

8 Step-by-Step Carving Projects

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FALL 2009 ■ ISSUE 48

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ANNOUNCING THE 2009
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OF THE YEAR

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www.woodcarvingillustrated.com

➔ Bonus Photos of John Burke and his Work

John Burke Woodcarver of the Year pg. 20

Additional photos of John's carvings and photos of John at work.

➔ Bonus Photos & Interactive Model

Carving a Caricature Colt, pg. 65

Floyd Rhadigan shares 20 additional how-to photos, plus, view the carving from all angles with our exclusive 3-D model.

➔ The Best Bit for the Job

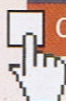
Choosing Power Carving Bits, pg. 80

Download the power carving bits article for quick and easy reference.

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TECHNIQUES



80 Choosing Power Carving Bits

By Chuck Solomon and Dave Hamilton

Make smart purchases with a basic understanding of the cutters available



Students from Jan Oegema's class proudly display their completed garden chairs. From left to right, Nick Sciortino, George Reinfried, Jan Oegema, Shannon Flowers, and Betsy Elswit.

Carving in Lancaster County, Pa.

Our hometown club, the Lancaster County Wood Carvers, recently held their annual show. This year, we hosted the first ever *WCI*/Fox Chapel Spit N Whittle. (It's just an expression, spitting was highly discouraged.) Show attendees were encouraged to stop by, sit a spell, and make some wood chips of their own. Bob Duncan, *WCI*'s technical editor, held down the fort on Saturday while Nick Sciortino shared chip carving tips, Jack Kochan demonstrated power carving techniques, and Pete LeClair taught caricature carving basics.

On Sunday, I completed my very first relief carving under the watchful eye of Herlene Lobst, tried my hand at tramp-art carving with Jim Sebring, and carved a caricature bear with Jan Oegema. The event was a huge success and I want to extend my sincere appreciation to the carvers who donated their time, and to Andy DiPace and the rest of the club members for all of their help. *WCI* and Fox Chapel will be hosting a similar event at the Artistry in Wood show in Dayton, Ohio on Nov. 14 and 15. We hope you'll come out and join the fun!

Immediately following the show, the Lancaster County Wood Carvers arranged a variety of seminars. The seminars were held in an enclosed building nestled in a beautiful wooded park just south of Lancaster city. I was fortunate to be enrolled in Jan Oegema's class. I warned Jan up front that I have very limited carving skills, but he assured me I would complete a garden chair before the class was over. Jan's article on carving garden chairs ran in *WCI* Spring 2007 (Issue #38). I chose Lora Irish's pattern from the Fox Chapel book *Relief Carving Wood Spirits*. With lots of help from Jan, I took chisel to wood and brought my wood spirit to life. I had never carved with a mallet before and I really enjoyed it. However, the students in the other classes weren't so fond of our chisel and mallet work. They promptly hung a sign over our heads that read, "Quiet while men are working!"

Fellow classmate Nick Sciortino kept us laughing (and groaning) with jokes, and I'm pretty sure he would frequently bang his mallet on surfaces he wasn't carving just to make noise. Each student (even me) left with a completed garden chair and I couldn't be more pleased—with my new chair and with the great experience!

Shannon Flowers

Shannon@FoxChapelPublishing.com

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Technical Editor Bob Duncan
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Founding Editor Roger Schroeder
Contributing Editors Barry McKenzie
Lora S. Irish
Mike Burton
Studio Photographer Scott Kriner
Technical Illustrators Irene Bertils
Carolyn Mosher
Ad Sales Paul McGahren

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To Punch or Not to Punch?



Subscriber copies are drilled for easy storage, but do readers value the service?

How important is it for you to receive your copies of *Woodcarving Illustrated* with the holes pre-punched so the issue is ready to store in a three-ring binder?

We need your help in making the decision on whether or not we should continue this service.

The cost to have the holes punched is skyrocketing. When the magazine was first published 12 years ago, the service cost between \$3,000 and \$4,000 per year. It now costs more than \$20,000 annually to provide this feature for subscribers. It seems foolish to continue this unless the holes are being used by most readers.

Although we've had to increase the cover price by \$1.00, we really want to maintain the subscription price at \$19.95 per year for affordability and attracting new carvers to the hobby.

We posted a survey on our message board (www.WoodcarvingIllustrated.com) asking subscribers how important the holes are to them. Reader response has been mixed and before we make a decision, we'd like to hear from you. Please participate in the online survey, e-mail your comments to editors@WoodcarvingIllustrated.com, or write us at *Woodcarving Illustrated*, 1970 Broad St., East Petersburg, PA 17520.

Readers can also help us keep the subscription price low by taking advantage of our two-year special deal (see offer below). Postage has almost doubled since the first issue of *WCI* was published. By reducing the printing and mailing of renewal letters, we save big, even after we give you a free \$10 special issue. Plus, it saves all those trees from the paper plant, leaving more wood to carve!

READER RESPONSE

I store *WCI* magazines in binders, utilizing the punched holes for what they were meant for. I put two years worth of issues in each binder. I have done so since the magazine's inception and think it is an excellent idea to provide such a feature.

—Old Gord

When I bought my first issue, I noticed the holes and thought it was a great idea. After several years, I have yet to put the first issue in a binder, so it does not matter to me if there are holes or not.

—JITexas

I keep all my issues in a three-ring binder. It's just easier for me to keep them accounted for. If I need to go through an issue, I pop open the rings and slide the issue out.

—BTree50

I started out using the binder, but decided it was easier to pull the issues off of the shelf without having to take them out of the binders.

—Wade

I keep my copies of *WCI* in a 4" binder along with an index. I would be very unhappy if you decided to leave the holes out. I can pull up any item I want because they are all in order and sequence. Please keep drilling the holes. If you have ever tried to drill holes in a magazine, you would find they come out rough and lumpy.

—Baldy

Editor's Note: For clean holes, clamp the magazine tightly between two boards and drill through the clamped stack.

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SET IT STRAIGHT

In the Best of Show article in Summer 2009 (Issue 47), Janet Denton Cordell was incorrectly listed as living in Fayetteville, Ariz. Janet lives in Fayetteville, Ark.

m not able to
always carry
t-knife style
is enables me
film canister
s along with a



Fox Hunt

Deborah Long of Rogersville, Tenn., and George Born of Waldheim, Sask., Canada, are the winners drawn from the correct entries received for WCI Summer 2009 (Issue 47). The fox was on Page 29, on Dave Brock's walking stick.

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 October 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 St., East Petersburg, PA 17520, or enter online under the contests link at www.woodcarvingillustrated.com.

Slip-bark Whistle

I was so excited to see the story about teaching children to carve in WCI Summer 2009 (Issue #47). The rest of the carvings featured in the article were pretty simple, but I can't figure out the slip-bark whistle pictured on page 29. Please help me.

Carol Ayers

Ballston Spa, N.Y.

I enjoyed the article by Dave Brock on teaching kids to carve, but the whistle pictured does not look like a true slip-bark whistle. My father taught me to carve slip-bark whistles, and in turn, I taught my own children. It became an annual tradition. We all go out together in the spring to the willow trees and wade around in the water to find the right twig. I've made hundreds of whistles over the years.

George Tosh

Regina, Sask., Canada

Author Dave Brock replies: My dad taught me how to make these whistles many years ago. I think everyone probably makes them a little differently. I like to use red maple twigs. Willow is also an excellent choice.

Editor's Note: We hope to publish a how-to article on carving slip-bark whistles in the near future. In the meantime, Dave Brock and members of the WCI message board found the following resources for slip-bark whistle carving instructions:

The Willow Whistle: schizoaffective.org/whistle/
Willow Bark Slip Whistle: www.tardigrade.biz/?p=96
Bushcraft, Willow Whistle video: www.azbushcraft.com/index.php/w

Carvers want to know more about making a slip-bark whistle.



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Mini Friendship Cane

Friendship canes are an ideal group project. Traditional friendship canes begin with 2" by 2" by 3" blanks with a 3/8"-diameter hole drilled through the center. Typically eight or more carvers participate in the project. Each carver creates eight segments and sends one segment to each of the other seven carvers, keeping one segment for themselves. The collected blanks are then threaded on a dowel to create a cane.

Members of the *Woodcarving Illustrated* Message Board (www.woodcarvingillustrated.com/forum) recently joined forces to carve miniature friendship canes. Message board member Tom Hindes of Delaware, Ohio, organized the swap. Carvers used a 3/4" by 3/4" by 2" blank with a 1/8"-diameter hole drilled through the center. Each participant

carved 13 segments. Tom collected two segments from each participant, assembling a cane for himself and one for the staff of *Woodcarving Illustrated* as a way of saying thank you for hosting the message board.

"There seem to be more and more members who like to carve wee things," Tom said. "Just about anyone who wants to carve a little bit smaller can have some fun with this."

The group of carvers spent three months working on the project. The project was such a success, Tom decided to start a second exchange and hopes to organize more mini friendship cane projects in the future.

Carvers Help Wishes Come True

Last year, Chipping Away Inc., enlisted the help of woodcarvers to create a one-of-a-kind Christmas tree. Carvers donated 300 ornaments for the tree, which was raffled off to benefit the Children's Wish Foundation. The 2008 raffle raised \$24,000 for the charity. Dennis "Pop" Moore is currently collecting ornaments for the 2009 tree. Send your donation to Christmas Ornament Donation, c/o Chipping Away Inc., 808 Courtland Ave. East, Kitchener, Ont., Canada N2C 1K3 by postal service only.

Woodcarving Merit Badge Counselors Wanted

Be a part of one of the largest merit badge staffs at the 2010 National Boy Scout Jamboree! Join the staff at the Merit Badge Midway in Virginia, July 26 through August 4, 2010. More than 1,000 boys earned their woodcarving merit badge at the last National Jamboree. Officials hope to have 40 counselors for the 2010 Jamboree so even more boys can earn their badges.

To be a counselor you must be a registered scout and a woodcarver. You need not be an expert, but must have a good knowledge of woodcarving basics. It would be helpful if you have taught the merit badge before. For more information on registering to be on staff, visit www.bsajamboree.org/staff.html, contact Director Paul Ries at paries@comcast.net, 651-486-6342 or Assistant Director Mike Springer at stltdesign@live.com, 618-593-0295. The Boy Scouts of America does charge a fee to work on the Jamboree staff.



Dennis "Pop" Moore, president of Chipping Away Inc., adds the star to the top of a tree full of handcarved ornaments.

WCI message board members created this miniature friendship cane.

Kris Brown
Walla Walla, Wash.

Mitchell Cartledge
Morgantown, N.C.

Claude Frenner
Woodbridge, Va.

Will Hayden
Vancouver, Wash.

Loretta Jonsson
Gerber, Calif.

Tom Hindes
Delaware, Ohio

Blake Lunsford
Briston, Tenn.

Doug Keller
Carey, Ohio

Gene Messer
Groves, Texas

Sean Miles
Christiana, Tenn.

Jim O'Hara
Grove City, Ohio

Bart Wilson
Guyton, Ga.

Frank Shedden
Mustang, Okla.

Making Bottle Stopper Corks

TOP TIP


From Claude Frenner, Woodbridge, Va.

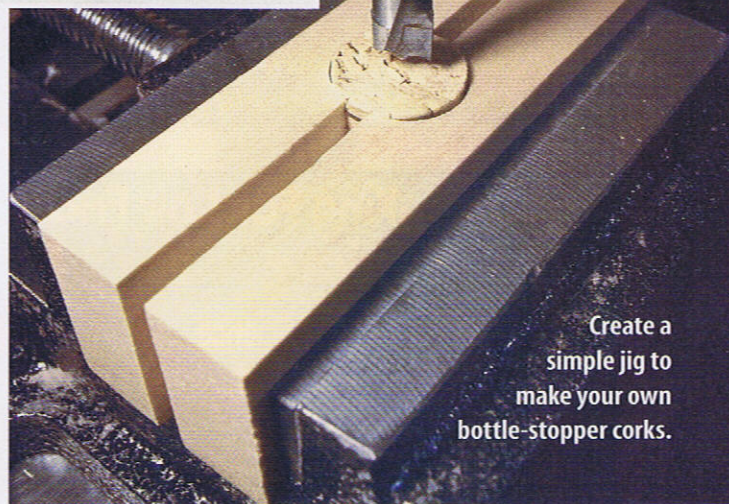
I carve a lot of bottle stoppers and have destroyed many corks when trying to drill a hole for the dowel used to attach them to the carvings. To solve the problem, I created a quick and easy jig to hold the wine corks safely while I drill the hole.

To make the jig, draw a line down the center of a 1½" by 1½" by 4" piece of scrap wood. Drill a ¾"-diameter hole through the center of the scrap wood on the centerline. Cut along the centerline with a table saw or band saw.

To use the jig, put a wine cork in the hole and clamp the jig securely in a vise. Drill a hole in the cork with a ⅜"-diameter brad-point bit. The jig supports the soft cork while you drill the hole.

Glue a ⅜"-diameter dowel into the cork. Make sure about 1½" of the dowel protrudes from the top of the cork. After the glue dries, chuck the dowel in a drill press and sand a slight taper on the bottom of the cork with 80-grit sandpaper.

Before you begin carving your bottle stopper, drill a ⅜"-diameter by 1"-deep hole in the bottom of your blank. When the carving is complete, cut the ⅜"-diameter dowel to size and glue the cork to the carving.



Create a simple jig to make your own bottle-stopper corks.

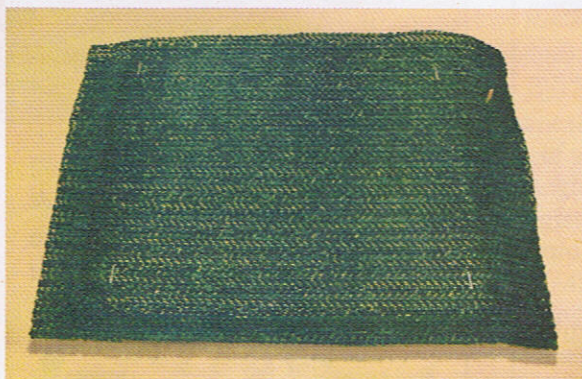
TOP TIP in our Holiday Issue will win a BlueMax Floor Lamp from Full Spectrum. Send your tip to *Woodcarving Illustrated*, 1970 Broad Street, East Petersburg, Pa., 17520, or e-mail Duncan@FoxChapelPublishing.com.



Non-Skid Relief Carving

John Harrison, South Pickering, Ont., Canada

I needed a way to secure a small relief carving while I was working on it that would still allow me to quickly reposition the wood as I followed the grain. To solve the slippery problem, I cut a piece of non-slip drawer liner slightly larger than my carving and stapled the liner to the back of my blank. The non-slip material keeps the carving from moving around on the larger board I keep across my knees to support the carving, but allows me to flip the carving around as much as I want.



Tips from the Masters

Use a small gouge to shape a horse's hoof properly.

(Floyd Rhadigan, Page 65)

Smooth your hardwood bowls with a cabinet scraper.

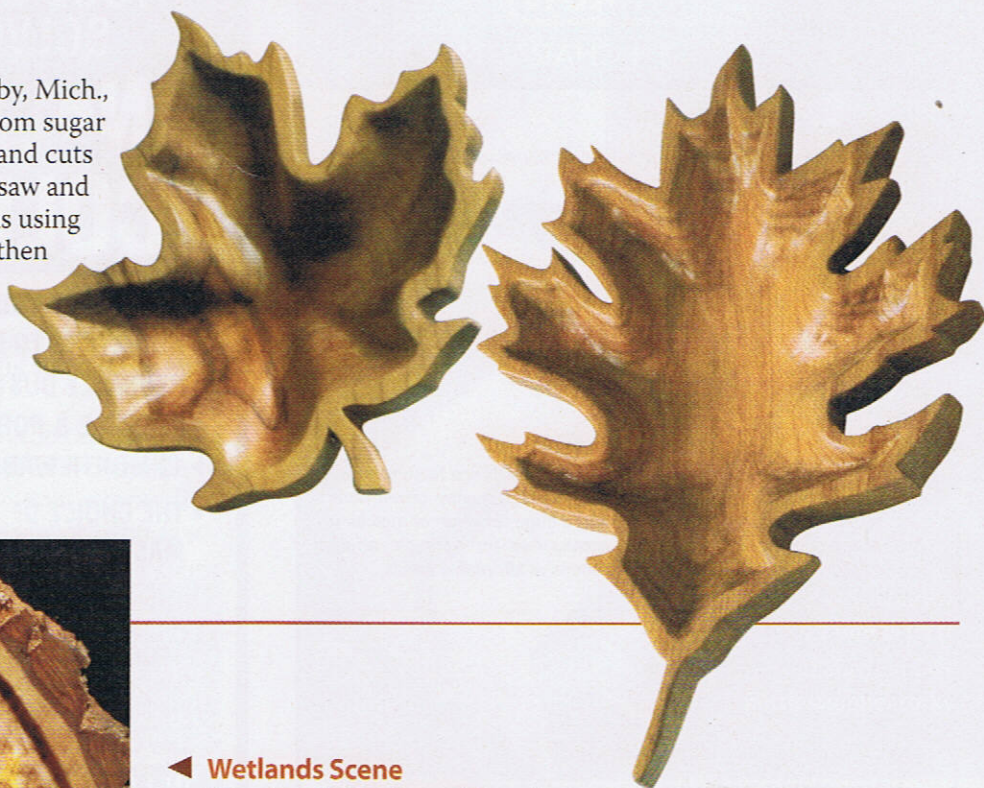
(Brian Bailey, Page 39)

Carve fragile parts, such as antlers, from a separate piece of wood and glue them in place for additional durability.

(Desiree Hajny, Page 52)

Leaf Bowls ▶

Elizabeth Dodge of Shelby, Mich., carved these leaf bowls from sugar maple and oak. Her husband cuts the blanks out on a band saw and Elizabeth carves the bowls using gouges and a mallet. She then sands the bowls lightly and finishes them with several coats of oil-based polyurethane.



◀ Wetlands Scene

Charles C. Hankey of Latrobe, Pa., carved this wetlands scene from basswood. The scene measures 9½" by 12¾". Charles inlaid paua shell for the dragonfly's wings and used poplar and lacewood for the cattails. He uses a variety of hand tools and power tools on his work.

Rearing Stallion ▶

Jack Larsen of Plover, Wis., carved this piece, which he calls "High Country," from basswood cut on his property. The carving is 14" tall. Jack was inspired by a chainsaw carving by J. Chester Armstrong featured in *WCI Holiday 2001* (Issue 17), a horse carving by Ivan Denton, several photos of horses, and his own study of live horses.



By Bob Duncan

Dremel Multi-Max

Dremel's Multi-Max combines a triangular sanding pad with an oscillating saw and scraper system. The tool makes a useful addition to any shop. The Multi-Max sands away a surprising amount of wood quickly and features an adjustable oscillating speed.

The offset saw attachment works great for relief carving. It allows you to make stop cuts down to the background quickly and easily. While the 1"-wide saw blade may not fit into tight corners of a project, I found I could use it in most areas of a relief carving. I also use the saw to undercut elements of a relief carving and to cut away excess wood on a pierced relief carving.

The sanding attachment makes quick work of all sanding projects. Many carvers leave the tool marks on the carving, but some projects, such as stylized pieces, look better sanded smooth. The triangular sanding attachment is perfect for getting into most nooks and crannies. When it comes to sanding, the Multi-Max is the first tool I reach for.



Use the Dremel Multi-Max to quickly make straight stop cuts on a relief carving and reduce the time spent sanding stylized carvings.

The Multi-Max also comes with a flexible scraper attachment. In addition to using it to scrape off patterns attached to scroll saw projects, the scraper attachment works quickly to remove old bathtub caulk without damaging the tub.

The Dremel Multi-Max, which is available for around \$99 from a number of retailers, including Lowes and Ace Tools, makes a great addition to any shop. You can use it on just about anything from sanding the most delicate carving to removing thick layers of paint when refinishing an old chair.



The flat lying trammel set makes it easy to draw straight and parallel lines using any square.

Flat Lying Trammel Set

M Power's flat lying trammel set (FLTS) makes marking your carving a snap. The locking trammels securely hold a pencil and attach to any ruler, making it easy to go from drawing centerlines on a carving to marking in a chip carving grid. The FLTS is based on M Power's popular Tri-scribe.

The FLTS comes with two locking trammels, a pencil, scribe, and cutting blade. I usually clamp the trammel on my combination square. That way, I can use the long arm of the square against the edge of my blank and the trammel, when locked in place, holds the pencil without me fumbling around trying to hold the square and the pencil at the same time. The long arm of the square allows me to redraw a centerline onto a blank I've been carving.

When it comes to adding a grid to a blank, whether it's for a chip carving or to help you draw an enlarged pattern, the FLTS is the most useful tool I've found. You can use both trammels to draw two parallel lines at one time, which halves the time it takes you to draw in a grid.

The FLTS is available for \$19.99 from My Chip Carving, 866-444-6996, www.mychipcarving.com.

Tranquil Goose Scene

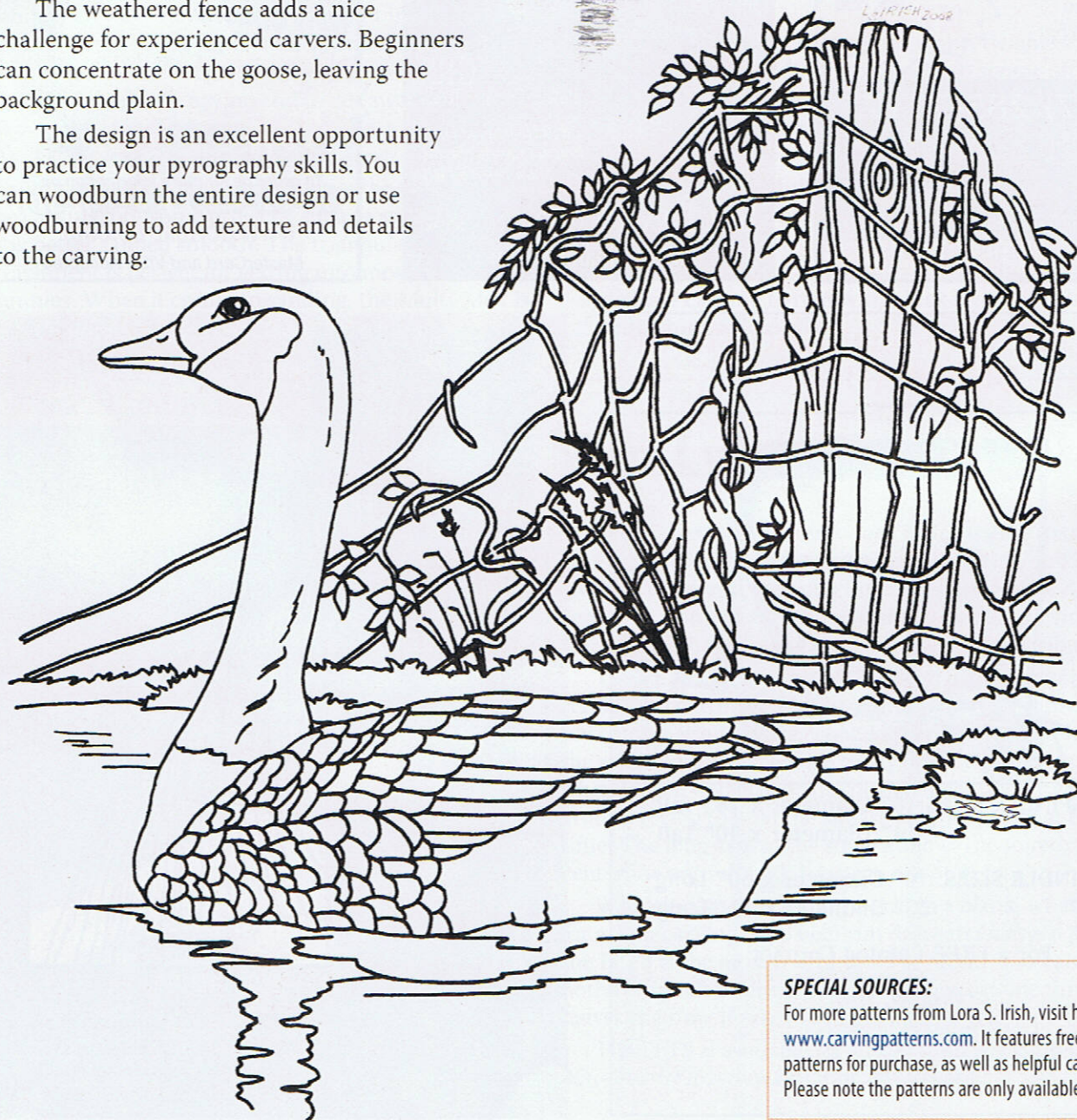
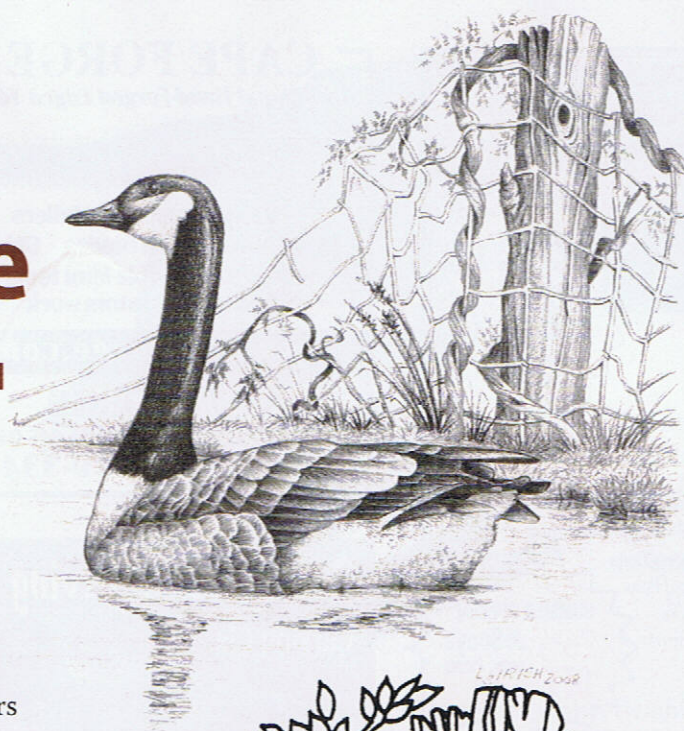
Customize this peaceful wildfowl scene to your experience level

By Lora S. Irish

This design makes a lovely stand-alone carving or can be incorporated into a welcome sign for your cabin.

The weathered fence adds a nice challenge for experienced carvers. Beginners can concentrate on the goose, leaving the background plain.

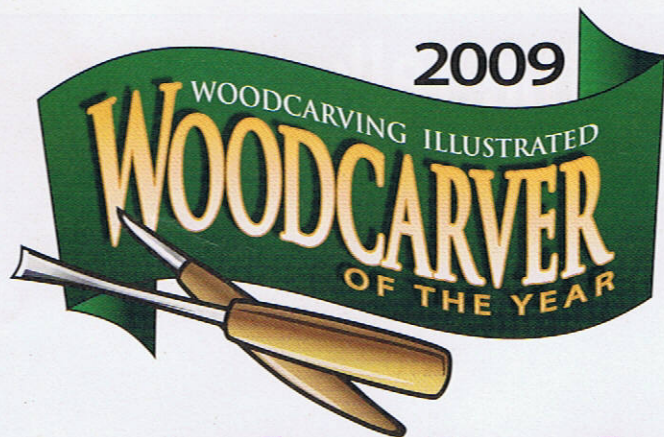
The design is an excellent opportunity to practice your pyrography skills. You can woodburn the entire design or use woodburning to add texture and details to the carving.



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SPECIAL SOURCES:

For more patterns from Lora S. Irish, visit her website at www.carvingpatterns.com. It features free patterns and patterns for purchase, as well as helpful carving advice. Please note the patterns are only available online.



John Burke Woodcarver of the Year

**Popular author and instructor honored
for his contributions to woodcarving**

By Bob Duncan

Noted for his highly detailed realistic busts, John Burke's biggest contribution to the world of woodcarving is the impact he has had on other carvers. For more than 20 years, John has been teaching carving. In fact, John pioneered many of the methods used to teach woodcarving and his techniques have influenced many of today's top carvers.

When John was in his thirties, a friend who carved Harold Enlow-style caricatures gave him a knife and wood, and encouraged him to give carving a shot. John started carving and never looked back.

"I ended up cutting myself more than anything else, but I kept with it and gradually improved. I'm never going to quit woodcarving," John said. "Woodcarving is something I plan to do until I wake up cold. I intend on doing this in whatever capacity I can for as long as possible."

John's carving career really took off after he started carving with mallets and chisels.

"Learning to carve with mallets and chisels set something off inside of me," John said. "I couldn't stop. Every day I was in the basement carving something—trying to improve."

Larger tools led to larger carvings. As John's carving skills improved, people started asking him to share his techniques.

"I concentrated on Native American busts," John said. "I developed a style I could teach that was easy to comprehend."

"Fairly early on, when people were asking me to show them what I knew, I had to make a decision if I was going to teach or stay on my own and develop my skills." John added. "I really enjoy working with people and helping other people get better."

Photo by Jack A. and Carole Williams



"Yellow
Smoke,"
carved
in 2001.



Photo by Marc Featherly



“Learning to carve with mallets and chisels set something off inside of me. I couldn’t stop. Every day I was in the basement carving something—trying to improve.”

“Magua,” carved in 2009.

"Mohegan,"
carved in 2009.



Photo by Marc Featherly

Most of John's class projects center on frontier life: mountain men, gunfighters, and Native Americans. John challenges himself by creating a new project for every class.

"I hate repetition," John said. "So I try to never do the same project twice. That way my students have more of a one-of-a-kind piece. I'm constantly designing new pieces.

"When I tell a student they need to take a little more off the top, I mean the carving is too shallow," John explained. "I always tell people that you never know how far you can go with a carving until you ruin it. Woodcarving is a take-away medium; it's difficult to take too much off. As you go in deeper, you can change the shape of the piece even more. It looks better and better until you run out of wood."

"You won't find a more generous man in terms of sharing his incredible wealth of carving and artistic knowledge."

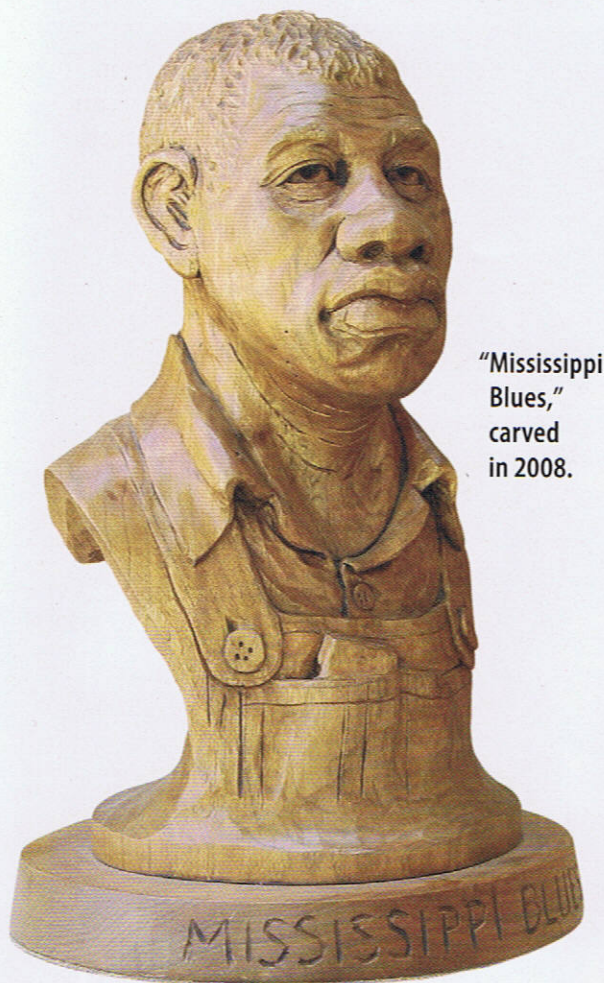
—Mary-Ann Jack-Bleach

John also created the Burke Sharpening System, which is one of the most popular power-sharpening systems available.

"Everyone was limited to the slow old way of sharpening tools with a stone, which works well, but is difficult to learn to do correctly," John said. "Some people were grinding their tools on electric grinders and burning their tools. I did a lot of experimenting to determine the minimum process to get tools sharp. I kept it simple and broke it down into three stages: shape, sharpen, and hone. It's been very successful."

According to carving instructor and author Mary-Ann Jack-Bleach, John promoted the art of woodcarving without even realizing it.

