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SUMMER 2009 ■ ISSUE 47

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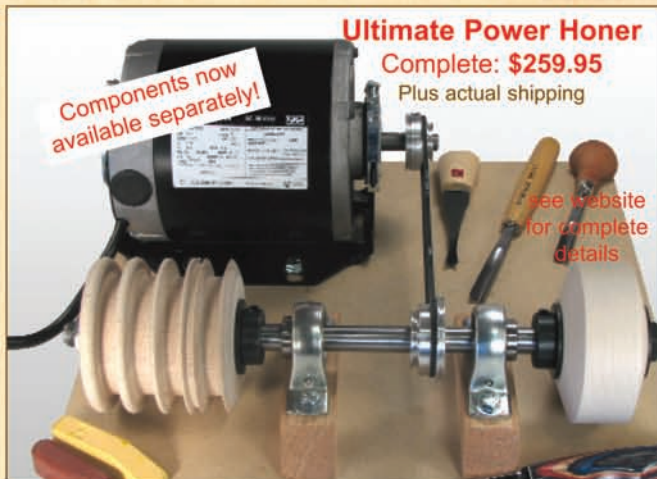
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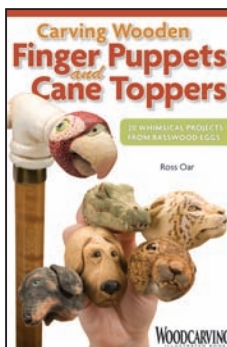


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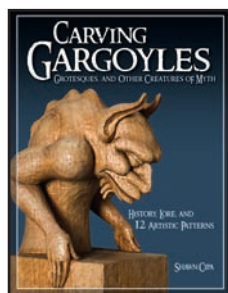
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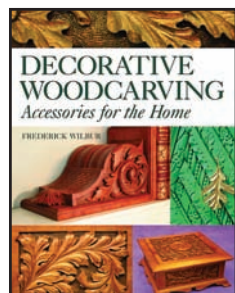
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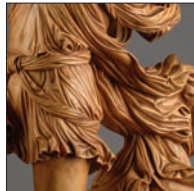
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One-hour Wizard

I received some very motivating letters in reference to Tom Hindes' 5-Minute Wizard (featured in *WCI* Summer 2008, Issue #43). Many beginner carvers shared their stories of how the wizard article was the push they needed to finally put knife to wood. John W. from Oak Harbor, Wash., relayed that although it took him several hours to complete his first wizard, the project helped him develop his carving skills. John used the same steps to successfully carve many similar projects.

After reading Howard Hawrey's tip on making a layout guide for Tom's wizard (see page 12), I was inspired to give the project a try. So many readers were achieving success and having fun with this project that I was a bit embarrassed by the fact I hadn't carved one myself.

I had several small basswood blocks and I cut the largest one in half on my scroll saw. I didn't do a very good job of cutting the block, so I ended up with only one 4"-long triangle. I then sat down to carve my own 5-Minute Wizard. When I made the cuts to separate the nose from the face, I must have cut too deep, because I split the nose right off the face. You'll notice a very flat nose on the larger wizard. I tried to salvage it, because it was the only 4"-long block I had. You can also see some pretty rough cuts on the first wizard. I have yet to master sharpening and my knives could really use some attention. My first attempt took about an hour. I was pretty pleased with the outcome and started carving a second wizard right away.

At this point, I was down to 2" blocks, so he would have to be a miniature wizard. I decided to use a disposable X-Acto blade for this carving and it went much smoother (further proof that my knives really need to be sharpened). Considering the wizard was much smaller, and I was using a sharp blade, it's not surprising that I was able to carve the second wizard in about half an hour. I even dug out a palm V-tool (also in need of sharpening) and added a bit of texture to the beard. I spent another hour painting the little guys. My miniature wizard looks more like a gold miner, but I'm very proud of him.

Next, I think I'll try carving another wizard and finishing him with stains instead of paint. I also need to find someone to write a really good beginner article on sharpening!

Shannon Flowers

Shannon@
FoxChapelPublishing.com

I was inspired by readers' letters to try my own 5-minute wizard. My first one took about one hour.



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Carving Fabric Folds and Wrinkles

I have been carving since I retired eight years ago and thoroughly enjoy it. I have read every issue of your great magazine and refer back to older issues often. I carve mostly Santa Claus, nativity scenes, angels, and caricatures. I would like to see a few more advanced patterns and carving instructions in the magazine. Most of your patterns tend to be slanted toward beginning carvers. In particular, I am trying to improve my carving of folds and creases that improve the flow and natural look in clothing.

I would love to see an angel pattern that emphasizes the folds, creases, and flow of the robes or gown.

Eldon D. Andersen
Gresham, Ore.

Editor's Note

We try to include a mix of projects for every skill level in each issue. Carving realistic wrinkles and drapery is a challenge for most carvers. Fred Zavadil has mastered the technique (see Best of Show, page 20), and shares his process with readers in this issue.

Fred Zavadil shares his technique for creating realistic folds and drapery on page 55.

More Contests, Please!

I would like to see more contests during the year. They don't need to have major supporters and big-value prizes. As a self-taught carver I enjoy entering your contest each year. Maybe having contests with just ribbons or small trophies as prizes would encourage more people like myself to enter. And without the big prizes, the pros may pass them up, allowing us to just compete, have fun, and earn a chance to see our carving in your magazine. I have had my carving featured in three of your magazines as an entry in the Santa Carving Contest. I purchase extra copies to send to friends and family. As a result, I now have friends and a relative interested in carving.

Rick Mitchell
Eureka Calif.

Editor's Note

Our annual contest will be opened up to more readers by incorporating several categories such as relief and chip carving in addition to the traditional Santa category. Prize packages will be tailored to attract hobbyist carvers. We encourage readers to offer suggestions and feedback as we continue to refine the WCI Carving Contest.

Rick's Santa was a finalist in the 2003 Woodcraft/Woodcarving Illustrated Santa Carving contest.



Fox Hunt

Dan Moody of Coshocton, Ohio, and Lance Brooks of Fairdale, W.Va., are the winners drawn from the correct entries received for WCI Spring 2009 (Issue 46). The fox was on Page 56, in the roots of the tree.

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 July 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.

Too Many Santas?

Readers respond to Vic Peterson's letter published in WCI Spring 2009 (Issue 46).

Too many Santas? I suppose it's possible, but it would take a lot more for me. I love Christmas-related carvings and beginner-level projects. I like having Santa articles all through the year so there is a possibility of completing them before Christmas.

Connie Murphy
Canyon, Tex.

I would like to respond to the question of whether *Woodcarving Illustrated* has too many Santa patterns. I am a big fan of Santa carvings and have numerous books on the subject. I always look forward to Santa patterns in your magazine. I think having a Santa project in the fall issue would be a great idea. Please do not do away with this subject matter. In fact, I would like to see even more!

Betty Buehler
Louisville, Ky.

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Taking On an Apprentice

By Robert Squarebriggs

Ryan Dickson, left, shows off a ship model he is making under the watchful eye of veteran ship modeler Robert Squarebriggs, right. Robert was featured on the cover of *WCI* Spring 2006 (Issue #34).



This past spring, I was invited to display my carvings and ship models at a new Eco Center that was opening in Miramichi, N.B., Canada. While I was there, Ryan Dickson and his teacher came seeking some help for a school project. Ryan attends Nelson Rural School in Miramichi and his project was based on the shipbuilding history of our region, in particular, the work of his ancestor, Andrew Mason, a master shipwright. Ryan asked a number of questions and showed a keen interest in the models and information I had on display, especially a half model of one of Andrew Mason's ships, the Indian Queen.

Ryan and his mother later visited with additional questions. During his visits, I observed an intelligence and thirst for knowledge in Ryan that I considered unique. At only 11 years old, Ryan demonstrated a maturity and focus not normally found in one so young, and an interest and enthusiasm that was a pleasure to behold. I felt Ryan would make an excellent ship modeler, if he was interested. I asked Ryan to consider becoming my apprentice, where I would pass on all that I know on the subject of building ship models.

Ryan accepted the proposal, with the blessings of his parents. We began immediately with one session a week during the school year and as many sessions as we could manage during the summer vacation. The first sessions were spent learning terminology and how to interpret ship plans, or draughts, as they are called. I introduced Ryan to the tools and let him get the feel of carving wood and dealing with grain. We talked about safety and safety equipment, and he began doing some basic carving. Ryan started by carving an egg and other basic shapes as he learned the fundamentals of ship design and structure. My young apprentice selected a ship and started carving his first half model ship. I had him create the draughts using copies of my own and he quickly learned to draw the lines of the ship. Ryan's first ship was, of course, his ancestor's vessel, the Indian Queen.

Under my direction, Ryan learned how to draw the plans, transfer them to wood, cut them out, glue up the hull, carve the hull, and sand it smooth. He is currently building the other parts of the hull and adding them piece by piece. Ryan has also carved several non-ship items, the latest being a bald eagle-head cane for his uncle.



Best in Show

John Baldock of London, Ont., Canada, turned six in January of 2009. John earned the prestigious Best of Show award in the age 11 and under category at the 2009 Hamilton, London, and Kitchener Wood Shows with his carved dolphin.

John's dad prepared the paint for John to finish the dolphin, but the boy's three-year-old sister messed up the carefully mixed paint. John was unfazed and mixed up his own paint to complete the carving. John is a very serious carver who has a subscription to *Woodcarving Illustrated*. Each day you can find him working at his carving bench, right next to his father's bench. He has three projects on the go at the moment.

John Baldock, age 6, earned Best in Show in his age category at three Ont., Canada, wood shows.

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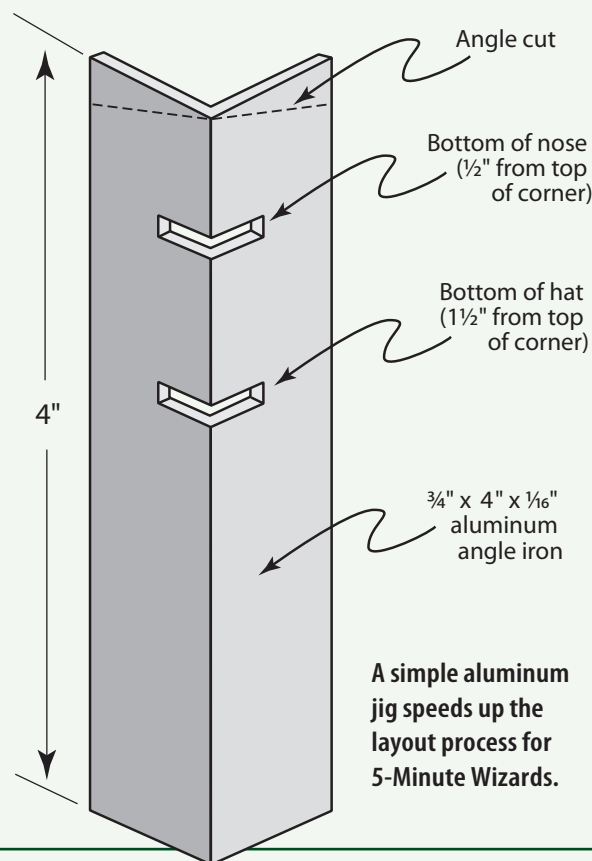
TOP TIP ✓ Layout Guide for 5-Minute Wizard

From Howard Hawrey, Palm Coast, Fla.

I have carved dozens of Tom Hinds' wizard faces, which were featured in *WCI* Summer 2008 (Issue #43). The same issue provided a tip for cutting triangular blanks. I learned to cut the blanks and carve the wizard quickly, but laying out the guidelines still took some time.

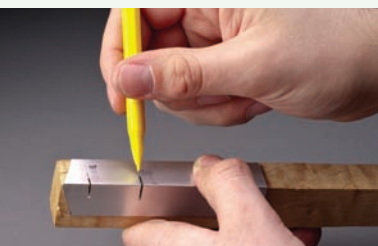
I devised this simple jig to expedite the layout process. The jig fits nicely in your toolbox and is made from a piece of $\frac{3}{4}$ "-wide by 4"-long aluminum angle iron. Aluminum angle iron is available in 3'-long sections for less than \$5 at most home improvement stores.

Cut the angle iron to length with a 20° angle on one side. The angled end should look like the peak of a roof. The angled end will be the top of the jig and the square end will be the bottom of the jig. Measure down $\frac{1}{2}$ " and $1\frac{1}{2}$ " from the peak at the top of the jig. Make marks at both of these measurements. Cut across the corner at each mark with a hacksaw. The cuts should be about $\frac{1}{4}$ " deep.



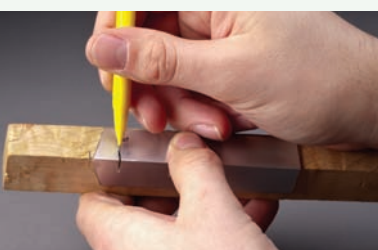
A simple aluminum jig speeds up the layout process for 5-Minute Wizards.

Using the Jig



◀ Mark the major landmarks.

Align the peak at the top of the jig with the top of the blank. Trace along the bottom of the jig to mark the length of the blank. Trace inside the bottom notch to mark the location of the bottom of the hat.



◀ Add the remaining marks.

Slide the jig down so the peak is aligned with the mark you made for the bottom of the hat. Trace the angled sides of the hat onto the blank. Trace inside the top notch to mark the location of the bottom of the nose.

Tips from the Masters

Reinforce your canes with threaded rod.

(Shawn Cipa, Page 78)

Use sandpaper to distress a painted carving.

(Vernon DePauw, Page 64)

Use different sizes of veinners to add fur texture to realistic animal carvings.

(Dee Gipson, Page 48)

Blotting Paper

From Ed Livingston, Pinellas Park, Fla.

In the article "Setting Up Your Painting Area" (*WCI* Fall 2008, Issue #44), Vicki Rhodes uses a paper towel folded in quarters to remove excess paint and water from the brush while painting. I take this technique a step further. I fold a paper towel lengthwise in thirds and wrap it around a roll of toilet paper. Then I place a rubber band at each end of the roll to hold the paper towel in place. The water wicks through the paper towel and is absorbed by the toilet paper roll. This method allows longer use of the paper towel and the roll of toilet paper can be used over and over. Simply allow the assembly to dry between uses and occasionally replace the paper towel.

Wrap a paper towel around a roll of toilet paper for a reusable painting blotter.



TOP TIP in our Fall Issue will win a Coyote Stencil Shop & Coyote's Den software package from Carving Technologies. Send your tip to *Woodcarving Illustrated*, 1970 Broad St., East Petersburg, Pa., 17520, or e-mail Duncan@FoxChapelPublishing.com.



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◀ Star Wars Helmets

Joshua Charles Osborne of St. Peter, Minn., carved these sculptures based on popular characters from the *Star Wars* movies. Darth Vader's helmet was carved from walnut and Boba Fett's helmet was carved from cherry. Joshua spent more than 60 hours working on each helmet.



Redwood Eagle ▶

Jim Davis of Ferndale, Calif., carves large-scale eagles out of old-growth redwood stumps. He collects the stumps from the Eel River in Humboldt, Calif. Jim uses electric- and gas-powered chainsaws, grinders, and sanders to create the sculptures and applies redwood deck oil to protect the completed carvings.



◀ Becky's Angel Grace

Evelyn Lauer of Ransomville, NY, carved this angel for her sister who was diagnosed with breast cancer. The wings are based on a Shawn Cipa angel, but the rest of the carving was created by Evelyn. The piece is carved from basswood.

Yam Carvings ►

Steve DuBridge of San Jose, Calif., specializes in carving caricature faces from ordinary grocery-store yams. After carving the faces, Steve dries the yams before he paints them with acrylic craft paint. Steve said the dried yams seem to last forever; he has some that are nine years old and show no sign of decay.



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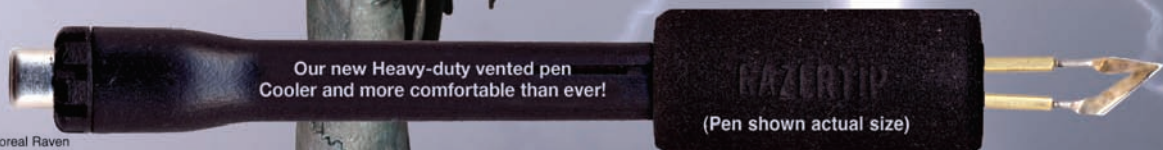


Midnight Lightning - Boreal Raven
Oil on Holly by Cam Merkle ©2007
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New Buffing Compound

Take your sharpening to the next level with the new extra-fine grit compound and the Koch Sharpening System.

Two features make the Koch system different from other systems: The natural fiber wheels and the thermo-reactive sharpening compound. In the past, only the green fine-grit compound was available. I use this green compound for everything from removing a nicked edge to reshaping an entire bevel. Apply the paste to the spinning wheel. The paste heats up as you apply the tool to the wheel. The combination of fiber wheel and compound quickly shapes the tool's edge. The compound melts into the wheel and cools the tool. The wheel whisks most of the heat away from the tool's edge, eliminating the risk of bluing the tool or damaging the tool's temper. While sharpening, you can literally put your hands close to the edge being held to the wheel and feel almost no heat. Plus, this sharpening process produces no burr or wire edge to be removed. The wheel, used in conjunction with the green compound, puts a nice polish on the cutting edge, producing a tool ready for carving.

The new blue extra-fine grit compound takes the sharpening process a step further. When hand carving, most people find that a highly polished edge slices through the wood easier. Carvers typically use strops or buffing wheels to finish polishing the tool's edges. The extra-fine grit compound replaces these tools and produces a mirror finish on the edges. A tool sharpened with a combination of the green and blue compounds literally sings as it cuts through the wood.



The Koch Sharpening System now features an extra-fine polishing compound to give your tools a mirror finish.

The full Koch Sharpening System includes four fiber wheels. These 4"-diameter natural fiber wheels fit any grinder with a ½"-diameter shaft. Use the red and yellow wheels for curved carving tools and use the blue and green wheels for straight chisels, plane irons, and knives.

Apply the green compound to the blue and red wheels and the blue compound to the yellow and green wheels. The ⅓ horsepower grinder provides enough speed and power to sharpen tools of any size. The simple adjustable sharpening guides can be used for nearly any gouge, chisel, or plane iron.

The complete Koch Sharpening System is available for \$589.99 from Woodcraft. This kit includes both pastes, four wheels, and the grinder. All four wheels and both pastes are also available individually. A 2¼lb. block of the blue compound retails for \$21.99. Contact Woodcraft at 800-225-1153, www.woodcraft.com.



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rubber tip both screw into the threaded cap. The rubber tip is designed for everyday use. The stainless-steel tip is designed to give you additional grip when wading through a stream, climbing a mountain, or walking on icy sidewalks.

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Rustic Barn Scene

Create depth and dimension with multiple layers

By Lora S. Irish

This country scene is a nostalgic look at life in the slow lane. The design offers a variety of textures to experiment with and is a great exercise in blocking out different layers or levels of a carving.

Less advanced carvers can break the scene down into individual elements, such as the main barn, for a simpler project. You can also eliminate some of the fine details and texture. The design makes a wonderful woodburning project.



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SPECIAL SOURCES:

For more patterns from Lora S. Irish, visit her website at www.carvingpatterns.com. Included on the website is a free tutorial on carving a simple barn complete with an additional free pattern. Please note that the patterns are only available online.



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International Woodcarvers Congress

Photos by Marc Featherly

The International Woodcarvers Congress is sponsored by the Affiliated Woodcarvers. The 2009 Congress will be held June 25 to 28 at the Quad-Cities Waterfront Convention Center in Bettendorf, Iowa. There will be seminars with several popular carvers during the week prior to the show.

For more information visit www.awcltd.org or call 563-359-9684 (days) or 563-355-3787 (evenings) and ask for Carol or Larry.

Arthur E. Long of Arbor Vitae, Wis., took home first place in the animal combining two or more in a group category with "Runs Like The Wind."



"Ellender's Window" by Janet Denton Cordell of Fayetteville, Ariz., earned first place in the human figure bust or head and first place in the realistic human natural or stained.



"Ready to Fly," a caricature version of the Greek legend of Icarus, carved by Fred Zavadil of Kitchener, Ont. Canada, earned Best of Show at the International Woodcarvers Congress.

National Caricature Carving Competition

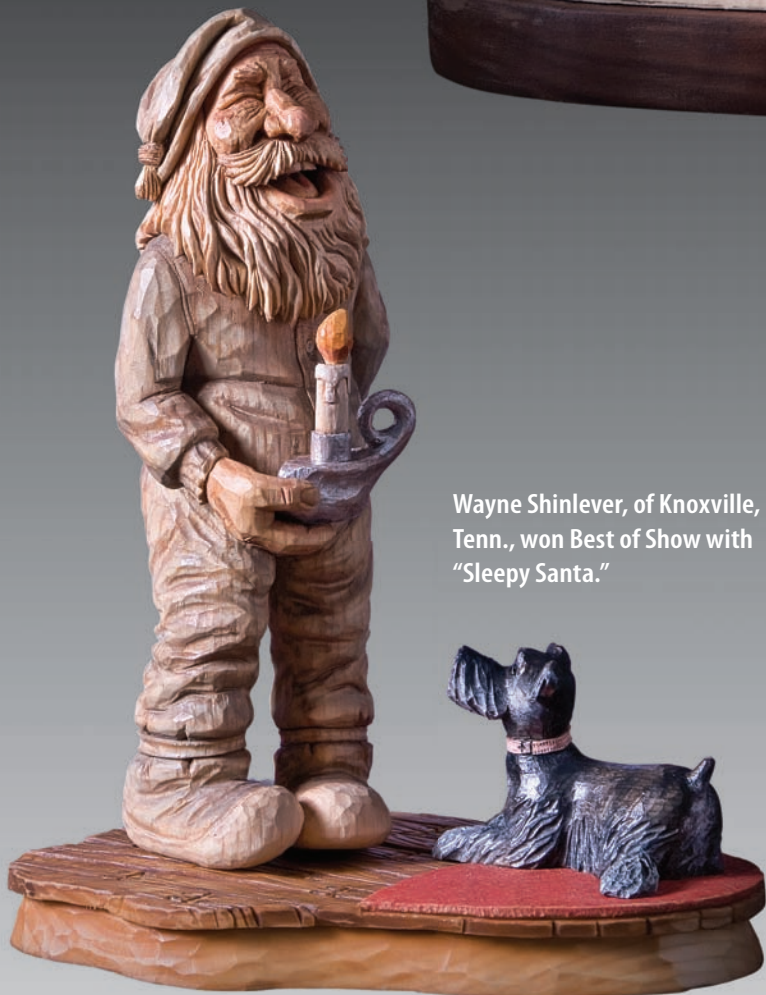
Photos by Carl Saathoff

The National Caricature Carving Competition, sponsored by the Caricature Carvers of America, is held every August in Converse, Ind. The 2009 competition will be held on Aug. 27. A three-day carving seminar will immediately follow the competition. For a competition brochure or to download an entry application visit www.cca-carvers.org or contact Randy Landen at 316-788-0175.

