veritas Carver's Knife, available from Lee Valley, is designed to use standard scalpel blades. Scalpel blades come in a variety of sizes and shapes and each blade comes razor sharp. Scalpel blades are thinner than X-Acto or Excel blades, so they will snap easier if you apply pressure from the side, but they are very inexpensive. You can purchase a box of 100 scalpel blades for less than \$15.

The primary advantage of the Veritas Carver's Knife is you can store up to six blades in the handle. The handle, after you remove the blade, can be slipped into a pocket or purse easily, and the six blades will keep you busy carving while on the go.

Warren Cutlery

Warren Cutlery has been making carving tools since 1927. Warren Tools also feature interchangeable disposable blades that clamp in a handle. The high-carbon steel blades come in a variety of sizes and shapes, including chisel and gouge profiles.

Warren Cutlery's blades and handles are designed with carvers in mind. Warren offers several handle shapes, including a traditional knife handle, a version shaped more like a palm tool handle, and one made with an easy-to-grip rubber coating. Each Warren handle comes with a custom wrench that allows you to tighten the blades firmly into the handle. A package of three blades runs between \$3 and \$5, depending on the size of the blade. This is more expensive than other disposable blades, but the high-carbon steel holds an edge longer, giving the blade a longer life.

The chisel and gouge profiles are more expensive. Most average around \$10, which falls outside the disposable category for many carvers. The gouges fit into some, but not all, of Warren's handles.

Carving a Troll

**Disposable blades and doll hair
make this project ideal for beginners**

By Marna Holley

Learning to sharpen your tools properly is one of the most difficult challenges new carvers face. This charming troll eliminates that problem by using disposable blades for the entire project. The beauty of this method is you never need to sharpen your knife—when the blade gets dull you just replace it. Disposable blades, such as the X-Acto brand, are inexpensive and easy to use, making them ideal for beginners. Texturing hair to look realistic is another skill that requires practice, but I use doll hair to embellish the figure. Best of all, you can relax and have fun with this project because trolls are supposed to look scruffy!

Trolls are an earthy folk, and some legends have them turning to stone if they are struck by sunlight. The Scandinavians would find images of trolls in outcroppings of rocks the way we look at clouds and see a horse or a dog. It's important for would-be troll carvers to note trolls have four fingers and toes. Instead of doll hair, you could add bark, moss, or a variety of things to the finished carving to complete the earthy look.

After developing carpal tunnel issues, I gave up sharpening and started using disposable blades. For an average carving, I use five to seven blades, depending on the hardness of the wood. Remember, these blades are sharp, just like traditional carving knives. Keep your knife under control at all times.

Almost any disposable blade holder will work, although I've found it more difficult to keep the blade tight in the silver ones with the grip near the blade end. One of the disadvantages of carving with any disposable knife is the blade will loosen up over time. Check your knife periodically to make sure it is still tight. I use the holder style that takes a #11 blade.

I often use a leather finger guard on the thumb of the hand holding the knife, because it gets sore if I carve for a long time. I also use leather guards on the pointer and middle finger of my holding hand. Those are the two fingers I cut most frequently.



TROLL: SHAPING THE BODY



1

Mark the landmarks. Cut the blank to size. Draw a line 3" down from the top and another line 5" down from the top. Draw a third line $\frac{3}{4}$ " up from the bottom. These lines represent the nose, the tummy, and the toes of the troll, which stick out from the rest of the piece. Round the edges on all sides.



2

Rough in the major features. Make stop cuts along the lines marked in step 1. Remove wood below the nose and tummy and above the toes. Draw the nose triangle. Don't add details to the nose yet; just carve the outline as you round the head. Carve a groove for the back of the neck 2" down from the top.



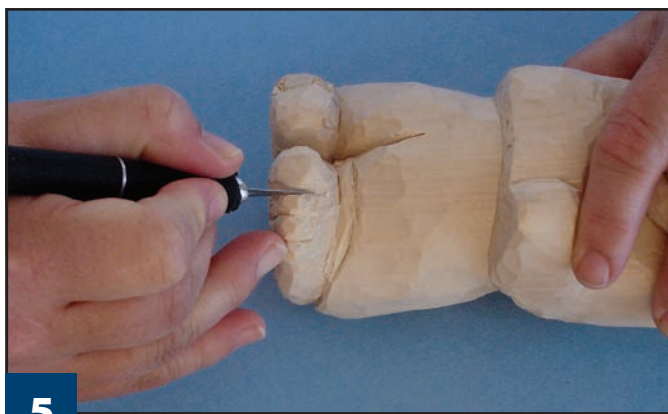
3

Rough in the ears and arms. Make stop cuts for the ears on each side of the head. Leave them rectangular and carve the wood away around them. Start carving the shoulders, which are $\frac{1}{4}$ " below the ears. Outline the back of the arms. Extend the stop cut under the belly around the back to define the waist.



4

Carve the back of the legs. Taper up to the waist from the legs to create his backside. Reduce the back of the feet and round and separate the legs. Add a few V-cuts to represent wrinkles on the back of the knees and seat of the pants. Taper his back down toward the waist to make him appear to lean back a bit.



5

Carve the toes and finish the legs. The troll has four toes on each foot that look like circles when viewed from the front. Make small V-cuts between the toes and carve tiny grooves to suggest toenails. Make a series of V-cuts from the front and back of the legs to gradually remove wood and suggest an open area. Separate the feet from each other using the same technique.



6

Finish the feet. Separate the feet from the legs and carve a small groove to represent the hem of the pants. Continue the V-cuts between the toes on the bottom of the feet. Carve a slight arch behind the toes. Be careful because this area is end grain and can be difficult to carve. Slightly round the bottom of the feet, but not so much that he doesn't stand well.



7

Shape the nose, chin, and ears. Round the edges of the nose and taper it down as you approach the eyes. Make a stop cut for his chin and taper up to the chin line. Make a slanted V-cut, angled out from the nose, for each brow line. Round the ears and carve a concave spot in the middle. Keep the ears symmetrical.



8

Carve the eyes. Deepen the cuts along the brow line. Carve small grooves to outline the eyeballs, extending the top grooves to form the eyelids. Slightly round the eyeballs and carve a small line to define each pupil. Create shallower grooves under the eyeballs to form the lower eyelids. Round the upper and lower eyelids.



9

Carve the hands and belly. Shape the hands and arms. Define the shirt and round the belly. Make small V-cuts to separate the fingers. Use a sharp blade to round the fingers, carve in fingernails, and add tiny lines to represent knuckles. Carve in the mouth if the area will not be covered by the beard.



10

Make any final cuts. View the carving from different angles and clean up any rough cuts. Undercut the chin and behind the ears if desired. If you are adding hair and a beard, these areas will not be visible and do not need to be undercut.



11

Paint the troll. Use acrylic paints thinned with water. Use fleshtone for all exposed skin areas, blue for the pants, and maroon for the shirt. The undershirt is antique white. Paint the eyes with full-strength parchment paint and add a black pupil. Add a small comma-shaped antique white highlight to the pupil with a toothpick. Let the paint dry thoroughly.



12

Add the final details. Spread craft glue generously on one area at a time. Liberally press the doll hair into the glue to form a unibrow and a beard. I add a few curls in each ear and a single curl on top of the troll's head. Trim the hair if desired. Mix boiled linseed oil with a small amount of dark stain and apply it to all of the areas not covered with hair. Blot off the oil and dispose of the rags properly.

materials & tools

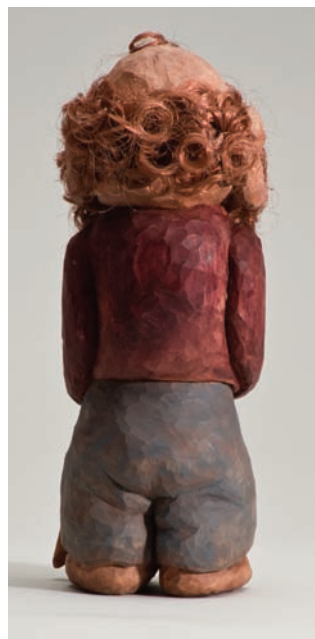
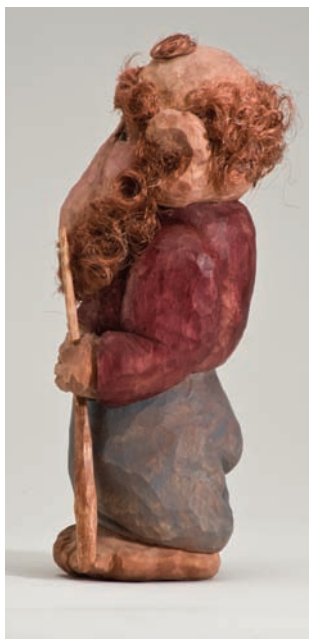
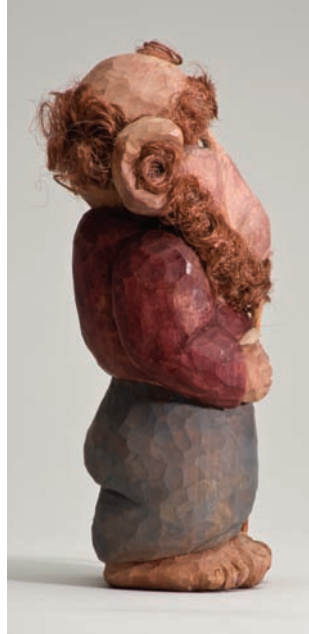
MATERIALS:

- 3" x 3" x 8" basswood
- 1/8"-diameter by 3"-long dowel (walking stick)
- Thin copper wire
- Dark wood stain
- Boiled linseed oil
- Acrylic paint: flesh, blue, maroon, antique white, parchment, black
- Craft glue

- Doll hair (available in small packets at craft stores)

TOOLS:

- Disposable blade handle
- #11 blades
- Drill with 1/8"-diameter bit
- Paintbrushes
- Toothpicks



ADDING ACCESSORIES

tips

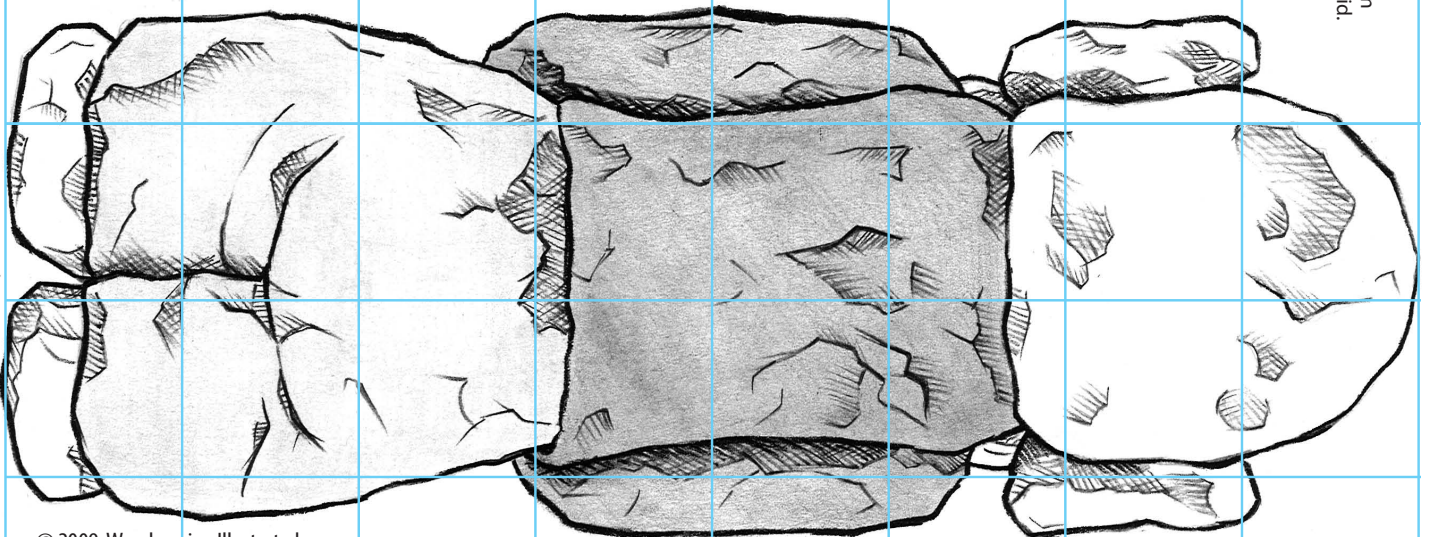
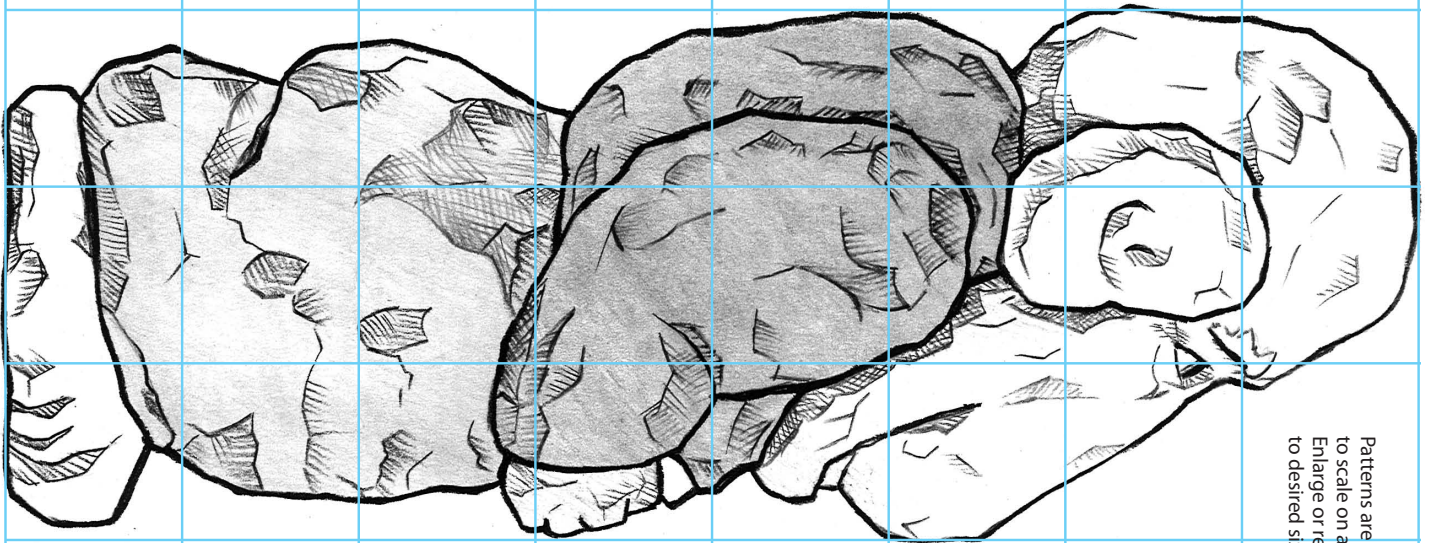
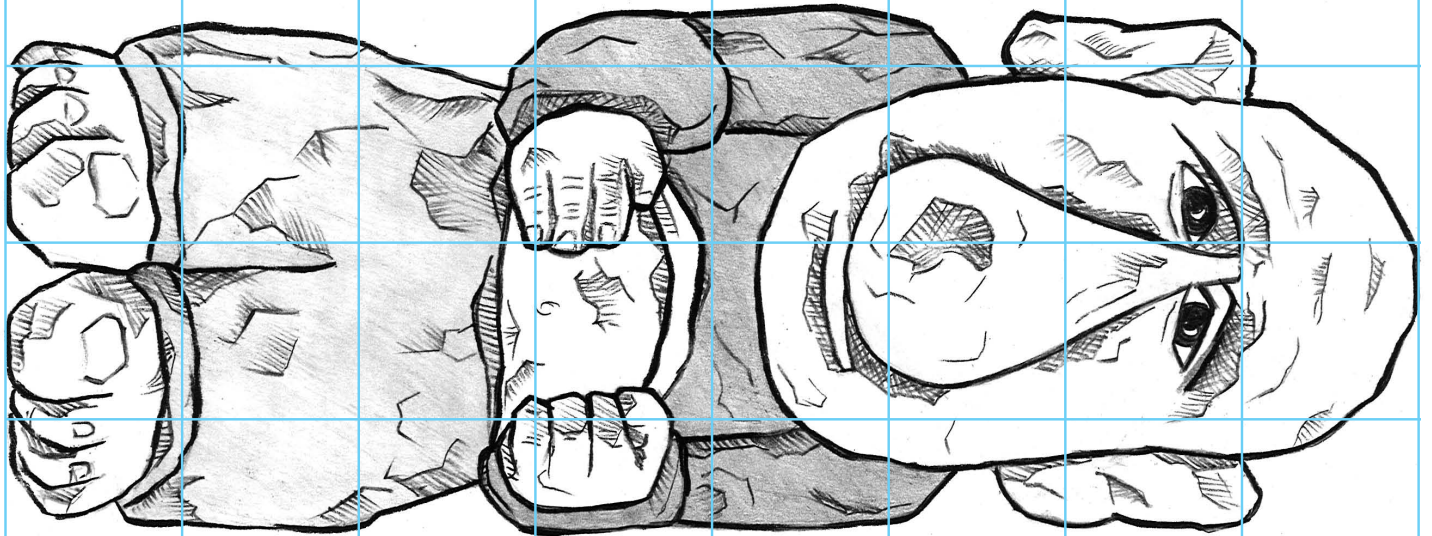
Drill a small hole in the hand and slide a dowel through the hand for a walking stick. I wrap thin copper wire around a paintbrush and glue it to the stick. Use your imagination and create alternate items for the troll to hold.



About the Author

Marna Holley is a figure and relief carver. She is also a watercolorist and silk painter. Her work is displayed at The Blue Cup in Holmen, Wis. Marna is the director of external communications at Gundersen Lutheran Health System in La Crosse, Wis. Contact her at 608-526-4133.

Troll patterns



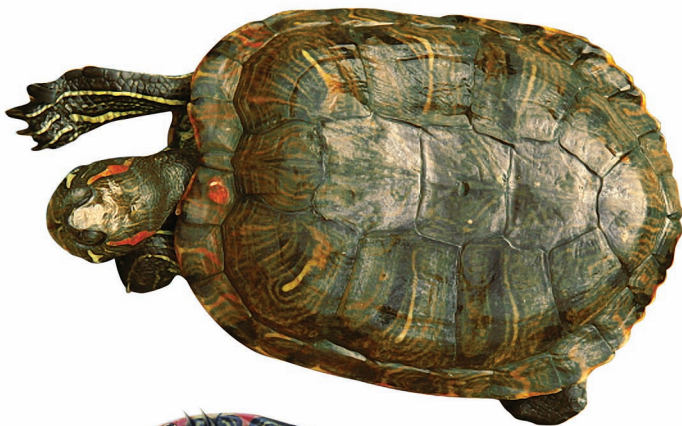
Patterns are drawn
to scale on a 1" grid.
Enlarge or reduce
to desired size.