"I think John is the true father of woodcarving in the United States and in some parts of Canada," Mary-Ann said. "He was the one who started up the figure



"Mississippi Blues," carved in 2008.

and bust carving classes. His method of teaching has been copied by many of the great teachers he helped develop along the way. You won't find a more generous man in terms of sharing his incredible wealth of carving and artistic knowledge."

Author and instructor Jeff Phares attributes his carving career to John.

"If it wasn't for John and Joe Wannamaker, I wouldn't be where I am today," Jeff said. "A lot of carvers wouldn't be doing what they are doing now without John. I consider him family. John hired me as an assistant teacher for three years and gave me my own class in 1991. I've been teaching ever since."

According to Desiree Hajny, the 2003 *Woodcarving Illustrated* Woodcarver of the Year and an emeritus member of the Caricature Carvers of America, John and his wife, Nancy, have worked hard to promote the art of woodcarving.

"John introduced me to various tools and helped me learn to maintain my tools," Desiree said. "Although I've never taken a

formal class from John, I absorbed as much knowledge as I could from him and Nancy."

"It's been a number of years since I visited John's workshop in rural Nebraska," Alan Giagnocavo, publisher of *Woodcarving Illustrated*, said. "It's the type of place where you can easily lose yourself for a few hours. Non-carvers may find it a bit odd or even scary—reference boxes of animal skulls and bones, air-driven impact wrenches sporting big sharp chisels, twisted stumps and other funky found wood. I guess that's part of this award—recognition and affirmation from the community of woodcarvers who share the same appreciation for such things."

John's dedication to the art of woodcarving shows not only in his teaching, but also in his writing. John is the author of three books: *Carving the American Indian*, *Carving America's Legends*, and *Buffalo Dreamers*.

John Burke continues to travel around the country, teaching classes and influencing the next generation of woodcarvers.

ONLINE BONUS

Bonus photos of John Burke and his work are on our website. woodcarvingillustrated.com

John and his wife, Nancy, sponsor the Western & Wildlife Art Workshop every summer at Doane College in Crete, Nebr. For more information call 402-623-4292 or visit their website at: bit.ly/aRrbw.



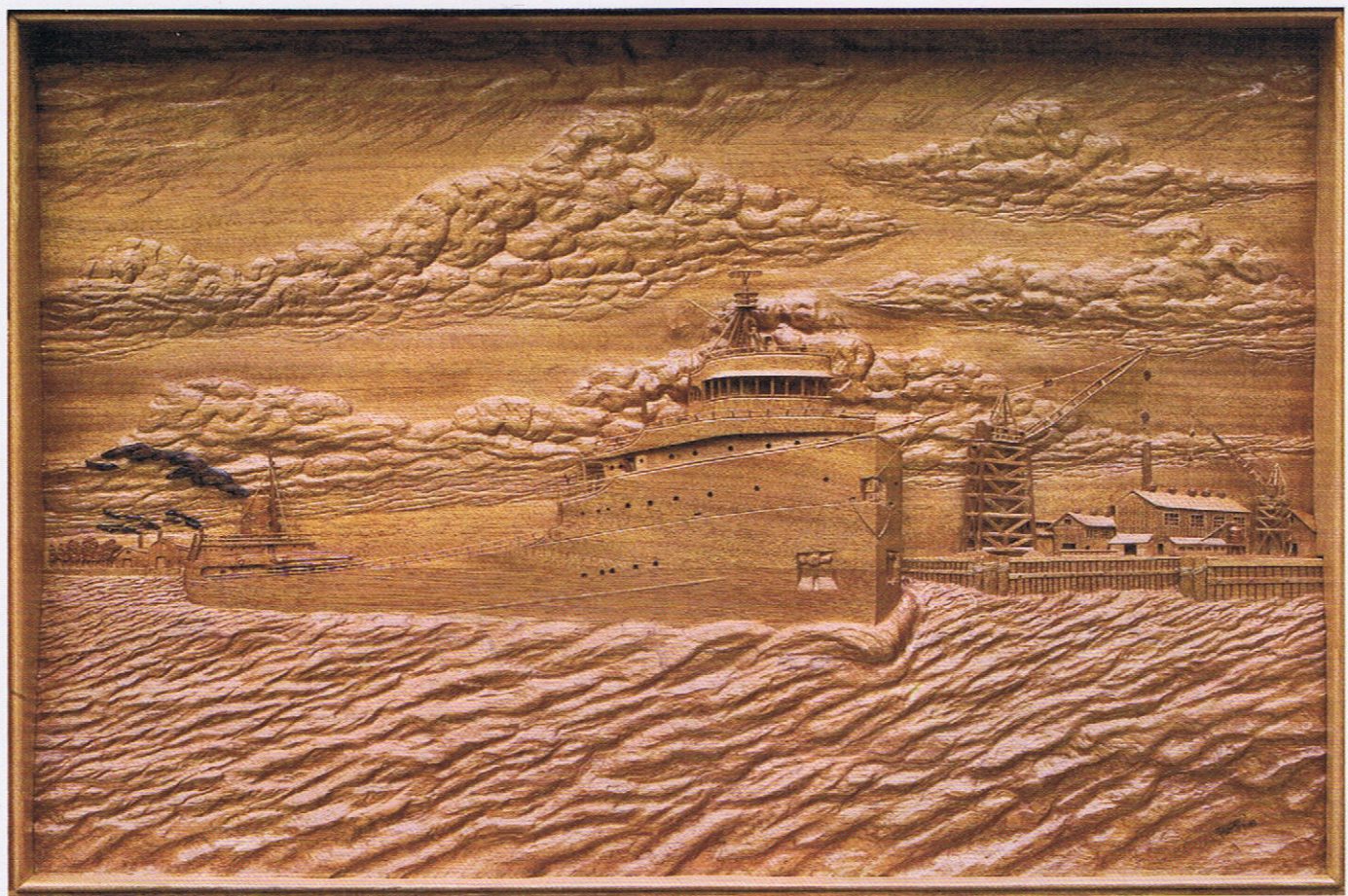


Photo by Michael Robinson

"Fare Thee Well" portrays the SS *Edmund Fitzgerald* on her maiden voyage in 1958.

A Carved Tribute to the Edmund Fitzgerald

Patrick Pointer's detailed relief carvings immortalize this famous Great Lakes freighter

Patrick Pointer was originally reluctant to undertake the challenge of portraying the most famous disaster in the history of Great Lakes shipping. But the artist had a vision in his heart and was compelled to tell the story of the SS *Edmund Fitzgerald* in wood, much the way Gordon Lightfoot shared his interpretation in his 1976 song, "The Wreck of the *Edmund Fitzgerald*."

Patrick first fell in love with carving at age nine after visiting Mystic Seaport in Massachusetts. Watching a gentleman carve full-size figureheads for ships sparked a life-long passion in Patrick.

Patrick's first attempt at woodcarving produced a crude and rustic face carved from maple firewood. Years later, Patrick explored his interest in carving by

taking an independent art class in high school. After graduating, many years passed before Patrick was compelled to try carving again.

"One day my dad came home with two poorly carved duck decoys," Patrick said. "I asked him how much he paid for them and he told me \$35 each. I told him I could carve decoys like that and my fiancée said, 'You always say that.' I took it as a challenge and started carving decoys."

Patrick shared his early decoy attempts with Dick Watson, a waterfowl carver in St. Clair Flats, Mich. Dick critiqued the carvings and suggested Patrick attend the Ward Foundation's World Competition for inspiration. Seeing the great work at the competition

Patrick keeps a full-size pattern on his workbench for easy reference throughout the carving process.

“The more you look with your eye, the more you will develop the vision in your heart.”



Photo by Michael Robinson

Intricate details, such as the crow's nest shown here, are carved from a separate piece of wood and glued to the carving.

Great attention is given to every aspect of the carving, as evidenced by the detailed dock scene in “Fare Thee Well.”

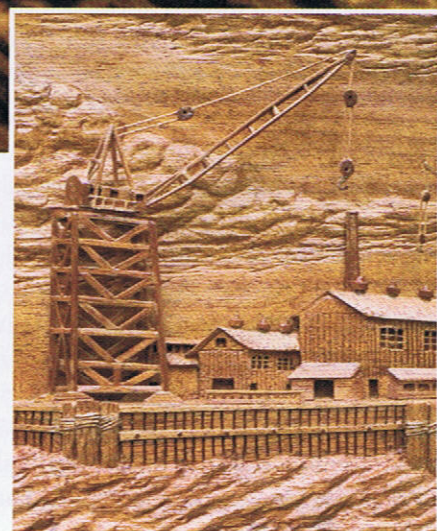
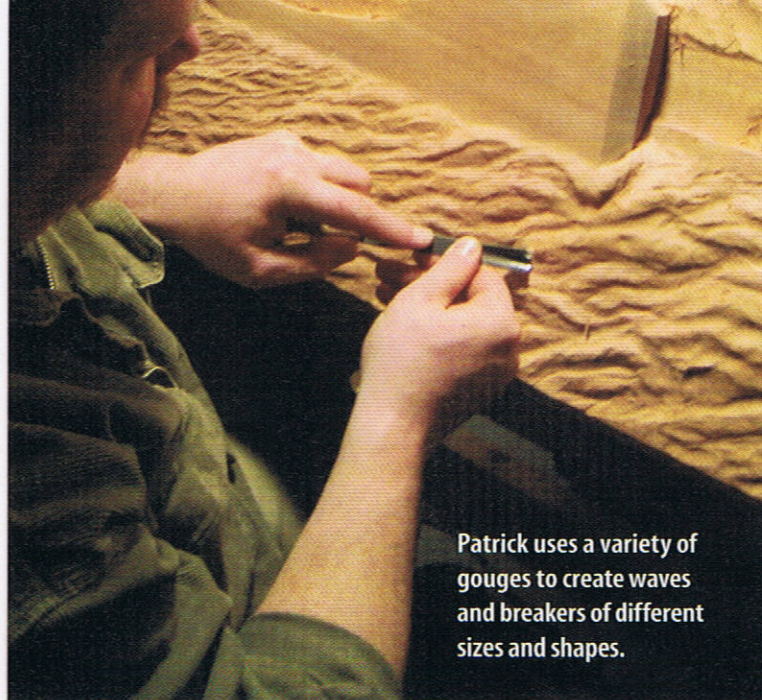


Photo by Michael Robinson



Patrick uses a variety of gouges to create waves and breakers of different sizes and shapes.

increased Patrick's passion for carving and he began carving furniture, signs, and full-size figureheads.

During this time, Patrick inherited a box of carving tools that date back to the 1800s from a relative who built wooden ships. "Antique chisels from a master carver's hands, what a gift," Patrick said. "I got to know them well and I could make them work in harmony with my heart and eyes to create something that lay deep within the wood."

Unfortunately, those tools were stolen and a discouraged Patrick stopped carving. Shifting his focus, Patrick became a full-time pastor. Patrick's wife and parents continued to encourage his creative side. Patrick's dad presented him with a set of carving tools and one day in 2007, out of the blue, Patrick picked up a copy of *Woodcarving Illustrated*. Patrick was captivated by David Bennett's relief carving of the USS *Michigan*, which was featured in a Flexcut advertisement on the back cover of the magazine.

"The more I looked at that picture, the more my passion stirred," Patrick said. "I couldn't put the magazine down. I had to carve again."

Patrick's son Matt helped him set up a shop in his garage. The pair designed and built a couple of portable carving benches and Patrick studied the photo of Dave's carved ship. Eager to carve again, Patrick began planning his project. He was hesitant to undertake a project as ambitious as the highly detailed ship, but Patrick had a vision in his heart to make two relief carvings of the *Edmund Fitzgerald*. The first carving entitled "Fare Thee Well," would show the ship on her maiden voyage in 1958 and a second carving, depicting her on the night she was lost in Lake Superior, would be entitled "Farewell."

Patrick spent more than 100 hours researching the ship over a span of three months. "I wanted to be as authentically accurate as possible," Patrick said. "The first step when you plan to carve something realistic or highly detailed is research. Do as much research as you can on your subject. The more you look with your eye, the more you will develop the vision in your heart. For me, a successful carving takes 80% research, 15% talent, and 5% trial and error."

Both carvings were created from 2"-thick slabs of African mahogany. "Fare Thee Well" took 103 hours to carve and "Farewell" was completed in 83 hours. The carvings were unveiled at the 50th anniversary of the launching of the *Edmund Fitzgerald* on June 7, 2008. Patrick worried about how the surviving family members would respond to "Farewell," because there were no eye witness accounts of the sinking.

"I want the work to draw the viewer into it and allow them to imagine their own story from what they are seeing."

"Farewell" was my own artistic expression of the sinking of the *Edmund Fitzgerald*," Patrick said. "We often forget there were actual people on that ship and no one survived."

The carvings were later displayed on Nov. 10, 2008, at the Great Lakes Shipwreck Museum in White Fish Point, Mich. Patrick took part in the annual



The texture of the rough water in "Farewell" is created with knives.

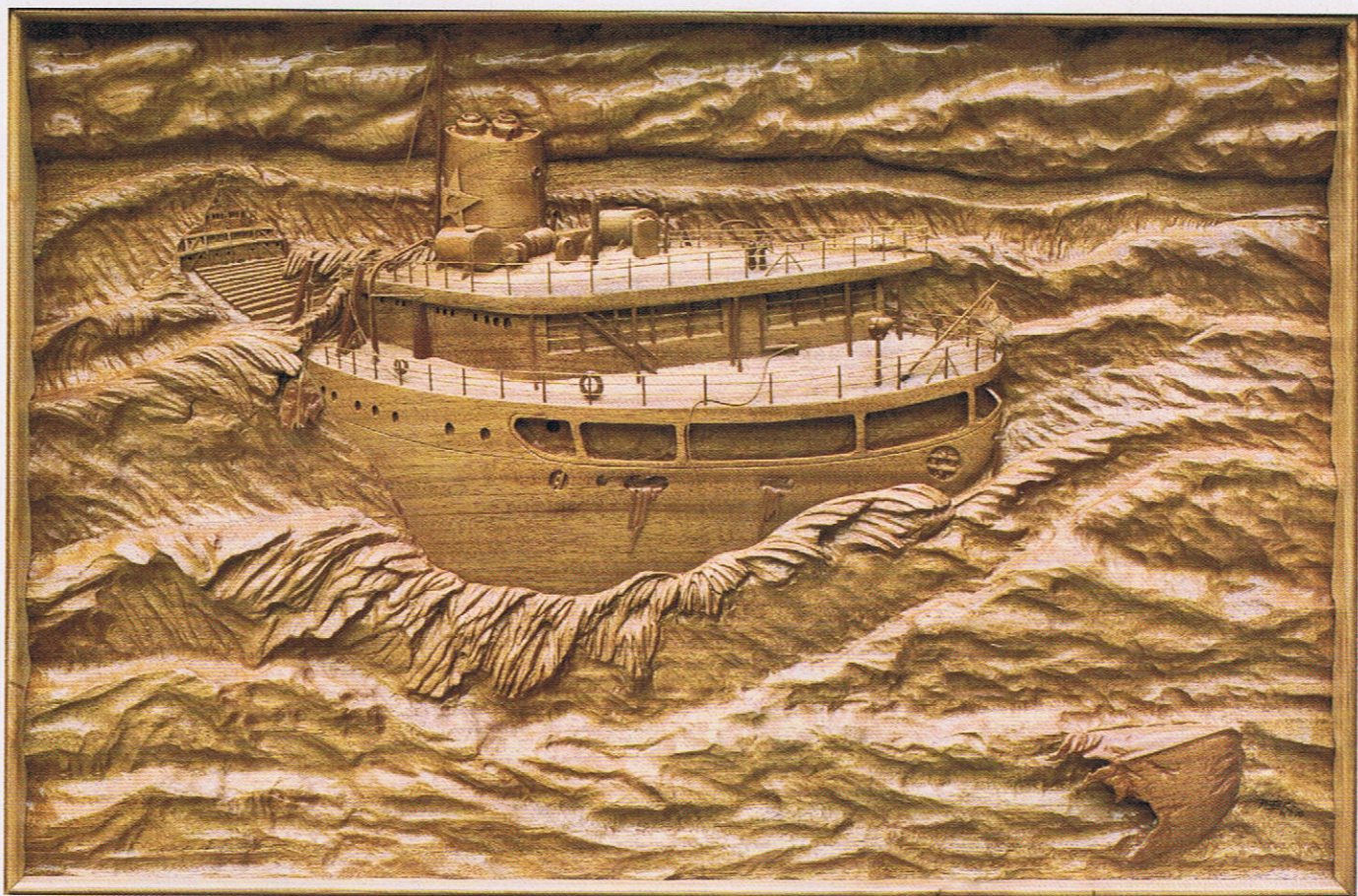


Photo by Michael Robinson

"Farewell" is Patrick's rendition of the fateful night when the ship was lost to storms on Lake Superior.

bell-ringing ceremony for the *Edmund Fitzgerald*, honoring those who were lost, and he was humbled to be invited to give the invocation.

"Your work draws me in so deeply, like no other art featuring my father's ship has ever done," a daughter of one of the lost crew members told Patrick. "Most artists paint it sinking or wrecked on the bottom. You have shown it fighting until the end. It just draws me in. I feel a connection with my dad."

Pam Johnson, the daughter of the cook who was lost with the ship, took Patrick by the hand and led him to the carving with tears in her eyes. She pointed to a porthole on the stern.

"This is where my daddy is," she told Patrick. "I have always thought that when the storm got too bad, that my father laid back down in his bed and fell asleep. Today you have brought healing to my life through your words and these carvings. I know that when my father woke up, he woke up in heaven!"

Patrick wanted to captivate the eye of the viewer with his carvings. "I want their eye to travel across the piece, across time itself, and I want the work to draw

the viewer into it and allow them to imagine their own story from what they are seeing. Research lets you get caught up in the story yourself and it becomes a part of your art," Patrick explained.

Patrick believes that no matter what your age or skill level is, you should carve from your heart, find your passion, and carve what pleases you. It's obvious to all who view Patrick's work that he has succeeded in sharing the story of the *Edmund Fitzgerald* and touching others with the passion that flowed from his heart, through his tools, into the wood.

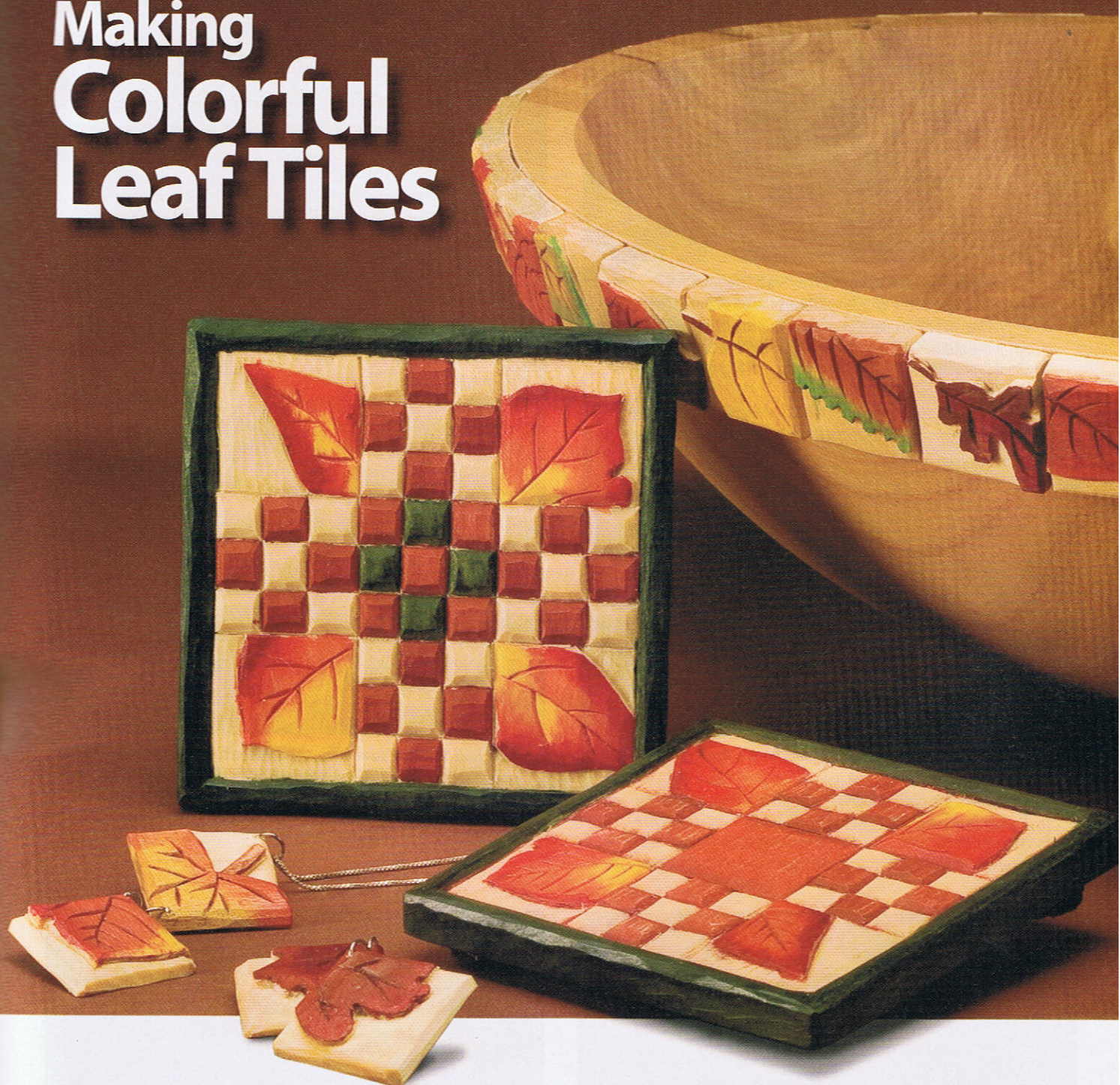


About the Author

Rev. Patrick B. Pointer, the senior pastor of Manistee Assembly of God Church, also works on commission and is happy to share his carving techniques. CDs with step-by-step photos of the *Edmund Fitzgerald*

carvings are available for purchase. Patrick hopes these carvings become a permanent exhibit in one of the Great Lakes Museums. You may contact him at revpdog@hotmail.com or visit northernmichiganartist.webs.com.

Making Colorful Leaf Tiles



**Easy relief
carvings
have a
variety
of uses**

By Cyndi Joslyn

These little relief carvings are surprisingly simple to carve and paint. They make an ideal project for beginners and are a lovely diversion from more advanced projects.

I originally intended to use the tiles as a border on a turned wooden bowl, but the more I worked with the designs, the more ideas they inspired. Use individual tiles for earrings and pendants or glue a magnet to

the back. I incorporated a checkerboard design with a few of the leaves to create festive fall coasters.

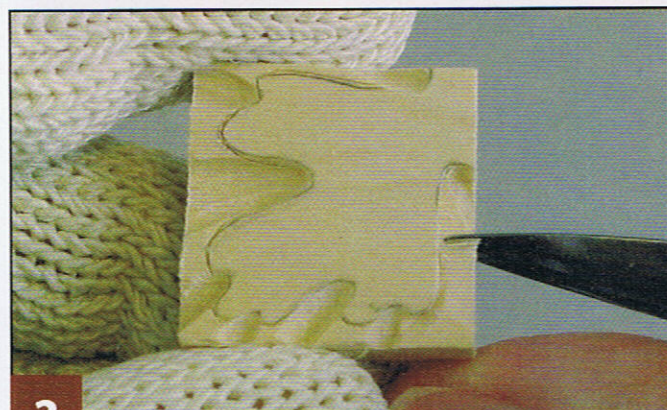
To get started, transfer the pattern to the blank. Sandwich a piece of graphite paper between the pattern and the tile and trace the outline of the leaf onto the blank. The vein lines will be drawn in later.

LEAF TILES: CARVING THE LEAVES



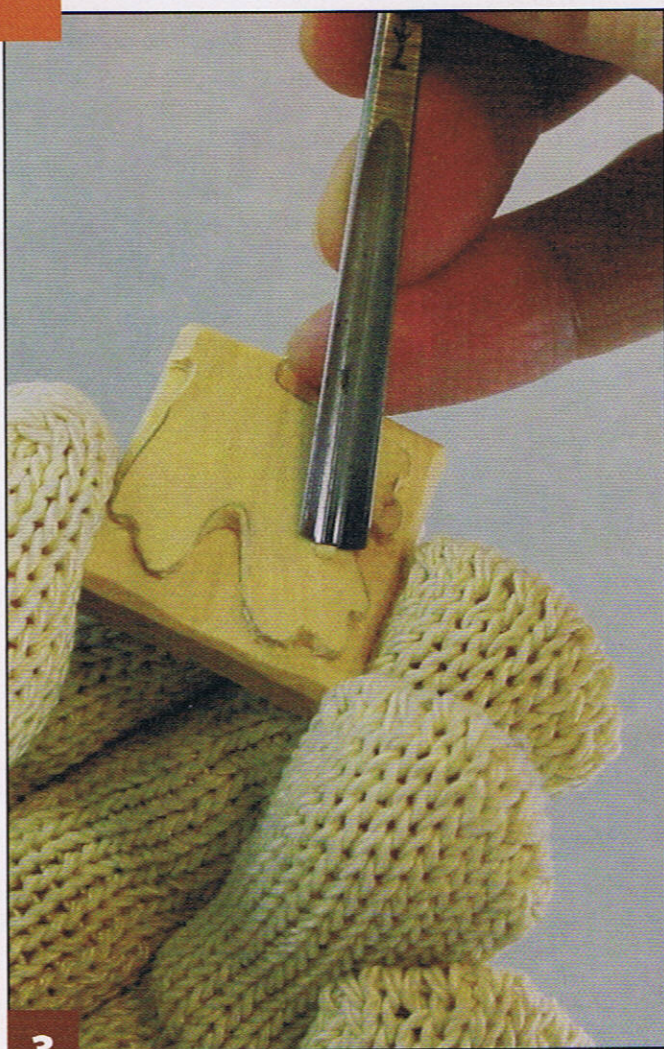
1

Carve the inside curves of the leaf. Use a 3mm #11 gouge. The shape of the gouge conforms to the shape of the curved leaves in one stroke. Carve away approximately $\frac{1}{8}$ " of wood. Score around the remaining edges of the leaf.



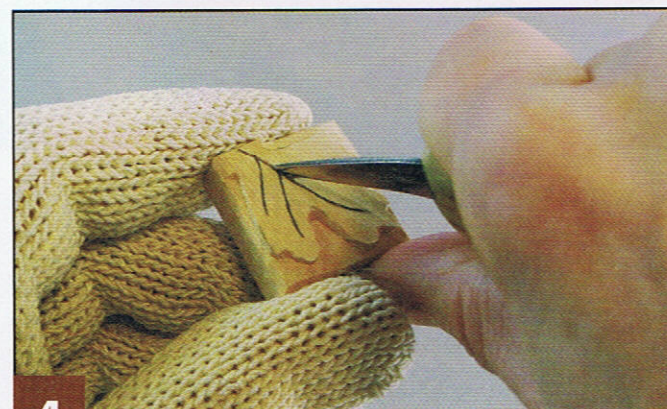
2

Remove the background. Carve back to the score line and recess the background around the leaf approximately $\frac{1}{8}$ ". Use a detail knife to carve off the saw marks on the edge of each tile and to slightly round the top edges.



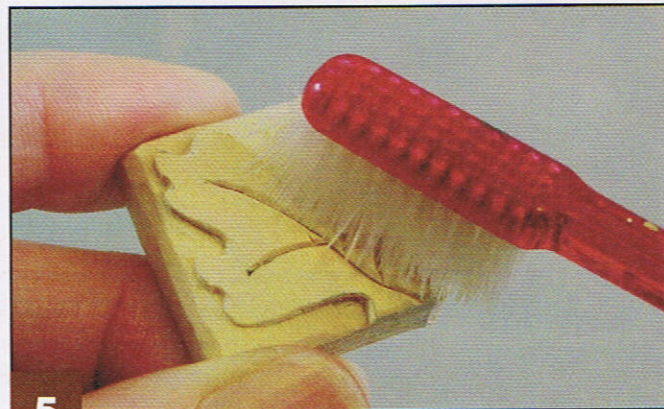
3

Add texture to the face of the leaf. Use an 8mm #5 gouge to remove the flat surface and add a light texture. Then draw in the veins on the leaf with a marker.



4

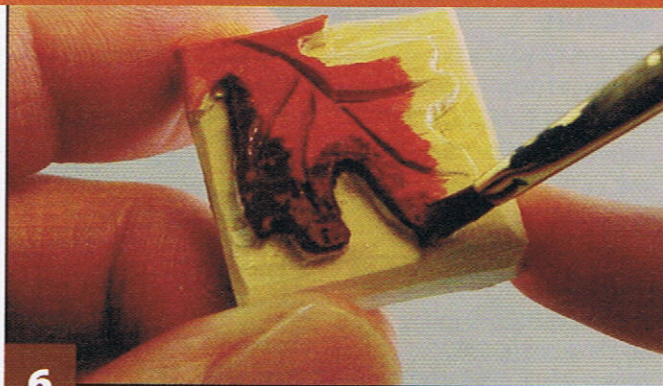
Begin carving the center vein. Score along the center of the primary vein line with a detail knife. Remove a thin wedge of wood from one side of the score line. The wedge of wood should be approximately the same width as the marker line.



5

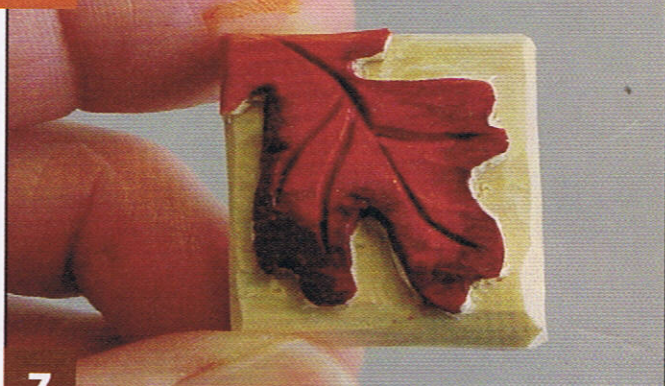
Finish carving the veins. Remove a thin wedge of wood from the other side of the center vein line with a detail knife. This process could be done with a V-tool, but the cuts from the detail knife give the vein lines more character. Then carve the remaining vein lines. Remove any fuzzies with a toothbrush.

LEAF TILES: PAINTING THE LEAVES



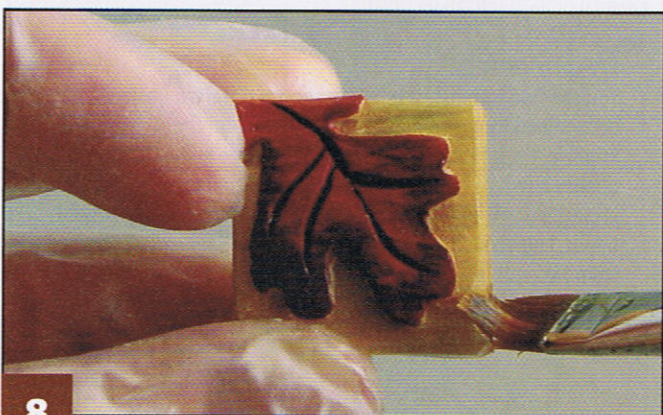
6

Paint the leaf. I use fluid acrylic paints thinned with water, which remain vibrant even when thinned. Use a #4 shader brush to block in your colors. Shade or highlight the leaves as desired. Apply subsequent colors while the first color is still wet to blend the pigments. Allow the paint to dry thoroughly.



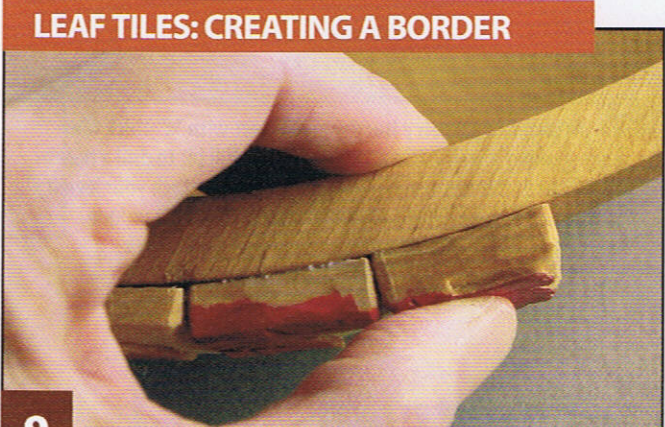
7

Seal the surface of the leaf. Create a sealer by mixing equal parts water-based varnish and water. Apply two coats of the mixture to only the surface of the leaf. Allow the varnish to dry thoroughly. Mix one part burnt sienna with one part quinacridone crimson and two parts retarder medium for an antiquing medium.