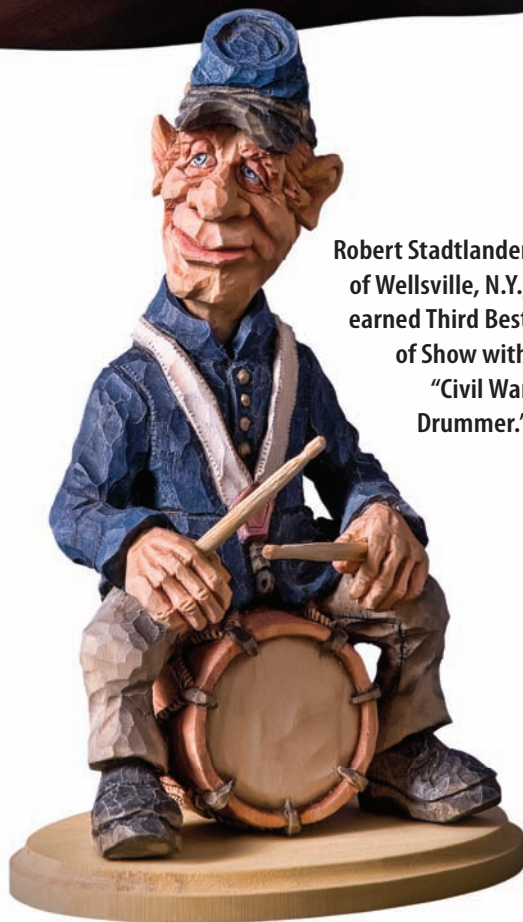
Second Best of Show went to Ryan Olsen of Melba, Idaho, for his entry, "Do I Have A Volunteer."



Wayne Shinlever, of Knoxville, Tenn., won Best of Show with "Sleepy Santa."



Robert Stadtlander of Wellsville, N.Y., earned Third Best of Show with "Civil War Drummer."



Artistry in Wood

Photos By Jack A. and Carole Williams

Sponsored by the Dayton Carver's Guild, the Artistry in Wood show is held every November at the Dayton (Ohio) International Expo Center. A check for \$5,000 was presented to the United Rehabilitation Services during the 2008 banquet. Proceeds are donated to a select charity each year. The 2009 Artistry in Wood show will be held Nov. 14 and 15. For more information visit www.daytoncarvers.com.



"Old Lace" earned Vic Hood of Franklin, Tenn., the coveted Best of Show award.



Sandy Czajka of Troy, Ohio, earned Second Best of Show with "It's Not a 3-Can."

Roger Strautman of Woodburn, Ind., took home the Third Best of Show award with his chip-carved wall hanging.



Sharing the Joy of Carving Wood

Build self confidence and provide a life-long hobby by teaching kids to carve

By Dave Brock

More than 40 years ago, my dad made a surprise stop at a local hobby shop and bought me a small carving set. Looking back, I realize woodcarving played a major role in building my confidence and character. That little carving set, and the hours my dad spent teaching me how to use the tools, sparked my enthusiasm and marked the beginning of a trail. That trail has led me to teach woodcarving as a valuable coping skill for troubled kids.

As a counselor at a camp for at-risk kids, I discovered the true therapeutic value of woodcarving. At first, I simply carved during my spare time while working at camp. I noticed the kids would focus on my hands as I carved. After observing the calming effect my carving had on the kids, I began teaching them the basics of woodcarving. Carving soon became one of my group's favorite activities.

After 13 years as a wilderness youth counselor, I joined the camp's education department and opened up the first woodshop program. As we saw how woodcarving improves the children's pride and confidence, we incorporated it as a big part of the curriculum. I have about 50 kids pass through my woodshop each week and I have seen the positive change it can create. You don't have to be a counselor or teacher to have an impact on a child's life. Share your passion for carving with your grandchildren or kids in your neighborhood. I developed the following tips for teaching a group of kids to carve, but they are just as applicable in a one-on-one setting.

Enthusiasm: If you want to get kids interested in carving, you must first create a strong atmosphere of excitement. I always have my latest project in the cargo pocket of my pants and my Carvin' Jack (see page 29) on my belt loop. No one is more excited about carving than me and my main objective is to make my excitement infectious! Show enthusiasm, not only with your words, but with your actions.

Safety: A visit to the local emergency room to get stitches doesn't help create an atmosphere of enthusiasm, so take every precaution before you bring out the knives. Begin with an upbeat lesson on carving safety which includes basic first aid, safety rules, and a practice session using controlled cuts. If the project isn't held in a vise or clamped to a table, have the child use a lapboard. A lapboard can be as simple as a piece of plywood. Be sure to wear a Kevlar glove on the non-carving hand and teach the kids how to sharpen a knife correctly.



If a project is handheld, have the child use a lapboard for safety.

A young boy with short brown hair, wearing a grey t-shirt with a "OLD NAVY" logo, is smiling and holding a long, dark, polished wooden carving. The carving has a smooth, curved shape with some lighter wood grain visible. He is in a workshop with various tools and materials in the background.

“I take a lot of pride
in using my hands
to make things for
my family.”

Ethan A., age 14

Completing a carving
provides a sense of pride
that will last a lifetime.

Project Selection: Keep the project simple, yet challenging. Start out with a basic relief carving for their first project. If you want to compound the learning experience, choose a practical project the child can actually use for something when completed. Children can race carved canoes in a small stream or challenge each other to be the first to fill a glass of water using only their carved spoons.



Create a visual reference so kids can see each step of the carving process.

Sequential Carving Models: Learning to carve is a visual experience for most people and especially so for kids. I use step-by-step models to show the project at various stages of progression. The models break down the carving process to remove the mystery and can be used as a reference while carving.

Assistance: Children need varying degrees of personal assistance, so I'm always giving hints and suggestions while ensuring safety. Remember, kids can easily become frustrated when learning new skills. I've found it effective to let the child watch me as I explain the technique and carve one side of a project. I then allow them to complete the other side. This is especially helpful when carving a symmetrical in-the-round project. Similar to the way step-by-step models provide assistance, this tag-team carving style gives the kids a reference point to consult as I move around the classroom helping other students.



Adding a personal touch, such as a woodburned design, strengthens the child's sense of ownership and independence.

Extend the Carving: Encourage students to extend their carving project by adding something extra. This personal touch can be a creative finish, woodburning, additional decorative carving, or add-ons, such as beads on a walking stick wrist strap. Extensions effectively teach kids to step outside the envelope by challenging them to create a project that stands out from the crowd. The kids take ownership of the project and will surprise you with their creativity. If you have great expectations for your students, they will rarely disappoint you.

Finishing the Project: Be sure to teach the kids the benefits of preparing and applying the correct finish. Educate yourself first, and then teach what works for you. I teach my students how to layer thinned coats of acrylic paints so the natural look of the wood can be seen through the finish. We then lightly sand the painted carving to add an aged antique look. Have the kids practice their finishing experiments on a piece of scrap wood until they are pleased with the result before applying it to the completed carving.



Encourage young carvers by offering specific praise, such as “those are nice smooth cuts” instead of the generic “good job.”

Praise and Recognition: Kids need a lot of encouragement when learning new skills. Compound this positive reinforcement with specific praise. For example, you might say, “You sure have good hand-eye coordination when it comes to carving a canoe” as you hold it up for inspection. If a student has come up with a creative way to do something, point it out. Specific praise gives a child something to build upon. Look hard for what they’re doing right and you’ll take teaching to a new level. At home, be sure to give your child the recognition they deserve by displaying their completed carving at a prominent spot in the living room. I always inform students that all artists sign and date their work, and I encourage them to do the same. To sign a project as the original artist is to bring everything full circle, providing the student with a feeling of completion and ownership.

Make Them Partners: Another way to get kids excited about carving is to involve them in a group project. One of my most successful group carving projects was a 14’ totem pole, which is now displayed outside the camp’s dining hall. Kids can help cut the tree, learn about drying the log, perform research, and decide on the design and the story of the totem. The kids helped chisel out the huge chunks of waste wood and carved some of the details. The project does not have to be large scale. Anything that gets the kids

and you working together is a great idea. Design and carve your own totem pole or create a coat of arms to represent your family. Carving a Pinewood Derby car has been the perfect father/son carving project for more than 50 years. Making kids a partner on a project is a good way to ensure success, build strong relationships, and keep them interested in carving.



Always have children wear a safety glove on their non-carving hand.

Getting Started: A woodcarving class doesn’t have to be formal, but you should always begin by spending 10 to 15 minutes on first aid and safety rules. Take a look at the woodcarving tools, including how to properly sharpen and care for them, and then demonstrate the three basic cuts: pull or paring cut, push cut, and stop cut. Help your student choose a project, and remember to offer specific encouragement throughout the class. Be sure to have the child help clean up and properly store the tools when the session is over.

TOP 10 CARVING PROJECTS FOR KIDS

The most important thing to consider when choosing a carving project is the child's chance for success. Don't choose a project that is beyond their skill level.

Start with a simple relief carving and work your way up to the more challenging projects. Offer the child a couple of choices so they feel involved in the process.



Simple relief

Have kids sketch a name, word, or object onto the wood and remove the wood around the sketch. Use aromatic red cedar or local soft wood, 4" to 5" long.



A simple relief is a good choice for a child's first carving project.



Walking stick

Choose a theme, such as nature or sports. Kids can also carve a woodspirit face or simple relief designs. Use a dry stick, such as poplar. Kids will enjoy choosing their own stick.



Talking stick

This project is inspired by a Native American custom where the person speaking holds the stick. Carve names, animal tracks, or designs. Use found wood about 1' long. Look for odd shapes with twists and knots.



Mini totem pole

Help kids develop a story to tell. Part of the fun is designing your own totem. Use a 1½" by 1½" by 7" piece of soft wood, such as basswood.



Standing bear

Cut the blank on a band saw and sketch the pattern on ahead of time. Kids can add fur with a woodburning pen. Use a 1¾" by 2" by 5" piece of soft wood, such as basswood.



Dug-out Indian Canoe

Use a band saw to cut the basic shape with the bow and stern tapered upward. Sketch on guidelines and reference points. Use a 2" by 2" by 7" piece of soft wood, such as basswood.



Ball-in-cage

This project is better suited for older kids. Provide a step-by-step model for a helpful reference. Start with a 1½" by 1½" by 5" piece of soft wood, such as basswood.



Spoons

A great practical project. A carved spoon was my first successful in-the-round carving more than 40 years ago. I still have it today! Nearly any size and shape of assorted wood scraps or found wood will work.



Pinewood Derby car

A perfect team project limited only by the child's imagination. Purchase a Boy Scouts official car kit or use a 1¼" by 1¾" by 7" piece of pine or other soft wood.



Slip-bark whistle

This project is better suited for older children and is somewhat seasonal, when the springtime sap is flowing. Use a ½"-diameter by 5"-long smooth branch.

Carving on the Trail

I love to carve and hate to be in a situation where I'm not able to do so for extended periods. I do a lot of hiking and always carry my Flexcut Carvin' Jack, which is a complete pocket-knife style carving set that fits in a sheath right on my belt. This enables me to carve anytime, anywhere. A used plastic 35mm film canister with several interchangeable X-Acto carving blades along with a couple of handles works too.

I love to share my passion for carving with others and enjoy teaching about the practical side of woodcarving. Without a doubt, the most popular project to carve while on the trail is a spoon. On more than one canoe trip, the kids have lost every single spoon while washing the dishes in the river. While this would constitute a crisis for some, I approach it as an opportunity to teach the kids how to be resourceful by showing them how to make their own spoons from found wood.

Many times, while on long-distance back-packing trips, I will lay over a few days to rest, and this is where carving really plays a big role in my trip. I have left behind several carved walking sticks at hiker hostels and shelters along the trail for anyone to pick up and use. I carve my name and e-mail address in the stick, resulting in many grateful messages from the happy recipients who found my walking sticks along the trail. Simple pocket-knife projects such as slip-bark whistles can also add a lot of spirit to a wilderness campsite.

When carving on the trail, you must put the necessary thought into making it a safe activity. Medical help can sometimes be days away, so take every safety precaution possible, especially with less-experienced children.



About the Author

Dave Brock lives in the North Carolina mountains and has worked for the Eckerd Youth Alternatives Wilderness Camp for the past 28 years. In addition to teaching woodworking to kids at the camp, Dave is also a scoutmaster. For more of his work, visit his website at <http://members.tripod.com/gohike>.



The Flexcut Carvin' Jack is a great compact tool for carving on the trail.

ONLINE BONUS

Download sample class outlines to help you get started.
woodcarvingillustrated.com



1999

"Woodspirit walking stick"

Learning from Others

My first experience with any kind of real art was drawing and pencil coloring back in school.

I was inspired to try my hand at woodcarving while watching a carver named Jon Nelson carve faces in cottonwood bark. My wife, Sandy, bought me my first set of carving tools later that fall. My first attempts at carving were frustrating, and a small pile of designer firewood accumulated on my shop floor.

Realizing I was lacking good instruction and sharp tools, I set forth to get the tools I needed and learn to carve. Tom Wolfe's book *Carving Woodspirits in Walking Sticks* opened the door for me. I carved my first recognizable face, and it encouraged me to

continue. I read every book I could find on carving faces and I've combined different techniques to make a style that is distinctly my own.

I started teaching carving classes at the Woodcraft store in Denver, Colo. I learned even more about carving from the students in my class. Over time and with practice, your carving evolves and you start finding new ways to do the same thing.

Mark Gargac resides in Broomfield, Colo., with his wife and two daughters, Katie and Savannah. He began woodcarving in 1998. For more information on classes, Mark's instructional DVDs, and other available products, visit his website at www.gargacsoriginals.com.

MARK GARGAC



tips from Mark

FINISH WHAT YOU START

If you start a carving, finish it before attempting a new carving, even if you feel the carving is unsalvageable. This teaches you how to work out your mistakes. There is no substitute for experience.

EXPERIMENT WITH YOUR TOOLS

Use your tools in ways you normally would not. Try flipping your tools upside down or use just half or a quarter of the tool's cutting surface. While finishing a cut with a gouge, roll the tool slightly to create a slicing action. This produces a cleaner cut and helps you carve more efficiently.



2008

"Woodspirit walking stick"

Cuts

1978

"Lily Mirror"

From Whittlin' to Architectural Wonders



FRED WILBUR

I started carving in the late 1950s, when I was a Boy Scout. I leafed through the pages of books by "Whittlin' Jim" Hunt (Ben Hunt) and E. J. Tangerman, carving katchina figures and neckerchief slides. I was later inspired by *Manual of Traditional Woodcarving*, edited by Paul Hasluck. I credit this publication with prompting me to become a professional woodcarver.

I made my first serious carving while laid-up with a sprained ankle. It was a small relief depicting thistle flowers carved into a piece of 2x6 pine construction lumber.

I began my carving career by making handcarved signs. The conscious transition to architectural work matched my growing interest in the history of ornament and traditional design.

I firmly believe that one improves with experience in the area of design as well as technique. This belief is one of the themes of my latest book, *Decorative Woodcarving: Accessories for the Home*.

I enjoy writing and teaching about architectural woodcarving. One of the highlights of my career was in assisting the Cincinnati Art Museum with a demonstration video included in their permanent exhibit of art-carved furniture.

Fred Wilbur lives in the Blue Ridge Mountains of central Virginia with his wife, Liz. His grandchildren, who live nearby, serve as a constant reminder of the small wonders of life. Contact Fred at P.O. Box 425, Lovingston, Va., 22949 or fcwilbur@verizon.net.

2008

"Lily Mirror"



tips from Fred

YOU DON'T NEED TO DRAW WELL TO CARVE

Many beginners feel frustrated by an inability to draw. Drawing is only a part of the process and not an end in itself. Think of the effort as a sketch or a tool, not a prescription to be followed verbatim.

DEALING WITH FRUSTRATION

Being frustrated means that your actions don't match your intentions. When you feel frustrated, it is time to get away from the work for a while. Returning to the work later will usually put difficulties into perspective.

Making a Tramp Art Frame

Easy chip cuts and simple joints make this frame an ideal project for novice carvers

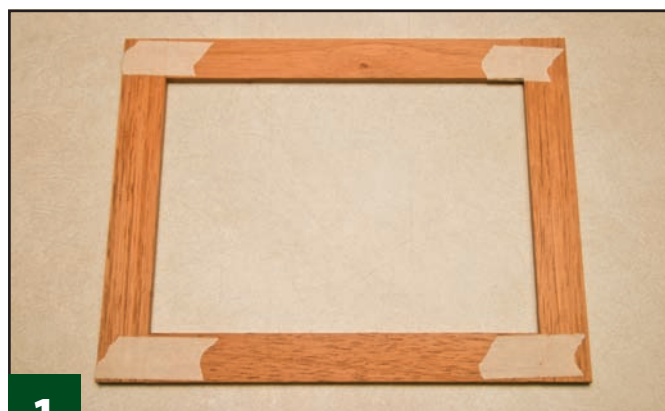
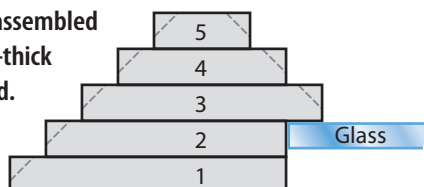
By Jim Sebring



The origin of tramp art dates back to the late-1800s. Essentially, tramp art consists of notched and layered pieces of wood. It is widely believed that tramp art evolved from folk-art chip carving traditions. The notches, which were often carved in wood scavenged from cigar boxes and packing crates, are nothing more than basic triangular chips.

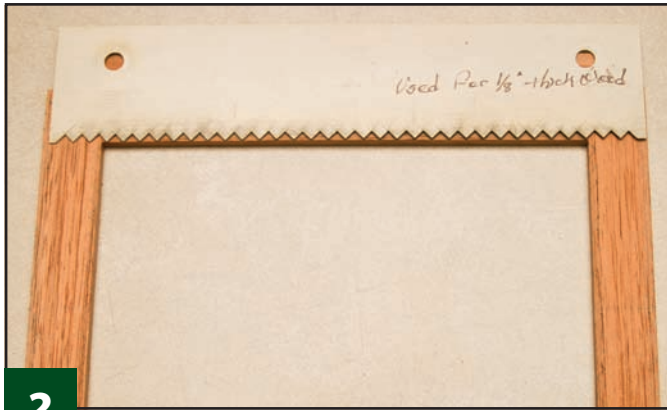
This frame is designed to display a 5" by 7" photo. The first two layers of the frame are assembled flush around the center, allowing space for the photo, glass, and backer. The third layer overlaps the center opening by $\frac{1}{4}$ " on all sides to hold the glass and photo in place. All five layers build up along the perimeter to form a stepped pyramid. The three top layers step up on the inside, framing the opening for the photograph. To get started, cut the pieces to the sizes listed in the materials list.

The frame is assembled from five $\frac{3}{16}$ "-thick layers of wood.



1

Layout the pieces. Use masking tape or blue painter's tape on the back of the stock to attach the pieces together. The butt joints are staggered on each layer to provide additional strength. The long sides overlap the short sides on layer 1. The short sides overlap the long sides on layer 2. Tape all five layers together.



2

Mark the notches. Use the notch pattern to create a template. I make a template from stiff plastic, but plywood will work as well. Cut the notches on the template and then trace the notches onto the stock with a mechanical pencil. The first and second layers are only notched on the outside. All of the other layers are notched on both sides.



3

Carve the notches. Disassemble the layers and clamp the individual pieces to your workbench or table. You want the edge of the piece to extend beyond the work surface. Cut in from both sides of the notch and make your cuts meet in the center to remove the triangular chip. Do not carve the notches where the pieces join.



4

Assemble the individual layers. Glue and clamp the four sides of each layer together. Make sure your layers are square. I use Aleene's tacky glue. When dry, line up the template with the notches that are already carved, pencil in the notches where the pieces join, and carve the remaining notches.



5

Glue the layers together. Apply a thin layer of glue to both of the surfaces to be joined. Spread the glue with an old credit card or plastic spreader. Use a backer board for the first two layers to make sure the frame stays flat and square. Clamp each layer to the previous layer and allow it to dry before adding the next layer.



6

Apply the finish. Brush on a coat of Deft gloss lacquer. Allow the lacquer to dry and then brush on a coat of Deft semi-gloss lacquer. The semi-gloss allows the beauty of the wood to show through the finish. Allow the finish to dry thoroughly.



7

Finish assembling the frame. Insert the non-glare glass with the dull side facing out. Insert the photo and backer and lock the backer in place with glaziers points or medium-sized brads. Sign your work and attach your hanger of choice.

Tramp art frame template

materials & tools

MATERIALS:

I used Spanish cedar for this tramp art frame. You can use your wood of choice.

- 2 each $\frac{3}{16}$ " x $1\frac{1}{16}$ " x $5\frac{1}{16}$ " wood of choice (first layer)
- 2 each $\frac{3}{16}$ " x $1\frac{1}{16}$ " x 10" wood of choice (first layer)
- 2 each $\frac{3}{16}$ " x $1\frac{1}{4}$ " x $7\frac{7}{16}$ " wood of choice (second layer)
- 2 each $\frac{3}{16}$ " x $1\frac{1}{4}$ " x $7\frac{1}{16}$ " wood of choice (second layer)
- 2 each $\frac{3}{16}$ " x $1\frac{1}{4}$ " x $4\frac{1}{16}$ " wood of choice (third layer)
- 2 each $\frac{3}{16}$ " x $1\frac{1}{4}$ " x $9\frac{1}{4}$ " wood of choice (third layer)
- 2 each $\frac{3}{16}$ " x $\frac{7}{8}$ " x $6\frac{3}{4}$ " wood of choice (fourth layer)
- 2 each $\frac{3}{16}$ " x $\frac{7}{8}$ " x $7\frac{1}{8}$ " wood of choice (fourth layer)
- 2 each $\frac{3}{16}$ " x $\frac{1}{2}$ " x $5\frac{1}{16}$ " wood of choice (fifth layer)
- 2 each $\frac{3}{16}$ " x $\frac{1}{2}$ " x $8\frac{1}{2}$ " wood of choice (fifth layer)
- 5" x 7" non-glare photo glass
- 5" x 7" corrugated plastic backer for photo
- Aleene's original tacky glue
- Deft lacquer or finish of choice
- Glaziers points or medium-size brads
- Picture frame hanger

TOOLS:

- Saw
- Clamps
- Straight-blade carving knife



About the Author

Jim Sebring lives in East Stroudsburg, Pa. He has been carving in the tramp-art style since 1995. His work has been on display in many historic venues and at the Northeast Woodcarvers Roundup in Honesdale, Pa.

Tramp Art Gallery

Tramp art is a popular form of folk art that flourished in America from the 1870s through the 1940s. Cigar boxes and wood pieces from disassembled crates were notched, layered, and whittled into picture frames, elaborate boxes, and even full-sized furniture pieces.

The tramp-art style is thought to have come from Germany and Scandinavia. The craft was practiced, and can be found, in all of the industrialized nations of the early 1900s.

The lore persists that tramp art was made by wandering souls, largely anonymous, and that the fruits of their labors were bartered for food and shelter. While there is some truth to this lore, many who produced tramp art were skilled craftspeople who devoted major amounts of time to their creative pursuits. Most tramp art is unsigned and undated, adding to the mystique surrounding it.



ONLINE BONUS

See an expanded gallery of Jim's tramp art on our website.

woodcarvingillustrated.com

The 10"-high walnut "Heart Box" was inspired by a friend's collection of heart memorabilia.



Jim carved this 7"-long butternut box to house his pipe collection.



Inspired by antique trundle beds, this elaborate design is carved from walnut and measures 17" long.



This lidded box is based on a historic design. Jim carved the 8" by 8" by 10" box from butternut.



Exploring the Culture of Maori Woodcarving

New Zealand natives use woodcarving to document their history and honor their ancestors

By Mike Davies

Woodcarving plays an important role in Maori culture. Historically, woodcarving was used for recording important events, legends, and mythical stories, as well as documenting tribal genealogy and religious beliefs. You will find carving on tools, weapons, musical instruments, canoes, and monuments. With the subsequent intervention of western influences, the Maori have managed to retain much of their culture and language, of which carving remains a core component.

Maori History

New Zealand consists of two islands, North Island and South Island, and is situated in Oceania, southeast of Australia in the Pacific ocean. The Maori migrated to New Zealand from Polynesia in canoes around the ninth to thirteenth century CE. A land of volcanic activity and snow-capped mountains, New Zealand is known as *Aotearoa* by the Maori, which translates to “land of the long white cloud.”

