

15 Projects for Handcrafted Gifts

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WOODCARVING

STRATED

HOLIDAY 2009 ■ ISSUE 49

Holiday Carving *Made Easy*

5 Santa Projects

Power Carve a
Wooden Spoon

Whittling
Santa Pencils

Winter Lighthouse
Relief Scene

Carve a Mini
Christmas Tree

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WOODCARVING

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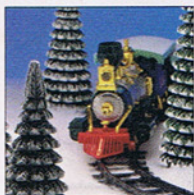


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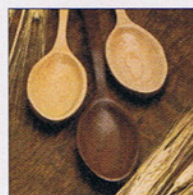
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www.woodcarvingillustrated.com

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Hole-drilling directions for quick and easy reference.

Additional online features: • community forum • carver galleries
• article index • free patterns • tips • product reviews • subscriber services

LOG ON TODAY!

Click on "In This Issue."



Finding Articles

I'm often asked where I find the articles to fill each issue of *Woodcarving Illustrated*. It's actually the most exciting part of my job! Articles originate from a variety of sources and each source provides a treasure trove of ideas.

Contests: Contests are a great way to get recognition for your work and they produce an ample supply of new contributors. "Passing Preflight Inspection" (page 64) was Sandy Smith's entry in the last *Woodcarving Illustrated* Santa Carving contest. It would be a bit ambitious to present this project as a true step-by-step article, so the staff put on their thinking caps and came up with the idea to focus on creating the wonderful texture Sandy used for Santa's fur trim. Be sure to enter this year's contest (see page 24)—your project could end up featured in a future issue!

Submissions: Sometimes a great project just shows up on my desk. This was the case with Ron Johnson's Santa pencils (page 53). Ron was inspired by the 5-Minute Wizard which was featured in the summer 2008 issue of *Woodcarving Illustrated*. Ron sent me a letter with a few samples of his carved pencils and the rest is history. If you'd like to submit an article for possible publication, simply send me a photo with a brief description. You can e-mail me at the address below or send a letter to 1970 Broad St., East Petersburg, Pa 17520.

Message Board: The *Woodcarving Illustrated* message board, www.WoodcarvingIllustrated.com/forum, is a great way to connect with fellow carvers. Technical editor Bob Duncan and I love to browse the forum and see what readers are up to, and we often find delightfully creative ideas, such as Forrest Holder's clothespin carvings (page 18).

Commissions: Occasionally, the staff comes up with an idea all on our own. The reindeer featured in this issue (page 33) is a perfect example. We wanted a simple holiday project that wasn't a Santa. Don Swartz, owner of Hillcrest Carving, was enlisted to make our vision a reality. Don and Bob worked together to complete the article.

Shows: Carving shows are always energizing for me. I love to chat with carvers and walk the floor scouting new ideas. When I first saw Bob Mason's evergreen trees (page 25) at the Artistry in Wood Show in Dayton, Ohio, I knew they would make a super article. I talked with Bob, snapped a picture to share with the team back home, and a year later we're proud to share them with you!

As this issue arrives in subscriber's mailboxes, Bob and I are gearing up to head out to the Artistry in Wood show once again. I can't wait to see the awesome carvings on display. Who knows? Maybe I'll find the next new contributor!

Shannon Flowers

Shannon@FoxChapelPublishing.com



I fell in love with Bob Mason's carved evergreen trees at the Artistry in Wood Show in Dayton, Ohio. I was overjoyed when Bob agreed to write an article!

WOODCARVING

ILLUSTRATED

Holiday 2009 Printed in USA

Volume 13, Number 4 (Issue No. 49)

How-To Magazine for Carvers™

Internet: www.WoodcarvingIllustrated.com

Woodcarving Illustrated Magazine
1970 Broad Street, East Petersburg, PA 17520
Phone: 717-560-4703
Fax: 717-560-4702

Our Mission: To promote woodcarving as an artform and an enjoyable pastime.

Publisher Alan Giagnocavo
Editor-in-Chief John Kelsey
Editorial Manager Shannon Flowers
Technical Editor Bob Duncan
Creative Director Troy Thorne
Art Director Jon Deck
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Ad Sales Paul McGahren

Customer Service for Subscribers

Visit www.WoodcarvingIllustrated.com, call 888-506-6630, or write: Woodcarving Illustrated, 1970 Broad Street, East Petersburg, PA 17520

Domestic Newsstand Distribution

Curtis Circulation Company

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Subscription rates in US dollars:

One year \$19.95
Two years \$39.90

Canada

One year \$22.50
Two years \$45.00

International

One year \$27.95
Two years \$55.90

Customer Service for Subscribers

Please call toll free 888-506-6630, or visit our Website: www.WoodcarvingIllustrated.com

Display Advertising/Classifieds

Please call or e-mail Cindy Fahs, (ext. 26) for rates and/or a media kit. Cindy@FoxChapelPublishing.com

Wholesale/Distribution

Woodcarving Illustrated is available to retailers for resale on advantageous terms. Contact Paul McGahren (ext. 42) for details.

Identification Statement: Woodcarving Illustrated vol. 13, no. 4 (Holiday 2009) (ISSN#1096-2816) is published four times a year in the months of February, May, August, and November by Fox Chapel Publishing Co. Inc., 1970 Broad Street, East Petersburg, PA 17520. Periodical Postage paid at East Petersburg, PA, and additional mailing offices.
POSTMASTER: Send address changes to Woodcarving Illustrated, 1970 Broad Street, East Petersburg, PA 17520.

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Magazine Issues Will No Longer be Three-hole Punched

Starting with this issue, subscriber copies of *Woodcarving Illustrated* will not have the holes pre-punched in the binding. The increasing cost of this service, along with rising postage fees, made us consider raising the subscription price. In the fall issue, we asked readers how important it was to have the holes pre-punched in their issues. More than 120 readers wrote to us and more than 170 people voted in our online survey. After the final tally, only one third of readers felt it was important to continue having holes punched in the magazine.

READER RESPONSE

When I first subscribed, I was favorably surprised to see the holes punched. I appreciate the punched holes, but I made a jig I can use to drill the holes if necessary. I will be renewing my subscription, whatever the cost.

John Pembleton
Guelph, Ont. Canada

I keep all of my magazines in binders. Even if you have to charge more, I would be willing to pay an increase for the punched version.

Ron Tenold
Monmouth, Ill.

Many years ago, I wished to save a series of magazines, but found the standard three-hole punch inadequate. I had to improvise.

I created a jig using sturdy plastic. I took a piece of 1/4"-thick plastic, cut it to 2" wide and the length of the magazine. I then cemented a 1/2"-wide piece of plastic along one edge of the 2"-wide piece. I carefully measured the locations and drilled three 3/4"-diameter holes through the plastic piece.

To use the jig, slide the device over the magazine and press down firmly to avoid tearout. Then use the template holes in the jig to drill three holes through the magazine.

Bob Griggs
Via e-mail

Please stop drilling holes in my magazine. The first time I got a drilled magazine, I almost cancelled my subscription. If you want to keep your magazines in binders, buy the plastic magazine holders

Thomas Farmer
Lindsay, Ont., Canada

I vote to forget the punched holes. If I see an article I want to keep, I just cut out those pages and put them in my reference book.

H. Harlan Baker
Mt. Morris, Ill.

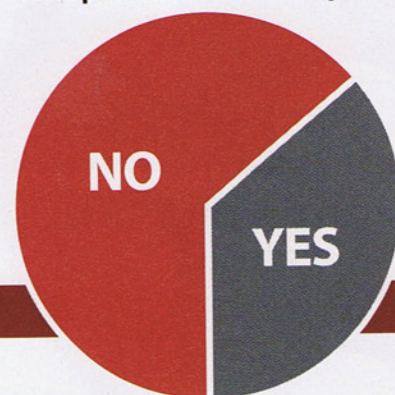
Please keep the pre-punched holes in each issue! This has been the best idea since sliced bread. Thanks for this innovation.

Bob Riley
St. Charles, Mo.

Prior to my recent retirement, I ran a large trade association that published a number of magazines, newsletters, and special interest periodicals. Not only did we drill everything we printed, but we also provided the binders for subscribers to organize and file our materials for future reference.

Eventually, we had to confront the economics of the situation. In doing the research we found few people were actually taking advantage of the service.

Should *Woodcarving Illustrated* continue to three-hole punch subscriber copies?



In the world of publishing, \$20,000 is an enormous saving. The number of readers who are affected by your cutback is likely to be minimal, and you can ease their pain with a photo essay illustrating how readers can drill the magazine themselves.

Gregg Van Wert
Oakland, N.J.



FOX HUNT

Ray Gist of Crossville, Tenn., and Geraldynne Berg of Blooming Prairie, Minn., are the winners drawn from the correct entries received for *WCI* Fall 2009 (Issue 48). The fox was on Page 18, in Lora Irish's relief pattern.

Find the fox in this issue, and contact us with 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 January 10, 2010, to be eligible. *NOTE: With his feet on the "ground," the contest fox faces left (other foxes in *WCI* don't count).*

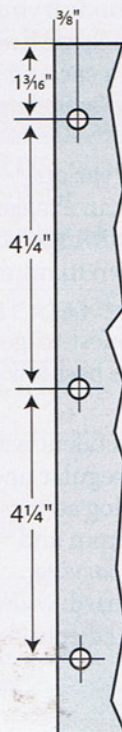
Send your entry to *Woodcarving Illustrated*, Attn: Find the Fox, 1970 Broad St., East Petersburg, PA 17520, or enter online under the contests link at www.woodcarvingillustrated.com.

Drilling Clean Holes

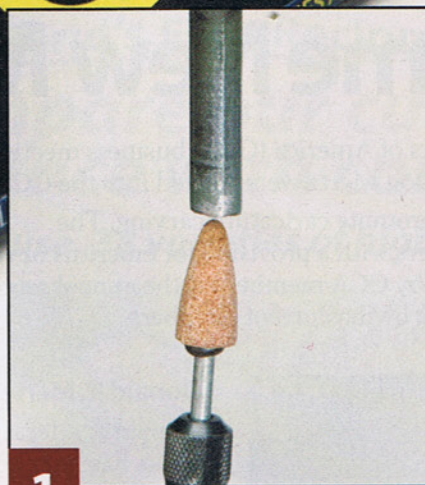
Easily store back issues in a three-ring binder with the aid of this simple jig

By Bob Duncan

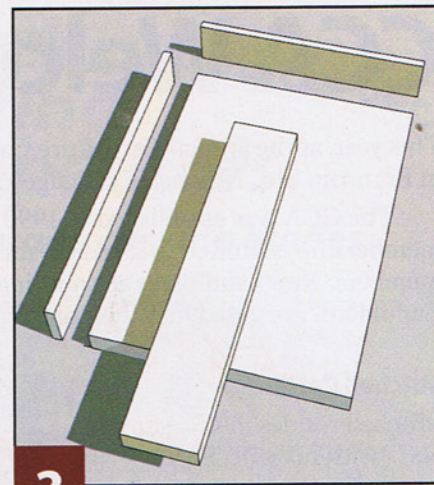
Readers who prefer to store back issues in a three-ring binder may continue to do so by drilling their own holes. You can clamp the magazine tightly between two pieces of wood and drill the holes with a $\frac{1}{4}$ "- to $\frac{5}{16}$ "-diameter drill bit, but this method leaves a fuzzy hole. The following shop-tested method requires only a small investment in time and materials and is a sure-fire way to drill clean holes.



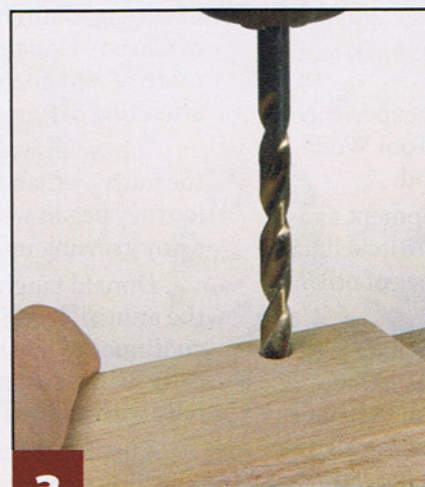
Hole Placement for Drill Guide



1 Create the cutting device. Start with a piece of $\frac{1}{4}$ "- to $\frac{5}{16}$ "-diameter steel pipe, such as brake line. Brake lines are available in short sections at most auto part stores. Sharpen the inside of the pipe with a cone-shaped stone or diamond bit. Grind away any burrs on the outside of the pipe.



2 Prepare the stock for the jig. Use $\frac{3}{4}$ "-thick oak or a similar hard wood for the base. Softer woods give a bit when you drill out the back side of the magazine and can create a slight ridge. Use $\frac{1}{4}$ "-thick stock for the side rails and $\frac{3}{4}$ "-thick stock for the drill guide. See the Materials & Tools listing for suggested dimensions.



3 Assemble the jig. Glue and nail the side and top rails to the base. Use a drill press to drill the guide holes through the $\frac{3}{4}$ "-thick by $2\frac{1}{2}$ "-wide stock. The guide holes are slightly larger than the diameter of the steel pipe. Use the guidelines provided at left or space the holes to fit the binder you will use to hold your magazines.



4 Drill the magazine. Chuck the sharpened steel pipe in a drill press. Position the magazine on the base and tightly clamp the drill guide on top of the magazine. The tighter the clamps, the cleaner the holes. Set the drill press to a relatively fast speed and feed the steel pipe through the guide holes and the magazine.

MATERIALS:

- $\frac{3}{4}$ " x $8\frac{1}{2}$ " x 11" oak or hardwood of choice (backing board)
- $\frac{1}{4}$ " x $1\frac{1}{2}$ " x $8\frac{3}{4}$ " oak or hardwood of choice (top rail)
- $\frac{1}{4}$ " x $1\frac{1}{2}$ " x 11" oak or hardwood of choice (side rail)
- $\frac{3}{4}$ " x $2\frac{1}{2}$ " x 11" oak or hardwood of choice (drill guide)
- $\frac{1}{4}$ "- to $\frac{5}{16}$ "-diameter by 4"-long steel tubing, such as brake line
- Wood glue
- Nails or screws

TOOLS: materials & tools

- Drill press with drill bit slightly larger than steel tubing
- Hammer
- C clamps
- Cone-shaped stone or diamond bit

CCA Welcome New Members

This year, at the annual Caricature Carvers of America (CCA) business meeting, held in Branson, Mo., Mitchell Cartledge and Don Mertz were elected into the CCA.

The CCA was established in 1990 to promote caricature carving. The membership is limited to 25 active members with a provision for emeritus or retired members. New candidates are nominated by CCA members at the annual meeting. Candidates are voted into the organization by the current members.



Mitchell Cartledge

Mitchell resides in Morganton, N.C., with his wife, Page. Mitchell works in the textile industry as a development manager and is employed by Kawashima Textile, USA—a Japanese company located in South Carolina.

"I began carving in the early 1980s out of necessity. Carving was a frugal way to provide a gift for my sister," Mitchell said.

Although he has not carved continuously since his first carving experience, a meeting with CCA member and author Tom Wolfe rekindled Mitchell's desire to create in wood.

"I credit a lot of my development as a carver to Tom," Mitchell said. Mitchell has also taken classes with a number of other CCA members.

Mitchell's memberships include The National Wood Carvers Association, Charlotte Wood Carvers Club, Artisans Guild of N.C., and The Catawba Valley Wood Carvers Club. Mitchell has won numerous awards in carving contests and his caricature chess set was featured on the cover of the fall 2008 issue of *Woodcarving Illustrated*. Mitchell is also a moderator on the *Woodcarving Illustrated* message board: www.WoodcarvingIllustrated.com/forum.

For Mitchell, carving has provided more than an outlet for his creativity. Mitchell feels the biggest reward has been the friendships made with others that share his interest in the art of woodcarving. Mitchell enjoys mentoring others and building upon the student's talents and interests. Mitchell is available for classes on a limited schedule.

Instructions and patterns for Mitchell's caricature chess set were featured in the fall 2008 issue of *Woodcarving Illustrated*.



The CCA welcomes Mitchell Cartledge as a new member.

Donald K. Mertz

Donald K. Mertz of Wilmington, Ohio, has been actively carving since 1975 when he joined the National Wood Carvers Association. Donald is a frequent contributor to the association's publication *Chip Chats*, where he writes under the byline, "The Wood Bee Carver."

After retiring from 39 years of service as a pastor of the Christian Church (Disciples of Christ), Donald now spends more of his time woodcarving, attending carving shows, and teaching carving classes.

"I have discovered that woodcarving is more about the journey than the destination," Donald said. "My journey began with simple whittling projects when I was a boy growing up on a farm outside of Poneto, Ind."

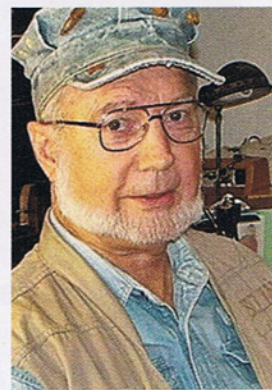
Donald taught woodcarving for nine years at the annual War Eagle Seminars in Arkansas and he continues to teach in a carving style he calls "whittle-carving," which is carving only with a knife.

The fine detail of various whittling cuts creates an exaggerated realism in Donald's carvings, which range from 6" tall down to miniatures he calls "whittle folks."

"Carving is an honest-to-goodness folk art enjoyed by the best folks of all," Donald said.

Donald shares his talent with the world by posting regular updates and tutorials on his blog at www.woodbeecarver.com and is active on the *Woodcarving Illustrated* message board: www.WoodcarvingIllustrated.com/forum.

Don carved "Les R. Moore" in 2009. The piece is only 3¼" high.



Donald K. Mertz is one of the newest CCA members.



Shop-made Sharpening Fixture

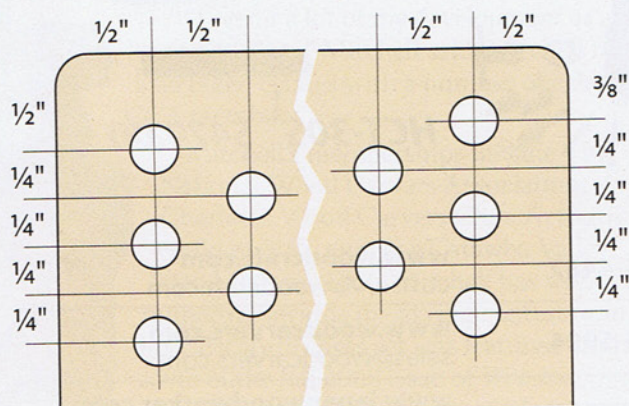


From Jack A. Anderson, Shakopee, Minn.

It can be difficult to maintain the same angle as you rock a gouge or V-tool along its sweep. I designed this fixture to help maintain the proper angle while sharpening tools of any size.

Start by making the body of the fixture. The $\frac{3}{4}$ "-thick plywood base is 2" longer than your sharpening stone. The $\frac{1}{4}$ "-thick plywood sides are 2" longer than your stone and 2" higher than the thickness of your stone. I round the corners of the sides, but that is optional. Use the drawing below as a guide to drill a series of $\frac{1}{4}$ "-diameter holes on each end of the sides. Glue and clamp the sides to the base, making sure the holes are aligned on the left and right sides of each end. Cut a $\frac{1}{4}$ "-diameter dowel $\frac{1}{2}$ " longer than the total width of the fixture.

To use the fixture, place the sharpening stone inside the fixture and hold your tool bevel tightly against the



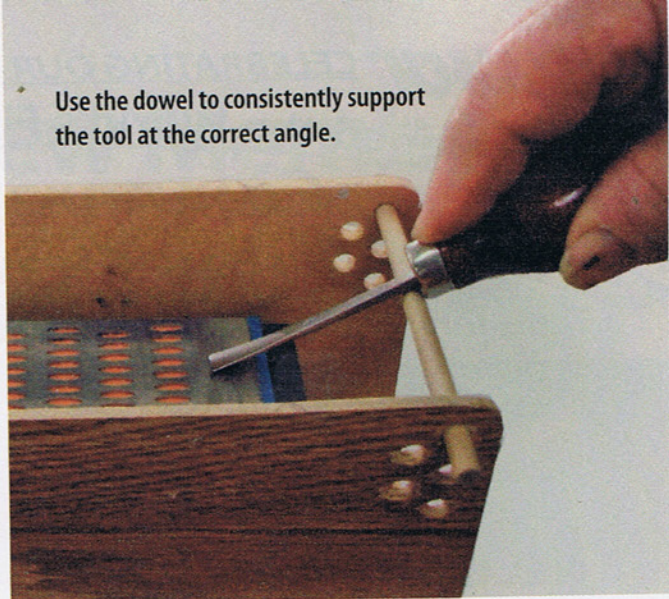
Reusing and Recycling

From Howard Lahti, Alpena, Mich.

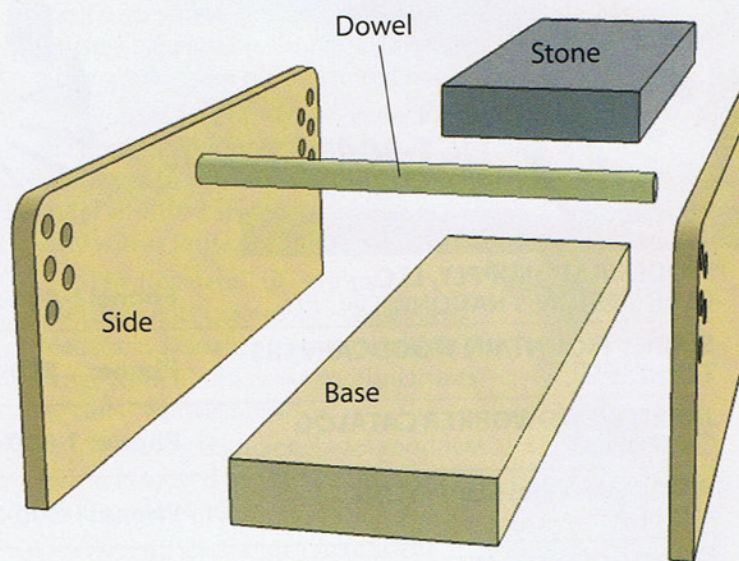
Use the plastic bags newspapers are delivered in as gloves when finishing your carvings. You may need to cut the bags to fit them over your forearms.

Turn wooden handles from foam paintbrushes into painting sticks. Remove the foam and plastic insert and use epoxy to attach a screw with the head removed to the handle. For smaller carvings, epoxy a small screw eye into the slit in the handle. Drill a variety of $\frac{3}{8}$ "- and $\frac{1}{2}$ "-diameter holes in a board to support the paint sticks.

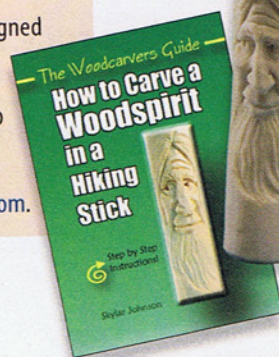
Use the dowel to consistently support the tool at the correct angle.



stone. Choose the hole that will position the dowel next to the tool's ferrule. Slide the dowel in place and hold the ferrule against the dowel as you rock your gouge back and forth. To sharpen a V-tool, use the same method to determine which holes to use. Hold the V-tool's ferrule against the dowel and slide the tool back and forth to sharpen one side of the V. Flip the V-tool over and repeat on the opposite side of the V. Then hold the ferrule against the dowel and rock the point of the V-tool lightly across the stone to remove the hook at the intersection of the bevels.



TOP TIP in our Spring Issue will win a signed copy of Skylar Johnson's *How to Carve a Woodspirit in a Hiking Stick*, and accompanying study stick. Send your tip to *Woodcarving Illustrated*, 1970 Broad Street, East Petersburg, Pa., 17520, or e-mail Duncan@FoxChapelPublishing.com.





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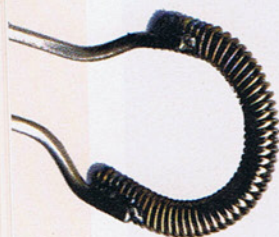


ROYAL CARIBBEAN JEWEL OF THE SEAS January 14-24, 2011

<i>Itinerary</i>	<i>Location</i>	<i>Arrive</i>	<i>Depart</i>
January 14	Fort Lauderdale	Board Ship	5:00pm
January 15	Cruising	At Sea	
January 16	Labadee, Private Island	7:00am	4:00pm
January 17	Cruising	At Sea	
January 18	Cartegena, Columbia	7:00am	1:00pm
January 19	Colon, Panama	8:00am	6:00pm
January 20	Puerto Limon, Costa Rica	7:00am	7:00pm
January 21	Cruising	At Sea	
January 22	Grand Cayman	8:00am	6:00pm
January 23	Cruising	At Sea	
January 24	Disembark	9:00am	

By Lori Corbett

Razertip Feather Formers



I used the fine round Feather Former for most of the feathers on this miniature bluebird.

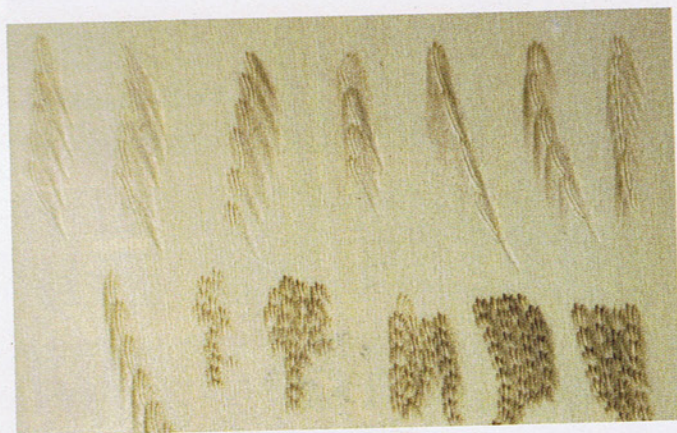


The folks at Razertip have come up with a new line of woodburning tips for bird carvers. I experimented with the newly designed Feather Former burning tips and am very pleased with the results. I tested three sets from the collection, #SET4FFCC Coarse, #SET4FFM Medium, and #SET4FFF Fine. These sets allow you to woodburn a variety of feather textures.

The most important concept of woodburning is to burn shallow. Many beginners make the mistake of burning too deep and end up with a coarse finish that is difficult to paint. These new tips inherently prevent burning deep. The tips emboss the surface rather than cutting it.

The Feather Formers take a little practice to get a feel for them, just like any other tool. Take some time to experiment with them before burning on your carving. I get the best results using low temperature and light pressure. If you want a little darker burn at the tips of the feathers, use a slightly higher temperature while maintaining the light pressure.

I found the skew to be a little unwieldy, but I easily bent the tip to better suit the way I hold my pen,



Create a variety of textures with different shapes and grades of Feather Formers.

producing the angle I needed. Both the skew and the chisel left small gaps between strokes, but those are easy to fill in with a burning tip of your choice.

The tips tend to cool after several strokes, due to their large overall surface area, but it wasn't enough to become a problem. With my burner, the Detail Master Excalibre, the wattage was sufficient to recover the heat relatively quickly—within a couple of seconds. Depending on the wattage of your burner, your recovery time may vary.

I used the rounded tip most often. I burned most of the head, breast, and belly feathers of a miniature bluebird with the 52.05F fine round. With a little practice, it's possible to burn several different-sized feathers with just one tip. You can create curved strokes with the round tip and go back in with a regular tip at a low setting to fill in more detailed burns, as I did on the head. If you make a mistake and place a feather incorrectly, the burn is shallow enough you can sand out the goof and reburn the feather.

I often paint in extra details and these tips allow for fine painting details, such as cross-hatching, because they burn so shallowly.

Razertip offers a wide selection of sizes and grades to suit nearly every application, from Extra Coarse (40 lines per inch) to Ridiculously Fine (up to 240 lines per inch). I definitely give these new tips a thumbs up as another tool in my arsenal for forming feathers. The interchangeable burner tip sets are available for \$29.95 each. Fixed-tip pens in each of the tip sizes and shapes are \$34.95 each, and sets of fixed tip pens are available for \$124.95. Contact Razertip at 877-729-3787 or visit them online at www.razertip.com.



Christmas Presents

**Touching animal scene
has a variety of uses**

By Lora S. Irish

This heartwarming pairing of lamb and puppy is sure to brighten your Christmas décor. The pattern is well-suited for relief carving, bas relief, or woodburning. Use the design to embellish a plaque or napkin holder.

Separate the individual elements to create your own unique version. The lamb makes a perfect plaque for baby's room and the puppy is sure to be a hit with animal lovers. Use the Christmas balls for borders on other projects or center them on a small square for a delightful Christmas tree ornament.

Add subtle color to one or more elements of the completed carving or woodburning with watercolors or thinned acrylic paints.



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.



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Creating Clothespin Carvings

Clever idea turns ordinary clothespins into festive Christmas ornaments

By Forrest Holder

These quick and easy carvings can be completed in a single afternoon. Folks love receiving a handcarved gift and the novel use of ordinary clothespins doubles the fun!