8

Antique the leaf. Apply the antiquing mixture to only the surface of the leaf. Remove any excess mixture with a soft cloth until you achieve your desired results. Do not apply the mixture to the background. Then apply Watco Danish oil finish to the area around the leaf. Allow the tile to dry thoroughly.



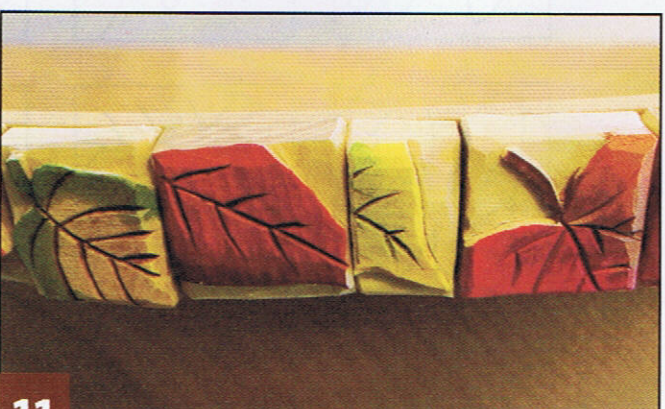
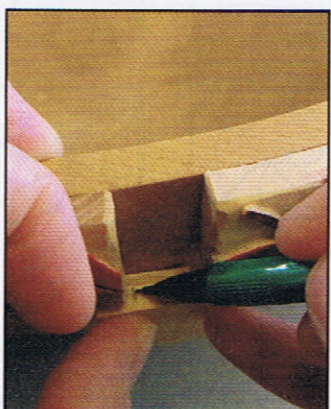
9

Attach each tile to the bowl. Use a 12mm #5 gouge to carve a slight hollow on the back of each tile to conform to the curve of the bowl. Keep the top of the tiles flush with the bowl rim. Use a detail knife to adjust the sides of each tile for a perfect fit. Affix the first tile with quick-grip adhesive, then dry fit the next two tiles. Adjust both sides of each tile before it is glued to the bowl.



10

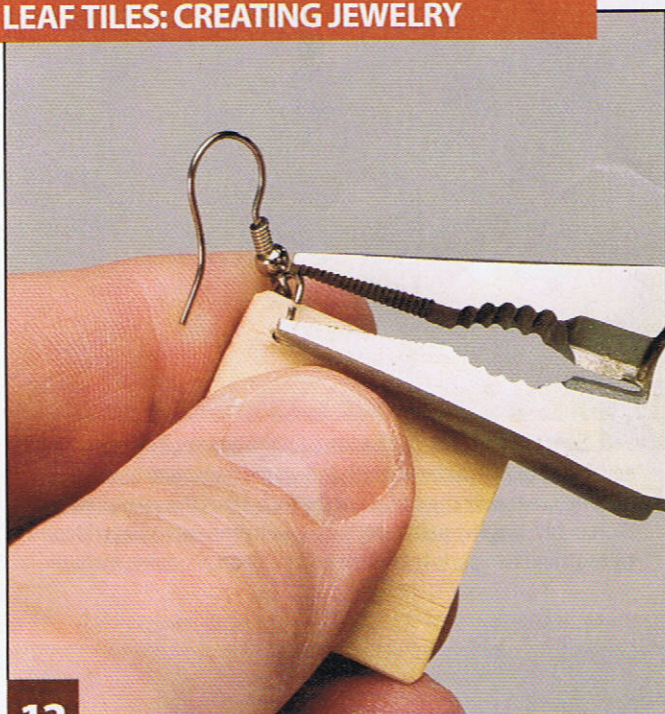
Adjust the fit of the last tile. Continue attaching tiles until you reach the last space. Select a tile for the last space that has a pattern that can be cropped. Place the top of the tile, with the design side toward the bowl, on the top rim of the bowl. Mark the width of the space. Then place the bottom of the same tile under the row of tiles and mark the width. Connect the marks and cut the tile.



11

Attach the final tile. Dry fit the final tile. Adjust the sides if necessary. When you are satisfied with the fit, glue the last tile in place. Allow the glue to dry thoroughly. I finish the bowl with Watco Danish oil. This bowl is for decorative purposes only. If you intend to use the bowl to hold food, use only food-safe finishes.

LEAF TILES: CREATING JEWELRY



12

Attaching jewelry hardware. I start with 1/4"-thick tiles when making jewelry. Use a 1/16"-diameter drill bit to drill a hole in the corner of the tile. Use needle nose pliers to attach your jewelry hardware of choice. String together several tiles for a unique pendant or attach pin hardware or a magnet to the back.

MATERIALS:

- 45 each 3/8" x 1 1/8" x 1 1/8" basswood (bowl border)
- 1/4" x 1 1/8" x 1 1/8" basswood (jewelry or magnet tile)
- 3/8" x 4" x 4" basswood (coaster)
- Unfinished 15"-diameter wooden bowl
- Graphite paper
- Golden fluid acrylic paints: burnt sienna (#2020), quinacridone crimson (#2290), hansa yellow medium (#2190), naphthol red medium (#2220), sap green (#2440)
- Delta Ceramcoat satin interior varnish
- Jo Sonja's retarder medium
- Watco natural Danish oil finish

- Loew-Cornell #4300 shader brushes, sizes 4 and 6
- Soft cloth such as an old T-shirt
- Beacon Quick Grip all-purpose permanent adhesive

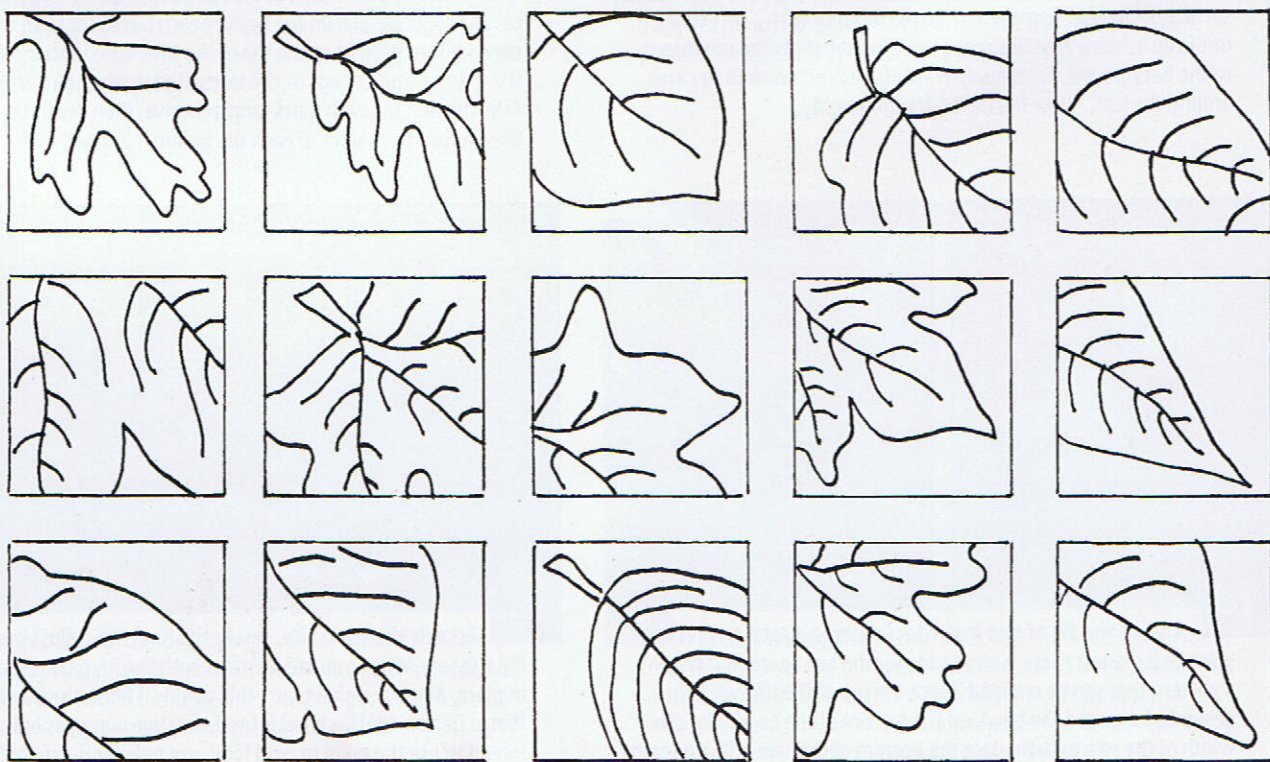
TOOLS:

- Band saw, scroll saw, or coping saw
- Detail knife
- #5 gouges: 8mm, 12mm
- 3mm #11 gouge
- Drill with 1/16"-diameter bit
- Old toothbrush
- Stylus
- Scissors

SPECIAL SOURCES:

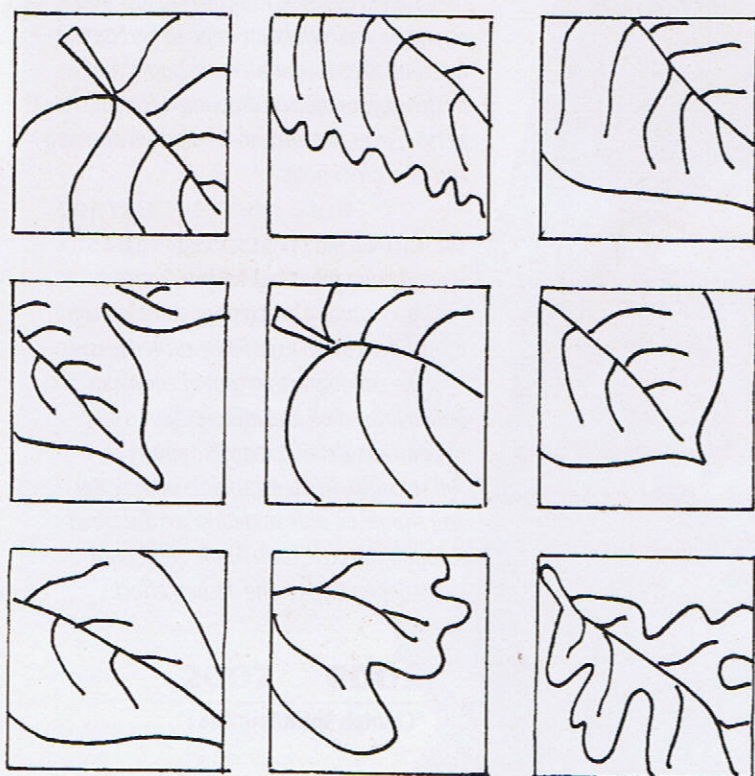
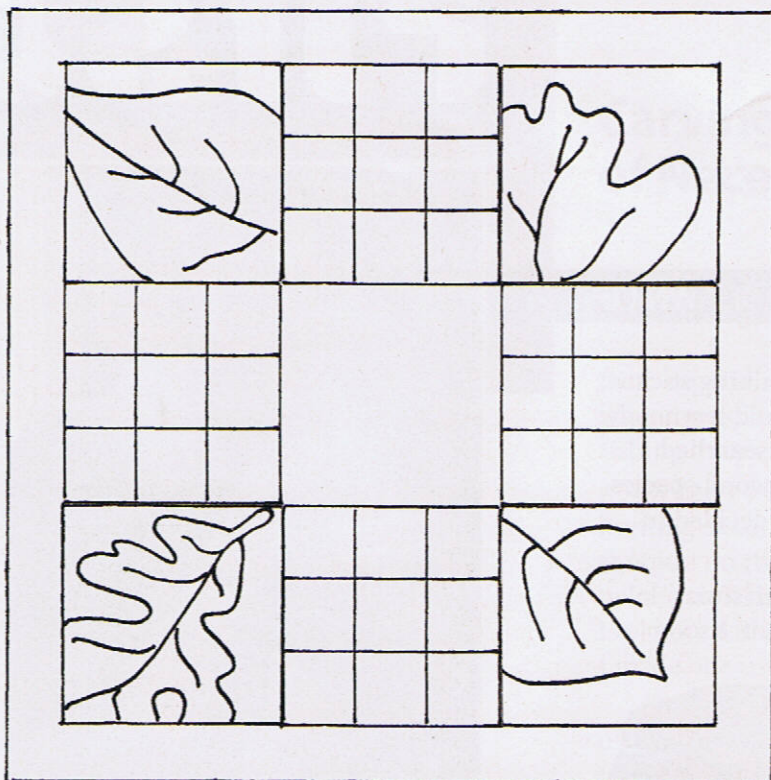
You can find unfinished bowls in several different qualities, determined by the roundness of the bowl and the imperfections found in the bowl. I prefer the lowest (third) quality bowls as I find they have far more character in their imperfections. They also cost about half the price of first quality bowls. I purchased this #HBM-3 bowl for \$39.04+\$5.46 s&h from Hofcraft, 800-828-0359, www.hofcraft.com.

Leaf tile patterns



© 2009 Woodcarving Illustrated

Leaf tile coaster pattern



© 2009 Woodcarving Illustrated



About the Author

Cyndi Joslyn of Idaho Falls, Idaho, is a prolific carver, author and teacher. She is the author of several carving books, available from Fox Chapel, www.foxchapelpublishing.com.



First

1993

"Woodspirit Face"

Inspired to Learn

I attended a local arts and crafts festival in 1993, where I noticed a woman carving woodspirit walking sticks. I thought to myself, "I bet I could learn to do that." I went home and researched woodcarving tools, techniques, wood species, and well-known artists. Finally, I decided to give it a try.

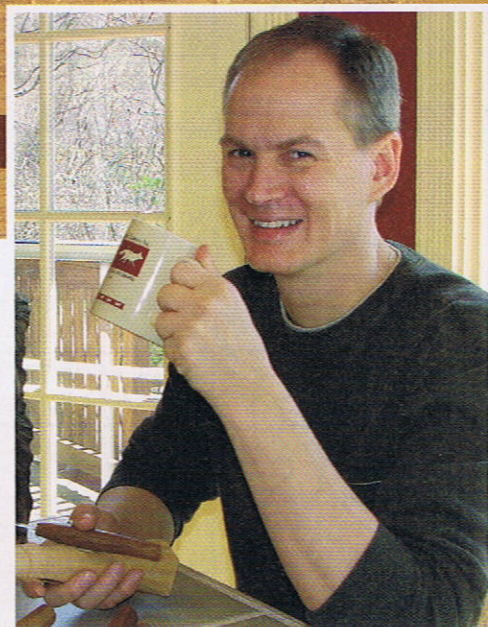
After receiving some tools for Christmas, I harvested wood and gave carving a shot. I soon realized I did not have the proper tools. I purchased new tools, and learned how to sharpen them and keep them sharp. My first carvings were walking sticks and woodspirit faces.

I emulated the carvings I saw in books and magazines. I soon moved on to Santas, angels, and folk carvings, and started to develop my own style. Once I picked up that knife, I never looked back.

Two years after I started carving, I returned to the arts and crafts festival with one of my own carved sticks in hand to visit the woman carver. She asked who had carved the stick I was holding. I told her I was the carver and it was her work that first inspired me. She ended up purchasing that stick!

Shawn earned first place in Woodcarving Illustrated's first annual Santa Carving Contest in 2000. He is the author of four books published by Fox Chapel and has written a host of articles for Woodcarving Illustrated. Shawn accepts commission work for private collectors. Contact Shawn at 40 Erie Mine Road, Burgettstown, PA 15021, 724-947-3405, www.shawnscarvings.com.

SHAWN CIPA



tips from Shawn

RESEARCH YOUR SUBJECT MATTER

When creating a piece with an unfamiliar subject matter, start the project right with the proper research. You can find just about anything you could ever hope to find on the Internet. Sketch your ideas on paper and flesh out your idea by drawing different perspectives. Instructional books on drawing can be a great help.

WORKING WITH ACRYLIC PAINTS

A good paint job can greatly enhance a mediocre carving, but a poor paint job can totally destroy an excellently carved piece! Seal the carving with a coat of equal parts boiled linseed oil and mineral spirits prior to painting. Never use acrylic paints at full strength. Dilute the paints with water. You should be able to clearly see the wood through the base coat. Apply additional coats depending on the desired effect.

2009

"Catalpa Spirit"

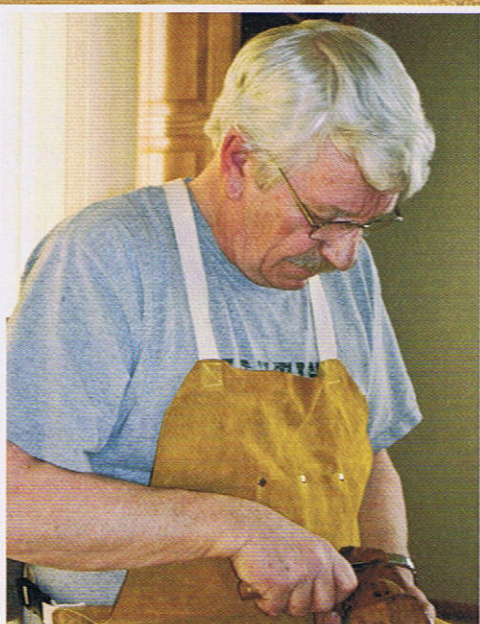
Cuts

1965

"Vishnu"

Carving out of Necessity

RICK JENSEN



I got my first taste of woodcarving when I received a pocketknife from my dad at age seven. I whittled sticks when I wasn't cutting bait for my dad's fishing lines.

When I was 12, a friend and I went hunting small game. I dropped my dad's shotgun on the frozen ground and the nylon stock shattered. When I got home, I told my dad I'd carve a new stock for him. It took a while, but I made one using a coping saw, rasp, and my pocketknife.

In 1965, I completed my first decorative carving in a piece of redwood during high school art class. That piece still hangs in my home. In 1983, I started carving spirit faces, Indians, and mountain men in cottonwood bark. I began carving bark houses after seeing one carved by my friend Art Olver.

Vic Hood and Jack Williams asked me to be a part of their book, *Carving Found Wood*. The book was a success, and

Fox Chapel asked me to write *Illustrated Guide to Carving Tree Bark*, a book featuring my whimsical bark houses. Soon after that, Harold Enlow asked me to teach a seminar and now I teach carving seminars around the Midwest.

Rick Jensen lives in northwest Minnesota with his wife, Jody. Rick is a professional woodcarver, teaches seminars, and judges shows throughout North America. Rick has been the featured artist at a number of shows and has written numerous articles on woodcarving. Contact Rick at 720 Pine St., Crookston, Minn., 56716, 218-281-5107.

tips from Rick

PLAY TIME

Spend time in your studio or carving area and engage in what I call play time. This is time I set aside to try different tools and see what I can make that tool do in a piece of wood. Experiment with different techniques on scrap wood before you try them out on your actual carving.

CONTINUING EDUCATION

Take classes and learn different techniques from various instructors. Even if you are not excited about the project, you will always pick up different ways of doing things and soon you will develop your own style of carving. Remember, there is more than one way to do things. Find what works best for you.



2007

"Far North Hide-Away"

Whittling a 5-Minute Owl



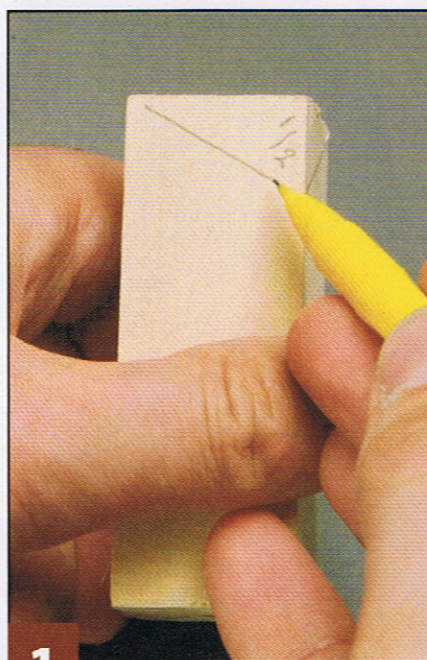
Easy beginner project is ideal for teaching and demonstrations

By Jan Oegema

This quick little owl is an excellent project that builds confidence and teaches fundamental carving techniques.

The design includes all of the basic cuts: stop cut, push cut, paring cut, chip cut, and stab cut. Unfortunately, I can't take credit for the idea. The design has been around for decades and as the instructions have been passed along from carver to carver, the project has evolved, and the name of the originator has been lost. If you can identify the person responsible, please contact the magazine so we can give the proper credit.

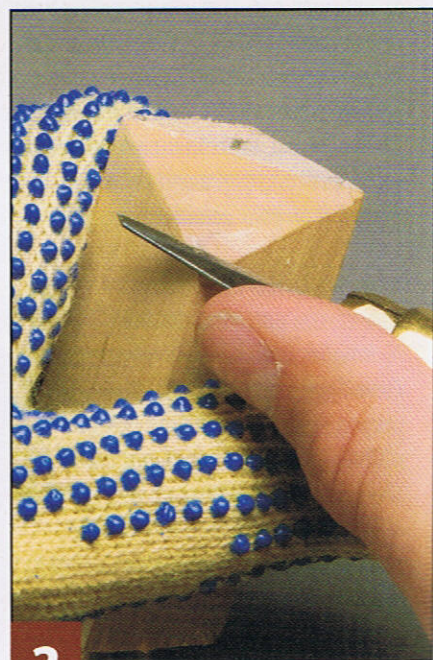
I start with a 6"-long blank. This provides plenty of wood to hold as I carve an owl on each end. When the carving is finished, simply cut it from the blank.



1

Draw in the top of the head.

Measure down $\frac{1}{2}$ " on the front and back corners. Sketch a line from the side corners down to these marks. Use the drawings as a guide. This gives you two triangles on opposite sides of the blank.

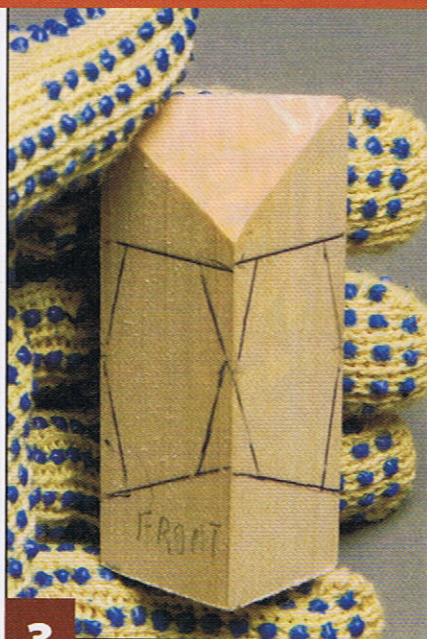


2

Shape the top of the head.

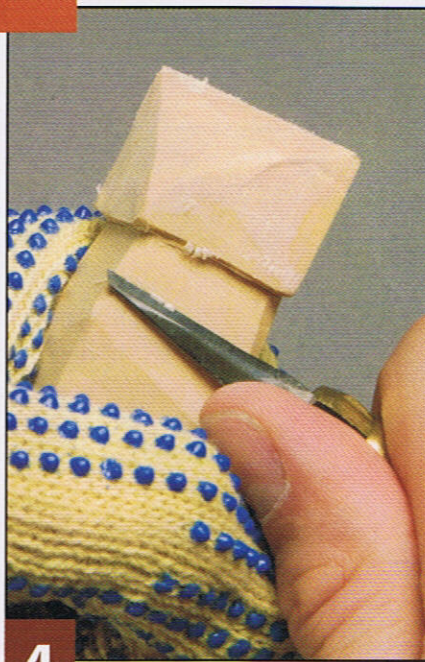
Use either a push cut or a paring cut to remove the triangles sketched in step 1. This forms the top of the owl's head. The type of cut you use depends on the grain of the wood and your hand strength.

CARVING THE OWL



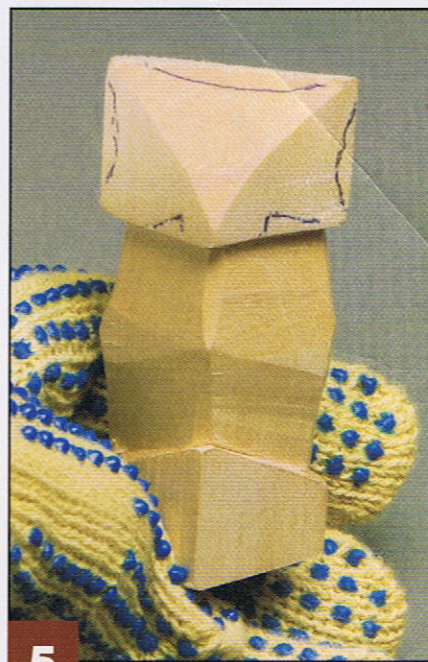
3

Mark the bottom of the head and body. Use the drawings as a guide. Draw in the perch and the bottom of the head, and make $\frac{1}{8}$ "-deep stop cuts along these lines. Mark the sharp corners to remove on the belly, sides, and the back of the head.



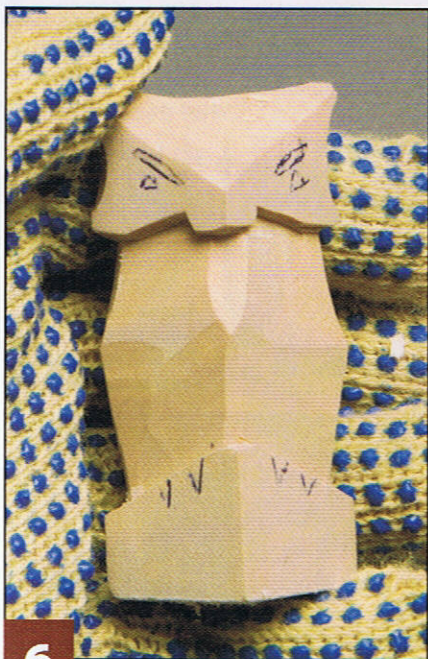
4

Rough out the owl. Use a paring cut or a push cut to carve from the middle of the owl's belly, halfway between the perch and the bottom of the head, up to the stop cuts. Use push cuts to remove the sharp corners on the front and sides of the owl, and taper the back of the head.



5

Sketch in the beak and ears. Use the drawings as a guide. The ears are defined by long sloping curves across the top and down both sides. The beak is defined by two triangular cuts starting approximately $\frac{1}{4}$ " from the front corner of the blank on either side.



6

Carve the ears and beak. Use a push cut to carve along the sloping lines of the ears. Use caution not to chip out the ears. Make stop cuts along the lines of the beak and slice up to the stop cuts to free the chips. Sketch in the eyes, eyebrows, and claws.



7

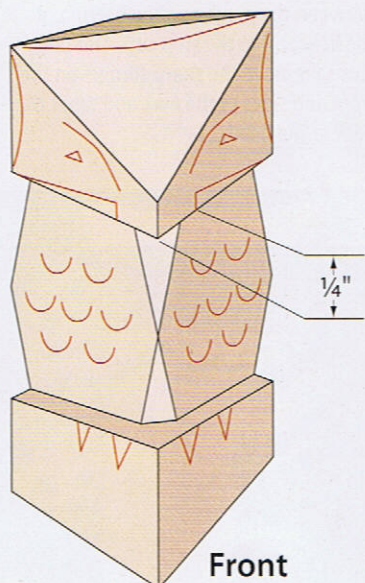
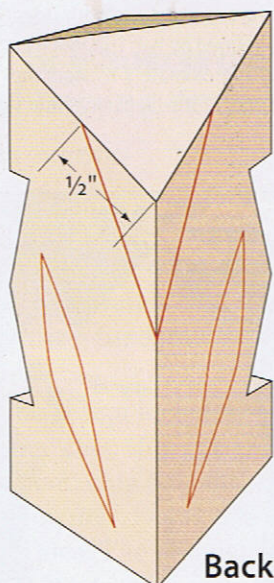
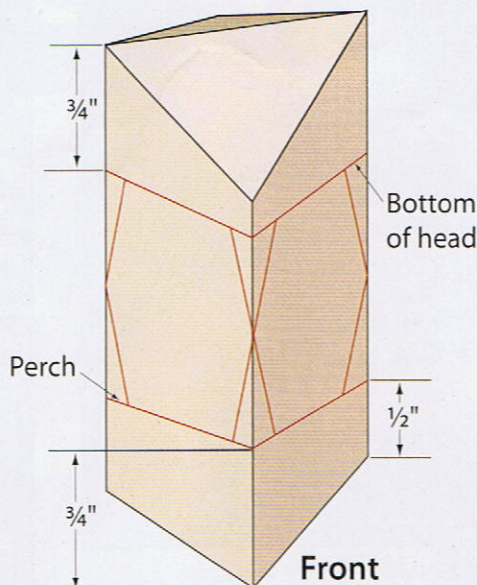
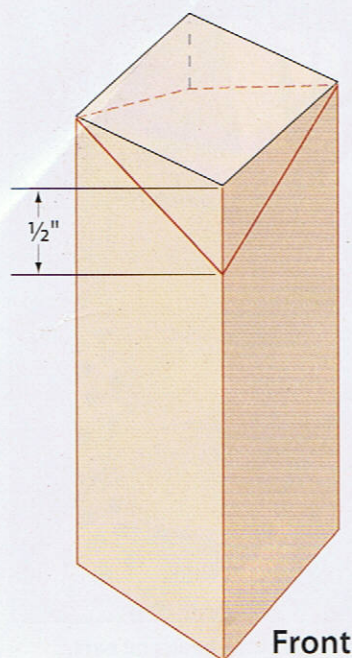
Carve the eyes and claws. Make two small chip cuts on each side of the perch to define the claws. Remove a three-corner chip for each eye. Make two slightly curved angled cuts above the eye for each eyebrow.



8

Add the wings and feathers. Make two angled cuts to define each wing on the back of the blank. Use a $\frac{1}{4}$ " #6 gouge to make stab cuts defining the three rows of feathers on the owl's belly. Apply your finish of choice.

5-minute owl patterns



materials & tools

MATERIALS:

- 1" x 1" x 6" basswood or wood of choice
- Finish of choice (I left my owl unfinished, but you could use a clear lacquer or washes of acrylic paint)

TOOLS:

- Carving knife of choice
- Pencil
- Ruler
- 1/4" #6 gouge



About the Author

Jan Oegema lives in Bowmanville, Ont., Canada. For more of his work, visit www.janscarvingstudio.com. Jan has a woodspirit study stick available from Fox Chapel, www.foxchapelpublishing.com.

