

Carving a Wood Spirit with Chris Pye

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SPRING 2010
ISSUE 50

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WOODCARVING ILLUSTRATED

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Giving Back

Finding a meaningful way to contribute to your community can be a challenging task. Understandably, you want to derive personal satisfaction from the act, but more importantly, it should have real value for the community.

When *Woodcarving Illustrated* exhibits at carving shows, it's our way of flying the company flag. We want folks to know the people behind the pages. Bob and I love chatting with exhibitors and show attendees. We often find a few new contributors and we always get valuable feedback from our readers. But more importantly, it's a way for us to show our support of the carving community.

The challenge lies in finding a way to show support that provides a real benefit to the community. This year, we hosted a spit-n-whittle at the Artistry in Wood show in Dayton, Ohio. Guest carvers generously donated their time and Belcher Carving Supply loaned us knives and carving gloves. While spitting was highly discouraged, we sure did make a lot of wood chips! Judging from the attendance at our booth and the comments we heard, the event was a huge success. Attendees were able to watch guest carvers demonstrate their skills, ask questions, get some great pointers, and make a few wood chips of their own.

Rick Wiebe of British Columbia, Canada, (see page 20) has been sharing his passion for whittling with his community for more than 20 years. Through his woodcarving classes, Rick is enriching the lives of his students by teaching them the skills they need for a rewarding hobby. It's obvious Rick doesn't see his efforts as a duty, but rather an honor.

Giving back to your community doesn't need to be a major undertaking. If you're not comfortable teaching a class, arrange to give a short demonstration. Libraries, community outreach programs, and retirement communities are eager to organize events. Display some completed carvings and demonstrate a simple whittling project. Provide a handout sheet with resources where they can obtain more information. Include the location and phone number for your local carving supply shop, some recommendations for educational materials, and your contact information in case they want to learn more. Give us a call and we'll send you a handful of magazine fliers you can hand out as well.

The key to a successful program is sharing your passion. At *Woodcarving Illustrated*, we're passionate about connecting carvers with each other and nurturing the love of woodcarving. That's why the spit-n-whittle was successful—because we believed in what we were trying to accomplish. Ask yourself what it is you are passionate about—then get out there and share that passion with your community!

Shannon Flowers

Shannon@FoxChapelPublishing.com



Roger Strautman demonstrates chip carving to an attentive audience at the Artistry in Wood show in Dayton, Ohio.

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injuries. While we cannot impose safety standards in every article, we do ask that you make safety
your number one priority. Protect your respiratory system, hearing, vision, and the rest of your body
with the proper safety equipment and prudent precautions. Read manuals supplied with your tools.
Be aware most accidents occur when you are tired or distracted. And when in doubt, seek advice from
professionals, on how to keep your tools sharp and maintained.

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Original Caricature Carvings for Sale



Photos by Jack A. and Carole Williams

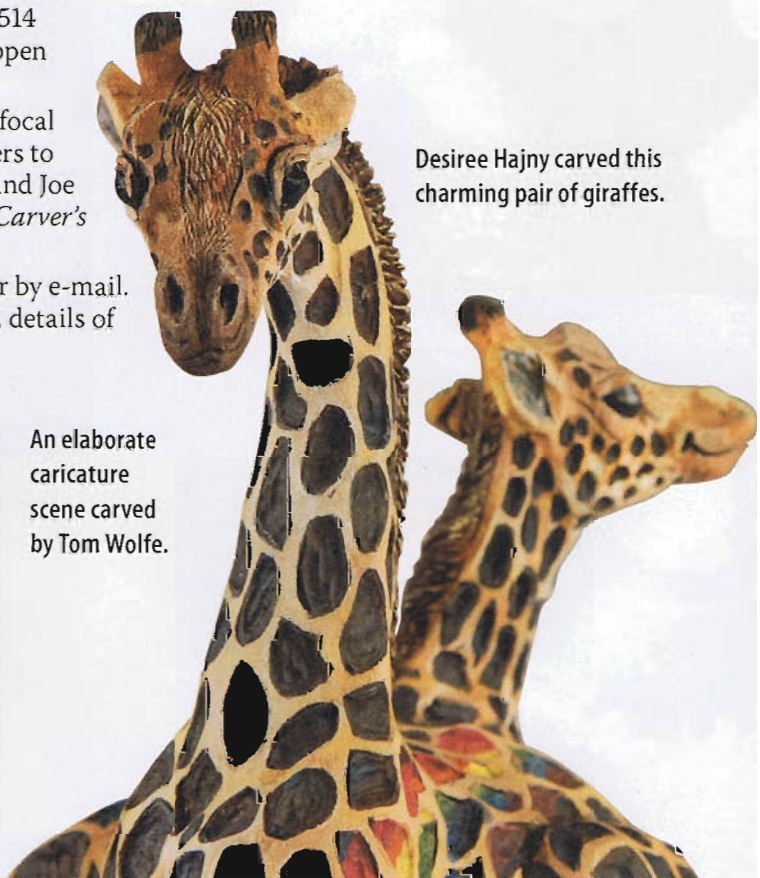
Don't miss your chance to own an original carving created by today's top caricature carvers. The Caricature Carvers of America (CCA) are hosting a sale and exhibition on September 25 at the Best Western Branson (Missouri) Inn and Conference Center. The conference center is located at 8514 State Highway 76, Branson West, Mo. The exhibition is open to the public from 6 p.m. to 9 p.m. CST.

These one-of-a-kind carvings are sure to become the focal point of any collection. Pieces range from single characters to elaborate scenes. The sale includes a complete chess set and Joe You's Pirate, which was featured in the book *Caricature Carver's Showcase* (available at www.FoxChapelPublishing.com).

Carvings can be purchased in person, by telephone, or by e-mail. Additional photographs of the carvings available for sale, details of the sale process, and purchase prices can be found on the CCA Website at www.cca-carvers.org.



A complete caricature cowboy chess set carved by Keith Morrill.



Desiree Hajny carved this charming pair of giraffes.



An elaborate caricature scene carved by Tom Wolfe.



Floyd Rhadigan carved this scene featuring fantasy characters.



FOX HUNT

Sherman Fields of Chester, Va., and Dean Simmer of Portage, Mich., are the winners drawn from the correct entries received for WCI Holiday 2009 (Issue 49). The fox was on Page 43, in the pine needles to the left of the ornament.

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 April 1, 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.

Conserve expensive wood stabilizer

From Clarke Snell,
Hanna, Alta., Canada



Soaking a piece of green wood in wood stabilizer, such as Pentacryl, helps prevent cracks and splits during the drying process. However, filling a container with enough stabilizer to cover a large piece of wood can be expensive. Pentacryl costs about \$24.50 a quart.

To reduce the amount of stabilizer needed, put the piece of wood inside a plastic bag with no holes. The bag must be a little longer than the wood. Pour enough wood stabilizer into the bag to cover the surface of the wood. Place the bag in a bucket of water until just the open top sticks out. Then pour more stabilizer in the bag and seal the bag.

The water conforms to the surface of the wood and holds the bag and stabilizer tightly against the wood. The bag and wood will float, so secure the bag underwater with weights. I jam pieces of scrap wood under the container handle to hold the bag underwater.

Place a piece of green wood in a plastic bag and add wood stabilizer to the bag. Use scrap wood to hold the bag submerged underwater to distribute the stabilizer around the green wood.



Useful sandbags

From Jeff Acord, Belgrade, Mont.

A number of years ago, my wife made me a half dozen sand bags to use when sighting-in my rifles.

Somehow, these bags ended up in a corner of my shop. They are now an integral part of my day-to-day use. I use the sand bags for hold-downs on light glue jobs, temporary restraints when maneuvering a piece into place, and as a rest and positioning aid for my hand when carving. Because the sand bags are soft and malleable, they work well as a rest or holding device for a carving. When used as a hold down for my dust collector hood, the bags make it simple and quick to reposition the hood without shutting the equipment down.

To make the sand bags, fill a sealable plastic bag with sand and sew the filled bags inside a cut-off leg from a pair of jeans. The denim allows the bags to take fairly rough treatment without leaking. My sand bags have survived years of use at the gun range and in the shop.

Preventing fatigue and injury

From Bob Langan, Edison, N.J.

Use a timer to remind yourself to take breaks from carving. Prolonged activity, such as carving, results in stiff sore muscles and can cause repetitive stress injury. Most carving accidents occur when you are tired. Taking regular breaks prevents fatigue and contributes to a safer carving experience.



TOP TIP in our Summer Issue will win a 24"-long flexible-arm work lamp from Treeline. Send your tip to *Woodcarving Illustrated*, 1970 Broad Street, East Petersburg, Pa., 17520, or e-mail Duncan@FoxChapelPublishing.com.



◀ Driftwood to Decoys

Frank Cardillo of Floral Park, N.Y., combs the beach near his summer cottage on the Hampton Bays for interesting driftwood he can carve into duck decoys. Frank cuts the driftwood into pieces he can glue together into a standard decoy blank and shapes the wood with a draw knife, a rasp, and a hobby knife. A clear finish completes the decoys.

Rocking Horse ▶

Rod Austin of Acworth, Ga., carved this rocking horse for his granddaughter's first birthday. The design is based on a combination of a pattern from *Woodcarving Illustrated's Ultimate Carving Pattern Collection Vol. 1* and Tom Wolfe's book *Rocking Horses*. The body is carved from basswood and the rockers are made from pine. Rod used a large dowel to simulate the carousel horse pole.



◀ The Chase

Robert Porter of Kent, Ohio, created this fun scene from basswood and mahogany. Robert, who is now 77, has been carving since he was ten years old. He considers himself a disciple of Desiree Hajny because he prefers her methods for expressing wildlife. As a youngster, Robert watched his father carve gunstocks.

Foredom K.1020 Micro Grinder



Foredom's new micro grinder is powerful enough to rough out a carving, but easier to control than a flexible-shaft tool.

Foredom has developed a new micro grinder that bridges the gap between large flexible-shaft tools and high-speed micromotors. The K.1020 micro grinder combines the torque and power you need to rough out a carving with the light-weight cord of a micromotor.

The micro grinder hooks into the standard K.1070 micromotor control unit and has a flexible cord like a micromotor, which means you won't be fighting a stiff flexible shaft. The micro grinder weighs 19 ounces, which is more than the 9 ounces a standard micromotor weighs, but the unit is much easier to wield than a traditional handpiece on the end of a flexible shaft.

The micro grinder's three-jaw chuck only accepts bits with shafts up to $\frac{5}{32}$ " (4mm) in diameter, so you will not be able to use large carbide-point bits with this tool. But the tool quickly removes wood with carbide-point bits with $\frac{1}{8}$ " (3mm)-diameter shafts.

The micro grinder's top speed is around 20,000rpm, which is higher than an average flexible shaft tool's top speed of 18,000rpm, and lower than an average micromotor's top speed of around 38,000rpm.

I chucked a round-nose cylinder-shaped bit into the micro grinder and set the control unit at around half speed. I carved away at a piece of basswood and was shocked at how fast the wood disappeared. The dust flew even faster when I pressed down harder, but the tool didn't slow down. The bit barely slowed until I literally buried the bit inside the rapidly growing hole

I was carving. After carving to a depth of $\frac{5}{8}$ " (16 mm), the overload switch finally tripped.

I turned the unit to maximum speed and tried the same bit on a piece of black cherry. The wood didn't disappear quite as fast, but the tool still performed admirably. I buried the bit nearly $\frac{1}{2}$ " (13mm) into the wood before the overload switch tripped.

I then tried a $\frac{3}{32}$ " (2.5mm)-diameter ceramic rod. Ceramic rods are usually used to add fine details to a carving. With the speed turned the whole way up, I was able to carve in detail lines nearly as easily as if I were using a traditional micromotor. It will always be easier to carve details with the higher speed of a micromotor, but the speed and dexterity of the micro grinder was impressive. The three-jaw chuck makes it easy to switch between bits with different diameter shafts without fussing with collets or adaptors.