The completed clothespin carvings can be clipped directly on a Christmas tree or suspended with a piece of ribbon or decorative cord. Clip a carving to the top of a gift bag or the bow on a present for a special treat. The clothespins make a functional and decorative way to display Christmas cards. Hang a piece of yarn or twine and attach the cards to the yarn with carved clothespins.

You can carve any design into the clothespins. I carve traditional Christmas images, such as Santa, but you can carve spring flowers or fall leaves onto the clothespins for year-round decorations.

To carve the clothespins, pop off the spring. Use your tools of choice to carve the design in the two straight pieces of wood. Finish the carvings with acrylic paint, oil paint, or stain. After the finish dries, reassemble the clothespins and touch up any marks made during the reassembly process.



materials & tools

MATERIALS:

- Wooden spring-type clothespin
- Acrylic paint or finish of choice

TOOLS:

- Carving knife or tools of choice
- Carving glove and thumb guard
- Paintbrush



Clothespins can be carved and painted as decorations for any season.



About the Author

Forrest Holder lives in Elizabethton, Tenn., with his wife. As a young boy, he used tin cans for toy cars and clothespins for people. For more of his work, visit www.tnartist05.blogspot.com/.

Carving an 1880s Western Train

Members of the Caricature Carvers of America join forces to create a nostalgic display

Photos by Jack A. and Carole Williams



The primary objective of the Caricature Carvers of America (CCA) is to promote the art of caricature carving. The organization works hard to achieve this objective through seminars, exhibits, competitions, and books. Major group carving projects are a part of the larger scope of the CCA's activities. The first group projects, the Full Moon Saloon and the CCA Circus, were fantastic learning experiences for CCA members. Each of these initial projects is showcased in books available through Fox Chapel Publishing (www.FoxChapelPublishing.com). The 1880s train is the CCA's third major group project.

The train began its journey as a suggestion by Dave Stetson. Dave presented a boxcar on a section of track, complete with hobos, to illustrate his vision for the project at the CCA's 2004 annual meeting in Dollywood, Tenn. The idea was an instant hit and the membership voted unanimously to undertake the project. The scale was set at 1" equals 1', and excitement swept through the room as members volunteered to take on major portions of the project.

The most difficult and time-consuming task was the construction of the engine and train cars. It was important for each car to have a uniform look. Doug

Raine immediately volunteered to build the engine and tender, and several other members volunteered to handle the remaining cars. Dave Stetson provided dimensions for the track and constructed the wheels and axels for the entire project.

Once the train and figures were complete, CCA members got together for the initial set up. The engine and tender were placed at the front and the caboose at the back, but the remainder of the layout was a little more challenging.

"Organized chaos might be an overstatement, but it does accurately describe our efforts to organize the train," laughed CCA member Bob Travis. "We arranged, re-arranged, and arranged again until we felt the train had balance and each piece was appropriately displayed."

CCA members decided to create additional carvings to round out the scene and what began as a one-year project ultimately spanned two years. The train project is another step forward in the CCA's goal to develop a deeper appreciation for the art of caricature carving. Members hope the project inspires woodcarvers and woodcarving clubs to create their own masterpieces.





CCA members worked individually to produce a group project with meticulous attention to detail, right down to the spikes in the railroad ties. Steve Prescott carved the oiler.





Marv Kaisersatt carved the engineer. He runs the show from his seat in the train's engine, which was built by Doug Raine.



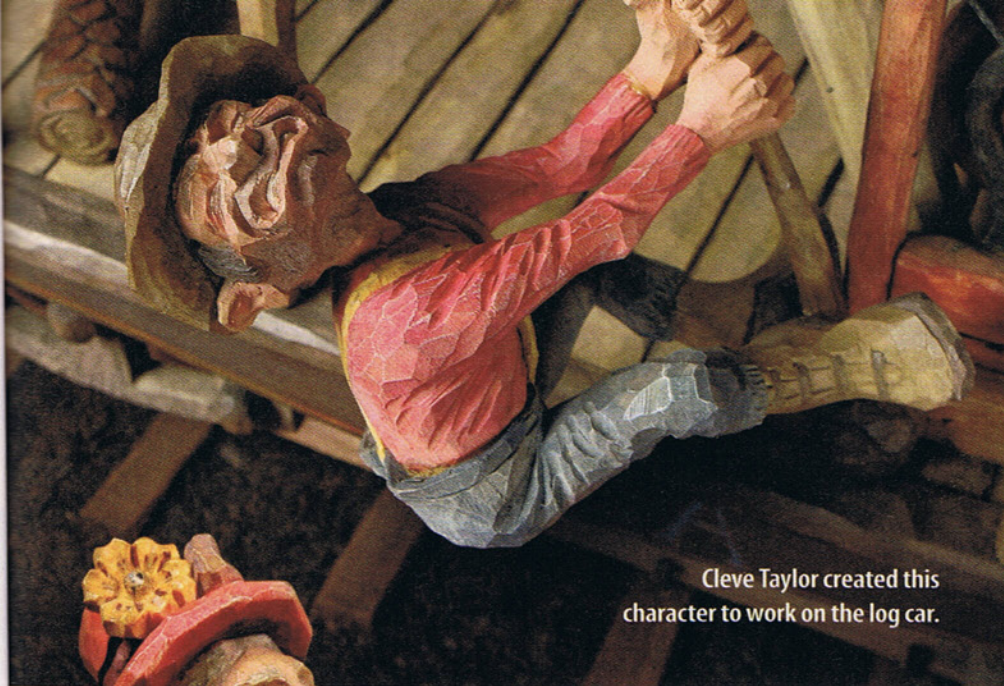
Doug Raine built the tender car, filled it with firewood, and carved the tender to keep things running smoothly.



Dennis Thornton created this humorous fellow, working hard to secure his goods in the boxcar.



Pete LeClair carved this dapper gentleman.



Cleve Taylor created this character to work on the log car.



Marv Kaisersatt dreamt up this unusual pairing of a stately lady passenger with a pig tucked under her arm.



Gary Falin carved the train's chief mechanic.

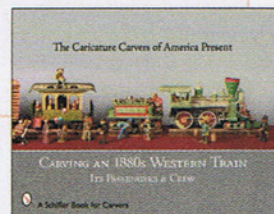
Steve Prescott's conductor stands ready to collect the passenger's fare.

further reading

Carving an 1880s Western Train by The Caricature Carvers of America

This book features full-color photos of the finished project along with patterns for the characters and an extensive how-to section by Dave Stetson for carving one of the figures.

Available for \$16.99
from Schiffer Publishing,
610-593-1777,
www.schifferbooks.com.



Carve and Paint an Evergreen Tree

Carving trees is a lot of fun. It doesn't require a great deal of carving skill and the end results are really rewarding. Use the completed tree as a stand-alone project or create several trees to complement a holiday display.

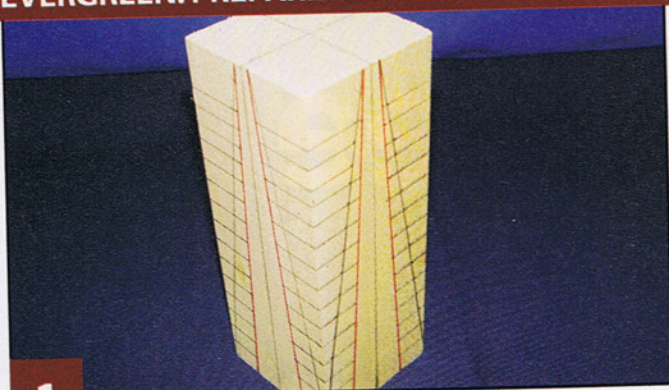
I started carving trees four years ago. Prior to that, my carving experiences were mostly Santa Claus and other Christmas-themed items. I never thought I would be carving wood from a tree to make a tree. Of course, evergreen trees are an iconic symbol of Christmas, so maybe I haven't strayed too far.

Complement your Christmas carvings with elegant handcarved trees

By Bob Mason

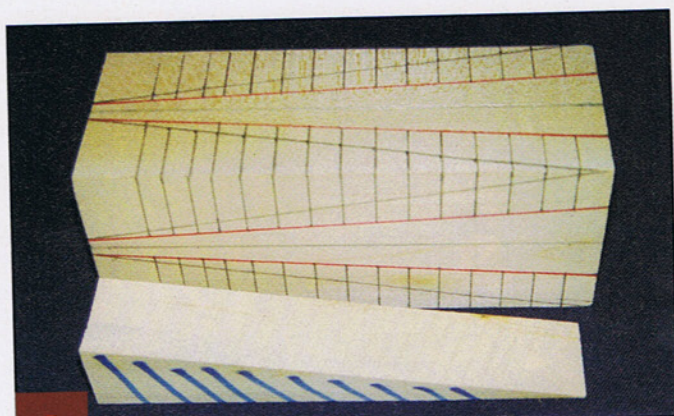


EVERGREEN: PREPARING THE BLANK



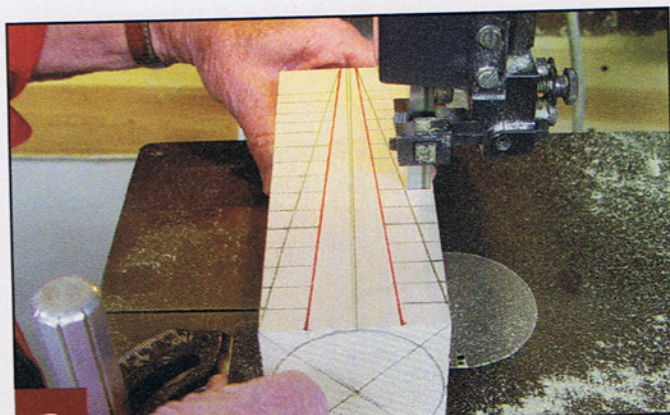
1

Transfer the pattern to the blank. Draw a centerline on the front and right side of the blank and on the top of the block. Transfer the pattern to two adjacent sides of the blank with carbon paper. Use the centerlines as a guide. Make sure the horizontal lines connect on both sides of the blank. Mark the depth lines in red.



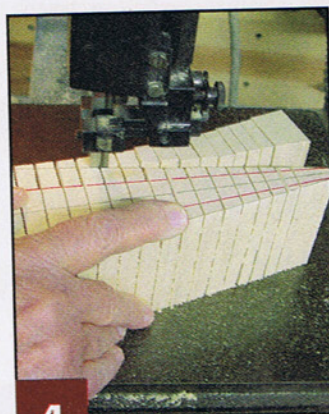
2

Create a wedge. Create a wedge to keep the blank square as you cut the waste wood from the tree. Use the pattern to transfer one of the perimeter lines to a piece of scrap wood and cut the wedge shape with a band saw.



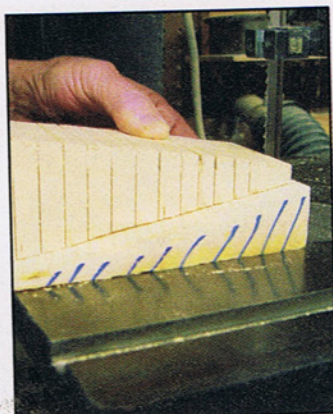
3

Cut the branch lines. Draw a 3"-diameter circle on the bottom of the blank. Cut in along each branch line with a band saw. Do not cut past the depth line. Make four series of cuts, cutting along the branch lines on the front and side of the blank.



4

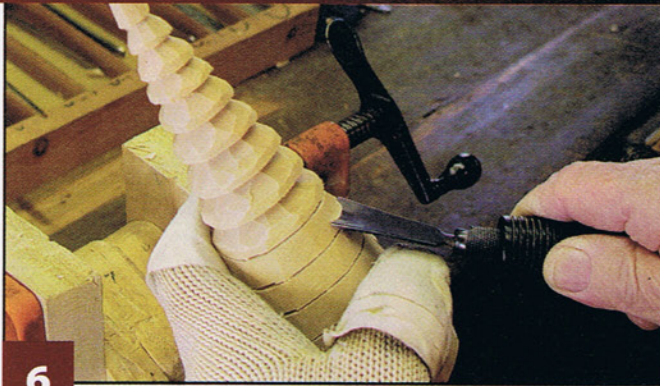
Cut the perimeter lines. Cut along the two black perimeter lines on the front of the blank. Then rotate the blank 90°. Use the wedge to keep the blank square to the table. Offset the wedge to keep it out of the blade's cutting path. Cut the first perimeter line, reposition the wedge, and cut the second line.



5

Round the pyramid. Secure the blank in a vise or with a bench hook. Use a 70mm #7 gouge, a 35mm #3 gouge, or a draw knife to turn the pyramid into a cone. Use the largest tool you have. Use the circle on the bottom as a guide.

EVERGREEN: SHAPING THE TREE



6

Carve the layers of branches. Work from the top of the tree down. Use a 16mm #3 palm gouge or a reciprocating carver with a 15mm #3 gouge to taper each layer toward the center of the tree. Start the upward cut about $\frac{1}{8}$ " above the saw cut. This gives the impression of bent branches.



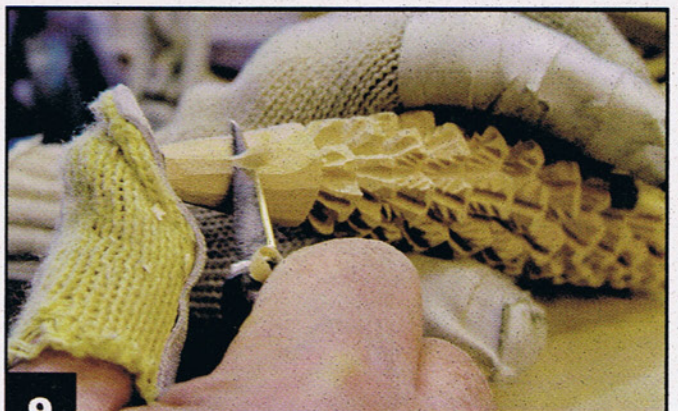
7

Separate the limbs. Use a 10mm 75° V-tool to separate the branches into limbs. The limbs start small near the top and get larger as you move down the tree. Go back over the cuts with a 6mm 75° V-tool and cut as far up the branch into the tree as possible to add depth and shadows.



8

Shape and texture the limbs. Make a deep cut through the center of each limb with a 3mm #10 gouge. Carve three slanted lines on each side of the U-cut with a 6mm 75° V-tool.



9

Shape the top of the tree. Carve the tip of the tree with a knife. Go back and make a series of random cuts with a 6mm 75° V-tool to create shadows.



10

Clean up the carving. Lightly cut between each layer of branches with a hacksaw to emphasize the separate layers. Smooth each branch with a Sand-O-Flex sander in a drill.



11

Mount the tree on a base. Mount the finished tree on a $\frac{1}{2}$ "-thick circle of wood. The diameter of the circle is $\frac{3}{4}$ " less than the diameter of the base of the tree. Sign and date your work on the side of the base. For small trees, use $\frac{1}{4}$ "-thick circles.

EVERGREEN: PAINTING THE TREE



12

Apply a base coat. Thin DecoArt Americana evergreen paint heavily with water and flood the carving with the paint wash. I hold it over a plastic container. It may take several coats of paint to get a rich dark green.



13

Let the base coat dry. Hold the carving in a towel and blast it with 130 pounds of air pressure to keep the grain from raising. Let the paint dry for several days.



14

Add the snow. Use Delta Ceramcoat white straight from the bottle. Apply the paint with a 1/4"-wide flat brush. Start at the top of the tree and apply the paint heavily using the side of the brush. Use a lighter application for the upper and middle branches. Apply the paint heavier on the bottom branches.

materials & tools

MATERIALS:

- 8 1/2" x 11" graph paper 1/4"-scale (optional, to create your own patterns)
- Carbon paper
- 3" x 3" x 8" basswood
- Scrap wood (wedge)
- 1/2" x 3" x 3" basswood (circle base)
- Evergreen Americana acrylic paint
- Pure white Delta Ceramcoat acrylic paint

- 15 mm #3 gouge
- 10mm 75° V-tool
- 6mm 75° V-tool
- 3mm #10 U-gouge
- Carving knife
- Hacksaw blade
- Drill and Sand-O-Flex sander wheel
- 1/2"-wide flat brush
- 1"- to 2"-wide foam paintbrush
- Air compressor

TOOLS:

- Band saw
- 35mm #3 gouge (or larger)
- Reciprocating power carver (optional)

Evergreen Jewelry

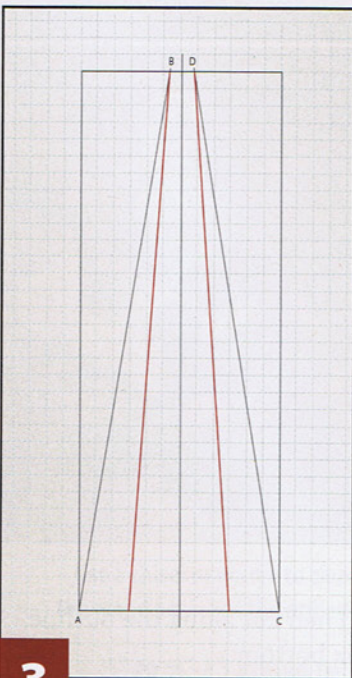
Create a 4"-high pattern and use smaller tools to create a Christmas pin. Carve the tree using the same basic techniques as you did for a full-size tree. Then slice the tree in half using a band saw. Paint the tree and attach pin hardware to the back with cyanoacrylate glue. The evergreen pins are perfect for crafts shows and make wonderful stocking stuffers.



EVERGREEN: CREATING THE PATTERN

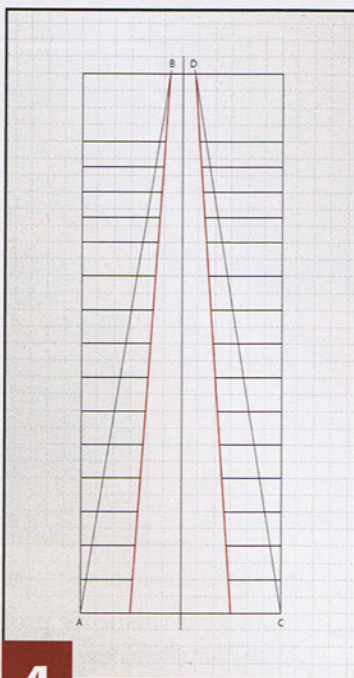
1

Determine the size of the project. I use $\frac{1}{4}$ " graph paper. Start by drawing a rectangle indicating the overall height and width desired. Sketch in a vertical centerline. Label the bottom corners A and C.



2

Add the perimeter lines. The top of the tree will be $\frac{3}{8}$ " wide. Make a mark $\frac{3}{16}$ " on either side of the centerline. Label these marks B and D. Draw a line from point A to point B. Draw a second line from point C to point D.

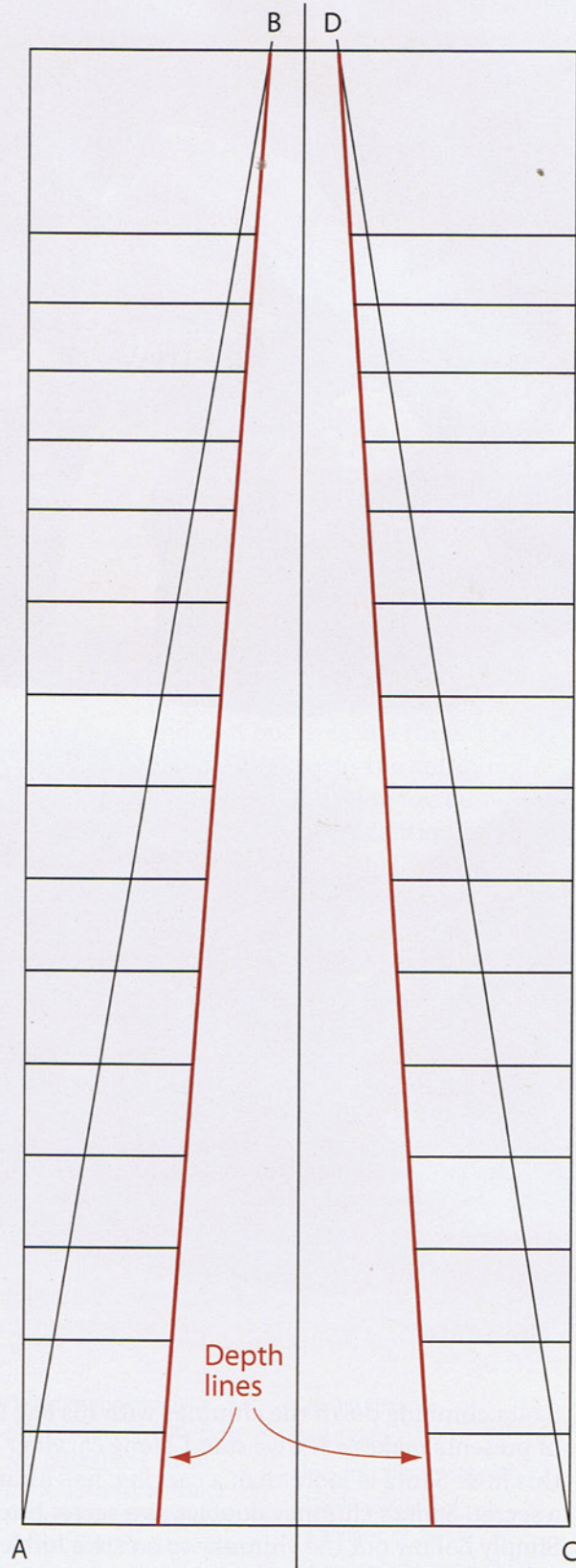


3

Add the depth lines. Make a mark $\frac{3}{4}$ " toward the centerline from points A and C. Draw a red line from each of these two points up to points B and D. These red depth lines will be used to guide the band saw cuts.

4

Draw the branch lines. The top does not have branches. The branches at the bottom are wider. Draw lines about $\frac{1}{2}$ " apart. The branches on the top are narrower. Draw these lines about $\frac{3}{8}$ " apart. Extend the lines on either side of the depth lines.



About the Author

Bob Mason lives in Festus, Mo. He has been carving for 30 years. He is a member of the Dayton Carvers Guild. For 21 years he has displayed and sold his carvings at the Artistry In Wood Show in Dayton, Ohio.

Contact Bob at Rlmcarver@Charter.Net.

Secret Treasures Santa Claus

Santa's chimney doubles as a hidden box

By Deborah Call



Santa climbing down the chimney with his bag full of presents makes a festive stand-alone carving. But this little Santa is more than a carving, he's hiding a secret! Santa's chimney doubles as a secret box. Simply hollow out the chimney to create a hidden box perfectly sized for holding small trinkets or a gift for that special someone.

Carving the Treasures Santa

Start by transferring the pattern to the wood. Cut straight across the top row of bricks with a band saw. Set the bottom half aside and cut one profile of the Santa top. Tape the cut-off pieces back onto the blank



and cut the other profile. Then cut along the outline of the chimney-shaped box bottom.

Carve the Santa using your tools of choice. I've included a list of the tools I use. Continue re-drawing a centerline to keep things in perspective. I use a woodburner to add definition to Santa's beard. For the fur texture on Santa's hat and coat, I make small overlapping circles with a small round diamond bit in a rotary power carver.



Drill a series of holes to make it easy to hollow out the inside of the box.

Creating the Chimney Box

Measure and mark a 2¼" by 2¼" square centered on the top of the chimney blank. Determine the depth of the box. Leave enough wood so the bottom of the box is ½" thick. Mark the depth of the box cavity by wrapping tape around the largest drill bit you have. Drill a series of holes inside the square. Stop drilling when you reach the tape so you preserve the box bottom.



Use a chisel or gouge to clear away the wood between the drilled holes.

Use a ½" to ¾" #3 gouge to remove most of the waste wood inside the box. Use a ½"-wide single-bevel chisel to square up the corners and remove any rough edges. Shape the bottom of the box with a fine-grit cylinder-shaped carbide-point bit in a rotary power

carver. Wrap a strip of fine-grit sandpaper around the sides and across the bottom of a small flat length of wood. Use the wood to provide the leverage needed to sand the sides, bottom, and corners of the box.

Trace the brick pattern on the chimney and carve along the mortar lines with a 2mm U-gouge. Cut the lid insert to size. Use double-sided tape to secure the insert while you adjust the fit. When positioned properly, trace around the insert with a pencil. Glue the insert to the lid, wait a few minutes to let the wood glue begin to set, then clamp the insert to the lid using rubber bands.

Painting the Treasures Santa

Blend equal parts of Santa flesh and medium flesh with a small amount of matte varnish for Santa's face. Mix a very small amount of dusty mauve with the flesh color and varnish mixture. Use the dusty mauve mixture on Santa's cheeks, the tip of his nose, and just beneath the hat line. Paint the lips with dusty mauve.

Paint the beard with Quaker grey, then use a dry-brushing technique to highlight the beard and add depth. Paint the coat and hat with black cherry, the gloves with hunter green, and the bag

with espresso. The holly leaves are hunter green with wedgwood green highlights.

Paint the mortar lines in the chimney Quaker grey. Then paint the bricks with barn red. For some of the bricks, add a little black or grey paint to change the color just a bit. Then dry brush a little Quaker grey over all of the bricks to age them a bit.

Finishing the Treasures Santa

Apply two coats of the matte varnish to prevent the piece from absorbing too much antiquing medium. Pick up a dab of blending gel along with a dab of antiquing medium on your paintbrush and coat one area at a time. The blending gel keeps the antiquing medium from drying too quickly. Wipe off the excess antiquing medium with a soft cloth. Use a clean dry paintbrush to remove the excess antiquing medium from hard-to-reach places. If Santa's beard looks too dark when the antiquing medium is dry, use a dry-brushing technique to lighten it up with white paint.

When the pieces are completely dry, apply a couple coats of matte varnish. The inside of the box and the lid insert are finished with Formby's tung oil varnish.

materials & tools

MATERIALS:

- 4" x 4" x 6" basswood
- ¼" x 2¼" x 2¼" basswood (lid insert)
- 500-grit sanding cloth

FINISHING MATERIALS:

- Formby's high-gloss tung oil finish
- Delta Ceramcoat matte varnish
- FolkArt blending medium
- Jo Sonja acrylic paints: rich gold, silver

- Delta Ceramcoat acrylic paints: barn red, holly berry red, black cherry, white, black, Quaker grey, Santa flesh, medium flesh, dusty mauve, light blue, true blue, hunter green, wedgwood green, espresso
- FolkArt down home brown antiquing medium

TOOLS:

- Drill and large drill bit
- Rotary power carver

- Carving knife
- Detail knife
- Fine-grit cylinder-shaped carbide-point bit
- #3 gouges: ⅛", ¼", ½", ¾"
- ½"-wide single-bevel chisel
- U-gouges: 1.5mm, 2mm
- Small round diamond bit
- Carving glove
- Thumb guard
- Band saw
- Woodburner
- Rubber bands



Holly leaf detail



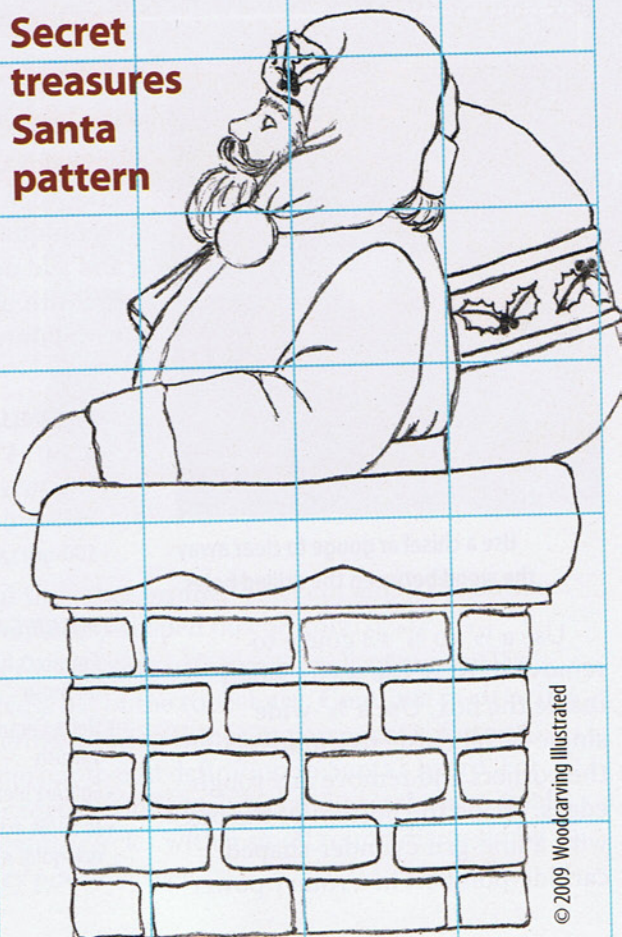
About the Author

Deborah Call is a self-taught woodcarver who finds inspiration everywhere in her everyday life. She enjoys carving everything, but carves more Santas than anything else and never gets tired of the jolly old elf. To see more of her work, visit www.deborahcall.com.