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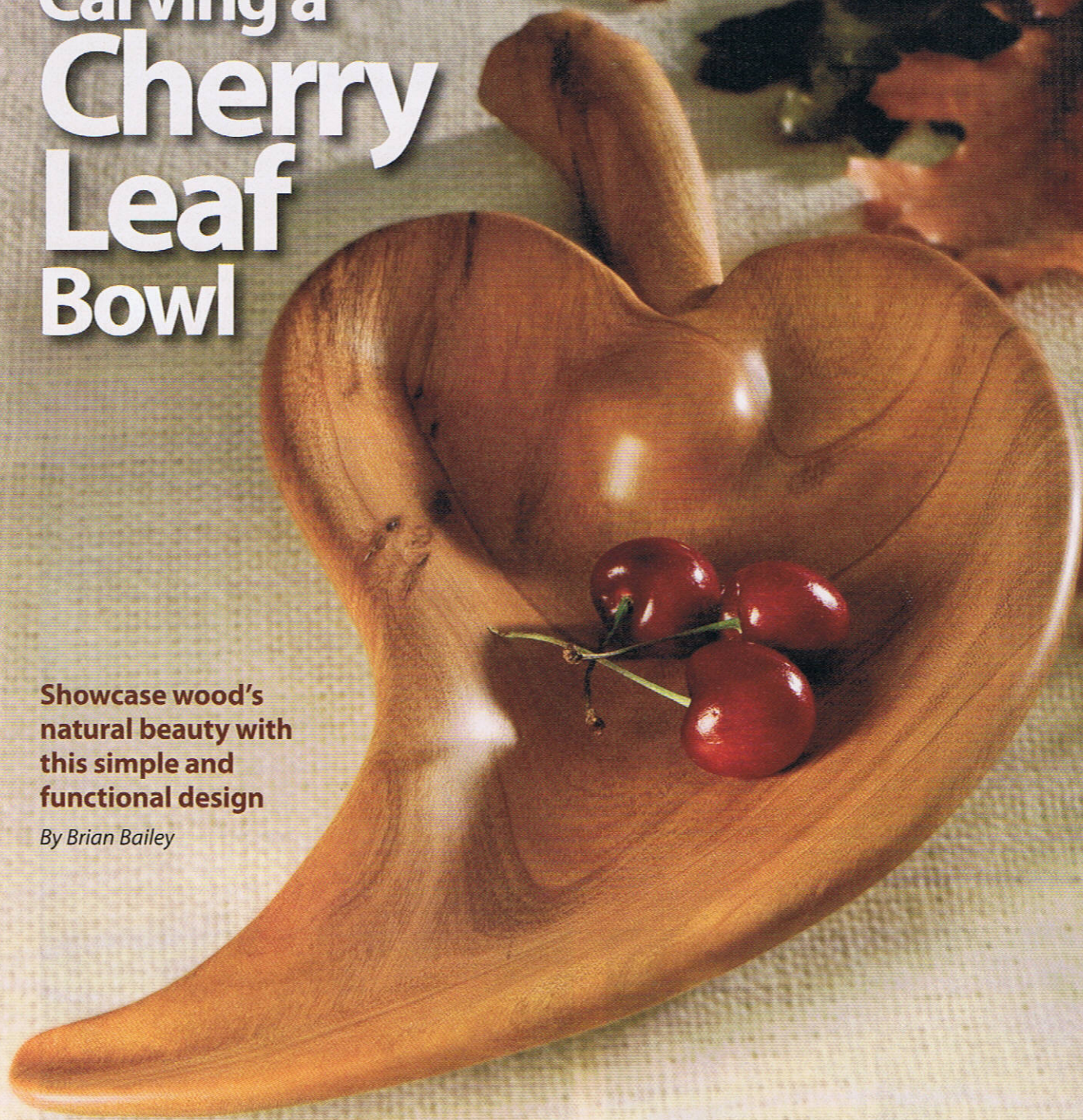
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Carving a Cherry Leaf Bowl

**Showcase wood's
natural beauty with
this simple and
functional design**

By Brian Bailey



This small wooden bowl can be used as a candy dish, a catchall for keys and change, or as a stand-alone decorative piece. The bowl is easy to carve and makes a great gift or sale item.

I carve my bowls from scrap lumber that I can't use in my furniture-making business, so the cost of the wood is

negligible. Any scrap board with an attractive grain will work. You don't need a pattern; just let your imagination and the figure of the wood be your guide.

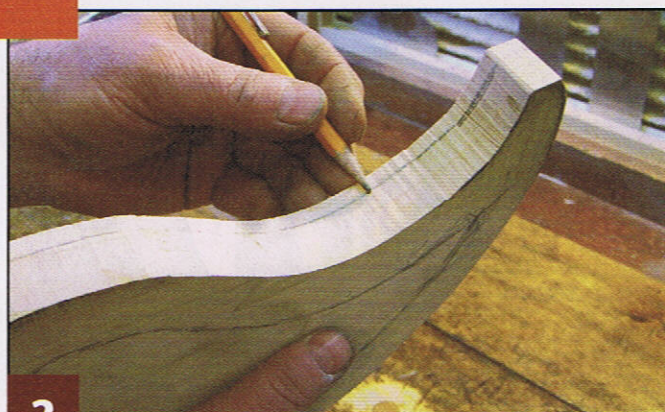
I use hand tools for my bowls, but if you want to increase production, consider using power tools to speed things up.

LEAF BOWL: ROUGHING OUT



1

Cut the blank. Use the figure of the board as a guide to draw in a cherry leaf. Cut the leaf to shape using a band saw. Draw a line approximately $\frac{3}{8}$ " in from the top edge to establish the bowl cavity and the inside edge of the lip.



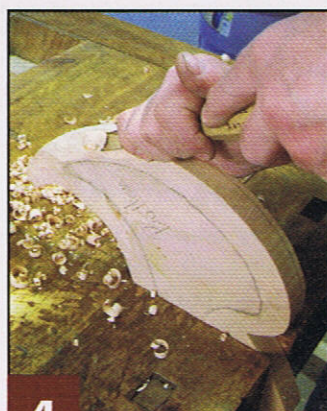
2

Draw in the major landmarks. Draw a line on the bottom, 1" in from the edge, to establish the bottom of the bowl. Then draw a line around the outside edge approximately $\frac{1}{4}$ " down from the top to establish the bottom of the lip.



3

Shape the tip of the leaf. Clamp the blank to the bench and begin to taper the tip area with a mallet and a 16mm #5 gouge. The tip tapers and twists downward from the main plane of the bowl. By carving in the tip shape first, you can easily blend the outside bowl profile into the tip.



4

Carve the outside profile. Clamp the blank edgewise in a vise. Use a 16mm #5 gouge and the guidelines to carve a concave profile between the lip and the bowl bottom. You may need to clamp the bowl face down on the bench for some cuts.



5

Rough out the bowl cavity. Use extra-strength double-sided carpet tape to secure the bowl to your vise or work surface. Hog out the waste wood in the bowl cavity with a 13mm #9 gouge. Stay inside your guidelines, creating gently sloped walls. Keep the bowl bottom about $\frac{3}{16}$ " thick at this stage.



6

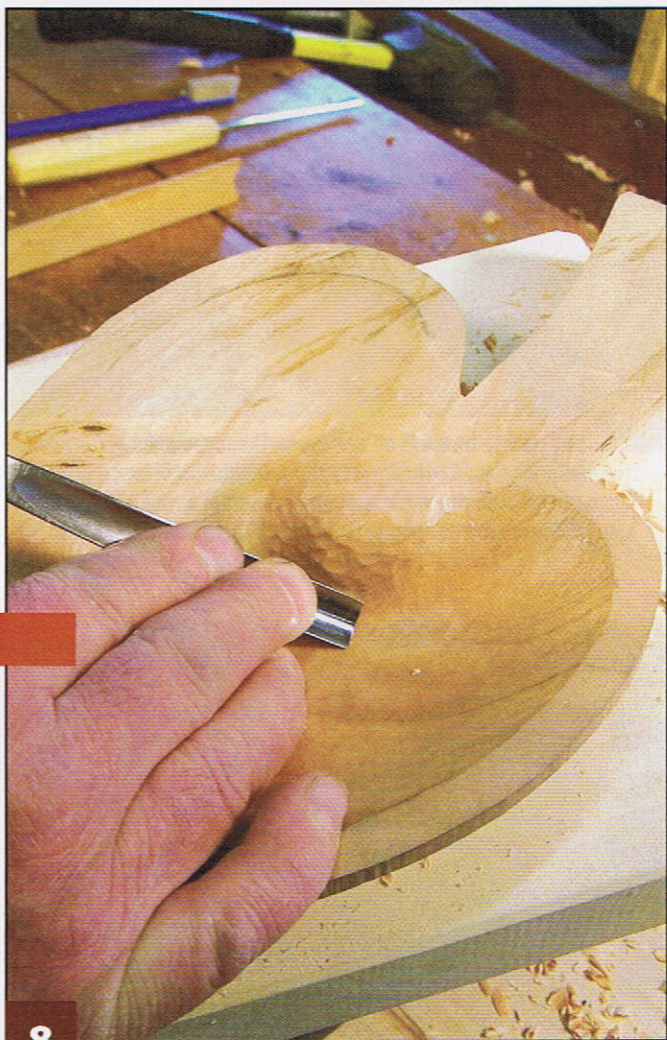
Check the depth of your bowl. I use a homemade depth gauge to make sure I don't carve the bottom of the bowl too deep. If you substitute a pencil for the metal rod shown here, the pencil will leave marks on the wood. Keep carving the wood away until the depth gauge stops leaving a pencil mark.

LEAF BOWL: SMOOTHING AND SHAPING



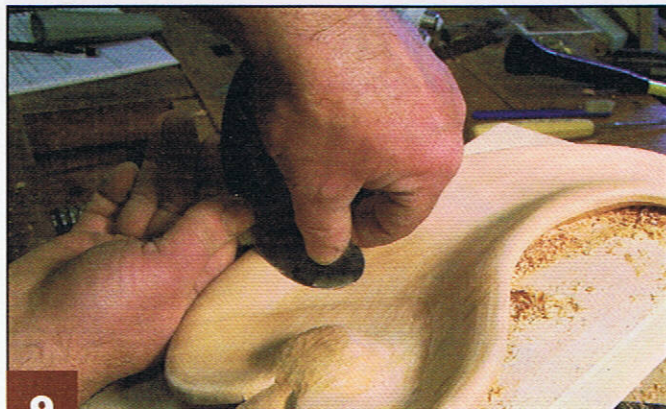
7

Smooth the sides and bottom of the bowl. I use several gouges that fit the profile of the area I'm carving. For this bowl, I use a 12mm #2 and a 12mm #5 gouge. I use a 10mm #5 and a 10mm #7 bent gouge for some of the tight curves.



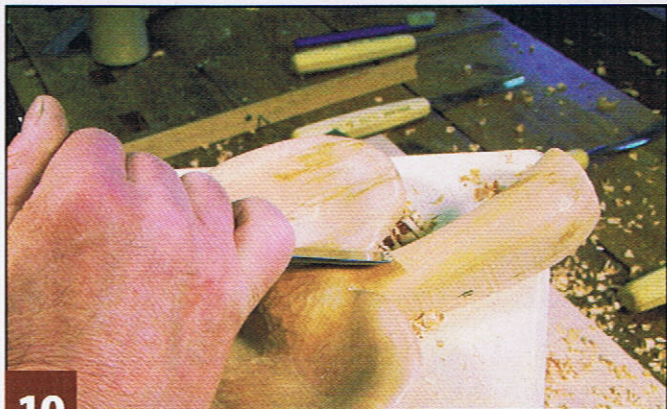
8

Refine the bottom of the bowl. Use a 10mm #7 gouge to smooth the transition between the walls and the bottom of the bowl. Use the same gouge to begin shaping the stem knob that protrudes into the bowl cavity.



9

Finish shaping the bowl. I use a card scraper and a curved scraper to shape the lip and to smooth the sides and bottom of the bowl. Work to produce a smooth flowing surface on the inside of the bowl. You do not need to smooth the outside of the bowl.



10

Begin shaping the top of the stem. Use your gouges of choice to carve a gently curved stem. Do not carve the stem straight out from the bowl. Taper the sides of the stem for a rounded look and blend the stem into the stem knob.



11

Shape the bottom of the stem. Remove the bowl from the vise and peel off the carpet tape. Clamp the bowl face down on the bench and shape the bottom of the stem with a 12mm #2 gouge. Use a 5mm #11 gouge to blend the stem into the sides.



12

Shape the end of the stem. Clamp the bowl edgewise in a vise and shape the end of the stem. I use a 10mm #7 gouge to recess and notch the end of the stem for a decorative look.

LEAF BOWL: FINISHING



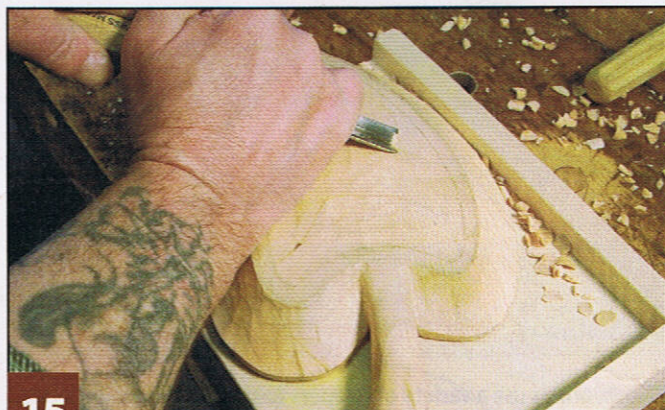
13

Refine the bowl. Inspect the bowl from various angles looking for areas that could be improved upon. On this bowl, the stem knob is too large, so I use a scraper to make it smaller.



14

Smooth the inside of the bowl. Use scrapers, then sand with 120-,150-, and 220-grit sandpaper. Use the same process to smooth the stem. Strive for a smooth flowing look and feel.



15

Add texture to the outside of the bowl. Carve random facets around the outside of the bowl with a 16mm #5 gouge. Pencil in a line $\frac{1}{4}$ " from the edge of the bowl and recess the bottom of the bowl about $\frac{1}{16}$ " deep with a 16mm #5 gouge. Sand away any sharp edges with a 220-grit sandpaper.



16

Finish the bowl. Sign your name and date on the bottom of the bowl with a woodburner. Apply two coats of Minwax antique oil. After the oil dries, rub on a coat of Johnson's paste wax with #0000 steel wool. Let the wax glaze over and then buff it out with a soft cloth.



materials & tools

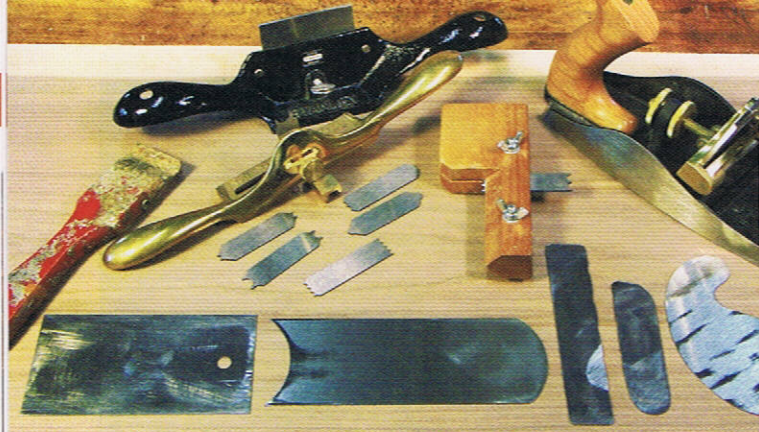
MATERIALS:

- 1" x 6½" x 12" cherry or wood of choice
- Sandpaper: 120 to 220 grits
- #0000 steel wool
- Minwax antique oil
- Johnson's paste wax
- Soft cloth for buffing

TOOLS:

Gouges refer to the Pfeil Swiss Made sweeps

- 12mm #2 gouge
- #5 gouges: 12mm, 16mm
- 10mm #5 long bent gouge
- 10mm #7 long bent gouge
- 13mm #9 gouge
- 5mm #11 gouge
- Scrapers: card and curved

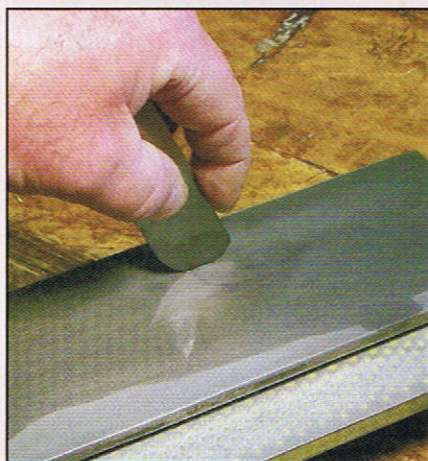
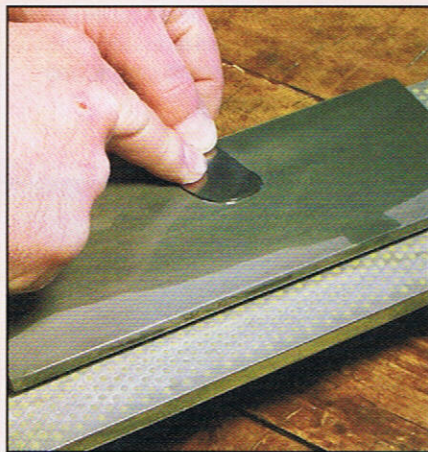


Woodworkers use a variety of scrapers to smooth and shape wood.

Using Scrapers

When most folks think of scrapers, they visualize a tool used to scrape paint, like the red-handled tool in the photo. But woodworkers use a variety of scrapers to efficiently smooth and shape wood. Scrapers are primarily used on hardwoods and don't work well with softer woods. To smooth this leaf bowl, I use mainly the square card scrapers, but I reach for my homemade round scraper for tight curves.

To perform correctly, you need to roll a burr on the edge of the scraper so it cuts. You must prepare the edge of the scraper before you can roll a good sharp burr.

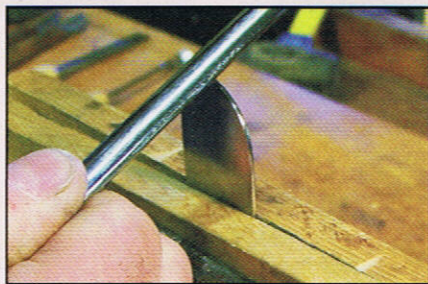


▲ Step 1: Prepare the scraper.

Hone both sides of the scraper with a fine grit stone. I use a 1200-grit diamond stone. Then hone the edge. Hold the scraper perpendicular and avoid rocking the scraper from side to side. You need a sharp corner that is not rounded over. Hone the sides of the scraper to remove any burrs.



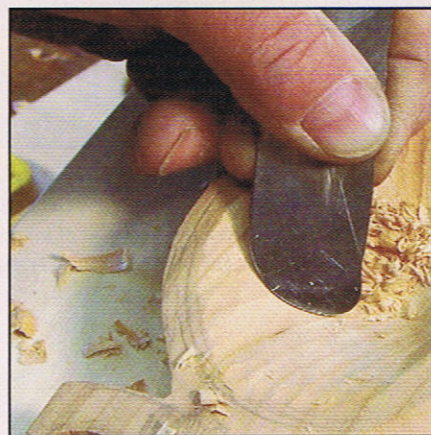
▲ **Step 2: Compress the steel on the edge.** Run a burnisher back and forth along the edge several times to compress the steel along the edge on both sides of the scraper. I use a commercial burnisher, but you can use the round shank of a large drill bit. The steel in the burnisher must be harder than the steel in the scraper.



▲ **Step 3: Roll the burr.** Clamp the scraper between two pieces of wood in a vise. Apply firm downward pressure with the burnisher as you make several passes flat across the top edge of the scraper. Tip the burnisher and make several passes with firm downward pressure until the burnisher forms an angle of approximately 10° to 15° degrees on the edge of the scraper.



▲ **Step 4: Check the burr.** Lightly rub your thumb across the burr to make sure it protrudes enough. Sometimes you need to go back and make a couple more passes with the burnisher and a little more downward pressure.



▲ **Step 5: Smooth the wood.** The amount of downward pressure you apply and the angle at which you hold the scraper determines how much wood you remove. A sharp scraper makes shavings, but a dull one only makes dust. When you see dust, you will know it is time to sharpen the scraper.

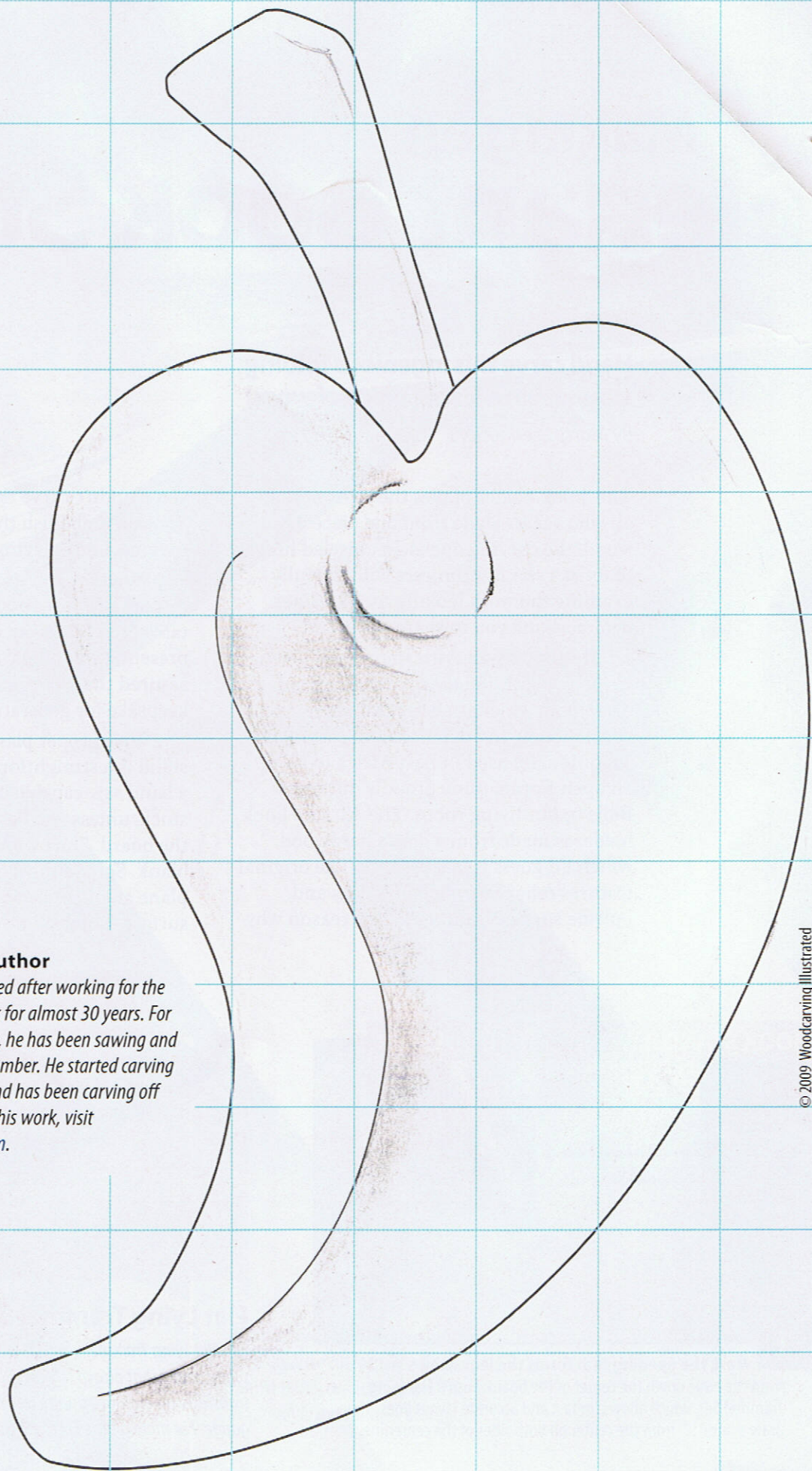
Cherry leaf bowl pattern

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



About the Author

Brian Bailey retired after working for the state of New York for almost 30 years. For the past 25 years, he has been sawing and drying his own lumber. He started carving as a youngster and has been carving off and on since then. For more of his work, visit www.baileyswoodworking.com.



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Making an Elegant Book Stand

Hand carve this ingenious folding stand from a single piece of wood

By Marty Leenhouts

This book holder piques the curiosity of all who see it. Made from one piece of wood, the carving opens on chiseled hinges to form a stand. Admirers will carefully examine the work looking for glue lines before asking you to share the secret.

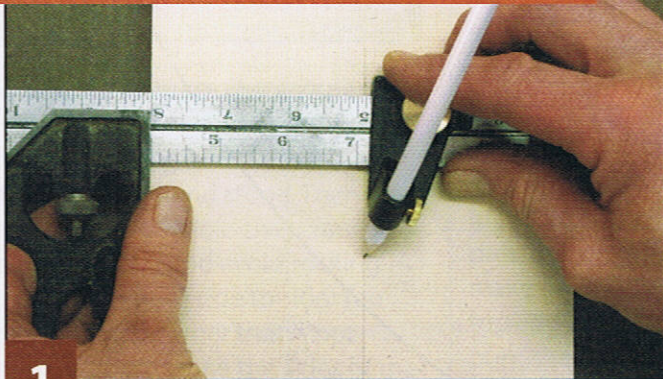
Inspired by an African original given to me as a gift, I made my version from basswood, which is perfect for easy construction and detailed chip carving. Traditionally used in East Africa to hold an open Koran, mine proudly displays a Bible in our living room. The African book holder is made from a dense hardwood, which I'd guess is black ebony. The original features relief carving on the legs and outside surfaces, but there's no reason why

you couldn't carve the other surfaces as well. You can embellish the surfaces with relief carving, chip carving, or rosemaling.

Whether you use your book stand to display a favorite book on your living room table or give it away as a wedding gift or present for another occasion, you can rest assured that your book holder will be a keepsake for generations to come.

With proper planning, making this book stand is a straightforward process. You need a band saw capable of resawing 7"-thick stock, unless you have another way to resaw the board. Start with a 1" by 6 $\frac{3}{8}$ " by 15 $\frac{1}{2}$ " blank. Square the edges of the blank and plane all of the surfaces. Then sand all of the surfaces smooth.

BOOK STAND: LAYING OUT THE DESIGN



1 **Mark the opening that forms the legs.** Draw a line 3 $\frac{3}{16}$ " from the edge down the center of the board. I use a Flat Lying Trammel Set, which allows for fast and accurate layout lines. Then draw a line 1 $\frac{1}{4}$ " from the center on both sides of the centerline.



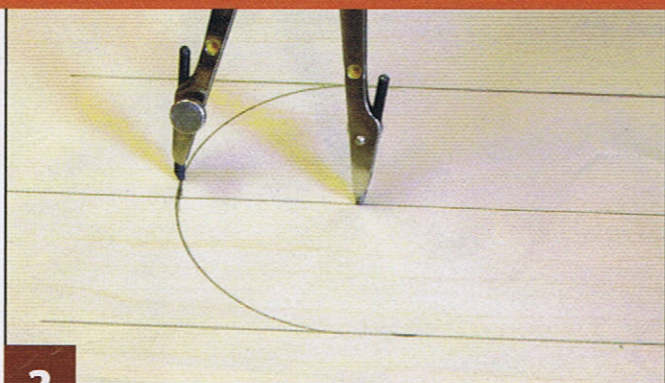
Flat Lying Trammel Set

The Flat Lying Trammel Set (FLTS) layout tool comes with two scribe points that attach to your ruler or square. The scribe points transform an ordinary square into an accurate and stable marking gauge. For more on the FLTS, see the review on page 16.

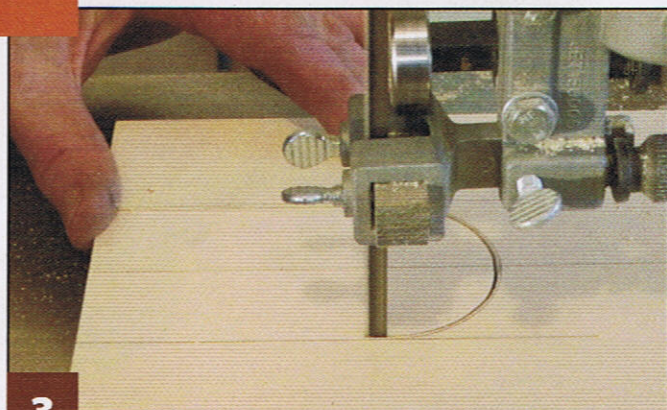


Use this durable stand to display your favorite coffee table book, family Bible, or recipe book. The stand folds flat for easy storage.

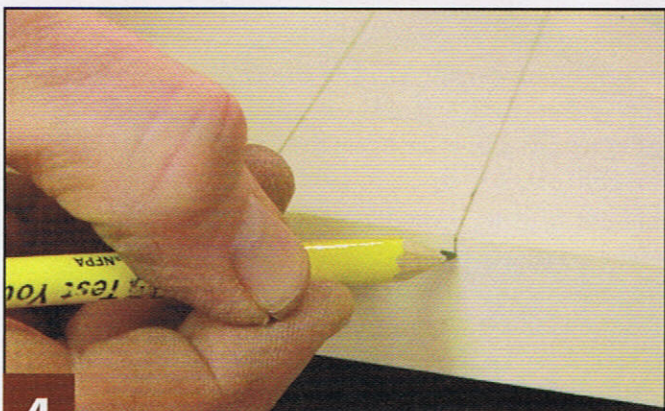
BOOK STAND: LAYING OUT THE DESIGN



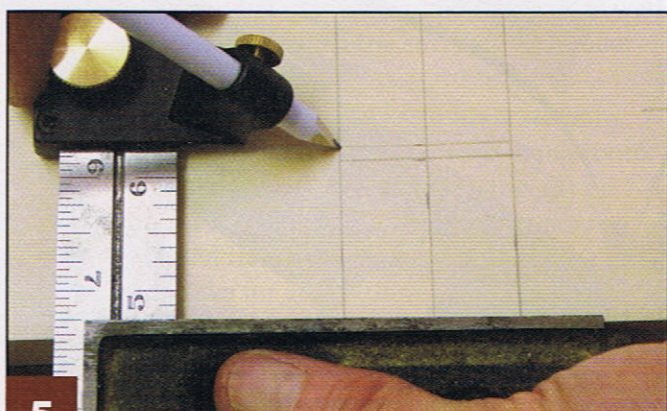
- 2** **Mark the legs.** Make a mark $4\frac{1}{2}$ " from the end on the centerline. Set your compass to $1\frac{1}{4}$ " and draw a semi-circle that lines up with the $4\frac{1}{2}$ " mark and the two side lines.



- 3** **Cut the opening between the legs.** Use a band saw, coping saw, or scroll saw to follow along the side lines and semi-circle. Sand the opening smooth with a drum sander.



- 4** **Begin marking the hinge.** Measure up $6\frac{1}{2}$ " from the bottom of the board. Draw a line perpendicular to the centerline. Measure down $7\frac{1}{2}$ " and $8\frac{1}{4}$ " from the top. Draw in these two lines perpendicular to the centerline. Extend these three lines the whole way around the board to serve as guidelines for the hinges.

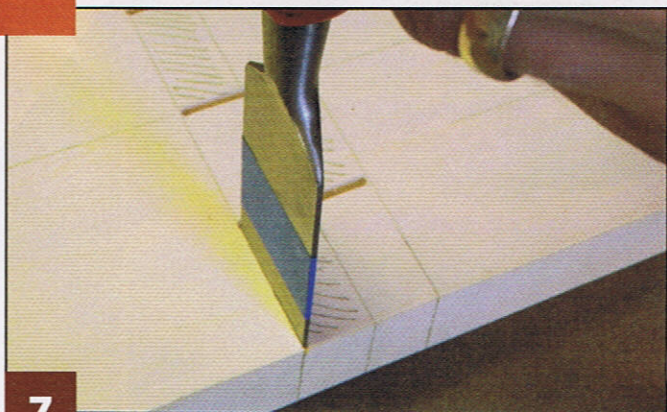
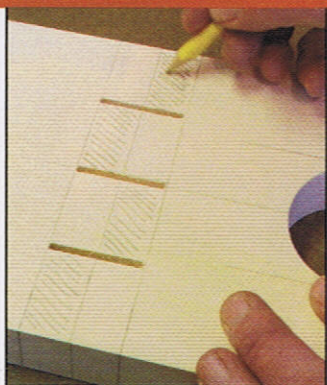


- 5** **Mark the hinge slots.** Measure in $1\frac{1}{2}$ " from the side and draw a line parallel to the centerline across the three hinge lines. Measure over $\frac{1}{8}$ " from the first line and make another mark. Continue marking across the width of the board in $1\frac{1}{2}$ " and $\frac{1}{8}$ " increments. Repeat the process on the back of the board.

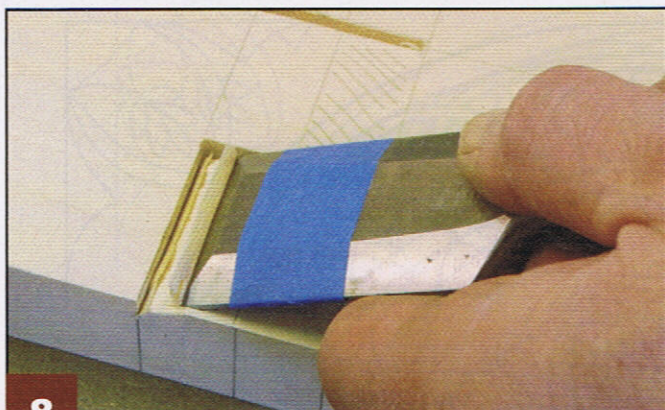
BOOK STAND: CREATING THE HINGES



- 6** **Cut the slots.** Drill $\frac{1}{8}$ "-diameter blade-entry holes at the end of the $\frac{1}{8}$ "-wide slots marked in step 5. Cut the slots using a scroll saw or a coping saw. Shade alternating squares, starting with the top left square. Flip the board over and shade the alternating squares, again starting with the top left square.