Today, the Maori comprise about 10% of New Zealand’s multicultural population of four million. The Maori people belong to various tribes known as *iwi* and subtribes known as *hapu*. Each *iwi* has its own lands divided by geographical borders.



Maori tribal meeting houses, called *whare nui*, are built in honor of respected ancestors.



The exterior of the *whare nui* is decorated with carvings representing the tribe’s history and religion.



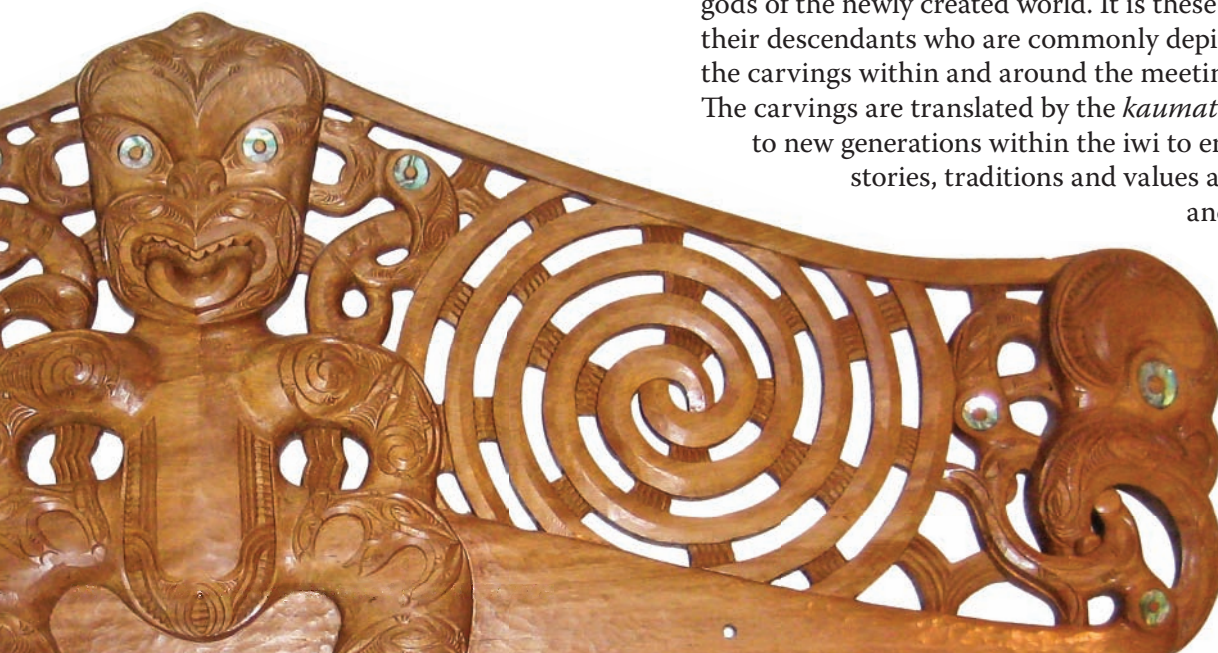
Maori master carver
Blaine Te Rito works on a
woodcarving to be presented
to the local community.



The Maori migrated to New Zealand in elaborately carved canoes called *waka*.



Abalone shells, called *paua*, are used for eyes on many Maori carvings. The shells are thought to bring life to the carving and are only added when the work is complete.



Spirals in Maori carvings often represent the introduction of light and knowledge into the world.

Many iwi can trace their origins back to the original settlers and, in some cases, to the canoes or *waka* in which they arrived.

Iwi have various community meeting places, known as *marae*. An important component of the *marae* is the meeting house, known as *whare nui* (large house) or *whare whakairo* (carved house). These buildings typically hold detailed carvings representing the history, spirituality, tradition, and ancestors of the iwi. The meeting house is regarded as a sacred place and is built in honor of respected ancestors. At the apex, where the roof peaks, there is usually a fine carving of the *tekoteko* (ancestor or spiritual figure) to whom the *whare nui* is dedicated. The interiors are elaborately decorated with carvings, painting, and woven tapestries. Many of the carvings feature ancestors, spirits, and gods. The carvings tell stories of great feats and accomplishments spanning back through the passages of time, and how these accomplishments relate to the iwi.

Maori Beliefs

A fascinating story and belief of the Maori is the creation story, where night became day and life as we know it began. There are many variations to the story, but most agree that out of the darkness emerged two beings, Earth Mother and Sky Father, bound together in a tight embrace. Between them were born many children, all of them male, and most were discontented with the cramped dark conditions. A decision was made to try to separate the parents. It was a son named Tane who managed to pry the parents apart with his arms and legs. As the parents were separated, light and knowledge flowed into the world. This introduction of light and knowledge is often represented by spirals in Maori carvings.

The many children of the earth and sky became gods of the newly created world. It is these gods and their descendants who are commonly depicted in the carvings within and around the meeting houses. The carvings are translated by the *kaumatua* (elders), to new generations within the iwi to ensure the stories, traditions and values are upheld and honored.

Native New Zealand Timber

Maori carvers favor the wood of a conifer named totara. It is a relatively firm straight-grained timber with color varying from light honey to a reddish color. Totara could be easily worked using primitive stone cutting tools. Large wooden wedges were driven into the end-grain to split the timber into long straight slabs. Totara trees can grow well over 100' tall with diameters spanning from 9' to 12'.

Kauri pine is also noted as one of the best carving timbers available. *Tane Mahuta*, which means lord of the forest, is the name of a 169'-tall tree located in the Waipoua Forest in the Northland region of New Zealand. The tree represents Tane, the Maori god who separated earth and sky in the creation story. Thousands of New Zealanders and tourists hike the pathway that leads to Tane Mahuta to pay their respects to this important tree, which is estimated to be 2,500 years old.

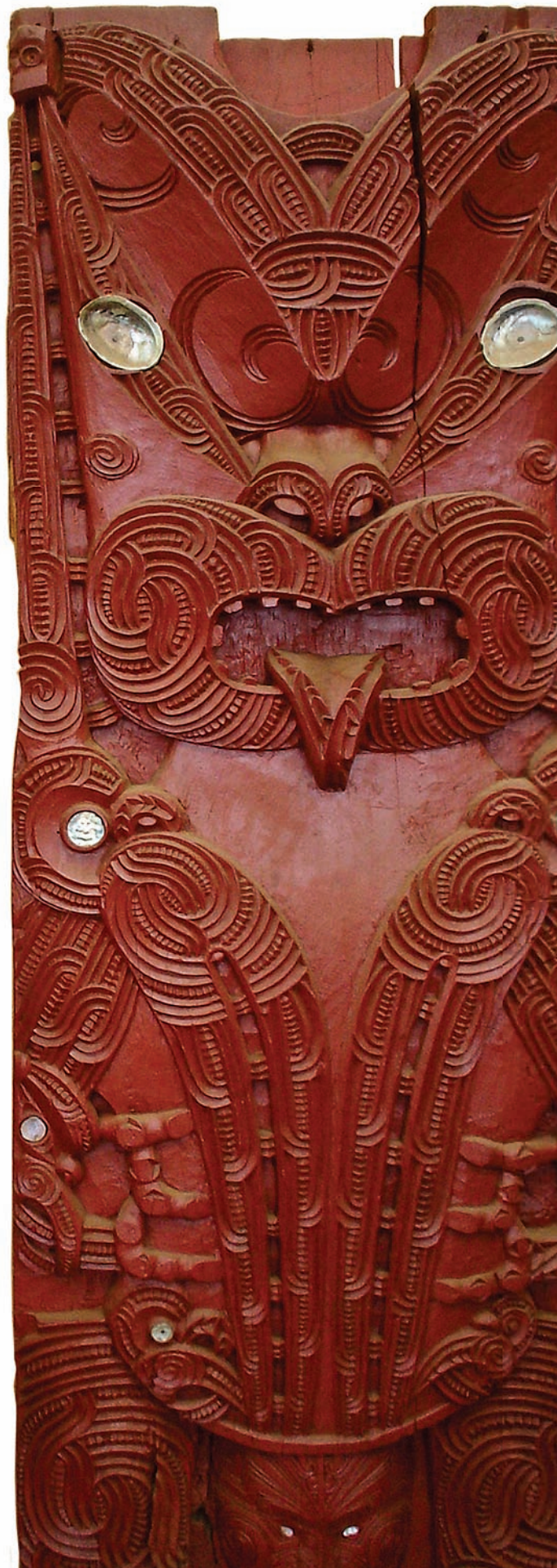
Maori Carving Techniques

Early Maori carving tools were made of nephrite, a form of jade. As metal tools were introduced, the style of the carvings changed and more elaborate surface designs became evident.

The Maori color many carvings red. To the Polynesian people, red is a sacred color that symbolizes the power of the gods and of *mana*, a supernatural force. It is believed when the Earth Mother and Sky Father were separated, their spilled blood stained the earth red. Originally, the red color used for woodcarvings was formed by mixing a red ochre or oxide from the earth with oil extracted from sharks. The mixture of the refined pigment and shark oil created a subtle coloring that enhanced the appearance of the carving. Unfortunately, many older carvings have been re-surfaced with modern bold red enamels that detract from the original craftsmanship.

Paua, otherwise known as abalone shells, have been used throughout the ages in Maori carving. They are most frequently used to form the eyes of the various creatures or beings. The paua eyes are the last thing to be added to the carving as they are thought to bring life to the work. If the carving is to be transported or placed in storage, the eyes are usually removed until the carving has been positioned in its final resting place.

Maori carvings are often colored red to symbolize the power of the gods.





Interested students can learn from Maori master carvers at the Te Puia Cultural Center.

Students incorporate spiral designs in these carvings depicting Maori gods.



Maori Master Carvers

With an understanding of the reverence that is placed on carving in New Zealand, it is no surprise that historically speaking, carvers held status similar to priests. It was the carver's hands that interpreted the messages and images of the gods and respected ancestors. The carvers acted as the mediators through whom these important messages were recorded. Even in today's society, the Maori master carver is still recognized for both his skill of craft and knowledge of his culture.

My friend and mentor to the Maori arts and culture, Blaine Te Rito, is a master carver. He is also a registered *Toi Iho* artist, which means the government of New Zealand has recognized Blaine for producing authentic work true to his heritage. Blaine wears a facial *moko* or tattoo. The *moko* is similar to an identity chart which reveals important information about the bearer. The *moko* identifies the bearer's rank and status within the Maori society and includes information about his ancestry. Traditionally, only high-ranking Maori are permitted to wear a *moko*.

Preserving the Maori Culture

The Te Puia Cultural Center, located in the middle of North Island, offers a three-year traditional woodcarving training program. The program aims to pass down as much of the ancestral knowledge, traditions, and practices as possible. Each student is taught by master carvers who are ambassadors for the traditional arts.

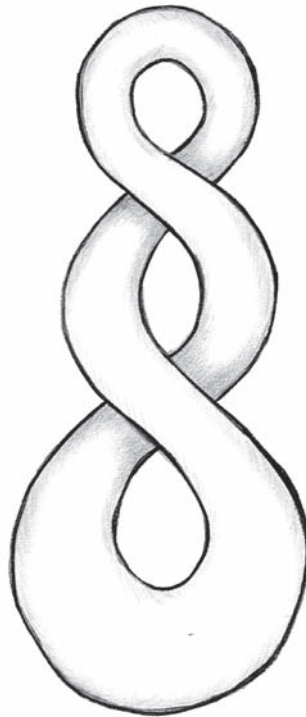
Today, meeting houses are still being built by those accomplished in their field and culture. In most cases, not every single tradition is strictly adhered to, but many traditions are acknowledged and still respected today.

Carving a Traditional Maori Motif

In Maori culture, a single twist represents the union of two people. Multiple twists represent the coming together of two families or cultures.



Maori twist motif patterns



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The twist or intertwining design is a popular Maori motif, often carved as a small pendant in bone, shell, or wood. The sculpture is given as a meaningful gift and represents two separate entities uniting together. One single twist is often used to represent the coming together of two people as a symbol of everlasting friendship or love. Two or more twists can symbolize the coming together of two larger entities such as families or cultures. The symbol could be carved as a larger free-standing piece or even worked into a relief carving in a panel or plaque.



Mike and Blaine work side by side on a carving that represents the unity of two cultures.

Two Cultures Working Together

The Treaty of Waitangi was signed in 1840 to encourage the British and Maori people to cohabit the same lands in peace. To celebrate Waitangi Day (Feb. 6), master carver Blaine Te Rito and I were commissioned by Maori Television to create a carving to be presented as a gift for the nation. Blaine and I were given the responsibility of creating a carving that would represent the spirit of the treaty: a symbol of two cultures working together, moving into the future in a focused direction. As a European invited to work with a Maori carver, I felt extremely honored to be involved.



About the Author

Mike Davies started his woodcarving apprenticeship in England at age 16. He teaches woodcarving and has written a book called *Woodcarving by*

Numbers. Mike lives in New Zealand with his wife and two children. Mike is currently developing a series for television focusing on carving cultures throughout the world. For information on Mike's woodcarving classes, contact him at mike-davies@xtra.co.nz.

Author's Note: There are words and concepts within the Maori culture that have no direct translation to the English language. There are also many variations on themes and beliefs within various iwi. As a student of the Maori culture, my intention is to honor and pay respect rather than misrepresent. I apologize if errors or omissions have been made with regards to Maori history, culture, legends, rituals, and protocol.



The handpiece on a micro motor machine is connected to the power supply by a lightweight electrical cord.



How to Select the Right Power Carving Equipment

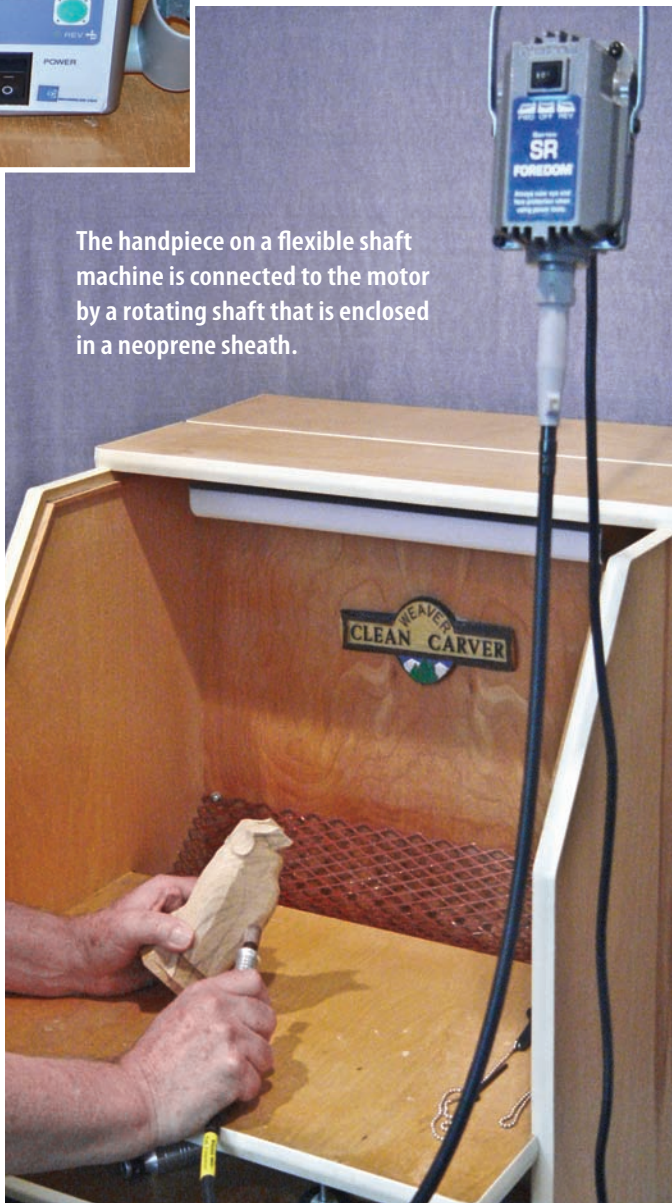
An overview of the types of tools and different models

By Chuck Solomon and Dave Hamilton

You need a basic understanding of the tools before you can begin carving with power. The majority of power carvers use flexible shaft machines and micro motors. Both of these tools use a rotating bit or bur to remove wood. Flexible shaft machines have greater torque, but less speed, than micro motors. Specialized tools, such as angle grinders and air turbine machines, are also available for artists seeking specific results.

Flexible shaft machines have the power necessary for roughing out carvings as well as doing detail work. A flexible shaft machine is usually the first piece of equipment purchased by new carvers. The micro motor is primarily used as a detailer, although with a little patience it can be used to do rough shaping on small carvings. Many carvers invest in a micro motor as they gain experience. The higher speed of the micro motor produces cleaner cuts when carving fine detail.

It's impossible to say one model is better than another because it depends on what you want from your equipment. Think of it as buying a new car. Many people have brand preferences and each individual weighs features differently. Some people value gas



The handpiece on a flexible shaft machine is connected to the motor by a rotating shaft that is enclosed in a neoprene sheath.

mileage and efficiency, while others are looking for performance and durability.

Some tools make it easy to get started in power carving because of low initial cost. Other tools allow you more flexibility with a variety of available accessories. In this article, we provide an overview of the equipment available and focus on the models recommended for beginner carvers.

FLEXIBLE SHAFT MACHINES



The flexible shaft machine is the mainstay for power carving. Many power carvers use a flexible shaft machine for all of their power carving needs. We recommend you invest in a flexible shaft machine unless you plan to carve mainly small or miniature carvings. For small carvings less than 3" in height, a micro motor may fulfill your equipment needs.

The flexible shaft machine consists of an enclosed drive motor attached to a 36" or longer flexible shaft. A handpiece is attached to the shaft, which is covered by a polyethylene or neoprene sheath. Benchtop units are available, but the motor unit is about the size of a softball. Most carvers opt for the hanging units to free up space on their workbench. The rotational speed of the bur is controlled by a foot pedal or a dial.

The speed at which the shaft turns the bur is measured in revolutions per minute (RPM). The higher the RPM, the faster the bur will remove wood. Torque is the power behind the RPM. Flexible shaft machines range in power from $\frac{1}{15}$ horsepower to $\frac{1}{3}$ horsepower. Higher horsepower units will keep the machine from losing RPM while you are carving. If you plan to carve primarily hard wood, such as maple, choose a $\frac{1}{3}$ horsepower machine so the bur does not get bogged down in the dense wood.

Most machines have a forward and reverse setting. You want to keep the bur rotating toward you for maximum control. Reversing the direction allows you to carve with the grain when its direction changes and it helps remove a stuck bur or drill bit. The reverse setting is also handy for directing dust away from you, toward the dust collector, while sanding.

Flexible Shaft Machine Handpieces

Handpieces come in a variety of sizes and shapes. Many manufacturer's handpieces are interchangeable with different brands of flexible shaft machines. The handpiece is the part of the tool you hold and it should be comfortable in your grip.

The handpiece connects to the flexible shaft on one end and secures the bit or bur in a collet on the other end. The bit or bur is the part that does the actual carving. We'll take a closer look at the different types of bits and burs in the next article in the series.

Most, but not all, of the handpieces accept varying size bits by changing the collet. Burs with large diameter shanks are primarily used for roughing out. Switch to a smaller collet or handpiece to accommodate burs with smaller shanks for shaping and detailing.

Some handpieces have a quick-change lever to expedite changing burs. However, most handpieces with this option will only accept a single shank size. Several manufacturers produce handpieces that utilize a geared three-jaw chuck. Similar to the three-jaw chuck on a drill press, these handpieces can hold any size shank accessory up to $\frac{5}{32}$ "-diameter. This feature is quite useful for drill bits and other bits of non-standard size.

As technology improves, handpieces are becoming more versatile. Some handpieces have an attachment that transforms them into mini belt sanders. Several manufacturers make a specialty handpiece that houses a reciprocating hammer-type mechanism. These handpieces accept a range of chisels used for power chisel or gouge carving. Reciprocating handpieces should only be used with the motor rotating forward.



A variety of handpieces, such as these units from Foredom, allow you to rough out your carving and add final details using the same flexible shaft machine.

AT-A-GLANCE: Flexible Shaft Machines

Below you'll find an overview of the model we recommend for beginners from each manufacturer.

Important factors to consider when shopping for a flexible shaft machine are reliability, availability of parts and service, speed, accessories, warranty, and cost.

FOREDOM 5240SR

- 18,000 RPM (max.)
- 1/8 hp motor
- Wide variety of accessories available
- Unit priced from \$250-299



Foredom also makes a 1/8 hp TX series. Both SR and TX series offer benchtop and hanging units.

MASTER CARVER BASIC

- 26,000 RPM (max.)
- 1/3 hp motor
- Moderate variety of accessories available
- Unit priced below \$250



Master Carver offers Pro and Ultra units that have identical motors, but include additional handpieces.

PFINGST CH

- 14,000 RPM (max.)
- 1/10 hp motor
- Limited accessories available
- Unit priced below \$250



Discontinued 1/10 hp units manufactured by Pfingst may still be found at some retail locations.

WECHER MODEL 340

- 26,000 RPM (max.)
- 1/4 hp motor
- Moderate variety of accessories available
- Unit priced below \$250



Wecher also produces a model 330 unit, available in both 1/8 and 1/4 hp.

MICRO MOTOR MACHINES



Micro motor machines achieve speeds up to 50,000 RPM from a motor housed in the handpiece. Power is provided through a control box that includes an on/off switch, a dial or digital speed control, and a foot control/manual switch. The most expensive models have digital output. Although digital output is great for speed consistency, the cost may not justify the feature.

All of the machines outlined in the following chart include forward/reverse settings, overload protection, and a foot pedal. Some manufacturers only include one collet with their units. The additional collet may cost up to \$60. Carvers seldom use a foot pedal to control the speed of the unit. Instead, most carvers set the speed manually so they can later repeat a specific speed to ensure the consistency of their carving and texturing.

Micro motor machines do not usually have high torque compared to the flexible shaft machines and should not be used for roughing out large carvings. Micro motors operate at much higher speeds than flexible shaft machines. The handpiece on a micro motor may look heavier than the handpiece on a flexible shaft tool, but it is actually smaller and lighter, making micro motors easier to control. The connection between the handpiece and the power unit on a micro motor machine is a lightweight electrical cord as opposed to the heavier connection of the flexible shaft machine. These features make it easier to use a micro motor for extended periods of time.

Micro motors are used primarily for detail carving and texturing. The majority of bird carvers use micro motor machines for the highly detailed texture characteristic of that style of carving. The higher speed of micro motors produces cleaner cuts.

AT-A-GLANCE: Micro Motor Machines

We have listed the model from each manufacturer that we feel is best suited for beginners. Many manufacturers offer a wide range of models.

Major factors to consider when shopping for a micro motor machine are reliability, diameter and weight of the handpiece, RPM, service and parts availability, warranty, and cost.

COLWOOD RENAISSANCE WORKSTATION

- 35,000 RPM (max.)
- Accommodates 1/8" and 3/32" shank burs (optional collets include 1/16" and 1/8")
- Priced from \$400-500



This is a combination woodburner/micro motor unit.

GESSWEIN MARATHON HANDY 700

- 50,000 RPM (max.)
- Accommodates 1/8" shank burs (optional collets include 1/16" and 3/32")
- Priced from \$900-1,000



Gesswein offers three additional units ranging from 35,000 to 55,000 RPM.

NSK V-MAX

- 35,000 RPM (max.)
- Accommodates 3/32" shank burs (optional 1/8" collet)
- Priced from \$900-1,000



NSK produces three additional units ranging from 35,000 to 50,000 RPM.

RAMPOWER 45

- 45,000 RPM (max.)
- Accommodates 3/32" shank burs (optional collets include 1/16", 1/8", and 3mm)
- Priced from \$300-400



Ram Products manufactures ten different units ranging from 20,000 to 45,000 RPM.