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



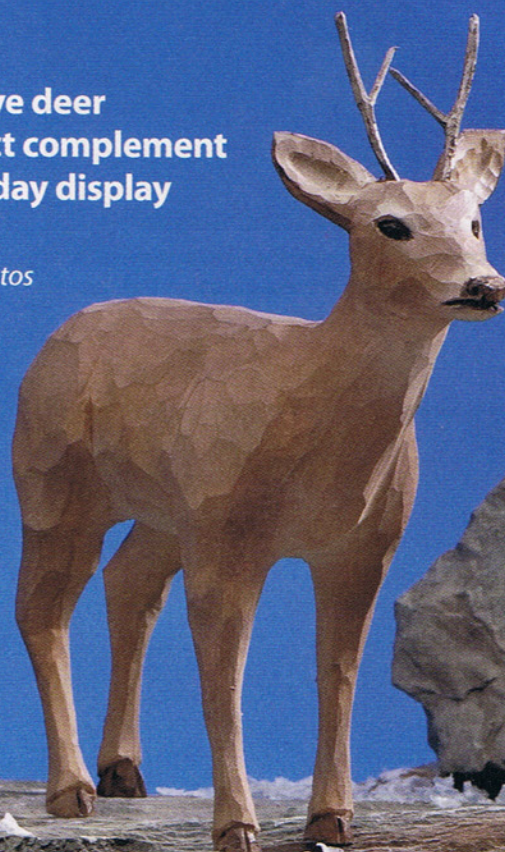
Secret treasures Santa pattern



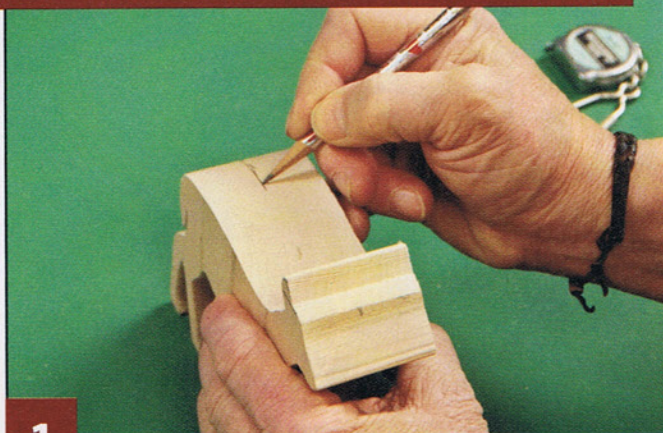
Hand Carving a Simple Reindeer

Easy-to-carve deer
is the perfect complement
to your holiday display

*By Don Swartz
Step-by-step photos
by Bob Duncan*

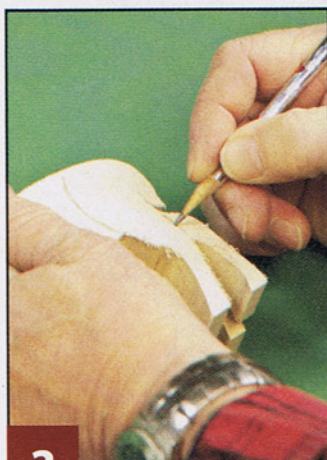


REINDEER: ROUGHING OUT THE DEER



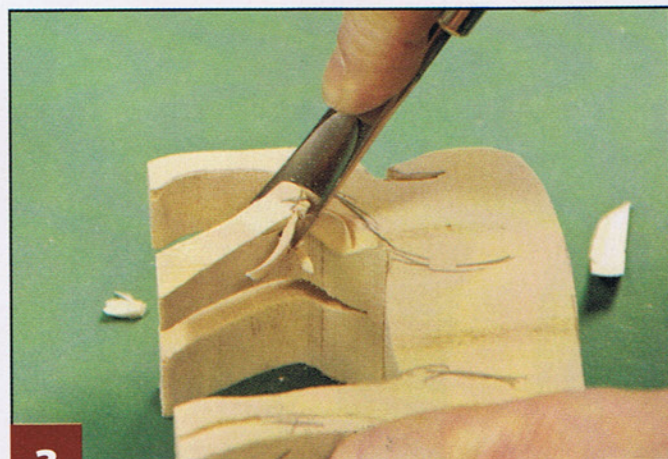
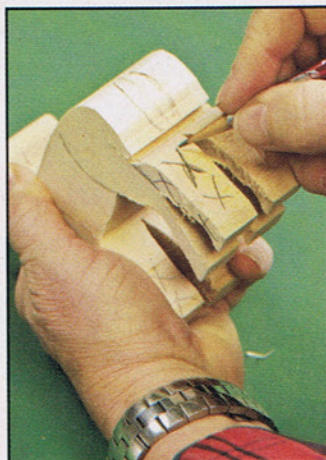
1

Prepare the blank. Cut the side-profile of the blank with a band saw. Draw a centerline the whole way around the blank. Use the band saw to separate the legs.



2

Draw on the legs. Use the pattern as a guide to sketch in the legs. Shade the waste portion of the legs with a pencil.



3

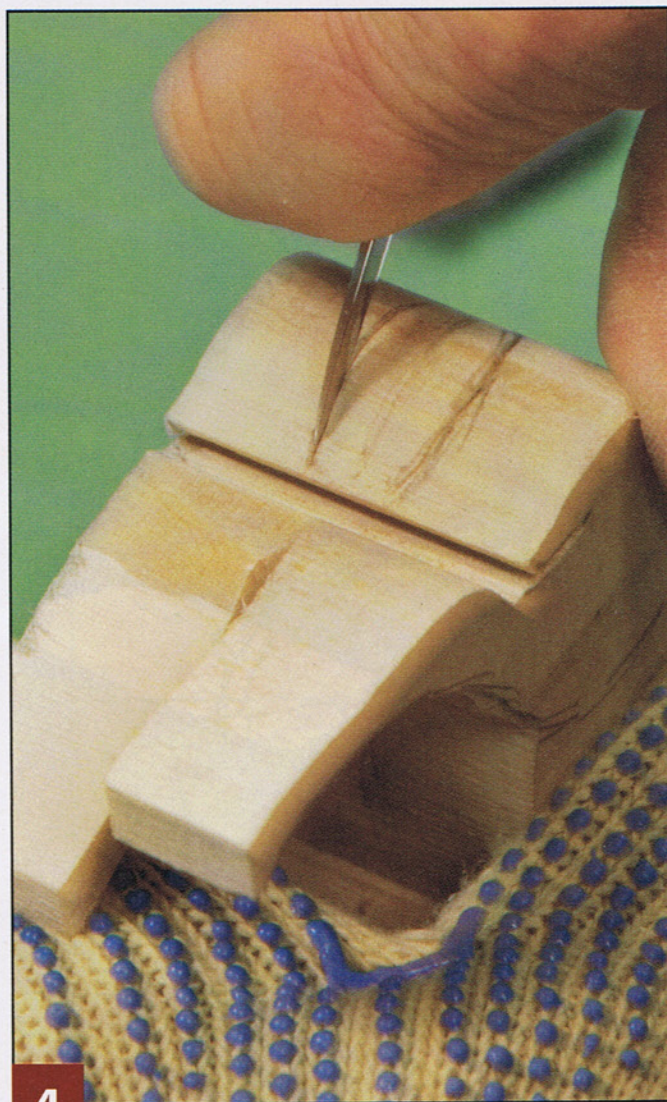
Carve off the extra legs. Use a wide flat gouge or a carving knife. Remove the waste wood to produce four individual legs.

Carve this rustic deer as a stand-alone project or size the pattern to create the perfect complement to your favorite carved Santa. Use twigs for the antlers to add to the rustic charm and simplify the carving process.

I use knives, chisels, and gouges to carve the deer, leaving the tool marks visible. Use power carving tools or sand away the tool marks and woodburn fur texture for a more realistic reindeer.

Create a herd of deer and give one a red nose in honor of Santa's favorite reindeer, Rudolph. Add leather reigns and position the deer in front of a sleigh for a dramatic mantel display.

The pattern for this reindeer is based on drawings in *Doug Lindstrand's Alaska Sketchbook*, available from Fox Chapel, www.FoxChapelPublishing.com.



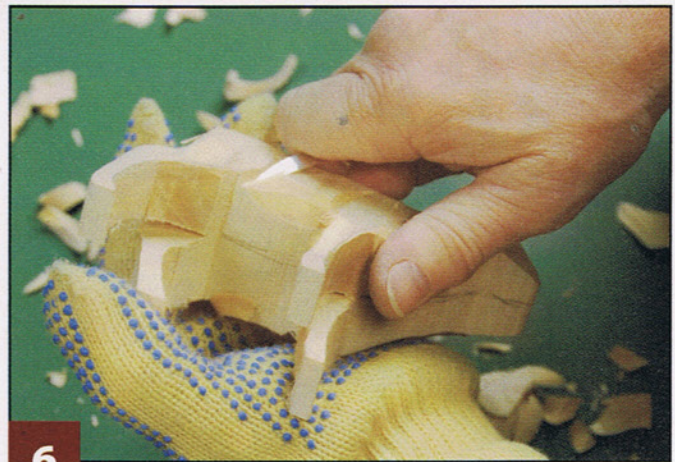
4

Rough out the tail. Sketch in the tail and use a carving knife to make a stop cut on both sides of the tail. Carve in to the stop cut from both sides to outline the tail.



5

Rough out the head. Sketch in the taper of the head and remove the extra wood with a carving knife.



6

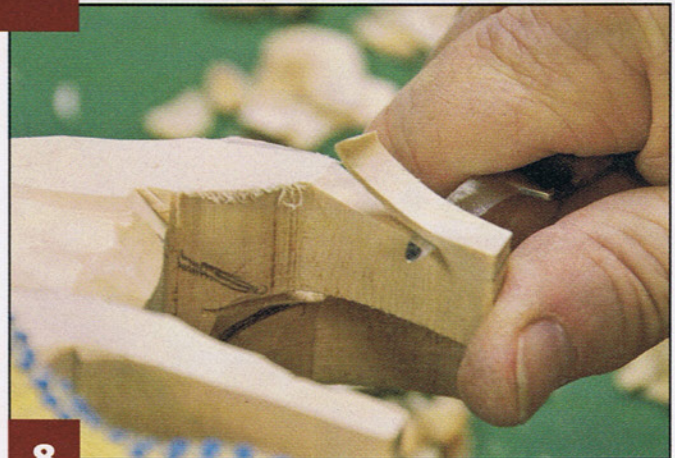
Round the body. Use a carving knife to remove the sharp corners, rounding the neck, back, sides, and belly.

REINDEER: SHAPING THE BODY



7

Separate the head from the neck. Draw the jaw line. Make a stop cut along the line with a carving knife and taper the neck up to the stop cut.



8

Shape the legs. Draw in the areas where the legs intersect with the body and remove wood from both sides of the legs. Taper the legs down to the hooves.



9

Carve the area between the legs. Use a 1/2" #5 palm gouge. This area is mostly end grain and can be difficult to carve.



10

Refine the tail. Carve the tail into an elongated diamond shape. Use a carving knife.



11

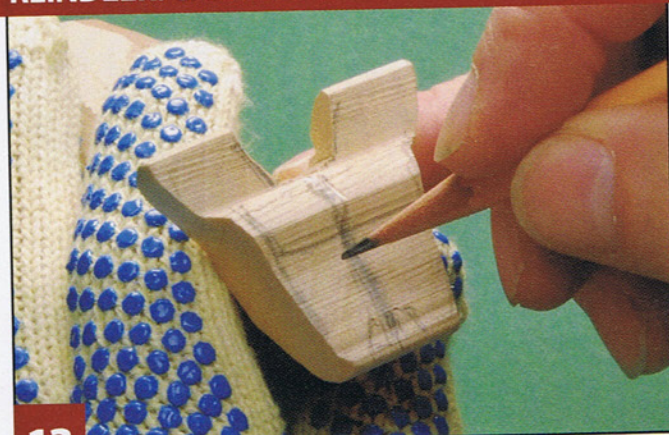
Refine the legs. Taper the legs down close to where the hooves flare out. Use a $\frac{1}{2}$ " #7 gouge and a carving knife. Use centerlines to create a rough diamond shape.



12

Carve the front shoulder. Mark the areas where the legs, body, and neck meet. Carve a groove along the line to simulate the shoulders with a $\frac{1}{2}$ " #7 gouge.

REINDEER: CARVING THE HEAD AND FACE



13

Carve the head and ears. Separate the ears with a carving knife. Taper the face and mark the location of the nose and eyes.



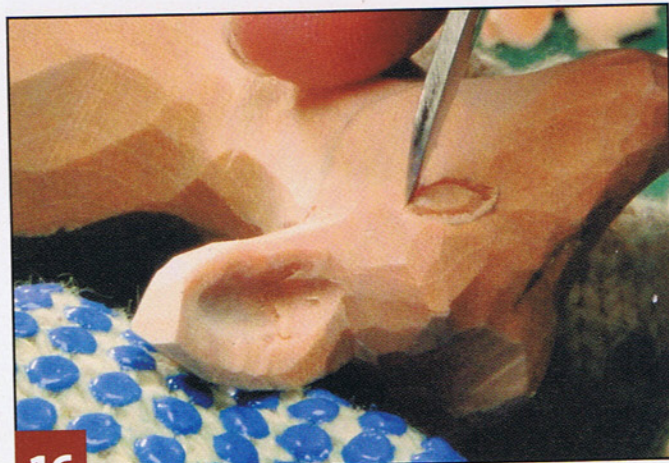
14

Refine the ears. Shape the ears using the pattern as a guide. Use a $\frac{1}{4}$ " #5 gouge to hollow out the inside of the ears.



15

Carve the nose and mouth. Use a small veiner to carve along the mouth line. Remove a bit of wood from the bottom jaw. Press the veiner into the nose area to make stop cuts around the nostrils. Carve up to the stop cuts to hollow out the nostrils.



16

Carve the eyes. Use the tip of a knife to make a shallow stop cut around the perimeter of each eye. Then relieve up to the stop cuts to separate the eyeballs from the eyelids. Carefully round each eyeball.



17

Woodburn the facial details. Use a woodburner to clean up the cuts around the eyes and nose, and lightly burn in the nose. Burn the mouth line and darken the nostrils and eyeballs.



18

Finish carving the hooves. Separate the hooves from the legs with a carving knife. Shape the hooves so they are slightly smaller than the fetlocks and lower legs. Use a small V-tool to add a shallow groove to the front of each hoof.



19

Detail the tail and hooves. Woodburn a series of lines to simulate hair on the tail. Lightly shade the hooves with a woodburner and burn in the groove on the front of each hoof.



20

Drill the holes for the antlers. Use a 1/8"-diameter drill bit to carefully drill holes for the antlers. Cut fresh twigs to represent the antlers and bend them to shape. Glue the antlers in place after you are finished painting.

Painting the Reindeer

Mist the entire carving with water before painting. I use acrylic paints, such as JoSonja, thinned with water. Use skin tone base for the belly and burnt umber for the back. Use smoked pearl on the sides to transition between the light and dark brown. Use a hair dryer to speed up the drying process. Apply a very thin wash of raw sienna to the entire carving to further blend the colors. Do not paint the eyes, nose, mouth, or hooves. Seal the carving with clear or clear satin spray finish, such as Krylon; a spray lacquer, such as Deft, or your finish of choice.



materials & tools

MATERIALS:

- 1½" x 5" x 5¼" basswood, clear white pine, or jelutong
- 2 each fresh twigs
- Acrylic paints: smoked pearl, skin tone base, burnt umber, raw sienna
- Clear or clear satin spray finish, spray lacquer, or finish of choice

TOOLS:

- Carving knife
- Wide flat gouge
- #5 palm gouges: ¼", ½"
- ½" #7 gouge
- Small veiner
- Small V-tool
- Woodburner with a skew tip
- Assorted paintbrushes
- Drill with ⅛"-diameter bit



About the Author

Don Swartz of Lancaster, Pa., is the owner of Hillcrest Carving, a carving supply store near Lancaster. Don also teaches classes at his store. Contact Don at 717-285-7117 or carvingtherapy@gmail.com.

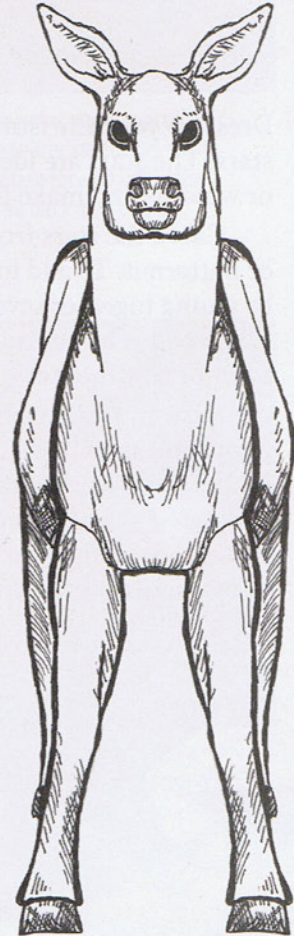
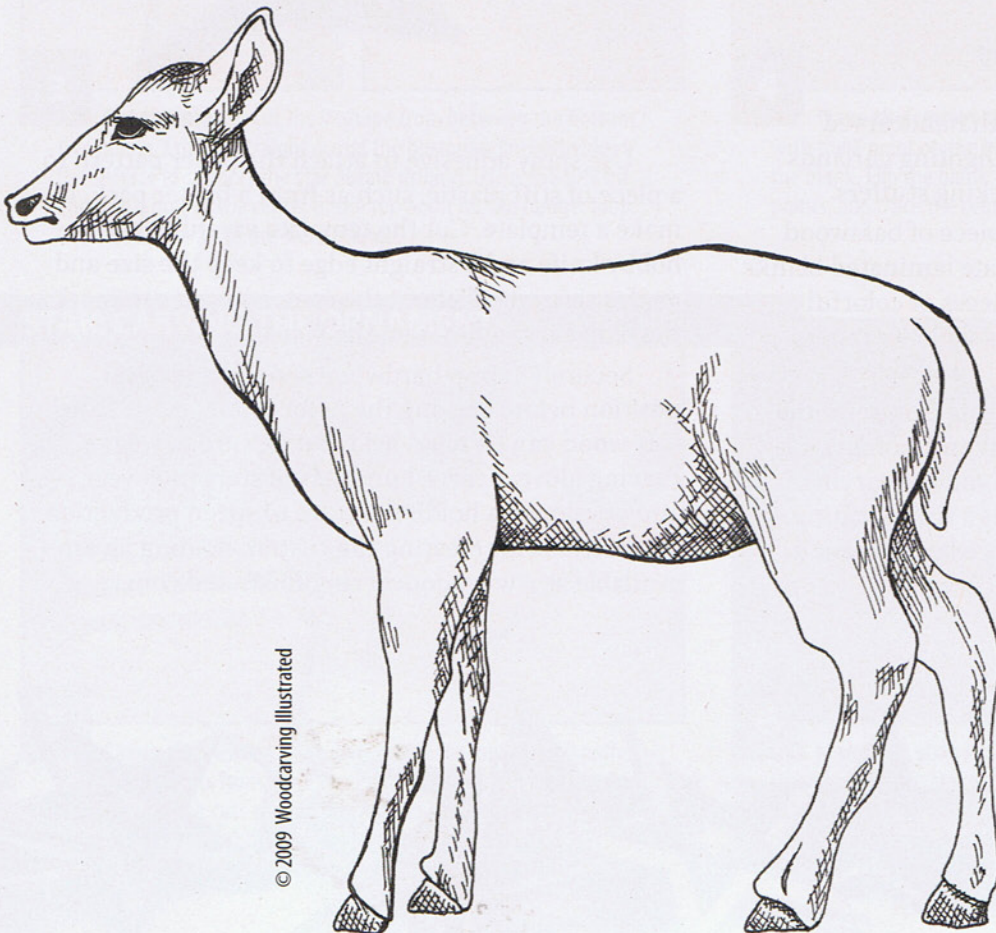
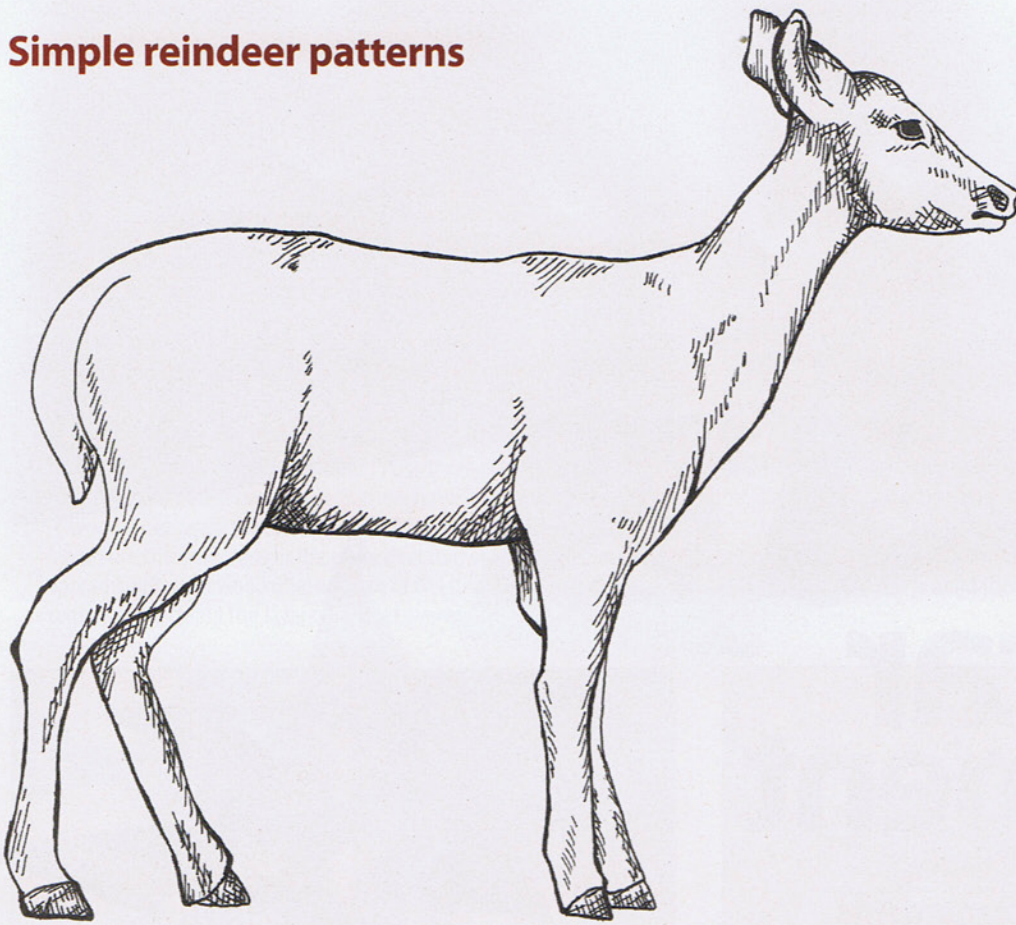
ONLINE BONUS

Additional in-process photos available on the web.

woodcarvingillustrated.com



Simple reindeer patterns





Carving ^a Star Ornament

Create colorful holiday ornaments with basic techniques

By Jim Sebring

Step-by-step photos by Jody Sebring

Dress up your Christmas tree with handcarved stars! The stars are ideal for highlighting garlands or wreaths and make perfect stocking stuffers.

Carve the stars from a solid piece of basswood or butternut. To add interest, create laminated blanks by gluing together several thin pieces of colorful hardwood. The contrasting layers will be exposed as you carve the star.

I use an Automach reciprocating carver for the hardwood stars. I secure the blank in a homemade jig and use a $\frac{3}{4}$ " straight chisel. If you are carving laminated stars without the aid of a reciprocating carver, use softer woods, such as cedar, basswood, or butternut, which are easier to carve.



Use spray adhesive to attach the paper pattern to a piece of stiff plastic, such as from a blister pack, to make a template. Cut the template carefully with a hobby knife and a straight edge to keep the size and angles accurate. Cut out the center so you can mark the chip carving lines on the blank.

Securely clamp hardwood stars in a vertical position before carving the points. Stars made from soft wood can be hand held, but be sure to wear a carving glove. I carve hundreds of stars each year and developed a holding fixture to speed production. Instructions for creating the custom holding jig are available at www.woodcarvingillustrated.com.

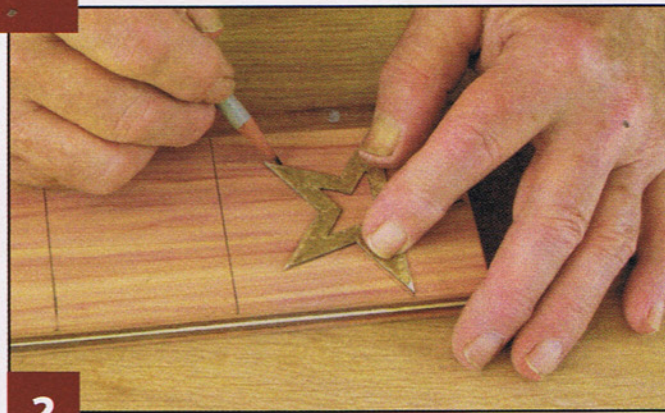


STAR: PREPARING THE BLANK



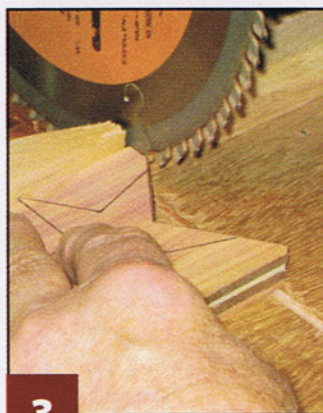
1

Glue up the blank. (Optional) I use three different colors of wood. Sandwich the center layer between two matching pieces of wood. Then use a third color of wood for the outermost layers. Make sure the grain runs in the same direction on all of the pieces. Spread TiteBond II wood glue on both of the sides to be glued together and clamp the layers together overnight.



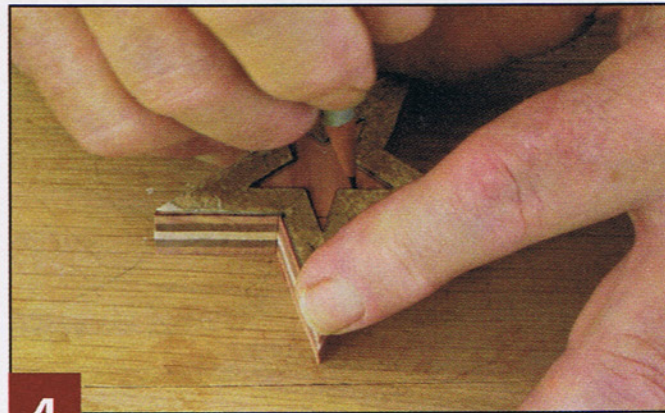
2

Transfer the pattern to the blank. Use a square to mark lines perpendicular to the direction of the grain. Make sure the top point of the star marked with an X runs with the grain of the wood. The grain runs from the point with the X toward the bottom of the star. Trace around the perimeter pattern with a pencil.



3

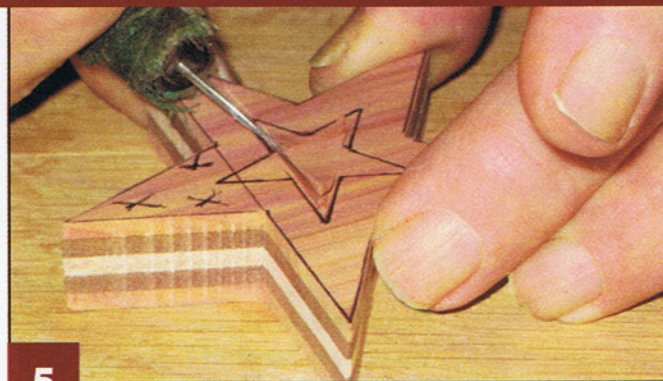
Cut the blank. Cut the V-shape from between the bottom two points. Cutting straight across the bottom points provides a flat surface to support the star during drilling. Use a #56 drill bit and drill a hole in the center of the top point for the hanger loop. Cut the remainder of the star outline.



4

Trace the center star. Align the X point on the pattern with the X point on the blank. Trace the center star design on to the blank. Flip the blank. Keep the template face up, align the X points, and trace the center design on the back of the blank.

STAR: CARVING THE ORNAMENT



5

Carve the center. Use a bench knife or chip carving knife. Make angled cuts from the lines down to the center. It may take several cuts. The cuts converge at the center of the star, which should end up about $\frac{1}{4}$ " deep. Carve the center on both sides. Then draw a centerline around the perimeter of the blank.



6

Make the stop cuts. Securely clamp the star and use a small hobby saw. Make a stop cut at each intersection of the star's points. Angle the stop cut from the centerline along the perimeter of the star to the edge of the chip-carved design in the center. Make the cuts on both sides of the star.