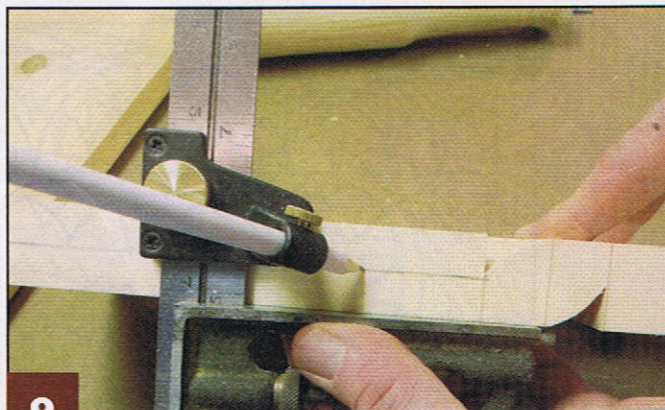


- 7** **Make $\frac{1}{2}$ " deep stop cuts.** Place a piece of tape $\frac{1}{2}$ " from the sharpened edge of the chisel to let you know when you've reached the proper depth. Drive the chisel downward at a 90° angle into the wood to make stop cuts on the outside line of each shaded section. No cuts are made on the center hinge line.



8

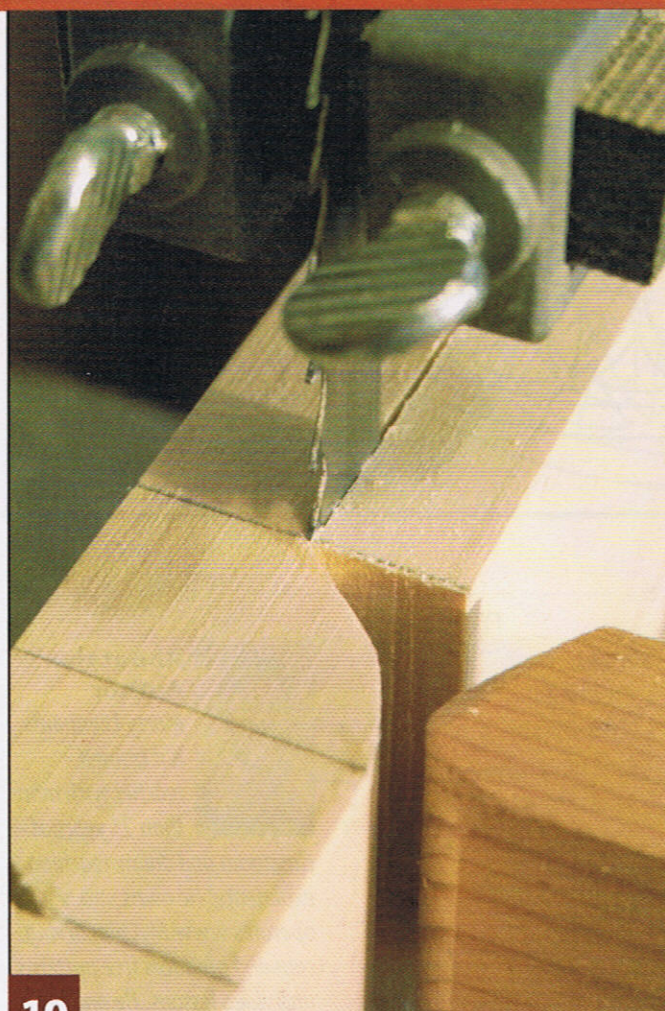
Shape the hinges. Working from the center hinge line toward the outside of the shaded area, round the wood down to the bottom of the stop cut. Repeat the process to round each of the shaded hinge areas, removing wood on both sides of the board. Only the shaded areas are removed.



9

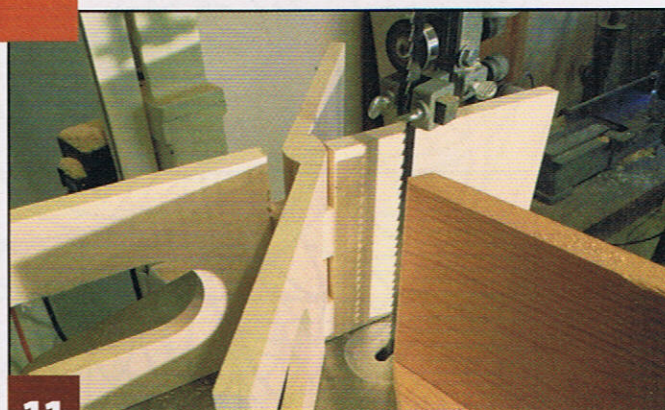
Mark the final band saw cut that will separate the sides. Use a marking gauge or flat lying trammel set to draw a line down the center of the edge of the board. Set your band saw fence to cut the board along this line.

BOOK STAND: SEPARATING THE SIDES



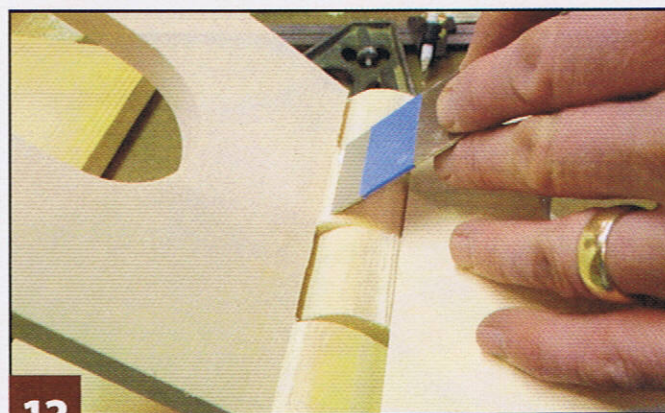
10

Separate the sides. Cut along the centerline on the edge of the board. Stop at the first hinge line you come to. Repeat the process from the opposite side of the board, again stopping at the first hinge line. Do not cut into the hinge area.



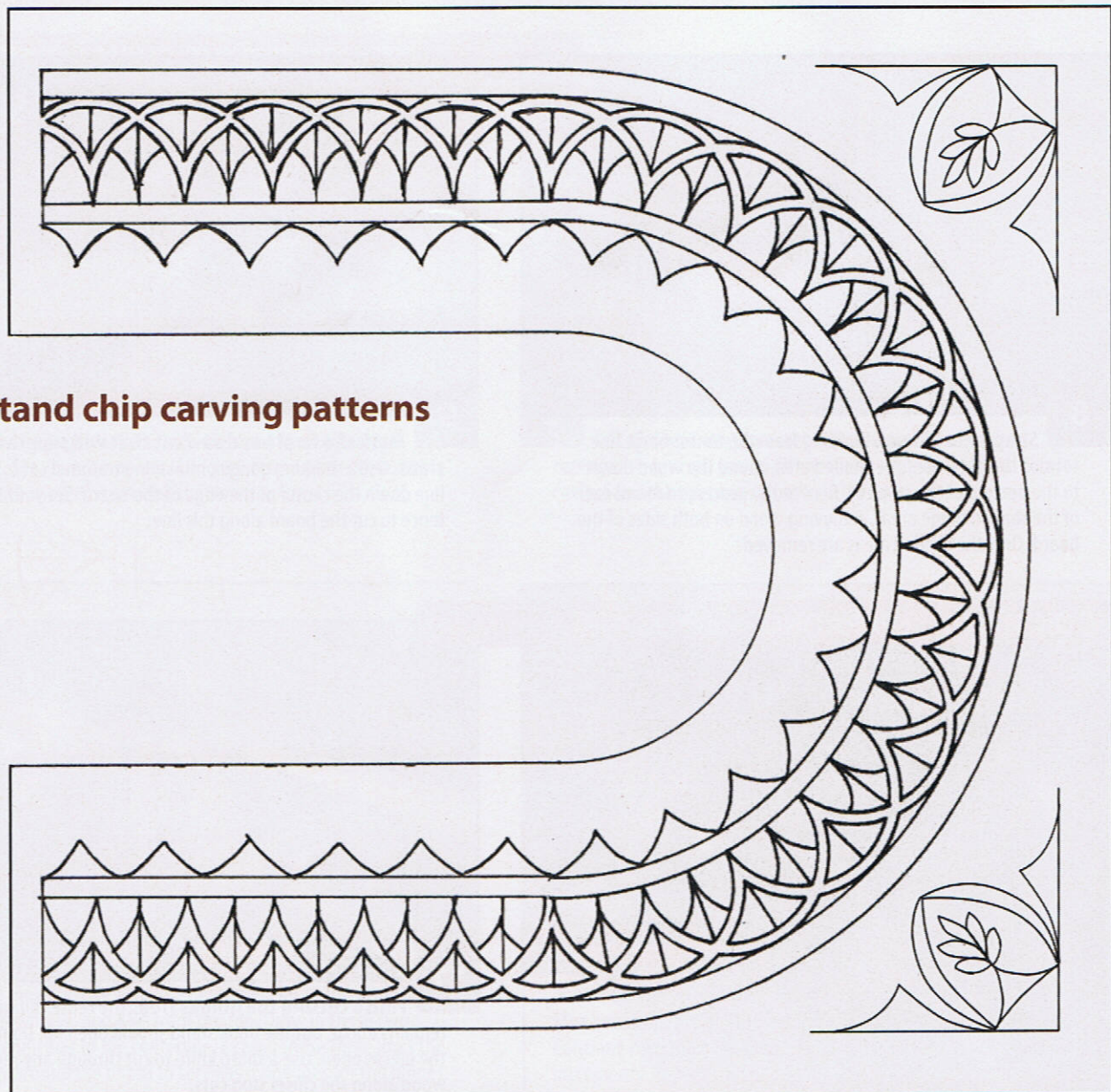
11

Finish cutting the hinges free. The center hinge area remains uncut, but the book stand should open up. Do not force the pieces open. Use a sharp knife to cut through any remaining wood along the chisel stop cuts.



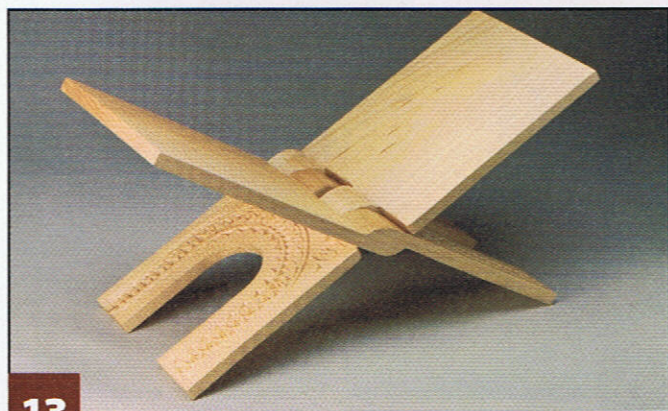
12

Clean up the hinges. Use a chisel to touch up any places on the hinges that bind. Sand away the saw marks and any rough areas with a random orbital sander. Erase any pencil lines and sand the blank smooth with 220-grit sandpaper.



Book stand chip carving patterns

© 2009 Woodcarving Illustrated



13

Finish the stand. Use the pattern provided or choose your own design. You can embellish the stand with chip carving, relief carving, or rosemaling. Then apply your finish of choice. I apply a sanding sealer and then a few coats of satin spray lacquer.

materials & tools

MATERIALS:

- 1" x 6 $\frac{3}{8}$ " x 15 $\frac{1}{2}$ " basswood
- Sanding sealer
- Satin spray lacquer
- Assorted grits of sandpaper

TOOLS:

- Band saw
- 1 $\frac{1}{2}$ "-wide carpenter's chisel
- Ruler
- Flat lying trammel set or square of choice
- Carving knife
- Random orbital sander
- Chip carving knife



About the Author

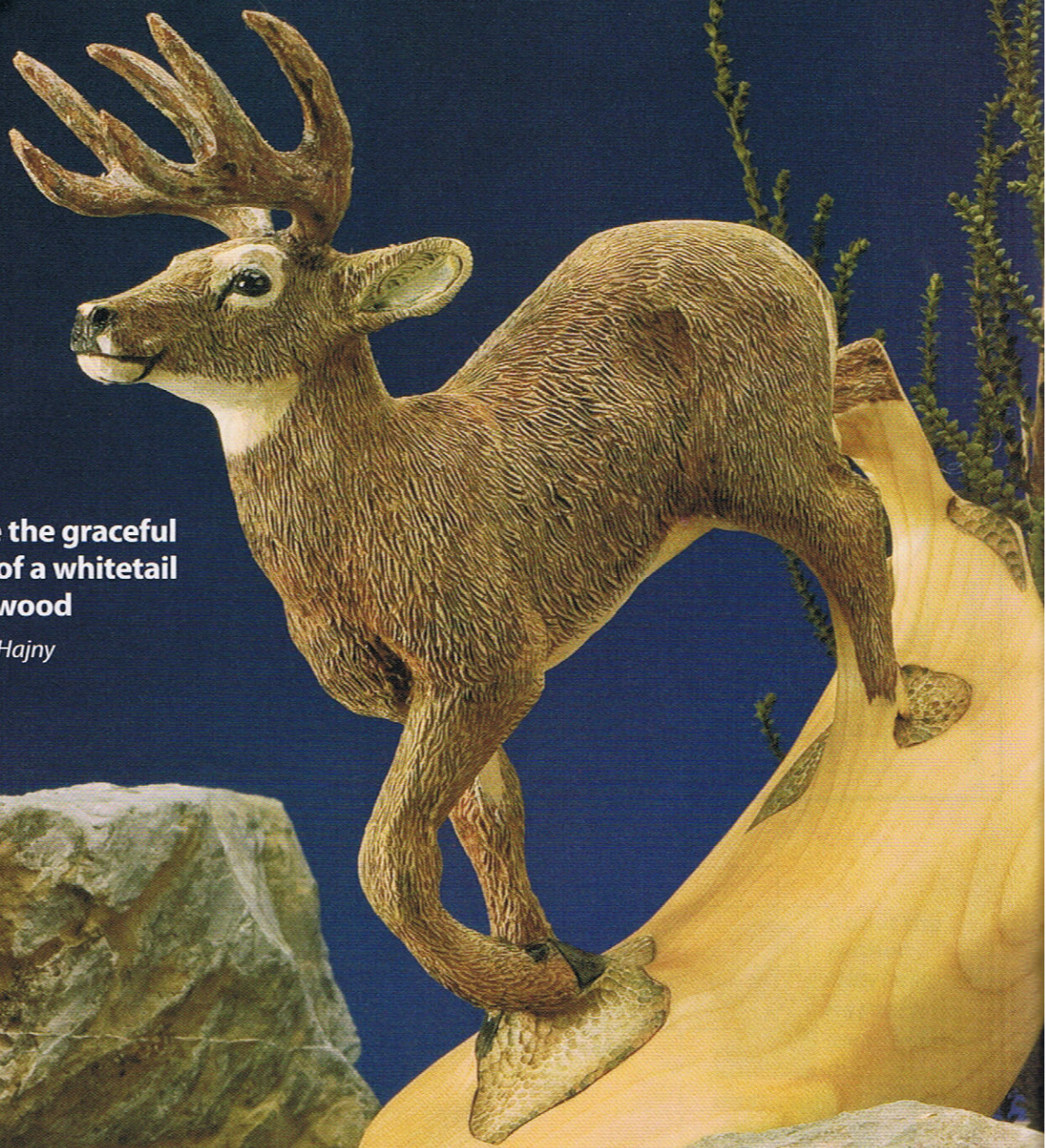
Marty Leenhouts is a trained teacher with more than 25 years of

classroom and online teaching experience. He owns and operates www.MyChipCarving.com and produces free patterns and video lessons. He and his wife, Shelley, host quilting, scrapbooking, and chip carving retreats in Garden City, Minn. Visit their website at www.RedBarnRetreats.com.

Hand Carve a Majestic Buck

Capture the graceful
beauty of a whitetail
deer in wood

By Desiree Hajny



With this project, I wanted to create a majestic look that captures the deer's graceful movements. To accomplish this, I posed the deer walking down a sloped base.

I enjoy carving deer because even if you use the same general pose, you can give the deer a different attitude by changing the position of the ears. If you choose to make the project a doe instead of a buck, slim down the features of the body.

In this demonstration, I'll insert the antlers before beginning the woodburning process. If I were to carve the project again, I'd burn the piece first rather than working around the antlers. This way, I wouldn't have to worry about breaking the antlers.



Carve the deer and base from a single piece of wood. The antlers are carved separately for added strength.

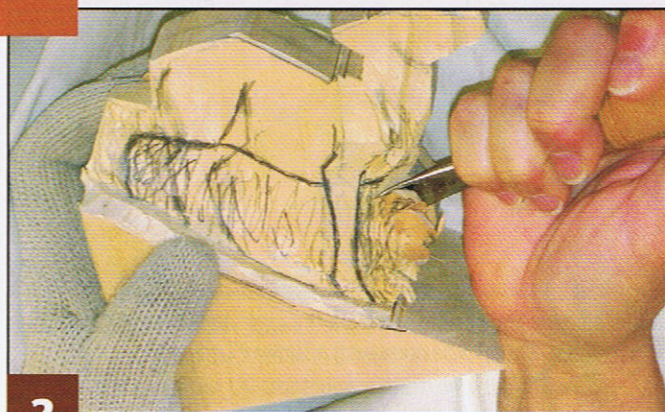
Start by tracing the left side-view pattern onto the blank. Cut the profile with a band saw. Trace the top, back, front, and right side view of the deer onto the blank. Leave extra wood around the legs so you can change the pose of the legs as needed.

BUCK: ROUGHING OUT THE BODY



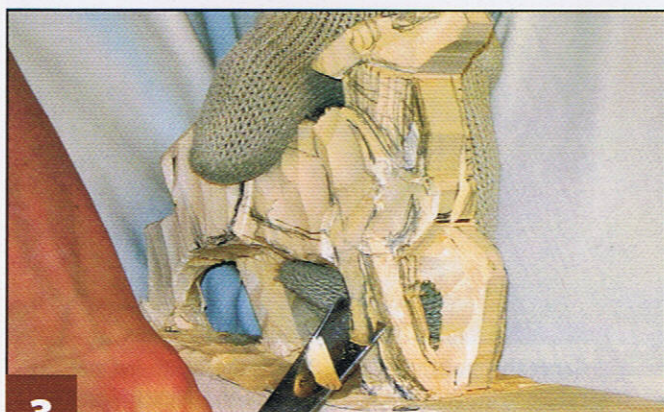
1

Rough out the side view of the deer. Use a 10mm #7 gouge. Leave extra wood around the legs and face. Draw in the legs and underbelly on both sides. Shade the areas to remove.



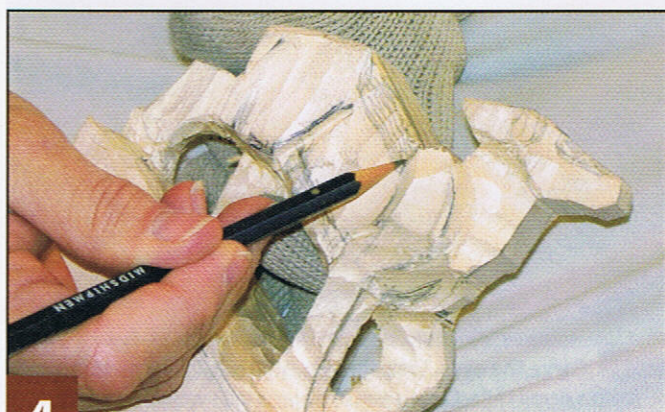
2

Remove the extra wood around the legs. Use a 10mm #7 gouge to remove the shaded areas. Remember, you are carving away half of each of the four legs.



3

Rough out the legs and neck. Draw in the shape of the legs and neck. Carve away the extra wood with a 10mm #7 gouge.



4

Rough in the shoulders, hips, and knees. Mark the areas to remove. Carve away the extra wood with a 10mm #7 gouge.

BUCK: CARVING THE MAJOR LANDMARKS



5

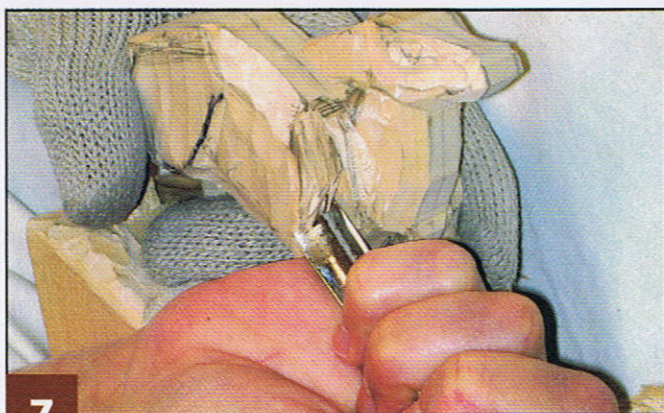
Carve the bridge of the nose, eye sockets, and ears.

Use a detail knife to remove the wood alongside the nose and at the base of the ears. Use a 1/4" #7 gouge to carve the eye sockets and the area between the ears.



6

Carve the cheekbones. Use the patterns as a guide to draw in the cheek areas. Carve away the extra wood with a 1/4" #7 gouge. The eye area should protrude a bit. Taper the area under the jaw with a detail knife.



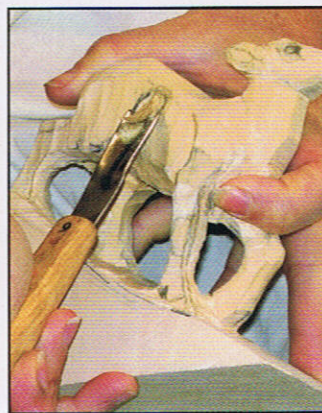
7

Carve the shoulders. Mark the angle and shape of the shoulders. Carve these areas with a 10mm #7 gouge.

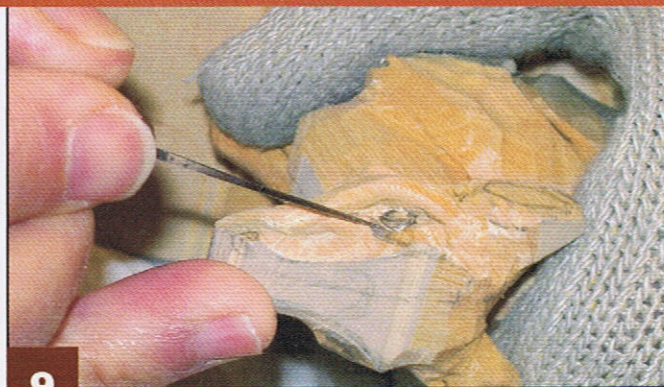


8

Carve the pelvis. Carve the pelvis and rump area with a detail knife. Then carve the lumbar region with a 10mm #7 gouge.



BUCK: ADDING THE DETAILS



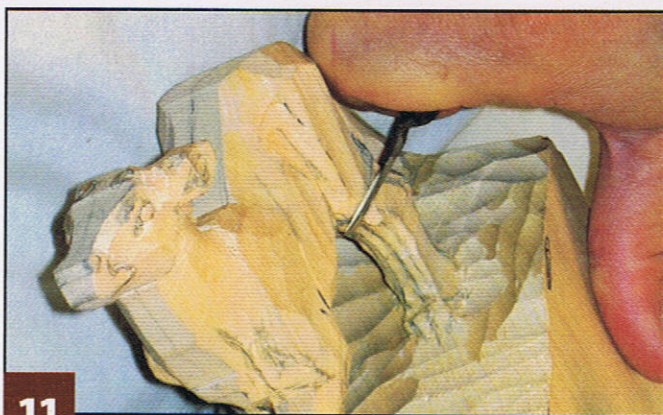
9

Carve the eyes. Draw the eyes. Stop cut along the eye lines with a detail knife. Carve away small inverted pyramids for the tear ducts. Remove the excess wood in front of the eyeballs and undercut the eyeball to make it look round.



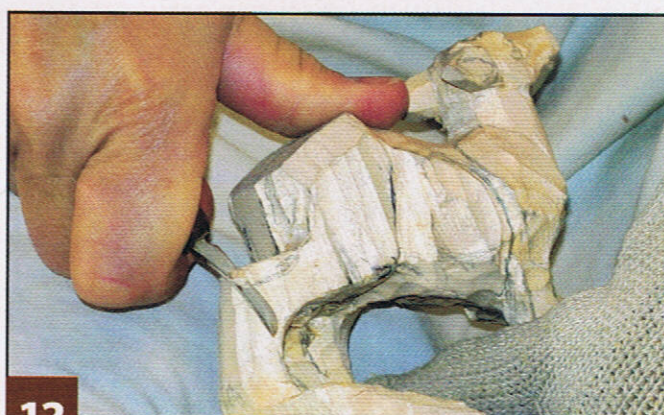
10

Carve the mouth and jaw. Draw in the mouth and make a stop cut along the line. Shape the chin area and refine the bottom jaw where it meets the neck area.



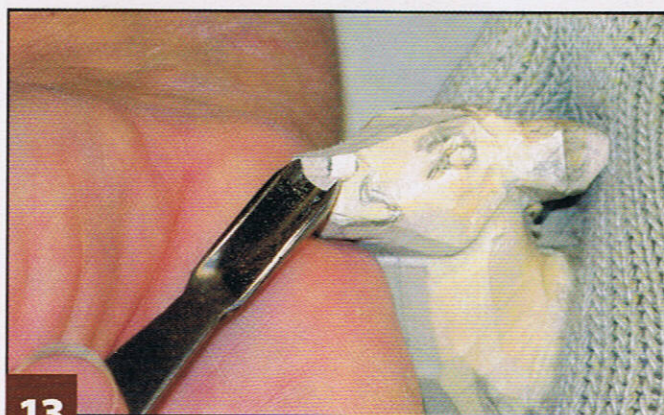
11

Start shaping the legs. Mark the centerline on the front side of the back leg. Then mark the bend in the knee, the brisket, and the Achilles tendon. Carve down at an angle from the centerline mark, which is the highest part on the leg.



12

Finish shaping the legs. Cut at an angle from the bend in the knee to the brisket. Carve at an angle toward the Achilles tendon. You want a slight hollow on either side of the tendon. Use the same techniques to carve the other legs. The legs should end up roughly diamond shaped.



13

Carve the nose and ears. Draw in the nose and hollow of the ears. Carve both areas with a $\frac{1}{4}$ " #7 gouge. Use a detail knife to remove the gouge marks and round any rough areas on the deer. You may also use a flame-shaped ruby bit in a rotary power carver or sandpaper.

BUCK: CUTTING THE ANTLERS



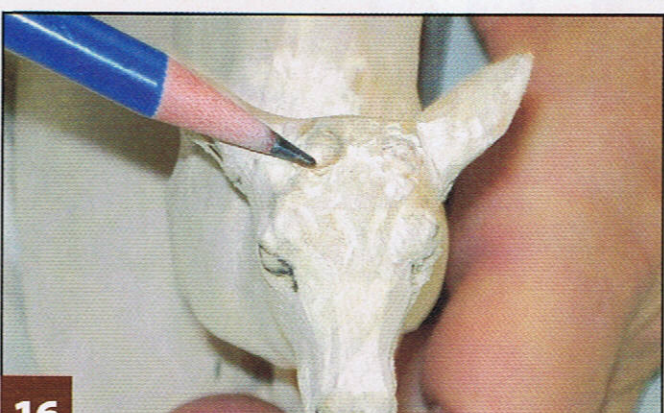
14

Cut the antler blanks. Trace the pattern onto a 2"-thick blank. Cut along the lines with a band saw. Then cut the antler blank in half. Draw the front-view pattern onto the antlers.



15

Carve the antlers. Remove the excess wood with a knife. If you want the buck's antlers to look like they are in velvet for a spring or summer look, leave the antlers thick. For a fall buck, reduce the thickness of the antlers with a flame-shaped ruby bit in a rotary power carver.



16

Drill the holes for the antlers. Mark the area to drill using the pattern as a guide. Carefully remove the wood to make a hole with a flame-shaped ruby bit in a rotary power carver. Be careful not to damage the head.



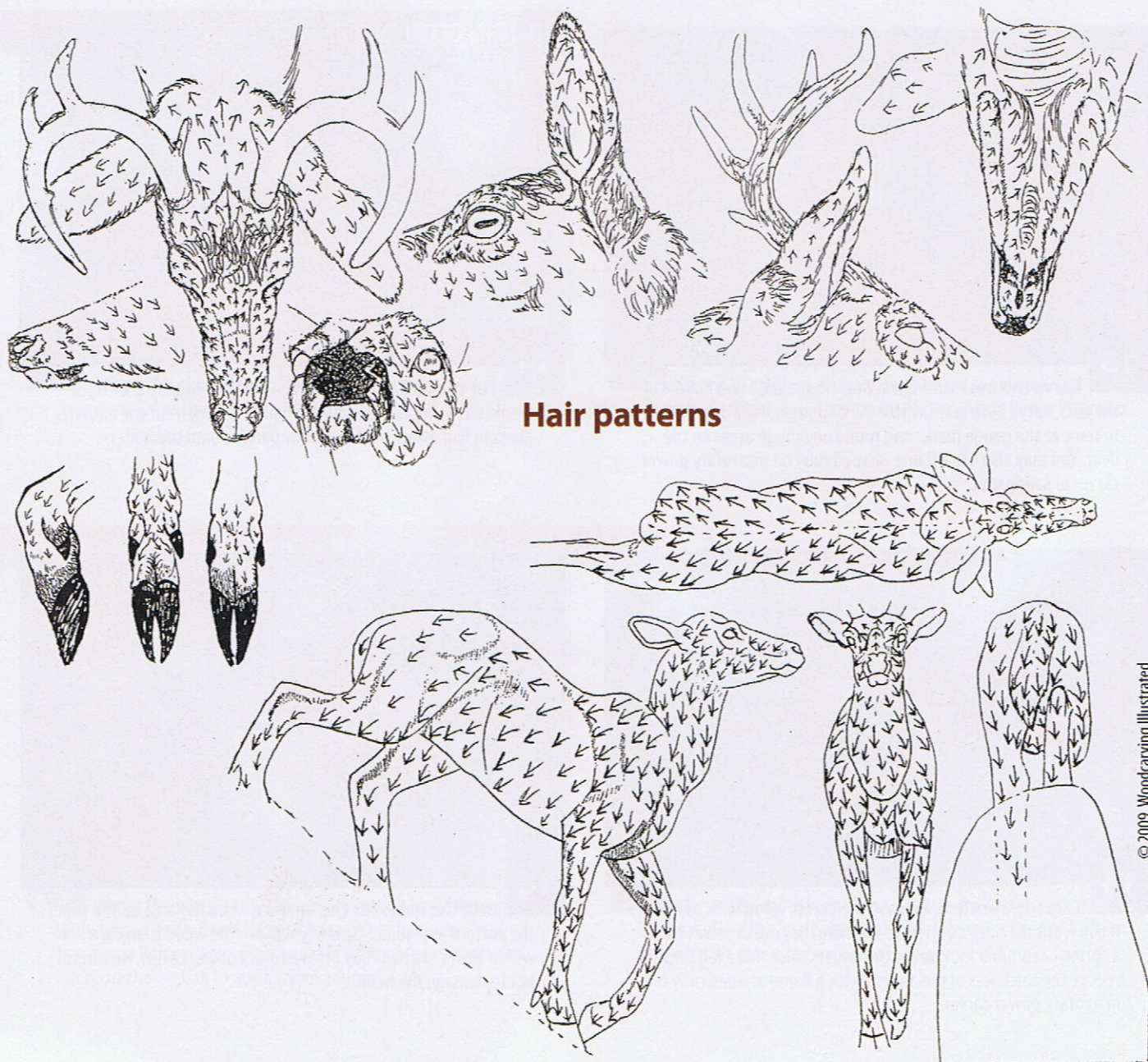
17

Burn in the facial features. Draw in the facial features using the pattern as a guide. Trace along the features with a sabre woodburning tip. Burnish the eyes, nose, and inside the ears with the side of the woodburning pen. Use the tip of a flame-shaped ruby bit to texture the base where the deer's hooves meet the base. Outline the textured area with a woodburning pen.



18

Burn in the rest of the fur texture. Use the hair patterns as a guide. Then draw in the front hooves and the dew claw on the raised leg. Trace along these lines with the woodburner. Glue the antlers in place. Burnish the hooves and antlers with the side of the woodburning tip.



Hair patterns



19

Basecoat the white areas. Thin white acrylic paint with water. Apply a base coat of the mixture to the eye areas, neck, chin, underbelly, and tail area with a #5 soft-bristled brush.



20

Basecoat the brown areas. Thin nutmeg brown acrylic paint with water and use the same brush to basecoat the brown areas. Paint the antlers with the thinned brown paint. Let the paint dry thoroughly.



21

Drybrush the white areas and the antlers. Dip a soft-bristled brush lightly into undiluted white acrylic paint. Scrub the tip of the brush on the palette and lightly touch the bristles over the white areas to add subtle highlights. Use the same technique to drybrush over the antlers.