Painted Turtle



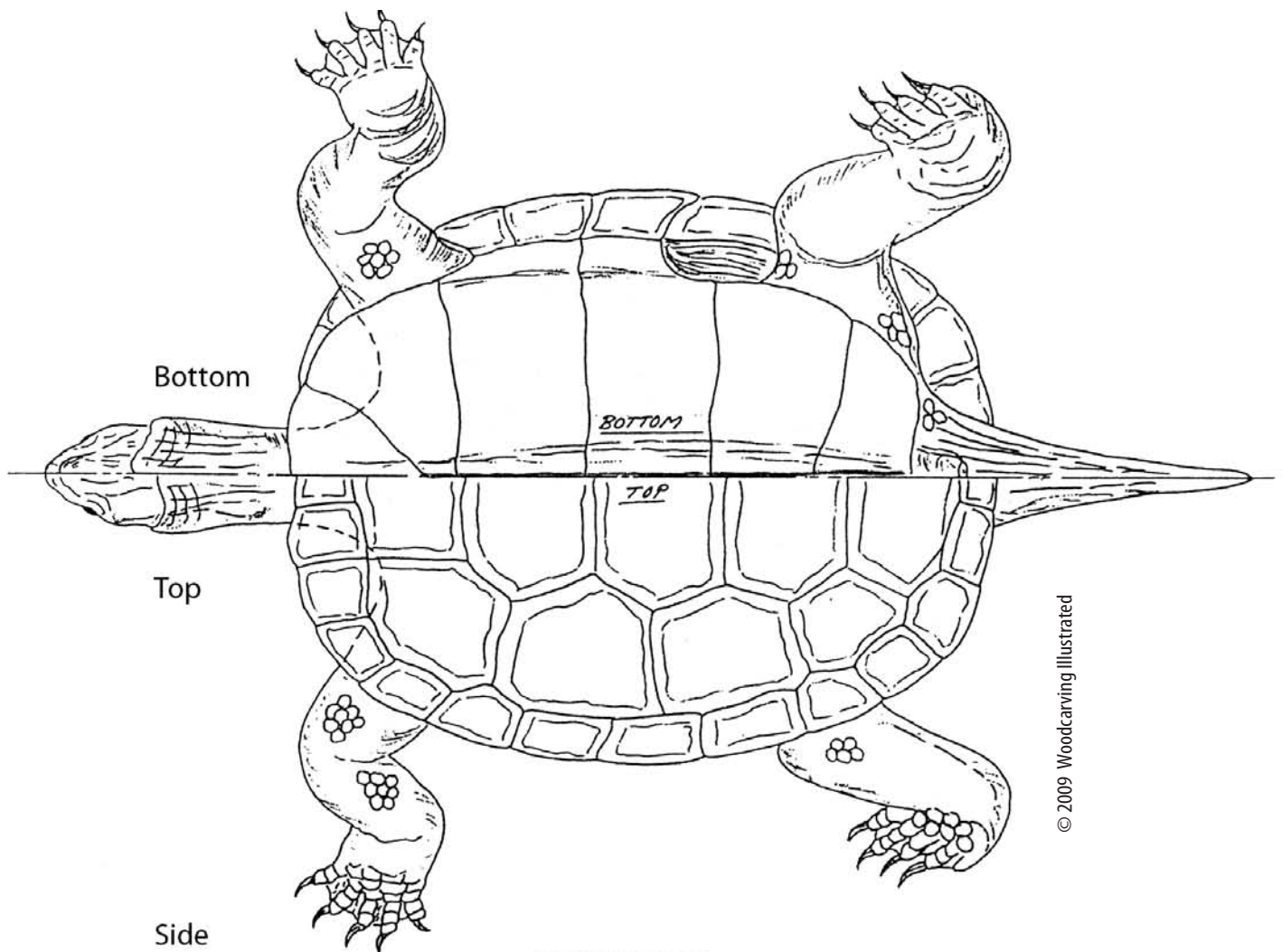
Colorful reptile project provides an opportunity to experiment with contrasting textures

Designed by Gordon and Marsha Stiller

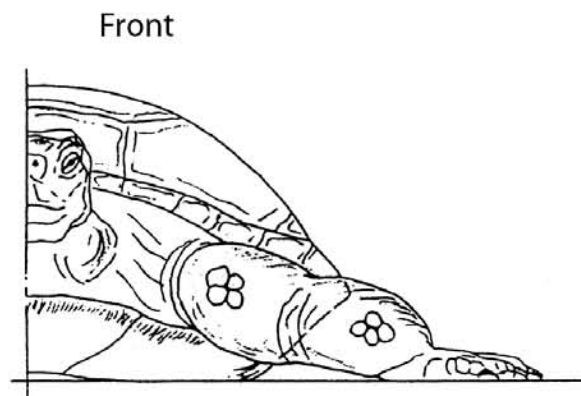
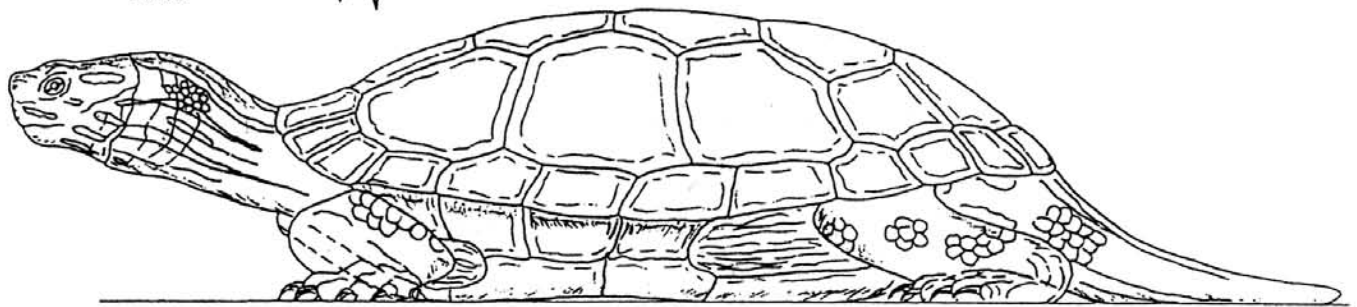


There is no mistaking the colorful shell of the painted turtle. One of the most common swamp dwellers, the painted turtle, named for the bright yellow and red stripes on its shell, can be found as far south as Mexico and as far north as Nova Scotia.

The painted turtle can reach up to 9" long. The turtle itself is predominately black, but like its shell, it has colorful stripes. The male and female turtles look identical. Technically a water turtle, the painted turtle prefers areas with plenty of rocks and logs to climb on. Painted turtles love to bask in the warm sun. In colder climates, they hibernate in the winter. An omnivore, the painted turtle feeds on water plants, such as algae and water lilies; small aquatic life, such as crayfish, tadpoles, frogs, and minnows, and carrion.



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About the Pattern Makers

Gordon and Marsha Stiller have been in the pattern business for more than 27 years. To request a free catalog, contact them at 920-685-2938 or visit their website at www.stillerpatterns.com.

Build Your Own Carving Stand

Make your own custom version of a \$500 stand for only \$50

By Jim Farley

Adjust the height to reduce fatigue and back strain.

Work attaches with a carver's screw for complete accessibility.

Sturdy table tilts a full 90°.

Quickly secures to your workbench with clamps or bench dogs.

A proper carving stand makes it easy to maneuver your workpiece while providing the stability needed to make carving safe and enjoyable. Commercial holding devices are typically designed for smaller carvings and most are not capable of adjusting the vertical position of your work. This heavy-duty stand can handle anything from small caricatures to 20"-high busts and allows you to adjust the height of your carving to reduce fatigue and back strain.

The stand is simple to build and can be completed in a weekend. You can make the project using scrap wood, but I recommend using hardwood, because the stand will literally take a beating. For a minimal investment of 10 to 12 hours of your time and \$50 in materials, you will have a sturdy workstation to make carving safer and more enjoyable for years to come. A comparable commercial stand costs about \$500.

I was introduced to this style of carving stand when I took a carving class in Austria. I learned much about carving, but more about working with method and efficiency.

I set out to make a bench-top carving stand for the Stubai carver's screw I bought in Austria. The resulting stand is adjustable in height and allows the table to be tilted 90°. The carving is attached to the table with a carver's screw and can easily be rotated, providing complete access to the carving. This holding method eliminates metal clamps that can nick the sharp tools.

Cut the materials to size as listed in the materials list. Both imperial and metric measurements are included.

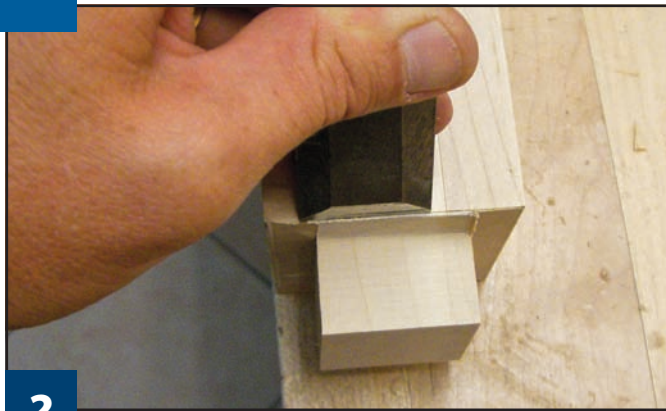
The center table support piece should fit tightly between the posts to eliminate movement of the table. With the stand clamped to your bench, you will have all of the advantages of a large stand in a compact easy-to-use unit.

CARVING STAND: MAKING THE BASE



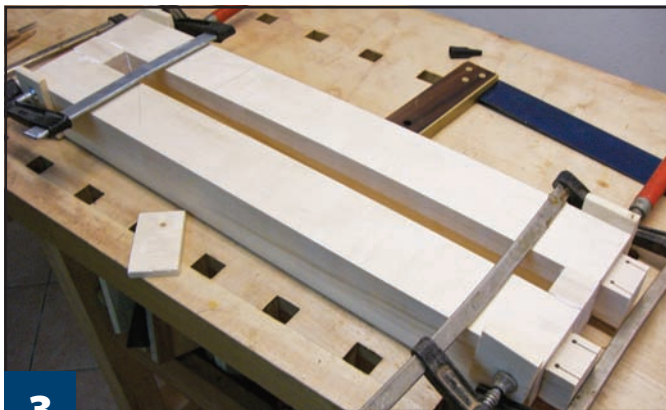
1

Mark the tenons. Use a square and a pencil to mark tenons on both posts. I make the tenons 1" (25mm) long by 2¼" (57mm) wide by 2½" (70mm) thick. Trace along the pencil lines with a knife to create a small groove. It is easier to line up your saw and chisel in this groove.



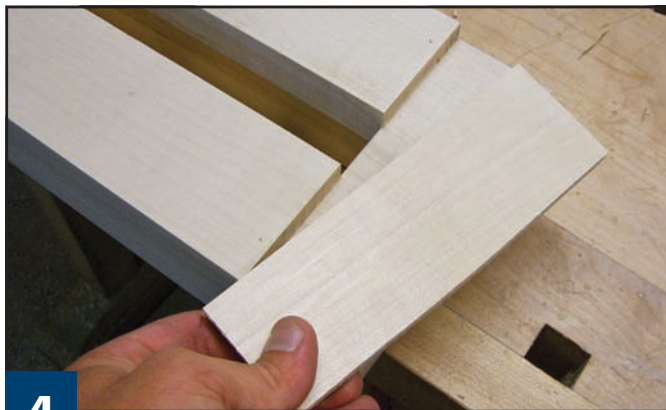
2

Cut the tenons. Cut the waste away with a back saw and carpenter's chisels. Cut two slots in each tenon for the mortise wedges with a back saw. Drill ⅛" (3mm)-diameter holes at the end of the mortise slots to prevent the wood from splitting when you insert the wedges.



3

Assemble the posts. Glue and clamp the top and bottom spacers in place between the posts. Make sure the shoulders on the tenons stay aligned. Cut the side supports. I cut a curve to provide support while allowing room for the table to be lowered.



4

Add the top support. Rout or cut a ⅜" (10mm) by 2⅜" (60mm) rabbet on the front of the top of the posts. Glue and screw the top support into this rabbet. The top support is an ideal place to personalize your stand with initials or a relief carving.



5

Mark the location of the mortises. Temporarily clamp the side supports to the posts and place the assembly in position over the base. Use the tenons to mark the location of the mortises on the base.



6

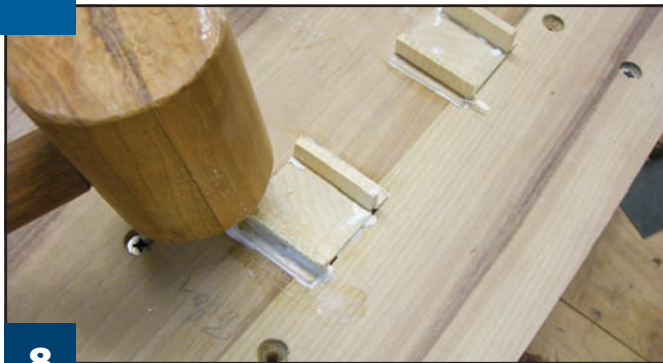
Cut the mortises. Drill out as much waste as possible with a Forstner bit. Clean up the mortises with a carpenter's chisel. The mortises run the whole way through the base. The bottom of the mortises angle out about 6° on the sides.

CARVING STAND: ASSEMBLING THE BASE



7

Dry fit the post and base assembly. Fit the post assembly into the base, clamp the side supports in place, and trace around the side supports. Remove the post assembly and supports and drill pilot holes for the screws within these lines down through the base. Then drill up through the pilot holes from the bottom of the base with a countersink drill bit.



8

Glue the post assembly to the base. Apply glue to the edges of the tenons and insert them into the mortises. Apply glue to the bottom of the side supports. Attach the side supports to the base with wood screws. Tap the wedges into the slots in the tenons to pull the posts tightly to the base. After the glue dries, trim the wedges and tenons and remove any glue squeeze-out. Screw the side supports to the posts.

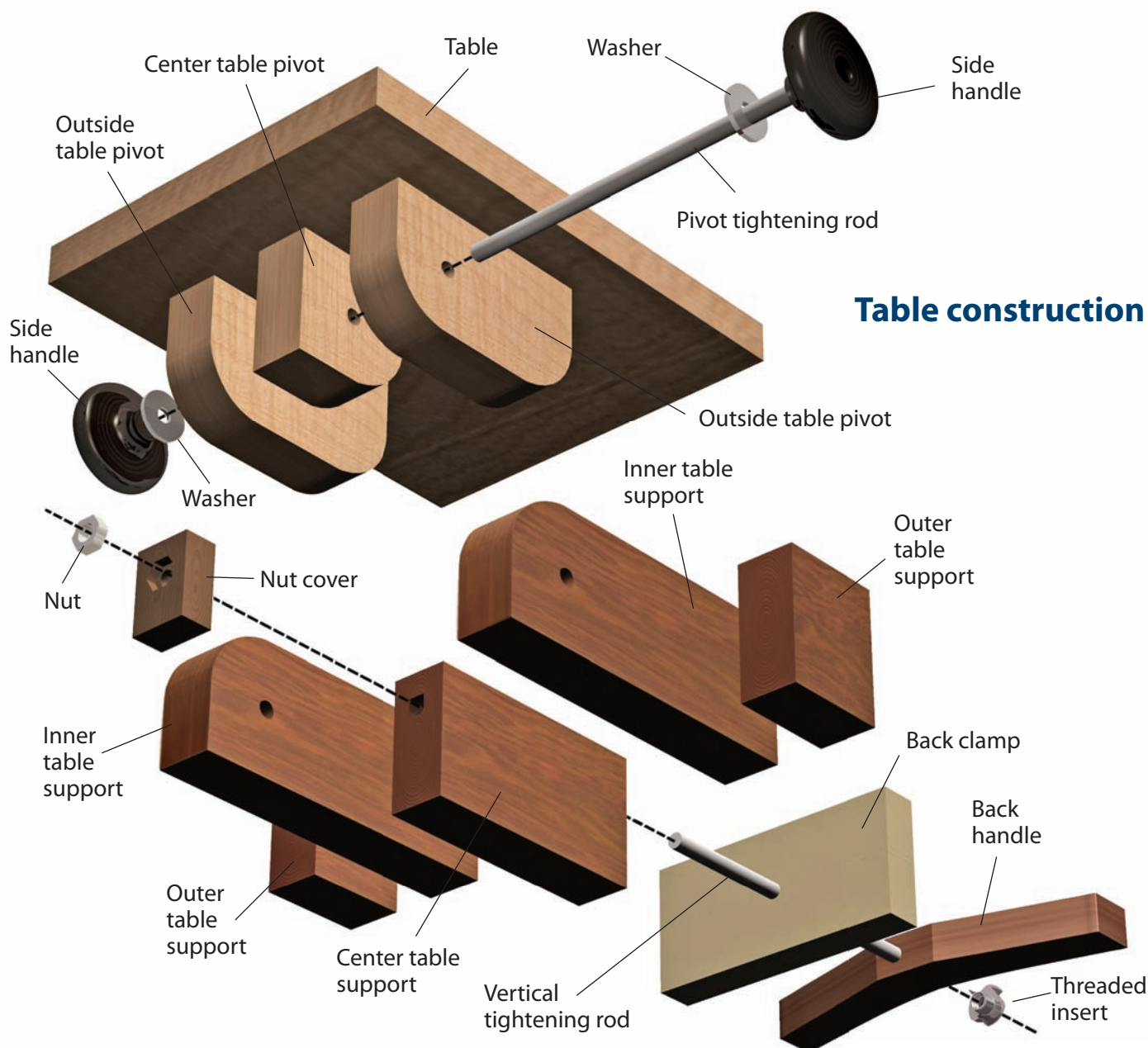


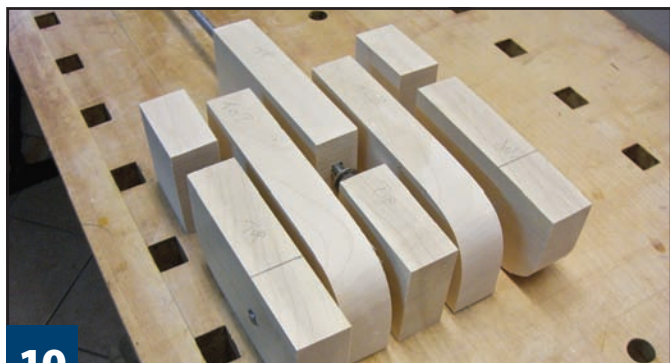
Table construction

CARVING STAND: MAKING THE TABLE SUPPORT



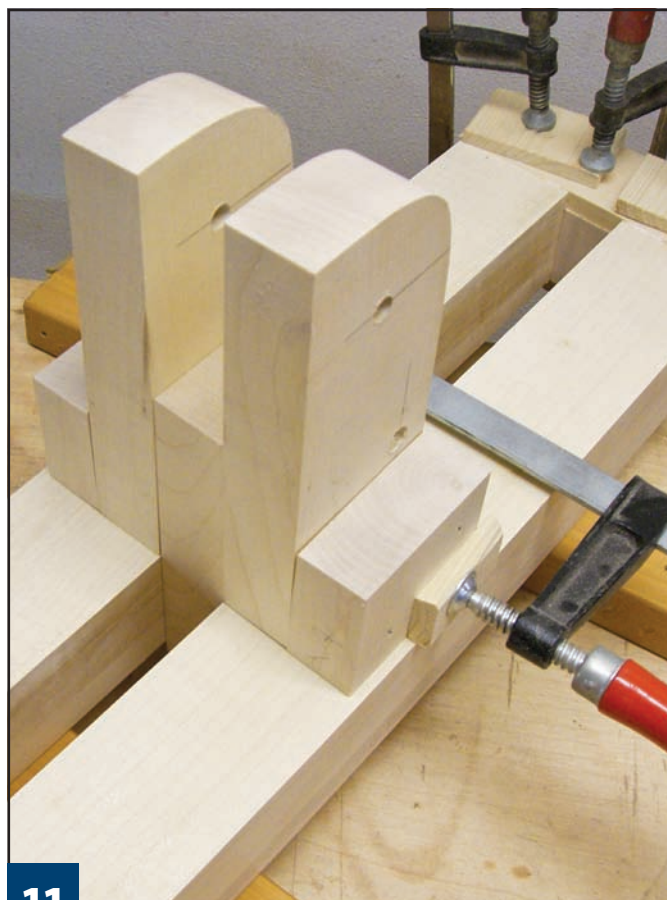
9

Cut the channel for the vertical tightening rod. The center table support fits between the posts and contains a threaded tightening rod that enables you to adjust the height of the table. Rip the top one third off the center table support and cut a channel in the center of the bottom section using a router and a round nose bit. Make sure the rod fits in the channel, remove the rod, and glue and clamp the center table support back together.



10

Prepare the table support and pivot parts. Use a band saw or sander to round one corner on both inner table supports and the center table pivot. Round both bottom corners of the two outside table pivots. These rounded corners allow the table to swivel freely. Align all of the parts and mark the location for the pivot tightening rod (see assembly diagram). Drill the hole in each piece separately. Dry assemble the pieces to check the alignment of the holes.



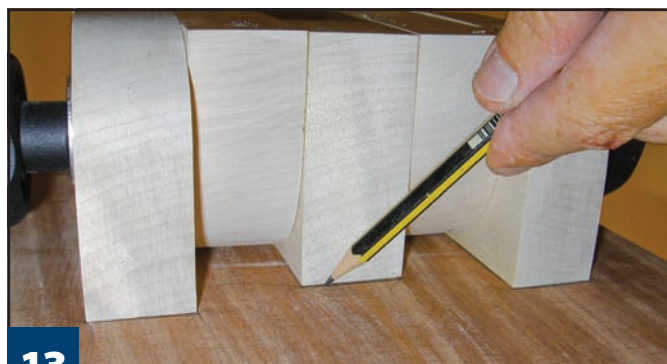
11

Assemble the main table support. Lay the base on its back so the posts are flush with the work surface. Insert a 1/2" (13mm)-thick piece of scrap between the posts and place the center table support on top of the scrap. Position the inner table supports with the rounded corners facing up on either side of the center table support. Secure the assembly with clamps while you glue and screw the pieces together. Attach the outer table supports using the same method.



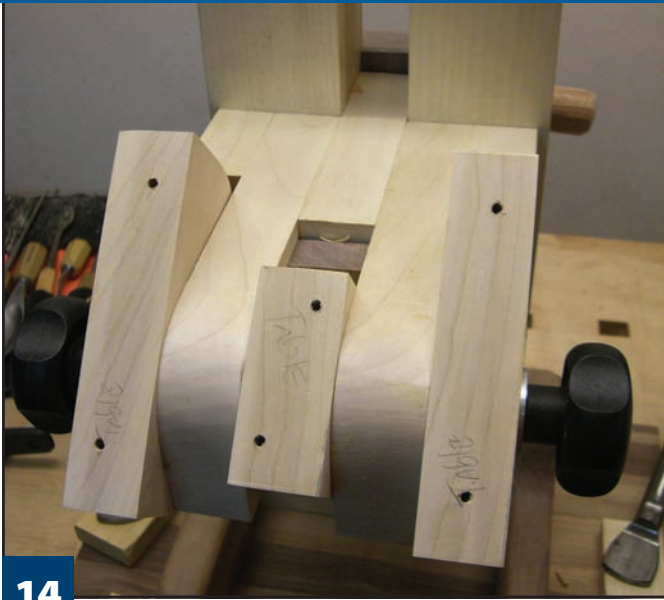
12

Make the nut cover. Use stock the same width as the center table support. Drill a hole for the threaded rod in the center of the nut cover. Position the nut over the hole and trace around the perimeter of the nut. Carve out the area inside the lines. Thread the nut on the end of the rod, place the nut cover over the nut, and insert the rod through the center table support. The nut cover must fit tightly between the inner table supports to keep the nut from turning.



13

Assemble the table pivots. Assemble the table supports and pivots using the pivot tightening rod. Use the assembly diagram to properly align the rounded corners on the pivots. Center the table horizontally on top of the assembly and mark the location of the table pivots on the bottom of the table. Drill two 1/2" (13mm) holes for the carver's screw. Center the holes horizontally and position them 2" (51mm) in from the front and back edges of the table.



14

Attach the table. Place a washer on both sides of the tightening rod and thread the side handles onto both ends. Tighten the handles to lock the table pivots in place. Drill pilot holes up through the table using the outlines of the pivots as a guide. Countersink the top of the holes. Position the table over the assembled table support and drill pilot holes down through the holes into the table pivots. Apply glue to the top of the table pivots and screw the table to the pivots.