7

Begin carving the points. Follow the suggested cut order and direction to avoid breaking off the points. Clamp the star and use a reciprocating carver or mallet and chisel for hardwood stars. Use a knife for soft wood stars. Hold the blade at an angle so the center of the point is highest. Make cuts 1, 2, and 3.



8

Finish carving the points. Flip the blank over and repeat cuts 1, 2, and 3 on the reverse side. Continue making the cuts in the order and direction suggested below. Turn and flip the star as required. Some of the cuts may feel awkward, but it is the best progression to avoid breaking the points.



9

Finish the stars. Sand the flat planes of the points with a piece of sandpaper glued to a flat piece of wood. Glue the hanger loop in place with cyanoacrylate (CA) glue. Apply two light coats of Deft lacquer, sanding lightly between coats.

ONLINE BONUS

Plans for the star holding jig are available on our website.
woodcarvingillustrated.com

materials & tools

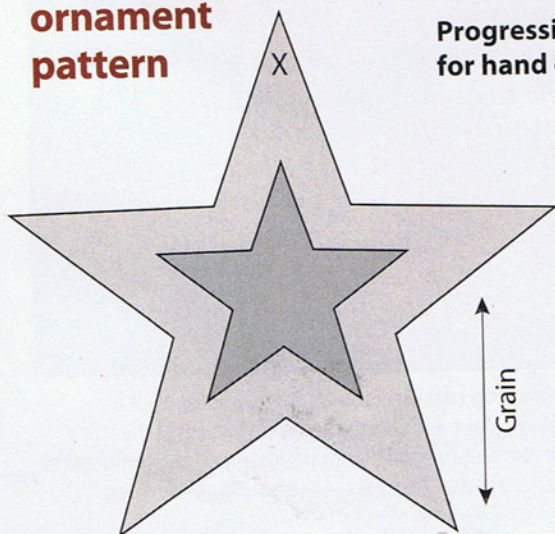
MATERIALS:

- 5 each $\frac{1}{8}$ " x 3" x 3" contrasting colors of wood (laminated star)
- $\frac{5}{8}$ " x 3" x 3" basswood, cedar, or butternut (solid star)
- Deft lacquer or finish of choice
- Tightbond II wood glue
- Eye hanger
- Sandpaper, 220 grit
- Cyanoacrylate glue

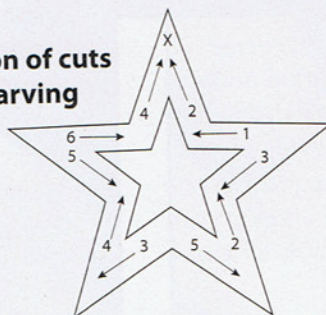
TOOLS:

- Chip carving knife or knife of choice
- Straight chisel and mallet or reciprocating power carver with straight chisel attachment (hardwood star)
- Saw of choice (to cut blanks)
- Hobby saw (to make stop cuts)
- Safety glove
- Drill with #56 twist bit

Star ornament pattern



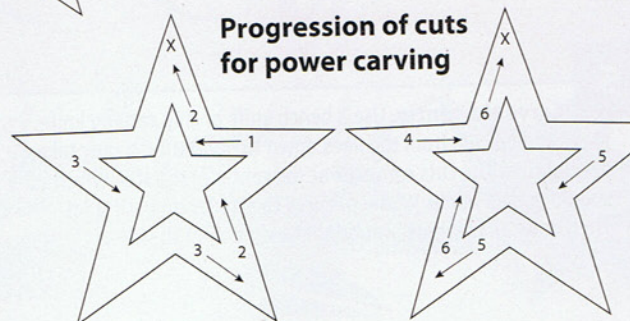
Progression of cuts for hand carving



About the Author

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

Progression of cuts for power carving





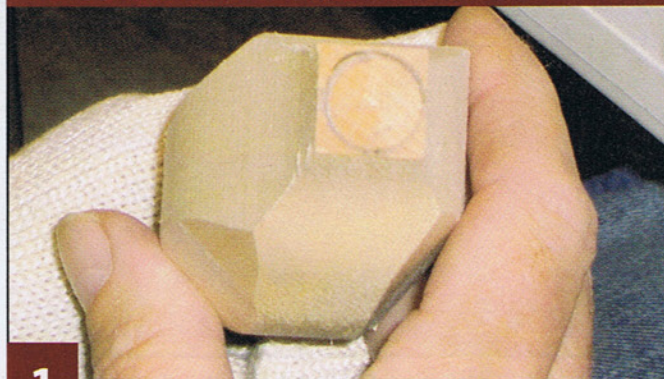
Heirloom Santa Ornament

**Hand carve
this festive design
modeled after vintage
glass ornaments**

By Wayne Shinlever

I love the nostalgic look of classic tapered glass ornaments. This Santa is modeled after those vintage designs, but is far more durable. The handcarved ornaments make delightful gifts. Carve several ornaments and paint the glass in bright jewel tones to add Christmas cheer to your own tree.

ORNAMENT: PREPARING THE BLANK



1

Cut the blank. Trace the outline of the ornament on the front and side of the blank. Cut along the lines with a band saw. Shave off three of the sharp corners with a band saw table set to a 45° angle or use a sharp knife. Draw a circle on the top of the blank.



2

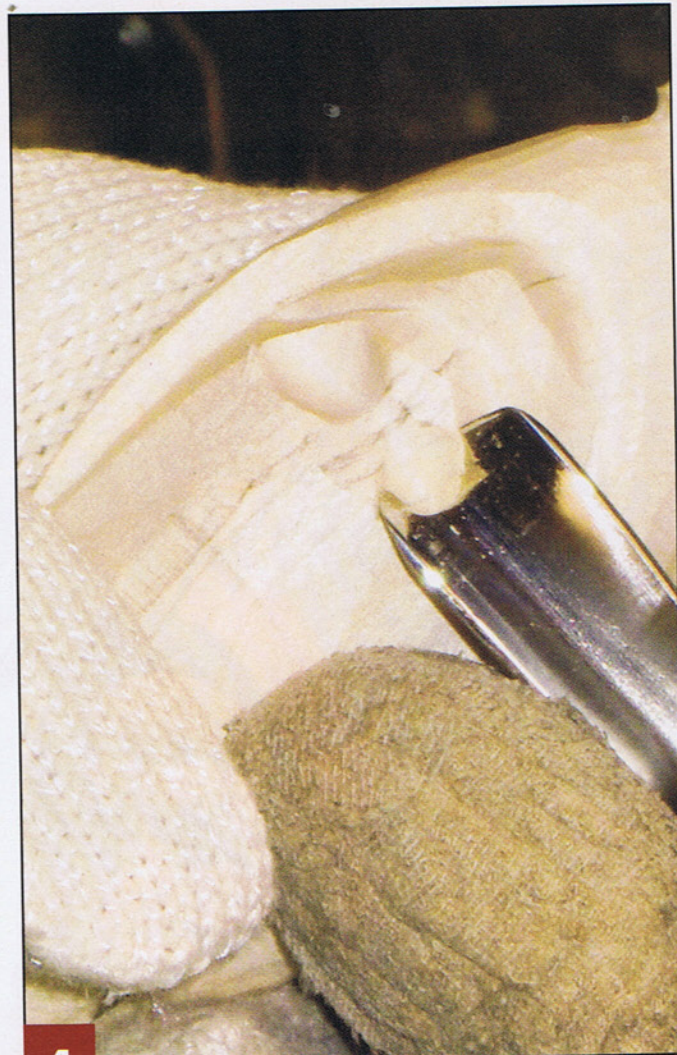
Round the blank. Carve a cylinder shape for the metal hanger. Round the blank with a carving knife. Draw the line marking the bottom of the hanger. Make a shallow stop cut around the line and gently relieve the area below the hanger. Sketch in the face area.

ORNAMENT: ROUGHING OUT THE FACE



3

Begin shaping the face. Carve along the top and sides of the face with a 11mm #11 veiner. Draw a vertical centerline. Draw horizontal lines for the bottom of the hat, the eyes, and the base of the nose. Sketch in the beard. Cut across the eye mark with the same veiner. Make a stop cut along the hat line and taper the face up to the hat line.



4

Carve the eye sockets. Redraw the centerline and make a mark on either side of the line to establish the width of the bridge of the nose. The bridge of the nose is equal to the width of one eye. Use an 11mm #11 veiner to carve the eye sockets. Start at the side of the face and carve up to the bridge of the nose.



5

Rough out the nose. Make a stop cut along the bottom of the nose with a knife. Cut up to the stop cut from below to separate the nose from the lips and chin. Make stop cuts along the wings of the nose and cut up to the stop cuts from below.



6

Determine the position of the nostrils. Make a horizontal line across the bridge of the nose half way between the brow and the tip of the nose. Make angled lines from the wings of the nose up to the horizontal line. Make a cross mark half way along the angled lines.

ORNAMENT: CARVING THE FEATURES



7

Rough out the wings of the nose. Cut up to the cross marks with a $\frac{1}{4}$ " 60° V-tool to establish the top of the wings of the nose. Make stop cuts at the base of the V-tool cuts and cut up to the stop cuts from the side to establish the sides of the wings.



8

Finish the nose. Cut alongside the bridge of the nose from the wings up to the eyebrows with a 11mm #11 veiner. Round the tip and wings of the nose. Make stop cuts with a $\frac{1}{4}$ " #9 gouge for the nostrils. Cut up to the stop cuts with the same gouge.



9

Begin carving the eyes. Draw a straight line across the eyes to keep them symmetrical. Cut a C-shape on the inside corner of each eye with an 11mm #2 gouge. Draw a small arch across the top of the straight line and make a stop cut straight in along the arched line.



10

Finish carving the eye. Use a carving knife. Cut a wedge from the inside corner of the eyes. Carve upward across the eye to form the upper eyelid. Cut thin slits across the eyeballs to separate the upper and lower eyelids producing a squinting effect.



11

Carve the cheeks. Draw hook shapes from the wings of the nose out to the edge of the face. Carve along the line with a $\frac{1}{4}$ " 60° V-tool. Make a stop cut along the V-cut and cut down to the stop cut to form the bottom of the cheeks.

ORNAMENT: CARVING THE FACIAL HAIR



12

Carve the temples. Cut straight in at the temples with a $\frac{3}{4}$ " #9 gouge. Then cut up to the stop cuts to free the chips and separate the temples from the glass area of the ornament.



13

Carve the mouth and mustache. Draw in the mustache and cut along the line with a $\frac{1}{4}$ " 60° V-tool. Undercut the mustache with a knife. Draw in the mouth and carve it with a knife. Use a 5mm #11 veiner to cut under the lower lip. Carve the mustache hair with a $\frac{1}{4}$ " 60° V-tool.



14

Carve the flowing beard. Draw in the beard and carve along the lines with a 5mm #11 veiner. Separate the mustache from the beard by placing the veiner on its side and carving wood away from the beard. Carve the beard details with a $\frac{1}{4}$ " #9 gouge. Add more texture to the beard with a 5mm #11 veiner.



15

Finish the carving. Use a small V-tool to further texture the beard and add texture to the eyebrows. Use the same V-tool to carve the crow's feet and wrinkles under the eyes. Use a $\frac{1}{4}$ " #11 veiner to add the grooves to the top of the metal hanger.

Ornament: Painting the Ornament

Paint the hanger with full strength DecoArt pot of gold patio paint. Paint the glass with red metallic paint. When dry, dip the piece in a bucket of pure boiled-linseed oil. Let the ornament drain for about ten minutes, then blot off any oil that pools in the deep cuts. Do not wipe the carving.

Dilute the rest of the colors with 15 to 20 drops of water for every drop of paint. Use medium flesh for the exposed flesh. Use a brush to add thinned tomato spice blush on the nose, cheeks, forehead, and upper eyelid to create the blush. If the blush is too strong, remove some of the color with a clean wet brush. Use adobe for the lip and antique white for the fur trim of the hat. The beard and mustache are painted with wicker white.

Create a lighter wash of burnt umber paint by adding a few extra drops of water. Use this mixture to paint the eyes and shade the deep crevices. Let the paint dry for about 20 minutes, then seal the carving with several coats of Rust-Oleum painter's choice clear matte finish.

materials & tools

MATERIALS:

- 2½" x 2½" x 6¼" basswood
- Pure boiled-linseed oil
- DecoArt pot of gold patio paint
- Acrylic paint: red metallic, medium flesh, tomato spice, adobe, antique white, wicker white, burnt umber
- Rust-Oleum painter's choice clear matte finish

TOOLS:

- Band saw
- Carving knife of choice
- 11mm #11 veiner
- ¼" 60° V-tool
- Small V-tool
- #9 gouges: ¼", ¾"
- ¼" #11 veiner
- 5mm #11 veiner
- 11mm #2 gouge
- Assorted paintbrushes



Heirloom ornament pattern



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About the Author

Wayne is a retired police officer, who now carves and teaches carving full time. He lives in Knoxville, Tenn., with his wife, Judy, and dog, Angel.

Carve a Christmas Stocking

Delightful project adds country charm to your holiday décor

By Chris Pye

Hang this stocking on the mantel alongside others awaiting presents on Christmas Eve. The mouse is a little touch of humor that charms children and allows the piece to stand alone. Substitute a candy cane or small toy in place of the mouse.

Choose a thick winter sock with textures rather than patterns for your model. Patterns distract from the fundamental forms and shapes. Don't try to carve every detail. Hang the sock from a corner and look closely at the hills and valleys. Pull the opening at the sock's cuff out a bit to allow room for the mouse. Try to read the main folds and valleys by half-closing your eyes and making a drawing with notes.

Gather reference photos to carve a realistic-looking mouse. If you decide to carve an alternative object, position the object in the sock for reference.

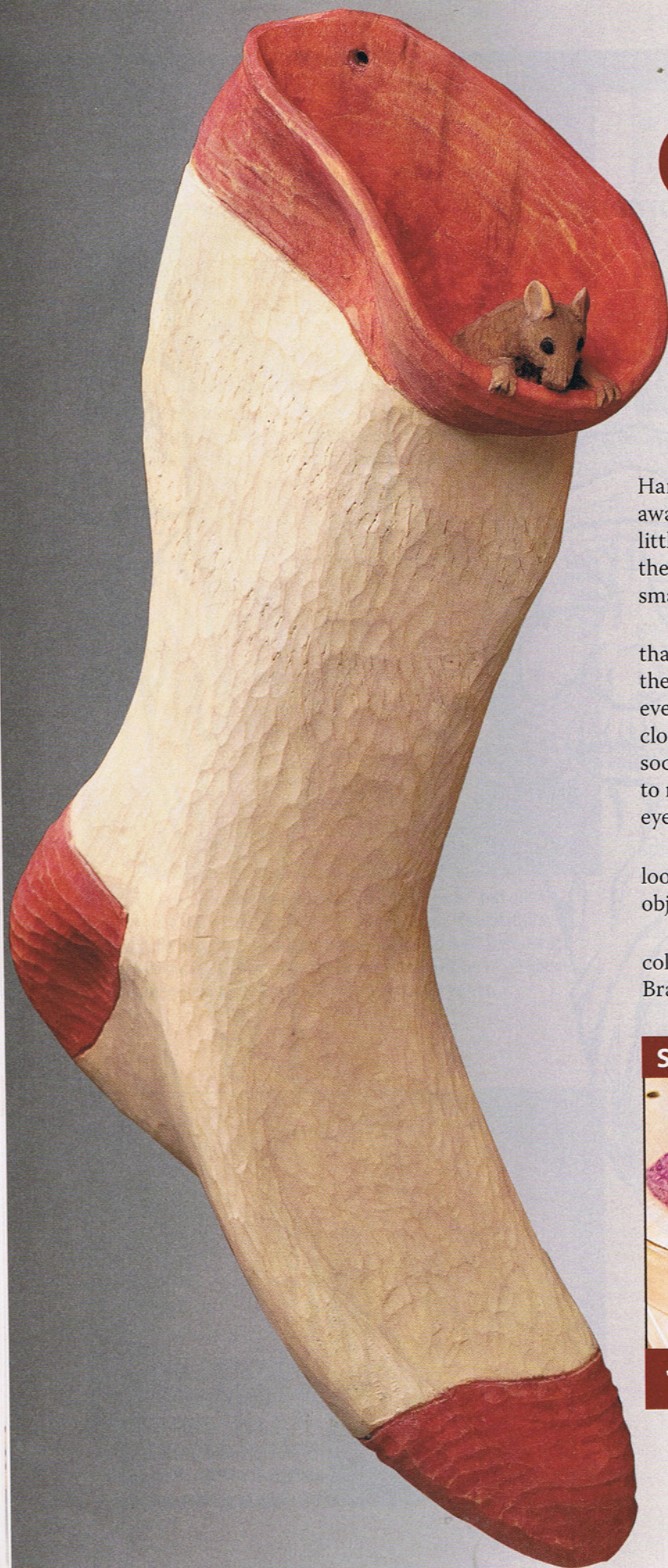
I use white basswood and add blocks of selective coloring with milk paints. You could choose walnut or Brazilian mahogany and leave the carving natural.

STOCKING: PREPARING THE BLANK



1

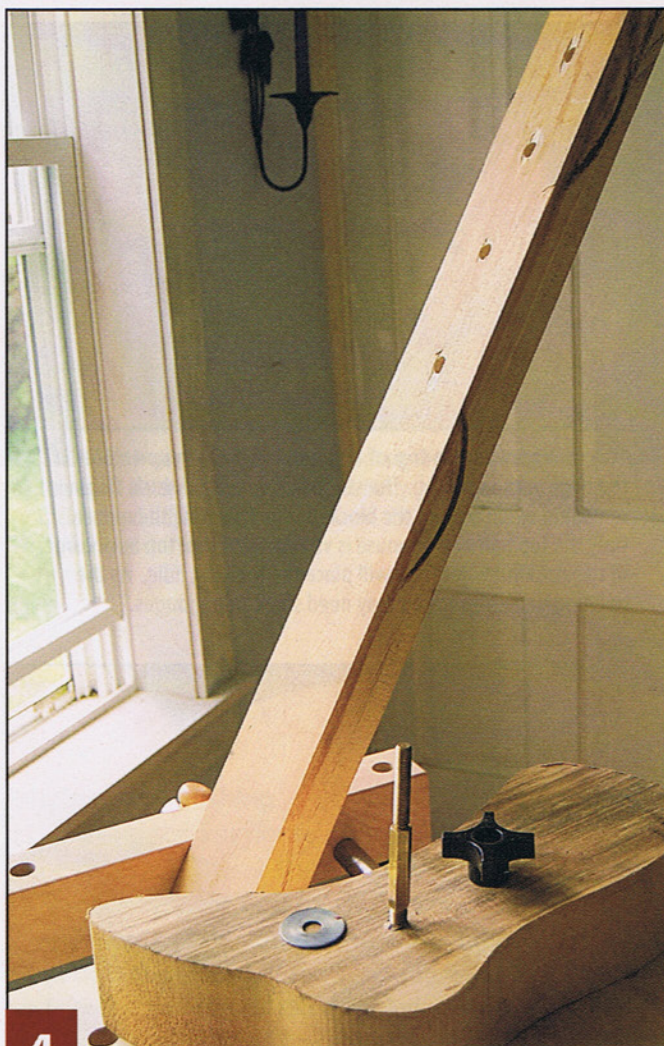
Trace your design onto the blank. Arrange the sock on your wood or a piece of paper as if it were hanging. You may need to pack some newspaper inside the sock to keep it from looking too flat. Trace around the sock smoothly with a felt-tipped marker. If you trace the sock onto paper, transfer the design to your blank.





2

Cut away the waste wood. Use a band saw to cut around the outline of the sock. If you don't have a band saw, use a hand saw to get rid of as much waste as you can around the sock and clean up the outline with rasps.



4

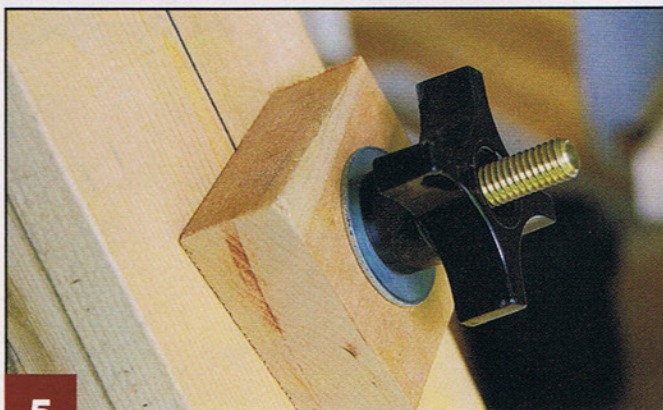
Make a carving stand. Drill a series of $\frac{3}{8}$ "-diameter holes in a $1\frac{1}{2}$ " by $4\frac{1}{2}$ " by 36" piece of pine or similar wood. The holes should be about $3\frac{1}{2}$ " apart. Clamp this board in your bench vise at an angle.

STOCKING: HOLDING THE BLANK



3

Decide how to secure the blank. You can use a lag bolt, but I chose a Veritas carver's screw. Drill a $\frac{5}{16}$ "-diameter hole in the back of the blank at a thick point, such as around the ankle. Use a wrench to tighten the fine taper into the hole to about half its length. You can tighten the screw further if the carving works loose.



5

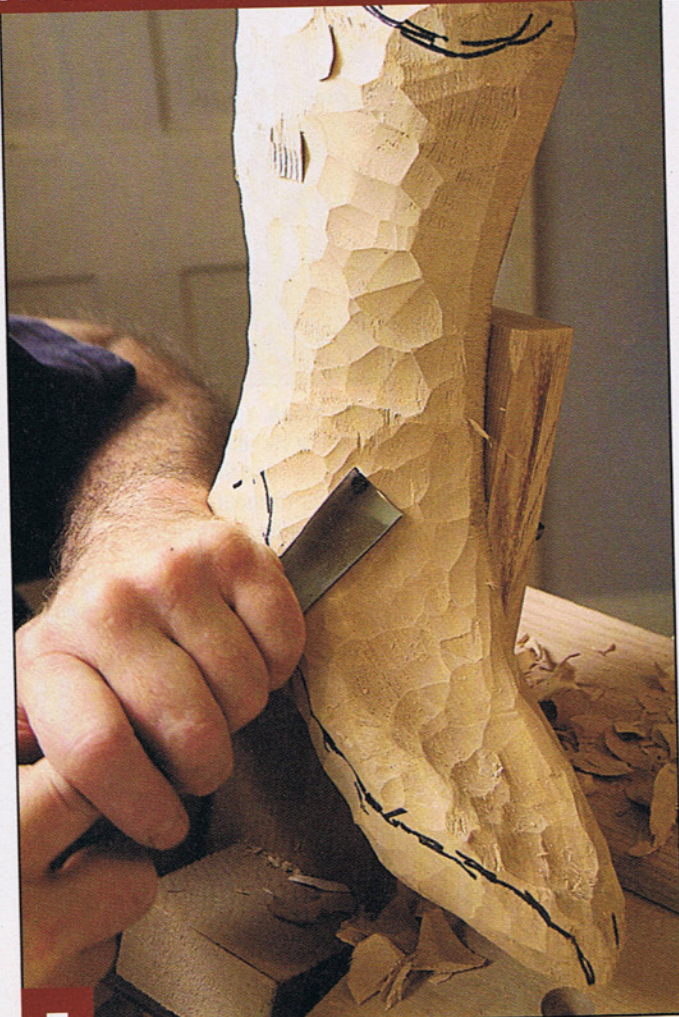
Attach the carving screw. Pass the screw through a hole in the stand and lock the blank at a comfortable height. Drill a hole through a scrap block of wood to use as a spacer. This holding method secures the blank at a better working height and lets you move the carving around.



6

Rough out the stocking. Use the sock as a reference to mark the folds and high spots, such as along the side of the foot and the outer edge of the opening. Leave the wood thick in these parts. Remove the bulk of the waste with a mallet and a large flat or medium gouge. Work across the grain as much as possible; you'll find the shavings fall away more easily.

STOCKING: SHAPING THE STOCKING



7

Carve the general shape. Work all over and around the stocking. You don't have to be exact. Take the carving around to the back of the stocking. There is no need to carve the back; just make sure it looks like a 3-D stocking from the side. As it's meant to be an empty stocking, don't make the body too plump.



8

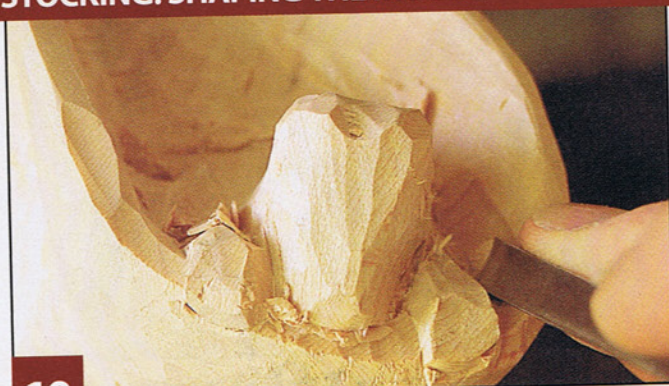
Refine the stocking. Deepen the hollows and smooth the surface with short-bent flat gouges to produce a soft woolen look. Avoid sanding as it renders the surface shiny and hard. Use gouges upside-down around the edges and into the undercutting so the stocking looks in the round. Leave wood for the mouse at the top as you define the opening.



9

Rough out the top of the stocking. Clean up and set in the edge of the opening. The stocking is about $\frac{1}{8}$ " thick. Begin removing wood around the block that will become the mouse. Only the top half of the mouse is visible. Carve the top back corner of the stocking where you will place the hanging hole. As the opening gets deeper, you may need short-bent gouges.

STOCKING: SHAPING THE MOUSE



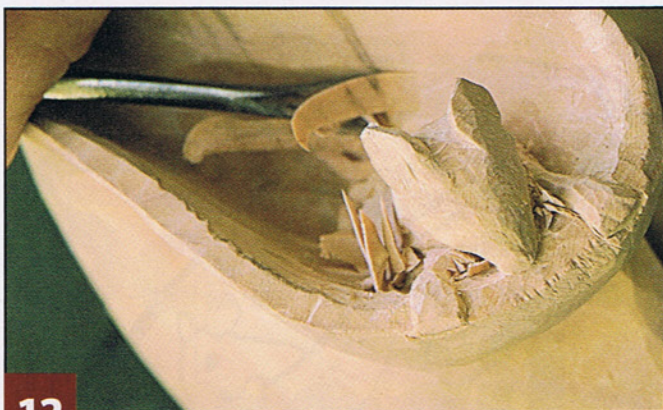
10

Rough out the mouse. Refer to reference pictures rather than guessing what a mouse looks like. Gradually reduce the block to a rough mouse shape. For most of the work, you'll find $\frac{1}{4}$ " tools (#3, #7, and #9) useful. Shape the lip of the stocking to allow the paws to be placed on the edge.



11

Refine the mouse. Draw a centerline down the mouse to keep it symmetrical. A mouse's head is fairly triangular and the ears are quite pronounced. Think of the main shapes and planes, and keep the mouse bold and strong—it is meant to be seen from a little distance.



12

Refine the top of the stocking. Carve around the mouse and into the opening of the stocking with short-bent gouges as necessary. However, there is no need to go too deep; only the top half of the mouse is necessary to give the illusion of the whole.



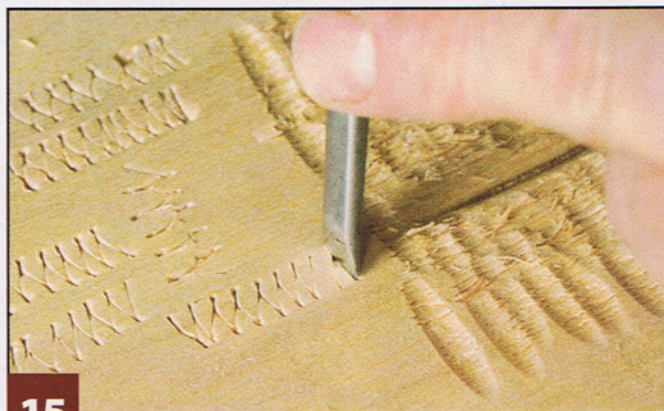
13

Add the details to the mouse. Continue refining the mouse. Add the protruding eyes, hollow ears, and toes. Be careful when defining the eyes that the wood doesn't pop off through levering or the wedge-effect of the tool's bevel. Separate the toes with small V-cuts.



14

Finish carving the mouse. Cut under the chin and remove the wood between the legs and the body. Make sure the carving is clean and tidy. Don't forget to carve the hanging hole in the stocking at the top back corner.



15

Add texture to the stocking. Carve stronger horizontal strokes on the colored parts of the stocking, such as the toe, heel, and cuff. Use a lighter texturing for the main areas. Experiment with different cuts on waste wood first. Rock the blade from corner to corner, called walking the edge, to imitate stitching or bands. You can also lightly cross hatch an area with a V-tool.