BRASSELER MIO

- 35,000 RPM (max.)
- Accommodates 3/32" shank burs (optional collets include 1/16" and 1/8")
- Priced from \$700-800



Brasseler produces four units marketed mainly to the dental industry.

FOREDOM 1070

- 38,000 RPM (max.)
- Accommodates 3/32" shank burs (optional collets include 1/16" and 1/8")
- Priced from \$300-400



Foredom provides a second model with a maximum RPM of 50,000.

MASTERCARVER MICRO-PRO

- 46,000 RPM (max.)
- Accommodates 1/8" and 3/32" shank burs
- Priced from \$200-300



Mastercarver also produces a woodburner/micro motor combination unit.

OPTIMA 2

- 45,000 RPM (max.)
- Accommodates 1/8" and 3/32" shank burs (optional 1/16" collet)
- Priced from \$200-300



PJL Enterprises also manufactures the Ultima, a combination woodburner/micro motor unit.

TPS SYSTEM

- 35,000 RPM (max.)
- Accommodates 1/8" and 3/32" shank burs
- Priced from \$400-500



Razertip carries a Grande micro motor kit with a maximum of 50,000 RPM.

SPECIALIZED EQUIPMENT

Flexible shaft and micro motor machines are the most common tools used by woodcarvers. There are several self-contained hand-held rotary tools including the models manufactured by Proxxon. There are also several types of specialized power tools employed by woodcarvers with specific needs.



Air turbine units provide precision control for carving materials such as wood, egg shells, and glass.

Air Turbine Machines

Air turbine machines operate at up to 400,000 RPM and require the use of an air compressor. The speed of the bur is regulated by a foot pedal. Kits generally include a handpiece, regulator/filter, foot-control pedal, hose, and lubricant. The handpiece accepts only $\frac{1}{16}$ "-diameter shaft burs. Only special friction grip burs rated at 350,000-400,000 RPM should be used in air turbine machines.

Air turbine units remove a small amount of material quickly and with great precision. Do not try to rough out a carving with an air turbine tool. In addition to wood, air turbine machines are used to carve egg shells, glass, ceramic, bone, antler, and metals. Air turbine machines are highly specialized tools and are generally purchased by carvers with specific carving needs, such as gunstocks.

Several manufacturers, such as Turbocarver, SMC, Powercrafter, and NSK, produce air turbine machines.



Carvers often use angle grinders to create detail in large chainsaw sculptures.

Angle Grinders

Angle grinders are used to remove a substantial quantity of wood quickly and efficiently using a large carbide disc or toothed chain (similar to a chainsaw). Several manufacturers, including Arbortech, Friction Coatings, and King Arthur Tools, manufacture these types of discs, which can be used in nearly any angle grinder. Most tool manufacturers, including Black & Decker, DeWalt, and Bosch, make angle grinders.

Using an angle grinder requires the use of both hands to hold the grinder, so the wood being carved must be clamped securely. It is important to wear safety glasses, a dust mask, leather gloves, leather apron, and other protective clothing when using an angle grinder. Chainsaw carvers frequently use an angle grinder to detail their carvings.



Reciprocating power carvers add hammer-like action to traditional-edged tools.

Reciprocating Carvers

Reciprocating carvers are self-contained electronic units that use interchangeable chisels or gouges to remove wood. Generally, reciprocating carving units are held with both hands, so the wood being carved must be clamped. Reciprocating carvers allow you to produce a tooled surface, similar to the one produced by traditional hand tools, without as much effort. Arbortech, Flexcut, and Automach each have stand-alone reciprocating carvers. If you have a flexible shaft machine, you can purchase a reciprocating handpiece that simulates the function of a reciprocating carver on a small scale.

further reading

Power Carving BASICS

From an overview of the basic tools to skill-building projects, Chuck Solomon and Dave Hamilton present a continuing series of articles for anyone interested in carving with power.

An Introduction to Carving with Power: Issue 46
Choosing Power Carving Equipment: Issue 47

Order individual back issues (\$6.99 each + \$4.75 s&h, up to \$30), available from Fox Chapel: 800-457-9112, 1970 Broad St., East Petersburg, Pa., 17520, www.FoxChapelPublishing.com.



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.

CHECKLIST FOR POWER CARVING EQUIPMENT

- ✓ Comfortable handpiece
- ✓ Generates little vibration and heat
- ✓ Acceptable noise level
- ✓ Adequate technical support
- ✓ Availability of parts and service

Choosing Your Power Carving Equipment

This article provides an overview of the power carving equipment available on the market today. Whenever possible, test drive several different brands and models before making a purchase. Many stores and woodcarving shows provide consumers with the opportunity to try before buying. Pay attention to the comfort and weight of the handpiece. Try carving both hard and soft wood to determine the tool's ability to remove wood quickly. The equipment should not lose power even at low speed. Neither the handpiece nor the motor should vibrate or generate uncomfortable amounts of heat. Make sure the noise level is acceptable and determine how easy it is to remove and replace the handpiece and bits.

In addition to the overall quality of a tool, research the availability of technical support as well as parts and service. Does the manufacturer offer a toll-free number to call if your tool stops working? Is there a website you can visit to find tips and techniques for using and maintaining the tool? Be sure to think about what happens after the initial purchase.

Consider how much time you will be carving. Ask other carvers in your woodcarving club for their personal opinions or visit websites, such as the WCI forum (www.WoodcarvingIllustrated.com), where you can gather testimonials from a large group of power carvers. Keep in mind, reviews from carvers are personal opinions and can vary in reliability.

In most cases, buy the best equipment you can afford. Generally, inexpensive tools wear out sooner and have to be replaced, therefore doubling your cost. Once you have decided on the unit you want to purchase, check with retailers for discounts or special package-deal pricing. The purchase of a power carving unit is an investment. With proper research, you can find a unit that will provide years of dependable performance, allowing you to concentrate on honing your carving skills.

Hand Carve a Realistic Wolf



Dee uses hand tools and a woodburner for his wolf, but the project is well-suited for power carving if you prefer.

Woodburn detailed fur texture on this classic predator

By Dee Gipson

There's something majestic about a wolf stalking through the woods. After observing wolves, I knew I wanted to capture their graceful movements in wood.

I've been teaching wildlife carving for the past 12 years. One of the things that impresses me most about woodcarvers is their genuine desire to share what they know about the art of carving with others. While visiting Branson, Mo., a carver working in the Engler Block shop took the time to tell me about carving wood, and I have been hooked ever since. I try to pass that knowledge and enthusiasm on to each person I teach.

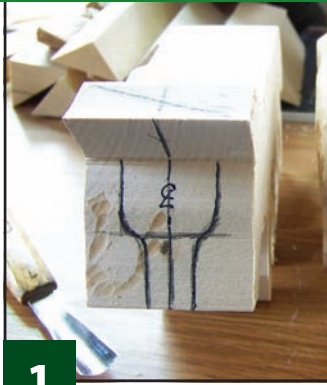
The wolf project is a lesson in carving with symmetry and maintaining proportion. Creating realistic fur texture can be challenging, but if you take the time to study reference photos and practice your burning techniques, you will find the process much easier. Start by cutting out the blank. Transfer the pattern to a 2" by 5" by 8" basswood blank. Make sure the grain runs vertically through the legs. Cut the outline of the wolf on a band saw.

REFERENCE PHOTOS

tips

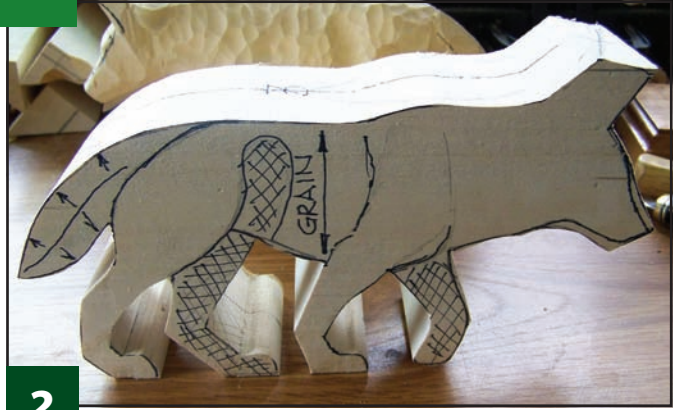
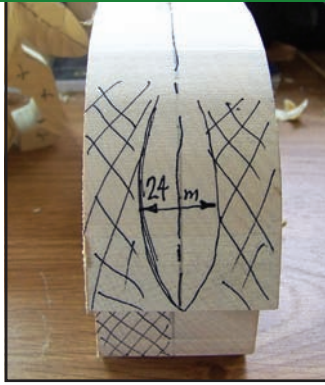
The Internet is a great source for reference photos of any subject matter. If you print the pictures out and study them before you start to carve, you will improve your carving skills.

WOLF: ROUGHING OUT THE BODY



1

Draw the head and tail. Draw a centerline the entire way around the wolf. Sketch the outline of the head and tail using the pattern as a guide. Using the centerline as a guide, shade the section of each leg that will be removed.



2

Draw the major landmarks on the sides of the wolf.

Draw centerlines on the sides of the tail and shade the hollows in front of the back legs. Carve away the excess wood around the head. Sketch in the ears, but do not carve them yet.



3

Rough out the wolf. Use a $\frac{3}{4}$ " #5 gouge to give the wolf its basic shape. The centerline will remain the highest point of the carving. Carve away half of each of the four legs using your shading and the pattern as a guide.



4

Shape the tail. Remove the wood around the tail with an Ortel V-gouge. The arrows drawn on the blank indicate the roundness of the tail. The grain runs vertically through the tail, so cut toward the centerline.



5

Shape the rib cage. Use a $\frac{5}{8}$ " #9 gouge. Carve a slight depression next to both the front and back legs to create a raised area between them representing the rib cage.



6

Shape the upper part of the legs. Sketch in the legs.

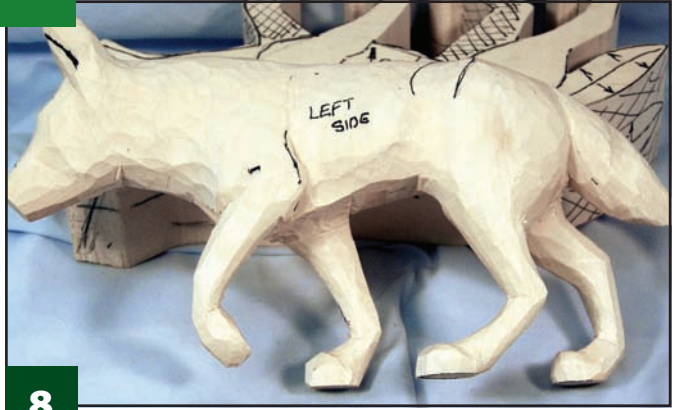
Shape the area where the legs join the body. Use an Ortel V-gouge on the front legs and a $\frac{3}{4}$ " #5 gouge on the rear legs.

WOLF: CARVING THE LEGS



7

Rough shape the legs. Carve the legs back to the pattern lines with a knife. Be careful because the grain can change abruptly at the knee and ankle joints.



8

Finish carving the legs and paws. Use the knife to round and shape the legs. Compare the legs to ensure they are of similar thickness. Pay attention to the joints. Round the tips of the paws.

WOLF: CARVING THE FACE



9

Shape the head, muzzle, and ears. Use a 2mm #11 veiner to carve grooves about 9mm apart on either side of the centerline of the muzzle. When you reach the eye area, turn the veiner outward and cut to either side of the blank to create the eye sockets. Rough shape the ears using the pattern as a guide.



10

Carve the nose. Color the eye sockets to serve as landmarks. Sketch in the nose and muzzle. Remove a chip from both sides of the nose to separate the nose from the muzzle. Remove a sliver of wood to outline both sides of the triangular-shaped area at the bottom of the nose.



11

Carve the mouth. Draw the mouth. Make a stop cut along the line. Cut up to the stop cut from below to outline the mouth. Remove a small oblong chip from the corners of the mouth. Taper and round the bottom jaw under the tip of the muzzle.



12

Refine the ears. Round the back of the ears, and then shape the inside of the ears using a 2mm #11 veiner. The outside of the ear curves around to the front of the face and is generally in line with the center of the eye. Do not make the ears too thin.

WOLF: ADDING DETAILS AND TEXTURE



13

Add the basic fur texture. Use a 6mm #11 veiner. Follow the flow lines to carve grooves representing thick fur around the sides of the neck. Break up these grooves with a 4mm #11 veiner. Texture the tail and inside the ears. Refer to the pattern and your reference photos.



14

Add the nose details. Burn in the nostrils with a small signature woodburning pen. Then outline the nose with the woodburning pen. Using a small skew woodburning pen, lightly burn the entire nose to smooth it. Add a few dimples with the signature pen.



15

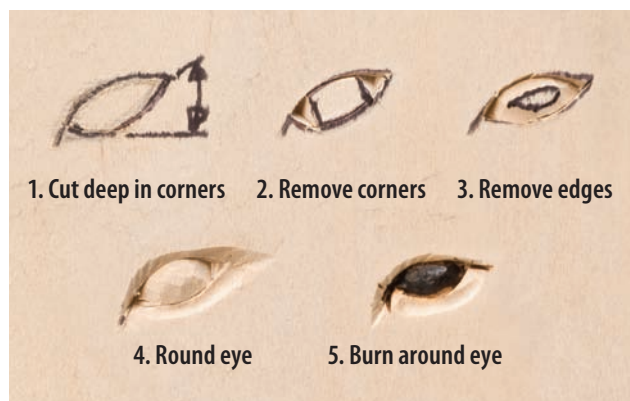
Carve the four toes on each paw. Divide each paw into four parts and carve V-notches between the toes. Be careful because the legs and paws are fragile. Slightly round each toe and carve the pads on the bottom of the raised leg.



16

Carve the wolf's eyes. Draw the eyes on the carving. Make sure they are symmetrical. Outline the eyes, carve the pupils, and round the eyeballs (see sidebar on using a practice board). When you are satisfied with the shape and symmetry of the eyes, use a woodburner to outline the eyes and darken the eyeballs.

Using a practice board



Carve a few eyes on scrap wood before carving the wolf's eyes. Outline the eye, cutting deepest in the corners. Draw in the pupil and carve a triangular chip out of each corner. Remove the sharp edges, round the eyeball, and burn around the eye.



Practice woodburning the fur as well. The muzzle is textured with a series of little triangles burned using the tip of the woodburner. The longer fur is created by making six to eight short arcs in one direction followed by matching arcs in the opposite direction, overlapping the first arcs. This method prevents the look of part lines, which animals do not have.

WOLF: WOODBURNING THE FUR



17

Add the fine texture on the muzzle. I use a Colwood H tip, which is a 45° skew. Turn the burning pen so the tip of the skew is down and lightly touch the tip of the skew to the wood.



18

Add the short fur texture to the face. Hold the burning pen so the tip of the skew is on the top. Make short strokes to create the short hair. Remember to make arcs in both directions.



19

Add the longer fur texture. Use most of the woodburning tip when burning in the longer fur around the neck and on the tail. Push the tip into the wood before pulling down, making deep lines. Follow the texture created in Step 13. Continue making arcs in opposite directions as you did on the practice board. Texture the fur inside the ears.



20

Sketch in the fur tract on the body. Burn in the general flow of the fur using a light touch of the burning pen. Use the technique from Step 18 to burn the shorter fur on the body and legs. The fur on the body is coarser than the fur on the legs, but not as deeply textured as the rough fur around the neck. Burn the pads on the bottom of the raised paw.



21

Clean the carving. Brush the entire project with a brass wire brush or a stiff nylon brush, such as a toothbrush, to remove any loose carbon from the burning process. This step prepares the carving for paint.

Painting and finishing

I use a #4 filbert brush and a painting method called scrub brushing. With this method, you use only a little water and the paint straight from the tube. I do not apply any sealer because there is not enough water to create fuzzies or raise the grain. If you use a paint wash, apply a sealer before painting the project.

Pick up a little paint with a damp brush and rub it into the carving. As you rub the colors in, the paints naturally blend where they overlap.

I use the following paints:

Yellow ochre: eyes and highlighting other areas

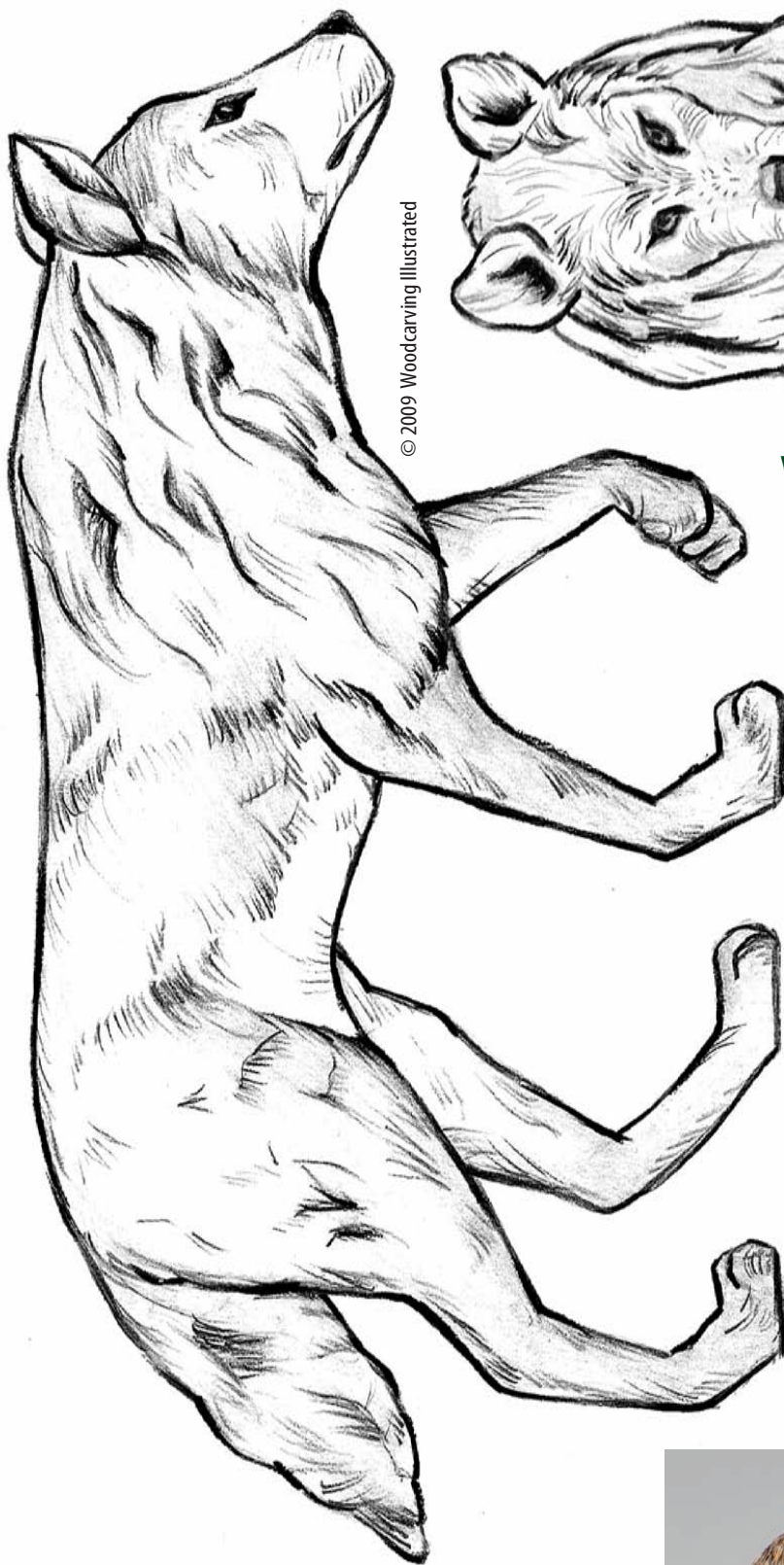
Raw sienna: different areas around the head and body

Burnt umber: shading

Raw umber: mixed with white to make grey

Payne's grey: highlight grey areas

Titanium white: various areas around the head and underbody



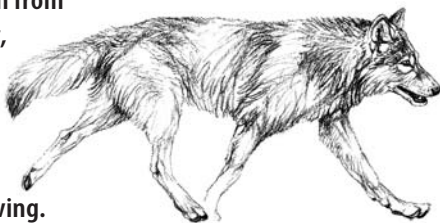
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Wolf patterns



Dee used Doug Lindstrand's sketch from *Drawing Mammals*, available from Fox Chapel Publishing, as a reference when designing this carving.





About the Author

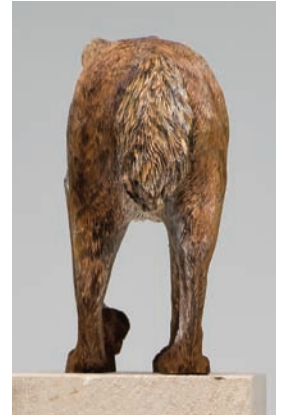
Dee Gipson lives in Pine Forest, Tex., with his wife of 50 years. He teaches woodcarving classes around the country.



Wolf patterns



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materials & tools

MATERIALS:

- 2" x 5" x 8" basswood
- Acrylic paint: yellow ochre, raw sienna, burnt umber, raw umber, titanium white, Payne's grey

TOOLS:

- 5/8" #9 gouge
- 3/4" #7 gouge
- 3/4" #5 gouge
- Ortel V-gouge
- Carving knife with a 1 3/4"-long blade
- #11 gouges: 2mm, 4mm, 6mm
- Woodburner with a skew tip and a signature tip
- Paintbrush

SPECIAL SOURCES:

Rough outs of the wolf are available for \$20 plus \$7 s&h. Contact Dee Gipson at egipson1@gt.rr.com or call 409-786-1505.



Carving Realistic Wrinkles and Folds

**Create accurate details
by studying how clothing
relates to anatomy**

*By Mary-Ann Jack-Bleach and Fred Zavadil
Photography by Chipping Away Inc.*

Whether you carve realistic figures or caricatures, it is important to understand how the underlying anatomy affects material. The clothing must convey the figure's movement or pose. Accurate detailing of the material's wrinkles and folds can be challenging, but the end result is worth the effort.

The best way to carve realistic-looking fabric is to start with a clay model. Most carvers use photos and other reference material, but this technique has limitations. The carver may focus on the clothing folds and carve into the body parts beneath the fabric. The resulting carving may have great detail, but overall look slightly off.

You can avoid the pitfalls of getting caught up in the fabric details by beginning with a clay model that focuses on the anatomy of the figure. This approach takes discipline as you must learn to work on two separate stages of clay modeling.

Creating the Clay Model

The first step in the planning process is to determine the size of the final carving. The height of the figure determines the body proportions, even if you will be exaggerating some of the features for a caricature carving. We built a 19"-tall figure for this demonstration. Create an armature to support the figure (see page 70 for techniques to create a simple armature) and build up the figure using your modeling clay of choice, such as firm Kleen clay.

Fred Zavadil creates amazing flowing fabric in his award-winning carving "The Archer."

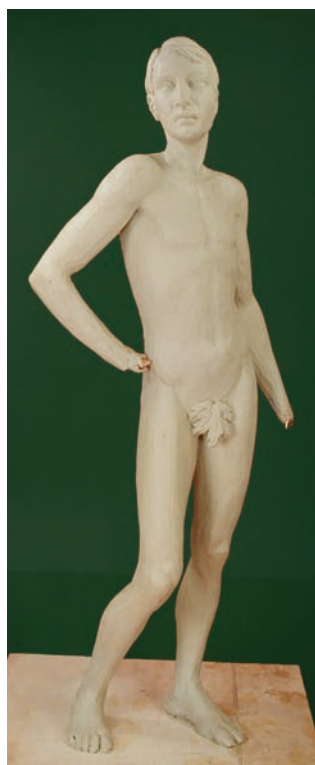
The clay model's body proportions and anatomy must be correct. No matter how the clothing lies, it will not disguise a poorly proportioned figure. The clothing can actually accentuate the areas that are not anatomically correct. Use anatomy reference books, photographs, or live models. Invest whatever time it takes to get the underlying bone structure and musculature correct. The exaggerated asymmetrical pose of this clay model allows us to demonstrate a variety of interesting folds and fabric tension.