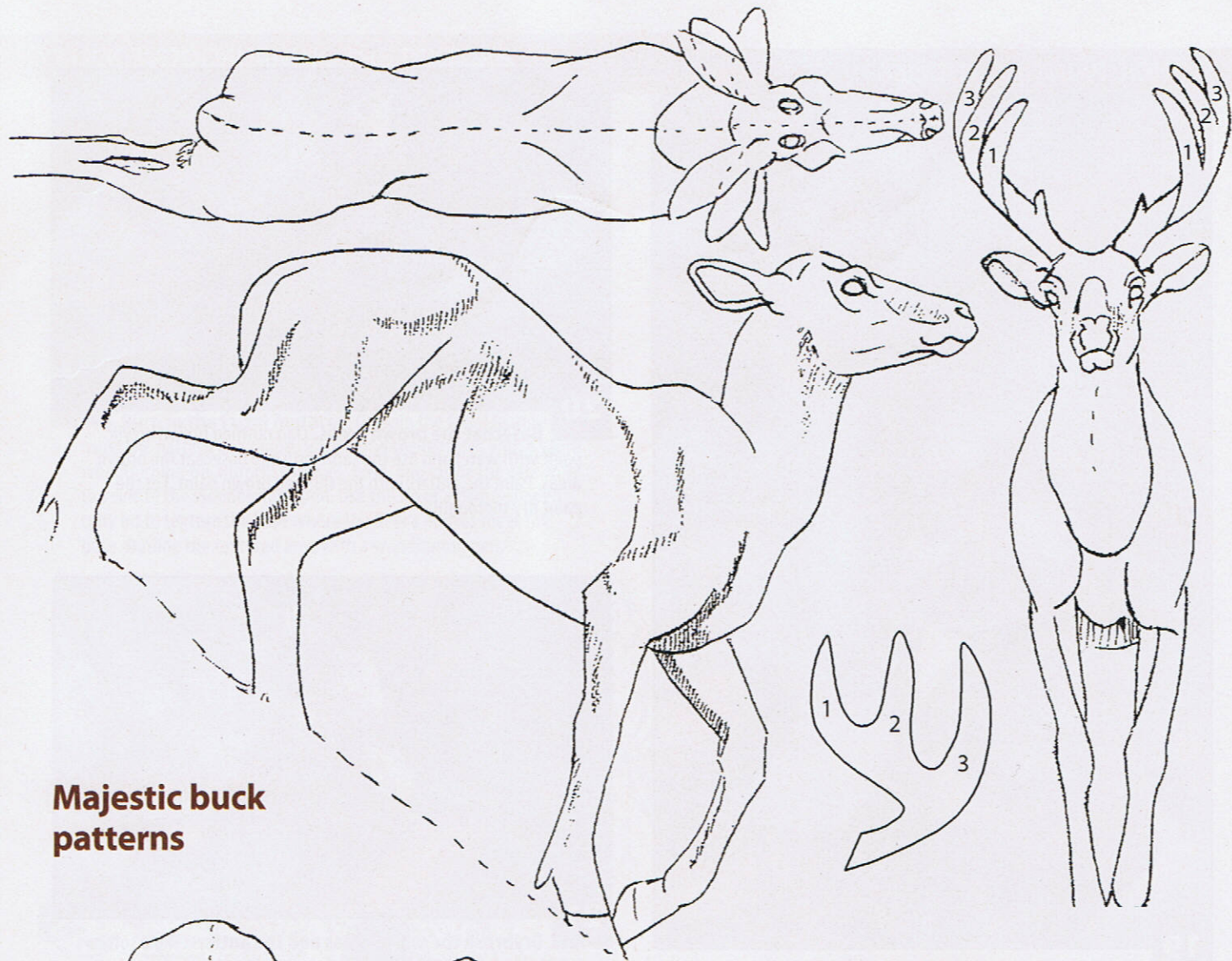
22

Drybrush the brown areas. Mix white with golden brown acrylic paint until you have a light brown color. Use the same technique explained in step 21 to drybrush this mixture over the brown areas. Do not use this mixture on the antlers.

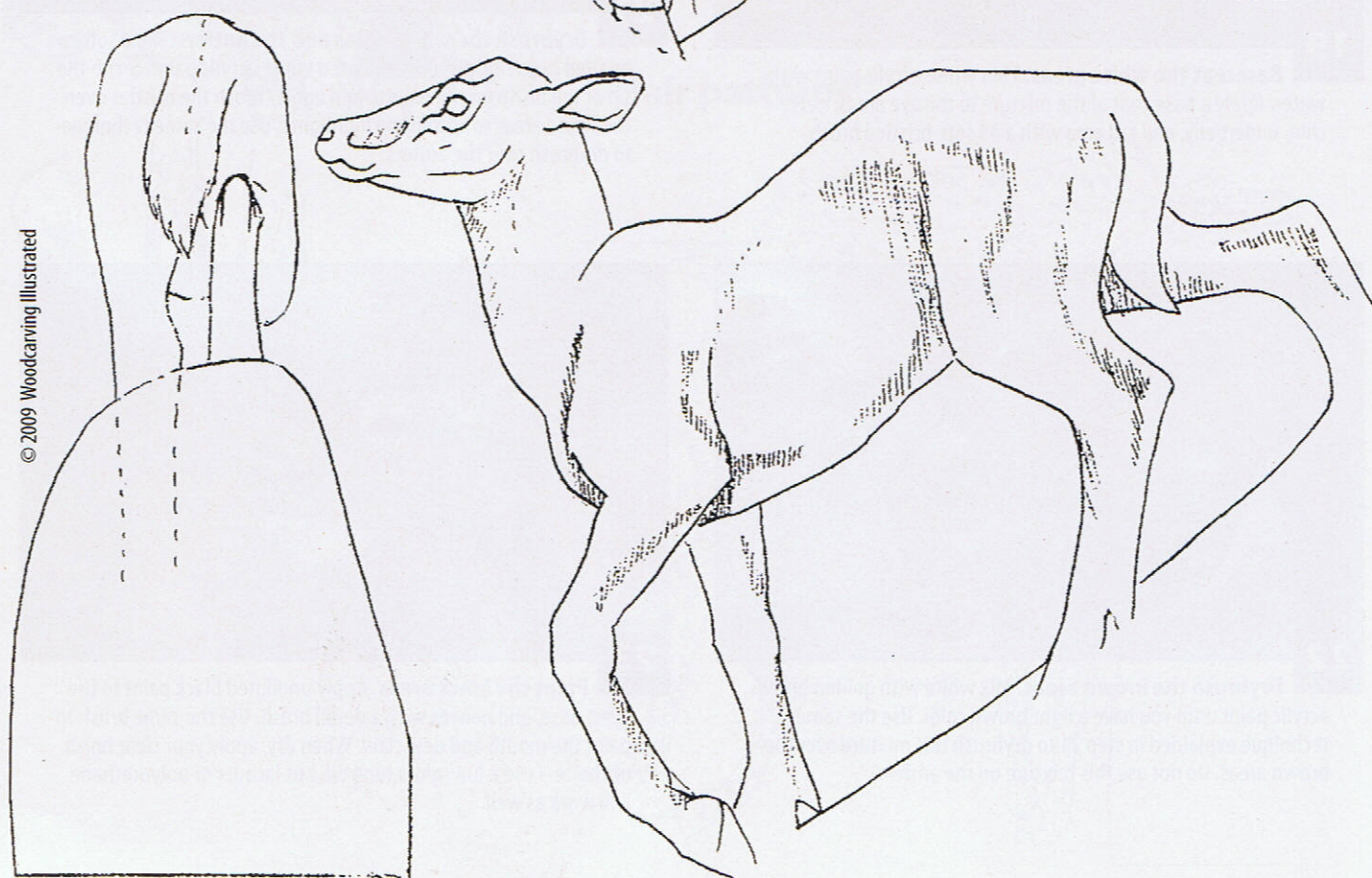


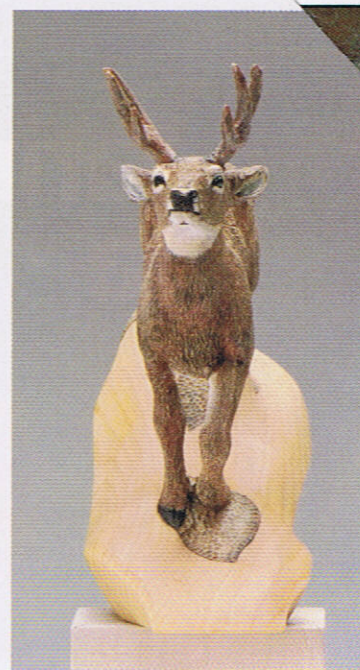
23

Paint the black areas. Apply undiluted black paint to the eyes, nose, and hooves with a detail brush. Use the same brush to paint the mouth and dew claw. When dry, apply your clear finish of choice. I use a low-gloss tung oil, but lacquer or polyurethane will work as well.



Majestic buck patterns





MATERIALS:

- 3" x 5 3/4" x 6 1/2" basswood or wood of choice
- 1" x 1 1/2" x 2" basswood or wood of choice (antlers)
- Acrylic paint: nutmeg brown, black, dull white, golden brown
- Low-gloss tung oil or finish of choice

TOOLS:

- 10mm #7 gouge
- 1/4" #7 gouge
- Rotary power carver with flame-shaped ruby bit
- Detail knife
- Woodburner with sabre and knife-point tips
- Paintbrushes: Blick studio bristle #5 soft, Blick #5660 detailer, wide soft-bristled brush for drybrushing

materials & tools



About the Author

Desiree Hajny lives in Blue Hill, Nebr., with her husband, Bernie. The author of six books and a popular instructor, Desiree was the 2003

Woodcarving Illustrated Woodcarver of the Year. She is also an emeritus member of the Caricature Carvers of America. Her books are available through Fox Chapel Publishing, www.foxchapelpublishing.com.

Carve a Gift-bearing Santa



Easy-to-carve holiday icon is a clever way to present a cash gift

By Don Dearolf

Process photos by Pete Kovarovic

This little Santa was created with the thought of giving in mind. Instead of leaving a tip on the table for my favorite waiter or waitress, I carve a gift-bearing Santa and let him hand over the cash. Once the bill is removed, you can insert the candle from the backpack into Santa's hand.

Use this jolly little fellow to add a personal touch to any monetary gift. Tuck a larger bill in his hand and you have the perfect gift for the friend who has everything. Replace the rolled-up bill with a personal note for a Christmas gift that will be cherished for years to come.

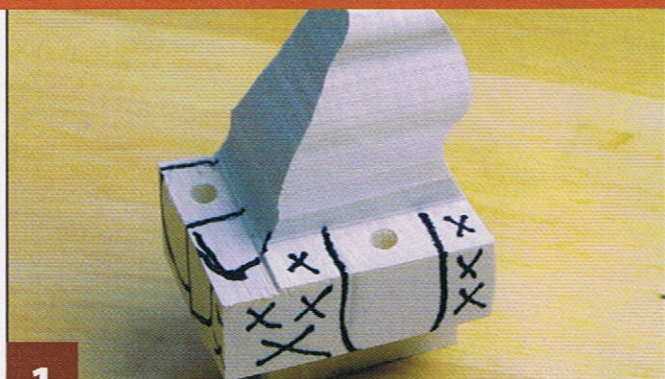
Best of all, you can complete the entire carving with a single knife, he's easy to paint, and you don't have to carve eyes! Transfer the pattern to the blank and cut out the shape with a band saw. Drill a $\frac{1}{4}$ "-diameter hole through the hand and a $\frac{1}{4}$ "-diameter by $\frac{1}{2}$ "-deep hole in the backpack.



Personalize your Santa by changing the beard or hat, or get creative for year-round fun.

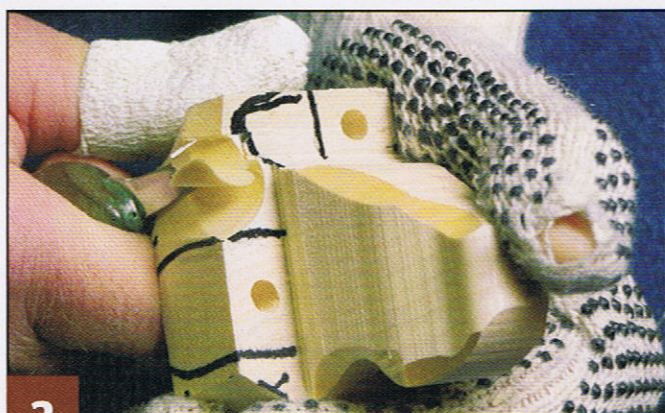


SANTA: SHAPING THE FIGURE



1

Draw the backpack and mitten. Mark the center of the hole in the backpack and make a mark $\frac{1}{2}$ " from the centerline on both sides to represent the sides of the backpack. Then draw in the mitten and mark the waste wood.



2

Remove the waste and round the corners. Remove the extra wood around the mitten and backpack. Remove the sharp corners and saw marks from the entire figure. Round and shape the arm, mitten, and backpack.



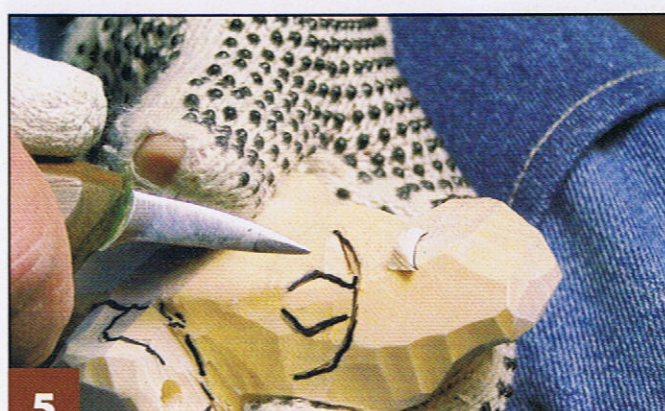
3

Establish landmarks for the face. Rough in the face mound and draw the nose, which is just right of center. Sketch the bottom of the hood. Plunge your knife in to make stop cuts just outside of the lines for the nose. Do not make a stop cut at the bottom of the nose because this area will be slanted down toward the mustache.



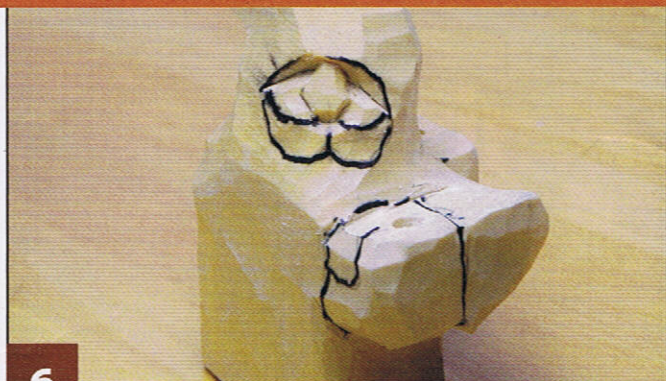
4

Carve the hood. Shape the hood and tassel, which narrow toward the back. Plunge your knife in, making a stop cut along the inside of the line for the bottom of the hood. Start at the outside corner of the eye channel. Carve in deep on both sides of the nose. Keep the knife pointed slightly downward.



5

Carve the eye channels and cheeks. Cut from the outside corner of the hood to the wing of the nose, above what will be the nostril. Remove the triangular chips of wood to make the eye channels and the cheeks.



6

Finish shaping the nose. Make two angled cuts under the nose to define the tip of the nose and the top of the mustache. Sketch in the mustache and carve up to the wings of the nose to separate the nose from the cheeks.



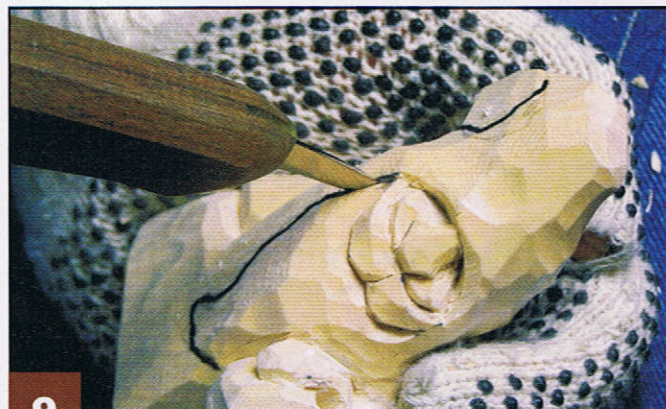
7

Carve the mustache. Make stop cuts on the mustache lines. Then cut down slightly along the top of the mustache to separate the cheeks. Cut up at a slight angle along the bottom of the mustache to separate the mustache from the beard.



8

Carve the hand and arms. Mark and carve the hand wearing the mitten. Undercut the thumb. Remove the wood on the shoulders on the front and back of both arms



9

Outline the beard and hood tassel. Sketch in the beard and tassel. Make a deep stop cut all the way around the beard. Then cut from outside the line down to the bottom of the stop cut. This will make the beard stand out. Use the same technique to outline the tassel.



10

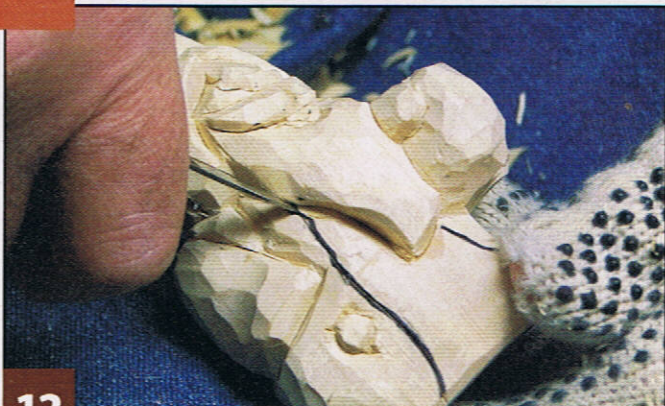
Carve the final details of the coat and shoulder. Mark the fur line and shoulder straps. Make a stop cut all the way around the fur line of the hood. Carve down from above to this stop cut to expose the fur line. Then carve in the shoulder straps.

SANTA: CARVING THE COAT AND CANDLE



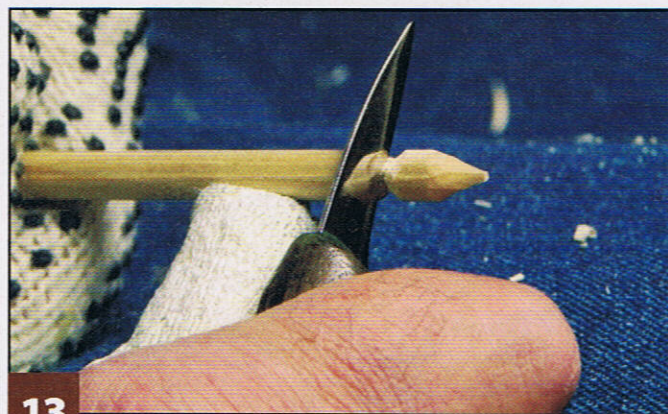
11

Carve the bottom lip. Mark the lip and make a stop cut on the line. Cut up to the stop cut from below, making a slight undercut to form the lip. Sketch in the lines of Santa's coat.



12

Carve Santa's coat. Make deep stop cuts straight in along the coat lines. Cut from inside the lines up to the stop cut and relieve the robe area. Carve the button.



13

Carve the candle. Use a 6"-long piece of 1/4"-diameter dowel. Make a stop cut 1/2" in from the end of the dowel. This is the bottom of the flame. Shape the flame and cut the candle to a final length of about 2". Seal the candle with Krylon matte finish, paint with thinned acrylic paint, and then apply another coat of matte finish.

materials & tools

MATERIALS:

- 2" x 3 1/4" x 4 1/4" basswood or wood of choice
- 1/4"-diameter by 6"-long dowel
- Acrylic paints of choice
- Krylon matte finish

TOOLS:

- Carving knife of choice (I use a Ron Wells knife)
- Drill with 1/4"-diameter drill bit



About the Author

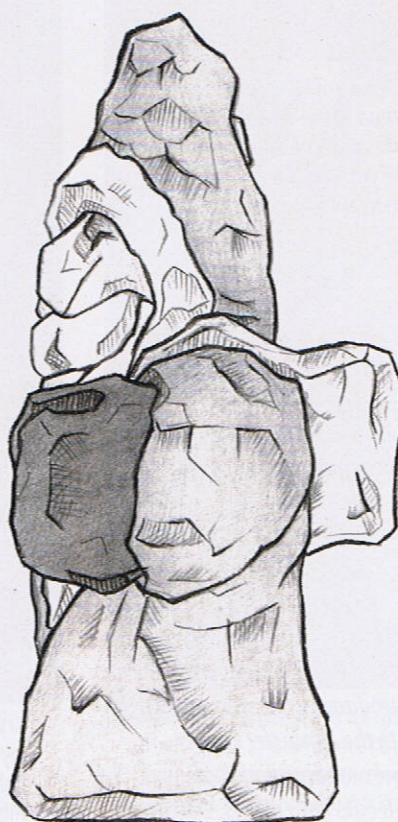
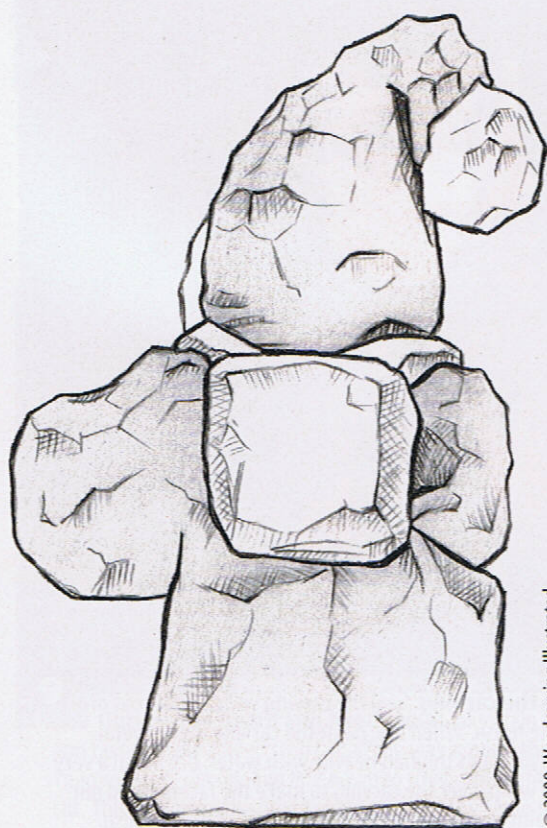
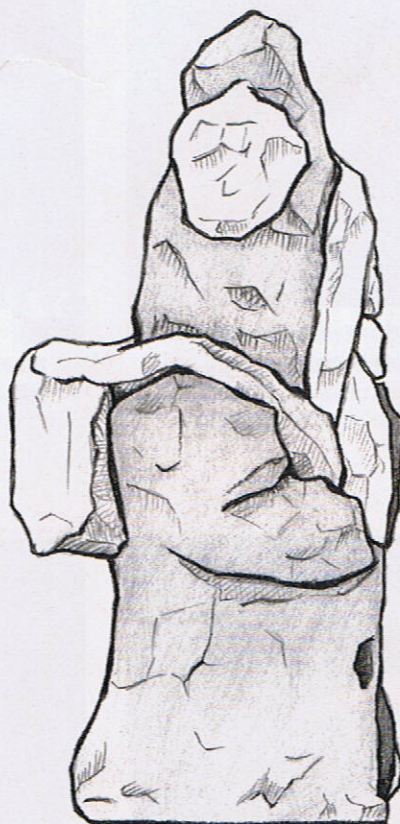
Don Dearolf painted for several years before taking up carving in 1994. He was introduced to carving when his brother Dave took him to the Lancaster County Woodcarvers Show. Don loves to carve and share patterns, blanks, and rough outs with others. Don lives in Lancaster, Pa. with his wife, Sue, and daughter, Kate.



14

Finish the carving. Seal the carving with a light coat of Krylon matte finish. When dry, paint the carving with several layers of acrylic paint thinned heavily with water. Dry brush a very light coat of white over the carving to make the facets stand out. Allow the paint to dry and apply another coat of matte finish.

Gift-bearing santa patterns



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Carving a Caricature Colt

Simple stylized horse is easy to carve

By Floyd Rhadigan

This adorable little colt only requires a few tools to complete. Novice carvers can expect excellent results in a relatively short period of time and more experienced carvers can finish the project in a single day.

My first carving project was a horse similar to this one. Back in the 1970s, I worked in my dad's sign shop. Smokey Joe Briemuiller, a family friend, would often stop in to sell his carvings. He could carve a horse similar to this one in 20 minutes.

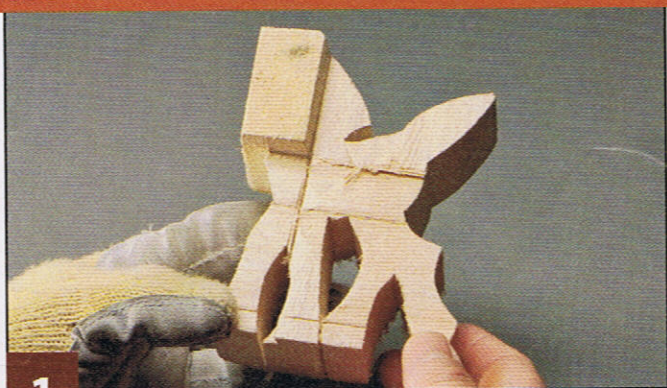
Smokey Joe's work fascinated me and I spent as much time learning from him as I could. Joe taught me how to make a carving knife from an old straight razor and taught me a lot about carving, most of which I still use today.



Modify the basic pattern to add action or give your colt a different pose.



COLT: ROUGHING OUT THE LEGS



1 Prepare the blank. Transfer the front and side profile of the colt onto a piece of basswood. Use a band saw to cut the side profile, but leave the wood on the side of the head flat for support. Make a series of cuts to remove $\frac{1}{2}$ " of wood from the front of the horse, leaving a thicker rectangle for the face.



2 Mark the legs. The carving blank will have four thick legs. Draw a centerline around the bottom half of the colt. Draw in the legs and mark the areas to remove. You will remove half of each leg. Be sure to mark the waste on both the side and end views so you don't remove the wrong sections.



3 Remove the waste around the legs. Use a knife or a $\frac{1}{2}$ " #3 gouge. Don't be too concerned about clean cuts at this point.

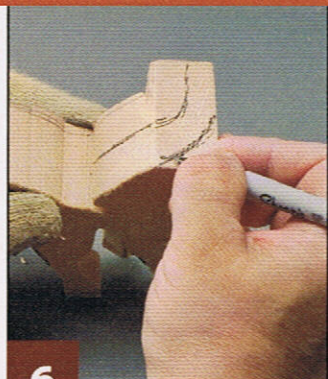


5 Round the chest. Use a knife to round the chest and create a natural flow from the chest down to the front legs.



4 Shape the areas where the legs meet the belly. Use a knife to separate the legs from the colt's belly and begin rounding the belly. Remove the wood between the legs. Use a knife or $\frac{1}{2}$ " #3 gouge. Use caution because the grain can change unexpectedly.

COLT: SHAPING THE HEAD AND LEGS



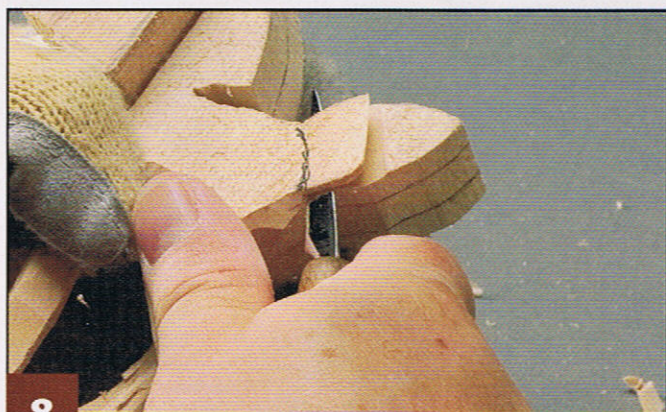
6

Shape the back of the head. Continue the centerline down the head, which is turned inward. Use the centerline as a guide to draw in the back of the neck. Remove the waste along the curved neck with a knife.



7

Shape the legs. Remove the sharp corners. Think in terms of triangle and diamond shapes. This will give you enough wood for a proper fetlock. Keep the upper legs thicker than the lower legs.



8

Shape the tail. Mark the sides of the tail and carve off the waste with a knife. The tail will end up being diamond shaped.



9

Rough in the head. Sketch in the sides of the muzzle and carve away the excess wood. Taper the forehead back to the ears and then taper the back of the ears down to the neck.



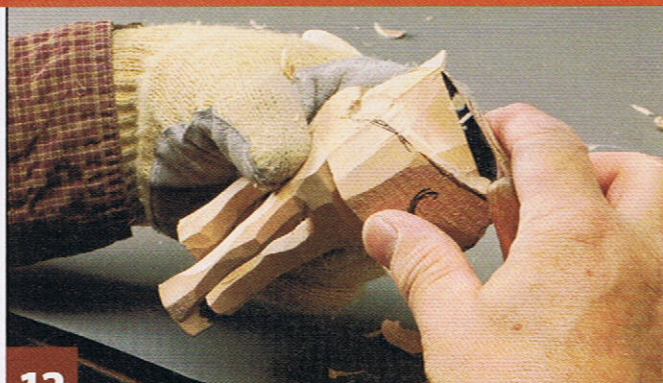
10

Rough shape the left side of the colt's neck. Use a $\frac{3}{4}$ " #9 gouge to get a nice round neck. Keep the gouge cuts above the main part of the body. Work toward the centerline on the back of the neck, but leave extra wood for the mane.



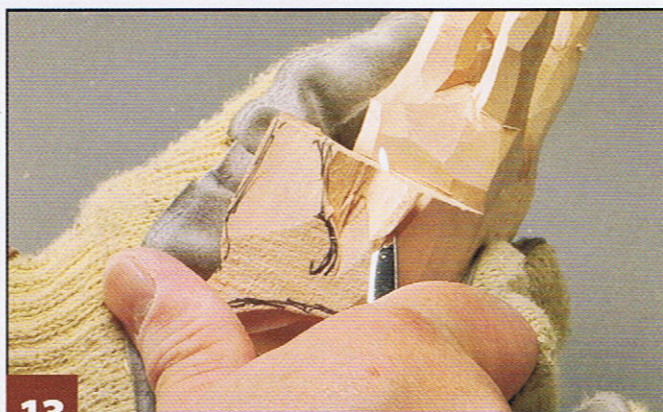
11

Sketch in the mane. Sketch in the thickness of the mane by drawing a line $\frac{1}{4}$ " outside the centerline on both sides. Draw another line on the side of the blank to define the top of the right side of the colt's neck.



12

Rough shape the mane. Use a knife to remove the waste wood between the mane and the right side of the colt's neck. Use a $\frac{3}{4}$ " #9 gouge to smooth and round the neck, shaping both sides of the neck back to the lines defining the mane.



13

Carve the jaw line. Draw in the right side of the colt's jaw. Stop cut along the jaw line with a knife and then cut up to the stop cut to remove the excess wood. Sketch in the bottom of the muzzle and the left side of the neck.



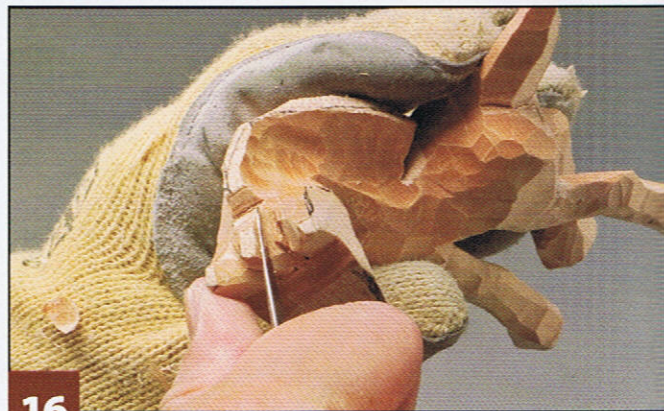
15

Shape the body. Remove any remaining saw marks. Use a knife to round any uncarved sections of the body, such as the rump and belly. Make sure the legs blend into the body naturally.