Coloring and Finishing

It is very important not to over-paint this piece. You want to see the wood through the colors. Experiment first on waste wood. I use thin milk paints on the stocking. Lightly wash the main parts of the stocking with buttermilk and the selected tooled areas with Salem red. Paint the mouse driftwood brown with black eyes. Rub the color back a little with 220-grit sandpaper to reveal the tool cuts more. Finish the whole carving with a coat of Danish oil. Do not wax the carving; stockings aren't shiny!

materials & tools

MATERIALS:

- 3" x 8" x 15" pale basswood
- Milk paints: buttermilk, Salem red, driftwood brown, black
- Sandpaper, 220 grit

SPECIAL SOURCES:

Milk paints
Old Fashioned Milk Paint Company, 978-448-6336,
www.milkpaint.com.

TOOLS:

- 1/4" #3 gouge
- 1" #4 gouge
- 5/8" #5 gouge
- #6 gouges: 1/4", 1"
- #8 gouges: 1/4", 5/8"
- Various short-bent gouges, 1/4" to 1/2" wide



Stocking patterns

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About the Author

Chris Pye is a master woodcarver, instructor, and author. He offers one-on-one instruction in his home studio in Hereford, England, and maintains a monthly e-mail newsletter and website at www.chrispye-woodcarving.com. Chris has written numerous carving books available at www.foxchapelpublishing.com.

Whittling Santa Pencils

**Turn ordinary pencils into festive
Santas in eight easy steps**

By Ron Johnson

Step-by-step photos by James A. Johnson

This quick-carve project is lots of fun and makes a perfect stocking stuffer. Santa's face is carved into an ordinary pencil; an affordable material which is readily found at dollar stores and discount stores.

My first exposure to carving pencils was in 2002 when a local carver named Elmer Sellers showed me how to carve a face in a standard pencil using only a knife. Since then, my carving technique has evolved and I have given away hundreds of Santa pencils during the past six years.

Leave a Santa pencil with a tip at restaurants or give them to anyone who shows an interest. Carving pencils at a picnic table in a campground always brings interested visitors. The Santa pencils are a traditional Christmas treat for my granddaughter's teacher and classmates. Cut off the lower portion of the pencil and thread a string through the eraser for a unique Christmas ornament.

Carve printed pencils on the side opposite the printing or carve away the printing when you remove the paint. A good material source is a local supplier that imprints pencils for advertising. Buy the pencils without printing in your color of choice.

I use red hexagonal pencils to instantly convey Santa's red suit. Round pencils work just as well, but I suggest you use a hexagonal pencil for your first attempt. Use plain wooden pencils and leave them unpainted to represent woodspirits. You can also carve the flat carpenter's pencils.



SANTA PENCIL: CARVING THE FACE



1

Shape the forehead. Use the ridge between two flat planes of the pencil as a centerline. Make a stop cut perpendicular to the ridge $\frac{1}{2}$ " down from the metal collar and as deep as the two adjacent ridges. Do not cut deep enough to hit pencil lead. Move down $\frac{3}{16}$ " and cut up to the stop cut to remove a V-shaped chip.



2

Remove the paint from the carving area. Start about 2" below the stop cut made in step 1. Hold your knife at a low angle and slice the paint off the flat planes on either side of the centerline. It may take four or more slices to remove the paint. If your knife digs into the grain, start your cut from the other end.



3

Define the nose. Make a second stop cut just below the start of the angled cut made in step 1. Move down $\frac{3}{16}$ " and cut up to the stop cut to remove the chip. Move down $\frac{1}{4}$ " from the second stop cut and make a third stop cut. Carve up to the third stop cut from $\frac{3}{16}$ " below to remove a third chip.



4

Define the mustache. Move down an additional $\frac{3}{16}$ " and position the knife point on the centerline ridge. Make a cut at a 45° angle from the centerline down to the edge of the flat plane. Repeat for the other side of the mustache. Cut up from $\frac{3}{16}$ " below the center of the mustache to remove the chip. Remove the centerline ridge from the mustache down to the painted area.



5

Carve the nose. Divide the third stop cut, just above the mustache, into thirds. Carve away the two outer thirds with a $\frac{1}{8}$ "-wide gouge. Angle the cuts toward the centerline slightly. Leave the center third as the nose. Varying the angle of these gouge cuts increases or decreases the width of the nose. Use a knife to free the chips if necessary.



6

Carve the eyes. Stab the point of an old knife straight down, perpendicular to the pencil, at the top of the gouge cut made in step 5. Move it back and forth a few times to create the eye. Repeat the process for the other eye. Position the back side of the knife toward the nose to make symmetrical eyes.

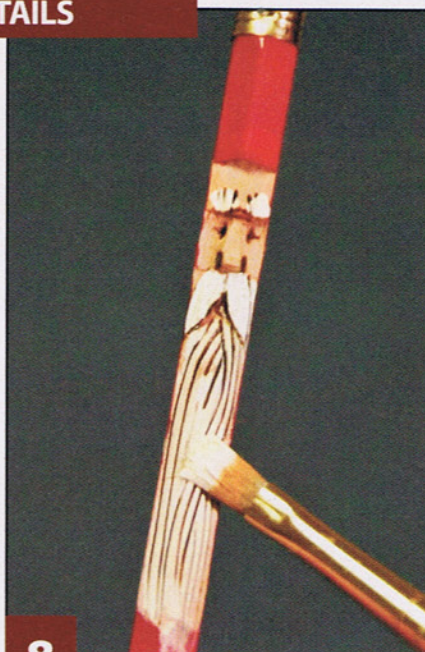
SANTA PENCIL: ADDING THE DETAILS



7

Woodburn the texture and shadows.

Use a woodburner to add three short vertical lines for each eyebrow. Use the flat side of the burner to add a small shadow near the tip of both sides of the nose. Burn four curved lines on each side of the mustache. Add three more lines to define the bottom of the mustache. Then burn long flowing lines in the beard.



8

Paint the carving.

Add a small dab of paint on each eyebrow and paint the mustache. Thin the paint for the beard so the burned detail shows through. Carve off a small area of paint on the back of the carving and sign and date your work. You may want to use initials to save space.

Santa pencil pattern



SAFE CARVING

tips

Choose full-size pencils and hold the lower portion, well below the carving area, in your non-carving hand. Hold the upper part of the pencil on a flat hard surface for controlled safe cuts.

materials & tools

MATERIALS:

- Standard pencil
- Acrylic paint: white or off white

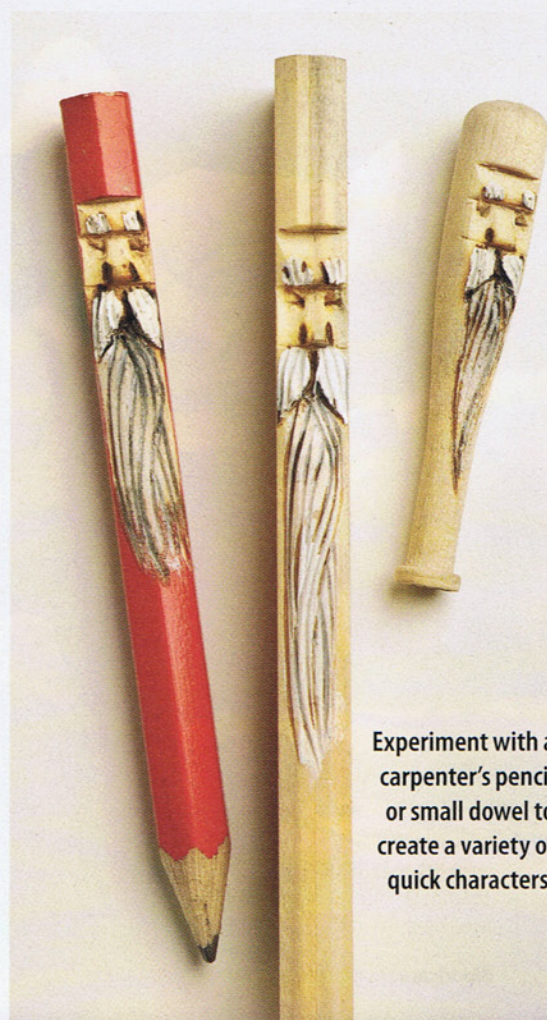
TOOLS:

- Detail knife
- #11 gouge: 1/8" or 2mm
- Woodburner
- Old knife
- Small paintbrush of choice



About the Author

Ron Johnson lives in Mobile, Ala., and has been a member of the National Woodcarving Association since 1972. He is also a member of the Delta Woodcarvers of Mobile. Ron's first woodcarvings date back to 1972. Contact Ron at robojo2@bellsouth.net with questions or comments, or to exchange Santa pencils.

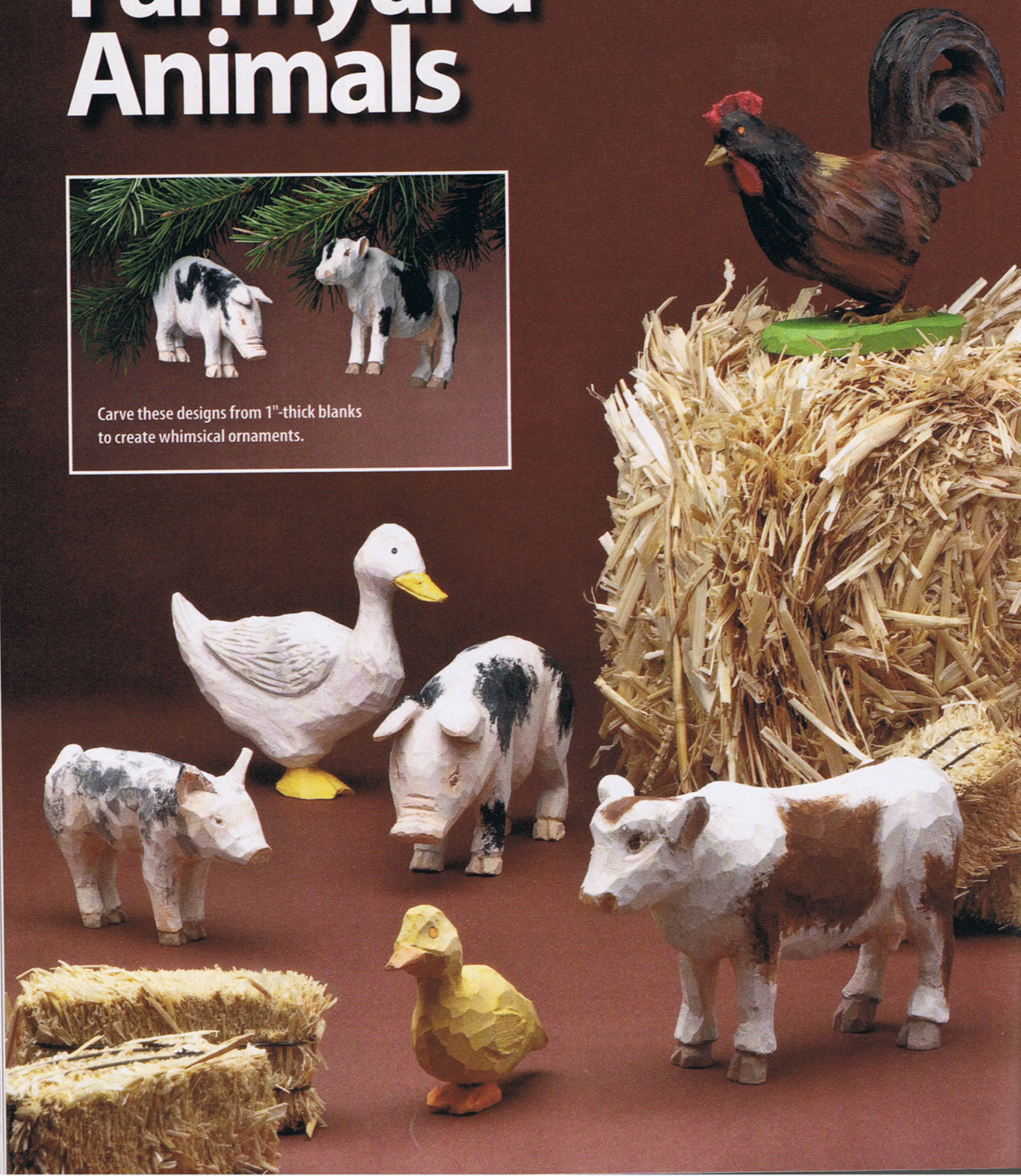


Experiment with a carpenter's pencil or small dowel to create a variety of quick characters.

Carving Farmyard Animals

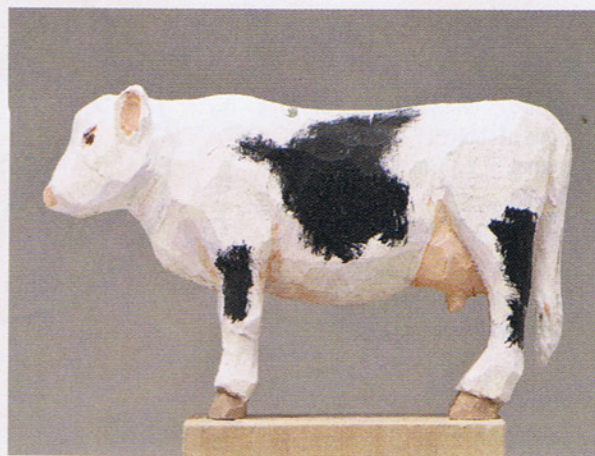


Carve these designs from 1"-thick blanks to create whimsical ornaments.





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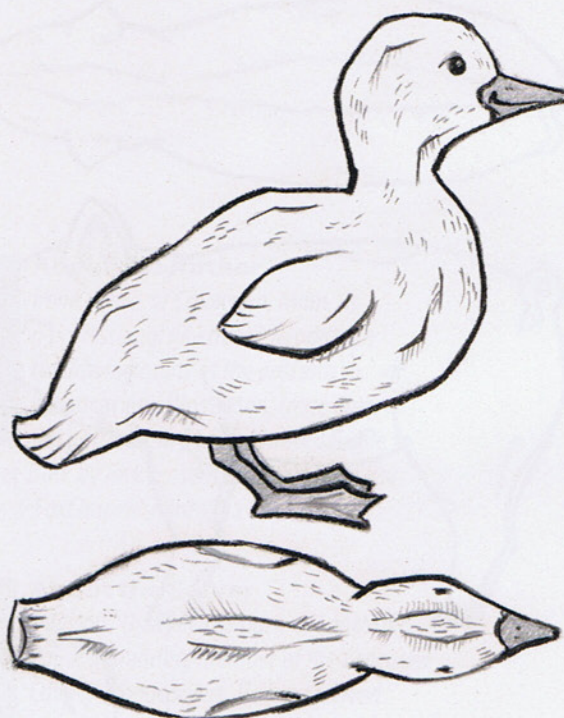
Create ornaments or freestanding toys from these simple designs

*Designs by Irene Bertils
Carved by Dusty Dussinger*

These farmyard animals are a great way to add a bit of country charm to your Christmas season. Use 1"-thick stock to create lightweight ornaments or 1½"-thick stock for chunkier carvings that are sturdy enough for rugged play. Children will love having their very own set of farmyard animals handcrafted especially for them. Use the animals to complement a nativity scene by enlarging or reducing the patterns to the proper scale.

While most of the carving is straightforward, I did have a difficult time carving the rooster's feet. As a simpler alternative, use metal nuthatch feet attached to a base. I recommend adding a base to the duckling if the animals are intended as toys.

Paint the carved animals with acrylic paint thinned with water. I prefer a simple paint scheme to add to the rustic charm of the carvings. When dry, seal the carvings with beeswax or your food-safe finish of choice.



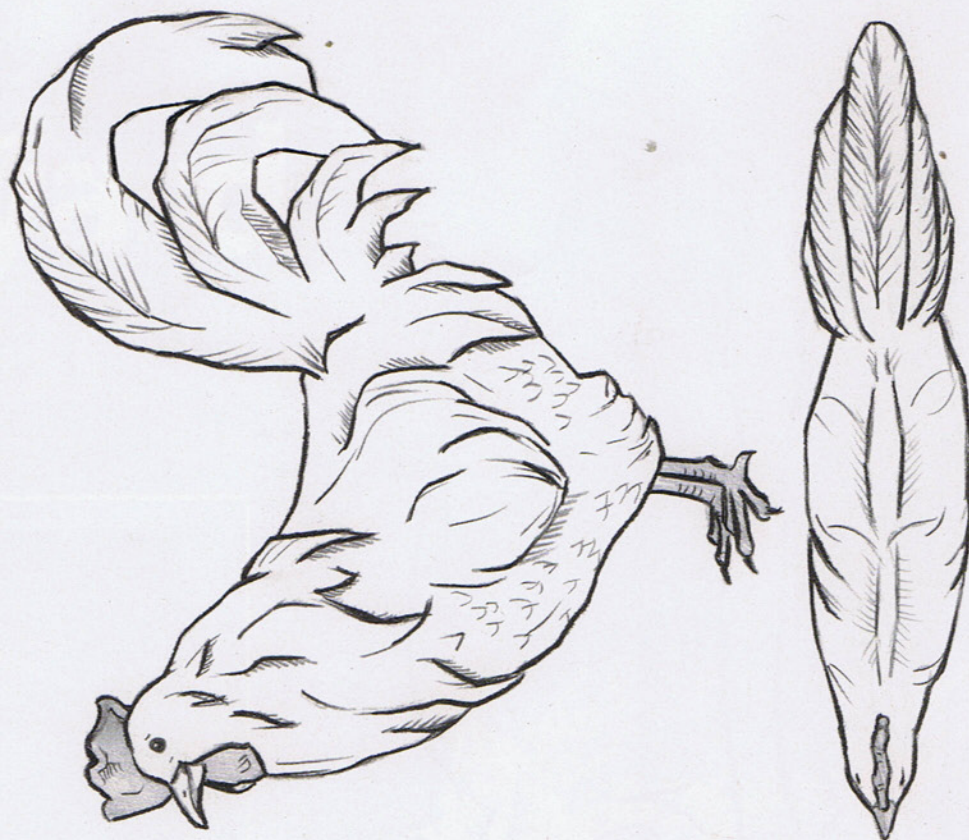
materials & tools

MATERIALS:

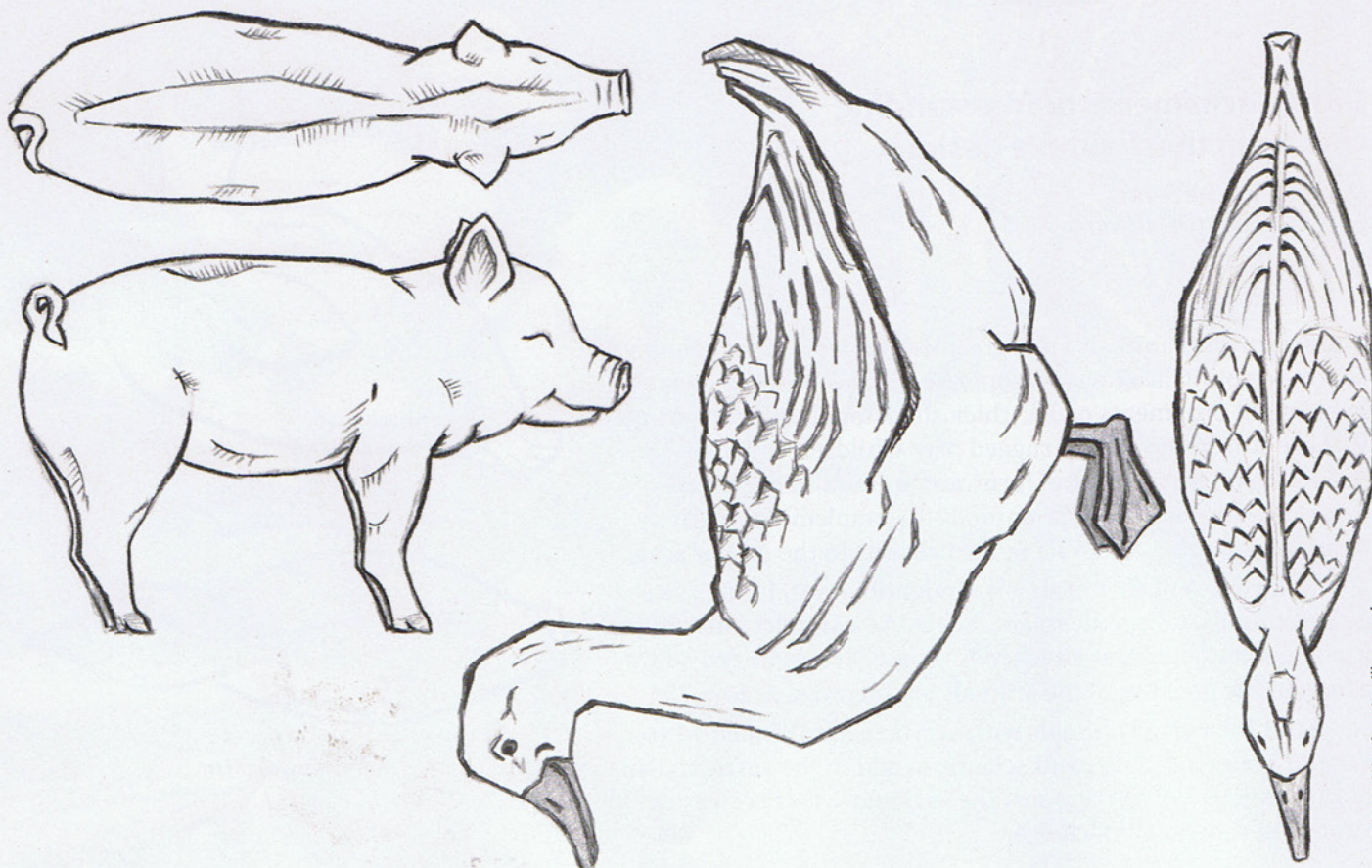
- 1" - to 1½" -thick basswood or wood of choice (4" x 5" largest animal, 3" x 3" smallest animal)
- Acrylic paint
- Beeswax or food-safe finish of choice
- Nuthatch metal feet (optional for rooster)

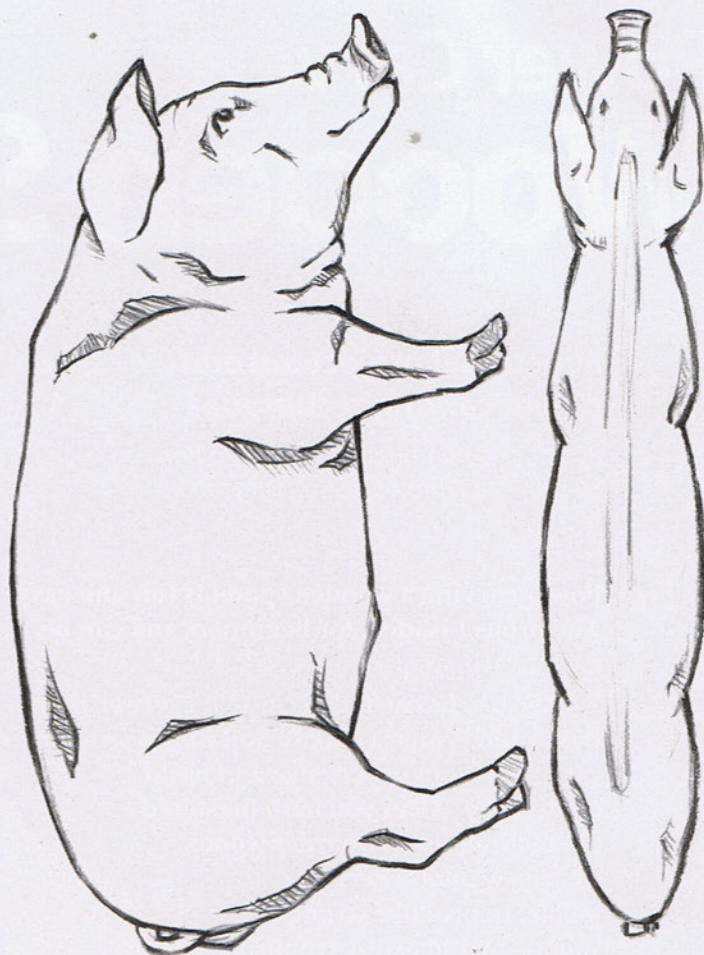
TOOLS:

- Carving knife
- Gouges and chisels of choice
- Carving glove
- Assorted paintbrushes



Farmyard animal ornament patterns





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About the Author

Irene Bertils of Crookston, Minn., is a professional illustrator. In addition to drawing many of the patterns in *Woodcarving Illustrated*, Irene drew the patterns for *The Illustrated Guide to Carving Tree Bark* by Rick Jensen, available from Fox Chapel, www.FoxChapelPublishing.com.



About the Carver

Addison "Dusty" Dussinger, of Lancaster, Pa., is a founding member of the Lancaster County Woodcarvers. He has received numerous awards for his carvings, including the Ed Harrington Award from the Lancaster County Woodcarvers. Dusty has taught many carving classes and has been featured on local television.

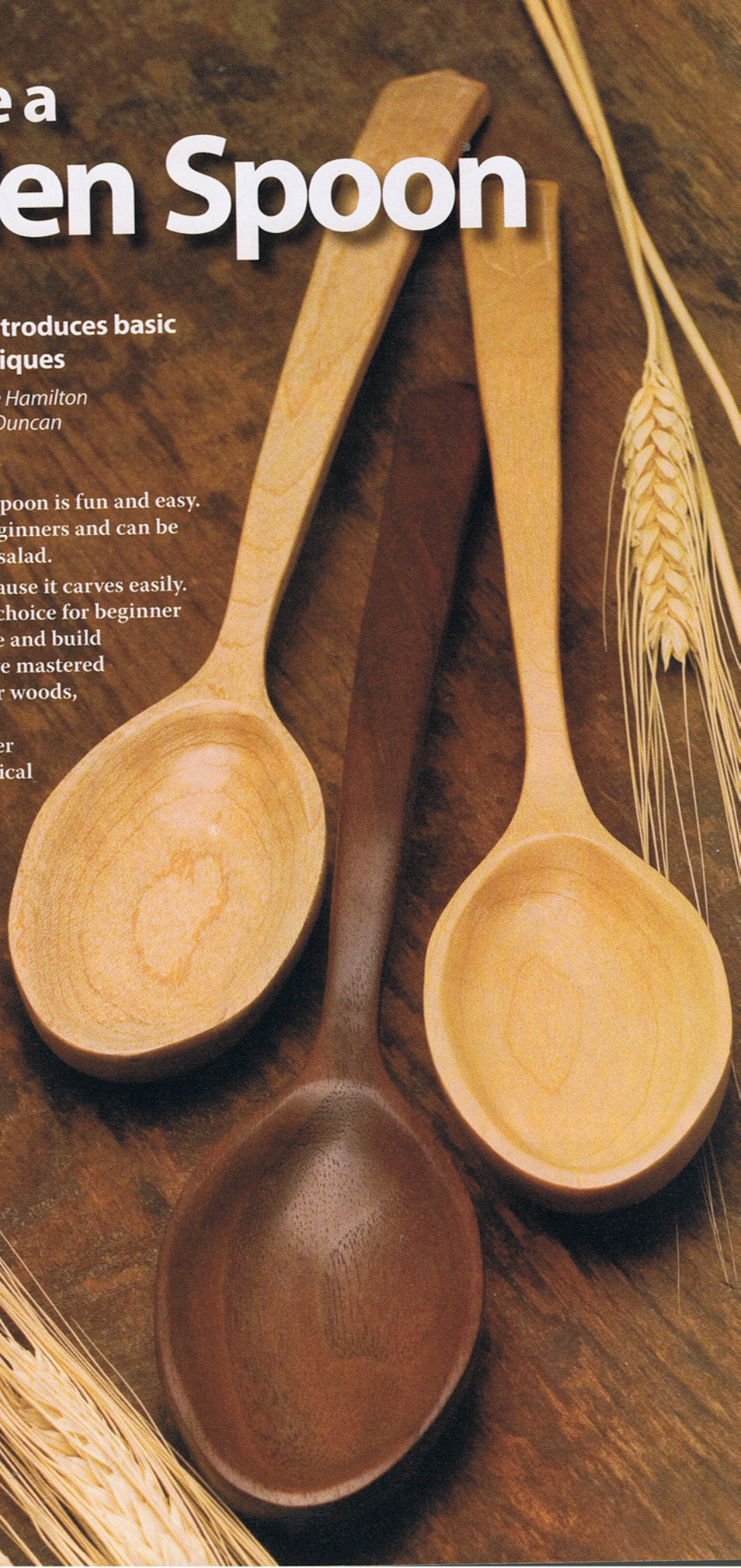
Power Carve a Wooden Spoon

Functional project introduces basic power carving techniques

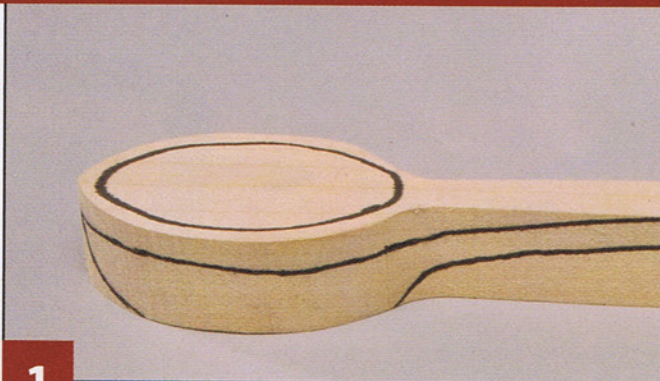
*By Chuck Solomon and Dave Hamilton
Step-by-step photos by Bob Duncan*

Power carving a wooden spoon is fun and easy. The project is ideal for beginners and can be used to stir soup or serve salad.