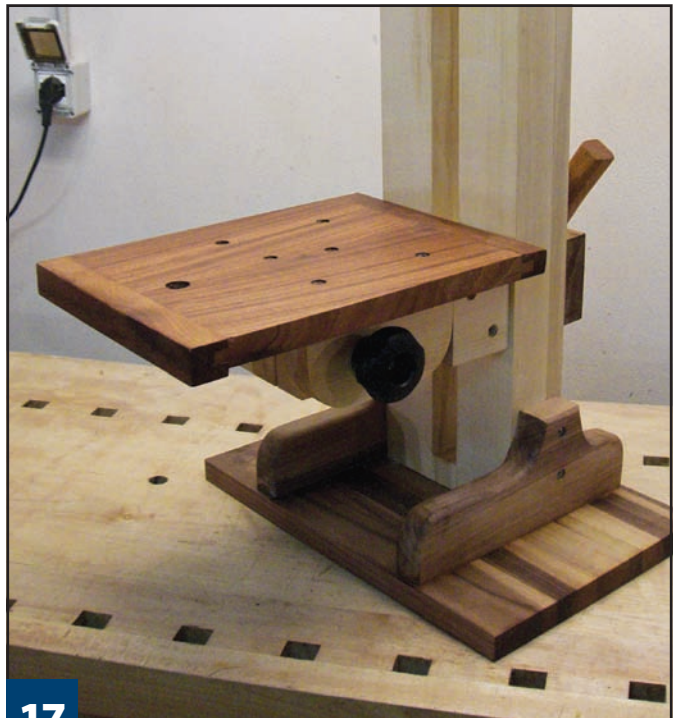
15

Prepare the handles. Shape, glue, and screw the carrying handle to the top of the posts on the back of the unit. The shape of the handle is not important, but be sure to cut a recess to comfortably accommodate your fingers. Cut the back handle from scrap wood. Cut the sides of the handle at an angle to make it easier to turn. Drill a hole through the center of the back handle and attach a threaded insert that matches the threaded rod.



16

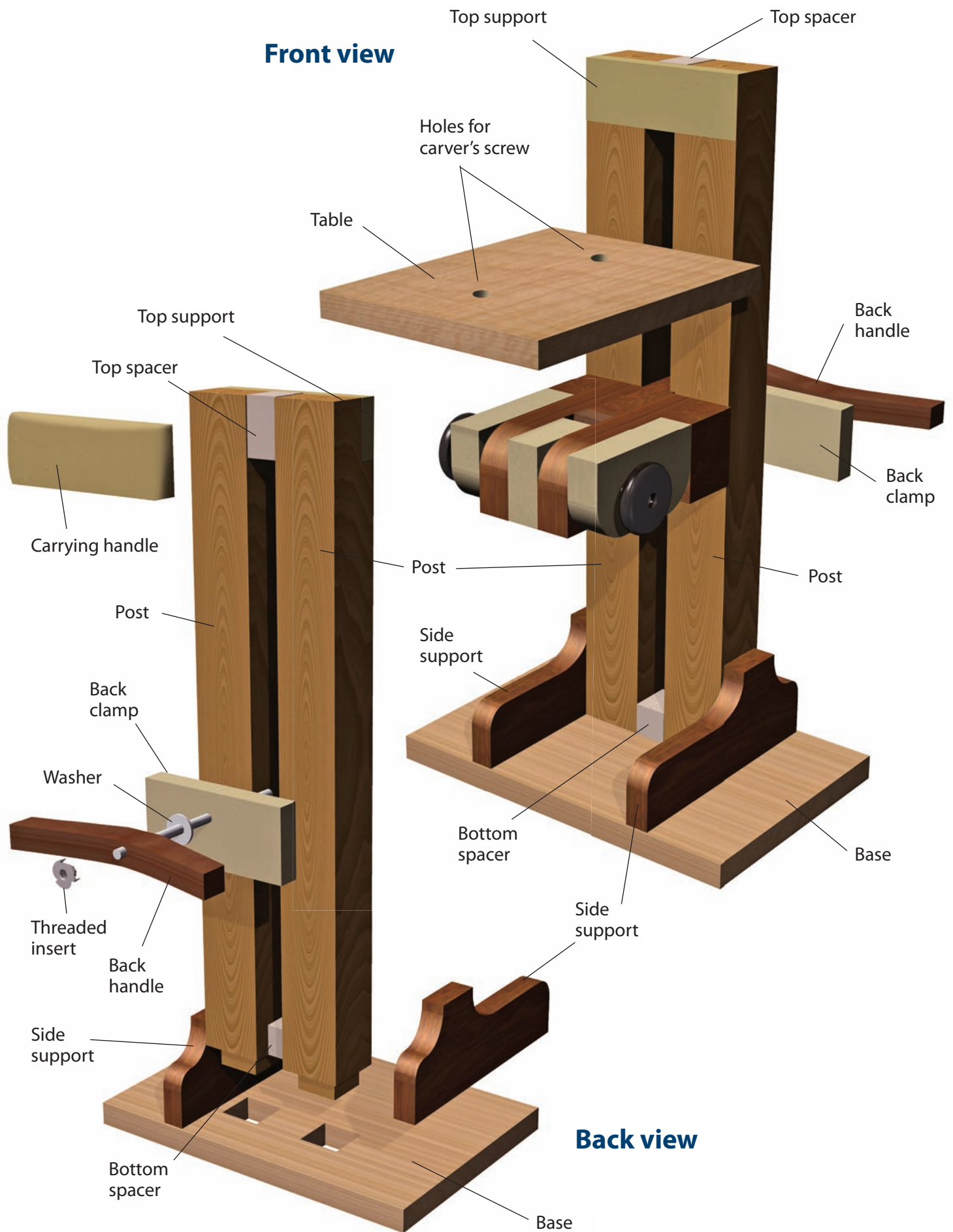
Prepare the back clamp and assemble the stand. Cut a $\frac{1}{4}$ " (6mm)-deep by $2\frac{3}{16}$ " (55mm)-wide rabbet on the ends of the back clamp. The raised area fits between the posts to keep the clamp from spinning. Drill a hole through the center of the back clamp. Insert the table through the posts and slide the back clamp in place. Slide a washer on the threaded rod and attach the back handle.



17

Adjusting the table. Secure the stand to your workbench with clamps or bench dogs. Loosen the side handles underneath the table top, adjust the angle of the table, and tighten the handles to hold the table in place. To adjust the height of the table, loosen the back handle and lift or lower the table to the desired height. Tighten the back handle to lock in the table height.

Front view



Back view

CARVING STAND: ATTACHING A CARVING



1 **Drill a hole in the carving.** I use a $\frac{5}{16}$ " (9mm) gimlet, but you can use a drill bit and drill. Center the hole in the bottom of the carving. Drill into the blank $1\frac{1}{2}$ " to 2" (38 to 51mm). Make sure you do not drill into an area that will be carved.



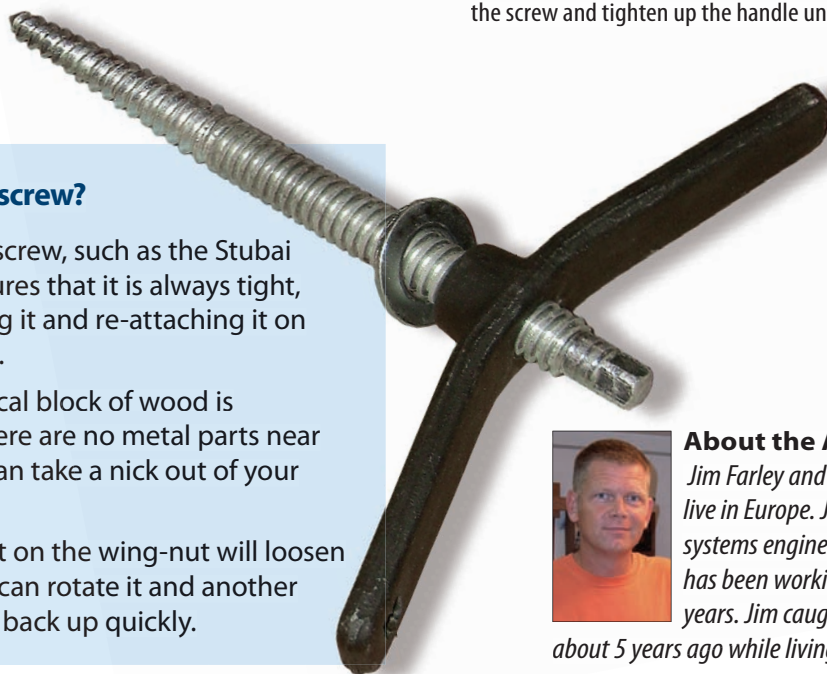
2 **Insert the carver's screw.** Use a box wrench or the integral square hole in the handle of the carver's screw to drive the tapered screw into the carving as far as possible.



3 **Attach the carving to the table.** Insert the carver's screw through the hole in the table. Drill a hole through the center of a 2" x 3" x 3" (51mm x 76mm x 76mm) block and slide the block over the exposed end of the screw. Slide the washer over the bottom of the screw and tighten up the handle until the carving is secure.

Why use a carver's screw?

- A tapered carver's screw, such as the Stubai carver's screw, ensures that it is always tight, even after removing it and re-attaching it on the same sculpture.
- The hold on a vertical block of wood is exceptional and there are no metal parts near your carving that can take a nick out of your sharp tools.
- A tap of your mallet on the wing-nut will loosen the carving so you can rotate it and another tap tightens things back up quickly.



About the Author

Jim Farley and his wife, Simona DeLuca, live in Europe. Jim is an industrial and systems engineer from Toledo, Ohio. He has been working in Europe for the last 20 years. Jim caught the woodcarving bug about 5 years ago while living in Italy.

MATERIALS:

- 2 each $\frac{3}{8}$ " (10mm)-diameter threaded knobs (side handles)
- $\frac{3}{8}$ " (10mm)-diameter by $19\frac{5}{8}$ " (500mm)-long threaded rod (cut in half for the tightening rods)
- $\frac{3}{8}$ " (10mm)-diameter threaded insert for back handle
- Carver's screw
- 2" x 3" x 3" (51mm x 76mm x 76mm) hardwood of choice (screw block)
- 3 each $\frac{3}{8}$ " (10mm)-diameter washers
- $\frac{3}{8}$ " (10mm)-diameter nut
- Wooden shims or wedges (mortise wedges)
- #8 by 3" (76mm) wood screws

BASE UNIT

- 1" x $10\frac{5}{8}$ " x $15\frac{3}{4}$ " (25mm x 270mm x 400mm) hardwood of choice (base)

- 2 each $2\frac{1}{2}$ " x $3\frac{1}{8}$ " x $27\frac{1}{2}$ " (65mm x 70mm x 700mm) hardwood of choice (posts)
- 2 each 1" x $4\frac{3}{8}$ " x $10\frac{5}{8}$ " (25mm x 110mm x 270mm) hardwood of choice (side supports)
- $1\frac{1}{16}$ " x $1\frac{3}{8}$ " x $2\frac{1}{2}$ " (30mm x 35mm x 65mm) hardwood of choice (bottom spacer)
- $1\frac{3}{8}$ " x $2\frac{3}{8}$ " x $2\frac{1}{2}$ " (35mm x 60mm x 65mm) hardwood of choice (top spacer)
- $\frac{9}{16}$ " x $2\frac{3}{8}$ " x $6\frac{7}{8}$ " (15mm x 60mm x 175mm) hardwood of choice (top support)
- $1\frac{3}{16}$ " x $2\frac{3}{8}$ " x $6\frac{7}{8}$ " (20mm x 60mm x 175mm) hardwood of choice (carrying handle)

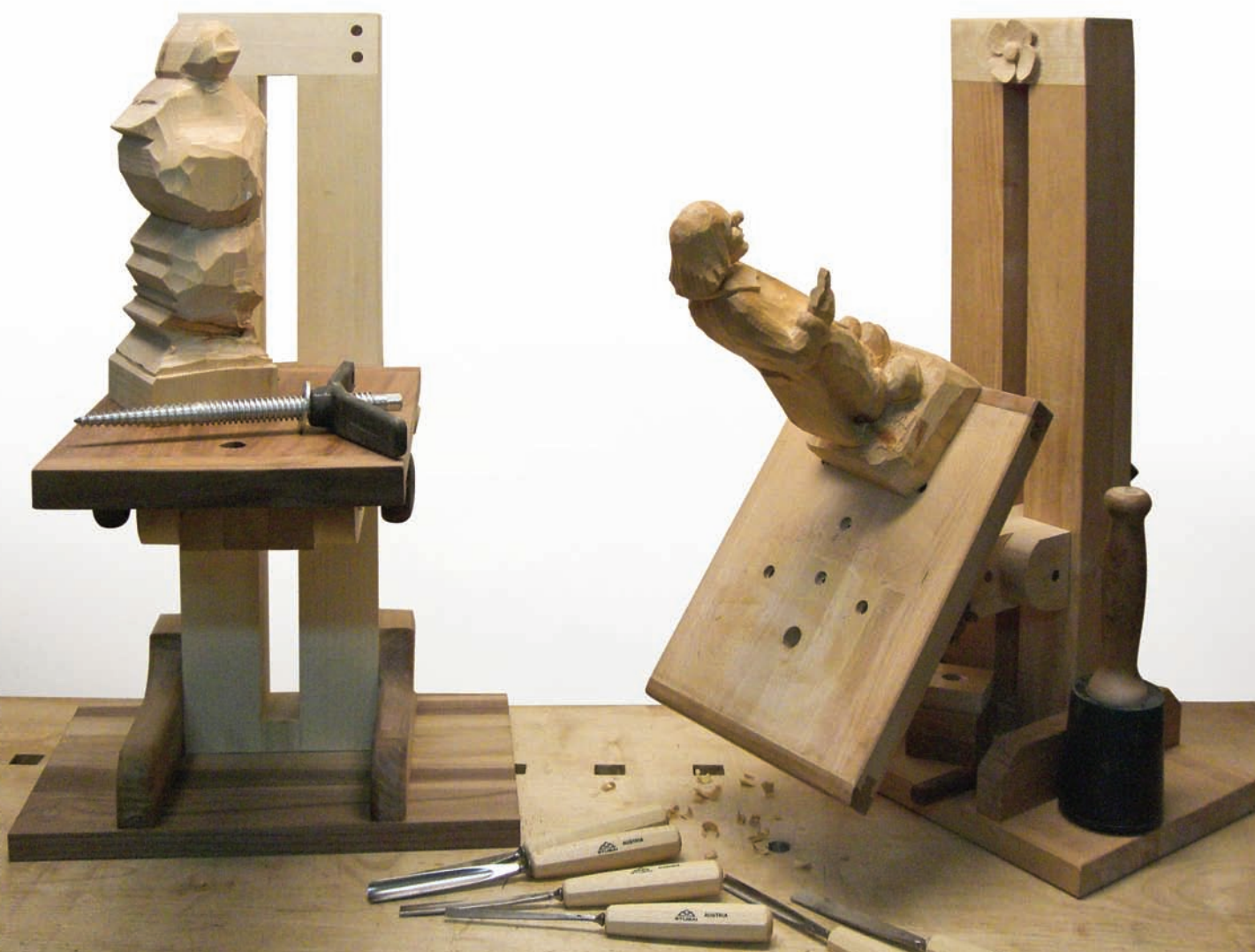
TABLE AND TABLE SUPPORT

- $11\frac{3}{8}$ " x $3\frac{1}{8}$ " x $5\frac{1}{16}$ " (35mm x 80mm x 150mm) hardwood of choice (center table support)

- 2 each $1\frac{3}{8}$ " x $3\frac{1}{8}$ " x $7\frac{3}{8}$ " (35mm x 80mm x 195mm) hardwood of choice (inner table supports)
- 2 each $1\frac{1}{16}$ " x $2\frac{3}{8}$ " x $3\frac{1}{8}$ " (30mm x 60mm x 80mm) hardwood of choice (outer table supports)
- 1" x $2\frac{3}{8}$ " x $9\frac{1}{2}$ " (25mm x 60mm x 240mm) hardwood of choice (back handle)
- 1" x $9\frac{7}{8}$ " x $12\frac{5}{8}$ " (25mm x 250mm x 320mm) hardwood of choice (table)
- 2 each $1\frac{3}{8}$ " x $3\frac{1}{8}$ " x $5\frac{1}{2}$ " (35mm x 80mm x 140mm) hardwood of choice (outside table pivots)
- $1\frac{3}{8}$ " x $3\frac{1}{8}$ " x $3\frac{1}{8}$ " (35mm x 80mm x 80mm) hardwood of choice (center table pivot)
- 1" x $3\frac{1}{8}$ " x $6\frac{7}{8}$ " (25mm x 80mm x 175mm) hardwood of choice (back clamp)
- 1" x $1\frac{3}{8}$ " x $2\frac{3}{4}$ " (25mm x 35mm x 70mm) hardwood of choice (nut cover)

TOOLS:

- Saw of choice
- Router with rabbet bit and round-nose bit
- Drill with assorted bits
- Countersink bit
- Screwdriver
- 9mm gimlet (optional)
- Assorted clamps
- Woodworking chisels



Carving a Musical Frog

Quick and easy project is a fun musical instrument

By Everett Ellenwood



This carving is meant to be handled. People won't be able to resist picking it up to see what sound it makes. When you rub the stick along the frog's back, it makes a delightful croaking sound. The sound varies depending on which direction you rub the stick.

The musical frog is a great project to use to introduce kids to woodcarving. The simple design can be carved quickly, and kids love the sound it makes.

To get started, transfer the pattern to the block of wood and cut the blank on a band saw or with a coping saw.



1

Prepare the blank. Mark the location of the hole and draw in the mouth. Drill the hole with a $\frac{5}{8}$ "-diameter spade bit. Cut along the mouth line, back to the hole, with a band saw or coping saw. Draw a centerline the entire way around the frog.



2

Carve the back. Measure over $\frac{1}{4}$ " on both sides of the centerline in the ribbed area. Use a backsaw to cut down to the depth of the ribs on both sides of the centerline. Remove the wood from both sides with a carving knife, leaving the ribs $\frac{1}{2}$ " wide.

MUSICAL FROG: SHAPING THE FROG



3

Carve the head. Draw the shape of the head onto the blank. Use the centerline to make sure it is balanced on both sides. Round the head and top of the face with a knife.



4

Carve the eyes. Remove the wood on the top of the head between the protruding eyes with a $\frac{3}{8}$ " #9 gouge. Plunge the same gouge into the wood and work it around in a circle to form the eyes.



5

Shape the jaw and body. Round the edges of the frog's jaw with a carving knife. Then round the edges of the body.



6

Define the back legs. Trace the outline of the back legs with a V-tool. Use a gouge to lower the body around the legs.



7

Round the legs. Round and shape the legs with a knife. Compare the two legs to each other to keep the frog symmetrical.



8

Carve the back of the legs. Make stop cuts with a knife or backsaw and use a V-tool to shape the back of the legs.

MUSICAL FROG: FINISHING THE CARVING



9

Carve the front legs. Use a backsaw to separate the front legs, and then round and shape the legs with a knife.



10

Sand the frog. Sand the surface of the frog with 220- and then 320-grit sandpaper. Remove the sanding dust.



11

Paint the frog and dowel. Use acrylic paint. After the paint is dry, spray the surface with gloss varnish for a wet look.

materials & tools

MATERIALS:

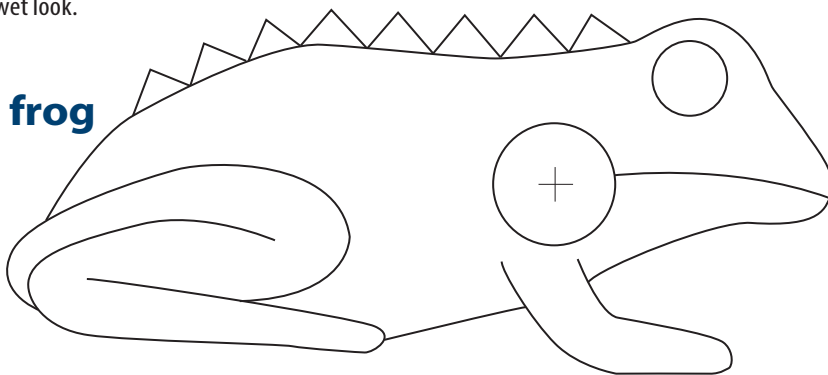
- 1½" x 2" x 4½" basswood
- ⅝"-diameter by 5"-long dowel
- 220- and 320-grit sandpaper
- Acrylic paints: green, black, and white (or colors of choice)
- Gloss spray varnish

- V-tool
- Carving glove
- Backsaw
- Thumb guard
- Carving knife
- Clamp
- Ruler
- Electric drill with ⅝"-diameter spade bit
- ⅜" #9 gouge

TOOLS:

- Band saw or coping saw

Musical frog pattern



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further reading

Kid Crafts: Woodcarving by Everett Ellenwood

Perfect for children or anyone who wants to learn a hobby that lasts a lifetime—woodcarving. With just a few basic tools, scrap wood, and the safe techniques outlined in the book, you'll be on your way to creating keepsakes and handcarved gifts. You'll learn how to make basic cuts, how to use tools, and practice each using 7 projects. The book meets all the requirements for Boy Scouts to earn a Woodcarving Merit Badge.

Available for \$14.95 + \$4.75 s&h (parcel post) from Fox Chapel Publishing, 1970 Broad St., East Petersburg, Pa. 17520, 800-457-9112, www.foxchapelpublishing.com.



About the Author

Everett Ellenwood is a well-known carving instructor and author. He is the author of *The Complete Book of Woodcarving* (also published by Fox Chapel) and has produced DVDs on carving and sharpening. For more of his work, visit www.ellenwoodarts.com.

Releasing a Wood Spirit

Uncover the character
hiding in found wood

By Mark Gargac





It is easy to create a unique work of art when carving found wood. Legend has it wood spirits live within the tree and are just waiting for their chance to come to life. Examine your piece of bark or other found wood and look for natural contours where facial features can emerge. Take advantage of the shape and texture of the wood to give your wood spirit a distinct personality.