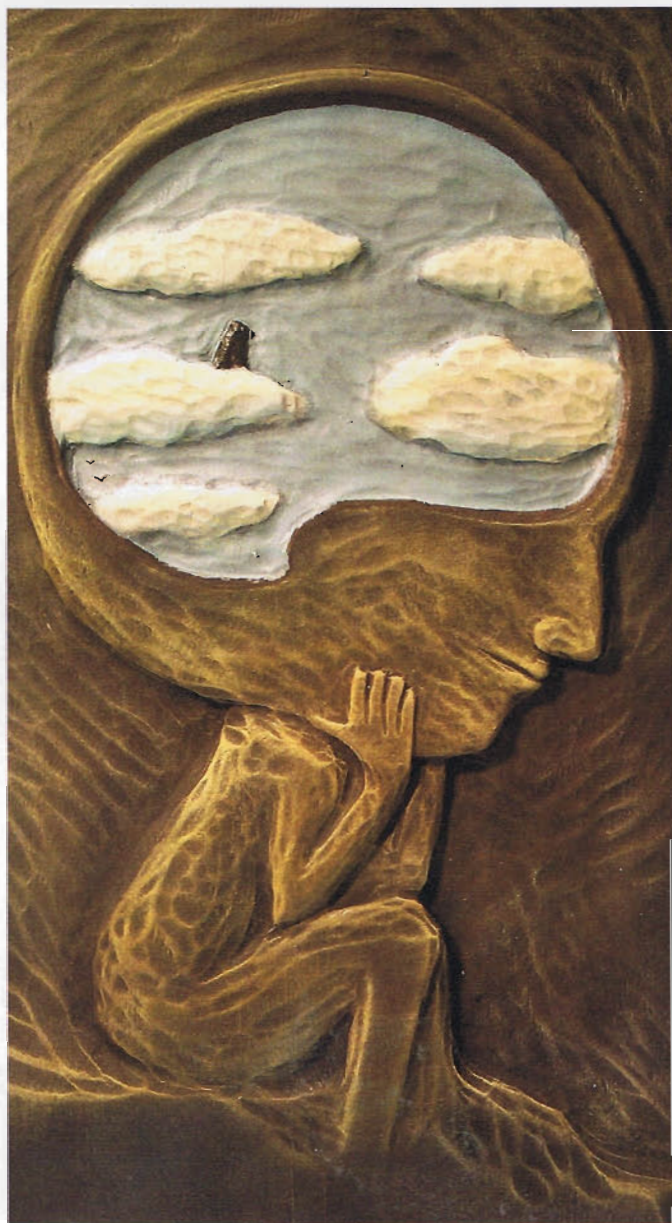
Foredom's micro grinder is not intended to replace flexible-shaft tools where you'd use large carbide-point bits to rough out sizeable carvings. The micro grinder is ideal for songbirds and other carvings under 12" (305mm) tall and can easily replace a flexible-shaft tool when working with these smaller carvings.

The K.1020 micro grinder kit is available for \$499. If you already have the K.1070 micromotor kit with the control switch, you can purchase the micro grinder separately for \$325. For more information, contact Foredom at 203-792-862, www.foredom.com.

Carving Stories in Relief

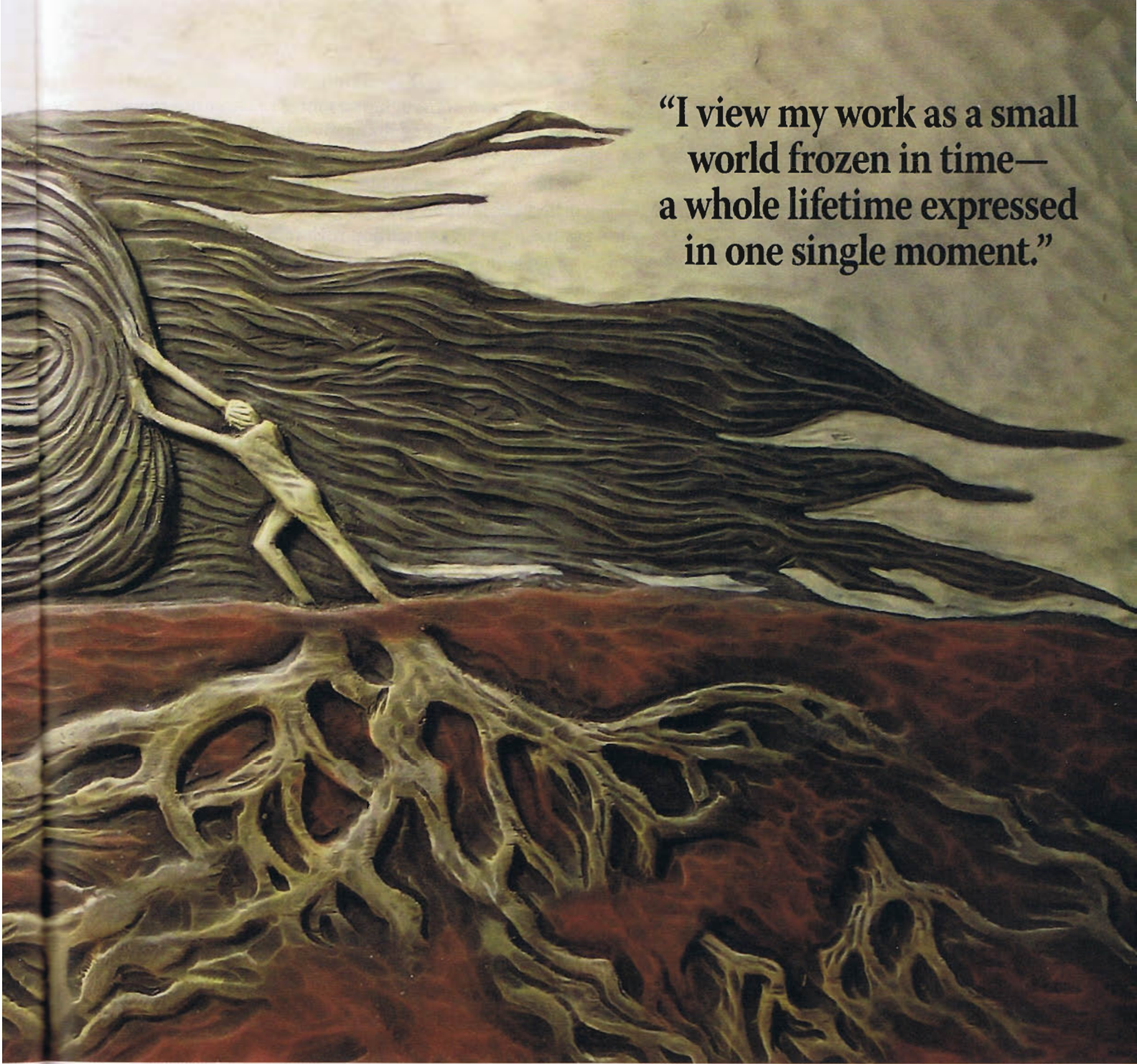
**Evengy Krayushkin expresses
his artistic vision in wood**

By Bob Duncan



Evengy (Zheka) Krayushkin grew up listening to stories, reading stories, and wanting to tell his own stories. Zheka studied literature, linguistics, and psychology, and always had a part-time obsession with art. Zheka worked with ink, pastels, oils, acrylics, pencils, and sculpture, which led him to explore the art of creating color and texture in wood. Zheka has been carving wood for six years and strives to evoke an emotion or a discovery with his relief paintings.

“As an artist, I’ve always had this idea of a painting that is literally coming out of the frame, grabbing a casual viewer, and dragging him back into its depths,”



"I view my work as a small world frozen in time—a whole lifetime expressed in one single moment."

Zheka said. "I envisioned an art piece that opens a new dimension—a new world where one could stroke the wind with fingertips, where feelings and emotions have texture, and darkness has relief with hidden shapes and figures.

"Art is discovery," Zheka explained. "I view my work as a small world frozen in time—a whole lifetime expressed in one single moment. My work is filled with light and darkness, beauty and horror, emotions and feeling, all thrown in the mix to tell a story. The story is what connects a viewer to the work. The story makes you think and when you view the same piece the next

The Black Wind (above)

Anatomy of survival collection, 23" x 15".

In this piece, Zheka tells the story of enduring a test of how deep and strong your roots are. What is going to give you strength, courage, and solid footing in the face of imminent danger?

A Doubt (far left)

7½" x 13½" basswood. In contrast to his typical spark of light in the dark, Zheka expresses conflict with a dark smudge in the perfect sky.



day you may discover something new and unexpected. Art is discovery. Thought is a journey. Those are the main reasons I started doing my relief paintings—the journey and the discovery.”

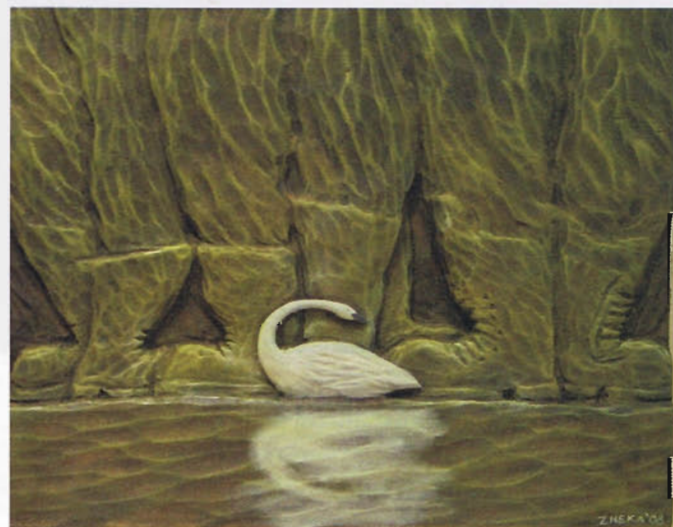
Zheka works out his ideas by drawing sketches or a general layout and then progresses to how he will express a feeling or emotion with relief and texture.

“Depending on the idea, I know how deep the cuts should be or where they should be placed,” Zheka said. “Sometimes a character’s head may be three times the normal size, or he may not have a head at all. To link the feeling to the environment, I may make a character’s arms extremely long and thin to highlight the effect of the load he has to bear.

“If I am working on a predominantly sad feeling, I leave a lot of broken lines and avoid rounded or well-defined shapes,” Zheka explained. “If there’s a main character, I’ll leave his or her outline a little blurry and blend it with the environment. For a strong confident character, I carve sharp well-defined edges around the figure.”

Zheka creates interaction between the center character and the environment, and uses contrast to highlight the interaction.

“Experiment with how you place the main character and the background,” Zheka encourages. “Generally the background is the deepest part of the relief carving. If you bring the background out and



In the Land of Boots
12" x 10", basswood. In addition to color, Zheka uses smooth curves to provide contrast between the swan and the angular lines of the boots.

The Soul Search
10" x 14" basswood. Instead of relying on color, Zheka uses depth to emphasize the shadow, which is hollow and, in a sense, burns a hole in the ground.

around the main figure, the composition has a whole new meaning that can not be achieved in fine arts. Play with texture and grain—deep rough cuts set a different mood than smooth well-polished cuts.”

Zheka uses subtle color to accent emotions and feelings, and seals his relief carvings with linseed oil before painting. This technique creates a wet palette and provides a smooth flow for the paint. Apply pure linseed oil to seal the carving or mix the linseed oil with a little mineral spirits or turpentine for a faster drying time. Zheka recommends neutral colors for the background of a relief carving—mostly dark brown, brown, and black mixed together.

“In my relief paintings, the characters tackle moral and ethical issues,” Zheka said. “They are involved in a struggle for survival, whether physical, mental, or emotional—it is a struggle between the light and the dark. This struggle is at the center of my technique.”

Zheka uses dark backgrounds for his pieces because it makes it easy to find a spark of light in the darkness.

“I try to capture that spark of light and concentrate on it. I fill the light with strength, spirit, and hope,” Zheka said. “I imagine how the light grows and how it interacts with the darkness. I never use true black or titanium white. My darkness has some hidden colors in it and the light, as it works its way through, can lose some of its brightness.

“A limited palette has unlimited possibilities. Try to discover that tiny spark of light in the darkest, the most unlikely places, and have it triumph over impossible odds,” Zheka advises. “In my work, I strive to discover the spirit and the beauty, and to tell the story of the unrelenting optimist. Every day, I take on the dark ocean and battle the wind. Some days I end up on the rocks with broken hopes, but I find the strength to rebuild and continue on my journey—the journey that leads to discovery.”



About the Artist

Evengy "Zheka" Krayushkin first discovered woodcarving in a chip carving class when he was nine. Zheka lives and works in Huntingdon, Pa., as a social

worker by day and a carver/painter by night. To see more of Zheka's relief paintings visit his website at www.zheka-art.weebly.com.