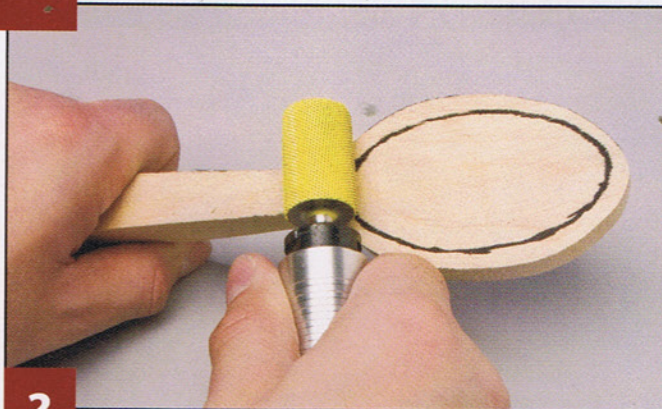
We use basswood because it carves easily. Basswood is an excellent choice for beginner carvers to gain experience and build confidence. After you have mastered the techniques, try harder woods, such as walnut, cherry, or maple, to produce stronger spoons. Avoid exotic tropical hardwoods, such as teak, which may be toxic. Experiment with the overall shape of the spoon as well as the design on the handle.



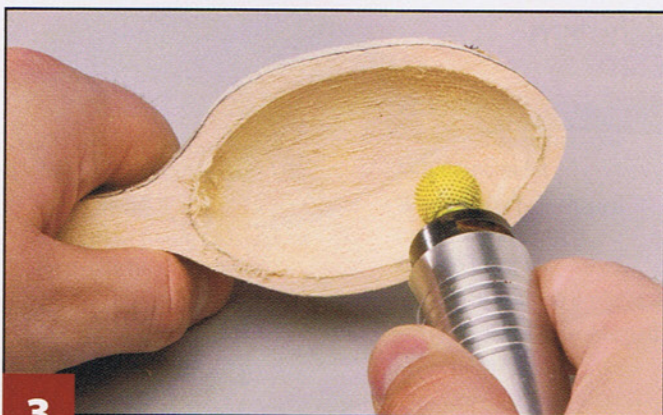
SPOON: SHAPING THE SPOON



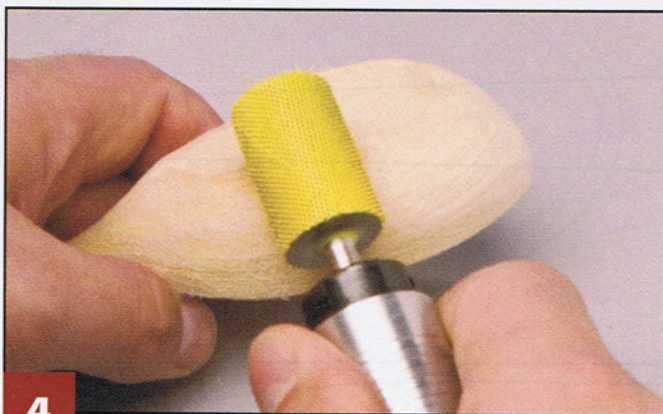
- 1** **Trace the pattern onto the blank.** Orient the grain with the length of the handle for maximum strength. Cut along the perimeter of the pattern with a band saw, scroll saw, or coping saw. Draw the location of the bowl and the side view of the spoon.



- 2** **Shape the top.** Use a $\frac{1}{2}$ "-diameter by $1\frac{1}{2}$ "-long cylinder-shaped fine-grit carbide-point bit and remove wood from the top of the handle and bowl. Re-draw the shape of the bowl. Leave the wood under the handle to add strength while carving the bowl.



- 3** **Hollow out the bowl.** Use a $\frac{3}{4}$ "-diameter ball-shaped carbide-point bit and remove the wood from inside the bowl. Use a coarse- or a fine-grit bit. Remove the wood in several passes. Do not try to remove all of the wood in one or two passes.

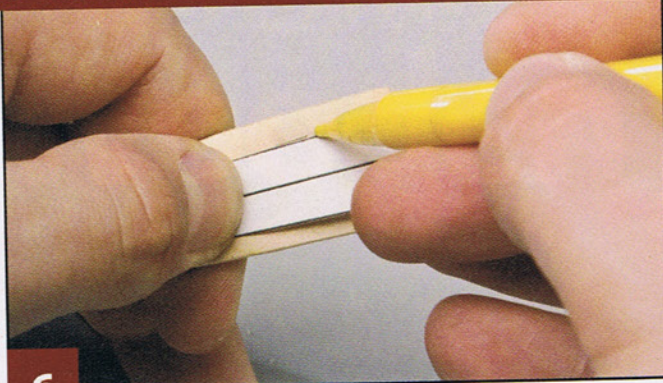


- 4** **Shape the bottom of the spoon.** Remove the wood from under the handle and bowl. Use the same bit used in step 2. Round the bottom of the bowl following the shape of the bowl cavity. Do not make the walls too thin or carve through the bowl.



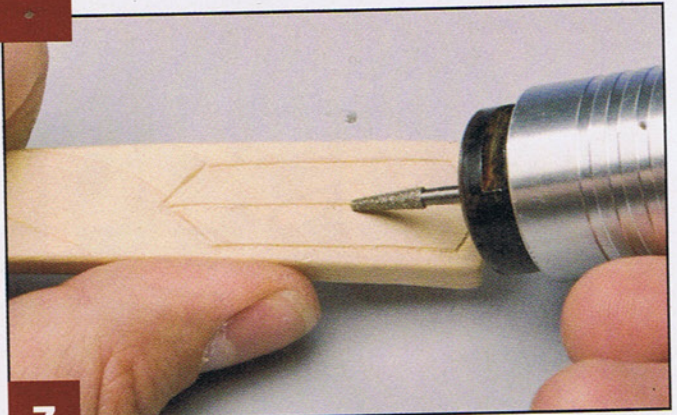
- 5** **Sand the spoon.** Using a cushioned sanding drum with 150-grit sanding cloth, remove the tool marks from the carbide-point bits and round the edges of the handle and bowl.

SPOON: ADDING THE DETAILS



6

Transfer the design onto the handle. Cut around the pattern and trace it onto the blank or draw in your own design. Keep in mind the spoon is meant to be functional. Keep the design simple so the spoon doesn't collect food and dirt.



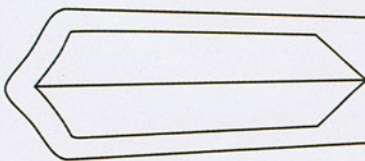
7

Carve the design. Your choice of design influences your bit selection. For this simple line design, use a safe-end cylinder-shaped diamond bit to etch in the detail lines.



Spoon pattern

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SPoon: FINISHING THE SPOON



8

Remove any remaining rough spots. Sand the spoon with a cushioned sanding drum equipped with 220-grit sanding cloth. As a final step, hand sand the spoon with 250- or 300-grit sandpaper. Remove any dust with a tack cloth or compressed air.

materials & tools

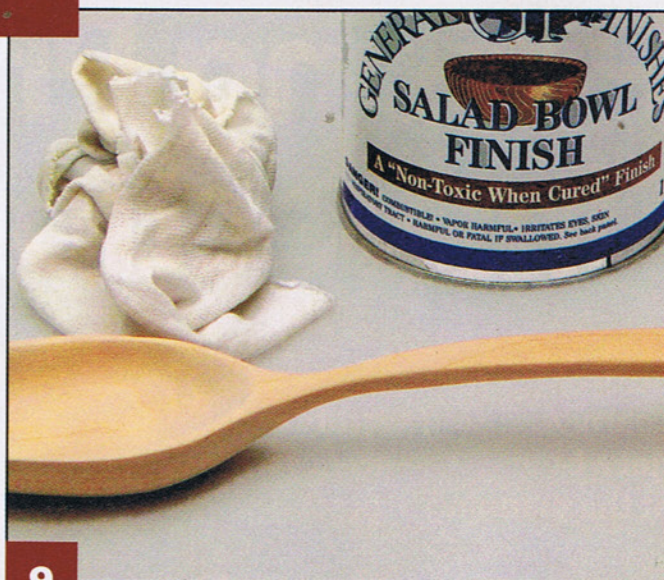
MATERIALS:

- 1½" x 2½" x 11" basswood or wood of choice
- Cloth-backed sandpaper: 150, 220, and 250 or 300 grits
- Salad bowl finish, beeswax, or food-safe finish of choice

TOOLS:

- Flexible shaft tool
- Band saw, scroll saw, or coping saw

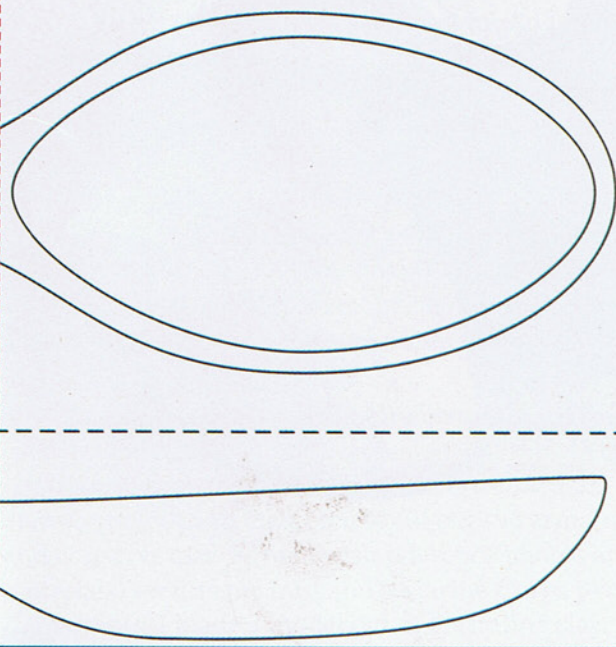
- ½"-diameter x 1½"-long cylinder-shaped fine-grit carbide-point bit
- ¾"-diameter ball-shaped coarse- or fine-grit carbide-point bit
- Cushioned sanding drum
- Smooth-end cylinder-shaped diamond bit



9

Apply a finish. We apply three to five coats of salad bowl finish. Allow the finish to dry for six to ten hours between coats. Rub the spoon with 000 or 0000 steel wool between coats. Allow the final coat to dry for 72 hours. Leaving the spoon unfinished or using a beeswax finish are other options.

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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

Choosing Power Carving Bits: Issue 48

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.

Passing Preflight Inspection

Learn texturing secrets and get a behind-the-scenes look at the planning process

By Sandy Smith

Sandy spent 138 hours on this carving. She kept track of the hours by making note of the times listed on audio books checked out from the library.



“Passing Preflight Inspection” was designed specifically for the 2008 *Woodcarving Illustrated* Santa Carving Contest. Trying to come up with an original idea for my contest entry was a huge challenge. Santa is a popular subject and has been portrayed in countless ways. I decided to pair Santa with Rudolph the red-nosed reindeer as a fawn. I’ve seen Rudolph carved as an adult many times, but I had never seen him carved as a fawn.



Sandy posed with her cocker spaniel, Charley, during the initial planning stages.

Planning the carving

Our blonde cocker spaniel, Charley, seemed about the right size for modeling Rudolph as a fawn, so I had my husband take pictures of Charley and me from all angles. To get the proportions correct for Rudolph, I searched Google images web pages for photos of a sitting fawn, but did not find a single one. This led me to further research on fawns and their anatomy, where I learned that deer do not sit—especially in the position I had originally planned.

The pose I settled on was Santa checking Rudolph’s red nose and Rudolph kissing Santa’s nose. I know deer do not have lips that can pucker up for a kiss, but neither do they have noses that glow—I consider it artistic license.

I made armatures out of Wireform soft aluminum modeling wire using measurements from the reference photos and drawings. I added wood, crumpled-up aluminum foil, and duct tape to fill out the armatures and conserve clay. Armed with reference photos and materials, such as my husband’s Marine Corps pilot’s flight boots, I made a model out of Plastalina clay.



Details were worked out in clay before Sandy took knife to wood.

Carving the Figures

Excluding the base, Santa and Rudolph were carved from a single piece of basswood. The blank was larger than my band saw could safely handle, so I used hand tools to rough out the carving. After drawing the front and side views on the basswood, I realized there was no way to clamp or secure the carving on a vise without leaving gaping holes that would later need to be filled.

I held the blank against a wood dog on my work bench or in my lap and started bringing my vision to life with Foredom reciprocating tools and then hand chisels. It was a tedious and time-consuming process which became a tad dangerous when chiseling out wood between Santa and Rudolph’s legs. Sometimes even carving gloves don’t stop a sharp chisel.

Painting and Finishing

I paint my carvings with an acrylic paint wash to add subtle color while allowing the wood to show through. To make a paint wash, mix one drop of paint with 12 drops of Minwax water-based wood stain clear base tint. After the paint is dry, I seal my carvings with Deft spray lacquer.

Santa’s suit and hat were colored with washes of red apple and burgundy mixed for the reds, and white washes for the trim. I added shadows with a very small amount of navy blue acrylic paint and an acrylic blending gel. I painted Rudolph with a variety of tans, browns and whites, and used raw sienna for the shadows. Rudolph’s nose is neon pink with a drop of pearl finish to give it a glow. The snow on the base is a combination of white and pearl-finish paints.



TEXTURING: CREATING THE FORM

Texturing the Trim on Santa's Suit

Planning is an integral part of any original carving, but executing the details well is equally important. From the fur trim on Santa's suit down to the sole of his boots, the details are what brings a carving to life. If you are unfamiliar with creating any portion of your carving, practice on scrap wood to perfect your technique before attempting to create the effect on your carving.



1 **Rough out the shape.** Replicate the shape of the carving you want to texture. Adding texture to a flat piece of wood can be very different from texturing a rounded shape. Use a bench knife to round the wood to resemble a cylinder or, in this case, an arm.



2 **Add definition.** Shape the scrap wood to resemble the finished carving. Make a stop cut between Santa's sleeve and the fluffy trim with a knife or V-tool. Reduce the sleeve leaving the trim area larger than the sleeve to give the trim a fluffy appearance.

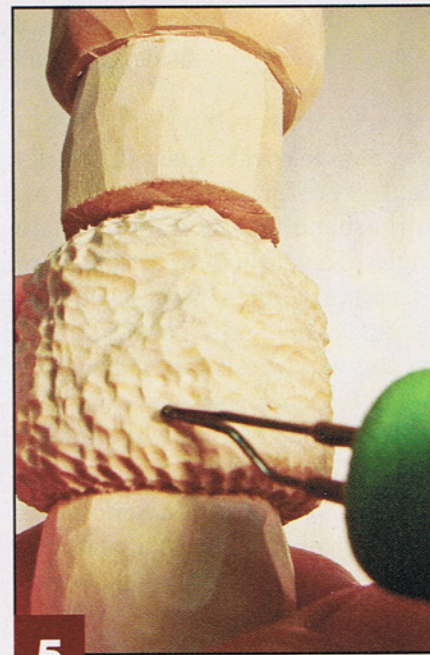
TEXTURING: ADDING THE TEXTURE



3 **Add rough texture.** It's often easier to create a realistic effect by working in stages. The first step for Santa's trim is to create the overall bunches and folds. I use a $\frac{3}{8}$ "-wide U-gouge. Use your tool of choice.



4 **Carve more details.** Working within the general contours created in step 3, add a second layer of finer details. Use a $\frac{1}{8}$ " or 3mm #11 gouge. Make a series of shallow cuts over the entire trim area.



5 **Woodburn additional texture.** Use a ball-tip woodburning pen to burn dimples in each gouge mark. Because the trim will be white, keep the temperature low. For fur or feathers, you may want a higher temperature.

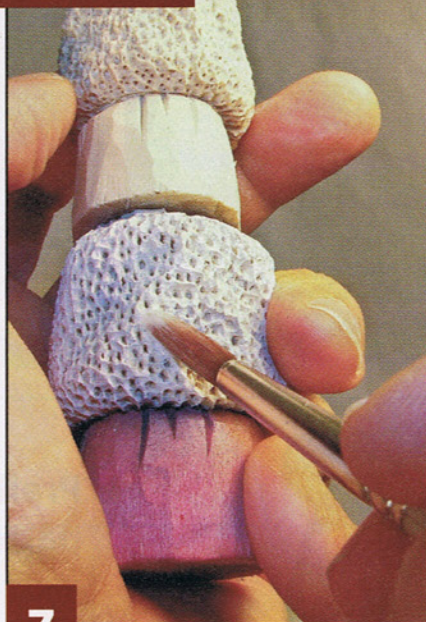
TEXTURING: DETAILING AND PAINTING



6

Woodburn fine details.

A woodburner can often achieve more precise details than carving tools. Switch to a pin-point woodburning pen and burn a hole in each dimple. Fine woodburning tips are excellent for feather quills and fur texture, such as on Rudolph's coat.



7

Paint the trim.

Use acrylic paint mixed with Minwax water-based wood stain clear tint base to produce a wash, which allows the wood grain to show through. For darker colors, apply additional coats. Dry brush the trim with a stiff brush and full-strength white acrylic paint to highlight the texture.

materials & tools

MATERIALS:

- Scrap basswood (to practice texturing)
- 6" x 9" x 10" basswood (Santa and Rudolph)
- 1¼" x 10" x 12" basswood (base)
- Acrylic paints: white, navy blue, red apple, burgundy, brown, tan, neon pink
- Pearl-finish paint
- Minwax water-based stain clear tint base
- Deft spray lacquer

TOOLS:

I used a variety of tools to carve Santa and Rudolph. Use the tools you have available and with which you are most comfortable.

Texturing Tools:

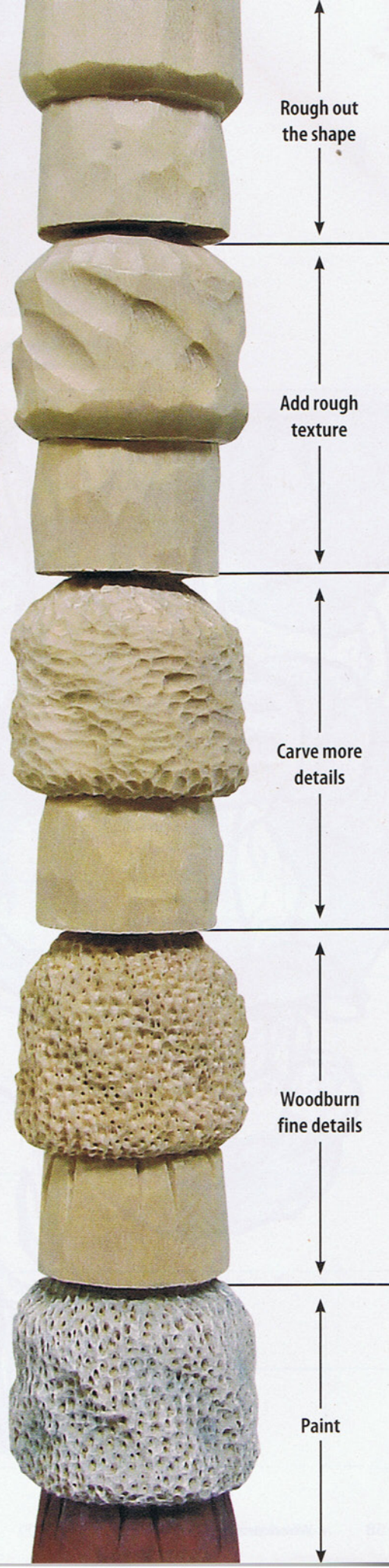
- Carving knife
- ¾"-wide U-gouge
- ⅛" or 3mm #11 gouge
- Woodburner with ball-tip and pin-point pens
- Paintbrushes of choice
- Stiff paintbrush (dry brushing)



About the Author

Sandy Smith lives in Lakeview, Ark., with her husband, Gary. As a member of the North Arkansas Woodcarvers Club (NAWC), she is webmaster,

newsletter editor, and serves on their board of directors and the show committee (www.northarkansaswoodcarvers.org).





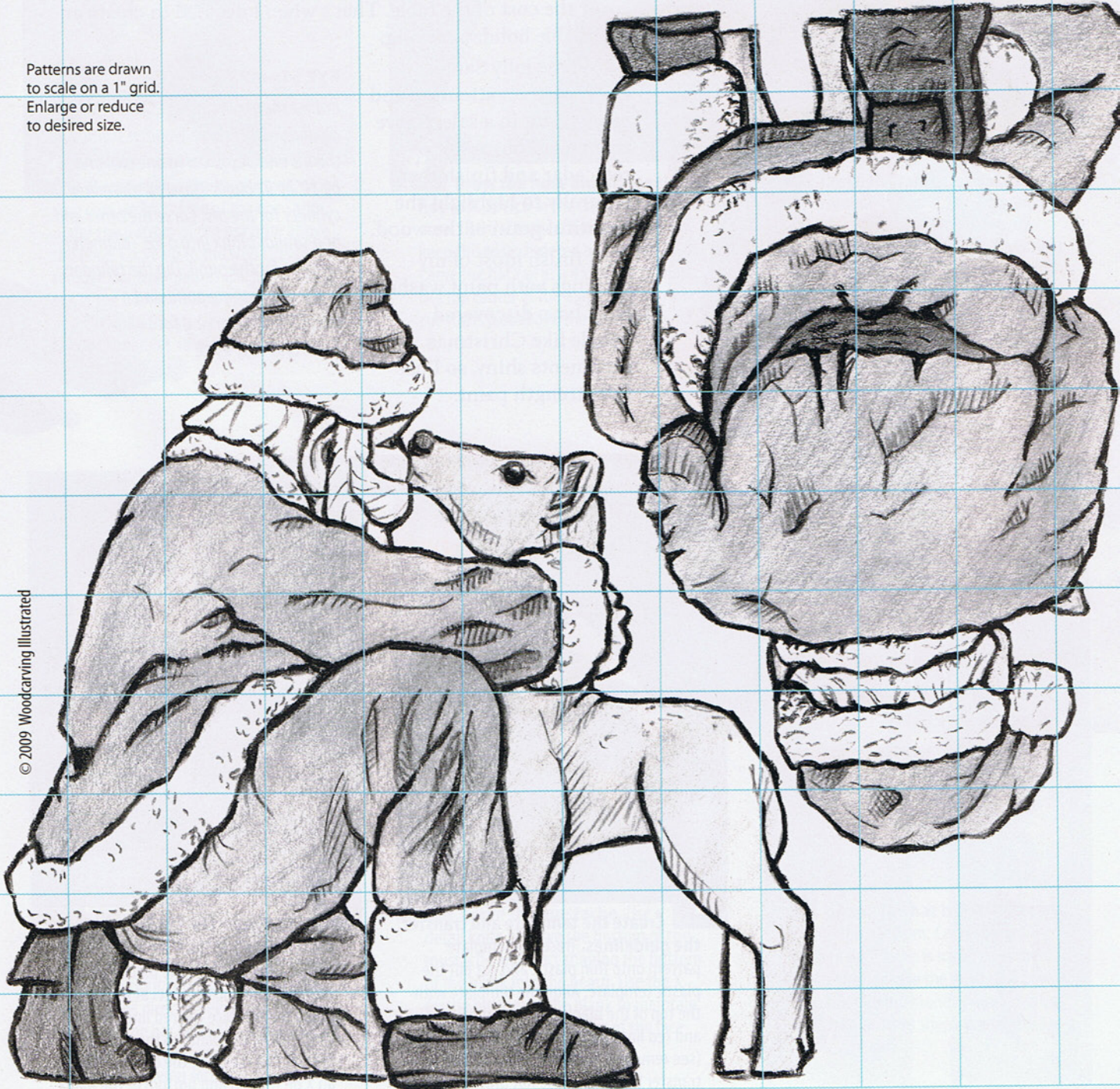
“Preflight Inspection” patterns



© 2009 Woodcarving Illustrated



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



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Quickly build your holiday inventory with eye stamps and a simple template

By Dan Haack

Easy Santa Ornament

I designed this Santa ornament specifically for its simplicity. I make a template out of thin plastic, such as a coffee-container lid, to quickly transfer guidelines. I carve wooden stamps to make painting Santa's eyes a snap.

The idea for this ornament originated with my disappointing sales at craft shows. I was struggling just to cover the cost of the table. That's when I decided to create an affordable holiday carving.

These jolly Santas always attract attention and often result in a sale. Carve them from butternut or red cedar and finish them naturally to highlight the beautiful grain of the wood.

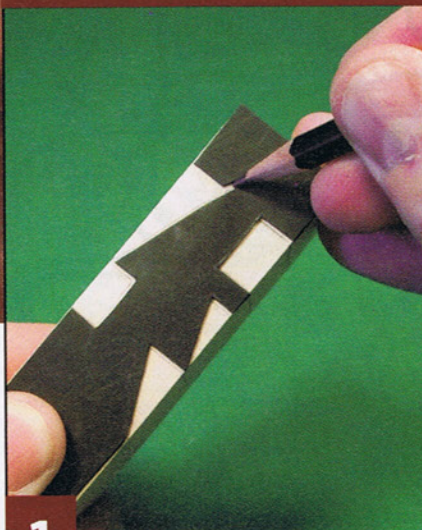
I finish most of my carvings with paint washes. But I have discovered people like Christmas ornaments shiny, so I use full-strength paint.

EYE STAMPS

tips

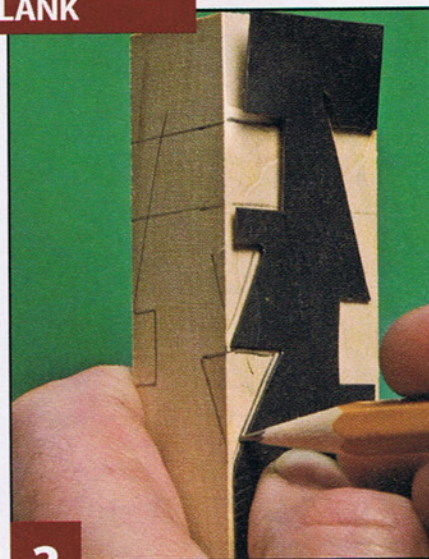
Rather than painting the tiny eyes with a paintbrush, I carve wooden stamps for the iris and pupil. Carve one end of a 1/4" by 1/4" by 2" blank into a 1/8"-diameter cylinder for the iris. Carve the other end or a similar blank into a 3/32"-diameter cylinder for the pupil. Dip the cylinders in the appropriate paint and touch it to the carving for quick and easy eyes.

ORNAMENT: PREPARING THE BLANK



1

Create the template and transfer the guidelines. Trace the template pattern onto thin plastic and cut out the plastic template. Align the template with the top of the blank and trace the blue and red lines on one side of the blank (see template, page 72). Use a square to transfer the lines of the hat brim to all four sides of the blank.



2

Complete the guidelines. Flip the template and trace the blue lines on the second side of the blank so the triangle of the nose meets at the corner of the blank. Trace the red lines on the third side of the blank so the square of the hat ball meets at the corner. Make an X on the top and bottom of the blank to keep the carving symmetrical.

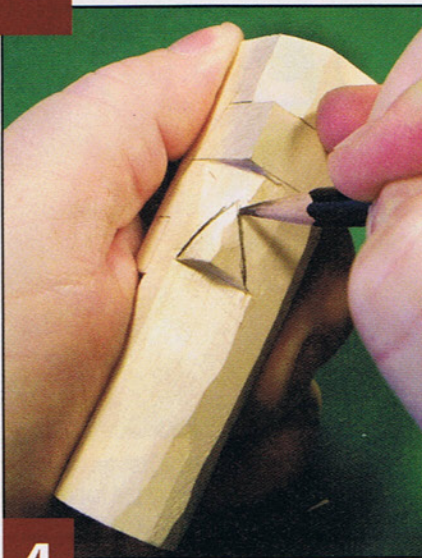


ORNAMENT: SHAPING SANTA



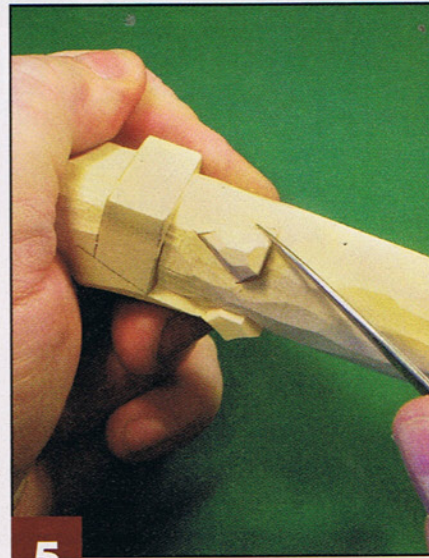
3

Remove the sharp corners. Make stop cuts under the tip of the nose and under the bottom of the hat brim above the nose. Carve up to the stop cuts to remove the triangular chips. Make a stop cut at the bottom of the ball on the hat and cut up to the stop cut to leave the ball raised. Round off all of the corners except the brim of the hat.