Carving in found wood can be challenging. Cottonwood bark is generally easy to work with, but pieces can break, split, or crack unexpectedly. In other found woods, such as bristlecone pine, the grain may run wild in some areas, forcing you to use your tools in awkward directions or ways that may not seem comfortable. Try to work with these occurrences, incorporating them into your carving, rather than struggling against them.

As you carve found wood, it's good to continually work the piece as a whole. Do not carve in one area for too long. Work your way around the piece to keep everything moving at a good rate and keep the face symmetrical. Step back occasionally and view the carving from all angles as you progress through the stages. If something doesn't look quite right, take a break from your carving and come back to it later, view the carving in a mirror, or take a few pictures and load them into your computer. Troublesome areas can become evident when viewed from a different perspective.

I chose a large piece of cottonwood bark for my wood spirit. The piece is over 6" wide, 3" thick, and 14" long. I affix the bark to a carving vise. The vise allows me to keep both hands on the tools for additional control and safety. I use large tools along with a 30-ounce mallet when roughing out for fast and clean stock removal. I will demonstrate carving a wood spirit smoking a pipe, and then remove the pipe in case you prefer a non-smoking spirit.

WOOD SPIRIT: PREPARING THE BARK



1

Remove the outer bark. Use a 30mm #3 gouge. Start at the forehead and work down to remove the outer surface of the bark. Leave the bark uncarved above the forehead to provide contrast for the tufts of hair we will carve later. Make a 1"-deep stop cut at the top of the forehead at the hairline.



2

Rough out the face. Remove wood to make a smooth rounded area for the face. I remove about 1" of wood, but the depth depends on the thickness of your blank. Draw a centerline and mark the location of the eyes and tip of the nose. The distance between the eyes and the hairline and the eyes and the nose is identical.

WOOD SPIRIT: ROUGHING IN THE EYES AND NOSE



3

Carve the eye channel. Carve along the eye line with a 15mm #11 gouge. Deepen the cut as you approach the centerline. Continue to deepen the cut until the eye channel is about $\frac{3}{4}$ " deep. Do not try to remove more wood than the wood will allow.



4

Set in the bottom of the nose. Carve a $\frac{3}{4}$ "-deep groove just under the nose with a 15mm #11 gouge. Make sure the edge of the gouge closest to the nose does not dip below the surface of the bark and tear or chip the edge of the wood.



5

Carve the outline of the nose. Angle a 10mm #7 gouge slightly downward and make a stop cut along the tip of the nose. Cut up to the stop cut from below to free the chip. Flip the gouge over and make stop cuts on either side of this first cut to define the wings of the nose. Cut up to these stop cuts to free the chips. Repeat the process until the cuts reach your desired depth.



6

Shape the sides of the nose and the forehead. Flatten the forehead slightly with a 30mm #7 gouge. I make the nose slightly wider than a normal nose. Carve alongside the side of the nose into what will be the inside corner of the eye socket with a 15mm #11 gouge. Make several cuts with the gouge to remove wood from alongside the nose and deepen the eye sockets.



7

Shape the bridge of the nose. You should now have two separate eye sockets. Invert a 10mm #7 gouge. Start just above the tip of the nose and work up to the area between the eye sockets. Do not remove much wood. Maintain the bridge of the nose between the eyes. Shape the profile and bridge of the nose.



8

Finish shaping the nose. Round the tip of the nose with an 8mm #7 palm gouge. Remove wood from the mouth area with a 30mm #7 gouge. Invert an 8mm #7 palm gouge and make a stop cut along the outside edge of the nose wings. Move the gouge slightly and carve up to the stop cut to remove a sliver of wood.



9

Shape the brows and finish shaping the nose.

Use a 30mm #7 gouge to remove wood between the brows and gently shape the forehead and brow area. Make a few small cuts alongside the nose with a 6mm #9 palm gouge to shape the area around the wings of the nose. Draw the lines separating the cheeks from the lower face.



10

Draw in the major landmarks.

Draw the mustache, beard texture, and hairline. Draw in the optional pipe if you desire. Carve around the outline of the mustache and pipe with a 15mm #11 gouge to separate these elements. Extend the stop cuts alongside the nose wings with a bench knife to make the smile lines.



11

Begin carving the hair.

Use a bench knife to remove a deep triangle of bark along the hairline above the left eye. This creates a hard shadow and represents the part in the hair. Carve down to the part from the bark above with a 20mm #9 gouge. Use the same gouge to separate the hair from the forehead and sides of the face.



12

Shape the cheeks and rough in the beard.

Use an 18mm #7 gouge to carve under the cheek lines. Extend the cuts to the hairline. Invert the gouge and round the cheekbones. Use a 20mm #9 gouge to make long loose S and C shapes, working from the bottom of the beard up. Straight lines will make the beard look stringy. Use a 6mm #9 palm gouge to add flow to the mustache.



13

Texture the mustache and beard.

Use a bench knife to make stop cuts at the bottom of the gouge cuts in the beard and mustache. Use these stop cuts to remove slivers of wood. Go back and add more texture to the beard and mustache with a 6mm, a 13mm, and a 20mm #9 gouge, and a 10mm #12 V-tool. Smooth away the hard edges with 150-grit and 220-grit sandpaper.



14

Define the eye mounds. Draw a centerline across each eye socket. Draw a U-shaped line at the inside corner and a curved line down at the outside of each eye. Carve from both ends of the U-shaped lines toward the centerline with a 3mm #9 gouge. The cuts are deepest at the centerline. Cut up from the bottom along the lines at the outside corners and cut the chips free at the centerline.



15

Round the eye mounds and define the eyelid. Use the previous cuts and the centerline to round the eye mound with a 6mm #9 palm gouge. Draw in the top eyelids and sketch in triangles underneath them for the eyeballs. Make a stop cut along both eyelids with a bench knife.



16

Lower the eyeballs. Carve up to the stop cuts with a detail knife to form a gentle taper and lower the eyeballs beneath the eyelids. Keep the eyeballs rounded from side to side. Redraw the triangle area of the eyeballs.



17

Carve the eyeballs. Make a stop cut along the upper portion of the lower eyelids. Carve away a little bit of wood between the top eyelid and bottom eyelid with a micro-detail knife to round the eyeballs. Remove any remaining pencil lines.



18

Refine the eyeballs. Fold a small piece of 220-grit sandpaper and move it in a downward motion to smooth the eyeball. Do not round the cuts defining the eyelids. If you sand from side to side, you will put small grooves in the eyeball.



19

Carve the crow's feet. Start at the outside corner of the eye and sketch two lines out in a rough V-shape. Use a 6mm #12 V-tool to carve in the crow's feet on each eye. Draw a line on each eyebrow, arching out from the inside corner of the eye.

WOOD SPIRIT: ADDING FINAL DETAILS



20

Detail the eyebrows. Place a 6mm #9 palm gouge in the middle of the eyebrow and carve along the line toward the inside corner of the eye. Use a 6mm #12 V-tool to add light texture to the eyebrow area. Repeat the process on the other eyebrow.



21

Carve the pupils. Push a 7mm #8 gouge in at a slight upward angle and wiggle the gouge to create a strong half-round shape for each pupil. Carve off the sharp edges left by the gouge to define the pupils. Smooth the pupils with 220-grit sandpaper.



22

Refine the mouth. If you are carving the optional pipe, finish shaping it and separating it from the mouth and beard. If you are not including the pipe, define and round the lower lip and recess the mouth area. Clean up any rough cuts.



23

Add texture to the eyebrows and lip. Move a small steel brush in an upward motion to add age lines to the upper eyelids. Use the same tool and method to add texture to the bottom lip if you opted not to carve the pipe.

Finishing Notes

I did not apply a finish to my wood spirit because I wanted to preserve the color. Optional finishes for cottonwood bark include Deft satin lacquer, linseed oil, Danish oil, washes of acrylic paint, and black oil paint mixed with turpentine. Experiment on scrap wood to determine the finishing method you prefer or leave the bark natural.

materials
& tools

MATERIALS:

- Cottonwood bark or any other suitable found wood
- Sandpaper, 150 & 220 grits
- 6mm #9 palm gouge
- 3mm #9 micro gouge
- 15mm #11 gouge
- #12 V-tools: 10mm, 6mm
- Bench knife (¾" to 1"-long blade)
- Small detail knife (½" to ¾"-long blade)
- Carving vise
- Small steel brush
- 30mm #3 gouge
- #7 gouge: 30mm, 18mm, 10mm
- 8mm #7 palm gouge
- 7mm #8 gouge
- #9 gouges: 20mm, 13mm

SPECIAL SOURCES:

Wood Spirits in Cottonwood Bark DVD, \$28.95
Wood Spirits in Basswood CD, \$22.95
(CD and DVD prices include shipping in continental United States.)
Wood spirit rough outs (three to choose from), \$30 plus shipping
Contact 303-439-7201 or visit www.gargacsoriginals.com. Rough outs and sample clips from the DVD can be seen on the Website.



About the Author

Mark Gargac, of Broomfield, Colo., is an HVAC contractor and semi-professional woodcarver and instructor. He has won awards at carving shows in Colorado and the International Woodcarvers Congress in Davenport, Iowa. For more of Mark's work, visit his Website.

Wood spirit patterns

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Patterns are drawn to scale on a 1" grid. Enlarge or reduce to desired size.

Anatomy of Wood

Improve your carving efficiency with an understanding of wood grain

By Everett Ellenwood

This cross-section view of a butternut tree helps illustrate the internal structures that affect the way wood is carved.

Pith
Heartwood
Annual rings
Sapwood
Cambium layer
Bark

The way the wood grain lays in a piece of wood will affect every cut you make in every carving you do. The direction of the cut in a piece of wood will determine if you get a clean shiny cut or a cut where it looks like the wood was torn out of the piece.

Understanding the anatomy of a tree will give you a better understanding of the result you will get with each cut. Armed with this knowledge, you can work with the wood, instead of against it, for a more enjoyable carving experience.

Visible Parts of a Tree

The three primary components of a tree are the roots, trunk, and crown.

Roots: Roots are the tree's anchor and hold the tree erect. They absorb water and minerals from the earth, which are transported through straw-like vessels up through the trunk of the tree to the crown.

Trunk: The trunk, also called the bole, connects the roots to the crown and is usually thought to be the portion without limbs. You can use wood from any part of a tree for carving; however, most carving wood comes from the trunk of the tree.

Crown: The crown consists of the limbs, branches, twigs, and leaves of the tree. Food, called sap, is produced in the leaves through the process of photosynthesis.

Internal Wood Structures

The roots, trunk, and crown are the visible components of a tree, but studying a tree's internal characteristics gives us a better understanding of the tree's structure.

Pith: At the very center of the tree is the pith, which is the oldest part of the tree. The pith, together with the tree's first few annual rings, is called juvenile wood. The pith area has a greater tendency to crack than the rest of the wood in a tree.

Try to avoid carving pieces of wood that include the pith. If you do carve wood containing the pith, design the piece so the pith doesn't show from the viewing angle.

Crown

Trunk

Roots

Annual Rings: Radiating out from the pith are the annual rings. Each ring has two components: early wood (also called spring wood) and late wood (also called summer wood).

Early wood grows at the beginning of the tree's growing season—the tree's period of active growth. This wood is made up of large cells with thin walls. As the season progresses, the growth activity slows down and the cells become smaller with thicker walls; this is late wood. Late wood is normally darker than early wood because it has a higher concentration of cellulose. You will normally see one annual ring for each year of the tree's growth. The rings can vary in width because of weather and other conditions during the growing season.

When a tree is cut into boards or blocks for carving or turning, the beautiful figure you see is created by the annual rings.

Cambium Layer: The cambium layer is located between the bark and the wood. This is where cell division takes place, and when the cells divide, they become either wood cells or bark cells.

If a tree is cut in the spring or summer, when active cell division is taking place, you'll feel a slippery, slimy area just under the bark—this is the cambium layer.

During this active growth period, the bark and wood are loosely bonded together, so when the wood is dried, there is a very good chance the bark will fall off. During the fall or winter, when there is very limited cell division taking place, the wood and bark will be tightly bonded together. If you want to create a carving where the bark remains intact on the wood, the tree must be harvested in the fall or winter.

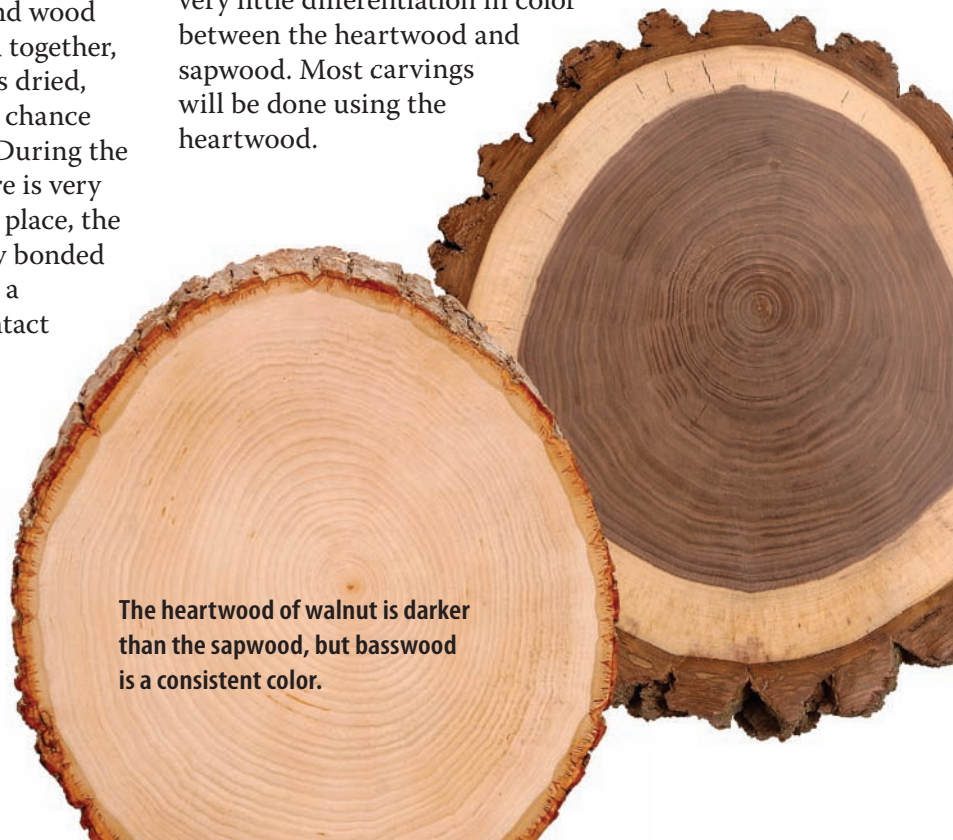
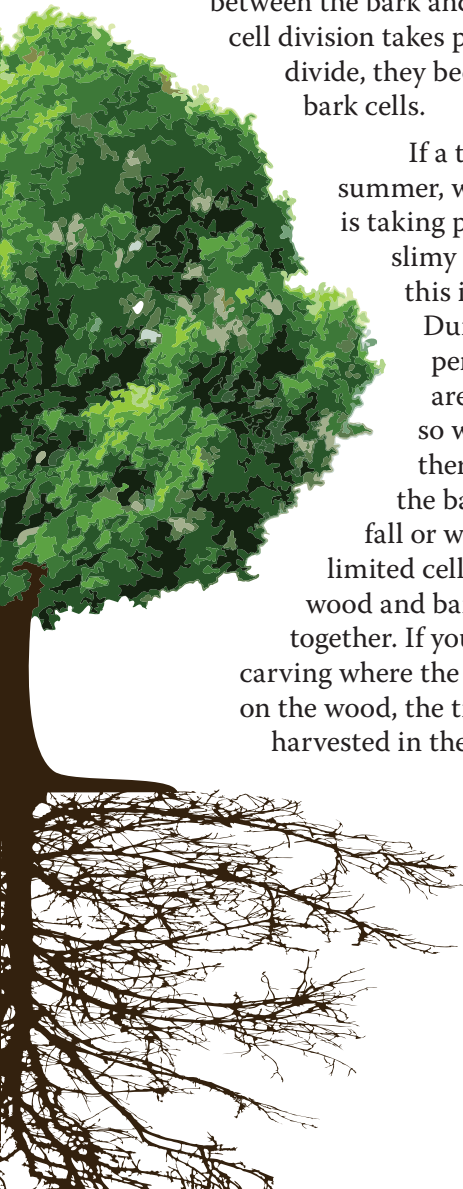
Bark: The bark is the tree's protective covering—its skin. Bark is made up of living and dead cells, which keep moisture and gases contained in the tree. Bark also helps the tree resist attacks by insects and micro-organisms and protects the tree from damaging weather conditions.

Heartwood and Sapwood: As a tree grows, there comes a time when the entire trunk of the tree is not required to supply water to the leaves. When this occurs, the vessels in the center of the tree fill with extractives, minerals, and tannins. This filled area then becomes what is known as heartwood.

The heartwood no longer conducts water, but, being filled with extractives and minerals gives strength to the tree. It becomes the tree's vertebrae. The area which is still conducting water to the leaves is known as sapwood. As the tree grows in diameter, with the addition of new sapwood each year, the heartwood area will also expand because each tree only requires a certain number of sapwood rings to supply water to the leaves. The number of sapwood rings will vary from one tree species to another. Catalpa trees only require a couple of sapwood rings, where walnut trees will have 10 to 20 sapwood rings.

Differentiation in color between sapwood and heartwood also varies between species of trees. In some species of trees, like walnut, you will see a very distinct differentiation in color between heartwood and sapwood. Trees like basswood and butternut have very little differentiation in color between the heartwood and sapwood. Most carvings will be done using the heartwood.

The heartwood of walnut is darker than the sapwood, but basswood is a consistent color.





Horizontal vascular rays connect the vertical vessels together. These rays are clearly visible in this piece of oak.

Vessels and Rays: Looking at the cross-section of a hardwood tree under a microscope is like looking into the end of a large bundle of straws.

These straws are the vessels which run vertically through the tree and carry water and minerals from the roots through the trunk and out to the leaves. In the leaves, through the process of photosynthesis, food (which is known as sap) is manufactured for the growth and sustenance of the tree. The sap is transported back down the tree through cells just beneath the bark (the phloem) and is distributed through the tree horizontally through vascular rays. The vascular rays are weak thin-walled cells that weave in between and around the vertical vessels.

In most wood types, these rays are only visible when magnified. The rays bond the vertical vessels to one another, but are not nearly as strong as the walls of the vessels. If a wedge-shaped object, like a knife or gouge, goes between the vessels, the ray cells tear and the vessels split from one another. This is called splitting with the grain.

It is important to be aware of how the vessels will tear apart from one another because it will affect



When a knife is allowed to wedge between the vessels, the vascular rays tear, and the vessels split from one another.

every cut a carver makes. Your objective should be to make each cut across the vessels, giving you control of the cut. Never give the carving tools the opportunity to go between the vessels, causing them to split from one another.

Putting the Knowledge to Use

Every carving contains transition points where you need to change the direction of your cut. A negative transition point is the area you must cut toward. A positive transition point is the area you must cut away from. You must cut in the proper direction so the tool will not go between the vessels.

If you cut in the wrong direction, the wood will tend to split. I can't impress on you enough the importance of learning how to cut wood so your carving tools never go between the vessels in the wood. If you can't vividly see the direction of the grain in a piece of wood, lightly push the tool into the wood. If the tool wants to go between the vessels (the grain of the wood), you're cutting in the wrong direction. To get a clean cut, you need to make the cut from the other direction.

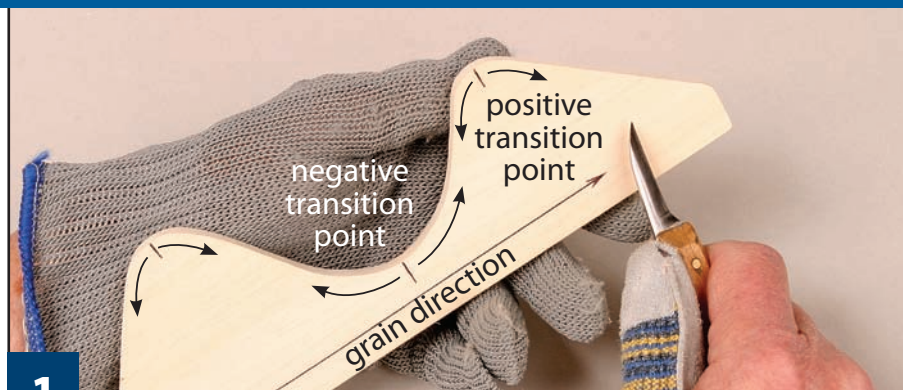
The best way to learn is by doing. This simple exercise demonstrates how to work with the wood grain and negative and positive transition points. Always cut away from a positive transition point and toward a negative transition point.

Every cut you make should have a specific purpose. If you don't know what you want to accomplish with a specific cut, don't make it. Take time and learn with each cut you make. The more you know about wood, the more effectively you can use it, and the more enjoyment you will get from carving.

Vertical straw-like vessels carry water and minerals from the roots to the leaves of the tree. These vessels affect the way a knife cuts through wood.



WORKING WITH WOOD GRAIN



1

Cut the teaching blank. The shape is not extremely important, but it should look similar to the photo. Mark the grain direction and transition points.



2

Cut away from a positive transition point. You will be cutting across the exposed ends of the vessels and you'll get a clean controlled cut.



3

Cut toward a positive transition point. You are cutting into the exposed ends of the vessels. The knife will attempt to take the path of least resistance. When this happens, you've lost control of the cut and the wood will tend to split.