Jump Over the Abyss

10" x 12", basswood. In this leap of faith, a person would need all of his moral ballast to make it over the abyss.



The Dark Choir

14" x 19", basswood. This piece symbolizes the struggle of individualism against a solid entity.

Whittler on a Mission

Rick Wiebe shares his passion for woodcarving with the next generation

By Kathleen Ryan

For more than twenty years, Rick Wiebe, who lives in Westbank, British Columbia, Canada, served as a pastor. During that time, he took a special interest in helping the congregation's youth. After retiring from the ministry, he launched a different kind of mission—teaching kids to whittle with a pocketknife.

"I've always felt kids need to learn to do more things with their hands that don't require electronics," Rick said. "If somehow all of our electronics shut down, you can still work with your pocketknife. That's the concept I'm trying to convey to kids. I'm not saying technology is bad—I'm just trying to teach them they can learn a useful skill independent of all that."

Rick carries his pocketknife and a small block of wood wherever he goes. He has even been known to whittle 4" hummingbirds at restaurants while waiting for his meal, and then leave the carving as a tip.

"The great thing about a pocketknife is you can safely fold it up and carry it in your pocket. So when the urge to whittle strikes, you can just pull it out and use it. That makes whittling easier. The easier it is, the more often kids will do it, and the more they whittle, the better they'll become," Rick reasoned.

Rick got his first pocketknife at age seven and taught himself to whittle small toys, such as canoes, boats, and peashooters. He began selling his work in 1984. Four years later, he was teaching others. Today, his students number well into the thousands.

"I teach kids and adults, but I really enjoy teaching kids because they're so open and eager" Rick said. "It's enjoyable for me to see how fascinated these kids are with carving, and to watch them develop new skills that can be applied to other areas of their lives as well."

"Plus I'm still a kid at heart," he said with a laugh.

Typically Rick's courses run three days, two hours per day. Shelia Gun, leisure services coordinator for Lake County, B.C., says Rick Wiebe's classes have become an annual favorite.



Rick Wiebe, known as Mr. Chips, instructs Lukas Andrew how to carve the flying propeller.

Nine-year-old Ross Freeman, from Calgary, Alta., Canada, lets the chips fly.





Rick offers fourteen-year-old Kate Noga some carving pointers at an after-school program held at St. Joseph's school in Kelowna, B.C., Canada.

"Rick has an amazing style with the students where he keeps a calm control over fifteen knife-wielding young people excited about using their hands and imaginations," Shelia said.

To pique his students' curiosity right from the start, Rick arrives well in advance and starts whittling away. Students observe him as they enter the classroom and become inspired by what they see. Then, he grabs their attention with a stern warning and an eye-popping demonstration.

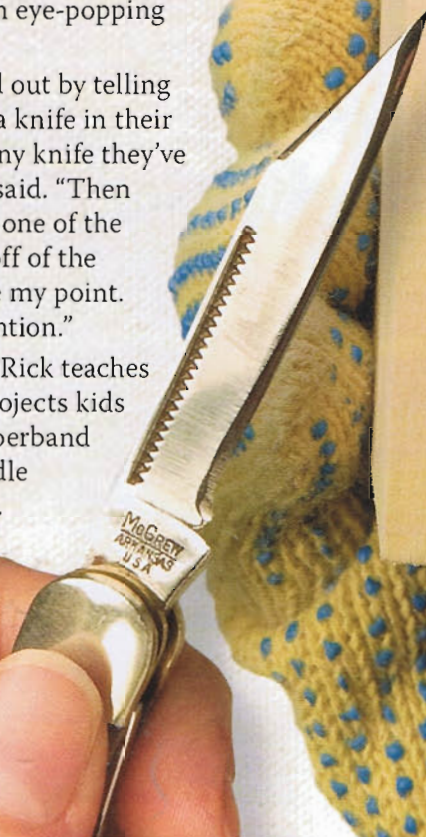
"I kind of freak them all out by telling them they're going to have a knife in their hands that's sharper than any knife they've ever held in their lives," he said. "Then I pull up my sleeve, pick up one of the knives, and shave the hair off of the back of my arm to illustrate my point. That usually gets their attention."

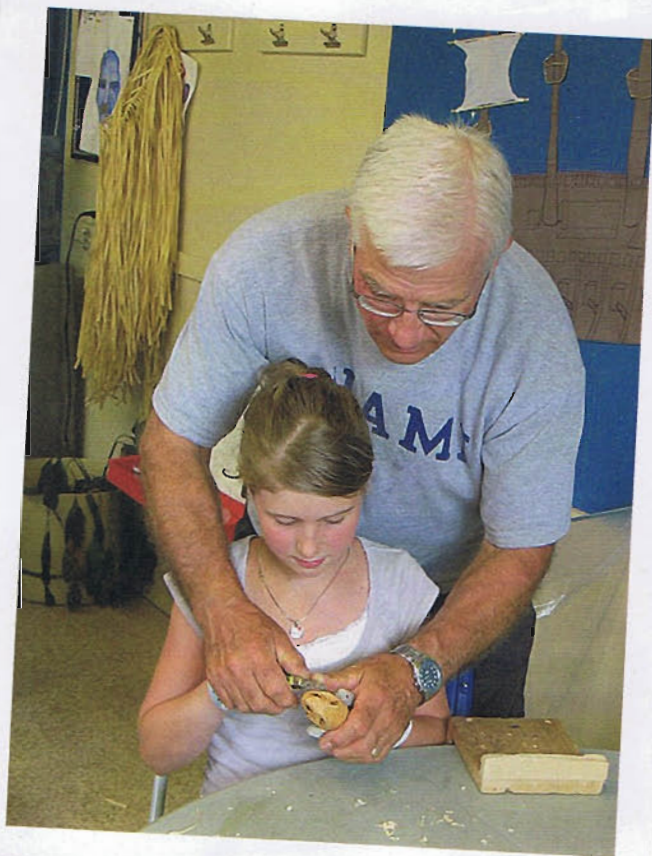
Nicknamed Mr. Chips, Rick teaches quick and easy whittling projects kids can have fun with, like rubberband shooters, boomerangs, paddle boats, and flying propellers.

"The easier it is, the more often kids will do it, and the more they whittle, the better they'll become."

SAFETY TIPS FOR KIDS

- **Work with sharp tools only.** Too much pressure must be applied to dull tools to make them work. When they slip, the result is apt to be more serious.
- **Use a carving glove.** Wear it on your non-knife hand to reduce the chance of injury.
- **Do not use your leg as a workbench!** Workbenches that bleed are a bad idea.
- **Practice a lot.** Any skill worth learning is worth practicing.
- **Slow down.** Lots of little chips are better and safer than a couple of big chips that need muscle.
- **Use a workbench, log, or other firm surface** to assist when possible. Avoid dining room tables.
- **Always think!** Visualize what happens when, not if, this knife slips. Let the answer guide you away from hazard.
- **Learn to carve toward yourself safely.** Sometimes it is the only way to do the job, but safety should not be compromised.
- **Consider others nearby,** little children especially. Absolutely NO horseplay can be tolerated in the presence of sharp items!
- **Keep your blade sharp.** Sharpen your knife frequently to reduce the risk of injury.





Rick shows Meghan Irwin how to carve away from her body.

"I really enjoy teaching kids because they're so open and eager."

"A big part of the lesson is to teach them a pocketknife is not a weapon, but a terrific tool they can use to make all kinds of things," Rick explains.

Rick has a great orientation speech for anxious parents, especially the ones who think learning to carve is too dangerous for their children.

"Kids are doing things all the time that are infinitely more dangerous than messing with a pocketknife. For example, it's not anyway near as dangerous as jumping on a trampoline, which could paralyze you, or riding a bicycle on the road where cars can kill you," he explained.

While Rick was explaining this to one group of anxious parents and their kids, a boy wobbled into the classroom on crutches.

"I asked him what happened and he told us he had fallen off his bike and broken his leg," Rick said. "At that point all of the parents looked at me, looked at each other, and quietly exited the room, leaving their kids behind for the class."

Rick takes great measures to ensure safety. This includes wearing cut-resistant gloves on the hands that hold the wood and a recitation of all of his safety rules before they even touch a knife. He deeply imbeds respect for the knife and for each other in their minds. As a result, even with a classroom full of frisky kids, his safety record is admirable.

"I think kids are really special people. To be their friend and a part of their development is a privilege I value greatly. I expect to continue teaching whittlin' with a pocketknife to kids for a long time."

For more information about Rick Wiebe and his work, visit his website at www.woodcarvingbiz.com.

Thirteen-year-old Jen Murray from Kelowna, B.C., Canada focuses on her carving.



SHARPENING A POCKETKNIFE

Step 1: Set up the sharpening station. Start with a good stone; it will cost around \$12 and will last for years. It's much more efficient than sandpaper or emery cloth. Work on a firm surface like a sturdy table or workbench. Put a rubberized mat under the stone to keep it from skidding around. Work standing up.

Step 2: Put the knife on the stone at about a 10° angle. Make little wedges of wood and keep them with the stones to help get this angle right. At no time should the edge of your knife be in contact with either the stone or the strop at any angle steeper than 10°. Many sharpening problems can be traced to a failure to observe this rule.

Step 3: Holding that 10° angle, apply firm pressure to move the knife. Move it either straight back and forth, in a circular motion, or in some combination of the two. Make sure the grit of the stone grinds down the steel.

Step 4: Form the wire edge. Keep moving the blade over the stone until a little curl of steel, called a wire edge, forms on the edge of the blade away from the stone. Do not turn the blade over until the wire edge forms along the entire edge. Then, continuing to apply firm pressure, do the same thing on the

other side of the blade. Do not quit until a wire edge forms all along the edge.

Step 5: Remove the wire edge. With the wire edge toward the stone, hold the blade at a 10° angle and rub it on the stone with light pressure until the wire edge goes to the other side of the blade. Then work the opposite side of the blade the same way. Repeat this five or more times until it is hard to detect a wire edge on either side of the blade.

Step 6: Finish the sharpening with a strop. A strop is a piece of leather, with the rough side up, glued to a flat stick. Apply a fine-abrasive stropping compound to the leather as directed by the compound's manufacturer. Then, still standing, apply firm pressure at the same 10° angle while pulling the knife edge along the length of the strop. The edge must trail during this action or the blade will cut into the leather. Without changing the angle of the blade, pick up the blade, go back to the start, and do it again for at least 75 strokes. The edge will develop a polish. Do the other side at the same angle. The blade will now be sharp.

Step 7: Maintain the edge. When the sharp edge is dulled from use, 20 strokes on each side of the blade on the strop will bring back the sharp edge. There is no need to go back to the stone unless the blade is nicked or very dull. I usually strop my blades about 30 times before I need the stone again.



Rick ensures each of his students wear cut-resistant gloves and follow all of the safety rules.



Whittle a Flying Propeller



Quick and easy project is perfect for beginners

By Rick Wiebe

This simple project doesn't take a long time to finish, can be made with almost any stick of wood, and kids can play with it as soon as it's complete. I use white pine, but other soft woods, such as ponderosa pine, spruce, or basswood, work well too. Avoid using really hard woods or woods that split easily.

To fly the propeller, hold the bottom of the handle against the heel of your left hand with the fingers of your right hand. Reverse the hands for a left-handed propeller. Push the right hand forward, keeping your thumbs out of the way while applying pressure to the handle. If the propeller goes down and smacks you in the hands, spin the propeller the other way.



1

Square up the edges of the blank. Carve the stick down to $\frac{5}{16}$ " by 1" by 8" (8mm by 25mm by 200mm). The blank must be a consistent thickness and width with sharp 90° corners. Mark the location of the hole for the handle by measuring 4" (100mm) from one end and making a mark $\frac{1}{2}$ " (13mm) in from the edge.



2

Drill the hole for the handle. Use a $\frac{1}{4}$ " (6mm)-diameter drill bit or one of the drilling blades on a specialty pocketknife. Do not try to drill the hole with a normal knife blade; this would split the wood, dull your knife, create a fuzzy hole, or cause an injury.



3

Whittle off the right corner of the blank. Start about $\frac{1}{4}$ " (6mm) from the hole. If you are left handed, whittle off the left corner of the blank and make a left-handed propeller. Do not carve away the bottom edge.

PROPELLER: SHAPING THE PROPELLERS



4

Carve the opposite propeller. Turn the blank end to end and repeat step 3 on the opposite end. Make the second end as much like the first end as possible.