14

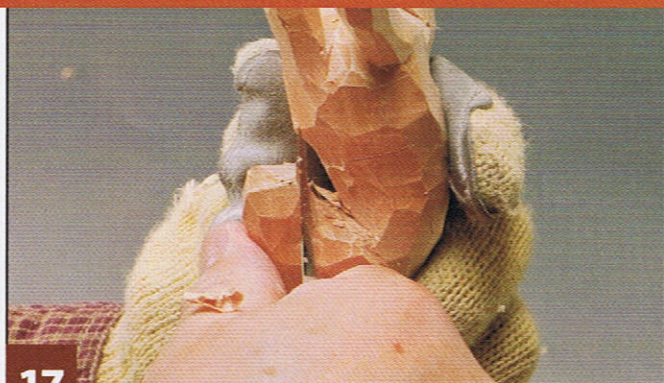
Separate the muzzle from the neck. Use a $\frac{1}{2}$ " #7 gouge to remove the stock between the body and the muzzle. Do not remove too much wood from the body. It's better to have a thinner muzzle than a thin body.



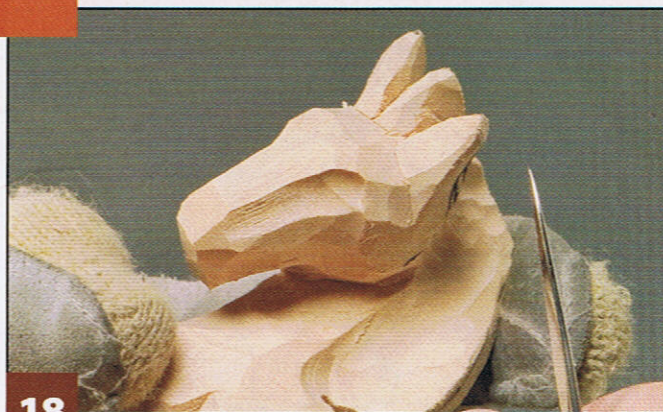
16

Shape the ears and mane. Taper the top of the mane with a knife. The mane is thinner near the ears and thicker as it nears the colt's body. Carve out the wood between the ears and shape the top tuft of the mane with a detail knife.

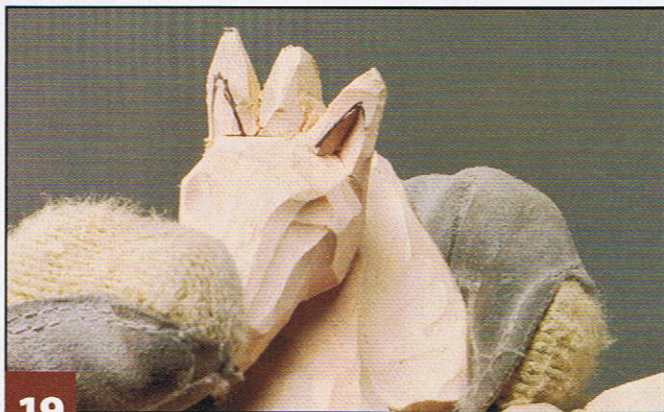
COLT: CARVING THE FACE



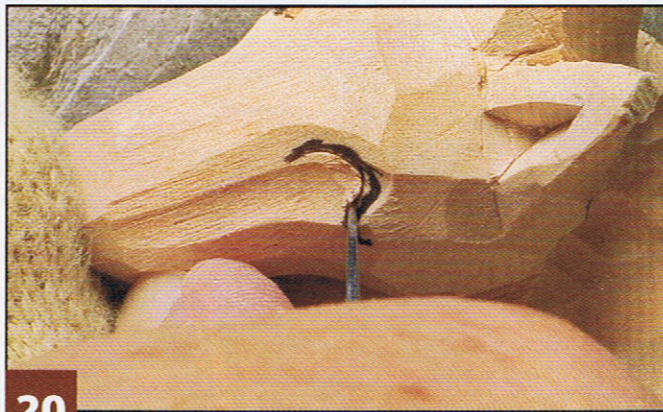
- 17** **Round and shape the muzzle.** Use a knife to carve away the sharp corners, refining the shape of the muzzle. The face is wider at the forehead and tapers down to the muzzle.



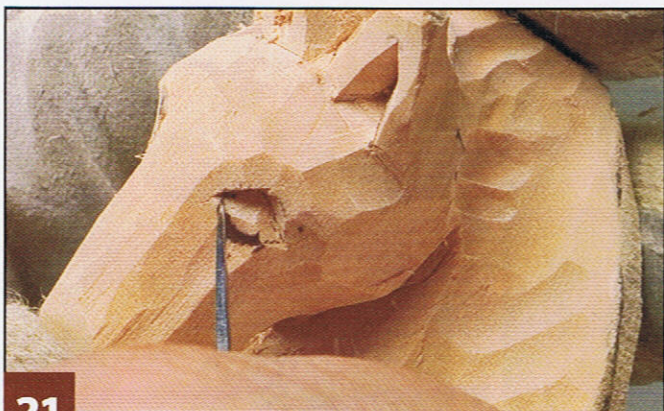
- 18** **Add the eye channels.** Use a knife to further refine the face. Make sure you have the shape right, and then carve from the eye area down to the tip of the nose with a $\frac{1}{4}$ " #11 gouge. Smooth the ridges with a knife.



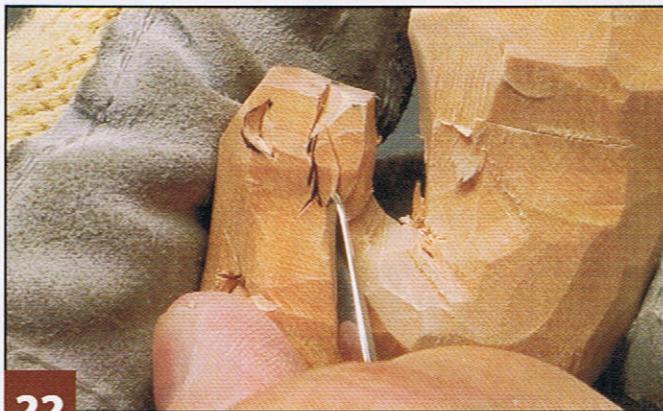
- 19** **Carve the inside of the ears.** Draw in triangles for the inside of the ears. Carve out the three-sided chips with a detail knife. Make sure the cuts intersect to release the chip cleanly.



- 20** **Carve the eyelids.** Draw in the top of the eyes and stop cut along the lines with a carving knife. Carve up to the stop cuts to free a small chip. Draw in the lower eyelids and use the same technique to carve the lower eyelids.

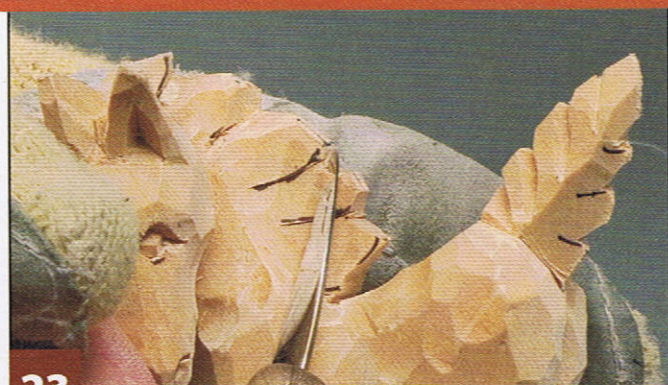


- 21** **Carve the eyeballs.** Remove three small chips of wood to produce a slightly raised pyramid-shaped eyeball, centered inside the eyelids. Repeat for the other eye. Draw in the nostrils and mouth.



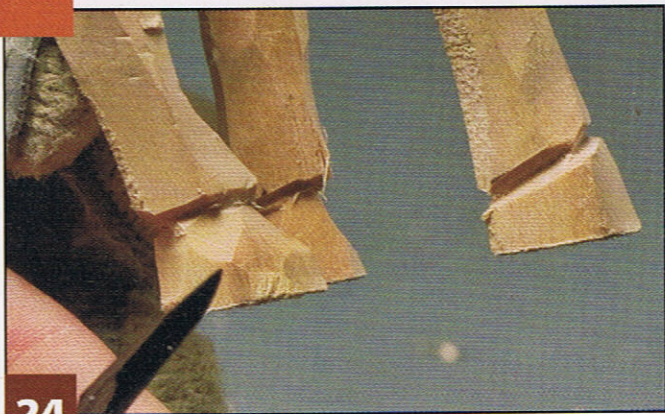
- 22** **Carve the nostrils and mouth.** Stop cut along the nostril lines. Carve up to the cuts with a knife to remove the chips. Cut in at an angle on both sides of the mouth line with a knife.

COLT: ADDING THE FINAL DETAILS



23

Refine the tail and mane. Make a series of V-cuts along the mane and tail to separate them into sections. Extend the cuts to the base of the mane, curving the cuts to indicate movement and flow. Enlarge the V-cuts and further refine the separation.



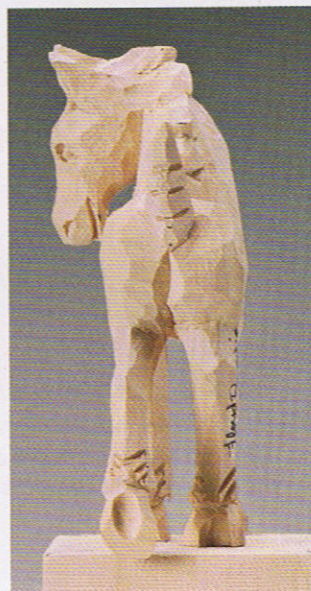
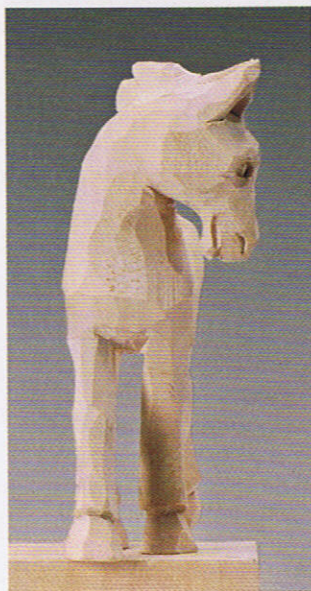
24

Carve the hooves and fetlocks. Draw in the hooves and carve along the lines with a small V-tool. Cut from the bottom of the hooves up to the V-cut to separate the hooves. Carve a few shallow lines with a V-tool across each fetlock to simulate hair.



25

Shape the bottom of the hooves. Carve a groove along the back corner of the hooves with a $\frac{1}{4}$ " #11 gouge. Remove any saw marks or rough cuts with a knife. Then apply several coats of Watco natural finishing wax.



MATERIALS:

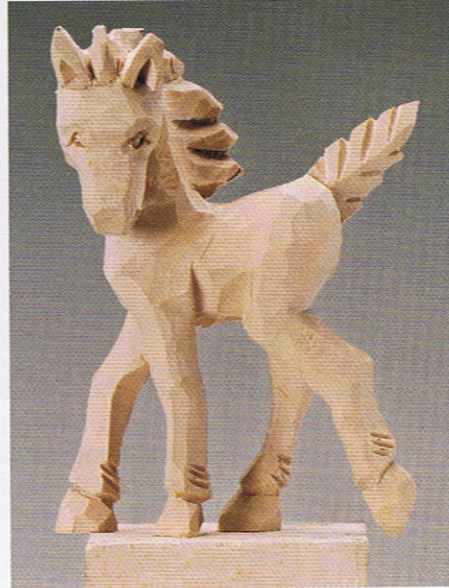
- $2\frac{1}{2}$ " x 4" x $5\frac{1}{2}$ " basswood
- Watco natural finishing wax

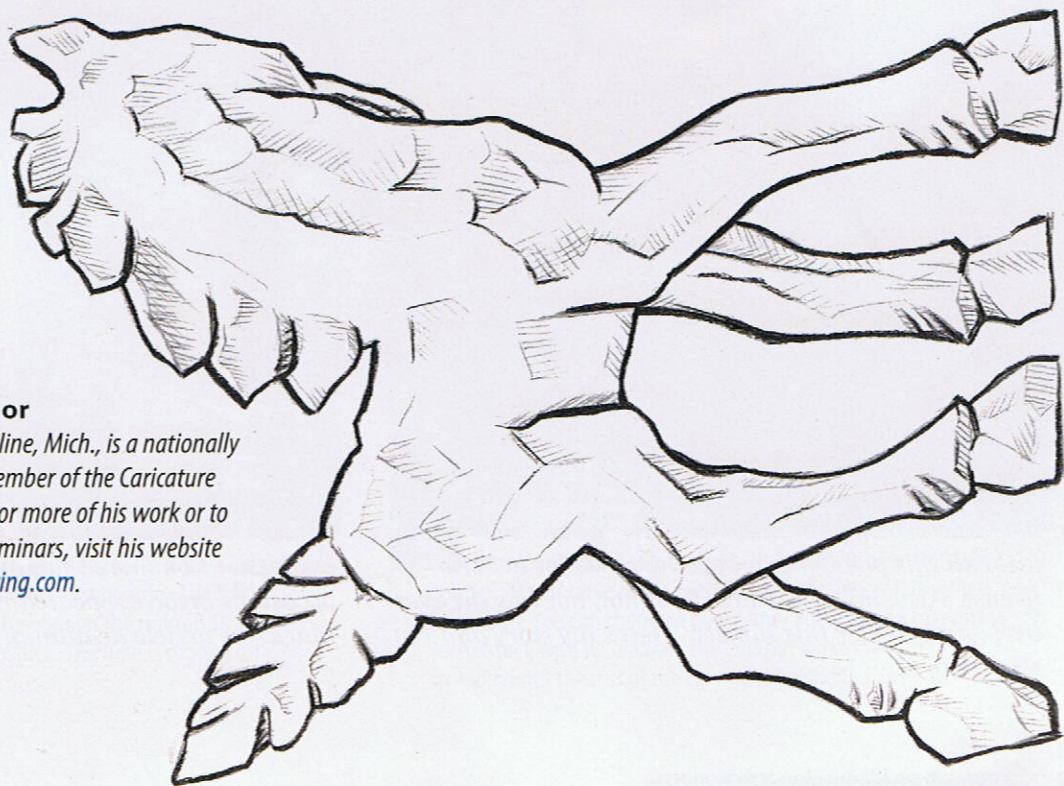
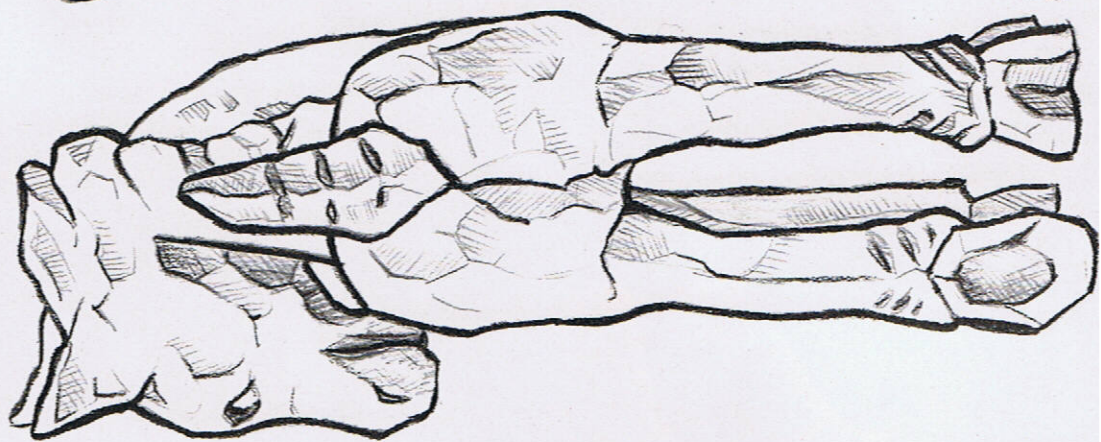
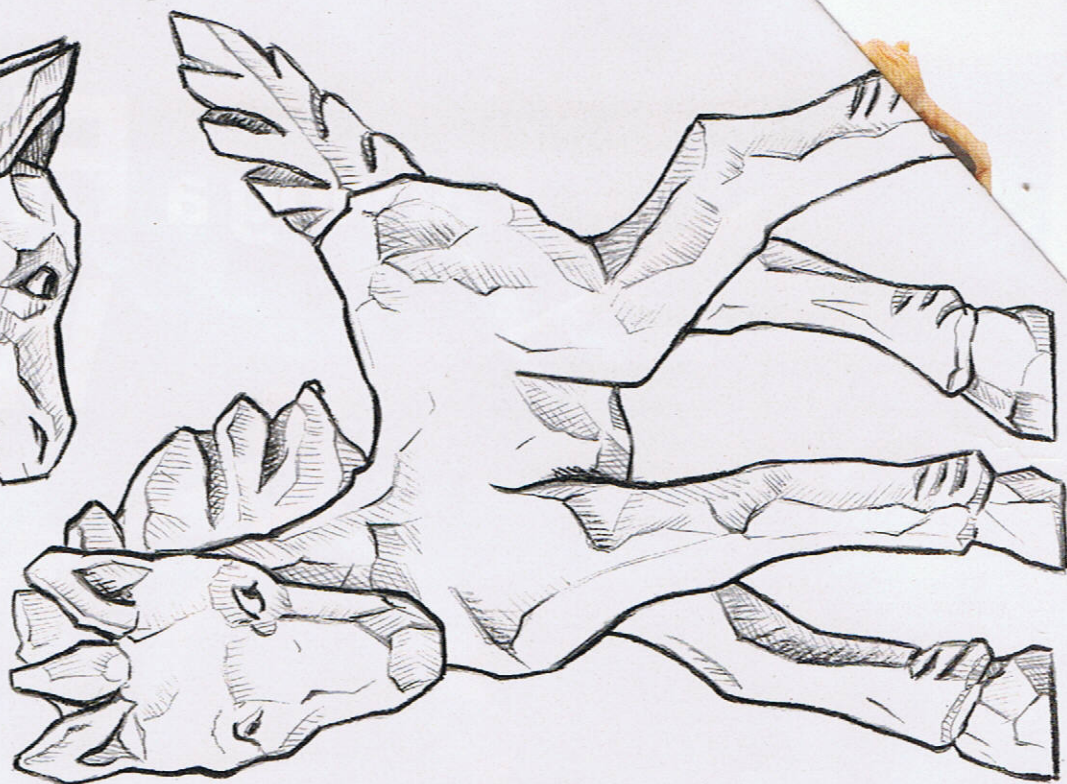
TOOLS:

- Carving knife
- Detail knife
- $\frac{1}{2}$ " #3 gouge
- $\frac{1}{2}$ " #7 gouge
- $\frac{3}{4}$ " #9 gouge
- $\frac{1}{4}$ " #11 gouge
- Small V-tool

SPECIAL SOURCES:

Contact Floyd at 734-649-3259 or rhads134@comcast.net to purchase a rough out of the colt.





Caricature colt patterns



About the Author

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.

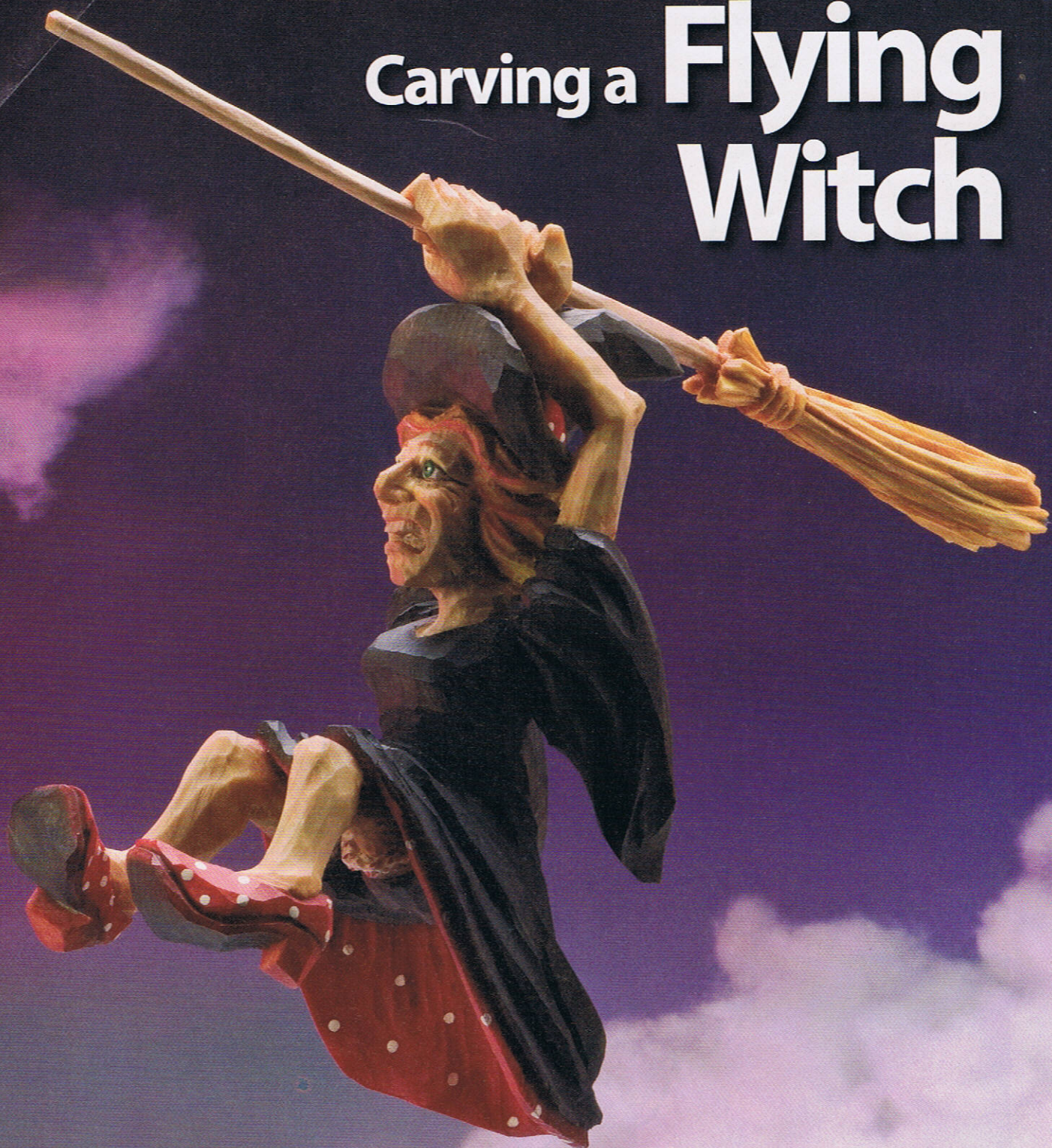
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Carving a Flying Witch



Author's note: I know elbows don't actually bend backward when your hands are over your head. We'll just call this phenomenon witch's power or artistic license. Also, my wife, Michele, is not, nor has she ever been, a model for this subject. That's my story and I'm stickin' to it!

Co-author's Note: Contrary to my husband's vehement denials, I have been known to sport the witch expressions on more than one occasion. Usually, those occasions involve repeated reminders to Dave about magazine article deadlines!

Create your own humorous Halloween display

Carving by Dave Stetson

Painting by Michele Stetson

I've spent years in study and research of the flying witch. Though I've encountered what I believe to be more than my share of the species, I thought they were unable to actually fly with a broom. What I learned was most could fly, but preferred to use more conventional means of transport such as public transportation or personal vehicles; the latter resulting in most of my encounters. Anyway, the broom is traditional, but only used on Halloween. Hence, without regular practice, this carving depicts what occurs on October 30, practicing the night before Halloween to get ready for the big event.

While there are many old wives tales about witches, modern witches do not dress in the traditional black hat and robes for everyday wear. Many of them are actually quite fashionable. However, at Halloween, the dress code is strict; black hat and robes are the rule. This witch, however, has taken some liberties with her undergarments and shoes to be more stylish.

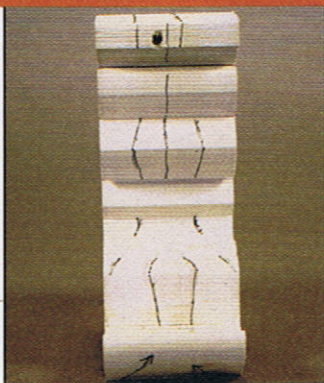


WITCH: ROUGHING OUT



1

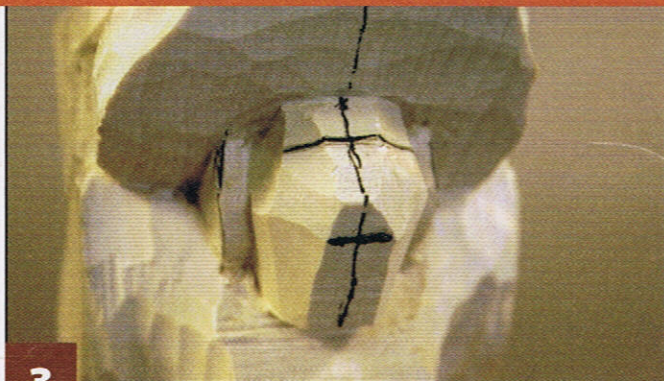
Prepare the blank. Cut out the side profile with a band saw. Sketch in the centerline and major landmarks. The left arm and leg are different from the ones on the right. Drill a $\frac{3}{16}$ "-diameter hole for the broomstick. The hole is slightly off center to allow for the hat.



2

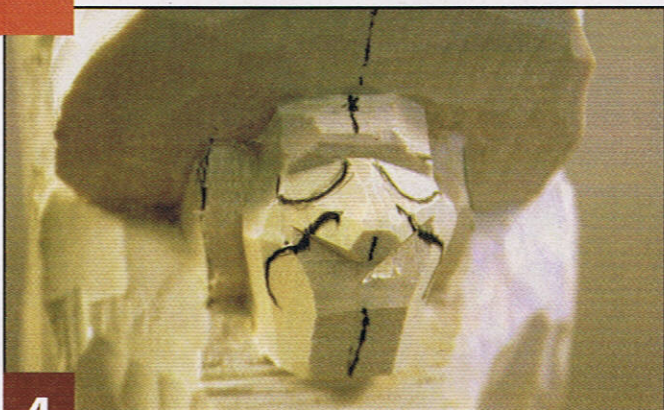
Block out the basic shapes. Use a variety of knives and gouges. As you carve away a section, redraw the centerline and landmarks. You can change a pencil line, but once you carve it, you're stuck with it. Separate the legs but leave them thick for strength until the rest of the carving is finished.

WITCH: CARVING THE FACE



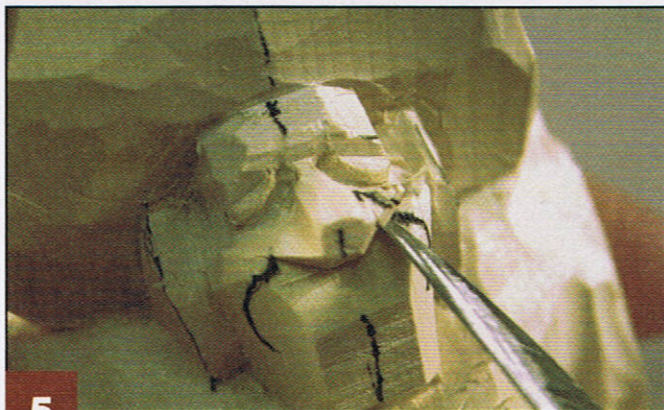
3

Rough shape the face. The carving depends on capturing the witch's terrified expression. The cheekbone is the widest part of the face. The face narrows at the hairline, near the eyes, and as you approach the nose.



4

Block out the features. Narrow the nose to the eye line and angle the bottom of the nostrils. Draw in the eye mounds and the smile lines. Use a veiner to undercut the eye mounds.



5

Refine the features. Use a knife to cut across the cheekbones and sweep up the sides of the nose, further narrowing the nose mass and defining the eye mounds. Smooth the eye mounds. Use a V-tool to carve the smile lines. Narrow the mouth area.



6

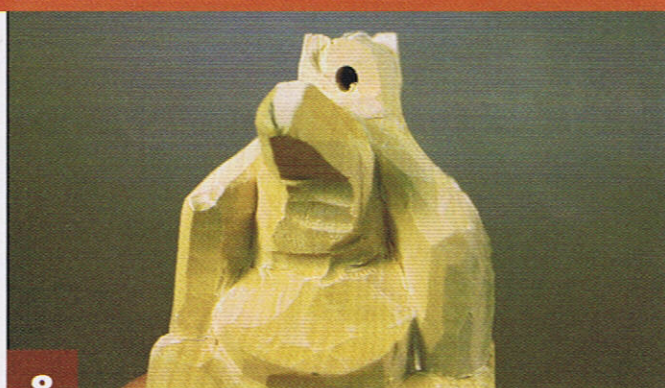
Carve the eyes. Draw the upper eyelids with a sharp pencil. Wrap the upper lids around the sides of the eye mounds. Cut the upper lids (only the thickness of an eyelid) and trim the eyeballs to the lids. Draw in the lower lids and trim the lower lids in with a thin cut. Draw in the mouth.



7

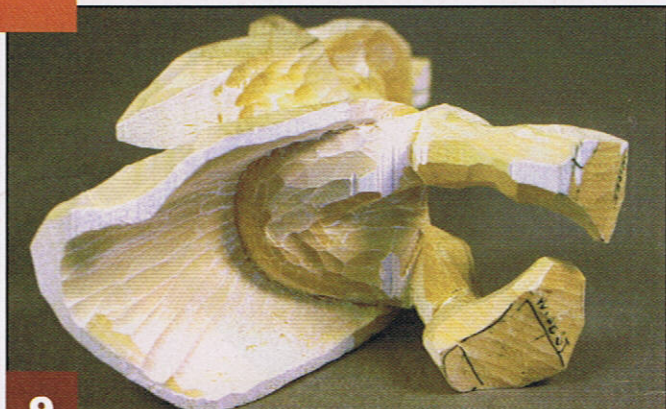
Carve the mouth. Open up the mouth, leaving teeth under the upper lip. Draw in the hair along the lower edge of the hat brim and relieve the hat back to define the hair. Draw the chin and use a gouge to define the chin and lower lip.

WITCH: CARVING THE BODY



8

Carve the upper body. Block in the hands, thumbs, and fingers around the hole for the broomstick. Angle the forearms from the elbows to the wrists. Refine the hat, open up the sleeves behind the arms, and round off the waist.



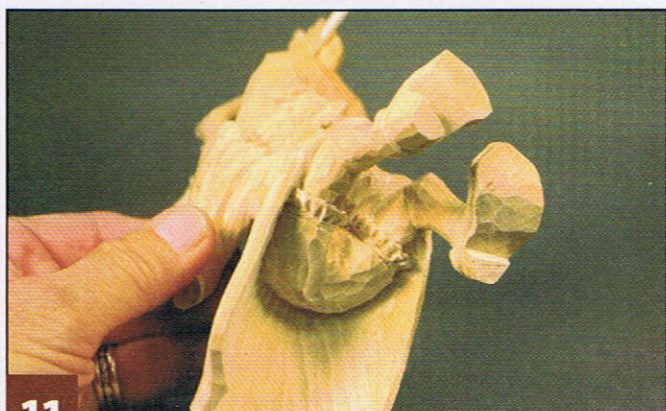
9

Carve the lower body. Open up the dress behind the legs. You may need to approach the wood at an odd angle to clear the legs and still cut with the grain. Outline the legs, bloomers, and dress with a V-tool. The cuts made against the grain require a sharp tool and shallow cuts. Round and shape the legs.



10

Refine the dress. Use a V-tool to create the neckline. Separate the shoulders from the hair and dress, and narrow the neck. Use a gouge to carve a series of grooves in the dress. Make a few deeper cuts in the folds with a smaller gouge. Use the same gouge to add a visible slip to the lower edge of the dress.



11

Add the details. Draw circles for the ankle bones, knees, elbows, and wrists. Then carve around the circles with a gouge. Thin the legs and arms, further defining the protruding bones. Detail the shoes and bloomers. Roll up the front and sides of the hat brim. Detail the hair and hands. Carve the broom.