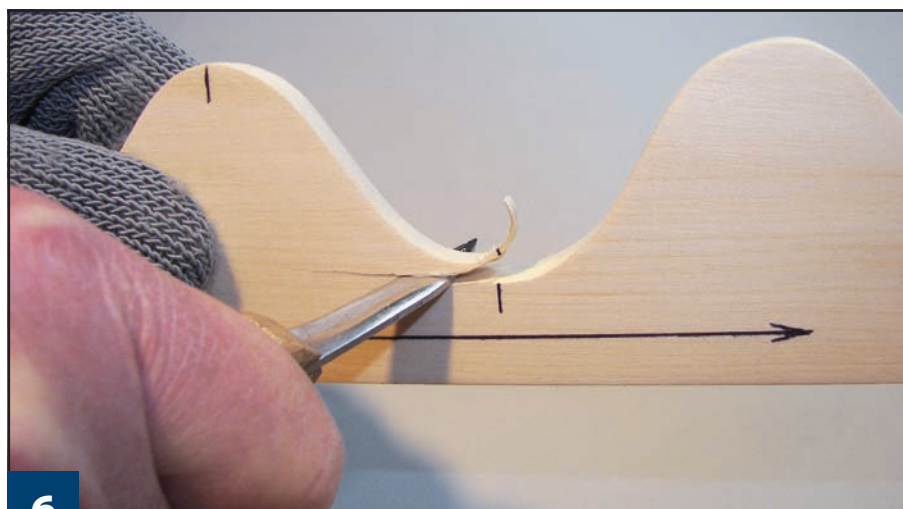
4

Cut toward the negative transition point. Cutting in this direction produces a clean controlled cut. If you cut beyond the negative transition point, you risk splitting the wood.



5

Cut from the other direction toward the negative transition point. Cut from the other direction, meeting the first cut, so the waste wood will come out cleanly.



6

Cut beyond the negative transition point. As with the cut made toward the positive transition point, the tool will attempt to take the path of least resistance and go between the vessels, causing the wood to split. Any time you allow the tool to go between the vessels (the grain of the wood), you lose control of the cut.

further reading

The Complete Book of Woodcarving

By Everett Ellenwood

You'll learn all about carving styles, techniques, tools, wood, and more in this new book.

Available for \$27.95 + \$4.75 s&h (parcel post) from Fox Chapel Publishing, 1970 Broad Street, East Petersburg, PA 17520, www.FoxChapelPublishing.com, 800-457-9112, or check your local retailer. For an autographed copy, contact Ev at 507-289-2616 or www.ellenwoodarts.com.



About the Author

Everett Ellenwood is a well-known carving instructor and author. He also produced DVDs on carving and sharpening.

Carving Custom Light-switch Covers

Add character to your home with relief- and chip-carved accents

By Ben Mayfield

My idea for carved light-switch covers came to me one day while shopping at my local home improvement store. I realized home owners are leaning toward a more customized look for their homes. Light-switch covers are a quick and easy way to add handcarved accents to your home décor.

I soon had custom carvings on every light switch in my home. My first covers included screw holes to secure them in place. While fitting the covers, I realized if the center hole was cut to fit tightly around the switch, screws were unnecessary.

I've provided a pattern to get you started, but I encourage you to be creative and design your own patterns. Enlarge the opening and use the panel to embellish your doorbell or carve two panels and make a custom napkin holder.



LIGHT-SWITCH COVER: MAKING THE CHIP CUTS



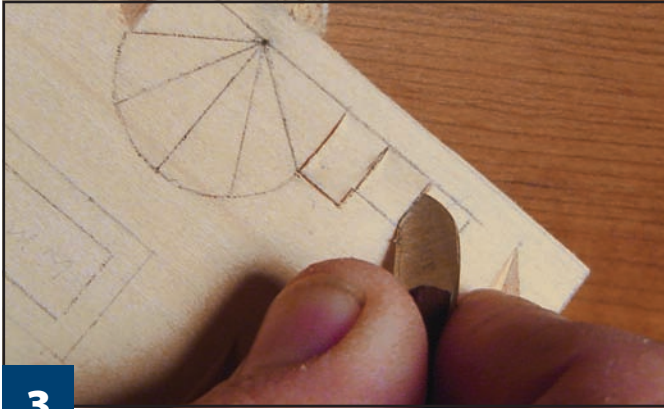
1

Cut the blank. Sand the surface of the blank smooth and transfer the pattern to the blank. Cut outside the perimeter of the pattern with a scroll saw and sand up to the line. I use a 150-grit sanding drum in a drill press. You can also use a belt sander or sand it by hand.



2

Cut the triangular chips. Angle the chip carving knife as you cut along the long lines of the triangles. Use light pressure at the point and increase the pressure as you approach the base to deepen the cut. The cuts should converge in the center. Make a deep cut along the base of the triangle to free the chip.



3

Cut the square chips. Angle the knife so the cuts along all four sides of the chip intersect in the center. You need to apply more pressure to make these cuts deeper than the cuts made in step 2. Do not pry the chips out; deepen the cuts if necessary.



4

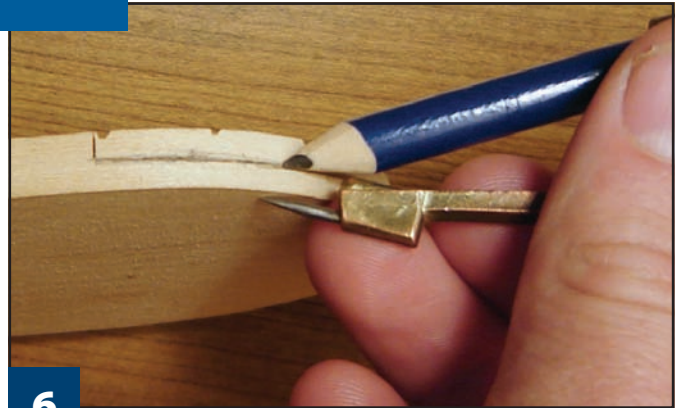
Cut the rounded chips. Carve along the two long sides using the technique explained in step 2. Lightly score along the arc and gradually increase the depth of the cut until you free the chip. Clean up the cut with a mini pelican-bladed knife or a detail knife.

LIGHT-SWITCH COVER: CARVING THE FAN



5

Outline the relief-carved fan. Make a stop cut along the line that separates the fan from the chip-carved section. Score the lines between the rays of the fan. Use a $\frac{1}{4}$ " #5 gouge to make deep stop cuts around the ends of the rays and the half circle.



6

Mark the background depth for the relief carving. Set a compass to mark a line $\frac{1}{8}$ " from the top of the blank. Trace this line along the edge of the blank. This line represents the depth of the background. Make a stop cut along the line with a knife.



7

Remove the waste wood. Use a knife and a $\frac{1}{4}$ " #5 gouge. Remove all of the wood around the relief-carved fan down to the background depth. Clean up the intersection between the fan and the background.



8

Taper the fan rays. Use a $\frac{5}{8}$ " #3 gouge to taper the rays down, removing about $\frac{1}{16}$ " from the end closest to the center half circle. Do not cut into the center half circle. Deepen the cuts between the rays with a $\frac{1}{4}$ " 45° V-tool.

LIGHT-SWITCH COVER: CARVING THE FAN



9

Round the fan rays. Use a detail knife or skew knife.

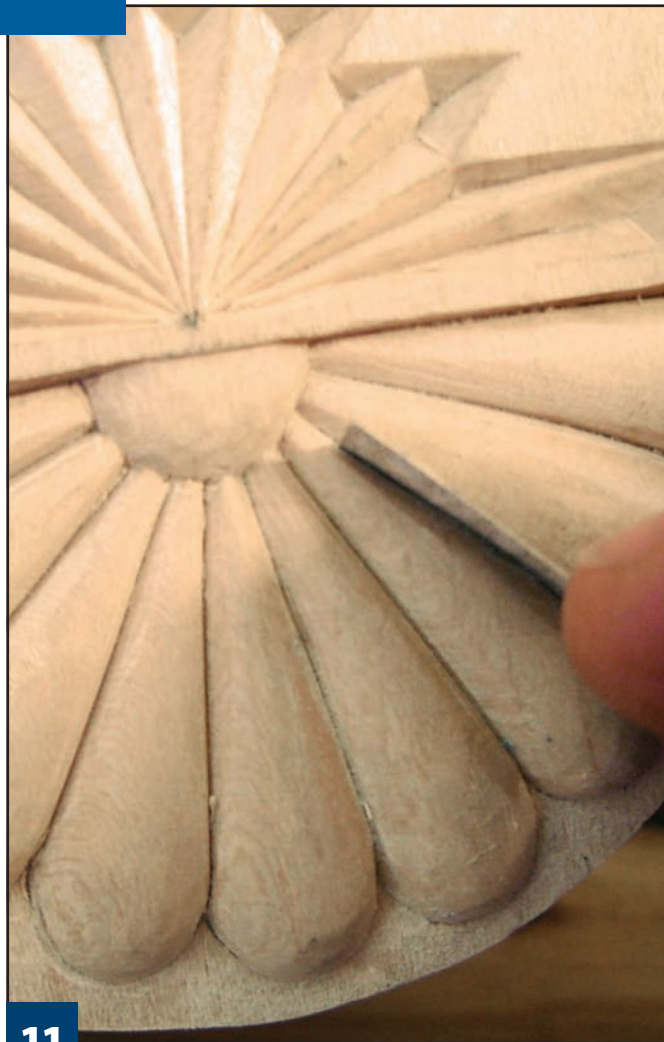
Carefully remove the sharp corners to give the rays a soft rounded look. Deepen the cuts between the rays with a $\frac{1}{4}$ " 70° V-tool.



10

Finish carving the fan. Flip a $\frac{1}{4}$ " #5 gouge upside down to

round the ends of the rays near the center half circle. Use a larger #5 gouge to shape the outside ends of the rays. Round the half circle with a skew knife.



11

Sand the fan. I attach self-adhesive sandpaper to shop-

made sanding tools to get into tight areas. Start with 120-grit sandpaper and finish up with 220-grit sandpaper.

LIGHT-SWITCH COVER: PREPARING FOR INSTALLATION



12

Cut the switch hole. Drill a blade-entry hole and cut the

rectangle with a scroll saw or coping saw. Cut inside the line and sand the hole to fit the light switch. A tight fit eliminates the need to secure the plate with screws.



13

Chamfer around the switch hole. Make four deep stop

cuts in the corners as indicated on the pattern. Lightly score the outside line around the switch hole. Make a cut at a 45° angle along all four sides of the switch hole.



14

Clean up the cuts. Sharpen and strop your knife. Shave away any extra cut marks and clean up the corners. The goal is to make it look like the chips were removed with one cut per side.

Finishing the cover

Sand the chip-carved portion with 220-grit sandpaper to remove any pencil marks. Do not sand off the sharp edges of the chips. Remove the dust with compressed air. Sand it again with 320-grit sandpaper and remove the dust. Apply an oil finish or your finish of choice. If you plan to stain the cover, apply a little pre-stain wood conditioner to the flat surface. Do not allow the conditioner to seep into the cuts. The conditioner prevents the surface from absorbing as much stain as the cuts. While the conditioner is still wet, flood the carving with stain and allow it to set for 5 minutes. Wipe the stain off the flat surfaces, but let the stain pool in the chips. After the stain dries, you can reapply more stain for a darker look. Apply polyurethane to the completed project.

MATERIALS:

- $\frac{5}{16}$ " x $3\frac{1}{4}$ " x $5\frac{1}{2}$ " basswood
- Assorted grits of sandpaper
- Oil-based stain or tung oil
- Pre-stain wood conditioner (if using stain)
- Clear polyurethane

TOOLS:

- Scroll saw or coping saw

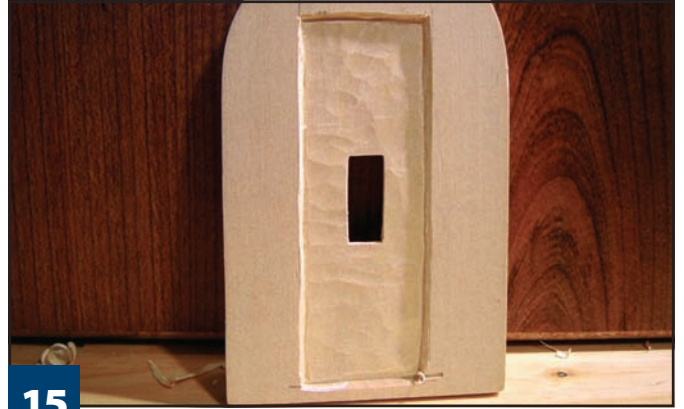
- Chip carving knife
- Mini pelican knife (optional)
- Detail knife
- Skew knife
- #3 gouges: $\frac{1}{8}$ ", $\frac{5}{8}$ "
- #5 gouges: $\frac{1}{4}$ ", $\frac{9}{16}$ "
- $\frac{5}{16}$ " #6 gouge
- $\frac{1}{4}$ " 45° V-tool
- $\frac{1}{4}$ " 70° V-tool
- Drill with $\frac{1}{16}$ "-diameter bit

materials & tools



About the Author

Ben Mayfield of Orem, Utah, has been carving for several years. He also prospects for gold. His work has been displayed at a local woodcarving supply store and at the Springville (Utah) Museum of Art. You can reach Ben at benkmayfield@yahoo.com.



15

Hollow out the back of the carving. Starting $\frac{1}{8}$ " from the bottom, draw a $1\frac{1}{2}$ "-wide by $4\frac{1}{8}$ "-long rectangle centered on the switch hole. Carve a $\frac{1}{8}$ "-deep groove around the perimeter with a $\frac{1}{4}$ "-wide V-tool. Recess the rectangle with a #5 and a #3 gouge. Test the fit of the cover on your light switch.

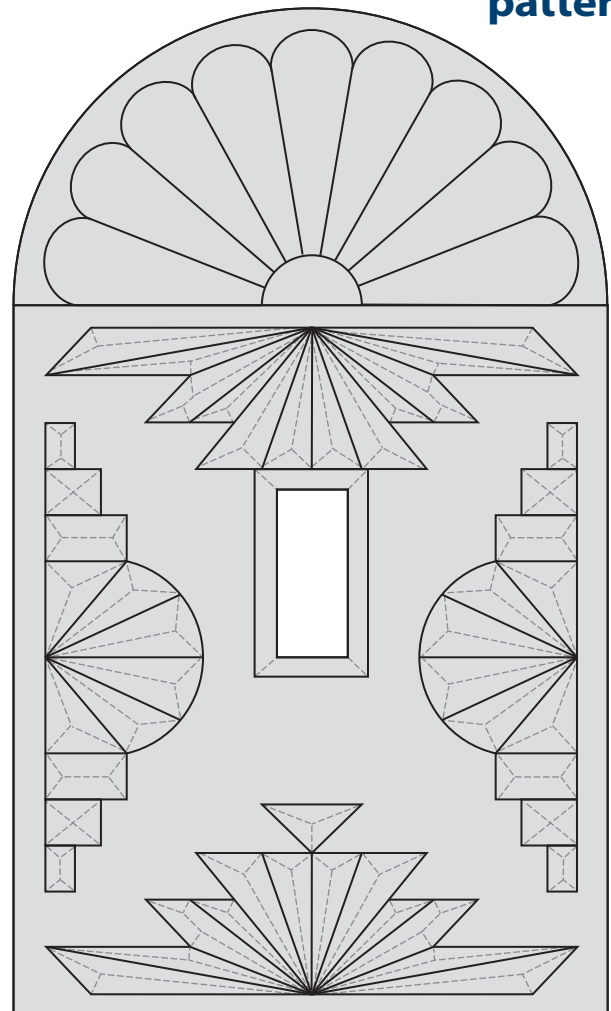
ONLINE BONUS

Get inspired with an idea gallery of alternate designs.

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Light-switch cover pattern



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Peek-A-Boo Jay

**Delightful critter splitter carving
is sure to get a second look**

By Doug Brooks



This two-part blue jay carving is held together with a rare earth magnet, giving the appearance of a bird crashing through the window.

Visitors are sure to get a chuckle out of this clever critter splitter carving. When positioned on either side of a pane of glass, the two-part carving creates an optical illusion. Children will be delighted and everyone will want to know the secret.

The bird is carved as one piece and then cut in half. A magnet is attached to one side with a matching washer attached to the opposite side. The critter splitter can be displayed on a pane of glass, hat brim, lamp shade, or a variety of other surfaces. For thick materials, like a bookcase or double-hung windows, use a dot of cyanoacrylate (CA) glue to secure both halves to the surface. The CA glue holds the pieces in place, but is easy to separate with a quick twist. The residue can be scraped off easily.

I used a Dremel rotary power carver to rough out the carving and added the feather details with a Ram micromotor. Use your tools of choice. Mark the areas

to be removed with diagonal lines and redraw the pattern lines as waste is removed. Use centerlines and calipers to transfer the pattern details accurately.

You can use the technique to make an assortment of carvings. In addition to whimsical critters, use the technique on a carved airplane. Secure two halves of a decoy to the top and bottom of a glass table. Have fun and experiment with creative ways to display your carvings. Send us photos of your own critter splitter creations. Your carving may be featured in an upcoming issue of *Woodcarving Illustrated*.



Use this simple technique to create a menagerie of optical illusion carvings, such as this goldfish.

BLUE JAY: ROUGHING OUT THE BIRD



1

Cut the blank. Attach the patterns to a piece of cardboard and cut around the perimeter. Trace the outline onto your carving blank and cut the blank on a band saw. Draw centerlines and sketch the details onto the blank.



2

Shape the face and neck. Drill the holes for the eyes. Round the face and neck with an aggressive carbide carving bit. Redraw the details, transferring measurements from the pattern to the blank with calipers.



3

Rough shape the breast, belly, and wings. Remove the excess wood from around the wings using your tools of choice. I use a carbide bit in a rotary power carver.



4

Shape the tail and rump. Continue to rough shape the bird using centerlines to keep the carving symmetrical. Note the gentle curve of the tail and the square areas left for the legs.



BLUE JAY: SHAPING THE BIRD



5

Shape the wings. Refer to the pattern often and shape the wings with the same carbide bit. Divide the wings into three feather groups. Sand the entire carving smooth. Drill holes for the legs where the square leg area meets the breast.



6

Begin detailing the face. Trace along the beak lines with a woodburner. These burn lines will act as stop cuts when you carve more details into the face. Shape the beak with a barrel-shaped diamond bit in a micromotor.



7

Add the feathers to the face. Pencil in the feather lines using the pattern as a guide, and then trace them with a woodburner. Shape the feathers with a barrel-shaped diamond bit. The feathers on the head are soft and flowing.

BLUE JAY: ADDING THE DETAILS



8

Carve the individual feathers. Refer to the patterns and sketch in the individual feathers in the wings and tail. Trace along the lines with a woodburner. Then use a barrel-shaped diamond bit to shape the feathers.



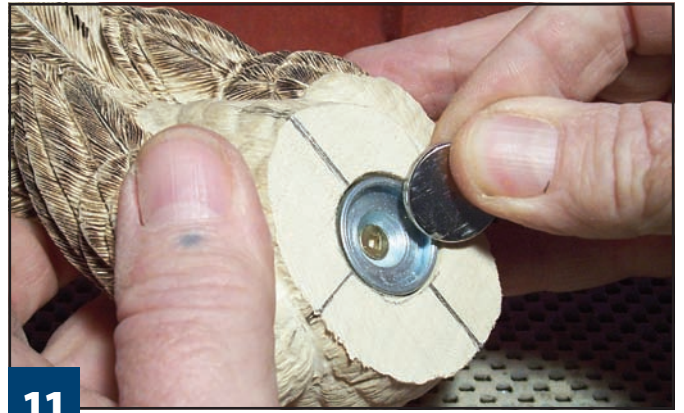
9

Add the feather details. Sketch, burn, and carve the soft feathers. Add feather splits as desired on the larger feathers on the wings and tail. Use a cone-shaped diamond bit. Use a woodburner to add texture and detail to the larger feathers.



10

Separate the two parts. Draw four reference marks along the centerline of all four sides. These marks are used to align the magnet hardware. Use a band saw to separate the head from the body. Extend the reference marks across the cut ends.



11

Add the hardware. Center the magnet holder and the washer on opposite sides. Trace around the hardware and carve recesses so they sit flush with the surface. Attach the hardware with the screws supplied and place the magnet in the holder. Use a second magnet instead of the washer for additional strength.



Painting and Finishing

Roll small pieces of Kulis Karvit epoxy into balls and insert them into the drilled holes to represent bulging eyes. Rough shape the epoxy eyes with dental tools and refine them with a diamond bit in a rotary power carver. Carefully bend pewter feet to shape or create feet out of copper wire and epoxy.

Test the strength of the magnet by connecting the pieces on either side of a piece of glass or your intended surface. Dry fit the legs into the drilled holes and bend them into position so they appear to be pushing against the surface. Remove the parts from the surface, remove the legs, and reattach the sections before painting.