5

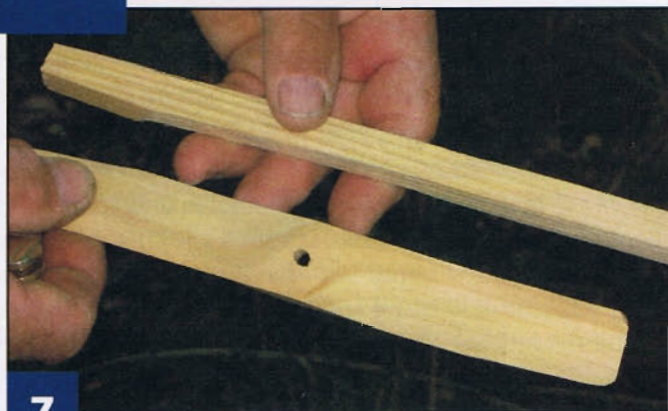
Thin the propellers. Flip the blank and whittle off wood to make the propeller as thin as possible. Follow the profile you carved in the previous steps. Do not cut through the edges.

PROPELLER: ADDING THE HANDLE



6

Finish the propeller. Round the sharp corners. To balance the propeller, line the edge of the blade up on the center of the hole and see if the propeller tips. If so, shave wood off of the heavy side a little at a time until the propeller teeters equally in both directions. Do not shave off too much wood.



7

Cut the handle. The handle blank should be about 1" (25mm) longer than the propeller. This stabilizes the propeller and helps it fly, even if the balance isn't perfect. If you have trouble flying the propeller, make a slightly longer handle.



8

Shape the handle. Carve the handle blank down to the diameter of a fat pencil with a long tapered end that fits snugly into the hole in the propeller. If the handle doesn't fit tightly, glue it in place.

materials & tools

MATERIALS:

- ½" x 1½" x 8" (13mm x 38mm x 200mm) white pine, ponderosa pine, basswood, or wood of choice (propeller)
- ½" x ½" x 9" (13mm x 13mm x 225mm) white pine, ponderosa pine, basswood, or wood of choice (handle)
- Wood glue (optional)

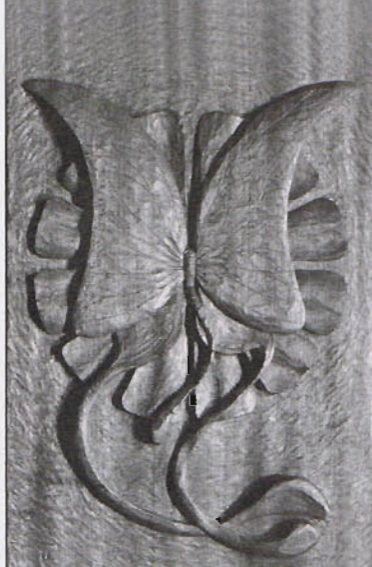
TOOLS:

- Pocketknife of choice
- Drill with ¼" (6mm)-diameter bit (or knife with a special drilling blade)



About the Author

Rick Wiebe lives in Westbank, British Columbia, Canada and has been teaching woodcarving since 1987. Rick runs Wood 'N Wildcraft and has self published two instructional carving books. To contact Rick or see more of his work, visit www.woodcarvingbiz.com.



1975

Stylized Butterfly
(black and white photo)

Medical student turns professional carver

I never touched a chisel until I was 23. I knew wood grew on trees, but that was about it. Although I loved writing and painting, my inquiring mind led me into the sciences and I ended up in medical

school for four years. One of the attributes I think a carver needs is persistence, and it is a measure of the amount of persistence I must have that I stayed in medical school so long. But at last I woke up. While exploring what to do, I sort of bumped into woodcarving, or rather, into Gino Masero, a wonderful man and carver—and that changed my life.

Right from the start, I fell in love with carving's physical immediacy; its meditative, healing qualities; the way all of my senses are involved; the interplay of form and space; and the sheer pleasure of wood itself. It's such a joy. I sometimes feel one day I'm going to be found out—having a really great time and being paid for it! Writing and teaching carving is a way of giving back some of what I have received.

Early on, learning to carve lettering—that quest for perfect lines, spacing, and incising—spilled into my other work and improved my general carving skills more than anything else. People started asking me to carve things and I never said no. And thus, I have always worked on commission, carving traditionally and often learning the hard way as I improved and took on more challenges.

I feel woodcarving is an endless path, but I am just about getting the hang of it. I really do feel this and probably always will.

Chris Pye works from his studio in Herefordshire, England. With thirty years of experience, Chris is a member of the Master Carvers Association and his clients include HRH the Prince of Wales. Chris writes regularly for Woodcarving (UK) and Woodcarving Illustrated. Chris has produced three DVDs and is currently working on his seventh book. For more of his work, visit his website at www.chrispye-woodcarving.com.



CHRIS PYE

First



tips from Chris

CONCENTRATE ON BIG FORMS FIRST

Always be aware of what you are leaving, even as you carve wood away. Lead the form into the space. Concentrate on the form and the space will take care of itself. Carve the big forms first, then gradually divide them into the smaller ones, with details and undercutting last.

PRACTICE TO IMPROVE

There is no substitute for practice—no matter how talented you are. Your first pieces will be full of mistakes and learning curves. Be prepared to repeat your carvings; you'll be quicker and slicker a second time. But carving well is only half the story; you need a good design. A good design will carry an imperfect carving, but a technically perfect carving will never hide a poor design.

2009

Head of Sea Serpent

Cuts

1976

Hillbilly

From a small investment to a full-time business



MIKE SHIPLEY

I was bitten by the carving bug back in 1976. I was watching somebody carve in Branson, Mo., and I told my wife, Sherry, "You know, I think I could do that." So with Harold Enlow's first book and a cheap bench knife, I started to teach myself to carve. For several years, I didn't know anybody who carved, so I would go to Branson once a year and kind of compare what I was doing to what they were doing. That method resulted in a lot of trial and error, but it's how I developed my style of carving.

Out of necessity to make some extra money, I discovered I could sell carvings. I started to do production carving and sold a lot of cheap carvings for a lot of years. Production carving disciplined me to make bigger cuts and to make my cuts count. I got to the point where I counted the number of cuts it takes to do an eye or a mouth. This discipline resulted in a straightforward carving style, and I work hard at carving simple. My style is described as Ozark flat-plane carving. I didn't coin that phrase, but am happy to be labeled with it.

I took a class with Harold Enlow a few years ago, but by then I was pretty much set in my ways. The way I carve works for me. I think it's very important to develop your style and stay with it.

I learned the hard way that if you want to improve, you have to carve a lot, even if you don't feel like it or think you don't have time. Sometimes you have to make time to carve. I have reduced the amount of time I spend production carving and mainly teach seminars and work on new designs for roughouts. I took over the Ron Wells knife business when Ron retired and learned a new side of the carving business. I like to keep moving, and you never know what may come along next.

Mike Shipley lives in Dora, Mo., with his wife, Sherry. Mike has written several articles for *Woodcarving Illustrated* and has published five books, including his most recent title, *Woodcarving Country Folk*, which is available at www.FoxChapelPublishing.com. Mike teaches a variety of seminars around the country, manufactures Ron Wells knives, and sells roughouts. For more of his work, visit www.ozarkcountycharacters.com.



tips from Mike

MAKE YOUR CUTS COUNT

Make bigger cuts, fewer cuts, and make your cuts count. Learn what cuts will do for you and make each cut for a specific reason. Never forget the importance of the feel of a finished piece in your hands.

KEEP YOUR TOOLS SHARP

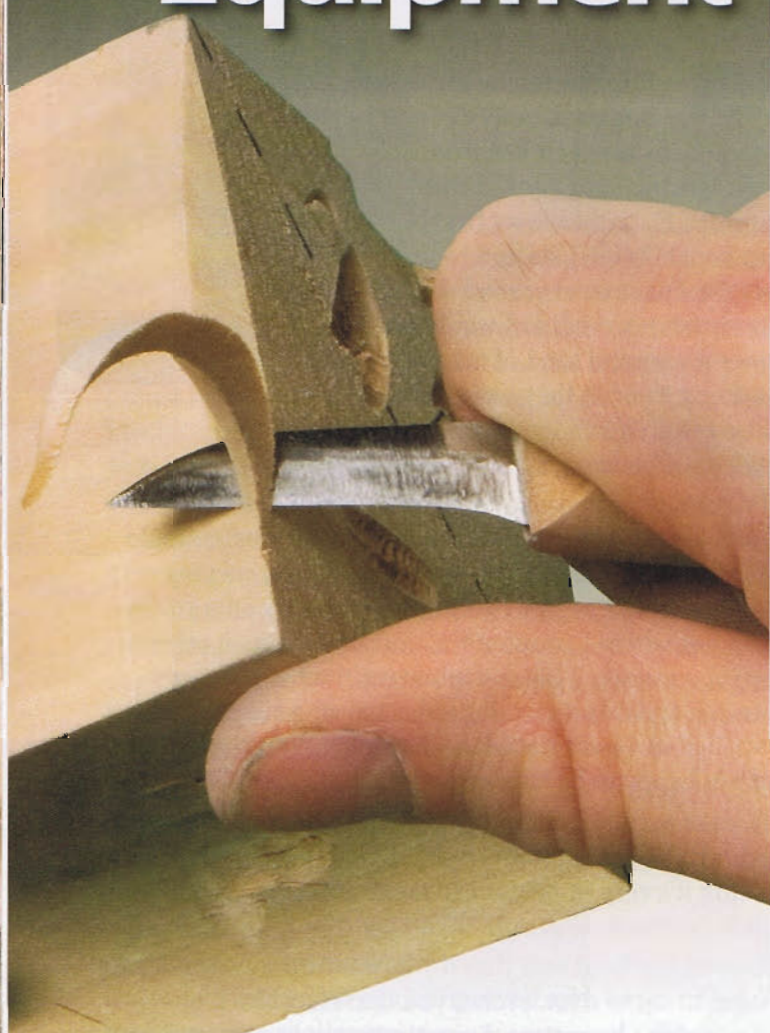
Anyone can sharpen tools. Just find a method you are comfortable with and stay with it. Once a tool is sharp, just buff it occasionally with a soft buffing wheel to keep it sharp.



2009

Roly Poly

Sharpening Equipment



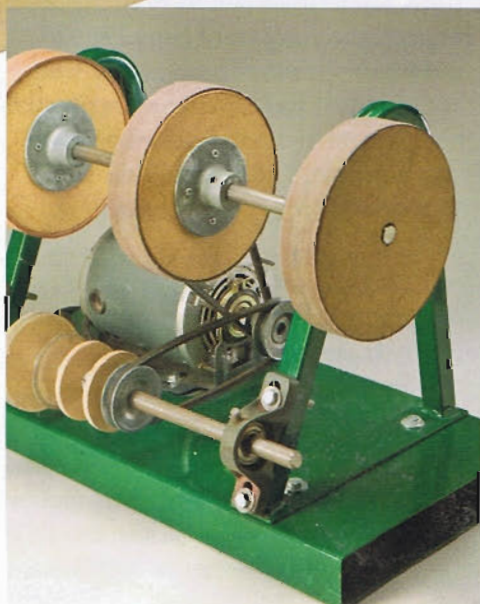
An overview of the major sharpening systems for woodcarvers

There are as many ways to sharpen as there are carvers. No matter what system you use, all methods of sharpening involve removing metal to achieve the same goal: a sharp yet durable edge with the minimum amount of effort.

Most sharpening methods are comprised of two parts: shaping the tool's bevel and polishing the edge. Shaping the bevel can be done with a grinding wheel, oil or water stones, or an abrasive wheel. Polishing can be done on a leather or wooden strop, a buffing wheel, or a leather wheel.

Carvers usually have a favorite method. Some prefer the speed of power sharpeners while others like the control and repetitive nature of hand sharpening. For some carvers, a tool with the ultimate sharp edge, one with a single continuous bevel along the length of the blade, is the only tool they will use. Other carvers spend the least amount of time possible when sharpening because they'd rather be carving and will use what others consider an inferior edge as long as it cuts cleanly.

Every method of sharpening will work. Carvers have used oil stones and waterstones for centuries. In recent years, a great deal of time and effort has been invested in quick and efficient methods to speed up the sharpening process. Each method requires practice to perfect. The best course of action is to choose a method and stick with it. The more you practice, the better you will get and the sharper your tools will be.



Burke Sharpener



Mark Akers is an award-winning carver, instructor, and author. Visit Mark's Website at www.carvingsbymarkakers.com.