4

Draw the nose and shape the hat tail. Sketch in the triangle of the nose. Use the corner of the blank to keep the nose centered on the face. Carve the hat tail at a 45° angle toward the top center of the blank. The angled cut starts just above the brim of the hat.



5

Carve the nose and hat details. Carve around the nose. Leave enough wood for the forehead and eyebrows. Carve off the bottom corners of the nose. Shape the hat tail and ball. Use a detail knife to lower the face. Leave wood for the cheeks, eyebrows, and portion of the beard that is above the mustache.



6

Draw in the mustache. Start the left side of the mustache at the bottom right corner of the hat ball. Draw in the matching right curve of the mustache which ends directly below the right corner of the hat brim. Draw the sides of the face, eyebrows, and bottom of the mustache, leaving room for the lip.



7

Carve the mustache. Use a detail knife to carve the bottom of the mustache and start shaping the bottom of the blank into the beard. Use the X on the bottom of the blank to maintain symmetry. Carve the sides of the face and shape the cheeks.



8

Shape the hat brim and beard. Round the hat brim. Carve in the bottom lip. The lip is lower than the mustache because the mustache covers the upper lip but stands proud of the beard. Round and shape the beard.

ORNAMENT: ADDING DETAILS



9

Add facial details. Round the bridge of the nose. Carve the eyebrows and round the forehead so it appears to be under the hat. Carve small triangles to represent simple nostrils. Refine the shape of the mustache. Draw in curved upper eyelids and carve them with a detail knife.



10

Add texture to the hat and hair.

Carve small notches around the hat brim and hat ball with a $\frac{1}{8}$ " #11 gouge to make them appear fluffy. Use the same tool to carve grooves in the beard and upward swoops in the mustache.

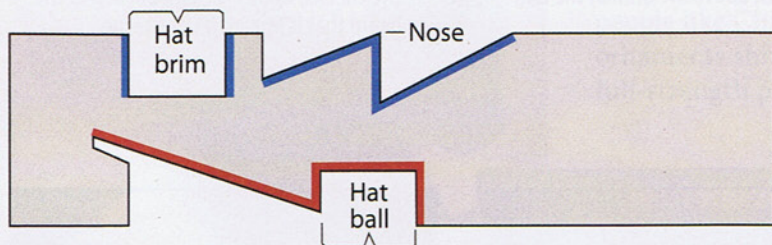


11

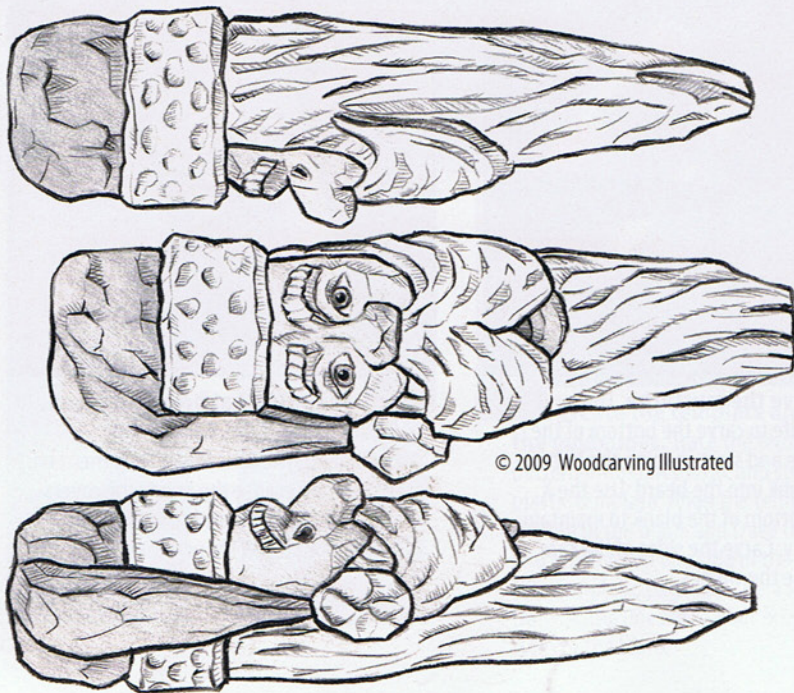
Carve the final details.

Remove the high points in the beard and mustache with a 1.5mm #9 gouge. Then remove the high points left from the #9 gouge with a 1mm 45° V-tool. Deepen some of the gouge grooves with the V-tool. Remove any chips with a stiff brush.

Ornament template



Santa ornament patterns



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Painting the Carving

Apply an antique white base coat to the entire carving. Paint the hat brim, hat ball, and eyes white. Paint the exposed skin with Santa flesh. Paint the hat bright red. Paint the eyes blue and add black pupils (See Tip). Add white highlights to the eyes with a toothpick. Add a small eye hook, apply a coat of wax, and buff to a nice shine.

materials & tools

MATERIALS:

- 1" x 1" x 4" basswood or wood of choice
- Acrylic paints: antique white, white, bright red, Santa flesh, black, and blue
- Paste wax
- Stiff plastic (template)

TOOLS:

- Rough out knife

- Detail knife
- 1.5mm #9 gouge
- $\frac{1}{8}$ " #11 gouge
- 1mm 45° V-tool
- Stiff vegetable or denture brush
- Soft buffing brush
- Assorted paintbrushes
- Small square
- Eye stamps



About the Author

Dan Haack lives in Rhinelander, Wis., with his wife and has two children. Dan took up woodcarving after becoming disabled in 2000. He is the president of the Northwoods Carvers in Eagle River, Wis. Dan teaches the Woodcarving Merit Badge to Boy Scouts and assists the woodcarving instructor at U.W. Wisconsin School of the arts in Rhinelander. Contact Dan at DLhaack@charter.net.

Relief Carve a Winter Lighthouse



Capture the tranquility of a snow-covered landscape with this painted relief scene

By Robert Stadlander

Lighthouses make great relief scenes. This particular scene captures the bright warmth of the lighthouse in contrast with the cold winter night. The project provides many hours of carving fun and employs a few special techniques to enhance your relief carvings. This derivative work is based on a painting by Jesse Barnes and is reproduced with his permission.

I use an oval basswood blank, but other board shapes can be used as well. A non-slip pad secures the piece during the entire carving of the project.

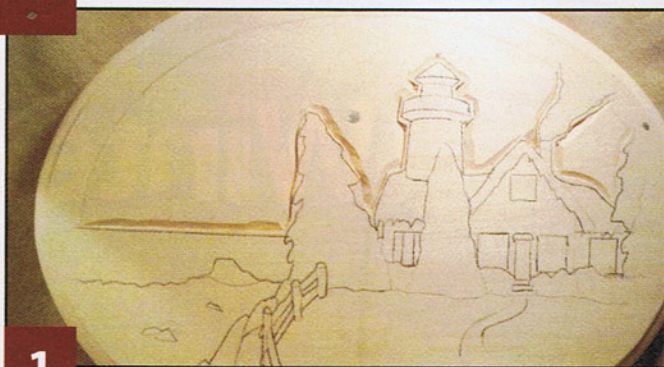
LIGHTHOUSE: DEFINING THE ELEMENTS

Start by transferring the pattern to the blank. Draw a horizontal centerline across your blank. Tape a copy of the pattern to the blank with masking tape and slip a piece of carbon paper between the blank and the pattern. Slide the carbon paper around as you trace the lines with a red ballpoint pen. Use the water's horizon and the base of the shrubs in front of the house as guides for leveling the scene against the centerline. Omit the fine details when transferring the pattern to save time. Remove the pattern and carbon paper.

PRACTICE DIFFICULT SECTIONS

tips

The trees are more difficult to carve than they look. Practice carving them on a scrap piece of wood first.



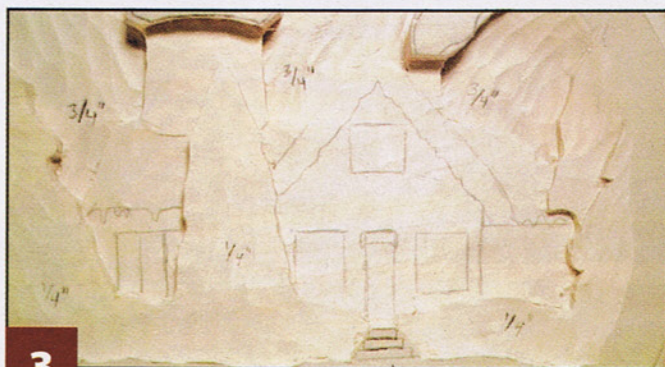
1

Outline the major elements. Use a bench knife. Make stop cuts perpendicular to the surface of the wood around the major features. Then cut up to the stop cuts with a bench knife to free the chips. These second cuts are called relief cuts. Leave extra stock around the lines to allow for clean-up later. Continue to make stop cuts and use a $\frac{1}{2}$ " #7 gouge for the relief cut on secondary elements.



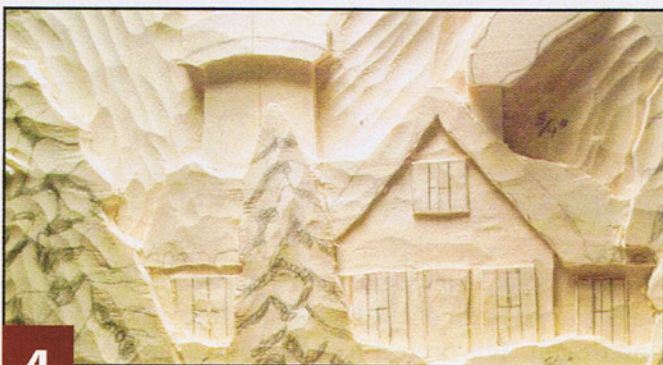
2

Carve the background. Use a $\frac{5}{16}$ " #8 gouge and $\frac{1}{4}$ " flat fishtail skew for the tight areas. Carve the sky down to a depth of $\frac{3}{4}$ " in the deepest areas. Recess the lighthouse back to a depth of $\frac{1}{2}$ ", then use wider #3 gouges to make this surface as flat as possible. Leave the railing of the lighthouse and chimney smoke raised. Clean up any leftover stop cuts using a #3 gouge.



3

Carve the foreground. Carve the trees and shrubs back to a depth of $\frac{1}{4}$ ". Make an angled cut alongside the steps, but leave the steps raised. Draw the windows, door, and eaves. Use a straight edge wherever possible and make sure the two windows on each side of the door are the same width and height. Leave the eaves wide enough for the icicles. Draw the snow and icicles on top of the door.



4

Break the major elements into the smaller components. Carve the right side of the house $\frac{1}{16}$ " deeper than the left side and redraw the right window. Leave the eaves, shutters, windows, and door raised by carving the wall $\frac{1}{16}$ " deeper. Take the lighthouse cap and railing section down to $\frac{3}{16}$ ". Carve the steps down $\frac{1}{8}$ ". Round the sides of the trees and draw the tree boughs.



5

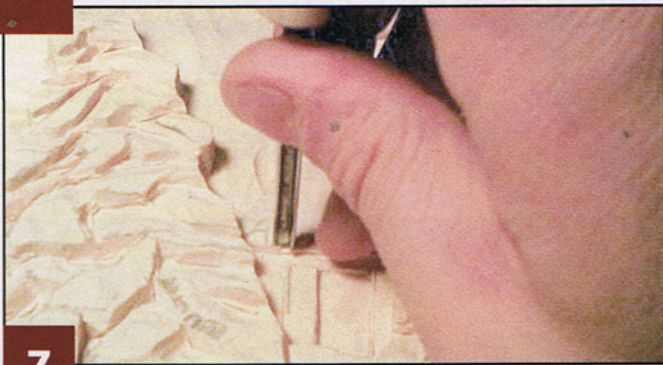
Carve the water and fence posts. Carve around the lower rocks. Stop cut around the top of the large wave and use a #7 gouge to remove the wood below it. Remove wood around the fence posts except where they meet the ground. Carve the rocks on the cliff. Lower the large rock so the water appears to splash over it. Separate the fence posts from the railing with a $\frac{1}{8}$ " V-tool. Round the posts with a #3 gouge.

LIGHTHOUSE: SHAPING THE ELEMENTS



6

Shape the boughs. Start at the top of the tree and work downward on one side. Make straight stop cuts on all of the bough lines. Repeat this process on the other side of the tree. Then make the relief cuts using a bench knife. Use a $\frac{5}{16}$ " #8 gouge to carve some of the areas a little deeper. Make sure each bough has a continuous slope up to the bough above it. Lower the bushes an additional $\frac{1}{16}$ ".



7

Carve the house. Carve the window panes $\frac{1}{16}$ " deeper than the walls. Then flatten them with #3 gouges. Carve between the icicles with a $\frac{1}{8}$ " U-gouge. Separate the snow on top of the door and lower the door. Lower the pillar of the lighthouse $\frac{1}{8}$ " more between the railing and the house roof. Lower the railing area until it is $\frac{1}{8}$ " above the pillar. Taper the house roof. The left and right peaks are deepest and are the same depth as the pillar.



8

Shape the lighthouse. Taper the cap. Make a stop cut between the cap and the windows and deepen the windows. Round the lighthouse's sides. Taper the area below the railing to meet the pillar with a #3 gouge. This creates a bevel between the railing and the underside of the lighthouse. Use the same technique for the area under the cap. Shape the rocks lowering the bottoms to meet the water.



9

Finish carving the trees. Use a $\frac{5}{8}$ " #3 gouge to angle the tip of each bough inward so it looks like snow weighs down the boughs. Drive $\frac{3}{16}$ ", $\frac{1}{8}$ ", and $\frac{1}{16}$ " U-gouges straight in on the bottom of each bough. Remove any chips with a toothbrush. Use a $\frac{5}{16}$ " #8 gouge to taper the boughs in and under the boughs above them. Use a $\frac{1}{8}$ " U-gouge to lightly texture the top of the boughs, but keep them relatively smooth to produce the look of snow.

LIGHTHOUSE: CARVING THE DETAILS



10

Carve the icicles and snow. Use a $\frac{1}{8}$ " V-tool to make cuts up toward the roof leaving the icicles pointed at the bottom. Make sure the icicles are random lengths. Round the top of the shrubs and pierce a few little holes in the front of the shrubs using $\frac{1}{8}$ " and $\frac{1}{16}$ " U-gouges. The shrubs are covered with snow so don't add too much texture. Clean up any gouge marks on the house using #3 and skew gouges.



11

Carve the bricks and stones. Use a ruler to draw the horizontal lines spacing them about $\frac{3}{16}$ " apart. Draw the vertical lines, staggering them from one row to the next. Alter a few stones by making some two rows high and making a few angled lines. Cut along the lines with a detail knife held at a 75° angle. Use a toothbrush to remove the chips. Round each stone with a detail knife and add texture to them with a shallow fishtail gouge.



12

Finish carving the lighthouse. Separate the stones on the sides of the lighthouse pillar with a $\frac{1}{16}$ " V-tool. Draw in and carve the lighthouse window. Taper the left side of the chimney down to meet the sky. Draw in the chimney stones; the horizontal lines on the left side taper toward the back. Carve the bricks with a $\frac{1}{16}$ " V-tool. Round the smoke and shape it with U-gouges. Make horizontal cuts to texture the smoke with a $\frac{1}{8}$ " U-gouge.



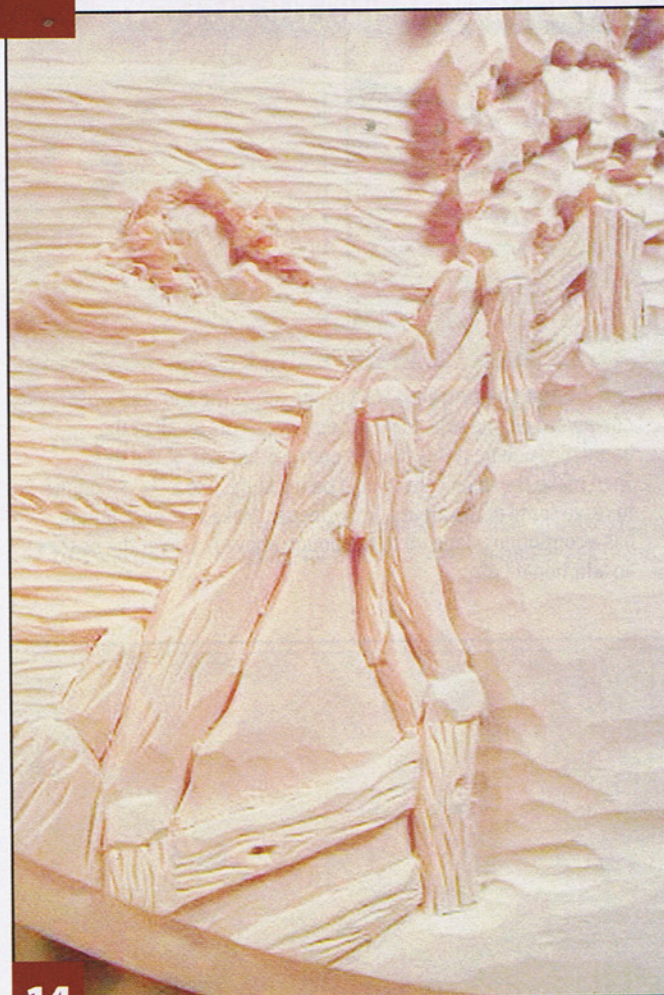
13

Carve the water. Round the top of the water near the horizon. Use $\frac{1}{8}$ " and $\frac{1}{16}$ " U-gouges to texture the water splashing over the large rock and along the top of the large wave. Use a $\frac{3}{16}$ " U-gouge to carve horizontal lines in the water giving the appearance of swells. Repeat the process using $\frac{1}{8}$ " and $\frac{1}{16}$ " U-gouges to add additional texture. Vary the motion by angling the horizontal cuts, especially below the large wave.



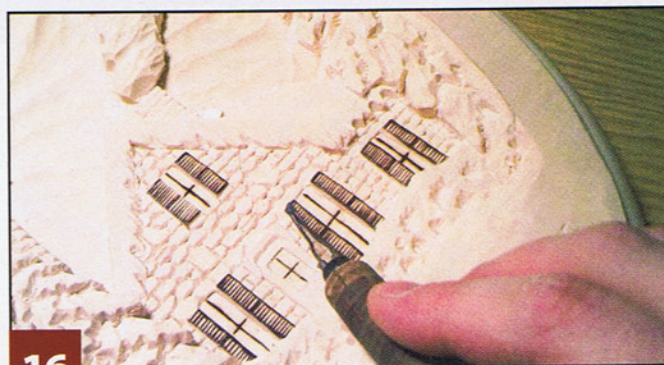
15

Carve the path and light beams. Use a $\frac{3}{16}$ " U-gouge to carve the path. The path narrows as it approaches the door. Create snow drifts using a $\frac{1}{2}$ " #7 gouge. Use a $\frac{1}{2}$ " #5 gouge to texture the snow. Carve the steps with a $\frac{1}{8}$ " flat gouge. The steps get progressively deeper toward the top. Trim the sides of the steps square. Draw lines starting from the lamp. Use a $\frac{1}{2}$ " #7 gouge to make continuous grooves, leaving high ridges to simulate the light beams.



14

Finish carving the cliff and fence posts. Texture the cliffs using a $\frac{1}{8}$ " V-tool and a detail knife. Use a $\frac{1}{16}$ " V-tool to separate the snow from the top of the fence posts and railings and use the same V-tool to carve the wood grain on the fence posts. Use a $\frac{1}{16}$ " U-gouge to create a few knot holes by driving the gouge straight into the wood and popping out the chips.



16

Finish the carving. Undercut around the roof, between the cliffs and water, and around the fence and trees. Sand the border, sides, and back. Flatten the area for the moon using a #3 gouge and draw it in. Draw the shutters and window panes. Woodburn the shutters, windows, doors, and railing. Use the side of a spear tip to shade the shutter frames and railing. Use the edge of the spear tip to separate the shutters and window panes.

LIGHTHOUSE: PAINTING THE ELEMENTS



17

Apply a base coat. Use a 20:1 (20 parts water to 1 part paint) mixture of water and French blue. Use a 1/2"-wide flat brush to paint the sky and water, leaving the area around the light unpainted. Use a #6 shader brush for the small areas. Paint the undercuts and crevices. Dilute the wash with an additional 20 parts of water and paint the bricks, roof, snow, and smoke.



18

Add darker shadows. Use a 20:1 mixture of water and Payne's gray. While the base coat is wet, blend the Payne's gray wash into the dark sky areas near the border, around the top of the house and trees, and above the water horizon. Use the same wash to darken the deeper areas of the water and the shadows in the trees and shrubs.

LIGHTHOUSE: PAINTING THE LIGHT



20

Paint the illuminated areas. Use a 10:1 mixture of water and cadmium orange for the unpainted sky area, the windows, the railing, and the area where the light shines on the snow. Blend in the thinned Payne's gray and French blue when painting the snow. Use a 10:1 mixture of water and Indian yellow and apply it to the same areas. To avoid giving the sky a green tint, do not paint as far out with the yellow as you did with the orange.

TESTING COLORS

tips

Use scrap basswood to test the colors and consistency of the paint wash. Practice thoroughly blending the different colors.



19

Paint the trees and details. Use a 20:1 mixture of water with each color. Paint the trees and shrubs with Hooker's green. Use burnt umber for the door, fence posts and rails, and shadows on the trees and shrubs. Paint the rocks, cliff, chimney, shutters, lighthouse cap, under the railing, and window in the pillar with carbon black. Use the carbon black wash to add shadows to the trees, shrubs, under the icicles, and along the right side of the pillar.



21

Paint the moon and moonlit areas. Use a 10:1 mixture of water and Naples yellow to paint moonlight onto the background. Paint the moon with full-strength Naples yellow. Blend cadmium orange into the bottom of the moon and titanium white into the top of the moon. Let the paint dry. Apply a 50:50 mixture of water and titanium white where the moon reflects on the water. The reflection widens as it approaches the bottom of the scene.



22

Highlight the snow and light areas. Apply the titanium white mixture to the snow on the ground, fence posts, railings, trees, shrubs, roof, icicles, and left side of the lighthouse pillar. Then highlight the stones on the house and chimney, the chimney smoke, and the stones on the cliff. Blend some of this mixture into the sky between the orange and blue.



23

Add the reflections and shadows. Apply full-strength titanium white to the high spots on the water and the heavy snow on the trees and shrubs. Blend some Indian yellow and cadmium orange onto the trees and shrubs for the reflection of the light. Apply some of the thinned carbon black and thinned paynes gray around the fence posts, pathway, and the bottom of the swells to add more shadows. Let the paint dry.

LIGHTHOUSE: FINISHING THE PROJECT



24

Drybrush the carving. Pick up a small amount of titanium white with a 1/2"-diameter round brush. Remove most of the paint on a paper towel. Stroke the brush perpendicular to the raised areas on the crests of the waves, cliffs, stones on the buildings, chimney, smoke, trees, shrubs, fence posts, railings, and snow drifts.



25

Finish the carving. Paint the border and back with a 10:1 mixture of water and burnt umber. Allow the paint to dry for 72 hours and then seal the carving with water-based varnish. After the varnish dries, apply two or three coats of Deft Polyurethane Spray. Let the finish dry between coats. Wipe down the flat surfaces with a crumpled-up paper bag between coats.

MATERIALS:

- 1" x 14" x 18" routed oval basswood board
- Lead pencil
- Large rubber eraser
- Carbon paper
- Masking tape
- Sandpaper: 60, 150, 240 grits
- JoSonja acrylic paints: French blue, Hooker's green, burnt umber, carbon black, Indian yellow, cadmium orange, titanium white, Payne's gray, Naples yellow

- Water-based varnish
- Deft satin polyurethane spray

TOOLS:

- Non-slip pad
- Toothbrush
- 6"-long and 12"-long rulers
- Carving glove
- Woodburner with spear tip
- Standard carving knife
- Detail bench knife
- 1/4" flat fishtail skew

- #3 long-bent gouges: 1/8", 3/8", 5/8"
- 1/2" #5 gouge
- 1/2" #7 gouge
- 5/16" #8 short-bent gouge
- 1/16" (1mm) U-gouge
- 1/8" (2mm) U-gouge
- 3/16" U-gouge
- 1/16" (1mm) V-tool
- 1/8" (2mm) V-tool
- Nylon brushes: 1/2" flat, 1/2" round, #6 shader

materials & tools



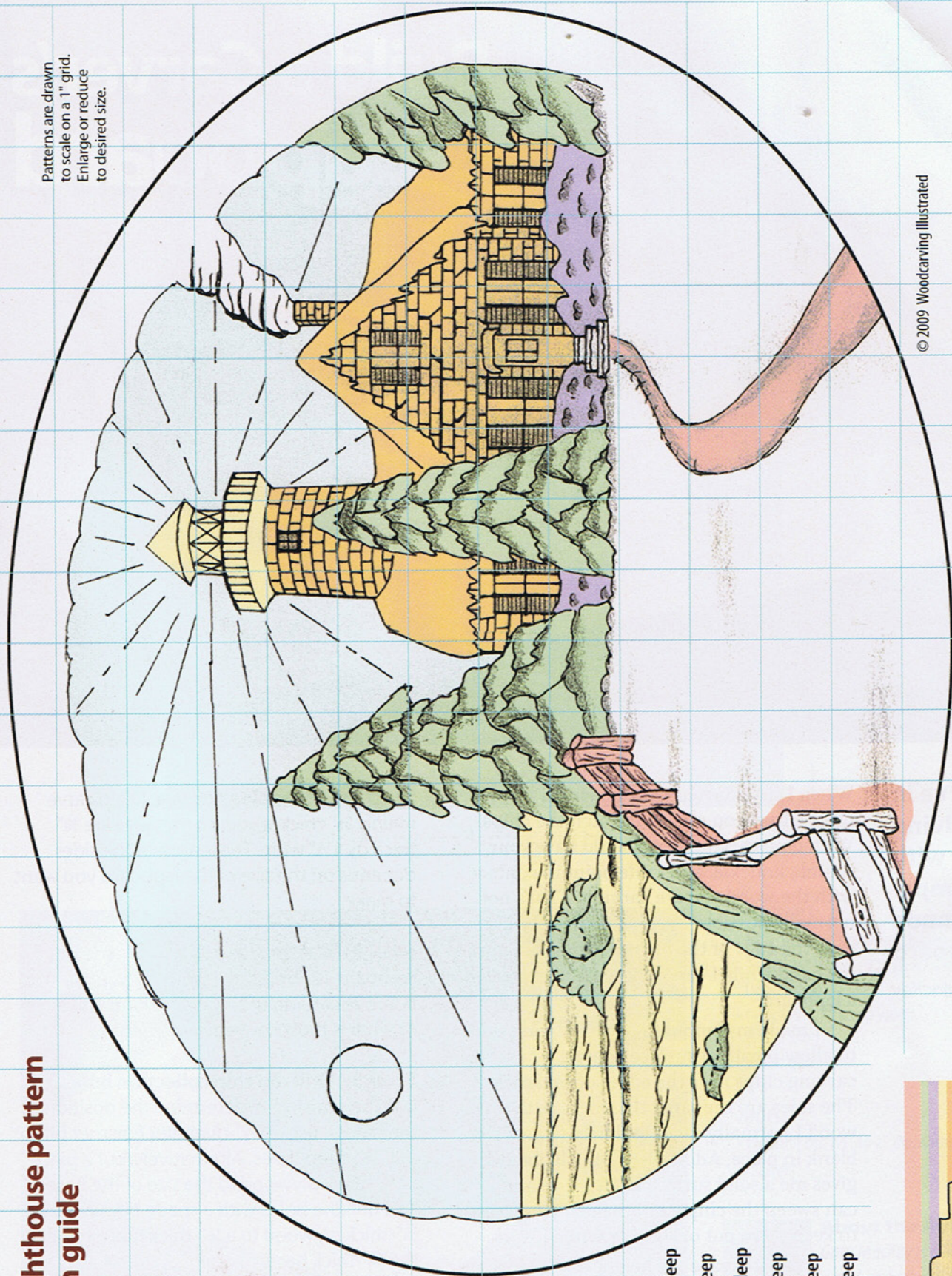
About the Author

Robert Stadlander lives in Wellsville, N.Y., and has spent most of his life as a quality engineer. He discovered carving in 1989 and has won

numerous awards. Robert is available to teach woodcarving seminars and offers woodcarving tools and wood blanks. For additional information or to order a lighthouse blank, contact Robert at 585-593-6911, www.stadlanderwoodcarvings.com.