Use the reference marks made in step 10 to make sure the bird is aligned properly. Apply a coat of gesso. Paint the bird with acrylic paint. Use the reference photos as a guide. Don't worry if your paint job isn't perfect. If you hit a window, your feathers wouldn't be perfect either. When the paint is dry, mask off the eyes and apply dull coat to the entire carving. Glue the legs in place with small pieces of epoxy.

materials & tools

MATERIALS:

- 3½" x 5" x 8" basswood or wood of choice
- Kulis Karvit two-part epoxy
- Pewter feet or copper wire to create feet
- Assorted grits of sandpaper
- Jo Sonja acrylic paint: black, warm white, burnt umber, phthalo blue, French ultramarine blue
- Dull coat or dulling spray of choice

- ½"-diameter rare earth magnet with holder kit and washer

TOOLS:

- Band saw
- Dremel rotary power carver
- Micromotor
- Cylinder-shaped carbide carving bit
- Woodburner of choice

- Assorted diamond bits including cylinder-shaped and cone-shaped
- Dental tools
- Screwdriver

SPECIAL SOURCES:

- Rare earth magnet kits are available from Lee Valley Tools, www.leevalley.com

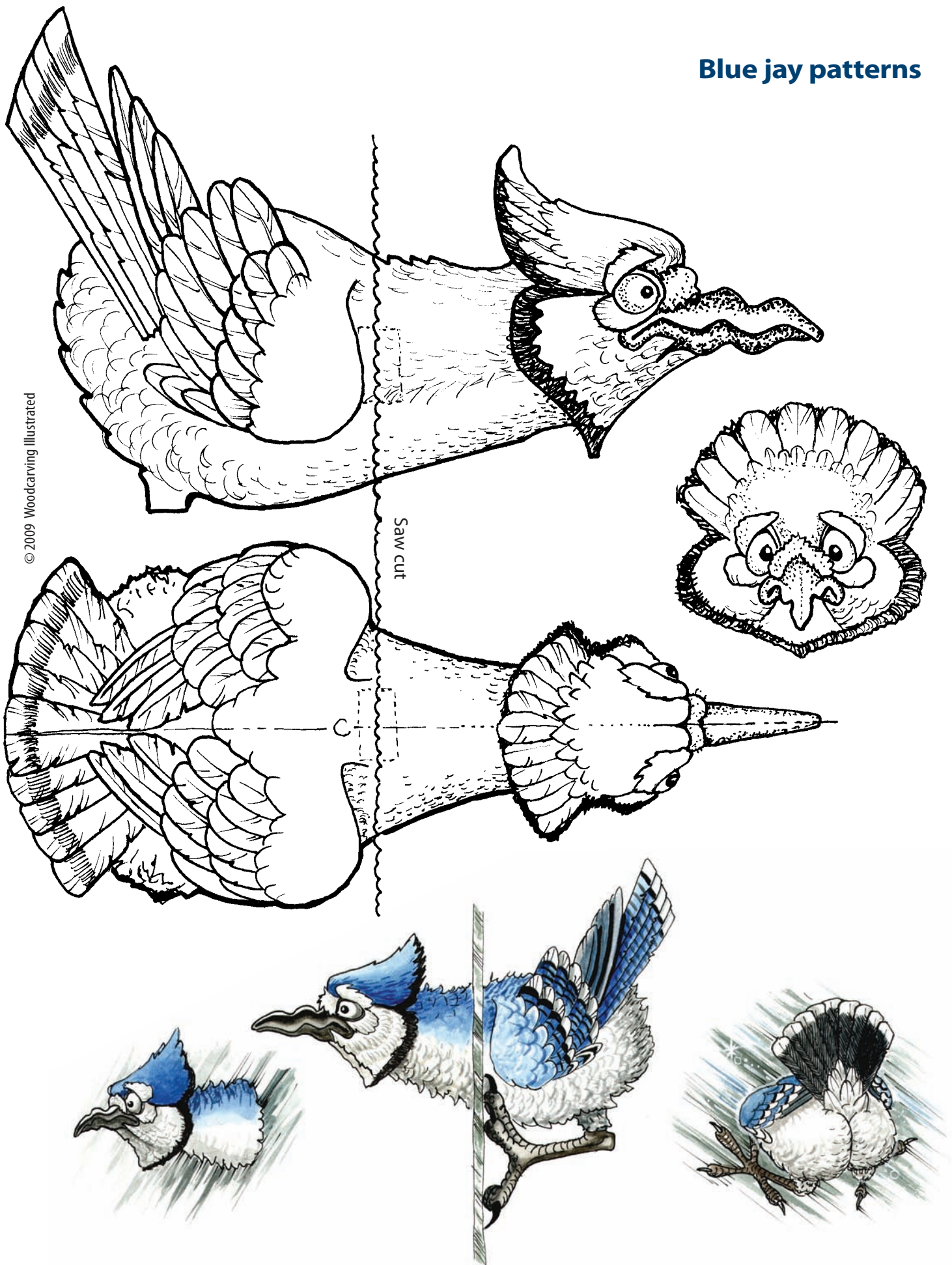


About the Author

Doug Brooks, who resides in Bobcaygeon, Ont., Canada spends most of his time in the home-based workshop attached to his studio. A fine

art painter and graphic artist, Doug took up carving in 1999 as a hobby without deadlines. His quirky sense of humor comes out in his wooden creations, especially as a release after spending time on a serious piece for competition.

Blue jay patterns



© 2009 Woodcarving Illustrated



This caricature blue jay makes a great project without incorporating the magnet.

Carving a Pierced Relief

**Open spaces
add movement
and drama to a
relief carving**

By Chris Pye

A pierced relief generally means the carving has had the background partly or completely cut away. In essence, the carving has a hole in it. This effect can produce dramatic results, but care must be taken to preserve the structural integrity of the piece. As with any relief carving, a pierced relief is one sided and has only one correct angle of viewing.

To demonstrate the different relief carving styles, I used the same koi drawing for both the low- and high-relief carvings in the previous two articles of this series. I'm going to push this point even further by using the same design to create a pierced relief. A single relief carving design can be utilized to produce

at least three entirely different carvings. There is no rule to say you cannot mix different forms of relief in the same carving. The important question is, what effect do you want to have on the viewer?

Designing a pierced-relief carving

I've had to make some changes to my koi drawing to recover the strength in the carving that I lose by removing the background.

I've added two simple flowing reeds to support the koi and add strength. The trick is to make strengthening elements integral to the overall design. Thus, I've contrasted their curves to that of the koi and have the fish swimming between them.



Pierced-relief techniques are commonly used in architectural carvings.

Advantages to pierced relief:

- Saves time, because you avoid all of the work lowering and levelling the background
- Without the background, you see the full depth of wood, and this depth, along with undercutting, adds a lot of drama to the work
- Looks very attractive mounted on a contrasting board or with a mirror insert

Disadvantages to pierced relief:

- The carving loses strength that would normally come from the background wood
- You may need to alter the design to preserve the structural integrity
- Without a backing board, the wall can be seen through the carving, which could be distracting

The wood fibers—the grain—now run vertically through the weak elements, such as the whiskers and tops of the reeds.

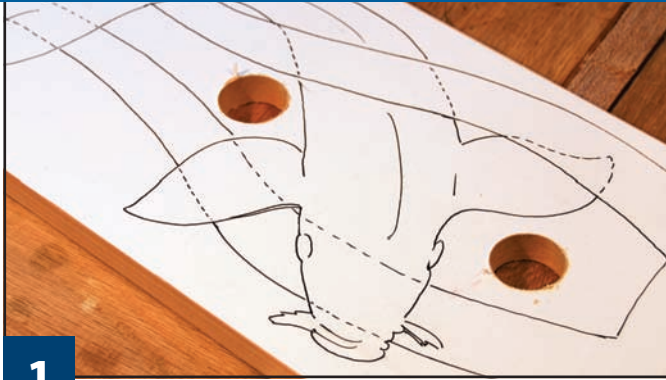
The tops of the reeds wave free, but I've tied the reeds together at the bottom by having them grow out of a pond bed. The bed also gives a balancing weight to the design.

The dotted lines in the drawing represent the elements in the background, which are underneath other elements. You need to sight along these dotted lines when carving to maintain the proper flow, but you absolutely must not cut along them! You may leave them out when you trace the design onto the blank.



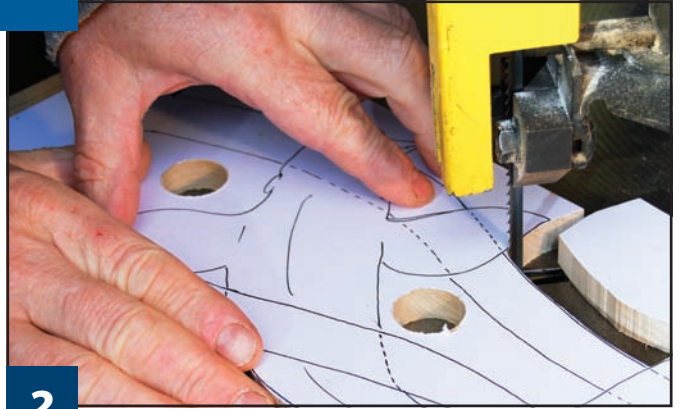
Completely removing the background on this koi design creates a sense of movement.

PIERCED RELIEF: PREPARING TO CARVE



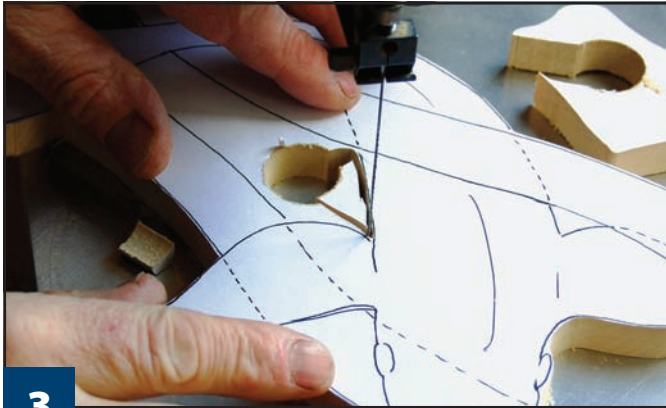
1

Attach the pattern to the blank. Glue the drawing to the wood with spray adhesive. Alternatively, you can trace or draw directly onto the wood, but be accurate: you need clean lines to saw along. Drill $\frac{3}{4}$ "-diameter holes in the open areas to make it easier to cut them out.



2

Cut the outline. Cut just outside the line with a band saw or scroll saw. You can also use a coping or jig saw to cut the perimeter of the design. Keep the edges square and do not cut into the carving. As with the high relief, there is no need to clean up the outline at this stage.



3

Cut the inner spaces. Insert the blade through the holes and cut up to the lines with a scroll saw. Do not cut into the carving. If you don't have a scroll saw, use a coping saw or jigsaw. Keep the edges square. We are only cutting the two large openings at this stage. Do not cut the small holes yet. We will carve these open areas later. Discard the waste sections.



4

Attach a backing board. To protect the wood while carving, attach the blank to flat plywood or MDF. Brush a 50:50 mixture of wood glue and water onto the backing board and cover it with thick crepe paper or thin card stock. Brush more glue mix onto the paper surface and the back of the carving. Clamp the carving firmly to the backing board and allow the glue to dry.

PIERCED RELIEF: ROUGHING OUT THE CARVING



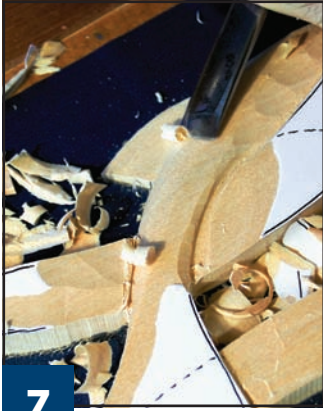
5

Outline the koi and reeds. Use a V-tool to separate the elements along the solid lines. Carve outside the koi lines in the areas where the fish is in front of the reeds and outside the reed lines in the areas where the reeds are in front of the koi.



6

Round and shape the fish. Add general shape to the body of the fish. Cut down around the edges of the fish the whole way to the backing board. Do not undercut yet. We will undercut in later steps.



7

Adjust the flow of the pieces. Gently taper the elements.

It is important to get the illusion of the fish passing smoothly behind and in front of the reeds. The reeds are essentially flat ribbons at this stage. Carve right up to the edges of the wood.



8

Finish shaping the carving.

Use the full depth of the wood. As you complete the form, set in the edges of the koi and reeds. Match up the sweep of the gouge to the curves or slice along the edges with a low-sweep gouge.

PIERCED RELIEF: CARVING THE DETAILS



9

Carve the eyes.

Use a 1/4" #4 gouge upside down. Round the eyes carefully. Do not carve into the reed below the eye. You can add interest to the reeds by twisting them inward a little toward the middle of the design.



10

Undercut the edges of the carving.

Match the sweep of the gouge with the curves or use a shallow gouge to slice. Hold the tool at a 20° to 30° angle and undercut the edges. You can cut down directly into the backing board.



11

Carve the remaining small open areas.

Use a skew chisel to clean out the pierced areas adjacent to the fins and get into the tight corners.



12

Texture the pond bed.

Use a medium-sweep gouge. Carve out little divots to add texture to the pond bed, visually separating it from the reeds.



13

Add the final details. Add the flutes to the fins and carve the whiskers and scales. Add a center vein to the reeds and a midline to the back of the koi.

PIERCED RELIEF: REMOVING THE BACKER



14

Separate the carving from the backing board. Slide a thin spatula or blunt knife between the pond bed and the backing board. Keep the blade pressed flat to the backing board and move the handle side to side in a slicing motion. Work your way around the entire carving. Do not lever the fish upward.



15

Clean up the edges of the carving. Finish undercutting or shaping the back edges of the carving. I leave the paper on the back of the carving to give it additional strength. If you choose to remove the paper, cover a flat surface with sandpaper and rub the carving back and forth on it.

Finishing and Mounting the Carving

This carving is finished exactly the same way as the low- and high-relief koi carvings. Bleach the fish itself with a two-part product for wood. Seal the fish with a matte acrylic varnish. Brush tung, Danish, or linseed oil into the reeds and bed to bring out the figuring.

Although there can be a problem of where to fix the hanger, you can leave the pierced relief as is and hang it directly on the wall. I chose to mount mine on ½"-thick aromatic cedar of Lebanon with a simple swirling grain. Screw through from the rear of the mounting board into the carving.



materials & tools

MATERIALS:

- ½" x 6" x 16½" lime wood or basswood
- ½" x 6" x 16½" cedar of Lebanon or wood of choice (mounting board)
- ½" x 6" x 16½" MDF or plywood (backing board)
- Spray adhesive
- Wood glue
- Crepe paper or thin card stock
- Two-part wood bleach, such as Rustins
- Matte acrylic varnish
- Tung, Danish, or linseed oil
- Wood screws

TOOLS:

Here is the complete tool list that I used on this carving. You'll find similar tools will do the job as well:

Regular gouges (Sheffield list):

- #3 gouges: ½" and 1"
- #4 gouges: ⅛" (around mouth) and ¼"
- ⅝" #5 gouge
- ⅜" #7 gouge
- ⅜" #8 gouge (scales)
- #9 gouges: ⅛" (mouth) and ¼" (flutes)
- ⅛" #11 gouge
- ⅜" 60° V-tool
- ⅜" skew chisel
- Long thin spatula or blunt knife

Koi pierced pattern

Pattern is drawn to scale on a 1" grid. Enlarge or reduce to desired size.

further reading

A Beginner's Guide to Woodcarving

From an introduction to the basic tools to practical ways to polish your skills, Chris Pye's continuing series is an invaluable reference for artists interested in learning traditional carving techniques. Find the complete series in back issues of *Woodcarving Illustrated*:

Tools of the Trade: Issue 36

Tuning Your Tools: Issue 37

Setting Up Shop: Issue 38

Tool Control: Issue 39

Basic Cuts: Issue 40

Simple Carved Moldings: Issue 41

Line Carving: Three Simple Styles: Issue 42

Basic Relief Techniques: Issue 43

Carving in Low Relief: Issue 44

Carving in High Relief: Issue 45



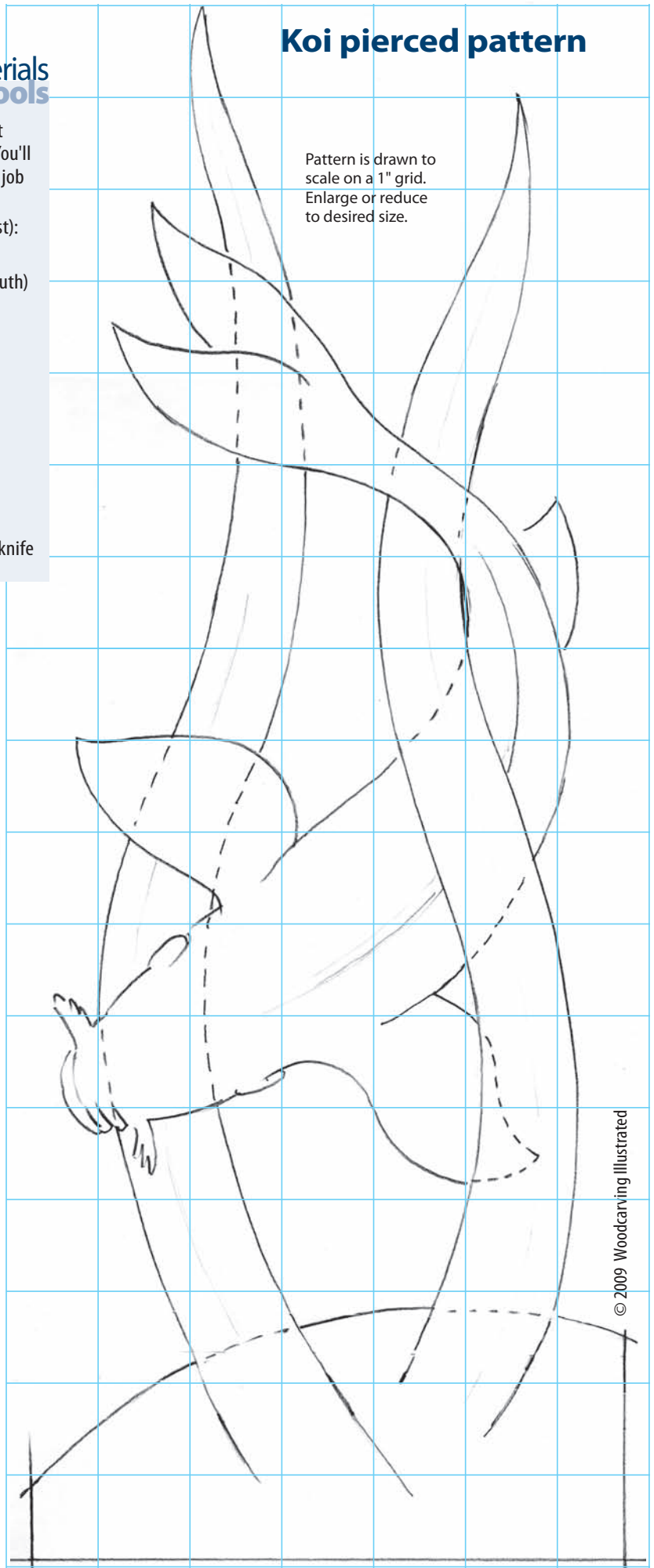
Complete your library with individual back issues (\$6.99 each + \$4.75 s&h, up to \$30) or Chris' numerous woodcarving books, available from Fox Chapel: 800-457-9112, 1970 Broad St., East Petersburg, Pa., 17520, www.FoxChapelPublishing.com.



About the Author

Chris Pye is a master woodcarver, instructor, and author. He offers one-on-one instruction in his home studio in Hereford, England, and maintains a monthly e-mail newsletter and Website at www.chrispye-woodcarving.com.

Chris has written numerous carving books available at www.foxchapelpublishing.com.





Adding Subtle Color

Roughing and dry-brushing techniques add life to your carving without overpowering the wood

By Lora S. Irish

In this project, I use stain, oil paint, and acrylic paint to enhance the project without obscuring the wood grain. This fun wood spirit, whom I call Woodie, is carved from basswood. While basswood is great for carving, it can be a bit bland visually. After completing your carving, prepare for the finish by removing any remaining chips, fibers, or dust with a stiff brush and a lint-free cloth.

further reading

Relief Carving Wood Spirits

by Lora S. Irish

This definitive guide for learning relief carving covers everything from transferring the pattern to preparing the wood and making the cuts. Every element of the carving process is illustrated and clearly explained.



Available for \$19.95 + \$4.75 s&h (parcel post) from Fox Chapel Publishing, 1970 Broad St., East Petersburg, Pa., 17520, 800-457-9112, www.foxchapelpublishing.com.

The streaked base coat produces subtle color variations.



The oil stain blends the base coat and emphasizes details.



Applying a Base Coat

Create a colorful base coating on the wood spirit using acrylic paints. On your palette, mix approximately three parts titanium white with one part raw sienna. You want a mixture close to the original basswood color. Add a couple of drops of water to thin the mixture slightly so it easily fills the deep grooves and tight joint lines.

Using a large ox-hair brush, scrub one coat of the mixture onto the entire work. Allow it to dry for one-half hour.

When the first coat is dry, apply a second coat of the base mix. I turn the work upside down to get color into areas the first coat may have missed. Allow the second coat to dry well.

Add an equal part of raw sienna to the remaining base-coat mixture. Load your large ox-hair brush with the new mixture and blot off any excess color. Working vertically, pull several random streaks of color across the carving.

Repeat the streaking step, using unmixed raw sienna. Mix a small amount of burnt umber to the raw sienna and add a few more streaks. For final streaking, use titanium white.

Allow the streak coating to dry well. Your carving should be colorful at this point, with changing streaks of color throughout the work.

Applying the Oil Stain

When the base coats of acrylic are dry, apply several light coats of polyurethane spray sealer to the entire work. Let each coat dry well before applying the next. Follow the directions on the spray can.

In a small pan, mix one part burnt umber oil paint with one-half part linseed oil to create a stain. The mixture should be thin, but not too runny.

Using a large soft staining brush, apply one coat of the mixture over your work. Work the oil stain into the deep crevices.

After covering the work with oil stain, wipe the piece using a lint-free cloth. As you wipe, the stain will saturate your cloth. Refold the cloth so you are using a clean area to remove the excess oil stain. Your work should have a light- to medium-brown look on the high areas with heavy staining in the deep crevices.

Slightly moisten a clean cloth with turpentine. Wrap the cloth around one finger for support and lightly rub it over the high areas of the carving to pick up the burnt umber oil stain from just the highest ridges. Allow the oil stain to dry overnight.

Your carving should have a wood-grain look with changing color tones that range from the base color of the wood on the highest parts to dark umber tones in the deepest crevices.

Dry brushing highlights the carving's texture.



Dry Brushing and Roughing

When the oil stain is dry, apply several light coats of polyurethane spray sealer to the entire work. Let each coat dry well before applying the next coat. Follow the directions on the spray can.

For the face coloring, place a small amount of raw sienna oil paint on a palette. Add a drop or two of linseed oil until the paint is thin, but not runny. Wrap a clean lint-free cloth around your finger and pat the cloth into the mixture. Pat most of the color off the cloth on a paper towel. Using a circular motion, rub the cloth over the skin area of your carving. A very fine coating of raw sienna will adhere to the work. You can apply several coats. Two or three coats will create a nice medium skin color.