The Burke Sharpening System is an all-around versatile tool, and I say tool because I consider a sharpening system to be one of the most important tools in a carver's work area.

The slow speed of the Burke system makes it difficult to overheat a tool. With limited instruction, beginners can usually produce a pretty sharp tool on their first try.

I use the B-200 sharpener, which includes a secondary shaft mounted to the lower part of the system. The additional shaft, complete with shapeable wooden wheels, enables a carver to customize the shape of the wheels to strop any gouge.

The Original Burke Sharpener is available for \$350 plus \$35 s&h. The B-200 Sharpener is available for \$450 plus \$40 s&h from John Burke, 402-623-4292, www.westernwoodcarvers.com.



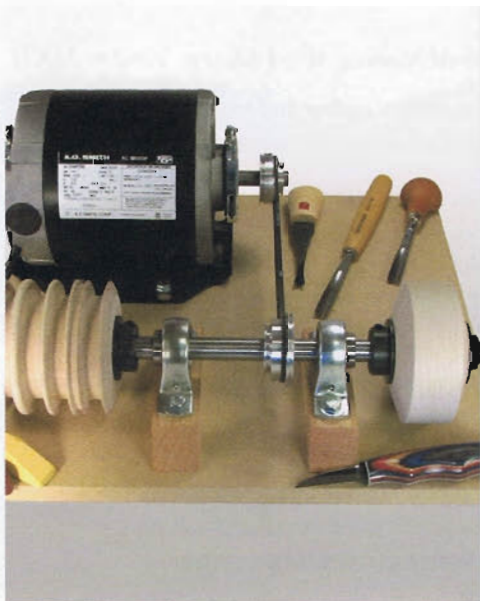
Ceramic Stones *Brand names: Spyderco, Moore, Barton*



Lora S. Irish is a popular author and pattern designer. Visit Lora's Website at www.carvingpatterns.com.

Ceramic sharpening stones are easy to store right with my tools and easy to use as they need no extra space on my table or lubricant before I use them. They are always flat and ready to give a tool a crisp square edge. This means I can, and therefore do, sharpen far more often, keeping my tools at their sharpest during any carving session.

Ceramic stones are available from most woodworking suppliers. They range in price from \$30 to \$50.



Chipping Away Ultimate Power Honer



Rick Jensen is an accomplished author and instructor.

The Ultimate Power Honer uses hard maple wheels turned on a CNC lathe to produce six different tool profiles. There are two profiles for V-tools and four profiles for gouges. The Ultimate Power Honer runs at three different speeds: 850, 1,350, and 2,150rpm. For honing, I really like the fact there is no give in the wooden wheels; leather and floppy buffing wheels flex too much when I'm sharpening micro tools. I regularly use the Ultimate Power Honer to hone the inside and outside of my 2mm to 4mm V-tools and #11 gouges. The system also has a 1¼" (32mm)-wide hard maple wheel to hone the outside of your tools. The tool is very easy to use and hones tools quickly without rounding over the edges. It also works great for 30° V-tools, which are usually difficult to hone.

The Chipping Away Ultimate Power Honer is available for \$259.95 from Chipping Away, 888-682-9801, www.chippingaway.com.



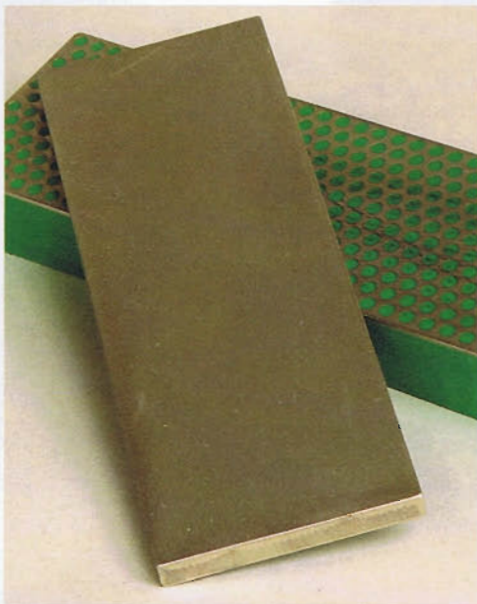
Chipping Away Ultimate Power Sharpener



Fred Zavadil is an award-winning professional carver. Visit Fred's Website at www.fredzavadil.com.

I like the Chipping Away Ultimate Power Sharpener because it is simple to use and sharpens tools quickly. When I carve, I want to carve, and not spend too much time thinking about sharpening or what system I should use to sharpen. I have no time to spend playing with stones or other things like that. The Chipping Away Ultimate Power Sharpener is all I need. I use the Trizact grinding belts.

The Chipping Away Ultimate Power Sharpener is available for \$242.95 from Chipping Away, 888-682-9801, www.chippingaway.com.



Diamond Stones *Brand Names: DMT, Ultra, Norton*



Everett Ellenwood is a popular author and instructor. Visit Ev's Website at www.ellenwoodarts.com.

Diamond stones cut faster than any other stone. There is a variety of grits available and they stay flat forever. They require less maintenance than any other stone and can be used dry, with water, or with honing oil. Diamond stones will not break if exposed to changes in temperature or humidity.

Diamond stones tend to be more expensive than other stones, but they last a lifetime. I suggest carvers use uninterrupted diamond stones, where the diamonds cover the entire surface of the stone, rather than interrupted stones, where the diamonds are plated onto perforated metal plates. Small tools can get caught in the perforations on an interrupted stone. I also suggest you use the monocrystalline stones, which last longer than polycrystalline stones.

Diamond stones are available from most woodworking suppliers. They range in price from \$40 to \$50.



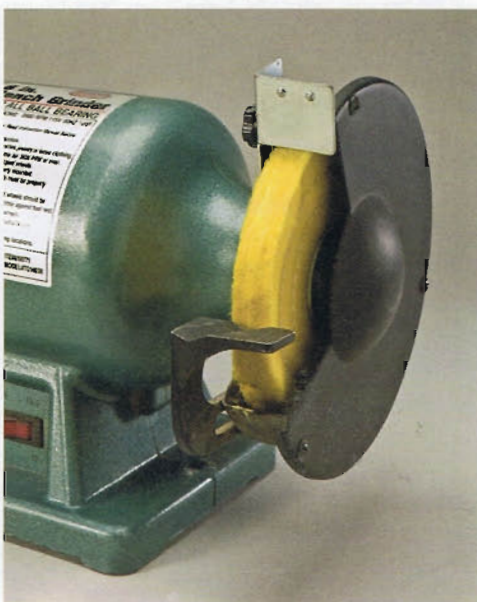
Flat-top Sharpeners *Brand Names: Work Sharp, Veritas MKII*



Mike Burton is an accomplished author and toolmaker. Visit Mike's Website at www.burtonswoodartworks.com.

There are several things I like about the flat-top disk sharpening system. The disk turns slowly, reducing the risk of overheating your tools. The tool rest provides a uniform cutting angle and works with a variety of tool sizes and shapes. With the disk system, you have full view of the tool's cutting edge, and the angle of attack can be varied to produce scratches from the different grits going in different directions. This is very helpful to determine if you have removed all of the scratches from the previous grit. The disks with different grits and the strop are quickly interchangeable.

The tools range from \$99 for the Worksharp WS2000 to \$379 for the Veritas MKII. For more information on the Worksharp, visit www.worksharptools.com. For more information on the Veritas MKII, visit www.leevalley.com.



Grinders and/or power buffing wheels

Brand names: Assorted



Mike Shipley is an accomplished carver and author. Visit Mike's Website at www.ozarkcountycharacters.com.

I prefer a buffing wheel because it's much faster than stropping by hand. I don't need to worry about stropping every 15 minutes. I can buff my knife in the morning and carve all day. Use a soft floppy wheel to keep from rounding over the sharp edge of your tools. The tighter the stitching on the wheel, the more aggressive the buffing wheel is, and the more likely you are to round over the edge of your tool.

Grinders are available at most tool stores. Buffing wheels are available at hardware stores, tool stores, and home improvement stores.



Koch Sharpening System



*Nora Hall is an accomplished author and instructor.
Visit Nora's Website at www.norahall.com.*

Whenever I use the Koch system, I feel bad for my dad and the old carving masters who lived centuries ago. They spent hours sharpening. If they had this system, imagine what more they could have carved. The Koch system sharpens tools faster and makes them sharper than any system out there. I threw out all my other sharpening tools when I got this system. Every woodcarver should have one. I attach two wheels side by side to provide a larger sharpening surface.

Koch and Woodcraft have improved the design of the sharpening system. The new Koch System (not pictured) is available for \$299 from Woodcraft, 800-255-1153, www.woodcraft.com. Individual wheels and paste range in price from \$30 to \$45 and are available at Woodcraft or through Nora's website.



Oil Stones *Brand names: Pinnacle, Norton*



*Chris Pye is a noted author and professional carver.
Visit Chris' Website at www.chrispye-woodcarving.com.*

Oil stones, both bench and slipstones, are available in an extensive range of grits, from coarse carborundum for shaping to fine translucent Arkansas for finishing. Oil stones last a lifetime. You can readily set yourself up to attain a keen edge on any and all width, shape, or sweep of gouge.

Oil stones are available from most woodworking suppliers. They range in price from \$8.99 to \$79.95.



Port-A-Strop



*Charley Phillips is a professional woodcarver.
Visit Charley's Website at www.charleyphillips.com.*

I like the portability of the Port-A-Strop. The tool is light and doesn't take up much space. I can put it anywhere since it runs on both electricity and battery power. I can take it to all of my classes and strop my tools with it. The model I have also has a diamond wheel on it so I can repair dropped or broken tools on the spot, which is nice because there isn't always someone sharpening tools at a carving show and there are not always sharpeners provided when I teach a class.

There are several versions of the Port-A-Strop with a variety of options which range in price from \$230 to \$400. For more information, contact Port-A-Strop at 425-320-8999, www.portastrop.com.



Assorted Grits of Sandpaper

Common names: Scary Sharp



Chris Lubkemann is an author and professional carver. Visit Chris' Website at www.whittlingwithchris.com.

I grew up in the jungles of Brazil, so I've learned all kinds of short cuts and inexpensive ways to get things done. Sharpening with sandpaper is an inexpensive yet effective way to sharpen a knife. I've got pieces of sandpaper I've been using for years. I use worn pieces of sandpaper just before I strop a knife.

I've taught my style of carving in poor countries. Using sandpaper to sharpen is a fun way to show people how to get an edge on their knife without having to buy an expensive sharpening stone. It literally costs pennies to get the knife sharp.

Most carvers use wet and dry sandpaper of assorted grits glued to plate glass or strips of MDF. Wet and dry sandpaper is available at most automotive parts stores and some hardware stores.



Slow-speed Water Stones *Brand Names: Tormek, Jet*



Shawn Cipa is an award-winning carver and accomplished author. Visit Shawn's Website at www.shawnscarvings.com.

I like the Tormek because it is precise when used with the accessories. The Tormek is nice and slow; I have owned other wet grinders that run much too fast; you can grind your tool to a nub before you know it. With the Tormek, it is easy to re-dress the grinding wheel and you can strop on the unit as well. I have owned the Tormek for nine years and it is quite reliable. The only down side is the unit is an initial investment, but once you have it, no worries!

Slow-speed water stone systems range in price from \$249 for the Jet to \$589.99 for the Tormek T-7. For more information on these tools, contact Woodcraft, 800-225-1153, www.woodcraft.com.



Waterstones *Brand names: Norton, Shapton*



David Western is an accomplished carver and author. Visit David's Website at www.davidwesternlovespoons.com.

I've tried a number of sharpening methods from oil stones and ceramic stones to abrasive papers, but I find waterstones give me the fastest and most reliable sharpening. Waterstones are very aggressive in their cutting and are attractively priced. By setting up a sharpening pond, I can keep them wet for immediate and convenient sharpening and also have a secure place to store them. There is also no mess from oils or abrasive dusts with waterstones, so keeping both the sharpening area and my work area nice and clean is much easier. Waterstones require a bit more maintaining than oil or ceramic stones, but they can be trued very quickly if a hollow starts developing.

Waterstones are available from most woodworking suppliers. They range in price from \$22 to \$90.