Adding the Clothing to the Model

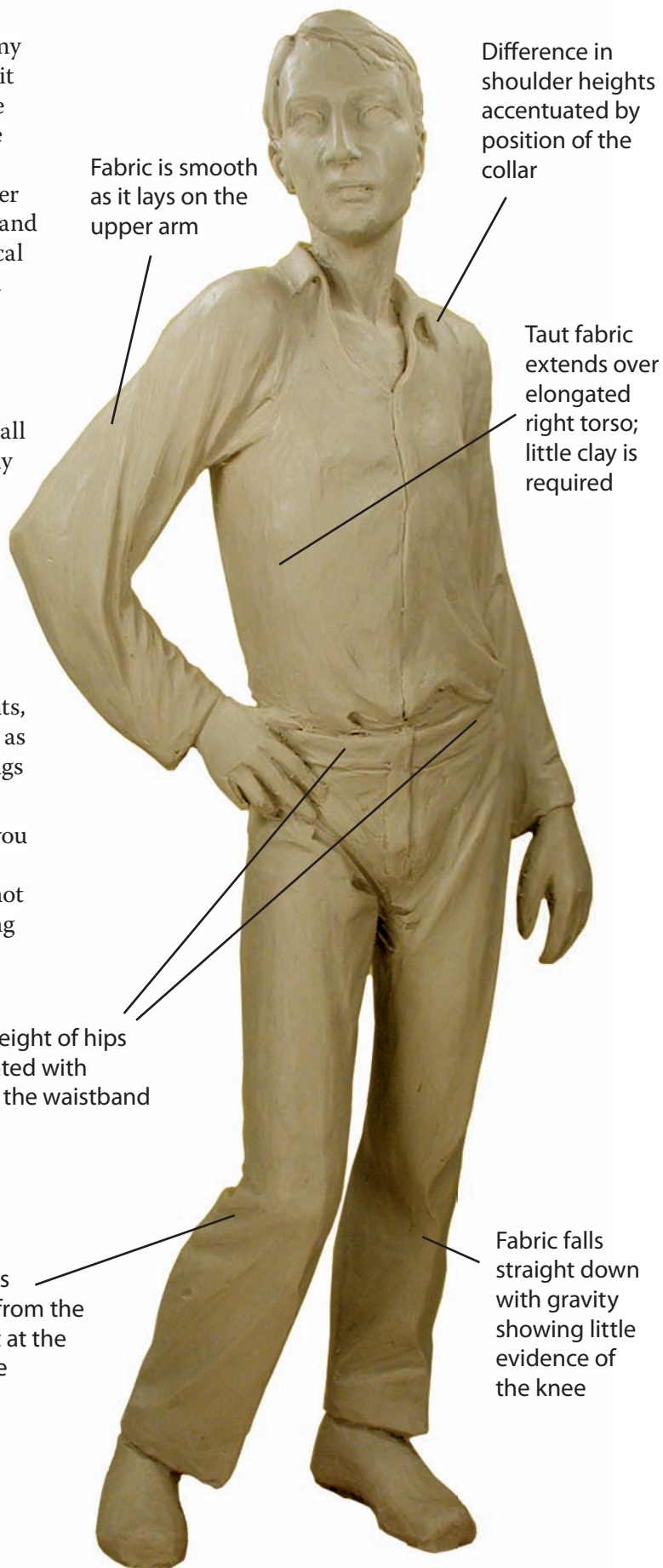
In this stage, we represent clothing by layering small amounts of clay on top of the figure. Very little clay is added so the final figure size is close to that of the original nude figure. The way the fabric acts depends on the body parts that lie beneath it. Gravity and the nature of the fabric also play a role in how the fabric will move and fall.

Think about the different pieces of clothing in relation to each other. Because the shirt is tucked into the pants and the hands are on top of the pants, the pants must be added first. In some areas, such as the shoulders and chest, where the thin fabric clings to the body, almost no clay is needed.

A primary benefit of working in clay is when you are not happy with the result, you can re-work the area. This luxury is not possible when carving directly in wood.



Create the underlying anatomy before adding the clothing.



Fabric is smooth as it lays on the upper arm

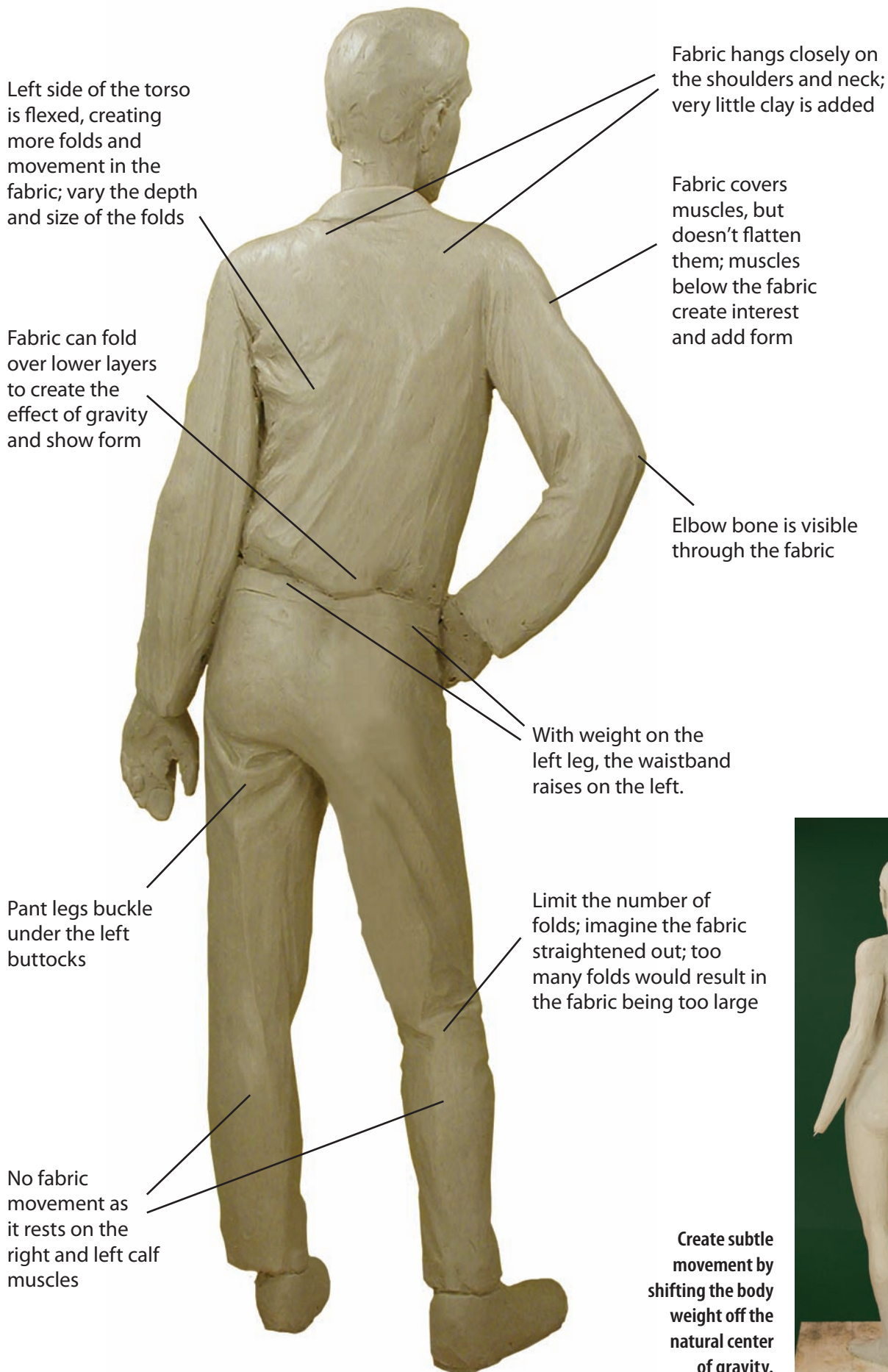
Difference in shoulder heights accentuated by position of the collar

Taut fabric extends over elongated right torso; little clay is required

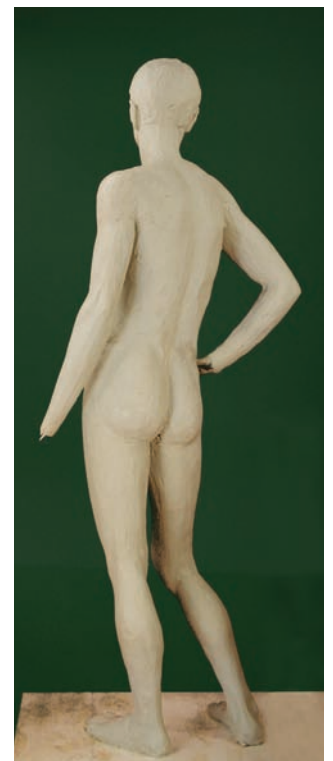
Different height of hips is accentuated with position of the waistband

Fabric flows backward from the bony point at the flexed knee

Fabric falls straight down with gravity showing little evidence of the knee

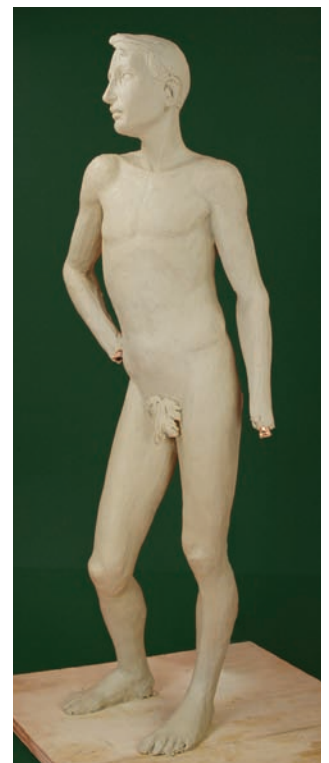
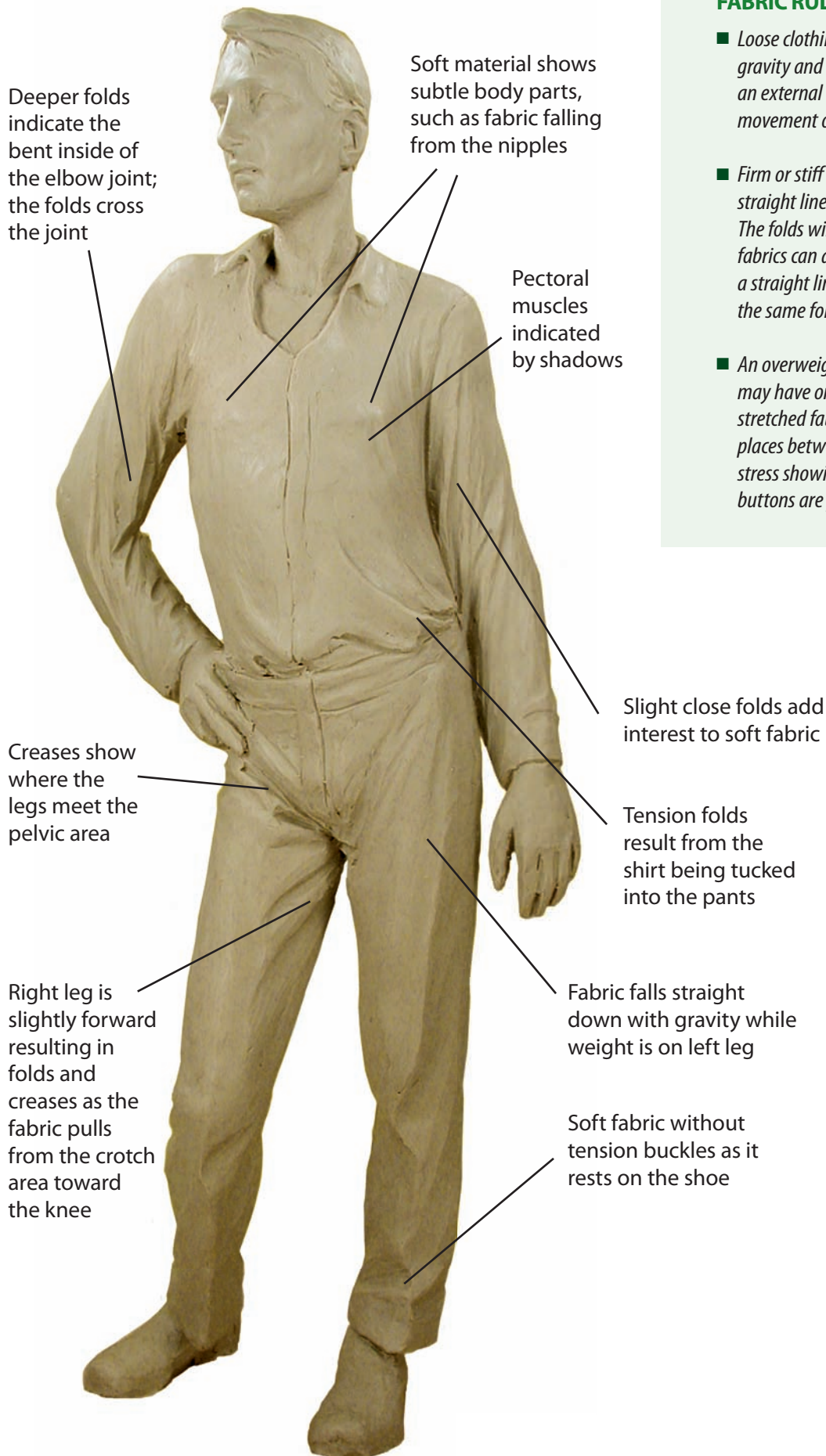


Create subtle movement by shifting the body weight off the natural center of gravity.



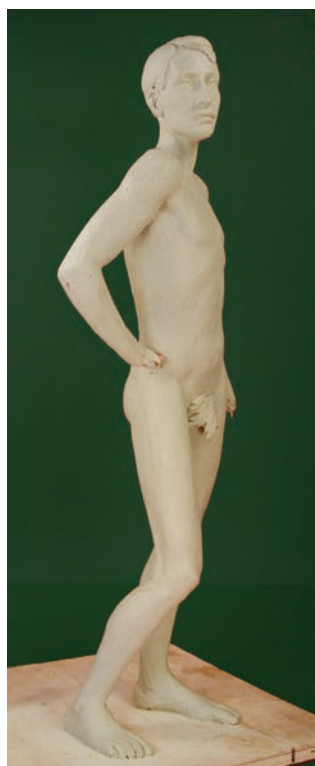
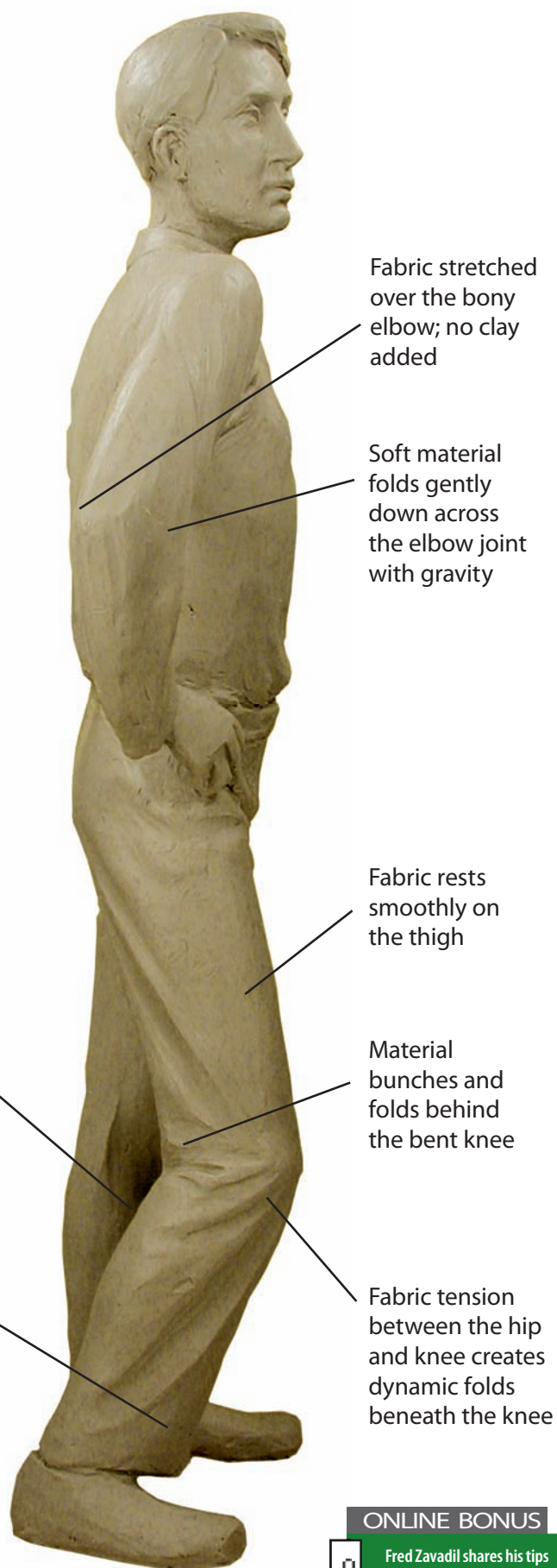
FABRIC RULES

- *Loose clothing folds fall straight down due to gravity and will not curve in any way unless an external force, such as tension due to limb movement or wind, acts upon the fabric.*
- *Firm or stiff fabrics have folds that form straight lines in the direction of the limbs. The folds will not be close to each other. Stiff fabrics can also form interesting folds that are a straight line continuing at an acute angle to the same fold.*
- *An overweight person with tight clothing may have only a few small folds in the tightly stretched fabric. The fabric may bulge open in places between buttons. There will be more stress showing at joints or where zippers and buttons are pulling the fabric together.*



An asymmetrical pose adds movement to the sculpture.

- *Soft or light fabric has many possibilities. If there is plentiful material, such as a layered dress, the folds can be exaggerated, bulky, soft, and close to each other. In fabric that is soft and tailor-made to fit the body, such as the dress shirt on the model, the folds will be soft and curved. Where the fabric falls loosely, it will fall straight down with gravity.*
- *Fabric creases and folds depend on the shape of the body underneath and the position of the limbs.*
- *If a person is thin or the clothing is a few sizes too large for the person, the fabric may hang loosely on the body. The fabric may not react around the joints or body parts as there is less contact with the skin.*



About the Authors

Mary-Ann Jack-Bleach is an award-winning woodcarver, teacher, and judge. Contact Mary-Ann at mableach@execulink.com.

Fred Zavadil is a professional carver and lives in Kitchener, Ont., Canada. He was featured

in the book, *In the Workshop with Fred Zavadil* by Anne Shelton. For more of his work, visit www.fredzavadil.com.

ONLINE BONUS



Fred Zavadil shares his tips for creating a realistic pose.

woodcarvingillustrated.com

Power Carve an Eagle Pin

Miniature project hones your carving and burning techniques

By Al Groncki

Process photos by Matt Larson

I love making miniature bird pins of all kinds, but my favorite is the bald eagle pin. It is difficult to carve, but the eagle is a classic symbol of freedom and one of the most popular pins I make.

The pins can be sold at craft fairs, presented as gifts, or donated to charity auctions. After you work out your technique on the first couple of pins, you'll find you can complete them fairly quickly.

The choice of wood is very important. Because of the level of detail in this carving, the wood needs to be strong. Strengthen delicate areas, such as the talons, beak, wing tips, and tail, with cyanoacrylate



(CA) glue to prevent breakage. I suggest hard maple, yellow birch, or Oregon myrtle for the pin. Use a light-colored wood so you can see the contrasting colors in the wing feathers.

To get started, trace the side-profile pattern onto the blank. Orient the grain with the length of the wings. Cut around the pattern lines on a band saw or scroll saw.



1

Separate the wings. Slice between the wings with a band saw, scroll saw, or hand saw. For safety, hold the blank with a pair of locking pliers. Each wing is divided into two sections.



2

Separate the feet. Make a slot between the feet with a diamond disc saw. Enlarge the slot with a 1/16"-diameter diamond bit and then a 1/8"-diameter diamond bit. Separate the front talons using the same progressive technique.

EAGLE PIN: SHAPING THE BIRD



3

Rough out the wings. Remove the front section on the bird's left wing and the rear section on the bird's right wing. Use a 1/4"-diameter square-end stump cutter. Smooth the sharp edges of the wings using the same bit.



4

Rough shape the wings. Draw in S-curves starting in the middle of the base of the wings and extending to the outside tips. Use a soft pencil or marker. Shape the wings with a 1/4"-diameter round-nose carbide bit.



5

Rough shape the body, head, and tail. Use a 1/4"-diameter round-nose carbide bit. Be sure to leave enough wood to remove the grooves left by the carbide bit.



6

Rough shape the feet. Use a 1/4"-diameter square-end stump cutter to curve the area between the front and back talons. The bird's left foot is staggered 1/4" ahead of the right foot.



7

Smooth the bird. Use a 1/4" round-nose stump cutter to remove any grooves. Soak the talons, beak, wing tips, and tail with a thin penetrating cyanoacrylate (CA) glue to strengthen these delicate areas.



8

Carve the talons. Use a 1/16"-diameter pointed diamond bit. There are three talons in the front and one talon in the back of each foot. Work slowly and be careful not to break the talons.



9

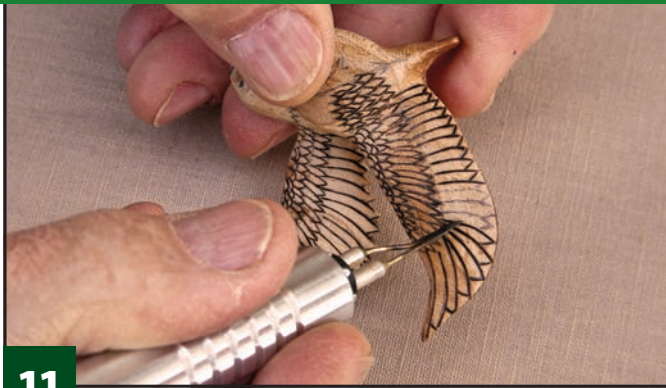
Carve the head and beak. Use a $\frac{1}{16}$ "-diameter pointed diamond bit. The head should be between 0.35" and 0.40" wide. Shape the eye sockets with a flame-shaped diamond bit. Use the pattern as a guide.



10

Sand the bird. Use 150-grit followed by 220-grit sanding cloth in a slotted mandrel. Secure the sanding cloth with a small strip of masking tape. It is important to have a smooth clean surface before you begin detailing the feathers.

EAGLE PIN: ADDING THE DETAILS



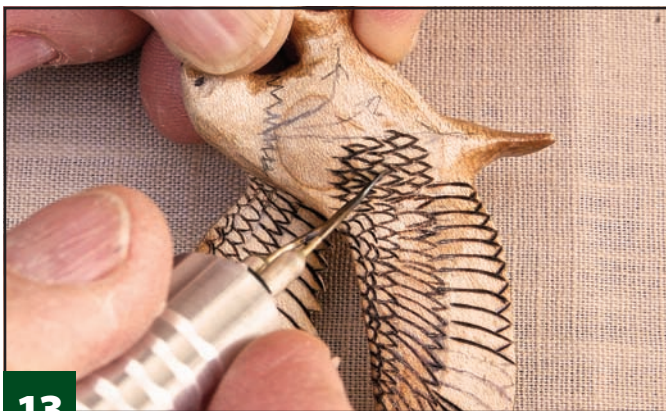
11

Define the wing feathers. Use the pattern and a sharp pencil to sketch in the wing feathers. Then use a $\frac{1}{8}$ "-wide skew-tip burning pen to outline each individual wing feather. Do not define the quills or veins or burn the body feathers yet.