Mix a small amount of cadmium yellow medium and cadmium red oil paints to create an orange tone. Pick some color up on a cloth-wrapped finger, blot, and then apply the color to the cheek areas and the tip of the nose. One coat may be enough, but add a second coat for a stronger blush.

Rubbing thin layers of oil paint over a stained work is called roughing. This is a great technique to use for color buildup because the color sits on top of the stain, not under it, keeping the color bright. If you need more than a few layers of color, add a layer of polyurethane spray between coats.

The hair is highlighted by dry brushing the textured surface with acrylic paints. Place a small amount of titanium white on your palette. Moisten a

small soft shading brush with water and then blot the brush on a paper towel.

Pick up a small amount of titanium white on the tip of the brush. On a clean area of the palette, work the white into the brush by pulling it back and forth across the palette several times. Pull the brush across the hair area. A small amount of white will be left on the high ridges of the texture, but no white will reach the deep brown crevices. Apply one light coat of dry-brushed white to all of the hair sections.

Pick a few sections of hair that you want brighter than the rest. Dry-brush a second coat of white just to these areas. I chose the mustache, eyebrows, temple hair, and his bangs. Add a third coat to just a few places and along the edges of the hair clumps. My third coat went on the eyebrows, bangs, temple hair, and on the edges of his mustache.

Painting the Eyes

The eye area will be darkly colored from the oil stain. Apply one thin coat of titanium white on the round areas of the eyes. Add a small amount of burnt umber to the titanium white to create a medium-brown tone. Load a soft square shade brush with the mixture and blot most of the color from the brush on a paper towel. Use the lightly loaded brush to pull a shadow on the round area of the eye under the upper eyelid. This shades the eye, giving it a more natural look.

Let the paint dry thoroughly. Give your work a final coating of polyurethane.



Subtle shading adds realism to the eyes.

materials & tools

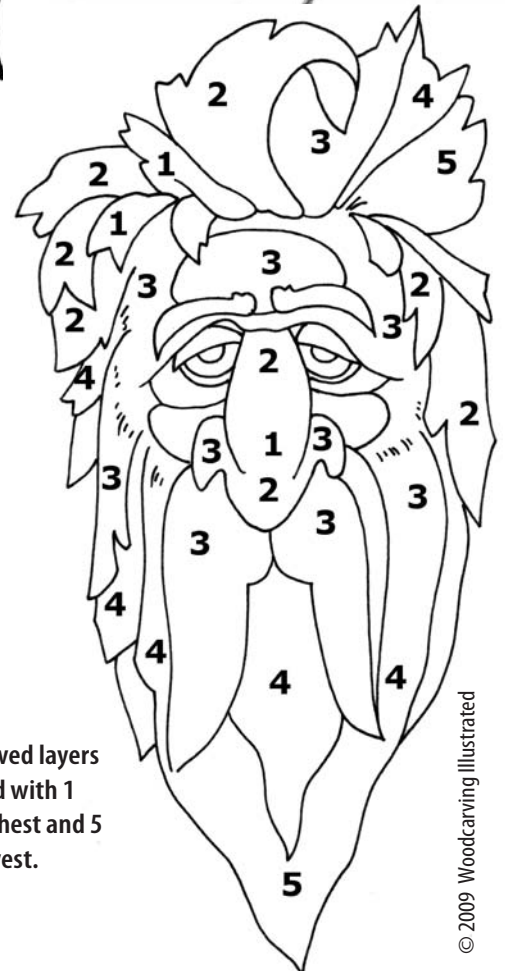
MATERIALS:

- 1" x 6" x 10½" basswood
- Acrylic artist paints: titanium white, raw sienna, burnt umber
- Oil artist paints: burnt umber, raw sienna, cadmium yellow medium, cadmium red
- Polyurethane spray sealer
- Linseed oil
- Turpentine
- Paper towels

TOOLS:

- Band saw or scroll saw
- Straight chisel
- Round gouge
- V-tool
- Skew chisel
- Bench knife or chip carving knife
- Assorted paintbrushes of choice
- Soft lint-free cloths
- Water pans, mixing pans
- Paint palette

Wood spirit pattern



About the Author

Lora S. Irish is a prolific designer and author. She and her husband, Michael, have put together an enormous warehouse of digital carving

patterns at www.classiccarvingpatterns.com.

The relief-carved layers are numbered with 1 being the highest and 5 being the lowest.

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Maryland State Arts Council



Creating Handcarved Magnets

Functional floral decorations are a lesson in traditional carving techniques

By Fred Wilbur

These nature-themed designs are a wonderful way to hone your skills. They make delightful gifts and add a touch of Gothic flair wherever they are displayed. Be warned—the carved magnets may attract more attention than the pictures or artwork they support!

Classic rosettes usually depict a geometric flower comprised of a center disk with radiating petals in an overall round shape. In the Gothic idiom, flowers and leaves are often square, contrasting with the round foils of tracery.

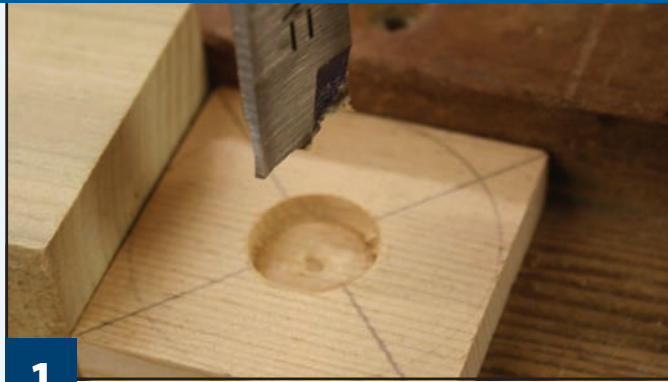
The designs presented here are 2" square, although this dimension is somewhat arbitrary. A smaller blank is more difficult to carve and you run the risk of carving into the recess for the magnet. A larger blank may require a larger magnet and could obscure the material being held.

Any easily carved wood can be used. I recommend cherry, walnut, basswood, pine or white oak. The carving procedure for both the square and round designs is very similar.

Prepare the magnet stock by cutting $\frac{3}{8}$ "-thick blanks into 2" by 2" squares. Draw diagonal lines from corner to corner to locate the center of the blank. After you are finished carving, glue the magnet in place in the recessed cavity on the back and apply your clear finish of choice.



MAGNETS: PREPARING THE BLANKS



1

Drill the hole for the magnet. Match the diameter of the magnet with a Forstner bit or a paddle bit. Shorten the point of the paddle bit. Drill a recess slightly less than the thickness of the magnet so the magnet protrudes slightly. If you are carving a round design, cut around the outline with a band saw.



2

Secure the blanks. Glue a dowel the same diameter as the magnet into a piece of scrap wood. For a square blank, route a $\frac{1}{16}$ " by $2\frac{1}{8}$ " by $2\frac{1}{8}$ " square centered around the dowel. For a round blank, trace around the cut blank and carve a $\frac{1}{16}$ "-deep recess. Lock the round blank in place with double-sided tape.

MAGNETS: CARVING THE LEAF



A3

Transfer the pattern. Use carbon paper to transfer the pattern. Drill $\frac{3}{16}$ "-diameter holes in the spaces between the leaflets and in the middle of the circular stem.



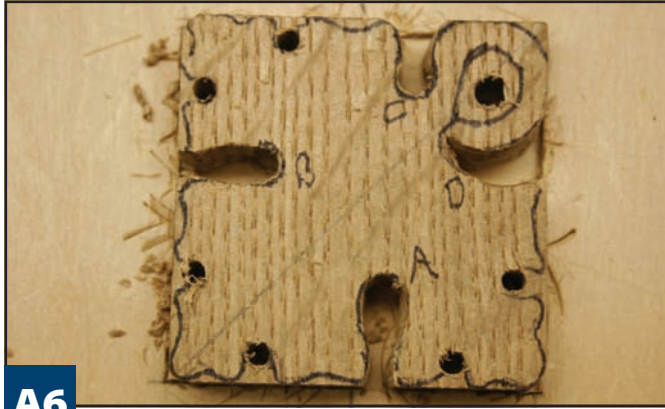
A4

Separate the leaflets. Make a stop cut from the holes toward the perimeter with a 10mm #7 gouge. Remove the wood from between the leaflets with a $\frac{1}{16}$ "-wide bent gouge.



A5

Carve the stem. Make a stop cut along the outside curve of the stem with a 10mm #7 gouge. Carve up to the stop cut from the outside edge. Repeat this process on both sides of the stem to remove the excess wood.



A6

Separate the lobes. Drill $\frac{1}{8}$ "-diameter holes between the lobes. Use the technique explained in step A4 to separate the lobes with a 10mm #7 gouge. Clean up the separations to clearly define the leaflets, lobes, and stem.



A7

Define the edges of the leaf. Carve the perimeter of the leaf. Use a 10mm #7 gouge for the larger areas and an 8mm #8 gouge for the tighter areas near the leaf tips. Taper the curled end of the stem down.

MAGNETS: ADDING THE LEAF DETAILS



A8

Shape the center of the leaf. Carve a circular groove around the center, along the holes drilled in step A3, with an 8mm #9 gouge. Lower the tips of the leaflets $\frac{1}{16}$ ". Start at the groove and slope the leaflets down to the tips.



A9

Shape the perimeter of the leaf. Make a second circular groove, along the holes drilled in step A6, with a 6mm #9 gouge. Remove the sharp corners and smooth the transitions between the grooved areas with an inverted #3 gouge.



A10

Add the veins. Transfer the vein lines. Use a 3mm #11 gouge to make parallel lines on both sides of the veins. Slightly recess the area on either side of the veins so they protrude. Shape the stem with a 10mm #7 gouge. Enlarge the stem hole slightly.



A11

Add the final details. Use an 8mm #8 gouge to shape the area where the stem goes under the leaf. Bevel the edges of the leaflets and lobes with 6mm and 8mm #9 gouges. Remove any sharp edges on the back of the leaf with a knife.

MAGNETS: CARVING THE FLOWER



B3

Define the center of the flower. Transfer the pattern to the blank using carbon paper. Set in the circumference of the center disk with a 10mm #7 gouge. Do not carve into the hole drilled in step 1.



B4

Shape the edges of the petals. Separate the tips of the petals using a 12mm #8 gouge. The primary and secondary petals are the same width. Be careful not to break off the petals when you are cutting in the cross-grain areas.



B5

Separate the two levels of petals. Make a stop cut along the curving sides of the petals with a 15mm #5 gouge. Lower the secondary petals. Use a small skew chisel in the narrow areas.



B6

Round over the petals. Use an inverted 6mm #3 gouge to round the secondary petals toward the background. Use an inverted 10mm #7 gouge to round over the primary petals.

MAGNETS: ADDING THE FLOWER DETAILS



B7

Add a groove to the primary petals. Use a 12mm #8 gouge. The groove starts at the end of the petal and deepens as it approaches the center disk.



B8

Round the center disk on the flower. Invert a 10mm #7 gouge and use it to carve away the sharp corners and round the center disk on the flower.



B9

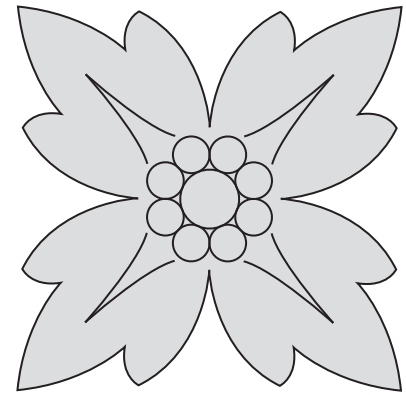
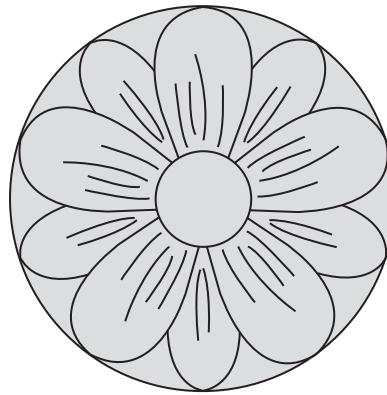
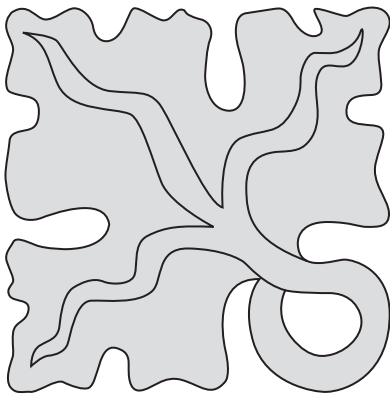
Finish the front of the magnet. Add three or four small deep grooves to the primary petals with a 3mm #3 gouge. Use the same gouge to carve a dimple in the center of the disk.



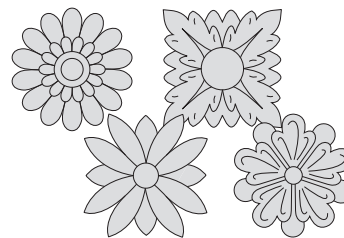
B10

Carve the back of the magnet. Make cuts at acute angles on the back of the primary petals. This increases the illusion that the primary petals rest on top of the secondary petals.

Handcarved magnet patterns



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ONLINE BONUS

4 additional magnet patterns available on our Website.

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MATERIALS:

- $\frac{3}{8}$ " x 2" x 2" wood of choice (each magnet)
- $\frac{3}{4}$ "-diameter magnets
- Finish of choice
- Cyanoacrylate (CA) glue (to attach magnets)

TOOLS:

- $\frac{3}{4}$ "-diameter Forstner bit or modified paddle bit to fit the size of the magnet
- 6mm #3 fishtail gouge
- 15mm #5 gouge
- #7 gouges: 8mm, 10mm
- #8 gouges: 8mm, 12mm
- #9 gouges: 6mm, 8mm
- 3mm #11 gouge
- Knife

materials
& tools



About the Author

Frederick Wilbur, of Lovingson, Va., is the author of three books. His newest book is *Decorative Woodcarving*.

All three titles are available

at www.foxchapelpublishing.com. Contact Frederick at 434-263-4827 or visit www.frederickwilbur-woodcarver.com.



Tap the steel punch with a hammer to leave a textured impression.

All About Punches

Add texture and designs to your carving with these simple tools

By Roger Schroeder

Essentially, a woodcarver's punch is a steel texturing tool with a pattern engraved on its tip. Just when woodcarvers started to use them is unknown, although examples of punched backgrounds are found that date well into the last millennium.

Common designs consist of a single dot, a series of dots, an asterisk, or a cross shape. But don't be surprised to find letters, acorns, hearts, anchors, stars, and crescent moons, among others.

To use it, place the punch perpendicular to the surface of the wood and strike it with a hammer. It's as simple as that.

Aside from the notion of a textured contrast, there are other reasons for using a punch. For one, it disguises a ragged background. Some species of wood, especially when relief carved, simply defy clean cuts where the grain changes. When hard-to-remove splinters show up in small crevices, the pros recommend you find a punch that fits in the space and compress the wood.

Punches for Convex Effects

Instead of the design standing proud of the surface on a punch, the design can be recessed on the punch to create a convex shape on the wood. Eye punches were designed to compress the background so a round or oval mound is left. Punches can also be used to make scales and buttons on clothing.

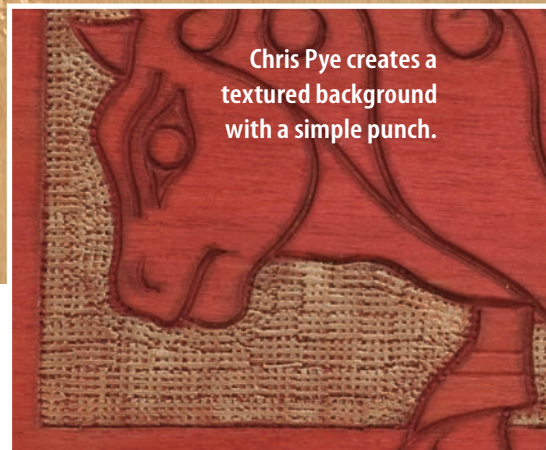
One clever use of a punch is raising bumps. This technique is perfect for creating bumps on a frog. Give it a try using these easy steps and some basic shop materials:

- Hunt up a piece of scrap basswood and a 10-penny nail.
- Tap the head of the nail on the surface of the scrap.
- Sand the punch mark until it has nearly disappeared.
- Put a few drops of boiling water on the compressed area and wait for a bump to appear.

When the walls of wood cells are disturbed, as in compression, they swell when wet. It's a trick furniture restorers use to remove dents.

Making a Punch

Dozens of different punches are available at reasonable prices. If you just can't find that pattern, mound, or indentation you've always wanted, try making the tool. Large 16-penny nails offer a lot of steel on which you can engrave a design using files or rotary bits. Another material to consider is steel mending plates, available at most hardware or discount stores. Created to join two pieces of wood or to strengthen a wood joint, the typical plate measures $\frac{5}{8}$ " by 3" and is $\frac{3}{32}$ " thick. It's readily hammered and the steel is soft enough to file a design into. I've created patterns that simulate zippers, stitches, and weaving.



Chris Pye creates a textured background with a simple punch.

A simple circular punch can be made from a length of copper tubing. However, you should have a bevel on either the outside or inside, depending on the effect you want. An eye punch for a caricature might warrant an outside bevel while a bird requires an inside bevel. Put the piece of tubing into a drill press and hold a small reamer to the inside as it rotates at low speed to quickly form an inside bevel. To achieve an outside bevel, hold a diamond hone to the spinning end of the tubing. For an oval shape, gently crimp the end with a pair of pliers.

Experiment

Not every carving is going to require texturing. Much, in fact, can be achieved with a knife or other traditional hand tools. But for some novel effects on a figure, or just some pleasing contrasts on your next relief carving, give punches a try.



About the Author

Roger Schroeder is the founding editor of *Woodcarving Illustrated*. Roger and his wife, Sheila, live in Amityville, N.Y.

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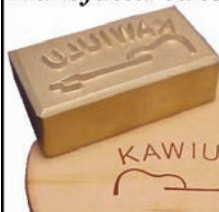
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Woodcarving Illustrated publishes a general listing of carving shows in each issue. If you would like your show listed in our Calendar of Events, please send the following information to Duncan@FoxChapelPublishing.com:

- Name of event
 - Date(s)
 - Location (including city, state, address and building name if applicable)
 - Hours for each day of show
 - Admission
 - Contact information
- Submission deadline for the Summer Issue is March 1, 2009.

■ FEBRUARY

Feb 7-8: FLORIDA. Treasure Coast Woodcarvers Show, Sale, and Juried Competition, JENSEN BEACH (Vince Bocchino Community Center, Langford Park). Sat. & Sun. 9am-4pm. \$3 adm. Contact Russ Cox, 772-285-6402, rec42@aol.com.

Feb 7-8: IOWA. The Art of Woodcarving Show and Competition sponsored by the Cedar Valley Woodcarvers, CEDAR RAPIDS (Longbranch Hotel and Convention Center, 90 Twixtown Rd. NE). Sat. 9am-5pm & Sun. 10am-4pm. Free adm. Contact Maurie Vandewalle, 319-377-6520, vanlobo32@aol.com.

Feb 7-8: OHIO. Woodcarvers Den's Woodcarving Show and Sale, BELLEVUE (VFW Hall, Route 20). Sat. & Sun. 11am-5pm. Free adm. Contact Al Clark, 419-483-7495.

Feb 13-14: TEXAS. Chip-O-Tex Woodcarvers of Harlingen's annual show, HARLINGEN (Casa de Amistad, 1204 Fairpark Blvd.). Sat. & Sun. 9am-4pm. \$2 adm. Contact Alan Cowley, corriveauowley@aol.com.

Feb 14: CANADA: BRITISH COLUMBIA. Spirit of Wood Festival, PITT MEADOWS (Heritage Hall, 12460 Harris Rd.). Contact 604-467-7347, info@tmrpm.com.

Feb 14: FLORIDA. Indian River Woodcarvers Art and Sculpture Show, FT. PIERCE (Lakewood Park United Methodist Church, 5405 Turnpike Feeder Rd.). 9am-4pm. \$3 adm. Contact Joe Miller, 772-589-5824, irwoodcarvers@aol.com.

Feb 14-15: CALIFORNIA. California Open Wildlife Art Festival, SAN DIEGO (Liberty Station, NTC Promenard, Corky McMillion

Events Center). Sat. 9:30am-4pm & Sun. 9am-4pm. \$5 adm., children under 12 free. Contact Bob Berry, 619-588-7141, bobberrfishcarvings@cox.net.

Feb 21: ARIZONA. Desert Woodcarvers Show and Sale, MESA (Mesa Centennial Center, 201 N. Center St.). 9am-5pm. \$5 adm., children under 14 free. Contact Nick Daly, 480-736-9434, dnicday@cs.com.

Feb 21: FLORIDA. Peace River Woodcarving Show, ARCADIA (Turner Center). Contact Bob Holderman, 863-491-0877, janieb1000@yahoo.com.

Feb 21: FLORIDA. Highland Wood Carvers Show, SEABRING (Seabring Civic Center). 10am-4pm. Donation adm. Contact Charles Thomas, 863-382-1697.

Feb 28-Mar 1: FLORIDA. Calusa Wood Carvers Club Show and Sale, HUDSON (Veterans Memorial Park, 14333 Hicks Rd.). Sat. 10am-4pm & Sun. 10am-3pm. \$3 adm. Contact David Gourley, 727-376-2180, Dave43@tampabay.rr.com.

■ MARCH

Mar 7: MISSISSIPPI. Pearl River Woodcarvers Guild's Show and Competition, JACKSON (Agricultural and Forestry Museum, 155 and Lakeland Dr.). 10am-5pm. Adm. \$4 adults, \$2 children, under 12 and scouts free. Contact Willis Johnson, 601-824-0687, www.pearlriverwoodcarvers.org.