Sharpening a Carving Knife

Quick and easy steps keep your knife ready to carve

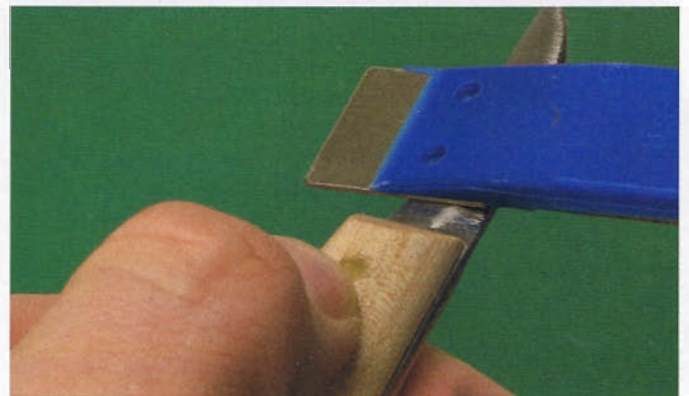
By Mac Proffitt

A sharp carving tool is the first requirement for successful and happy carving. A dull tool will not produce clean cuts and creates a greater risk of injury. Fortunately, there is a simple method to sharpen your carving tools and keep them sharp.

To understand sharpening, you must first understand the bevel. The bevel is the shape taken by the thick supporting metal of the blade as it thins down to the fine cutting edge. The bevel, or cutting angle, can be long or short depending on the type of tool and the steel in the tool.

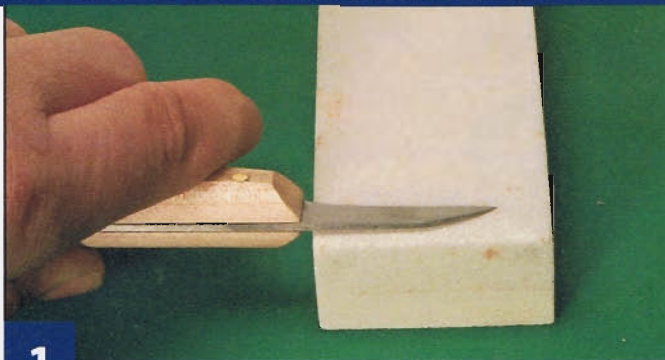
The bevel length determines the strength of the blade. As the bevel becomes longer, the cutting edge becomes thinner. With a long thin bevel, the fibers of the wood may be hard enough to damage the cutting edge. The majority of carving knives are intended for soft wood and have a long thin bevel that extends the width of the blade. This type of bevel is called a straight bevel. There are other types of bevels, but most carving knives have a straight bevel to provide the most efficient cutting and the greatest strength to the edge in relation to the sharpness of the knife.

There are many sharpening devices available and they all work. For this demonstration, I am using a flat oil stone, but I also use a diamond hone. Stones come in different grits from fine to coarse. Other sharpening devices, such as sandpaper, work the same.



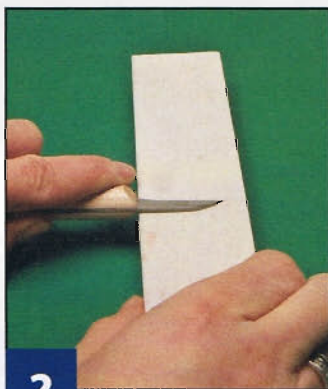
Diamond hones are easy to use, but don't last as long as stones. File back and forth across the length of the blade with a consistent stroke. Don't worry about which direction you file. A diamond hone produces a wire edge just as with a stone.

SHARPENING: CREATING THE WIRE EDGE



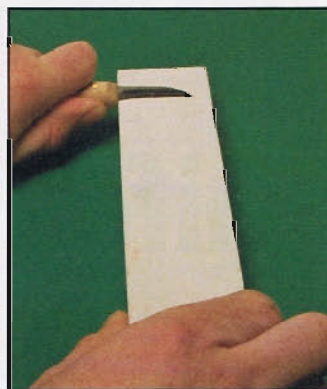
1

Position the knife. Place the knife on the stone with the side to be sharpened facing the stone. If there is an existing bevel, make sure the total surface of the bevel touches the stone. To create a longer bevel, position the knife so the desired length of bevel is touching the stone. Don't focus on the angle. Just determine the length of the bevel and keep the whole bevel touching the stone.



2

Make the first stroke and the return stroke. With the cutting edge away from you, push the knife away from you with a firm and even stroke. Keep the bevel flat on the stone. Turn the knife over and align the bevel on the stone. Pull the knife toward you with the same firm and even stroke. Keep the bevel flat on the stone through the entire stroke.



3

Develop the wire edge. Repeat steps 2 and 3 to obtain an even bevel on both sides. After a few strokes, check the bevel for the wire edge. Keep stroking until the wire edge on one side is clearly defined. The wire edge must be consistent in size and length. If you have problems seeing the wire edge, view the blade from various angles under a bright light.

Stropping with a Leather Strop

You will strop more than you sharpen. Using a leather strop is a good way to keep a sharp edge on your knife. I use a 2½"-wide by 10½"-long strop. The leather should be very thin and have the fuzzy side out. I never put oil on my strop.

When the cuts are harder to make, the knife doesn't feel right, and the cuts are not smooth, it's time to strop. As you gain experience, you will become better at recognizing when to strop. If you see a track or scratch in the cut you just made, this indicates a burr on the blade which requires stropping to remove.

Begin by coating the strop lightly with a strop abrasive. Use the back of your knife to rub the abrasive into the strop.



4

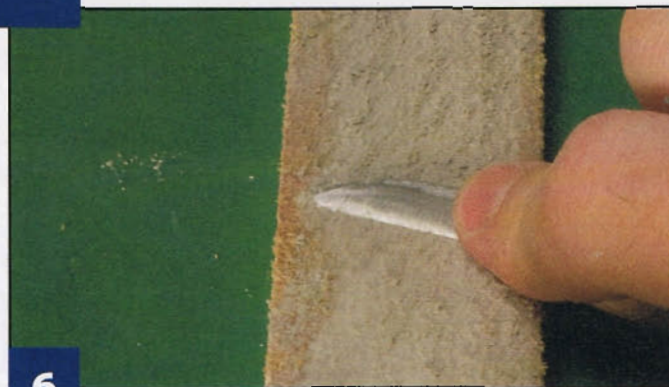
Finish shaping the bevel. As you turn the knife over on each stroke, the wire edge will be pushed to the opposite side. When you are satisfied the wire edge is consistent on both sides, stop sharpening. The knife is now sharp and ready to use as soon as you remove the wire edge by stropping.

SHARPENING: REMOVING THE WIRE EDGE



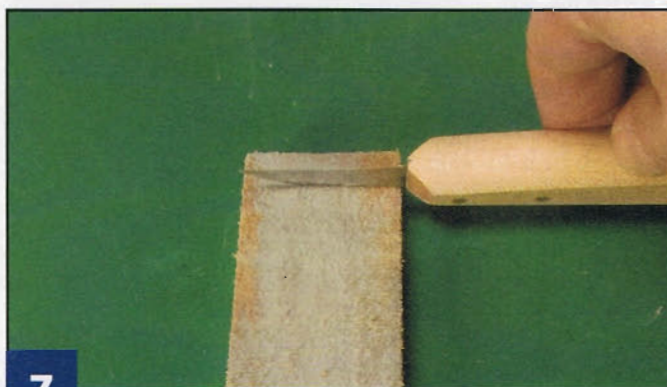
5

Position the knife. Position the knife, with the cutting edge pointed toward you, at the end of the strop nearest you. The entire length of the blade should be on the strop. You may have to turn the knife at an angle to fit the entire blade on the strop. Keep the bevel flat on the strop.



6

Make the forward stroke. Place your finger on top of the blade or on the handle near the blade. Exert a slight pressure on the knife so the bevel maintains contact with the strop. Pressing too hard causes the blade to sink into the leather and could create a rounded edge on the blade. Push the knife forward on the strop. Stop when you reach a point near the end of the strop.



7

Flip the blade. When you reach the end of the strop, turn the knife over so the cutting edge points away from you. Leave the back edge of the knife touching the strop as you turn it over. Do not turn the cutting edge into the leather. Do not pick the knife up. This turning method helps ensure the bevel is flat against the strop and helps prevent the cutting edge from being rounded over.



8

Make the return stroke. When the opposite side of the blade's bevel is flat on the strop, pull the knife back toward you. Maintain constant pressure on the blade just as you did on the forward stroke. At the end of the stroke turn the knife over as you did in step 7. The knife edge ends up pointed toward you.



9

Finish stropping. Repeat steps 6 to 8. After a few round trips back and forth on the strop, test the blade on a piece of wood. Cutting across the grain is a good test. The cut should be easy to make and the wood should be smooth to the touch after the cut. Strop more if needed. Don't be concerned about speed, but maintain a good rhythm while stropping. Keep the knife positioned so the entire length of the knife blade is on the strop.

STROP MORE, SHARPEN LESS

tips

Do not re-sharpen a knife once it is sharp unless necessary. You will be wasting metal needlessly. If you break, chip, or round the blade, you will need to re-sharpen. Otherwise, frequent stropping is all that is needed. Think of the barber and his leather strop—he keeps the razor sharp with just stropping.

Keep the knife flat along the bevel while you strop. If you lift the knife blade while stropping, you could round the edge of the blade, creating a secondary bevel that will stop the cutting action.



About the Author

Mac Proffitt co-owns and operates Smoky Mountain Woodcarvers Supply in Townsend, Tenn. Mac has been teaching carving classes and tool sharpening for more than 15 years. He can be reached at mac@woodcarvers.com. For a complete range of sharpening supplies, visit www.woodcarvers.com.

Creating a Milkweed Pod

Bring a carving to life with realistic habitat

By Don Van Horn

Attention to detail often makes the difference between creating a fine piece of art or making a simple carving. I use detail to create habitat, striving to capture realism and an artistry that keeps the casual observer wondering if they are seeing a slice of Mother Nature or a man-made fabrication.

Successfully attaining this mirror of nature starts with the collection of good reference material from the field, photos, and museums. Thinking ahead and developing a library of reference material is a must (it's nearly impossible to find a Colorado columbine in December). Good reference material is used to develop good patterns and must be referred to continuously throughout the carving process.

Before I begin creating the pods for my piece, *Cold Winter's Day*, I start to carve the bird and do the basic fabrication of the metal work for the stems. Both steps are necessary to bring the entire piece together. The pods can't be made until you know how they are going to fit to the stems, and you need to know where and how you're going to mount the bird. In the early stages of construction, design changes can be made easily.

Use basic power carving tools to carve the pod from tupelo wood. Don't limit yourself to just using wood alone. Although in all of my work, the birds, flowers, and some leaves are wood, I don't hesitate to use other materials to aid with the realism. Leaves of copper, along with the additions of epoxies and modeling paste, can help add the magic touch.



This leaf from *Cold Winter's Day* is made of copper, which is hammered, shaped, and meticulously painted.



Using complementary values and tones of paint in the goldfinch and the milkweed help bring the piece together.

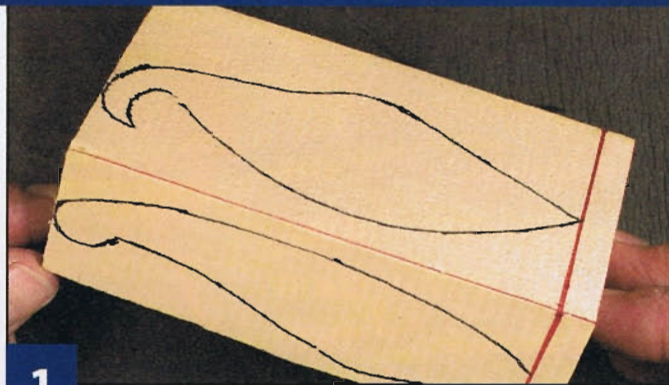
“Successfully attaining a mirror of nature starts with the collection of good reference material.”

While the goldfinch is the primary focus in *Cold Winter's Day*, the piece is heavily reliant on the realistic habitat.



The finished pods are individual in shape and size; no two are the same. Don used dental floss for the silk inside the pod.