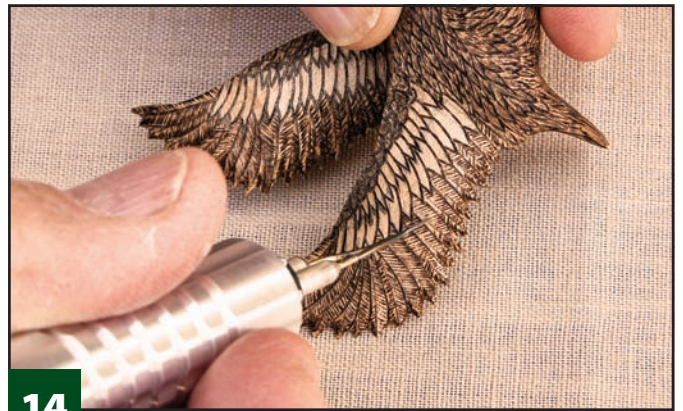
12

Separate the feather tips. Cut out the small triangles between the feather tips with a diamond cutting disc. Use a $\frac{1}{16}$ "-diameter pointed diamond bit to refine the separations. Make sure the spaces between the feather tips don't all look the same.



13

Burn the body feathers. Use a $\frac{1}{8}$ "-wide skew-tip burning pen. Use the pattern and photos as a guide. Round the feathers a bit. Pay attention to the flow around the neck toward the feet and tail. Do not burn the veins on these feathers. Three small burn strokes per feather is sufficient.



14

Finish burning in the details. Use the same burning pen to add the veins of the primary feathers. For contrast, do not burn the secondary feathers. Then burn in the beak line. Start with a downward U-shape on the top of the beak and end with a gentle S-curve on each side.



15

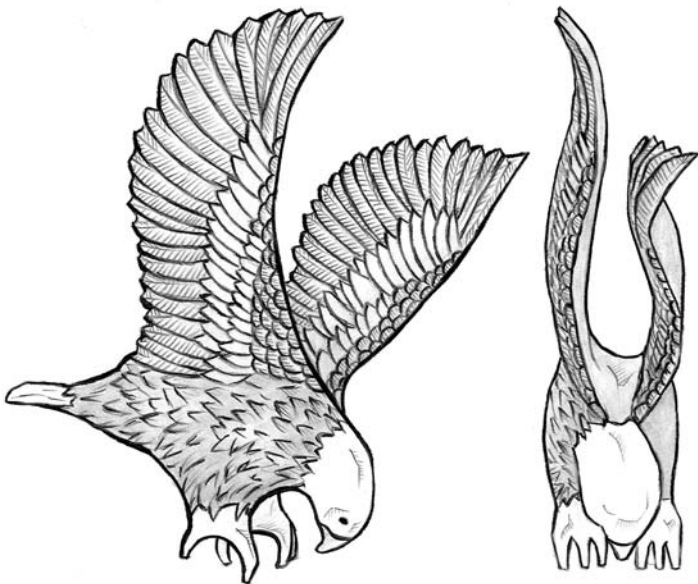
Apply the paint. Paint the legs and beak with three coats of cadmium yellow medium. Mix titanium white with a little burnt umber for the head and tail. Make sure you paint the feathered edge along the neck and base of the tail. Paint the eyes black.



16

Finish the pin. Seal the carving with three coats of Tru-Oil gunstock finish or your varnish of choice. Carve a recess on the back with a $\frac{1}{8}$ "-diameter pointed diamond bit. Glue a tie tack-style pin into the recess with thick CA glue or 5-minute epoxy.

Eagle pin patterns



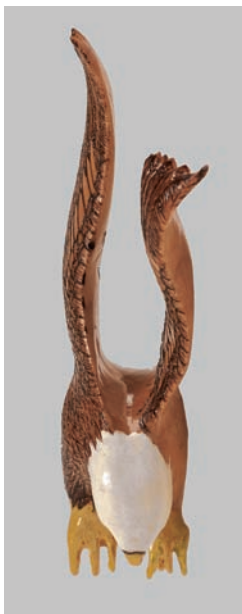
materials & tools

MATERIALS:

- $\frac{5}{8}$ " x 3" x 3" hard maple or light hardwood of choice
- Sanding cloth, 150 and 220 grits
- Tie tack-style pin
- Shoe Goo and popsicle stick (optional painting stick, available at sporting goods stores)
- Thin cyanoacrylate glue
- Thick cyanoacrylate glue or 5-minute epoxy.
- Tru-Oil gun stock finish or varnish of choice
- Acrylic paint: titanium white, cadmium yellow medium, black, burnt umber

TOOLS:

- Rotary power carver
- Band saw
- Diamond disc saw
- $\frac{1}{16}$ "-diameter pointed diamond bit
- $\frac{1}{8}$ "-diameter pointed diamond bit
- $\frac{1}{4}$ "-diameter square-end stump cutter
- $\frac{1}{4}$ "-diameter round-nose stump cutter
- $\frac{1}{4}$ "-diameter round-nose carbide bit
- $\frac{1}{8}$ "-diameter slotted mandrel
- Woodburner with $\frac{1}{8}$ "-wide skew tip



EASY PAINTING STICK

tips

Glue a thin scrap of wood or popsicle stick to the back of the pin with Shoe Goo. Allow the Shoe Goo to dry for two hours. The temporary stick makes it easy to paint and varnish the pin. After the pin is varnished, you can pull the stick right off.



About the Author

Al Groncki lives in Yreka, Calif., in the shadow of Mt. Shasta. He is a retired forester/wood technologist and has been carving for 23 years. To see some of Al's carvings, visit the Siskiyou Arts Council Website, <http://tinyurl.com/djfhth>.

Create a Nostalgic Whirligig

Simple carved features, spinning arms, and a rustic finish make this project a winner

By Vernon DePauw

I first became interested in two-armed whirligigs when I saw similar carvings in historic publications. Different artists added their own personal touches to the whirligigs, but the general style was similar.

This two-armed style whirligig has some characteristics that have been lost in modern renditions. Historically, whirligig was not only a name, but a description of what the project did. This project is designed so the body will gig, or dance, when the arms whirl. To achieve this effect, the arms are balanced, but placed slightly asymmetrically on the body. The hole through the body, where the arms are mounted, is oversized and the offset of the arms creates an imbalance that makes the figure dance.

Part of this figure's charm is the rustic carving style. Leave the facets from each cut visible. Do not overcarve or sand your figure. Start by cutting the main blank to size. Drill the arm holes in the rectangular blank before cutting the perimeter of the figure. Make a mark on both sides of the blank, 5½" up from the bottom and centered on the thickness of the board. Drill a ¼"-diameter hole halfway through from both sides. This way, if there is any misalignment when drilling the holes, it will be invisible.





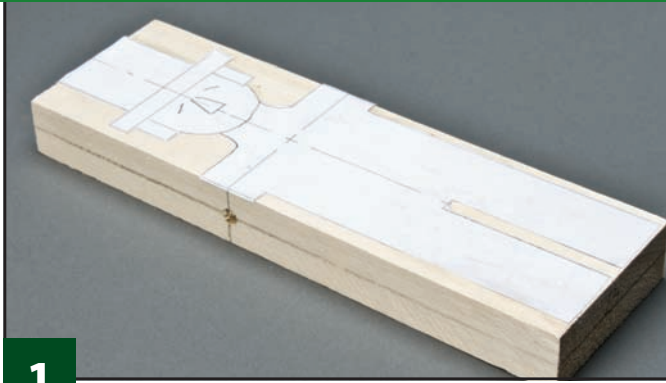
Quick and easy carving and assembly makes this whirligig a perfect weekend project.



You can easily alter the design by changing the hat or paint scheme.



WHIRLIGIG: CARVING THE FIGURE



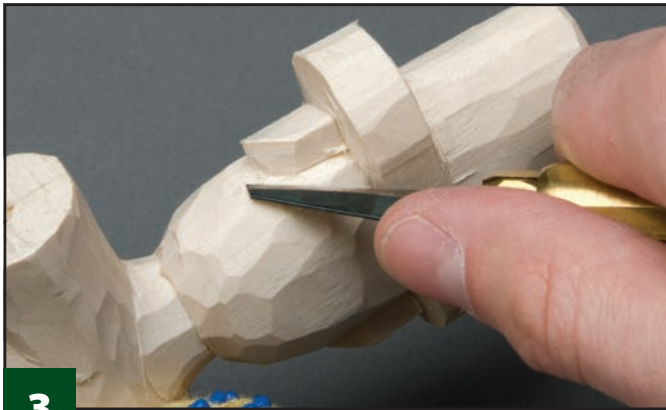
1

Cut the blank. Align the arm holes on the blank with the arm-hole line on the pattern. Attach the pattern to the blank with spray adhesive. Cut the profile on a band saw or scroll saw.



2

Round the corners. Use a carving knife or your tools of choice. Round the legs, body, and hat. Use the arm holes as a reference to round the shoulders. Sketch in the ears and face.



3

Rough carve the ears. Use a carving knife to remove about $\frac{1}{8}$ " from the front and back of the ear. Taper the bottom of the ear slightly from the back of the head toward the face with a knife.



4

Carve the eye sockets. Round the face and make two cuts to remove a small oval of wood for each eye socket. Keep the eyes symmetrical. These cuts form a brow line.



5

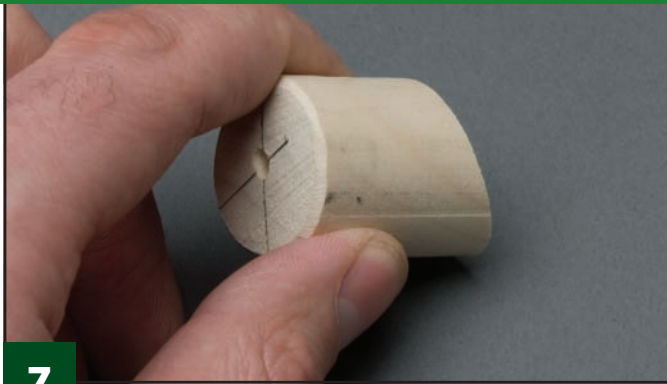
Carve the nose. Make three cuts to form a squared-off U-shape at the tip of the nose. Cut from the corner of each eye toward the tip of the nose to separate the nose from the cheeks.



6

Add the details. Carve the hair line and eyebrows. Add the coat, pocket, and collar. These details do not need to be deeply carved. The finish stain will highlight and accentuate them

WHIRLIGIG: MAKING THE ARMS



7

Cut the arm dowels. The diameter of the arm dowels is $\frac{1}{4}$ " smaller than the thickness of the wood. Cut two pieces $1\frac{1}{2}$ " long. Drill a $\frac{1}{8}$ "-diameter hole through the center of each dowel. Cut one end of each dowel at a 30° angle.



8

Cut the windmill arms. Trace the pattern onto $\frac{3}{8}$ "-thick stock and cut the arms on a band saw or scroll saw. You could also trace the pattern onto a $\frac{3}{4}$ "-thick blank, cut along the lines, and resaw the wood in half. Sand the surface as needed.



9

Glue the dowels to the windmill arms. Align the angled end of the arm dowels with the narrow end of the windmill arms. The dowels should be angled across the width of the flat arms. Glue and clamp the dowels in place.



10

Shape the windmill arms. The arms will be identical at this point. Round the corners slightly and remove the band saw marks with a carving knife. Smooth the joint lines between the dowels and the flat windmill arms.

WHIRLIGIG: ASSEMBLING THE PROJECT



11

Attach the base. Cut the base to size. Drill a $\frac{1}{4}$ "-diameter hole in the center. Glue and clamp the base to the figure. Cut three $\frac{5}{8}$ "-long pieces of $\frac{1}{4}$ "-outside diameter copper tubing. Carve a small chamfer around the inside of the arm holes on the figure and the hole in the base. Press the tubing into the holes.



12

Temporarily assemble the arms. Cut a $\frac{1}{8}$ "-diameter by $4\frac{1}{2}$ "-long piece of copper brazing rod. Push one end of the rod into the hole in the arm dowel. Thread the rod through the figure. Push the other end of the rod into the second arm dowel so one arm is up while the other is down.



13

Balance the arms. Gently spin the arms. If the same arm repeatedly stops at the bottom of the figure, this arm is heavier than the other. Carefully carve a little bit of wood from the heavy arm. Continue to spin the arms and make small adjustments until the arms turn freely and show good balance. Remove the arms from the figure.



14

Paint the whirligig. Use acrylic paints. Because you will stain the carving, shading is not necessary. You can use my paint scheme or create your own. Apply one coat of outdoor varnish to the figure and arms. Distress the paint with 100-grit sandpaper. Brush on and wipe off one coat of Minwax aged oak gel stain. Apply two more coats of varnish.



15

Assemble the whirligig. To keep the arms from spinning on the rod, flatten the ends. On a hard surface, flatten one end of the arm rod with a hammer. Press the flattened end of the rod into one arm. Slide the rod through the figure and flatten the other end. Position the arms as you did in Step 12 and press the rod into the second arm. Cut a 4"-long piece of $\frac{1}{8}$ "-diameter brazing rod and pound this rod into a post or stick. Slide the copper tubing in the base over the brazing rod to mount your whirligig.

Whirligig patterns

materials & tools

MATERIALS:

- $\frac{3}{4}$ " to $1\frac{1}{2}$ " x 3" x $9\frac{1}{2}$ " basswood or wood of choice (figure)
- $\frac{3}{4}$ " x $1\frac{3}{4}$ " x 3" basswood or wood of choice (base)
- $\frac{1}{2}$ " to $1\frac{1}{4}$ "-diameter by 4"-long dowel (dowel should be $\frac{1}{4}$ " smaller than thickness of figure)
- $\frac{1}{4}$ "-outside diameter x $2\frac{1}{2}$ "-long tubing (copper tubing and brazing rods are available at hardware stores)
- $\frac{1}{8}$ "-diameter x 10"-long copper brazing rod
- Wood glue
- Acrylic paint of choice (I use red, blue, white, and silver)
- Outdoor varnish
- Minwax aged oak gel stain
- 100-grit sandpaper
- Finishing rags
- Paintbrush

TOOLS:

- Band saw or scroll saw
- Drill with $\frac{1}{8}$ "-diameter and $\frac{1}{4}$ "-diameter bits
- Pencil
- Safety glove
- Sharp carving knife



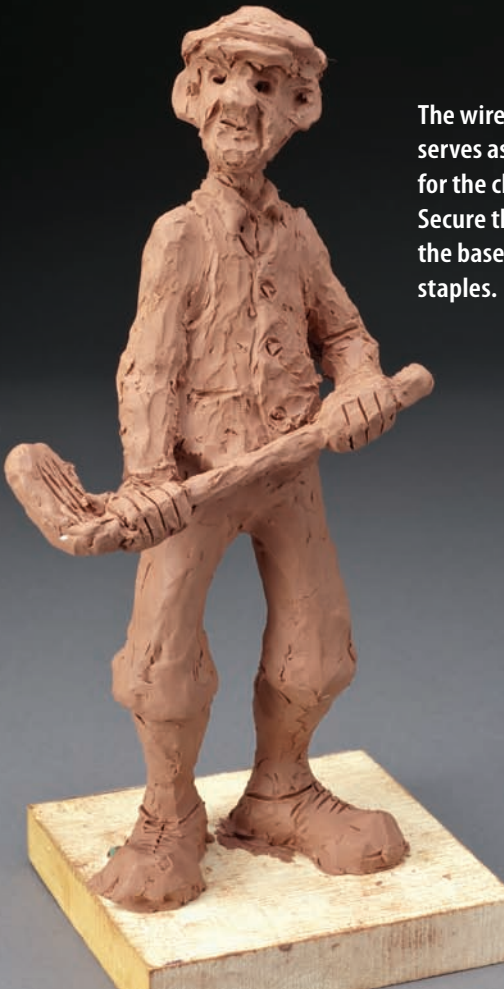
About the Author

Vernon DePauw started carving in seventh grade shop class and has been carving for pleasure and profit ever since. For more of his work, visit his

website at www.vldwoodcarver.com.

Creating a simple Armature

The wire armature serves as a skeleton for the clay model. Secure the feet to the base with wire staples.



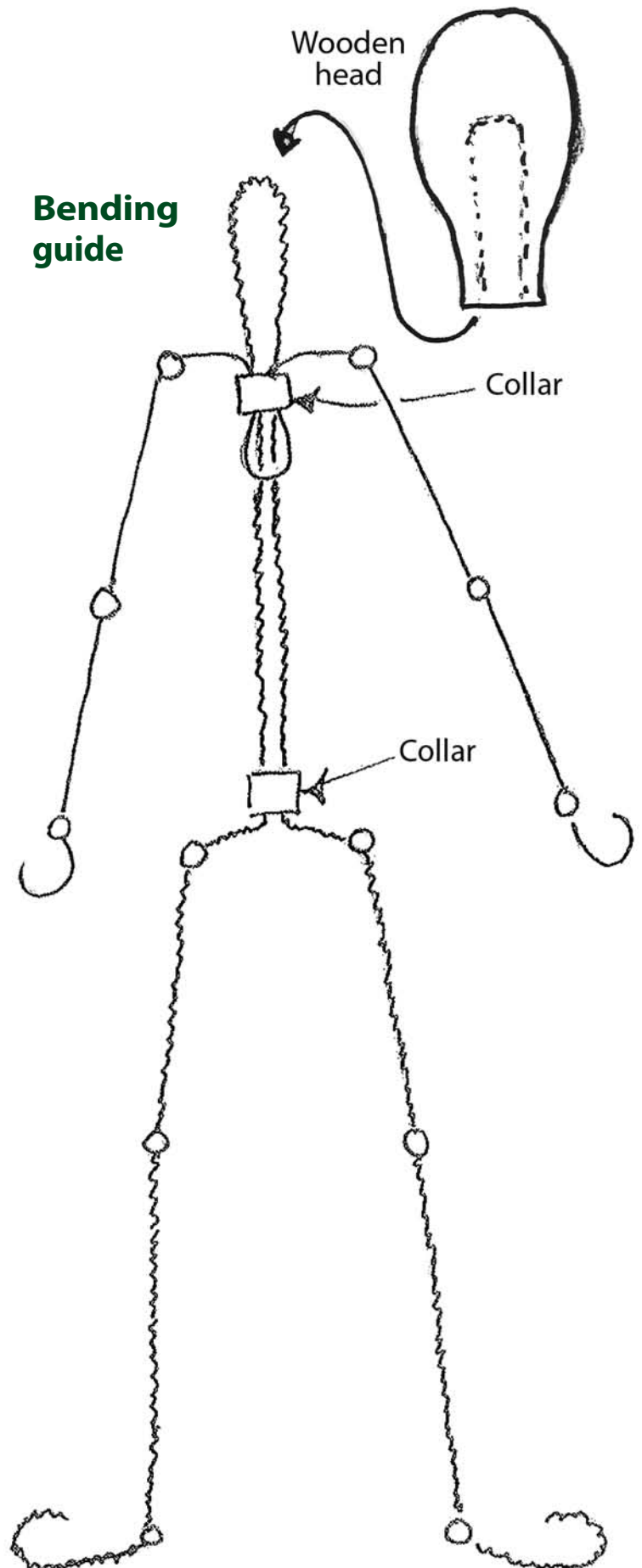
Design your own carvings with the aid of armatures and clay models

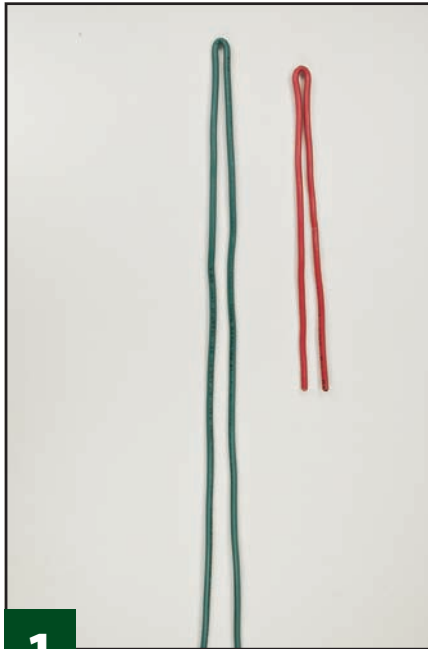
By Marv Kaisersatt

Photography by Chipping Away Inc.

Clay figures can serve as models for those choosing to carve their own creations in wood. Wire skeletons, called armatures, keep the figures from collapsing. Additionally, clay models can be studied and adjusted by bending, twisting, and moving the armature until you achieve the form you desire.

Joe You, a caricature carver from Sacramento, Calif., originally showed me how to put together a simple armature. The measurements listed here are based on my preferences for an 8½"-tall figure. I almost always make a clay model. It's my rehearsal before putting knife to wood.





1

Create the body and arms.

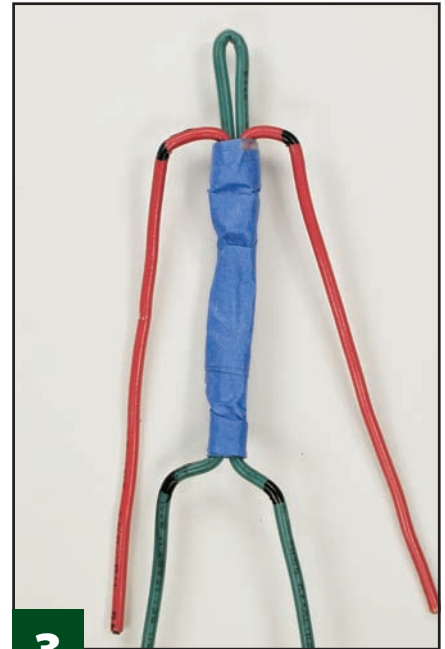
Bend the two wires representing the arms and the body in half. I use red wire for the arms and green wire for the body and legs. Slip both plastic collars onto the body wire. Position the large collar about 1" from the bend and the small collar about 4" from the bend.



2

Connect the arms to the body.

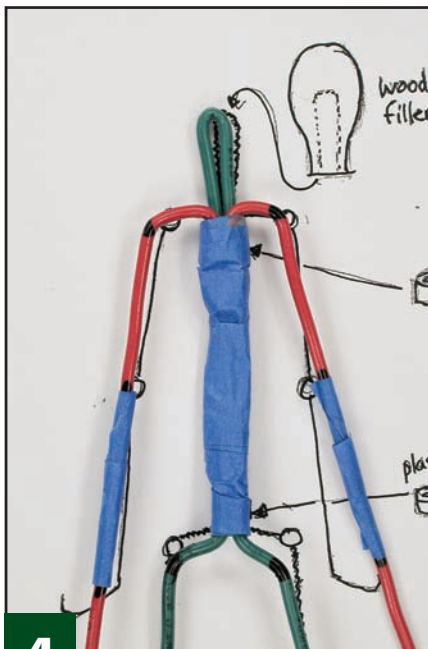
Slide the bend of the arm wire down through the large plastic collar. You can adjust the position of the plastic collars. The positions notated indicate my preference for the shoulders and hips. Wrap tape around the collars to lock them in place.



3

Begin to shape the arms and legs.

Bend the arms and legs outward. Mark the location of the shoulders and hips. Use the pattern as a guide. I make the marks on the wire with a permanent marker. Bend the wire down 90° at each mark.



4

Locate the remaining joints.

Wrap tape between the elbows and wrists and between the knees and ankles. The tape makes it easier to bend the wire at these points later. Bend the feet forward 90° at the ankle.



5

Fill out the body and head.