Winter lighthouse pattern and depth guide

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



- Layer 1: $\frac{3}{16}$ " deep
- Layer 2: $\frac{1}{4}$ " deep
- Layer 3: $\frac{5}{16}$ " deep
- Layer 4: $\frac{3}{8}$ " deep
- Layer 5: $\frac{1}{2}$ " deep
- Layer 6: $\frac{3}{4}$ " deep

This profile view
of the carving blank shows
the depth of the individual layers.



Build a Carver's Lapboard

Carve in your living room with this simple shop-made board

By Gary MacKay

When I first started chip carving, I would place a towel on my lap to catch the chips. With chip carving, you should have your thumb, knuckle, and knife point in contact with the wood you are carving. That's not normally possible when you carve the chips near the edge of the blank. To help support my hand while I carve these chips, I created a lapboard

I made my lapboard with 1½" wide sides to allow plenty of surface contact when carving chips near the edges of my stock. The sides are the same thickness as the wood I normally carve and help to lock the blank in place. Additionally, the lapboard gives me a solid surface to carve on and I can sweep the chips into the drilled recesses to keep them out of the way while I work.

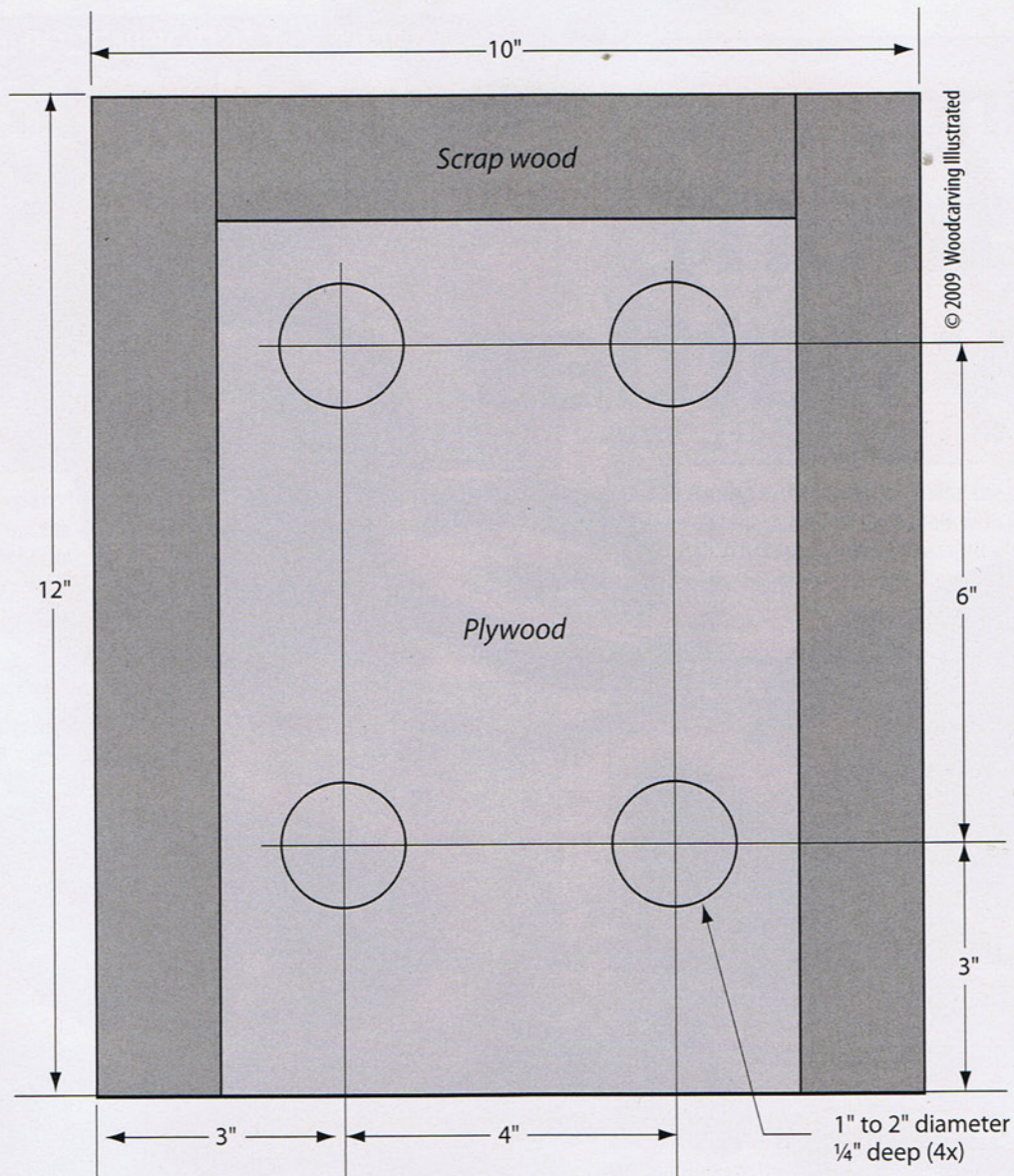
If you increase the height of the sides, you can use the lapboard to hold extra tools and catch wood chips when you work on any type of carving.

Step 1: Cut the sides to size. I chip carve mainly ¾"-thick wood, so my sides are ¾" thick by 1½" wide. The length of the sides depends on the size of the lapboard you want to make.

Step 2: Cut the base to size. I made my lapboard 10" by 12", but you can size the board according to the scrap wood you have or what is most convenient for you.

Step 3: Drill the chip collection holes. Use the drawing to determine the position of the holes. I use a 1½"-diameter Forstner bit to drill ¼"-deep holes. Alternatively, cut a piece of ¼"-thick plywood to the size of the base and drill the holes with a spade bit. Glue the ¼"-thick plywood to a ½"-thick piece to get the ¾"-thick base.

Step 4: Assemble the lapboard. Glue and clamp the sides to the base.



materials & tools

MATERIALS:

- 3/4" x 10" x 12" plywood (base)
- 2 each 3/8" x 1 1/2" x 12" scrap wood (long sides)
- 3/8" x 1 1/2" x 7" scrap wood (short side)
- Wood glue

TOOLS:

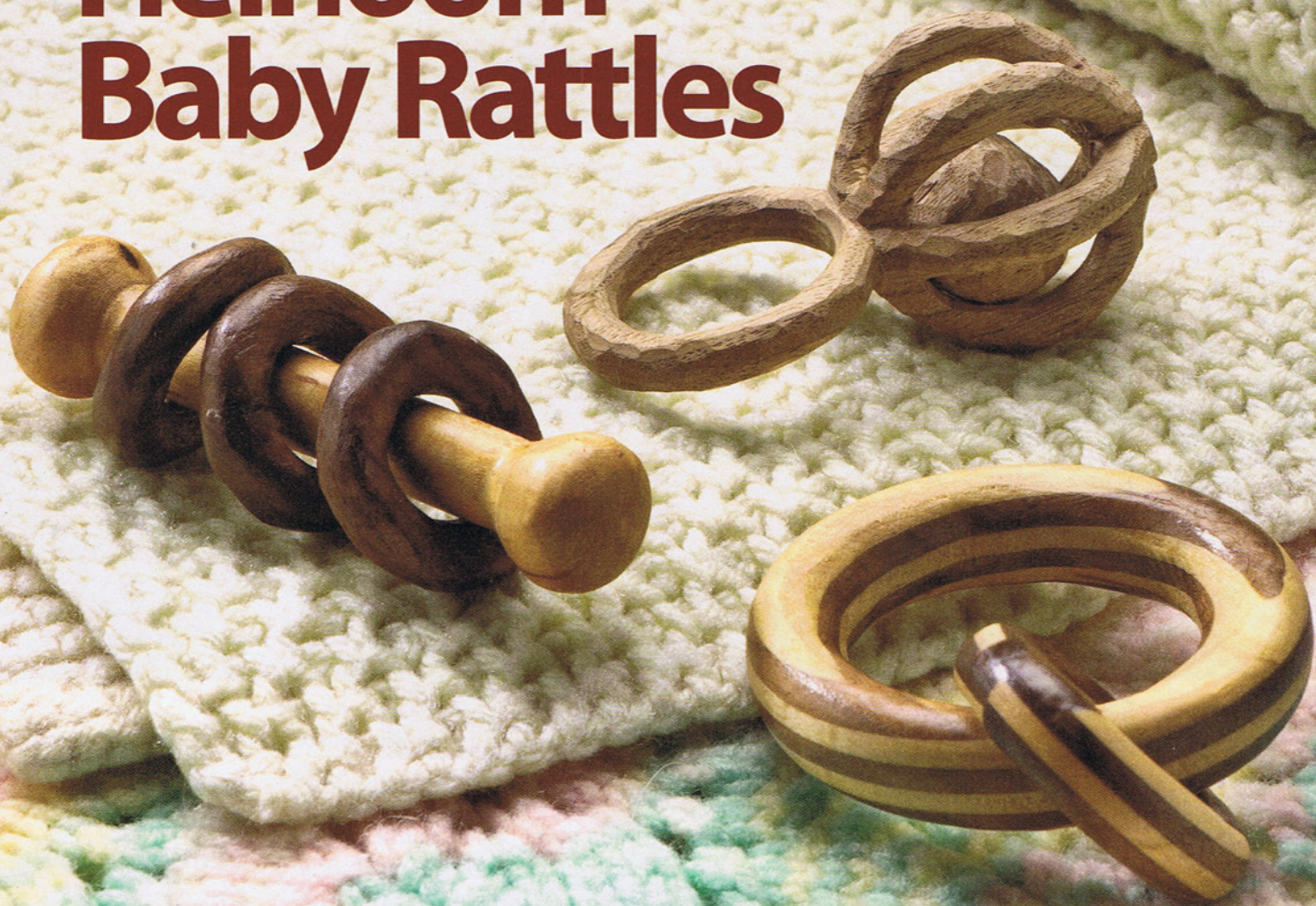
- Forstner bit 1 1/2" to 2" diameter
- Clamps



About the Author

Gary MacKay is a lifelong woodworker who embellishes his work with chip carving. He has been selling his wooden items at juried craft galleries for 22 years.

Making Heirloom Baby Rattles



Classic carving projects make thoughtful gifts

By Gene Hochhalter

Step-by-step carving by Don Swartz

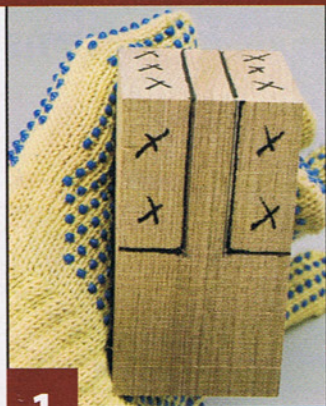
These baby rattles are inspired by the classic linked chain and ball-in-cage. The rattles can be carved with knives, chisels, or rotary power carving tools. As long as the rattle has no sharp corners or small pieces to break off and it makes a noise when shaken, you've got a baby rattle.

When I started having grandchildren, I wanted to give each one a special carving. I decided on carved rattles because they are functional and sentimental.

Each rattle is created especially for the individual child. The handcarved toy entertains them while they are little and becomes a family heirloom as the children get older.

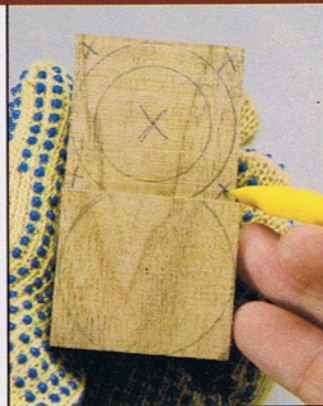
The exciting part is there are no rules about what a baby rattle must look like as long as you keep the safety of the child in mind. Have fun with the project and let your creativity run wild. Each carving can be as unique as the child for whom it was created.

RATTLE: ROUGHING OUT THE SHAPE



1

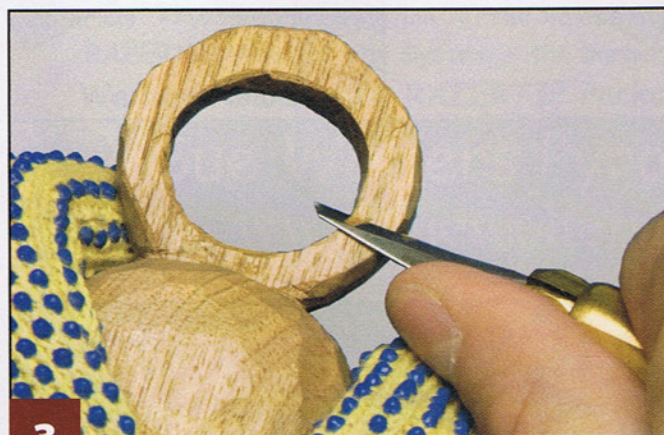
Prepare the blank. Trace the side pattern onto the blank and cut out the waste areas. Draw the handle and ball shape on the front of the blank.



2

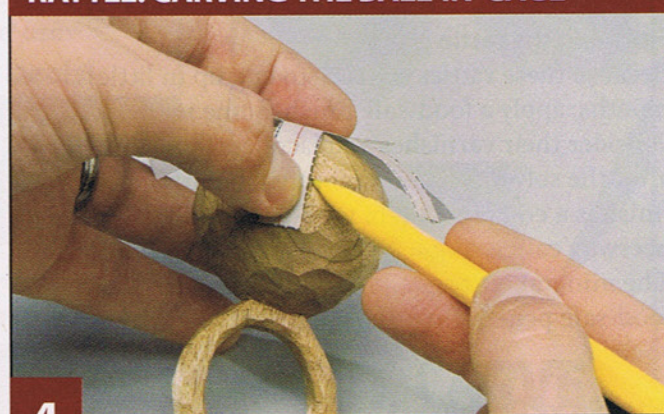
Rough out the rattle. Round the ball that will become the cage and the outside of the handle with your tool of choice. Divide the ball in half by drawing a line vertically across the ball from one side of the handle to the opposite side.

RATTLE: CARVING THE BALL-IN-CAGE



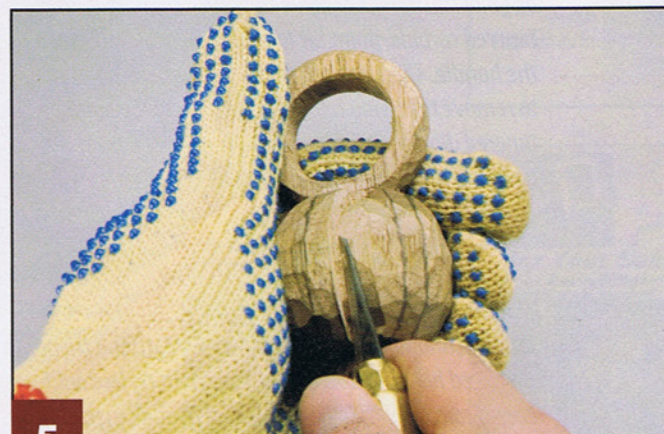
3

Shape the handle. Drill a hole in the handle and shape the ring using a carving knife or your tool of choice. Keep the handle thick and even to prevent breakage when in use.



4

Mark the bars. Mark the center of the top of the ball. Push a pin through the center of the bar pattern and use the pin to align the pattern with the center of the ball. Trace along the dotted lines to mark the edges of the bars.



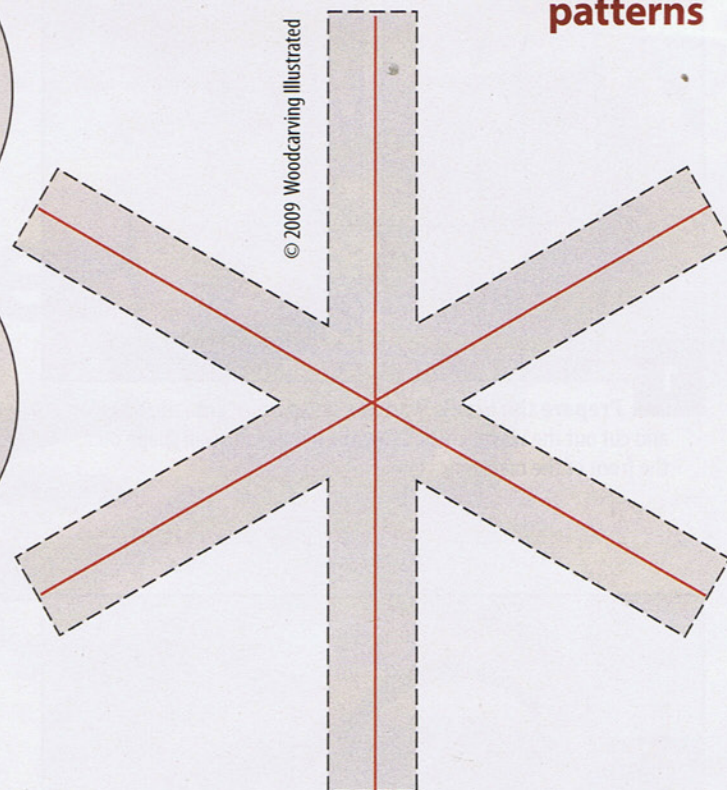
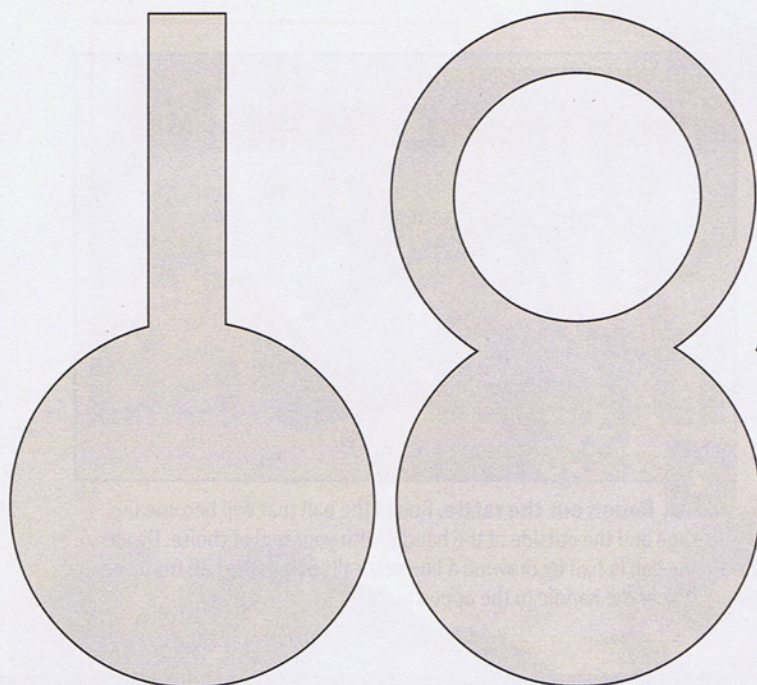
5

Define the bars. Use a carving knife or your tool of choice. Make stop cuts along the edges of the bars. Then carve up to the stop cuts to remove about $\frac{3}{16}$ " of wood between each of the bars.



6

Cut the ball free. Carefully undercut the bars until the center ball is free of the cage. Hold the ball in place while you carefully round it, reducing the size to approximately $\frac{3}{4}$ " in diameter. Sand any rough edges.

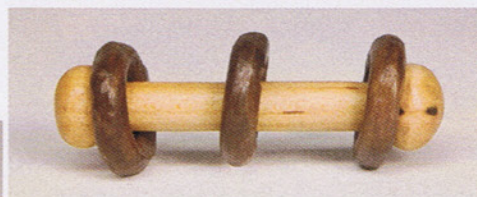


Finishing the rattle

Because these rattles are sure to end up in little mouths, apply a food-safe finish. Some manufacturers consider their varnishes and lacquers food-safe after the solvents have evaporated, but my choice of finish is a combination of food-grade mineral oil and beeswax called spoon oil developed by Wood 'N Ware. The mineral oil/beeswax combination provides a food-safe penetrating finish.

Alternative Designs

Use classic chain-carving techniques (see *WCI* Spring 2007, Issue #38) to create a variety of rattle designs. The smaller rings can be carved separately, broken along the grain, and glued back together when joined with the main ring.



POWER CARVING THE RATTLE

tips

Gene used power carving techniques to complete his original rattle. Power carve the rattle by using a large tapered carbide-point bit to round the ball and shape the handle. Then use a thin tapered carbide-point bit to remove the wood between the bars. Use a small tapered diamond or ruby bit to free the ball from the bars and round and shape the ball.

MATERIALS:

- 2" x 2" x 3½" butternut or wood of choice
- Assorted grits of sandpaper
- Mineral oil/beeswax finish or food-safe finish of choice

TOOLS:

- Carving knife, chisels, or rotary power carver with carbide-point bits of choice
- Pin (to align bar pattern)

SPECIAL SOURCES:

Mineral oil/beeswax finish is available from Wood 'N Wares Montana, 877-388-6738, www.woodnwaresmontana.com.

materials & tools



About the Author

Gene Hochhalter started carving in 1986 after a friend convinced him woodcarving was something he could learn. From a child, Gene enjoyed and made mechanical toys and experimented with electronics. These two passions blended into animated woodcarvings which he still enjoys. Gene lives in Marshall, Minn. For more of his work, visit www.homestead.com/genada/Products.html.

calendar of events

(Continued from page 90)

Apr 10-11: CANADA:

MANITOBA. Wheat City Carvers 5th Annual Show and Competition, BRANDON (Royal Oaks Inn & Suites). Sat. 11am-5pm & Sun. 10:30am-4pm. \$2 adm. Contact Tab Dudley 204-726-4380, bnj@wcgwave.ca.

Apr 17: MICHIGAN. The Greater Lansing Woodcarving Club's Annual Wood Carving Show, Competition, and Sale, HASLETT (Haslett High School Gymnasium). 10am-4pm. Contact 517-337-0778, erbisch@juno.com.

Apr 17-18: INDIANA. Duneland Woodcarvers 34th Annual Show and Competition, PORTAGE (Woodland Park, 2100 Willow Creek Road). Sat. 10am-5pm & Sun. 10am-4pm. \$4 adm. for two-day pass, children under 12 free. Contact Dave Kings 219-988-5610, www.dunelandwoodcarver.com.

Apr 17-18: NORTH DAKOTA. Red River Valley Woodcarvers' Show, Competition, and Sale, FARGO (Doublewood Inn). Contact www.rrvwc.org.

Apr 17-18: OHIO. Johnny Applesseed Woodcarvers 11th Annual Show, MANSFIELD (Richland County Fairgrounds Youth Building, 700 N. Home Rd.). Adm. \$2 adult, \$1 seniors, 15 and under free. Contact 419-564-2179, mansfieldcarvers@hotmail.com.

Apr 24-25: CANADA: ALBERTA. Northern Alberta Wood Carvers Association's 27th Annual Wood Carving Show, Competition, and Sale, EDMONTON (Duggan Community Hall, 3728 106th St. NW). Sat. & Sun. 10am-5pm. Free adm. Contact Bob Reynolds 780-634-4937.

MAY 2010

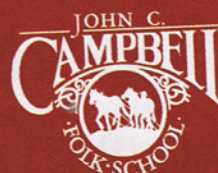
May 1-2: MICHIGAN. Kalamazoo Valley Woodcarvers Guild Show, KALAMAZOO (Kalamazoo County Fairgrounds). \$2 adm. Contact 269-649-1713, marilyn.osterhouse@comcast.net.

May 1-2: PENNSYLVANIA. Pittsburgh Fantasy in Woodcarving and Woodcraft Show, CASTLE SHANNON (Castle Shannon Volunteer Fire Department Social Hall, 3600 Library Road, Route 88). Sat. 10am-5pm & Sun. 10am-4pm. Contact Walt Niedziela 412-469-2903, pawaca@verizon.net.

May 15-16: KANSAS. 44th Annual Great Plains Wood Carvers Show and Sale, WICHITA (Cessna Activity Center, 2744 S. George Washington Blvd.). \$3 adm. children under 12 free with a paid adult. Contact Randy Landen at 316-788-0175, rlanden@prodigy.net.

STATEMENT OF OWNERSHIP

Statement of Ownership, Management and Circulation Published in accordance with US Postal Service regulations. 1) Publication Title: Wood Carving Illustrated. 2) Publication No.: 1096-2816. 3) Filing Date: September 28, 2009. 4) Issue Frequency: 4 times per year in the months of February, May, August, and November. 5) Number of Issues published annually: 4. 6) Annual subscription price: \$19.95. 7) Complete mailing address of known office of publication: Fox Chapel Publishing Co., Inc., 1970 Broad Street, East Petersburg, PA 17520, Lancaster County. 8) Same. 9) Full Name and complete mailing address of Publisher, Editor, and Managing Editor: Publisher - Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. Managing Editor - Shannon Flowers, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. Editor - Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. 10) Owner: Alan Giagnocavo, 1970 Broad St., East Petersburg, PA 17520, Lancaster County. 11) Known Bondholders: none 13) Publication Title: Wood Carving Illustrated. 14) Issue Date for circulation data below: Summer 2009. Extent and Nature of Circulation - Average No. Copies Each Issue During Preceding 12 months/Actual Copies of Single Issue Published Nearest to filing Date: A. Total Number of Copies (net press run): 91,145/85,166. (1) Paid Outside County Mail Subscriptions: 38,540/37,463 B. (2) Mailed In-County Paid Subscriptions: 0/0. B. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Non-USPS Paid Distribution: 20,087/29,893. B. (4) Other Classes Mailed Through the USPS: 67/36. C. Total Paid Distribution: 58,693/67,392. D. Free Distribution by Mail (Samples, Complimentary, and Other Free) (1) Outside-County: 859/397. (2) In-County: 0/0 (3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS: 439/384 (4) Free or Nominal Rate Distribution Outside the Mail (carriers or other means): 0/0 E. Total Free or Nominal Rate Distribution: 1,297/781. F. Total Distribution: 59,991/68,173. G. Copies Not Distributed: 31,154/16,993 H. Total: 91,145/85,166. J. Percentage Paid and/or Requested Circulation: 97%/98% 16.) Publication Required. Will be printed in the Holiday 2009 issue of this publication. 17) Alan Giagnocavo, Publisher - 9/28/09.



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Olive Wood From the Holy Land

Thirty-three years ago, Jerusalem native Jimmy Abusbeih started a company based on the work of eleven master carvers from Bethlehem, carving exclusively in olive wood from the Holy Land. The small workshop in Bethlehem now sells carvings all over the world.

The olive tree is a short, slow-growing evergreen with a thick, gnarled trunk that lives to be centuries old. Bethlehem olive wood is heavy, dense, and durable with a distinct reddish pigment to its grain. It is significant to Christians because it is said when Jesus prayed in the Garden of Gethsemane, he did so among the olive trees, some of which still exist today.

When the branches are pruned, they are left to dry inside caves that maintain a constant temperature and humidity, allowing the wood to dry without splitting or cracking. You can estimate the age of the olive tree by examining the grain. Very old trees have a dark grain while the grain in younger trees is much lighter.

"The grain of the olive wood is so unique you will not find any two pieces that are alike," Jimmy said. "Because it is a very hard wood, our artists have to carve each piece properly using knives and dental tools to highlight the grain as beautifully as possible."

Once carved, the wood is sanded and coated with varnish to protect it and highlight the grain. For more information on Bethlehem olive woodcarvings, visit www.jimmysbazaar.net.

Jimmy's shop
features carvings
made exclusively
from olive wood.



Ornaments for Kids

Nobody likes to spend Christmas in the hospital. But thanks to members of the River Valley Wood Carvers Club, patients in the pediatric ward at St. Elizabeth Hospital in Edgewood, Ky. will have a bit of extra holiday cheer. Each year, the club decorates the ward's Christmas tree with handcarved ornaments.

"This is our club's annual service project. We've been doing it for ten years and the kids love it," said Ron Collins, a member of the club. "As word has spread, ornaments have come in from all over the country. Last year, we had more than 60 of them!"

Club members volunteer their time to decorate the ward's tree with ornaments that have been submitted to the Ornaments for Kids project.

The best part is every child in the pediatric unit during the holiday season gets to select an ornament to take home with them. The club also donates three ornaments to the nurses, who hold a drawing for them.

Woodcarver Pat Scott expressed the sentiments of club members best when she said, "It's just terrific to see the faces of the children light up when they see these ornaments. It makes the season even more special for us all!"

For more information visit www.rivervalleywoodcarvers.org.

A few members of the River Valley Wood Carver's Club show off the Christmas tree decorated with carved ornaments. Left to right: Standing: Debbie Ward, Rob Witzke, Bill Wright, Lucy Collins. Sitting: John Broughton, Bob Manning, Pat Scott. Behind the camera is Ron Collins.