MILKWEED: ROUGHING OUT THE POD



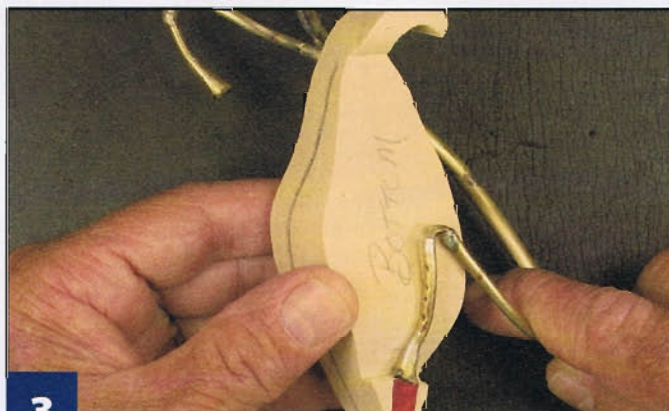
1

Transfer the milkweed pattern to the blank. Draw a red line around the perimeter of the blank $\frac{1}{4}$ " (6mm) from one end. Align one end of the pattern with the red line. Cut along the pattern lines of the side view up to the red line. Then cut along the pattern lines of the top view up to the red line. Cut along the red line to free the roughout.



2

Create the stem. Use $\frac{1}{8}$ "- to $\frac{1}{4}$ "- (3mm to 6mm) diameter brass tubing and solder. Flare the ends of the tubing where the pods will be attached. Use a real milkweed stem as a guide. Real milkweed has a stiff straight look. Use artistic license to shape the brass with subtle curves while maintaining a realistic look.



3

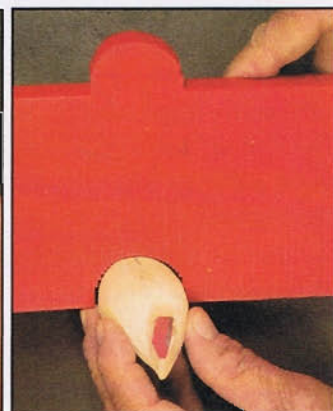
Determine where the pod attaches to the armature.

Align the blank with the armature and mark the area where the pod attaches to the stem in red. This area will be removed during the last step. Notice the slight bend in the stem where the pod attaches at the flared end of the brass. The pod should fit right up against the stem.



4

Rough out the pod. Draw the top view of the pattern onto the blank. Mark a guideline $\frac{1}{4}$ " (6mm) down from the top. The guideline is the widest point of the pod. Round the pod with a 1"-diameter cylinder-shaped carbide-point bit, but do not remove the guideline or the red area marked in step 3. Use a profile gauge to ensure the pod is rounded correctly.



5

Rough out the inside. Use a small tapered carbide-point bit to remove wood from either side of the center seed-pod core. Do not carve the whole way through the pod. Keep a finger on the outside of the pod near where you're carving so you can feel the heat generated by the bit. If you feel heat, the wood is getting thin.



6

Check the composition of the piece. Give careful consideration to the composition of the piece and the location of the primary subject—the bird. If the plant is too busy, it could overpower the bird. Reproducing the plant exactly may sacrifice artistry for just complexity.

MILKWEED: REFINING THE POD



7

Begin shaping the core. Use a depth gauge to determine how deep the center core is inside the pod. The center core on my reference pod is recessed $\frac{3}{8}$ ". Shape the core with a flame-shaped carbide-point bit. Add the irregular shapes and contours to the inside and outside of the pod. Use a flame-shaped diamond bit to continue refining the carving.



8

Undercut the core. Start with a disc-shaped diamond bit. Be careful because if you slip, you may need to start over. Switch bits as needed to separate the core from the walls of the pod. No single bit will do the entire job. As you remove wood, continue to feel for heat with your fingers.



9

Shape the outside of the pod. Use several sizes of ball-shaped diamond bits to carve grooves running the length of the pod. The grooves are random in size, depth, and direction. For a realistic look, keep the grooves close to each other. The grooves cover the outside of the entire pod.



10

Carve the groove for the stem. Hold the pod against the stem and mark the area where the two connect. Drag a medium-sized flame-shaped diamond bit on its side along the marks to match the contour of the stem. Do not carve through the wall of the pod. Leave enough wood at the red attachment area to add a brass pin.



MILKWEED: FINISHING THE POD



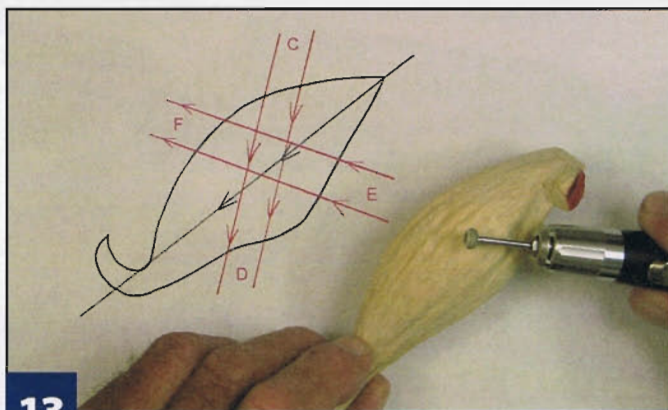
11

Finish shaping the core. The core is narrow at the ends and wide in the middle. A cross-section of the center core reference material is triangular in shape. Use a disc-shaped diamond bit to carve several grooves lengthwise on the core. Detail the grooves with a woodburning pen, a medium tapered diamond bit, and a small tapered diamond bit.



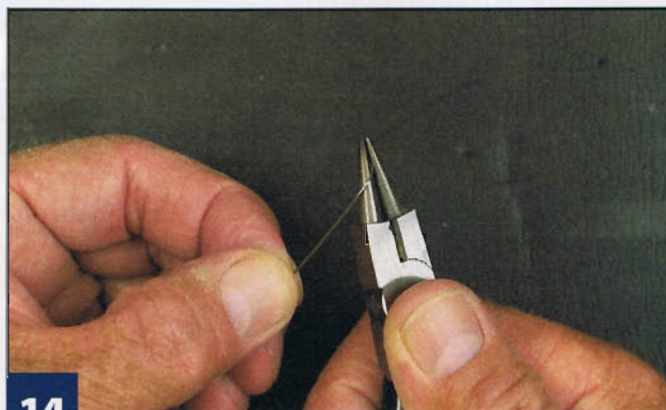
12

Finish thinning the walls of the pod. Continue thinning the walls using your diamond bits of choice. Hold the pod up to a bright light to gauge the wall thickness, check your progress, and determine where you need to be careful. Making the wall as thin as possible enhances the illusion of realism in the finished carving.



13

Finish shaping the outside. Use a small ball-shaped diamond bit or a rounded disc-shaped diamond bit to lightly carve grooves at a 45° angle to the grooves carved in step 9. This breaks up the ridges on the outside of the pod. Carve in light strokes. Follow the lines from C to D and from E to F. Lightly sand the inside and outside of the pod.



14

Create the spines. Taper ¼" (6mm) of the end of a piece of 0.020 (.5mm)-diameter steel piano wire with a sanding disc. Bend the wire into a curve using a pair of round-nose wire pliers. Insert the wire in the pliers at an angle. While holding the wire in the pliers, cut the wire at the end of the curve. Make 50 to 60 spines per pod.

MILKWEED: ADDING THE FINAL DETAILS



15

Add the spines to the pod. Slowly insert the spines into the high point of the ridges with the tapered end pointing outward and curving away from the top of the pod. Do not poke the spines through to the interior of the pod. Lock the spines in place with cyanoacrylate (CA) glue. Apply a coat of ultra thin CA glue to the inside of the pod for strength.



16

Attach the pod to the stem. Cut a short length of brass rod that will fit snugly inside the flared brass tubing. Create a hole in the red area for the rod using a drill or ball-shaped diamond bit. Adjust the fit of the stem and rod and then use epoxy to attach the rod to the pod. Do not glue the rod into the stem.



17

Blend the spines. Wear gloves to hold the pod. Use a toothpick to dab modeling paste at the base of each spine to create a natural contour. Create small spines between each wire by dabbing and then pulling the paste to a point. Let the paste dry. Add additional bumps and ridges with the modeling paste to create interest.



18

Finish the pod. Add blue/green ribbon epoxy to the stems and shape it before it dries. Attach the pods to the stems and apply a base coat of gesso to the entire project. Do not paint the inside of the pods; the natural color of the wood is an exact match for real milkweed pods. The center core does need to be painted.

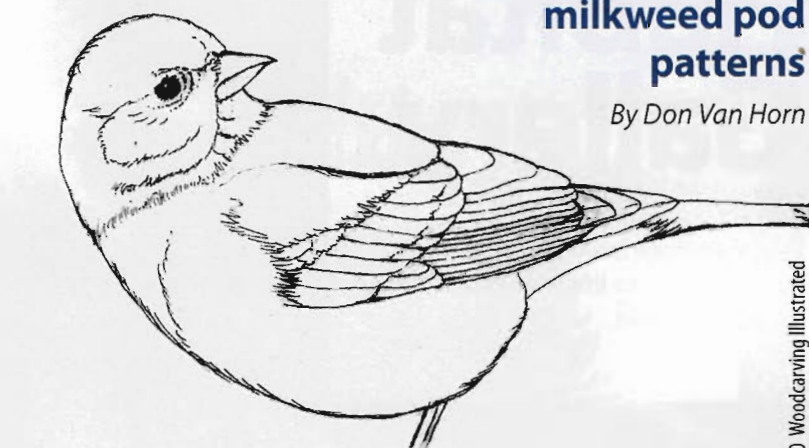
Goldfinch and milkweed pod patterns

By Don Van Horn

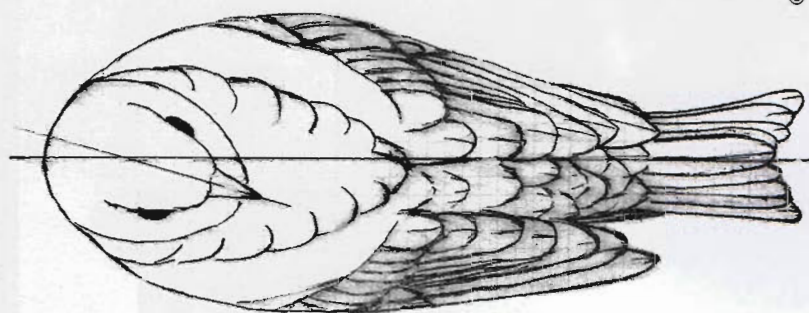
The pods are just the beginning. I create leaves made of hammered copper and braze them to smaller stems, which are added to the main stem. I also add a few broken buds to bring the piece to life. Mount the project on a base that adds to the composition and isn't overbearing. The base must be large enough to support the piece and act as a guide to direct your attention to the focus of the sculpture. I chose a piece of maple burl cut at obtuse angles.

Painting the carving

I use many of the same colors to paint the milkweed that I used on the bird itself. The paint is applied with thin washes to build up the colors. I use raw umber, burnt umber, raw sienna, yellow ochre, titanium white, and ivory black. Keep the paint on the milkweed random. Start with the light colors. Final thin washes of raw umber and ivory black help give depth and realism to the piece. The only rule is to continually refer to your reference material and keep your paints thin.



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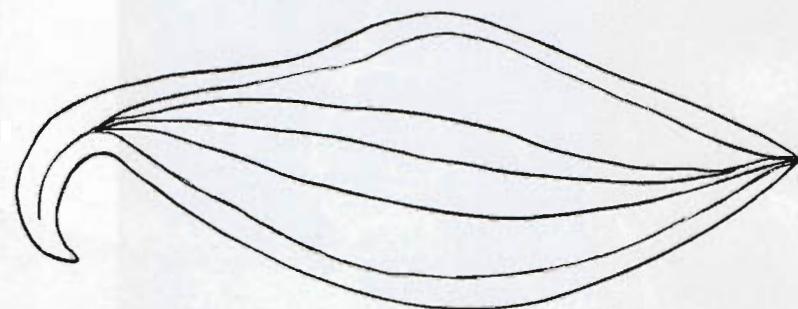
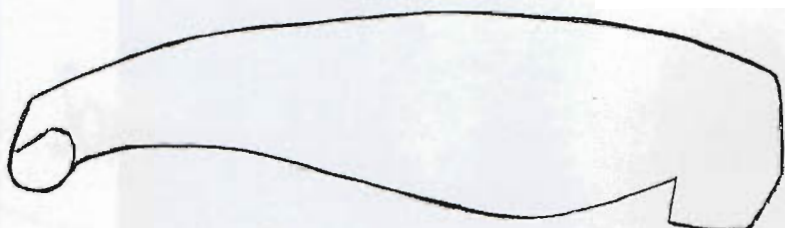
materials & tools

MATERIALS:

- 1½" x 2" x 4½" (38mm x 51mm x 114mm) tupelo or wood of choice
- Cyanoacrylate (CA) glue: thin and regular
- Modeling paste (a thick gesso-like material available at art supply stores)
- Acrylic paints and gesso
- Brass tubing and round brass rods (stems)
- 0.020-thick piano wire
- Swiss sandpaper, 220 grit
- rounded disc-shaped, flame-shaped, medium tapered, small tapered, pear-shaped
- Diamond wheel with arbor
- Carbide-point bits: 1" (25mm)-diameter cylinder-shaped, small tapered, small safe-end cylinder-shaped, medium flame-shaped, small flame-shaped, medium ball-shaped

TOOLS:

- Flexible shaft tool (for initial rough out)
- High-speed micro motor
- Diamond bits: tiny, small, medium, and large ball-shaped, disc-shaped,
- Round nose pliers (available at jewelry supply and beading stores)
- Wire cutter
- Measuring tools such as a ruler, depth gauge, profile gauge, calipers
- Woodburner and pens



About the Author

Don Van Horn has been carving for almost 50 years. A consistent best-of-show winner, Don's vast experience ranges from full-sized carousel horses to intricate hummingbirds. Don teaches and shares his skills with students at his Lakewood, Colo., studio and across the nation. For class information or to view more of his work visit www.donvanhorn.com.