Wrap aluminum foil around the body. Drill a hole into a scrap piece of wood and carve a rough head shape. Slide the head onto the wire neck and secure it in place with tape. This allows you to build up the clay figure faster and reduces the amount of clay needed.

materials & tools

MATERIALS:

- 16" of #14 electrical wire (body)
- 8" of #14 electrical wire (arms)
- ¼"-inside diameter plastic collar
- ⅛"-inside diameter plastic collar
- Aluminum foil
- Masking tape
- Wire staples
- Scrap wood for head and base

TOOLS:

- Needle nose pliers
- Permanent marker
- Drill with ¼"-diameter drill bit

SPECIAL SOURCES:

Plastic collars are available at most hardware stores. Rubber O-rings will work as well.



About the Author

Marv Kaisersatt of Faribault, Minn., is an award-winning carver, author, and instructor. Contact Marv at 227 Central Ave., Faribault, Minn., 55021.

Carving a Wren in the Round

Work with the grain
and supporting wood to add
strength to fragile areas

By Chris Pye



To give the wren a bit of character, I turned the head slightly to one side.

Carving in the round means exactly that: carving the subject completely three dimensionally. You can view the carving from any direction. In some ways, in-the-round carving is easier than relief because the perspectives and proportions will be true. Relief carving often needs distortion or perspective to allow for the single viewpoint.

It's often helpful with more complicated in-the-round work to make a model in clay or Plasticene. This preliminary model helps you visualize the finished carving and aids in deciding how to use grain strength in the design. By making the model to scale, you can use it to create a working drawing and transfer measurements to the wood.

Design Considerations

When carving in the round, you have to pay attention to the grain (the wood fibers) and how their strength works with the design. With this wren, the two thinnest, and potentially weakest, elements, the tail and beak, are at right angles to each other.

Long wood fibers give strength to any element, but if we run them into the tail we must have short fibers in the beak, which would make the beak very weak. The beak is the most vulnerable element, so

maximize its strength by running the grain along it. Angle the tail back as much as the character of the bird will allow. The wood fibers now run more diagonally through the tail, rather than across it at right angles. Keep the tail as thick as the design will allow, especially front to back, and take special care of the tail during the carving process.

Little bird legs are very thin (and normally added using brass rods by bird carvers), so I decided to tie the spindly legs to the wooden rocks carved beneath them. All of these design considerations are part of the challenge of carving. A design may need modifying or compromising to be suitable for carving in wood.

Tools and Materials

I use lacewood, or London plane, which is a hybrid of sycamore and field maple. It is a dark wood with dry tight grain that carves well. You can use any decent carving wood.

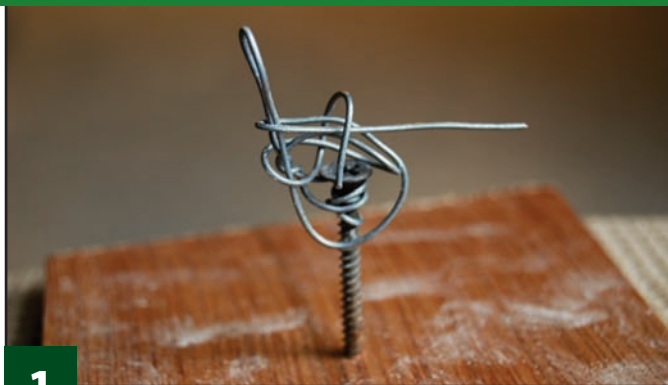
I started with an oversized block of wood (4" by 4" by 7"), thinking that I would have a cliff face below the bird, but I changed my mind as I carved, and the final design ended up needing only half that length.

I hold the block in a simple vise for all the work. I've included the list of tools I often use. If I feel a specific tool works best, I will mention that in the instructions.



Allowing the head of the wren to clearly overhang the edge of the rocks achieves a sense of space and action beneath the bird.

WREN: CREATING A CLAY MODEL



1

Create an armature for the clay model. Clay has no strength and needs an internal skeleton, called an armature, for support. Insert a screw into a board and wrap wire around the screw to roughly form the bird shape. Note how I have bent the wire into the areas where the tail and beak will be.



2

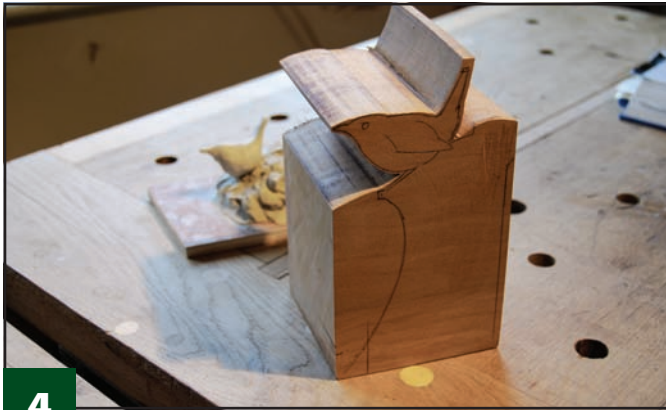
Add the clay and shape the bird. The model doesn't have to be exact; it just needs to be clear enough to help you sort out the size and forms in the carving. I've only roughly added the rocks and flowers. These elements are less precise and do not require a great deal of planning for grain direction.

WREN: TRANSFERRING TO THE WOOD



3

Transfer the design to wood. Create a working drawing from the clay model. Transfer the outline of the working drawing or pattern to the wood with carbon paper. Orient the pattern with the grain aligned with the beak for maximum strength.



4

Cut the side profile. Use a band saw or a coping saw. Be sure to leave enough stock to carve the flowers and legs of the bird. Leave extra wood around the beak and tail at this stage.



5

Remove the waste wood around the wren. Use a band saw or coping saw to remove wood from either side of the bird. Leave enough wood on the right side to tilt the wren's head.

WREN: SHAPING THE BIRD



6

Rounding the body. Begin rounding over the bird from the back and head down and across the grain with a medium-sweep gouge, such as a 1/2" #6 gouge. Leave the wings a bit thick. Work from the tip of the tail in toward the body, but leave both the tail and beak a bit fat. Tilt the head of the bird to one side.



7

Rough shape the wings and head. Use a V-tool to separate the wings from the body. Use the same tool to outline some of the major rock groups. Turn the block around in the vise to get at all sides of the carving. Work along the grain as you shape the head and beak.



8

Continue to shape the wren. Don't undercut the wren deeply yet, but begin to separate the body from the rocks. Visualize the legs in relation to the bird. The legs splay out from the body toward the feet. Draw the legs on the wood. Remove a little wood from around the legs.



9

Outline the flowers. Draw in the simple flowers and lower the ground around them so the wood in which they lie effectively rises up. Angle the flowers away from the bird to make the carving more interesting. Keep the flowers simple so they don't detract from the main focus of the carving.

WREN: CARVING THE FLOWERS



10

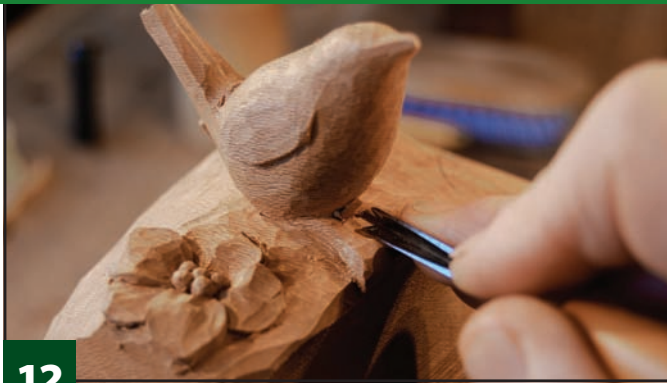
Begin carving the flowers. Create the main form of the flowers and separate the petals. Shape the petals. Set in a cluster of circles with a $\frac{1}{8}$ " #8 or #9 gouge for the flower centers.



11

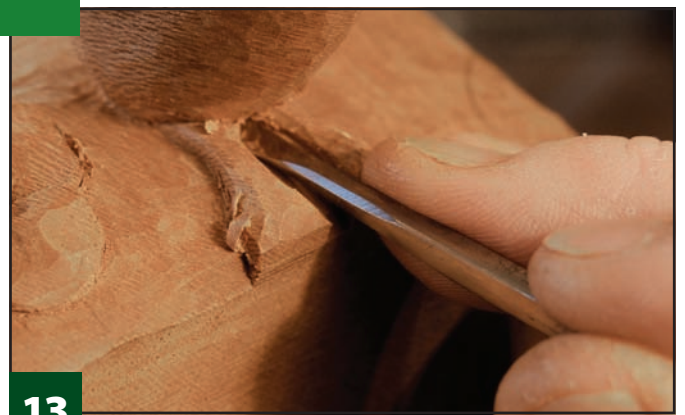
Finish the flowers. Turn the gouge upside down and round the circles over into little domes. Clean up the space between the domes with the point of a skew chisel. Undercut the petals.

WREN: FINISHING THE BIRD



12

Rough carve the legs and feet. Start by clearly defining the outside edges. Lowering the area between the legs is tricky because you'll need to cut against the grain in between the legs as you carve from the front. Use a sharp narrow V-tool to define the inside edges.



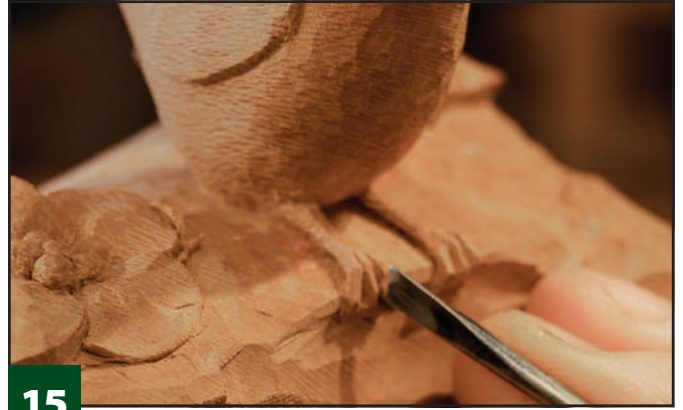
13

Refine the legs and feet. Use a narrow skew and flat gouge to slice slivers of wood away between the feet. Don't attempt to take too much off at once. Undercut the legs from the inside and outside to visually lift them off the ground. Do not separate the legs from the ground; this would only weaken them.



14

Finish carving the feet. Cut below and around the feet in front so they overhang the edge of the rocks.



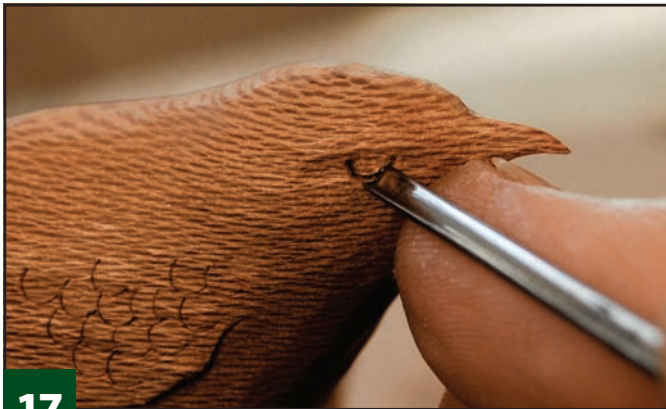
15

Add the toes. Separate the wren's three toes with a narrow #3 or #4 gouge.



16

Finish carving the bird. Make a series of fine tool cuts with a flat gouge to simulate feathers. Keep the feathers simple. Narrow the tail and sharpen the beak. Use a V-tool to define the wings and the wing feathers.



17

Carve the eyes. The eyes are similar to the little balls you made in the center of the flowers. Use the same technique explained in step 11. Be careful not to pop the eye out as you rotate the narrow semicircular gouge. Push the gouge lightly into the wood to make overlapping semicircles representing feathers on the upper portion of the wings.

WREN: CARVING THE ROCKS



18

Shape the wood around the wren and flowers. Remove the corners of the original block. Carve various sizes of geometric rocks and cracks with different widths of chisels and the occasional gouge. Compose the rocks fairly spontaneously, making it up as you go along, creating random irregular sizes and shapes. Practice on a piece of scrap wood first. Leave the wood immediately around the wren plain.

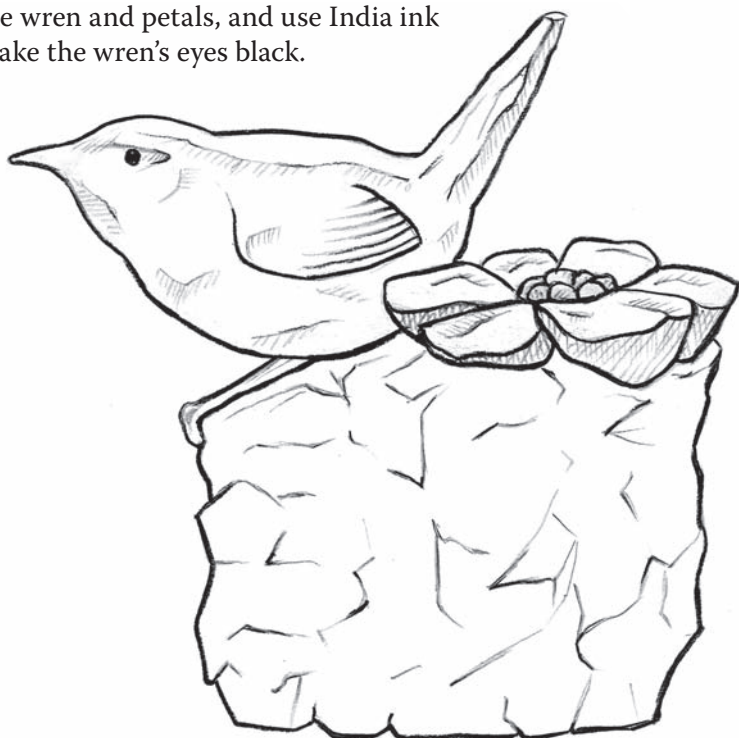
Wren: Applying a Finish

To make sure the darkness of the wood doesn't disguise the light and shadows of the carving, stain the rocks even darker and add a touch of red to the center of the flowers while leaving the bird natural.

Darken the ground and rocks with concentrated coffee. Test stains on a piece of similar wood first and aim to build up the color rather than applying the full depth of color all at once. Darken the rocks even more after the coffee stain is dry using Danish oil.

On the center of the flowers, use a water-based red dye, followed by Danish oil to give the pigment a mellower look.

Finally, apply matte acrylic varnish to the wren and petals, and use India ink to make the wren's eyes black.



Wren patterns



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materials & tools

MATERIALS:

(I started with a 7" piece of lacewood and sliced off the bottom of the completed carving.)

- 4" x 4" x 3½" lacewood or wood of choice
- Coffee (to stain wood)
- Red water-based dye (flower centers)
- Danish oil
- Matte acrylic varnish
- Black India ink (eyes)

TOOLS:

(Similar tools will do the job as well and you may need shortbent (spoon) versions of these tools in some areas where access is difficult.)

- Regular Gouges (Sheffield list):
- #1 chisels: ¼", ½"
- #3 gouges: ⅛", ¼"
- #6 gouges: ¼", ½"
- #8 gouges: ⅛", ¼", ⅜"
- 60° V-tools: ⅛", ⅜"
- Skew chisels: ⅛", ¼"
- Bench vise

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

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Simple Carved Moldings: Issue 41

Line Carving: Three Simple Styles: Issue 42

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Carving in Low Relief: Issue 44

Carving in High Relief: Issue 45

Carving a Pierced Relief: Issue 46



Complete your library with individual back issues (\$6.99 each + \$4.75 s&h, up to \$30) or Chris' 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.

Making a Gargoyle Cane



Construction techniques for carving a functional cane

By Shawn Cipa

After researching the mysterious art form of gargoyles, I wondered how I could integrate a carved gargoyle with a subject dearer to my heart: canes and walking sticks. One thought that crossed my mind when I first studied images of classic waterspout, or “true” gargoyles, was: “Man, that would make a great cane handle!”

I needed to work the design into a shaft and determine how to make it strong enough to support weight. This design is typical of a classic Notre Dame cathedral gargoyle. I have arched the overall shape a bit in order to have it fit the hand better, and I omitted the drainage channel that normally would run the length of the carving.

I use mahogany for the handle. Mahogany is strong, but not too hard to carve. Avoid using a softer wood such as basswood for this project, as it may easily snap when in use. Even better would be a much harder wood, such as cherry or maple, but they can be quite difficult to carve. The shaft is swamp maple. I chose swamp maple because I like the bark. You can choose just about any wood you like for the shaft, but be sure it is strong and resistant to dents. It is important that the total diameter where the shaft joins the handle is no more than 1½" (38mm), otherwise you will not be able to taper the sleeve to a seamless fit—1¼" (32mm) would be preferable. Cut the shaft's overall length longer than you think you will need—you will be able to cut it down when the project is all together later.



1

Prepare the blank. Glue two pieces of wood together to make sure the grain runs along the handle and along the shaft sleeve. Be sure the adjoining surfaces are perfectly flush with each other to ensure a tight seamless glue joint. Once the glue is cured, drill a $\frac{1}{4}$ " (6mm)-diameter hole through the length of the shaft sleeve and through the handle. Then band saw the shape of the gargoyle into the handle blank. Drill a $\frac{1}{4}$ " (6mm)-diameter by 4" (102mm)-deep hole down through the center of the shaft.



2

Attach the shaft. Using a knife, shape a $\frac{3}{4}$ " (19mm)-diameter male tenon using the drilled hole as a center point. Use a long-bladed knife to slowly bore out a matching female mortise in the handle. Check the fit often. Use a $\frac{1}{4}$ " (6mm)-diameter threaded rod through the drilled holes to strengthen the cane. Cut the rod so that, when inserted, it will fall short of protruding through the top by about $\frac{1}{2}$ " (12mm). Insert wood glue in the holes and smear it on the tenon. Insert the rod into the shaft and push the shaft and handle together. Wipe off any glue squeeze out with a damp cloth.



3

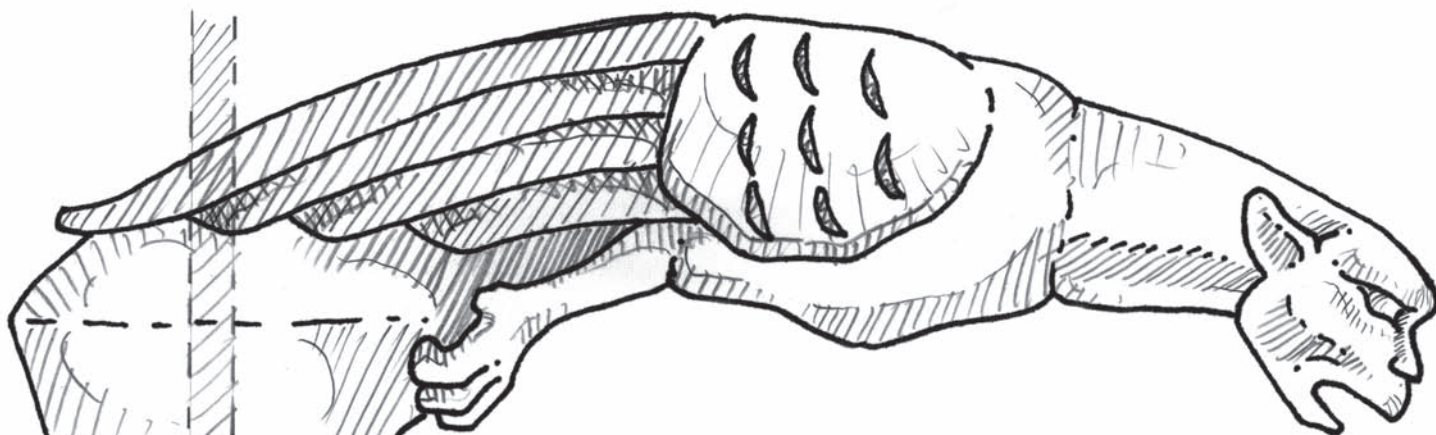
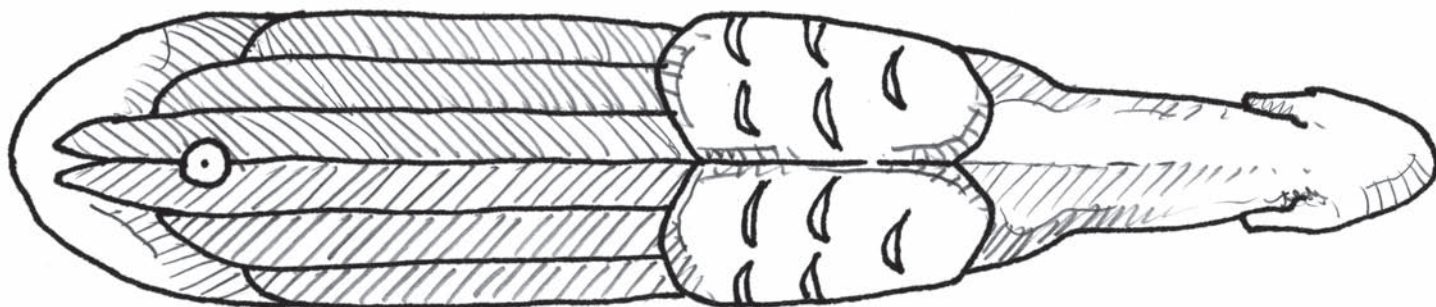
Carve the handle. Be sure to taper the sleeve with a knife, matching the diameter of the shaft, so the joint is seamless to the touch. Use the pattern as a guide to carve the gargoyle. Keep the figure solid and avoid deep undercuts that could result in fragile areas. Carve the mortar lines past the mahogany down into the shaft wood to integrate the two pieces.



4

Finish the cane. Carve a small piece of mahogany to plug the $\frac{1}{4}$ " (6mm)-diameter hole in the top. Glue the plug in place. When dry, carve off the excess plug to create a flush surface. Apply a few coats of polyurethane, sanding lightly between each coat with 000 steel wool. Buff the final coat of polyurethane with 0000 steel wool. Cut the shaft to the desired length.

Gargoyle cane patterns



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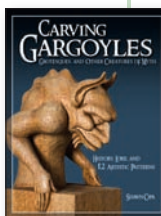
1/4" threaded rod

further reading

Carving Gargoyles, Grotesques, and Other Creatures of Myth

by Shawn Cipa

These mysterious beasts are a popular carving subject for anyone looking to add primitive ornamentation in and around their homes. If you've ever wanted to carve a gargoyle, grotesque, chimera, or guardian, or just understand their differences, this unique book will guide you from start to finish.



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About the Author

Shawn Cipa is an award-winning carver and the author of several instructional carving books. For more of Shawn's work, visit his website at www.ShawnsCarvings.com.

materials & tools

MATERIALS:

- 1½" (38mm) x 2½" (64mm) x 7½" (191mm) mahogany or wood of choice (handle)
- 1½" (38mm) x 1½" (38mm) x 2¾" (70mm) mahogany or wood of choice (shaft sleeve)
- 1¼" (32mm) to 1½" (38mm) x 48" (1219 mm) swamp maple or wood of choice (shaft)
- Polyurethane
- ¼" (6mm)-diameter by 8¾" (222mm)-long threaded rod
- 000 and 0000 steel wool
- Wood glue

TOOLS:

- Carving tools of choice
- Drill with a long ¼" (6mm)-diameter drill bit

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This moose carving by Phyllis Singer is one of thousands of images posted in the carver galleries.

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If you haven't visited the WCI website you're missing out!

The online carving community boasts more than 19,000 threads covering everything from tools and wood selection to tips and techniques. Hundreds of friendly members are on hand 24 hours a day to offer advice or chat about the latest carving techniques. You'll find free patterns, tutorials, and tons of helpful information. Be sure to upload photos of your latest projects to the carving galleries, which feature more than 10,000 images to inspire your next creation.