WITCH: PAINTING AND FINISHING



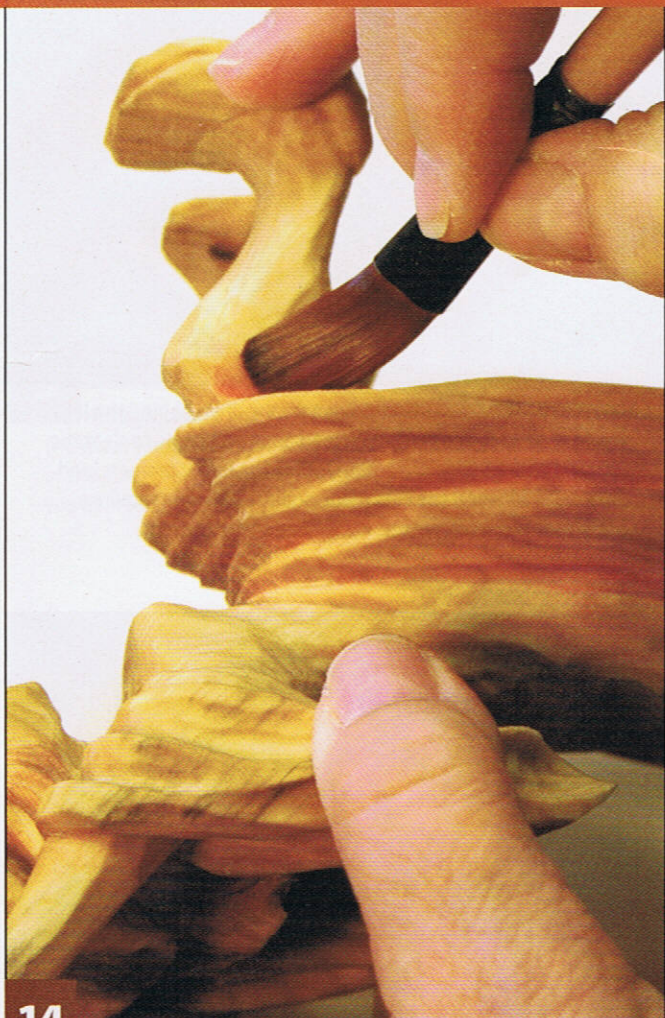
12

Seal the carving. Apply boiled linseed oil to the entire carving with a 1"-wide foam brush. Wipe off the excess oil with paper towels. Properly dispose of the used paper towels.



13

Prepare your palette. Put a line of small dots of acrylic paint on a paper palette. Load your brush with water and blend the water with the paint on the palette.



14 **Shade with burnt sienna.** Side load the brush with burnt sienna mixed with water. Shade the areas of the exposed flesh, hair, and broom straw that would be naturally darker.



15 **Paint the dress, hat, and bloomers.** Load the brush with water and a small amount of soft black. Apply it to the dress, hat, and bloomers. Do not paint the hat band or bloomer ruffle. Gradually build the color with several light coats.



16 **Base coat the hair and broom straw.** Use a thin wash of primary yellow. The burnt sienna shading should still be visible.



17 **Base coat the shoes, slip, and hat band.** Use a thin wash of cherry red. Remember to gradually build the color with light layers. Paint the ruffle of the bloomers with light buttermilk.

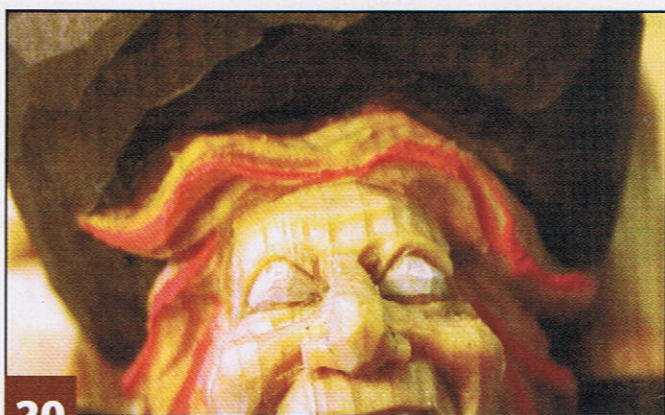


18 **Add the polka dots.** Use a stylus or the tip of a small paintbrush to add dots of undiluted light buttermilk to the slip, shoes, and hat band. Add dots of cherry red to the bloomer ruffle.



19

Shade the clothing. Side load the brush with black plum and shade the clothing. This adds depth to the shadows and richness to the color.



20

Highlight the hair. Add streaks of thinned cherry red to highlight the flowing texture of the hair. Paint the eyeballs and teeth with a thin wash of light buttermilk.



21

Paint the face. Paint the irises with forest green. Paint the center of the irises with hauser light green, leaving a ring of forest green. Paint the pupils with soft black and add highlights next to the pupils with light buttermilk. Shade the cheeks, lips, hands, and legs with a light wash of blush flesh.



22

Seal the carving. Spray the entire carving with two to three light coats of matte acrylic sealer spray.

materials & tools

MATERIALS:

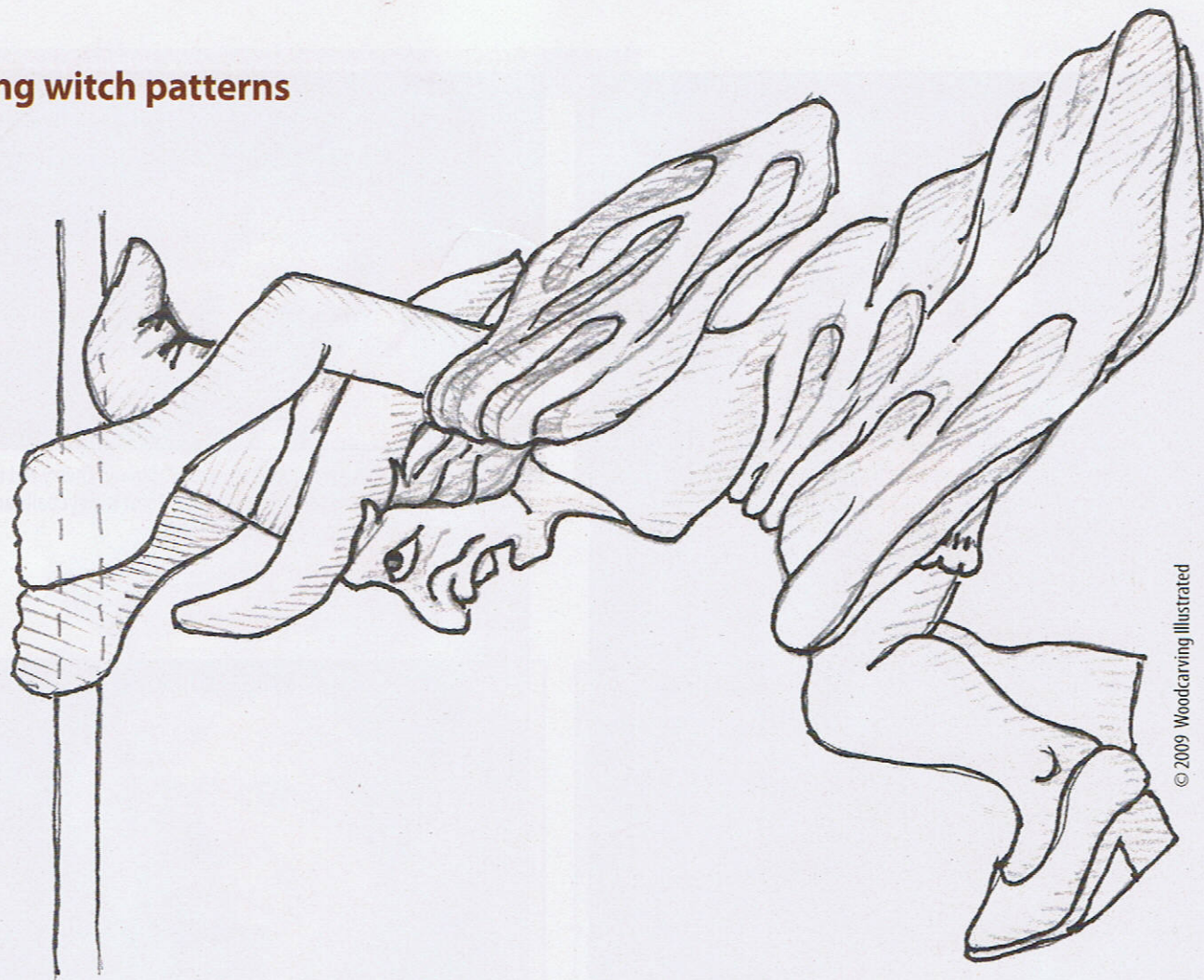
- 2 $\frac{3}{4}$ " x 5 $\frac{3}{4}$ " x 7" basswood (witch)
- 1 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " x 10" basswood (broom)
- 2 each $\frac{1}{4}$ " x $\frac{1}{4}$ " x 14" basswood (optional mobile)
- 20-pound-test clear fishing line
- Paper towels
- Paper palette pad
- Boiled linseed oil
- Disposable 1"-wide foam brush
- Americana DecoArt acrylic paint: soft black, black plum, burnt sienna, cherry red, blush flesh, primary yellow, forest green, hauser light green, light buttermilk

- DecoArt acrylic sealer/finisher DAS 13 matte spray

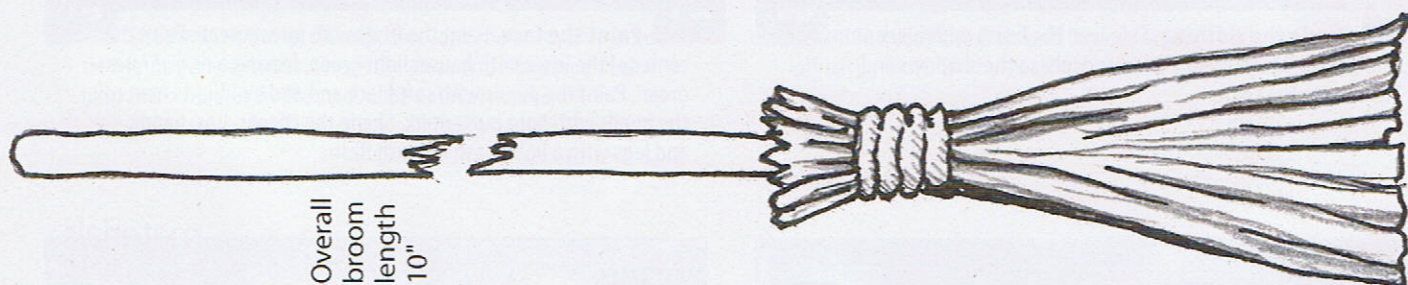
TOOLS:

- Carving knife with a 1 $\frac{7}{8}$ "-long blade or carving knife of choice
- 60° V-tools: $\frac{1}{4}$ " and $\frac{3}{8}$ "
- #11 veiners: 2mm and 5mm
- #5 gouges: $\frac{5}{16}$ " and $\frac{5}{8}$ "
- $\frac{1}{2}$ " #9 gouge
- Carving glove
- Strop and honing compound

Flying witch patterns



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Overall
broom
length
10"





Creating the Witch Mobile

You can display the single witch on her own or carve additional witches and create a humorous mobile to decorate your home for Halloween. To create the mobile, cut two pieces of basswood $\frac{1}{4}$ " by $\frac{1}{4}$ " by 14". Carve a $\frac{1}{8}$ "-deep by $\frac{1}{4}$ "-wide notch in the middle of each stick. Fit the notches together and glue the sticks in place. Attach the witches to varying lengths of 20-pound-test clear fishing line. Attach the fishing line to the broom or hat and suspend the witches from the basswood sticks.

SPECIAL SOURCES:

Rough outs for the various witch designs are available for \$30 each. To purchase rough outs or to view more of the Stetson's work, visit www.stetsoncarving.com.



About the Authors

Dave Stetson is a co-creator and founding member of the Caricature Carvers of America. He teaches seminars around the country with his wife, Michele. Dave is the author of *Caricature Carving from Head to Toe*, available from Fox Chapel Publishing, www.foxchapelpublishing.com. Michele Carville Stetson has been carving for the past 17 years. Her painting experience dates back to high school. She is available to teach carving and painting seminars across the country with her husband, Dave.





Choosing Power Carving Bits

Make smart purchases with a basic understanding of the cutters available

*By Chuck Solomon and Dave Hamilton
Photos of bits in use courtesy of Foredom*

In power carving, the bur or bit is the part of the tool that does the actual wood removal. The power carving tool, such as a flexible shaft machine or micro motor, spins the bit at a high speed and the cutting surface or abrasive on the bit removes the wood. Power carving bits go by names such as burs, cutters, carvers, stones, and discs.

Bits are manufactured from a variety of materials and are available in many shapes, head sizes, and shank sizes. The sheer volume of bits available can be overwhelming. By breaking down the categories and taking a look at the performance of the different types of bits, you can choose the best bit for the job.

SHANK DIAMETER

The shank is the backbone of the bit. One end of the shank is inserted in the rotary power carver. The head of the bit is formed around the opposite end of the shank. The most common shank diameters are $\frac{1}{4}$ ", $\frac{1}{8}$ ", $\frac{3}{32}$ ", and $\frac{1}{16}$ ". Flexible shaft machines accept any of these diameters when equipped with the appropriate collet. Micro motors typically accept $\frac{1}{8}$ "- and $\frac{3}{32}$ "-diameter shanks, although, optional collets can be purchased for alternate size shanks. Air turbine machines use only friction bits with a $\frac{1}{16}$ "-diameter shank. Generally, the larger the size of the bit's head, the larger the diameter of the shank. Use the largest bit you comfortably can for the area you are carving. When inserting the bit into your rotary power carver, make sure the shank is as far into the tool as it will go.

HEAD SHAPE AND SIZE

Bits are grouped into a few general shapes. The shape of the bit's head determines the contour of the cut. The larger the head, the more wood it will remove. Larger bits are generally used for roughing out a piece and smaller bits are used to add details.

Many of the shapes have very specific purposes, but we tend to use the ball, cylinder, flame, and pear-shaped bits the most.



Bit shapes

Ball:

- Use to create concave cuts and to hollow out areas
- Creates a cut similar to a U-gouge

Cylinder:

- Use to cut flat areas, round edges, and make stop cuts and V-cuts
- Creates a cut similar to a knife or straight chisel
- Hold the tool at an angle and use the top corner to make V-cuts
- Smooth-end or safe-end bits are the most useful

Flame:

- Use to make concave cuts and V-cuts, and to recess areas
- Creates a cut similar to a U-gouge when using its side and a V-tool when using the tip

Pear:

- Use to round edges and create lumps and bumps when bird carving

Bull nose/ball nose:

- Combines a ball with a cylinder
- Use to make concave cuts and hollow out areas using the top
- Use the side to cut flat areas and round edges
- Creates a cut similar to a U-gouge with the top and a knife cut with the side

Large taper:

- Use to round edges, make concave cuts, and access hard-to-reach areas

Small Taper:

- Use to access hard-to-reach and angled areas
- Create feather barbules and hair

Oval:

- Use to round edges, create lumps and bumps, and make concave cuts

Inverted Cone:

- Use to make V-cuts for feather barbules and hair

Disc:

- Use to undercut feathers and make channel cuts
- Cut off thin pieces of unwanted wood

GRITS AND MATERIALS

Bits are made from a variety of materials. These materials vary greatly in cost, cutting speed, durability, and the smoothness of the surface they leave behind. The most coarse and long-lasting bits feature aggressive carbide points bonded to a metal shaft. These bits remove wood fast, but leave a rough surface. The finest cutting bits are man-made stones which produce a smooth surface. Coarse bits work best at slower rpm and finer bits work best at higher rpm.



Carbide-point Bits

Brand names: Typhoon, Saburr Tooth, Kutzall

Average price per bit: \$15 to \$20

Shank diameters: 1/4", 1/8", 3/32"

Durability: High: we have several bits we have used for more than ten years without a noticeable change in their ability to remove wood

- Most aggressive bits available
- Used for rapid stock removal when roughing out both hard and soft wood
- Produce a relatively rough surface
- Typhoon, Saburr Tooth, and Kutzall Extreme make cleaner cuts, collect less debris, and are easier to clean because the points are structurally aligned
- Kutzall bits cut fast, but leave a rougher surface and can be difficult to clean
- Cut wood, acrylic, plaster, and fiberglass

Carbide Cutters

Brand names: Various

Average price per bit: \$12 to \$20

Shank diameters: 1/4", 1/8", 3/32", 1/16"

Durability: High: long-lasting bits are nearly as durable as carbide-point bits

- Produce a relatively smooth surface on woods
- Available in fluted and cross-cut styles
- Large bits with 1/4"-diameter shafts useful for roughing out carvings
- Smaller bits can be used to add detail to carvings
- Cut wood, acrylic, plaster, and fiberglass

Carbide-grit Bits

Brand name:

Dura-Grit

Average price per bit: \$15

Shank diameters: 1/8"

Durability: High: tough carbide grit stays sharp and won't tear loose, but wears out faster than carbide cutters and carbide-point bits

- Available in several grits
- Available in most shapes including cutting wheels
- Cut wood, laminates, fiberglass, gourds, and ceramics





Mini Saw & Carving Drills

Brand name: Various

Average price per bit: \$10

Shank diameters: 1/8", 3/32"

Durability: High: Mini saw drills are made from high-speed steel coated with titanium nitride; carving drills are made from high-tempered steel. Both types of drills have great heat resistance and life

- Used to drill holes and carve out from the holes on pierced turnings and relief carvings
- Difficult to control on an in-the-round carving
- Cut wood up to 3/4" thick.
- Come in a variety of sizes

High-speed Steel Bits

Brand names: Various

Average price per bit: \$11

Shank diameters: 1/8", 3/32"

Durability: Medium: long-lasting, but not as durable as carbide bits

- Available in more shapes than carbide bits
- Useful for cutting grooves and countersinking
- Less expensive, but less durable than carbide, diamond, or ruby bits
- Cut wood, bone, antler, plastic, and soft metals



Stump Cutters

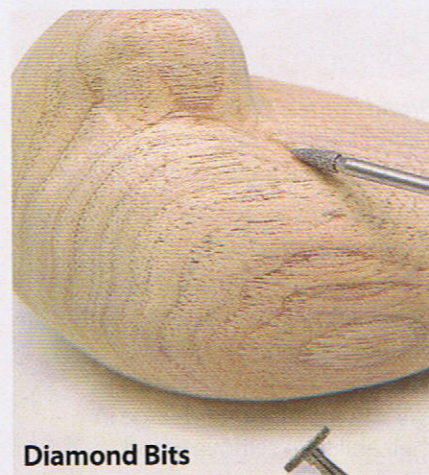
Brand names: Various

Average price per bit: \$9 to \$11

Shank diameter: 3/32"

Durability: Medium: vanadium steel cutters last longer than high-speed steel bits, but not as long as diamond or ruby bits

- Serrated edges remove wood quickly, but leave a smooth surface
- Cut most woods, bits wear out faster when carving hard dense woods



Diamond Bits

Brand names: Various

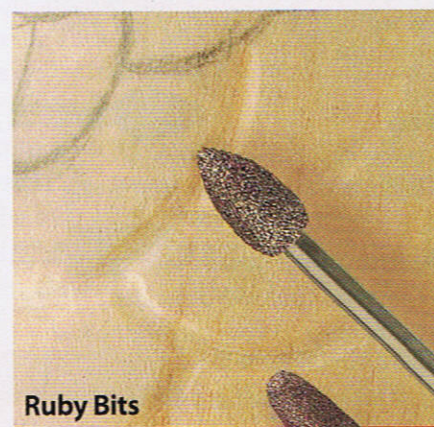
Average price per bit: Plated: \$7 to \$10, Sintered: \$20 to \$25

Shank diameter: 1/4", 1/8", 3/32", 1/16"

Durability: High: sintered diamond bits are almost as durable as carbide bits; plated diamond bits are less durable than sintered diamond bits

- Plated diamond bits feature a single layer of diamond particles embedded in the shaped metal head

- Sintered diamond bits feature diamond particles bonded with powdered bronze matrix, which are then bonded to the metal head
- Sintered diamond bits can be sharpened and reshaped slightly with a diamond dressing stone
- Plated diamond bits cannot be reshaped
- Used to texture and carve fine details
- Available in several grits
- Available in more shapes than any other bit
- Used for final shaping, texturing, and detailing
- Cut wood, hardened steel, glass, ceramic, bone, antler, stone, and precious metals



Ruby Bits

Brand names: Various

Average price per bit: \$9

Shank diameter: 1/8", 3/32"

Durability: Medium: last longer than stones, but are less durable than diamond bits

- Particles of ruby bonded to a metal frame
- Remove wood quickly, but leave a smooth finish
- Available in fine, medium, and coarse grits
- Cut steel, ceramic, wood, soft and precious metals, bone, and antler

V Stones

Brand Name: Foredom

Average price per bit:
\$3 to \$5

Shank diameter: 1/8", 3/32"

Durability: Medium: last longer than ordinary aluminum-oxide stones, but less than ruby bits

- Made from a vitrified self-sharpening aluminum-oxide grain
- Cool-running and long-lasting abrasive stones
- Cut wood, metals, acrylic, glass, and marble



CeramCut Blue Stones

Brand name: Foredom

Average price per bit:
\$2 to \$3

Shank diameter: 1/8", 3/32"

Durability: Medium: last longer than other stones, but less than ruby bits

- Made from ceramic and aluminum oxide for strength and cutting speed
- Run cooler than other stones, which makes them less likely to burn wood
- Leave a smooth finish
- Cut wood, mild steel, steel alloys, and ferrous metals



Aluminum-oxide Stones

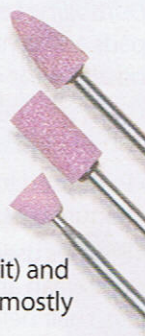
Brand name: various

Average price per bit:
\$1.50 to \$2.50

Shank diameter: 1/8", 3/32"

Durability: Low: least durable bit

- Available in various grits
- Red (coarse, 80 to 150 grit) and white (fine, 400 grit) are mostly used for wood
- Red used for fast wood removal
- White used for fine texturing, such as bird feathers or mammal fur
- Stones can be reshaped and sharpened easily to extend their life.
- Cut wood, mild steel, and soft metals



Silicon-carbide Stones

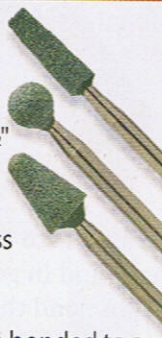
Brand names: various

Average price per bit:
\$2 to \$3

Shank diameters: 1/8", 3/32"

Durability: Low: last longer than aluminum-oxide stones, but are less durable than CeramCut Blue Stones

- Silicon carbide mixture bonded to a stainless steel head and shank
- More aggressive than white stones but less aggressive than red stones
- Used to create lumps and bumps on bird carvings, with a limited ability to create feathers and hair
- Cut wood, aluminum, brass, glass, and gemstones



Ceramic Texturing Rods

Brand names: Various

Average price per bit: \$22

Shank diameters: 1/8", 3/32"

Durability: Medium: last longer than white stones, but are less durable than diamond bits

- Used to create feather barbules, fur, or hair
- Available in three grits: 300, 800, and 1200
- Entire 2"-long rod can be dressed or shaped for texturing, giving the rods longer life
- Cut them in half and dress the four ends with different shapes and sizes
- Our top choice for creating fine detail for feathers and hair



Sanding Bands & Discs

Brand names: Dremel, Foredom, 3M Cubitron

Average price per bit:
drum: \$3, sanding bands: \$0.50 to \$0.75

Shank diameters:
1/4", 1/8", 3/32"

Durability: Medium to low: ordinary aluminum-oxide sanding bands last as long as ordinary sandpaper, 3M Cubitron ceramic aluminum-oxide bands last at least twice as long

- Require a reusable mandrel or rubber drum
- Available in many grits
- Drums available in many sizes
- Cartridge and tapered rolls available for split mandrels in various sizes and grits



Cushioned Sanding Drums

Brand names: Various

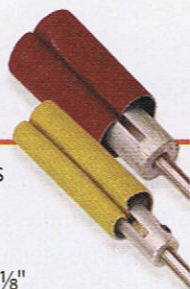
Average price per bit:

\$16 to \$17

Shank diameters: 1/4", 1/8"

Durability: Low: the drums are very durable, the sandpaper cover lasts as long as ordinary sandpaper

- Mandrel with soft rubber backing and a slot for the sandpaper to be wrapped around the rubber backing
- Work best with cloth-backed sandpaper
- Includes a metal template which allows you to cut any grit of sandpaper to size
- One of our most-used tools



Defuzzing Pads & Radial Bristle Brushes

Brand name: 3M, Scotchbrite

Average price per bit:

\$0.80 per 6" x 9" sheet:

\$1.50 per bristle brush

Shank diameters: 1/8", 3/32"

Durability: Low: synthetic steel wool pads and synthetic or horse hair bristles wear out quickly

- Pads require a mandrel, clamp one or two squares on the mandrel
- Pads used to remove fuzz before texture is carved
- Brushes used to remove wood fuzz and clean area between barbs and hair before painting
- Create your own pads by cutting 1 1/2" to 2" squares of synthetic steel wool



Radial Bristle Discs

Brand name:

3M, Scotchbrite

Average price per bit:

\$1.25 per individual disc

Shank diameters:

1/8", 3/32"

Durability: Medium: last as long as 3M ceramic aluminum-oxide sandpaper

- Require a mandrel, usually stack in groups of three to six on the mandrel
- 3M Cubitron ceramic and aluminum-oxide particles are embedded in the bristles
- Disc diameters range from 1/4" to 3"
- Disc grits range from 80 grit to 1 micron (14,000 grit)
- Use slower speeds for control, faster speeds for aggressive wood removal
- Useful for defuzzing
- Cut wood, precious and soft metals, and ceramic



MAINTENANCE



Protect your investment with proper bit maintenance.



Over time, you will accumulate a number of bits to meet your carving needs. It makes sense to keep the bits sharp and in good condition in order to protect your investment. We recommend the following tips to prolong the life of your bits:

- Store your bits in a holder of some sort to prevent them from banging into each other.
- Don't apply so much pressure that you burn your bits.
- Clean your carbide-point bits with a brass brush.
- Remove stubborn sawdust with oven cleaner.
- Use a wet white whetstick to clean diamond bits.
- Use a neoprene rubber bar to remove dust from ruby bits, stones, sanding discs, sanding drums, and cushioned sanding drums.
- Reshape and clean stones with a diamond hone or dressing stone.

ONLINE BONUS

Download this article from our website for easy reference.
woodcarvingillustrated.com

THE RIGHT BIT FOR THE JOB



Every carver has his or her own favorite bits. Experiment with bits of different sizes and materials to get a good feel for their capabilities. When selecting a bit for a specific purpose, power carver Jack Kochan asks himself the following questions to help determine which bit to choose:

- How fast do I want to remove wood?
- How much wood do I want to remove?
- How smooth do I want the wood to be when I finish this section?
- What size bit is best suited for the area I want to carve?

The bits that work best are those that will help complete your carving in the most efficient manner. Your comfort in using bits develops after you have used them several times and they continue to work successfully for you.

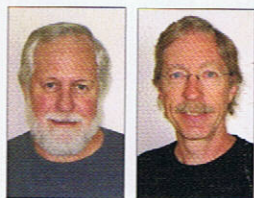
further reading



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.

RECOMMENDED STARTER SET

We recommend the following bits as an initial investment:



A defuzzing pad and soft bristle brush



Small carbide point bits, from left: fine cylinder, coarse flame, coarse ball, fine ball



Regular-grit diamond or ruby bits from left: pear, safe-end tapered, medium flame, small flame, small tapered

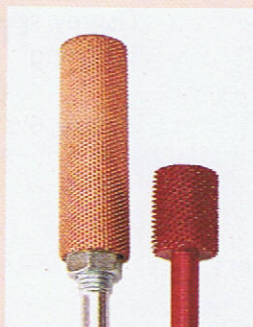


Two cushioned sanding drums (large and small) with assorted grits of sandpaper



Texturing bits from left: small taper green stone, small ball green stone, small tapered stone with a rounded tip, blue ceramic rod

In addition to the bits above, choose carbide-point bits with 1/4"-diameter shafts for roughing out.



Smaller carvings require smaller and fewer carbide-point bits, from left: fine cylinder sleeve, coarse cylinder

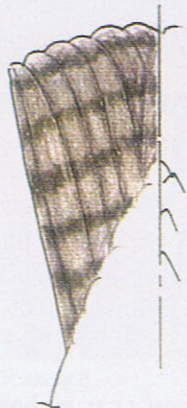


For large carvings, use large carbide-point bits, from left: fine cylinder sleeve, fine cylinder, fine ball, coarse ball



Osprey

Pattern by
Gordon and Marsha Stiller



The osprey, also known as the sea hawk, can be found near any body of water large enough to provide enough food for the sizable raptor.

From head to tail, a full-size osprey can reach two feet in length with a wingspan up to six feet. The back and shoulders of the osprey are usually brown while the head and belly are white. The osprey has a black eye stripe and dark brown or black wings.

The osprey's diet consists almost exclusively of fish. The large bird of prey can be found on every continent except Antarctica.

Eye - 4mm yellow



Osprey, sexes similar
perching

5/16 size, 6 1/2" long



About the Pattern Makers

Gordon and Marsha Stiller have been in the pattern business for more than 24 years.

To request a free catalog, contact them at 920-685-2938, or visit their website at www.stillerpatterns.com.

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A Family Tradition

Jacobo and Maria Angeles, and other artisans from their tiny village of San Martin Tilcajete in Oaxaca, Mexico, turn the gnarled branches of the copal tree into brightly painted whimsical wood carvings called Alebrijes.

Similar to basswood in color, copal is a fine-grained hardwood. The villagers carve the wood while it is still soft and green, and then place the wood in the sun to dry. As the wood dries, it hardens and cracks. The carvers fill the cracks and seal the work before sanding the carving to a smooth finish similar to porcelain. Finally the carvings are painted.

"I was taught to carve from my father and grandfather, as it is a tradition of our village to do so," said Jacobo. "My ideas come from our Zapotec culture and the deformation of the copal trees. The rougher the piece of wood, the more movement and spirit I see in it."

The intensity of Jacobo's figures comes from the bold paintings of his wife Maria, who learned the art from her parents.

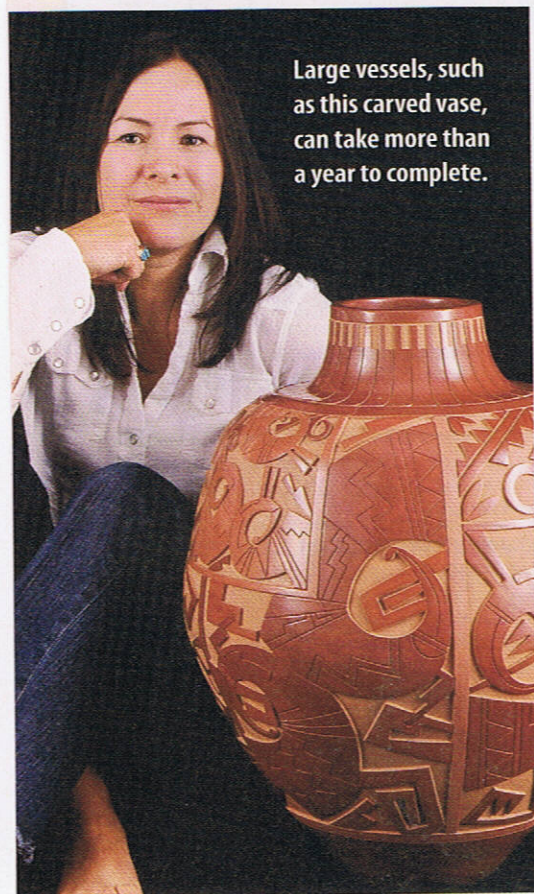
"The paints we use are all natural. They are made from insects, seeds, bark, and plants prepared by us, which is basic for our artistic works," Maria said.

Crafted with machetes, pocket knives, and chisels, copal carvings have become so popular around the world, collectors sometimes wait up to six months for one of the larger works.

"I am very proud of the artwork my people do," Jacobo said.



The art of creating Alebrijes carvings is proudly handed down through generations.



Large vessels, such as this carved vase, can take more than a year to complete.

Southwestern Carved Pottery

Tammy Garcia, a Santa Clara Pueblo, N.M. native, added a new twist to the 2,000-year-old tradition of southwestern ceramics. Born from a long line of potters, Tammy broke free of the ancient pueblo tradition of etching bands of designs around a vessel and instead covers the entire surface of her pots with stylized carvings.

"I don't put limits on myself," Tammy said. "I am willing to try new techniques to accomplish what I want. This provides a sense of excitement and anticipation to each piece I carve."

Tammy crafts each vessel from clay and volcanic ash gathered from local hills. Once she builds the pot, Tammy draws her designs directly onto it with a pencil while the pot is still wet. Then she carves out the waste areas to raise the designs using woodcarving tools, precision screwdrivers, and chisels.

"As I'm carving, I think of ways I can accentuate the imagery," Tammy said. "So it's not only a technical process, but a way of sculpting imagery by using various carving techniques to achieve a different dimension."

Tammy continues to refine her carving throughout the drying process and again after the pot is completely dry. She then burnishes the pot by hand with smooth stones and clay slip before firing it in a kiln.

"Large pieces must be dried at a much slower rate or they will crack," Tammy explained. "Pots over 20" in height and diameter can take more than a year to complete."

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