Mar 7: FLORIDA. Ridge Woodcarving Show, BARTOW (First Baptist Church, 410 E. Church St.). \$4 adm. Contact 863-665-5241, dulcimerdo@aol.com.

Mar 7-8: OHIO. Miami Valley Woodcarvers 28th Annual Show, MIDDLETOWN (Christ United Methodist Church). Sat. 10am-5pm & Sun. 12:30-5pm. Contact Lowell Dunn, 513-423-0822.

Mar 14-15: CALIFORNIA. Ramona Country Carvers Show and Sale, SAN JACINTO (Valley Wide Sports Park, 901 W. Esplanade Ave.). \$2 donation at the door for Valley Wide Association. Contact Joe Peery, 951-767-1691, Jkpeery@gotsky.com.

Mar 14-15: FLORIDA. Gulf Coast Woodcarvers 31st Annual Show,

SARASOTA (Boys and Girls Club, 3100 Fruitville Rd.). Sat. & Sun. 9am-3pm. \$2 donation to benefit Boys and Girls Club. Contact Carl Bordner, 941-365-4252, traveler212@verizon.net.

Mar 14-15: NEBRASKA. Central Nebraska Woodcarvers Show & Sale, KEARNEY (Ramada Inn). \$3 adm. Contact 308-236-3307, jrobb3@hotmail.com.

Mar 14-15: WASHINGTON. Kitsap County Wood Carvers Juried Show, BREMERTON (West Side Improvement Club, 4109 West E St.). Free adm. Contact 360-990-7764, mmm2002@comcast.net.

Mar 14-15: MINNESOTA. Metro Chapter of the Minnesota Wood Carvers Association's Carving Show, BROOKLYN CENTER (Brookdale Mall, Highway 100). Sat. 10am-6pm & Sun. 11am-6pm. Free adm. Contact Roger McCullough, 763-427-8822, rogerm@iexposure.com.

Mar 20-21: MISSOURI. Kansas City Woodcarvers Show and Sale, LEES SUMMIT (John Knox Pavillion, 520 NW Murry Rd.). Fri. 10am-6pm & Sat. 10am-5pm. Contact Ed Zinger, 913-397-6992, zingo@comcast.net.

Mar 20-22: WASHINGTON. Artistry in Wood with Juried Show and Sale, KENNEWICK (5929 W. Metaline Ave.). \$2.50 adm. Contact Kim Rust, 509-586-4175, mkimber@charter.net.

Mar 21: FLORIDA. Weeki Wachee Woodcarvers Annual Show and Sale, SPRING HILL (Weeki Wachee Senior Citizen Center, Tucan Trail & Susan Drive). 10am-4pm. \$1 adm. Contact Brian Feil, 352-835-4148, b.feil@yahoo.com.

Mar 21: NORTH CAROLINA. 2009 North Carolina Woodcarving Festival, RALEIGH (Klingspor's Woodworking Shop, 3141 Capital Blvd.). Free adm. Contact 919-876-0707, PRolfe@woodworkingshop.com.

Mar 21-22: OREGON. Umpqua Carvers 10th Annual Show, SUTHERLIN (Sutherland Senior Center, 202 E. Central Ave.). Sat. 9am-5pm & Sun. 10am-4pm. Free adm. Contact Lisa Mohr, 541-679-0833, garylisa@rosent.net.

Mar 21-22: MANITOBA, CANADA. Prairie Canada Carving Championship and Show, WINNIPEG (Victoria Inn, 1808 Wellington Ave.). Sat. 9am-4:30pm & Sun. 9:30am-4pm. Contact Ted Muir, 204-237-1385, www.prairiecanadacarvers.com.

Mar 23-27: TENNESSEE. Renegade Woodcarvers Round-up—A Caricature Carving Experience, LEBANON. Six nationally known caricature carving instructors. Contact 719-573-5986, www.jonnelsonwoodcarving.com.

Mar 25-29: FLORIDA. Florida Woodcarvers Roundup, THONOTASSA (Hillborough River State Park). Various classes offered. Contact Jim O'Dea, 941-697-2002, www.geocities.com/podea_2000/.

Mar 27-28: UTAH. Great Salt Lake Woodcarvers Show & Competition, SALT LAKE CITY (Wheeler Historic Farm, 6351 South 900 East). Fri. 9am-7pm & Sat. 9am-5pm. Admission: \$4 adults, \$3 seniors, \$2 children. Contact Russ Long, groups.google.com/group/great-salt-lake-woodcarvers.

Mar 28: CANADA: ONTARIO. Brooklin Woodcarvers 19th Show and Competition, WHITBY (Heydenshore Pavilion, 589 Water St.). Free adm. Contact 905-728-7764, robert.woodill@sympatico.ca.

Mar 28-29: COLORADO. Pikes Peak Whittlers Show, Competition, and Sale, COLORADO SPRINGS (Shrine Club, 6 S. 33rd St.). Sat. 10am-5pm & Sun. 10am-4pm. \$2 adm., children under 12 free with an adult. Contact Gary Fenton, 719-475-2139, gary.fenton@juno.com.

Mar 28-29: MINNESOTA. Rochester Woodcarvers 33rd Annual Show, ROCHESTER (Olmsted County Fairgrounds, 4H Building, 1508 Aune Drive SE). Free adm. Contact 507-285-1620, rochcarve@gmail.com.

Mar 28-29: OHIO. Expressions in Wood, CANTON (1001 Market Ave. N). \$4 adm. Contact 330-499-1576, pierrejol@sbcglobal.net.

(Continued on page 90)

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Mar 28-29: ONTARIO, CANADA. Niagara Woodcarvers Show and Competition, NIAGARA FALLS (Optimist Recreation Center, 4751 Dorchester Rd.). Sat. 10am-5pm & Sun. 11am-5pm. \$3 adm. Contact Warren D'Amboise, 905-354-8854, www.niagarawoodcarvers.ca.

Mar 28-29: PENNSYLVANIA. Mid-Atlantic "Artistry in Wood" show and competition, FAIRLESS HILLS (Bucks County Technical High School). Sat. 10am-5pm & Sun. 10am-4pm. Adm. \$5, under 12 free, \$1 off coupon on club's Website. Contact www.delvalwoodcarvers.com.

Mar 28-29: NEW YORK. NWA Woodworkers Showcase 2009 & Totally Turning, SARATOGA SPRINGS (Saratoga Springs City Center, 522 Broadway). Sat. & Sun. 10am-5pm. \$8 adm., children under 12 free. Contact www.nwawoodworkingshow.org or www.totallyturning.com.

Mar 30: MICHIGAN. Flint Carvers 26th Annual Show and Competition, SWARTZ CREEK (American Legion Post 294, 2440 Morrish Rd.). 10am-4pm. Contact Ed, 810-266-4173.

■ APRIL

Apr 4: INDIANA. Raintree Woodcarvers Show, MUNCIE (Delaware County Fairground, 1210 N. Wheeling Ave.). 10am-5pm. \$2 adm. Contact Jay Jokena, 765-354-9102, kokena3@msn.com.

Apr 4: ONTARIO, CANADA. Quinte Wood Carvers Show and Sale, BELLEVILLE (Loyalist College, Wallbridge Loyalist Rd.). 9:30am-4:30pm. \$3 adm. Contact Brian Hodgins, 613-966-3091, brilohodgins@sympatico.ca.

Apr 18: MARYLAND. Carroll Carvers International Festival of Carving, WESTMINSTER (Carroll Lutheran Village, 300 St. Luke Circle). 10am-5pm. Free adm. Contact Pete Turner, papasarmy@comcast.net.

Apr 18: NORTH CAROLINA. Piedmont N.C. Woodcarvers Show, STATESVILLE (Agriculture Center, 444 Bristol Drive). Contact Dallas Dolle, 828-632-4367

Apr 18-19: OHIO. Johnny Appleseed Woodcarvers Show, MANSFIELD (Richland County Fairgrounds, 700 N. Home Rd.). \$2 adm, \$1 seniors, children 15 and under free. Contact Tony Fox, 419-564-0727, mansfieldcarvers@hotmail.com.

Apr 18-19: INDIANA. Duneland Woodcarvers Show and Competition, PORTAGE (Woodland Park, 2100 Willowcreek Rd.). Sat. 10am-5pm & Sun. 10am-4pm. \$4 adm. for a 2-day pass, children under 12 free. Contact Dave Kings, 219-988-5610, www.dunelandcarvers.com.

Apr 18-19: IOWA. Northeast Iowa Woodcarvers Club's Show, WATERLOO (Waterloo Center for the Arts, 225 Commercial St.). Sat. 1-5pm & Sun. 11am-4:30pm. Free adm. Contact Richard Hanson, 319-266-7009, NWIECarve@aol.com.

Apr 18-19: WASHINGTON. Quilceda Carvers 24th Artistry in Woods Show, MONROE (Evergreen Fairgrounds, Building 600). Sat. 10am-6pm & Sun. 10am-4pm. \$3 adm, children under 12 free. Contact Nancy March, 360-629 2710, www.quilcedacarvers.com.

Apr 19-25: CALIFORNIA. Oakhurst Wood Carvers Rendezvous, OAKHURST (Oakhurst Community Center). Contact 562-425-0732, jackaparks@aol.com.

Apr 24-26: MARYLAND. Ward World Wildfowl Carving Championship, OCEAN CITY (Roland E. Powell Convention Center, 4001 Costal Highway). Fri. 10am-5pm, Sat. 9am-5pm, & Sun. 10am-4pm. Adm., adults \$10, seniors and students, \$8, children under 12 free if accompanied by an adult, 3 day pass, \$18. Contact the Ward Museum, 410-742-4988, ward@wardmuseum.org.

Apr 25-26: ALBERTA, CANADA. Northern Alberta Wood Carvers Association Wood Carving Show, Competition, & Sale, EDMONTON (Duggan Community Hall 3728 106th St. NW). Sat. & Sun. 10am-5pm. Free adm. Contact Bob Reynolds, 780-634-4937.

Apr 25-26: OREGON. Southcoast Woodcarvers show and sale, NORTH BEND (North Bend Com-

munity Center, 2222 Broadway). Sat. & Sun. 9am-4pm. Free adm. Contact Rick Miller, 541-756-7068, lori.miller@charter.net.

Apr 26: WISCONSIN. Mid-Wisconsin Chippers Woodcarving Show, APPLETON (Monarch Gardens, 3211 Spencer). 10am-4pm. Contact Jayne Neuenfeldt, 920-982-5582, mutherirth@gmail.com.

■ MAY

May 2: WISCONSIN. Kettle Karver's Artistry in Wood, SHEBOYGAN FALLS (Municipal building, 375 Buffalo St.). \$2 adm. Contact 920-458-4947, kettlekarvers@yahoo.com.

May 2: MASSACHUSETTS. Monson Woodwackers 5th Annual Show, Competition, & Sale MONSON (Monson Memorial Town Hall, Main St.). Contact Bob Anderson, 413-247-5071.

May 2-3: NEW YORK. Southtowns Woodcarvers of Western New York's Annual Show and Sale, ELMA (Senior Citizen Center, 3007 Bowen Rd.). Sat. & Sun. 11am-5pm. Free adm. Contact Chuck Turner, 716-652-9243, chktnr@verizon.net.

May 2-3: ARKANSAS. North Arkansas Woodcarver Club Show & Sale, MOUNTAIN HOME (Baxter Co. Fairgrounds on Wade St.). Sat. 10am-5pm & Sun. 10am-4pm. Free Adm. Contact Sandy Smith, www.northarkansaswoodcarvers.org.

May 2-3: IDAHO. Idaho Artistry in Wood Show, BOISE (Brown's Gallery, 1022 Main St.). Sat. 9am-5pm & Sun. 10am-4pm. \$3 adm., children under 16 free. Contact Doug Rose, roseboise@yahoo.com.

Mat 2-3: ILLINOIS. Sculptures in Wood Show, Sale, and Contest sponsored by the Corn Belt Carving Club, BLOOMINGTON (Challenger Learning Center, 2901 E. Empire). Sat. 9am-5pm & Sun. noon-5pm. \$2 adm, children under 12 accompanied by an adult free. Contact Mike Hartzler, 309-662-4276, www.cornbeltcarving.com.

May 2-3: PENNSYLVANIA. Pittsburgh Fantasy in Wood, Carving and Woodcraft Show,

CASTLE SHANNON (Castle Shannon Volunteer Fire Department Social Hall, 3600 Library Rd.). Sat. 10am-5pm & Sun. 10am-4pm. Contact Walt Niedziela, 412-469-2903, pawaca@verizon.net.

May 8-10: NOVA SCOTIA, CANADA. 20th Annual Atlantic Wildlife Carving Competition, HALIFAX (St. Agnes Church Hall, Mumford Rd.). Free adm. Contact 902-542-9639, youngducks@ns.sympatico.ca.

May 9: WASHINGTON. Capitol Woodcarvers' Non-Jurie Show and Sale, OLYMPIA (Olympia Community Center, 222 N. Columbia St.). 9am-5pm. Free adm. Contact John Templar, 360-273-0977, stringwalker420@msn.com.

May 9: BRITISH COLUMBIA, CANADA. Art of the Carvers carving, sculpting, and woodturning show and competition sponsored by the Central Fraser Valley Woodcarvers, ABBOTSVILLE (Ag Rec Building, 32479 Haida Dr.). 8am-10pm. Contact 604-556-7655, www.centralfraservalley-woodcarvers.com.

May 9-10: SASKATCHEWAN, CANADA. Regina Wood Carvers Show sponsored by the Regina Whittlers and Wood Carvers and the Moose Jaw Wood Crafters Guild, REGINA (Tartan Curling Club, Broadway Ave.). 9am-5pm. Free adm. Contact Ken Smith, 306-522-0656, kenrene@sasktel.net.

May 16-17: KANSAS. Great Plains Wood Carvers Show and Sale, WICHITA (Cessna Activity Center, 2744 S. George Washington Blvd.). Sat. 10am-5:30pm & Sun. 11am-4pm. Contact Randy Landen, 316-788-0175, rlanden@prodigy.net.

May 23-25: IDAHO. Idaho Woodcarver's Jamboree, TWIN FALLS (College of Southern Idaho Campus). Contact Vic Otto, 208-375-8197, vicotto@clearwire.net.

May 30-31: PENNSYLVANIA. Lancaster County Woodcarvers' Woodcarving & Wildlife Arts Festival, LANCASTER (NEW LOCATION: Farm and Home Center, 1383 Arcadia Rd.). Sat. 10am-5pm & Sun. 10am-4pm. \$5 adm. Contact Pete Kovarovic, 717-392-4814, www.lancarvers.com.

(Continued on page 92)

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Jun 1-2: PENNSYLVANIA. Lancaster County Woodcarvers Carve Around, LANCASTER (Pavilion 22 of Lancaster County Parks, south of Lancaster City). Four carving instructors will be available. Contact Nancy Kovarovic, www.lancarvers.com.

Jun 7-12: MISSOURI. Woodcarving Rendezvous, BRANSON (Compton Ridge Campground Convention Center). Various classes offered. Contact Ed Zinger, 913-397-6992, Zingo@comcast.net.

Jun 10-13: MICHIGAN. Wood Carvers Roundup, EVART (Osceola 4H-FFA Fairgrounds). Wed.-Sat. 8am-4pm. Free adm., only pay for cost of materials. Contact Sandy Holder, 231-734-5125, www.evartroundup.com.

Jun 12-14: WASHINGTON. Spokane Carvers Rendezvous, SPOKANE (KOA). Free adm. Contact 509-244-3467, SpokaneCarversInfo@hughes.net.

Jun 13-14: MASSACHUSETTS. Mass Audubon's North River Wildlife Sanctuary Bird Carvers Show, MARSHFIELD (North River Wildlife Sanctuary, 2000 Main St.). Sat. & Sun. 10am-4pm. \$8 adm., \$5 for Mass Audubon members. Contact Dianne Bartley, 781-837-9400, dbartley@massaudubon.org.

Jun 13-14: OHIO. Brukner Nature Carvers Annual Show & Sale, TROY (Brukner Nature Center, 5995 Horseshoe Bend Rd.). Sat 10am-6pm & Sun. 11am-5pm. Contact Bruce Henn, 937-667-8590.

Jun 20-21: WISCONSIN. Lloyd Thru Woodcarving Show, COON VALLEY (Norskedalen Nature & Heritage Center). Contact Tom Ladwig, 608-582-4353, thladw@centurytel.net.

JULY

Jul 11: CONNECTICUT. Woodcarvers Day, MYSTIC (Olde Mistick Village, Apple Orchard). Sat 9:30am-5pm. Rain Date July 12. Free adm. Demonstrations available. Contact Warren J. Blessing Jr., 860-742-3253, warren@ctvalleywc.com.

Jul 10-11: OKLAHOMA. Eastern Oklahoma Woodcarvers Association Wonderful World of Wood Show, TULSA (Union 6th & 7th Grade Center, 10100 E. 61st St.). Fri. & Sat. 9am-5pm. \$2 adm., children under 12 free when accompanied by an adult. Contact Bill Payne, 918-251-8734, wudcrvr@cox.net.

Jul 11-12: COLORADO. Woodcarvers Rendezvous, CREEDE (Underground Mining Museum and Fire House). Contact Karen Oquin, 303-940-3505, www.creedewoodcarvers.com.

Jul 12-17: WASHINGTON. Northwest Carving Academy, EL-LENSBURG (Kittitas Event Center). 11 instructors to choose from. Contact Gil Drake, 360-659-6778, www.cascadecarvers.com.

Jul 19-23: PENNSYLVANIA. Northeast Woodcarvers Roundup, HONESDALE (Cherry Ridge Campground & Lodging). 25 free workshops available. Contact George or Ann Reinfried, 717-299-9921.

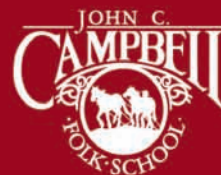
Jul 19-24: NEBRASKA. Burke's 18th Annual Western & Wildlife Art Workshop, CRETE (Doane College). 13 instructors to choose from. Contact John or Nancy Burke, 402-623-4292, ww12618@navix.net.

Jul 25: WASHINGTON. Pacific Northwest Wood Artisans Show and Sale, SEQUIM (Elks Sequim Lodge, 143 Port Williams Rd.). Contact Barbara LaRue, 360-417-1658, hwlarue@hotmail.com.

AUGUST

Aug 15: ILLINOIS. Blackhawk Woodcarvers' 15th Annual Show, Competition, and 4" Spherical Carving Challenge, ROCKFORD (Tebala Shrine Temple, 7910 Newburg Road). 11am-4pm. \$3 adm., children under 12 free. Contact Don Stansfield, 815-235-0075.

Aug 15: VERMONT. Green Mountain Woodcarvers Exhibit & Sale, MORRISVILLE (People's Academy Gym). 9am-4pm. Free adm. Contact Roy Gilbert, 802-888-348, rgilb1@pshift.com.



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Greatest Show On Earth

Howard C. Tibbals, a 72-year-old carver from Sarasota, Fla., spent more than 50 years and his own money building a miniature circus. Howard's circus is considered the largest of its kind in the world. Built on a scale of $\frac{3}{4}$ " to 12", the circus consists of 42,143 handcarved items, not including the 33,000 wooden railroad stakes and other small pieces. It includes eight major tents, 152 wagons, a big top with 7,000 folding chairs, 55 train cars, more than 900 animals, and 1,300 performers. This replica of the Ringling Bros. and Barnum & Bailey Circus sprawls across almost 4,000 square feet.

Since childhood, Howard has been fascinated with the circus. He visited circuses around the country, acquiring innumerable photographs, measuring wagons, and talking to hundreds of circus staff and management in order to build authentic replicas of each piece of circus equipment. His circus memorabilia collection numbers in the tens of thousands.

"I seized every opportunity to learn about the circus," he said. "I still do. I am constantly learning."

It took Howard about 10 hours to make each wagon wheel, and there are 600 wheels in all.

"I scaled, drew, cut, assembled, and painted each one," Howard explained.

When asked how he feels when he sees people admire his life's work, Howard says, "I feel proud, and I hope they learn something from it."

The Howard Bros. Circus Model is located in Tibbals Learning Center at The John and Mable Ringling Museum of Art, in Sarasota, Fla., 5401 Bay Shore Road. For more information call the museum at 941-359-5700.



Howard Tibbals' miniature circus, on display in Sarasota, Fla., includes 1,300 handcarved performers.



"Deliberation" stands 21" tall and is carved from basswood. Patrick Burke sold the piece to a judge for \$8,000.

A New Lease on Life

While some seem to stumble into woodcarving, Patrick Burke crashed into it head on. A sketch artist from the age of six, as a teen Patrick occasionally carved ornamental relief designs for his father's mantel business. But BMX biking was his real passion, until a horrible bike accident changed his life forever. After more than six months in and out of hospitals, the then 22-year-old was told he could never bike or participate in any vigorous physical activity again. That's when Patrick began to pour his passion into wood.

"For many months, I struggled with where my life would go, but came up with no answers," he said. "Then one day I asked my father if I could use the shop to try and build some furniture. It seemed to me like a way to relieve the pain of my loss. So I began working on small projects."

Patrick crafted a walnut Queen Anne secretary cabinet featuring 1,000 pieces of inlay work. He displayed the cabinet at a local art exhibit and took the Viewer's Choice Award.

"I knew then that I had found something to replace biking and launched a new direction in my life."

Wanting to take his carving to a higher level, Patrick studied abroad with a European master woodcarver for a year and was accepted into the Florence Academy of Art in the sculpture program for 2008-2009.

"I hope this will help me to work at the highest level possible," said the now 26-year-old. "Later in my career, I'd like to start an apprenticeship program here in the United States because I believe it is very important to bring back the traditional art of woodcarving before it is lost forever."

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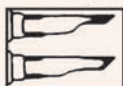


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