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This fun shelf sitter is the perfect guardian for your bookshelf

By Floyd Rhadigan

I have always been fascinated by mythical creatures and people. Dragons are one of my favorite creatures to carve. This friendly little caricature dragon is fairly easy to carve and paint. Most carvers will be able to take him from a block of wood to a finished carving in a weekend. He makes a great gift and will be glad to perch on your bookshelf or computer monitor, keeping an eye on things while you are busy with your next project.

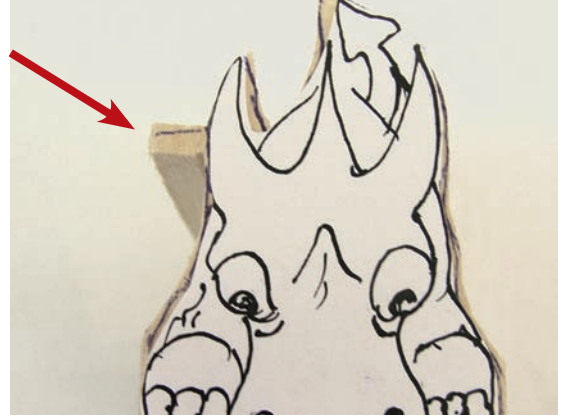
I usually rough out carving blanks on a band saw. When cutting the first profile, I leave tabs of wood in strategic locations to make cutting the second profile easier. For this dragon, I leave a tab of wood on the side of one of his horns. This tab gives me two points of contact on the saw table and the tab is easy to carve off later.

After cutting both profiles, sketch the details onto the blank. I use a variety of knives and gouges to carve the dragon, but the most important tool I use is a pencil. As soon as I carve off a line, I draw it back on.

The most important thing to concentrate on is controlled and planned cuts. I rely heavily on relief cuts. Make your stop cut first, and then make the relief cut up to the stop cut. When the cuts meet, the chips will pop out and give you a clean cut. I use a $\frac{3}{16}$ "-wide V-tool to carve the toes.

After you complete the carving, seal the wood with a light coat of Krylon matte finish. When the matte finish is dry, paint the dragon. You can use my color scheme or get creative and develop your own. I mix one drop of paint with 25 drops of water to create a paint wash that won't overpower the carving. Apply the light colors first, and then add depth and dimension to the carving by shading with darker colors. Seal the painted carving with another light coat of Krylon matte finish.

To antique the carving, create a mixture of 70% Watco natural finishing wax and 30% Watco dark finishing wax. Brush the wax on and wipe it off with a paper towel. Allow the wax to dry and then buff it with a clean cloth.



Leave a small tab next to the dragon's horns when cutting the front view. The tab keeps the blank level while you cut the side profile.



Carve the general shape of the dragon before adding the details.

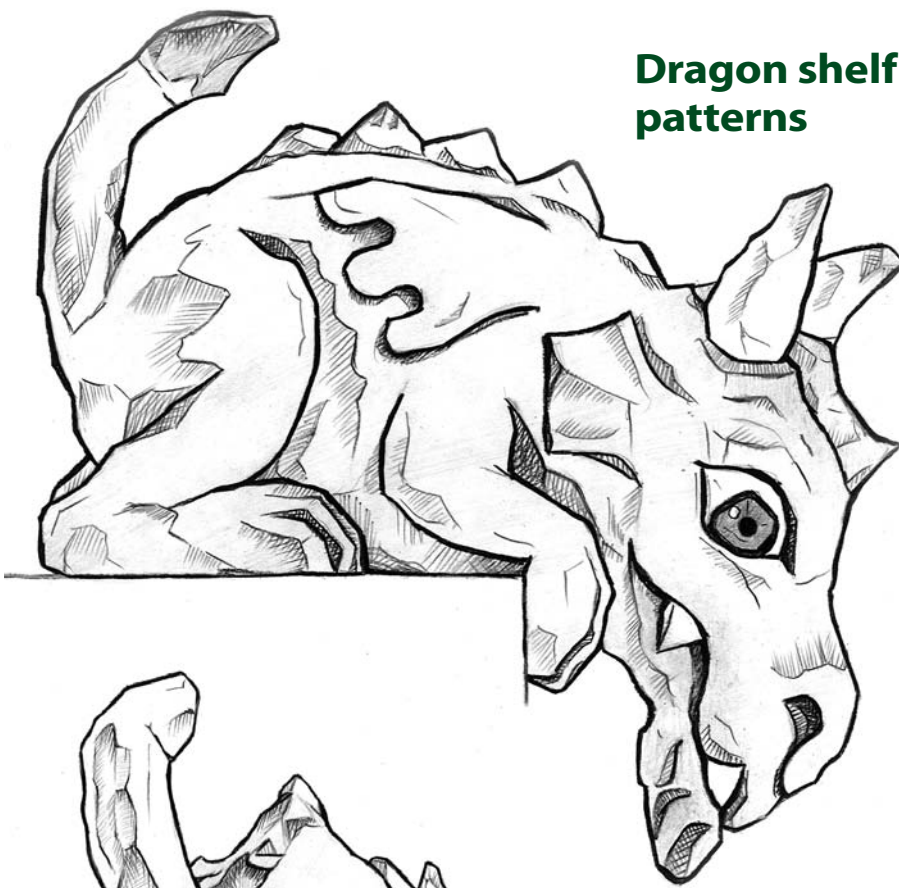


Repeatedly sketch in the pattern lines for a reference as you carve.



Clean up any rough cuts and make sure the dragon sits correctly before you begin painting.

Dragon shelf sitter patterns



materials & tools

MATERIALS:

- 3" x 4 $\frac{3}{4}$ " x 5" basswood
- Acrylic paint of choice (I use moss green, hookers green, ivory, and purple)
- Krylon matte finish
- Watco natural finishing wax
- Watco dark finishing wax

TOOLS:

- Carving knives and gouges of choice
- $\frac{3}{16}$ "-wide V-tool
- Band saw
- Pencil

SPECIAL SOURCES:

Basswood rough outs of the dragon shelf sitter are available for \$15 plus \$4 s&h. Contact Floyd Rhadigan at 734-649-3259 or visit www.FantasyCarving.com.

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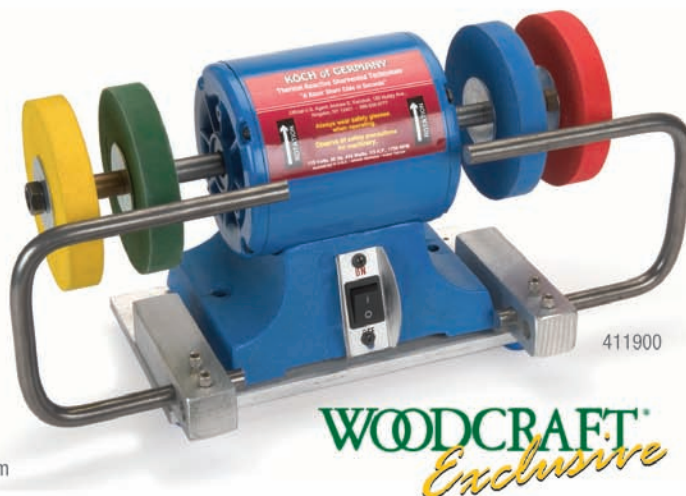
Floyd Rhadigan of Saline, Mich., is a nationally known carver and member of the Caricature Carvers of America. For more of his work or to see his schedule of seminars, visit his website at www.FantasyCarving.com.

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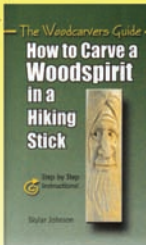


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Woodcarving Illustrated publishes a general listing of carving shows in each issue. If you would like your show listed in our Calendar of Events, please send the following information to Duncan@FoxChapelPublishing.com:

- 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 Fall Issue is June 1, 2009.

■ MAY

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-Juried 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.centralfraservalleywoodcarvers.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 23-24: BRITISH COLUMBIA, CANADA. Richmond Carvers Society's 20th Annual Woodcarving Competition and Show, RICHMOND (Steveston Community Center, 4111 Moncton St). Sat. noon to 5pm & Sun. 10am-4pm. \$3 adm. Contact Len Sawyer, 604-266-3913, www.richmondcarvers.ca.

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.

■ JUNE

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 6: CONNECTICUT. 11th Annual Connecticut Woodcarvers Show and Sale, BRISTOL (New England Carousel Museum, 95 Riverside Ave, Rt. 72). 10am-4pm. Contact Ernest A. Hill, 860-663-1274, ernesth746@aol.com.

Jun 6-7: CALIFORNIA. Santa Clare Valley Carvers Annual Show, SARATOGA. Contact 408-741-8365, vannier1@yahoo.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 19-20: PENNSYLVANIA. Woodworking Wonders Weekend, PORT ALLEGANY (Town Square at the intersection of Route 6 and Main Street). Free adm. Contact 814-642-2464, woodcarvers@pennswoods.net.

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

Jun 25-28: IOWA. 43rd International Woodcarvers Congress, BETTENDORF (Quad-Cities Waterfront Convention Center, 2021 State St.). \$4 adm. Contact Larry Yudis, 563-359-9684, www.awcltd.org.

■ 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 11-12: PRINCE EDWARD ISLAND, CANADA. PEI Woodcarving Competition and Show sponsored by the PEI Wildfowl Carvers Association, STRATFORD (Stratford Town Hall). Free adm. Contact www.carvingpei.ca.

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 15-19: WISCONSIN. Coulee Region Woodcarvers/LaCross Interstate Fair, WEST SALEM (County Fairgrounds, Highway 16 and County Road M). Contact Bob Davis, 608-782-0363.

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

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(Continued from page 88)

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.

Jul 25: MINNESOTA. Blackduck Woodcarvers Festival, BLACKDUCK (City Park). 9am-4pm. Free adm. Contact Rob Stomber, 218-833-4949.

Jul 26-Aug 1: NEBRASKA. Doan Experience sponsored by the Mid-American Woodcarvers Association, CRETE (Doane College). Contact www.midamericawoodcarvers.org/.

■ AUGUST

Aug 7-9: NEW BRUNSWICK, CANADA. New Brunswick Woodcarving Competition and Show, ST. ANDREWS (W.C. O'Neil Arena). Contact 902-896-3583, info@nbwccs.ca.

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, Gilbi@live.com.

Aug 20-23: INDIANA. Indiana Woodcarvers Summer Camp, BREMAN (Pla-Mor Campground, 2162 U.S. Route 6 East). \$15 adm. for

all four days. Contact 574-204-2856, Marcia@counciloakwoodcarvers.com.

Aug 21-30: SOUTH DAKOTA. Central State Fair Woodcarving Competition sponsored by the Hay Camp Woodcarvers Club, RAPID CITY (Central States Fairgrounds). Contact Jim Weets, 605-348-5634, rush-more@juno.com.

Aug 22-23: TENNESSEE. Townsend Artisan Guild Woodcarving Festival, TOWNSEND. Contact Mac Proffit, 800-541-5994, or e-mail woodcarver@woodcarvers.com.

Aug 27: INDIANA. 2009 National Caricature Carving Competition sponsored by the Caricature Carvers of America, CONVERSE (Eastern Woodland Carvers Club Building). Entries are welcome, but the show floor is not open to the public. Contact Tom Brown, 765-395-3461, www.cca-carvers.org.

Aug 29: MASSACHUSETTS. John LaForest Bird Carving Competition, MARSHFIELD (Marshfield Faire, Route 3A). 11am-5pm. \$10 admission fee for fair. Contact Kevin Dunn, 781-837-3786, kdunn603@verizon.net.

■ SEPTEMBER

Sept 5-6: NEW YORK. 22nd Annual Rustic Furniture Fair, BLUE MOUNTAIN LAKE (Adirondack Museum). Sat. & Sun. 10am-6pm. Contact 518-352-7311, www.adirondackmuseum.org.

Sept 5-6: VIRGINIA. 19th Annual Chincoteague Island Decoy and Art Festival, CHINCOTEAGUE ISLAND (Chincoteague Community Center, 6155 Community Drive). Sat. 9am-5pm & Sun. 10am-4pm. \$3 adm, \$5 weekend pass. Contact Cinda and John Walls, 410-546-1635.

Sept 12: INDIANA. Magic in Wood Show, NOBLESVILLE (Hamilton County 4-H Fairgrounds). \$3 adm. Contact 317-894-8133, k_ames@sbcglobal.net.

Sept 12: MISSOURI. West Country Woodcarving Show and Sale, BALLWIN (Salem United Methodist Church, 14825 Manchester Rd.). 10am-4pm. Free adm. Contact Art LaTurno, 314-481-3419, www.wcwoodcarvers.org.

Sept 12: OHIO. Merry-Go-Round Museum's Annual Woodcarvers Show, SANDUSKY (Merry-Go-Round Museum). 10am-4pm. Free adm., \$1 carousel rides. Contact Veronica Vanden Bout, 419-626-6111, www.merrygoroundmuseum.org.

Sept 12: WISCONSIN. Rock River Valley Carvers of Wisconsin, JANESVILLE (Rock County Fairgrounds). Contact Mary Johnson, 608-754-3569, icefan78@aol.com.

Sept 19: MICHIGAN. 22nd Annual Tri-Cities Woodcarvers Woodcarving and Art Show, SAGINAW (Second Presbyterian Church, Westminster Hall, 2665 Midland Road). 10am-4pm. \$3 adm. Contact Dave Arndt, 989-793-3520, www.carverscompanion.com/tricity.html.

Sept 19-20: MAINE. Maine Wood Carvers Association's Annual Woodcarvers and Wildlife Show and Competition, AUGUSTA (Augusta Armory, 179 Western Ave.). Sat 9am-5pm & Sun. 9am-4pm. \$4 adm, under 18 free. www.maineewoodcarvers.org.

Sept 25-27: PENNSYLVANIA. Fall Carve In sponsored by the Cherry Ridge Carvers, HONESDALE (Cherry Ridge Campgrounds). Contact Bob Muller 570-448-9017, muller@nep.net.

Sept 26-27: WASHINGTON. 25th Lower Columbia Woodcarvers Show and Sale, LONGVIEW (Cowlitz Regional Conference Center, 1900 7th Ave.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact Angi Buck, 360-295-3661, anjobuck@earthlink.net.

Sept 28-Oct 3: ILLINOIS. 2009 Gathering of Woodcarvers (GOW), SANDWICH (Sandwich Fairgrounds). Contact Bob Mau, 630-556-4253, www.camperjohn.com/gow.

■ OCTOBER

Oct 10: MICHIGAN. Saline Wood Carving Show, SALINE (601 Woodland Dr.). \$2 adm. Contact Don, 734-944-1918, carvinggloveguy@gmail.com.

Oct 10-11: COLORADO. 35th Annual Colorado Carvers' Club Show and Sale, GOLDEN (Jefferson County Fairgrounds Exhibit Hall, West 6th Ave.). Sat. 10am-5pm & Sun. 10am-4pm. Contact James Ford, 303-368-1282, oraanna@msn.com.

Oct 17-18: California. Placentia Carvers Chapter 55 of the California Carvers Guild's 12th Annual Woodcarving Show, TUSTIN (Tustin Senior Center, 200Z. C St.). Contact www.chap55.net/.

Oct 17-18: ONTARIO, CANADA. 12th Annual Windsor Wood Carving Museum Wood Carving Show and Competition, KINGSVILLE (Windsor Wood Carving Museum). Contact www.windsorwoodcarvingmuseum.ca.

Oct 17-18: OREGON. McKenzie Carvers Show and Sale, SPRINGFIELD (Willamalane Adult Activity Center, 215 W. "C" St.). Sat. 10am-5pm & Sun. 10am-4pm. Free adm. Contact Lois Padget, 541-747-6897.

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Oct 18: MICHIGAN. The Woodcarver's Guild of Frankenmuth's Annual Woodcarving Show, FRANKENMUTH (Frankenmuth High School, 535 EE. Genesee St.). 10am-4pm. \$2 adm. Contact Denny, 810-653-1706.

Oct 24-25: Pennsylvania. 17th Annual Conewago Carvers Woodcarving and Wildlife Art Show, EAST BERLIN (East Berlin Area Community Center). Sat. & Sun. 9am-4pm. \$3 adm., children 12 and under free. Contact Gary M. Peiffer conewagocarvers.tripod.com.

Oct 25: WISCONSIN. 21st Annual Wood Carvers/Wood Turners Show and Sale sponsored by the Capital Area carvers of Wisconsin and the Badger Woodturners, MADISON (Olbrich Botanical Gardens). 10am-4pm. Free adm. Contact John Weingandt, 608-241-1188, marjohn@charter.net.

Oct 31: MICHIGAN. Livonia Wood Carvers 35th Annual Show, LIVONIA (Monaghan Knights of Columbus, 19801 Farmington Rd.). 10am-4pm. Adm. \$2 per person, \$3 per family. Contact Lou Fox, 248-474-2609, craftyfox6811@sbcglobal.net.

■ NOVEMBER

Nov 7-8: MICHIGAN. Annual Fruitbelt Woodcarving Show, CASSOPOLIS (Cass County Fairgrounds). Sat. 10am-5pm & Sun. 10am-3pm. Free adm. Contact Larry Slessman, 269-663-6096, toolmaker21144@comcast.net.

Nov 7-8: CALIFORNIA. 24th Annual Santa Maria Artistry in Wood, SANTA MARIA (Veterans Memorial Building, Pine and Tunnel Streets). Sat. & Sun. 10am-4pm. \$2 adm. Contact Gary Gresham, 805-451-7324, grgresham@hotmail.com.

Nov 7-8: ILLINOIS. 39th Annual Midwestern Woodcarvers Show, BELLEVILLE (Belle-Claire Exposition Hall, 200 S. Belt East). Sat. 9am-5pm & Sun. 10am-4pm. \$4 adm. Contact Tom Kreyling, 314-623-0208.

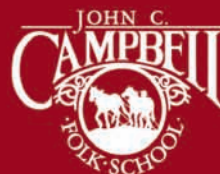
Nov 13-15: SOUTH CAROLINA. 21st Annual Sculptures and Designs in Wood Show sponsored by the Piedmont Woodcarvers Club Inc., GREENVILLE (Ray Hopkins Senior Center, 203 Corn Road). Contact Dave Sikkelee, 864-458-7240, www.piedmontwoodcarvers.com.

Nov 14-15: OHIO. Artistry in Wood sponsored by the Dayton Carvers Guild, DAYTON (Exposition Center at the Dayton International Airport). Sat. 10am-6pm & Sun. 10am-5pm. Contact www.daytoncarvers.com/index.html.

Nov 14-15: PENNSYLVANIA. 26th Annual William Rush Woodcarving & Wildlife Art Show, LIMA (Penn State Brandywine Campus). Sat. 10am-5pm & Sun. 10am-4pm. \$4 adm., children under 12 free with an adult. Contact Jack Robinson, 302-475-2581.

Nov 14-15: WASHINGTON. 29th Annual Northwest Carvers Association Woodcarving Show, PUYALLUP (Western Washington Fairgrounds, 9th and Meridian). Contact www.woodcarvers.org.

Nov 28-29: INDIANA. 24th Annual Wonders in Wood Show and Sell sponsored by the Tri-state Woodcarvers Club, EVANSVILLE (Indiana National Guard Armory). Contact www.tristatecarvers.com.



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■ MISCELLANEOUS

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By Kathleen Ryan

Finding Inspiration in Nature

Growing up near a lake in western Massachusetts gave Allen Weidhaas a love of nature that he eventually decided to capture in wood.

A childhood of summers spent camping, shooting, fishing, and boating with his father and brother led to a life-long admiration and closeness to the outdoors. Allen's woodcarvings show an obvious influence of the gentler side of nature, which was introduced by the teachings and observations of his mother. Allen recalls the first pink lady's slipper and white-lipped forest snail his mother pointed out to him at an early age, and how she attached such importance to the small wonders of nature. Allen's upbringing remains a strong influence in his life.

In 1978, wildlife developed as his main subject of interest, and he began to find a steady audience of collectors for his one-of-a-kind woodcarvings. A desire to create all forms of flora and fauna, including birds, fish, undersea life, and even insects—in general, anything and everything in the natural world—became his main focus. He admits that at times he carries this to an extreme by including the usually overlooked tiny details of a setting in his compositions. He has found that the majority of his collectors enjoy these additional details in the little vignettes. In some of his works, Allen essentially recreates the whole ecosystem.

For more of Allen's work, visit his website at www.allenweidhaas.com.



Allen Weidhaas pays careful attention to every detail, including the delicate leaves on the base of this daffodil.



MaAnna uses micro carving tools to create intricate details.



Cutting to the Root of Her Art

For MaAnna Stephenson, it's all about using multiple techniques to add exciting layers of dimension, depth, and color to her unusual carvings.

"My goal is to explore several different aspects of woodworking and incorporate as many of them as I can into each piece," said MaAnna (pronounced May Anna) from Nashville, Tenn.

The depth and multiple layers found in this tree are a perfect example. They were achieved through the use of micro carving tools, a special undercutting technique, and lots of painstaking patience.

MaAnna undercuts various elements of the tree, adding depth to the carving. She tapers the limbs, leaving the middle higher than the sides, producing the illusion of round branches in a flat piece of wood. Intricate texture replicates the aged bark of the tree. Undercutting the knothole gives it presence.

Additionally, MaAnna dissolves a tiny bit of pigment in oil and rubs it onto the tree. The pigment settles into the undercut and textured areas, adding to the illusion of depth.

Many of MaAnna's carvings also incorporate stained glass backgrounds, adding color and creating a dramatic effect.

For more examples of MaAnna Stephenson's work, visit her website at www.HeartwoodArt.com.

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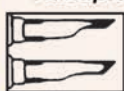
Ed Walicki, Best in Show winner, 2000 Ward World Championship Fish Carving Competition.

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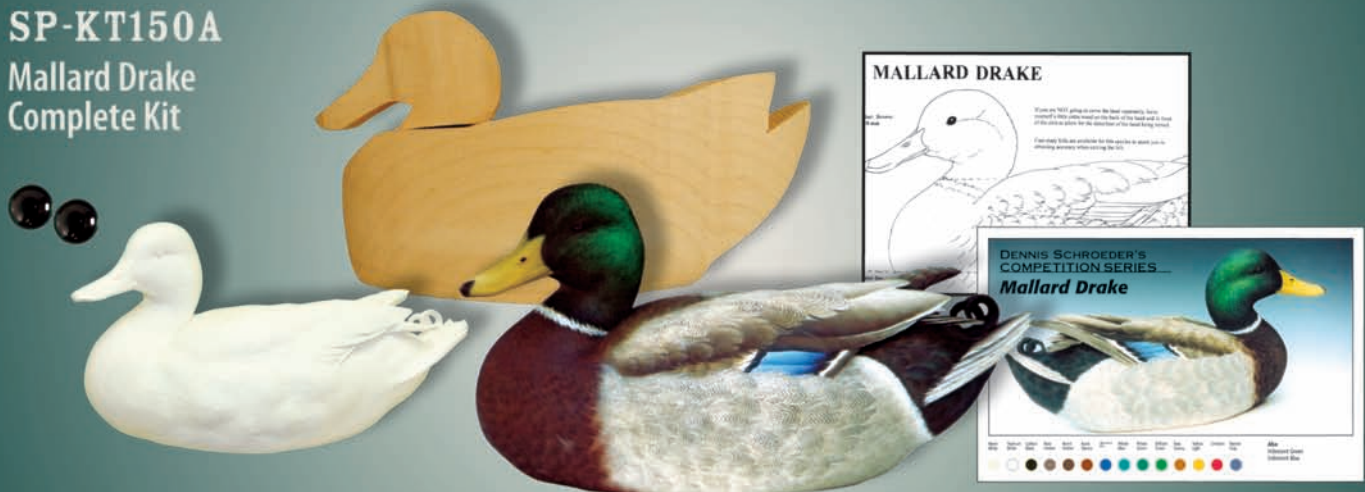
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