Habitat Gallery

Don Van Horn brings his stunning bird carvings to life with detailed realistic habitat.



The booted racquet-tailed hummingbird in *Tropical Interlude* is attached to the carved flower by a small piece of wire in the beak.



In *On the Lookout*, an American kestrel is perched upon a branch that is totally fabricated and carved from wood.

A close up of the base on *Tropical Interlude*. In the tropics, orchids often attach themselves to the bark of a tree. Copper wire is used for the roots to give the plant added realism.

Creating Custom Greeting Cards

Quick and easy carvings add a special touch to handmade cards

By Edmund Livingston Jr.



The carving is mounted on the inside of the card and peeks through a hole cut in the front with a hobby knife.



We've all heard the sentiment "When you care enough to send the very best." This quick and easy project takes it one step further by combining a simple relief carving with a handmade or computer-generated card. The delightful combination is sure to bring a smile to anyone's face. Everyone enjoys receiving mail, especially children, and a carved greeting card doesn't need to be a work of art to brighten up their day!

In this example, I add a small relief-carved teddy bear to a birthday card. However, the possibilities are endless and cards can be made for any occasion. Add a carved heart to a Valentine's Day card, a bird for get-well cards, or Santa for Christmas cards.

I use basswood because it is soft, easy to carve, and readily takes detail. The carving can be strictly

decorative or created as a pin or magnet. If the carving is created as a pin, place a piece of tape or cardboard over the pin before mailing to keep it from poking through the envelope. The card can be sent standard first class mail, but it does require extra postage.

Start by making the card. There are several commercial greeting card software programs available. You can create your card using a computer program, stamps and scrapbooking supplies, or good old-fashioned markers. I use a single piece of white card stock with a piece of green paper. The green paper acts as the inside liner and adds contrast to the card. The card stock is folded in half and trimmed to fit inside the envelope. Determine the size of your card before completing the carving.

CUSTOM CARD: CREATING THE CARVING



1

Transfer the pattern to the blank. Determine the size of the carving. My final card is 5¾" (146mm) by 8¾" (222mm), so I design my carving to be approximately 3" (76mm) tall. Trace the pattern onto your blank. I recommend a blank that is ½" to ¾" (13mm to 19mm) thick.



2

Complete the carving. Cut the blank with a scroll saw, band saw, or coping saw. Complete the carving using your tools of choice. I paint the eyes, but you could use a small gouge to hollow out the eyes and the inside of the ears. Paint the carving with acrylic paints. When dry, seal the carving with water-based polyurethane.

CUSTOM CARD: CREATING THE CARD



3

Assemble the card. Attach the card stock and paper together with a glue stick and fold them in half. Place the completed carving on the front of the card and trace around it with a pencil. Allow ⅛" to ⅜" (3mm to 5mm) clearance around the carving so the card can be opened freely.



4

Cut the space for the bear. Unfold the card and cut just outside the pencil line with a hobby knife. Cut through both layers of the front, but do not cut into the back of the card.



5

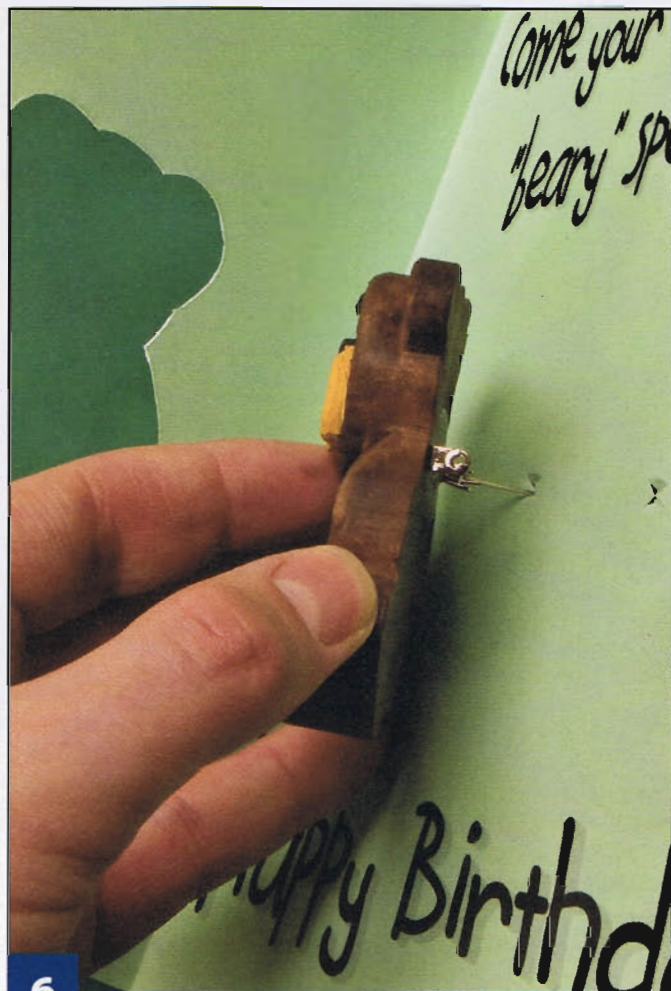
Prepare the carving. If the carving is being presented as a simple decoration, no further steps are needed. To make a magnet, trace around a round magnet on the back of the carving, carve a small recess, and glue the magnet in place. To make a pin, secure the pin hardware to the back of the carving with epoxy.

MATERIALS:

- ½" to ¾" x 3" x 3" (13mm to 19mm x 76mm x 76mm) basswood or wood of choice
- Acrylic paints: black, white, yellow, yellow-gold, tan, dark brown
- Water-based matte polyurethane
- Double-sided tape or hot glue
- Epoxy and pin hardware (optional)
- Magnet (optional)
- Glue stick
- Card stock and paper of choice
- Craft supplies for handmade card

TOOLS:

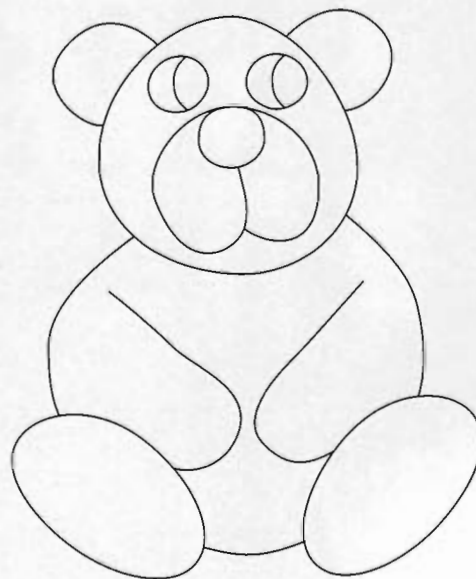
- Scroll saw, band saw, or coping saw
- Small detail knife
- Small gouge (ears and eyes)
- Small V-tool (toes)
- Fine sandpaper
- Small paintbrush
- Sharp hobby knife
- Carving glove
- Thumb guard
- Computer with card making software (optional)



6

Attach the carving to the card. Close the card. For the magnet or decoration, put a dab of hot glue or a piece of double-sided tape on the back of the carving, center it in the cut-out area and press the glue or tape onto the back of the card. To secure the pin, place the carving through the cut-out area on the front and mark the location of the pin and hinge with small Xs. Cut along the Xs with a hobby knife. Feed the pin through the Xs and close the latch.

Greeting card bear pattern



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About the Author

Edmund Livingston Jr. lives in Pinellas Park, Fla. Edmund is a retired construction project manager and martial artist. Edmund has been carving for ten years, but prefers to be called a whittler. His favorite subject is caricature bears and he enjoys sharing his cards and creations with his grandchildren, family, and friends.



Carving a Green Man

**Celebrate spring with a fresh
approach to a traditional design**

By Chris Pye

Green men have decorated architectural elements for centuries. Commonly depicted as a face surrounded by leaves, the symbol represents nature and the cycle of growth. This green man builds on the historic images, but the texture and design add a modern twist to the classic symbol.

The overall shape of this green man is like an inverted triangle with the height being the same as the width. The carving is symmetrical, giving the piece a sense of balance and solidity. We can use the symmetry to our advantage by copying one side across to the other, stage by stage.

I've made this a deep carving, but the design will work well at any depth—the deeper the carving, the more challenging it can be to execute. Look at the carving as if it were half a cone. The center top leaf is the highest level and is well off of the virtual background. The tip of the very bottom leaf and those of the side leaves are lowest and are right against the virtual background. The green man is meant to hang slightly above eye level and be seen from below. To maintain perspective, carve with the blank upright rather than flat on the bench and keep this perspective in mind when undercutting.

The nose and eyes are the only visible anatomy, but you want to imply more of a face in the way you shape the leaves. Keep the underlying form of the leaves full and rounded, suggesting the skull beneath them.

Wood Selection

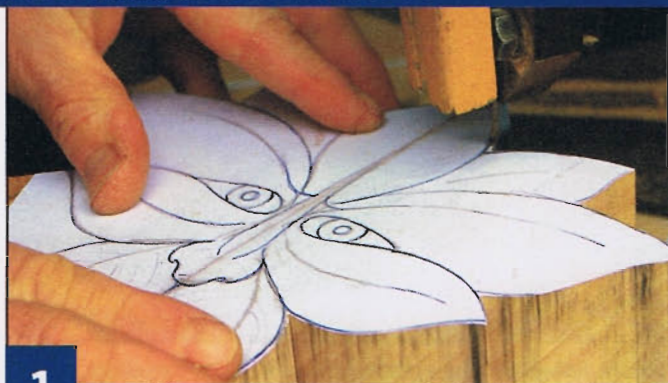
My starting block was 3½" deep. You can use thinner stock, in which case simply carve the green man in lower relief. Align the wood so the grain runs vertically down the nose. Choose wood with a minimum of figuring, such as limewood, basswood, or oak. Little figuring will show as the leaf surfaces will be textured. Choose a lighter wood if you intend to stain the carving.

tips

CLAMPING METHODS

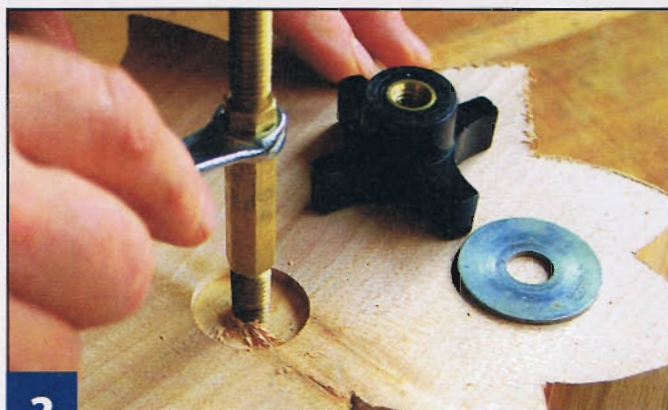
If you don't have a carver's screw, use an ordinary lag bolt. Alternatively, you can glue the carving directly to a backing board with thick paper in the joint. Screw the backing board in position and complete the carving. Split the paper with a spatula or knife to release the carving after you've finished.

GREEN MAN: ROUGHING OUT



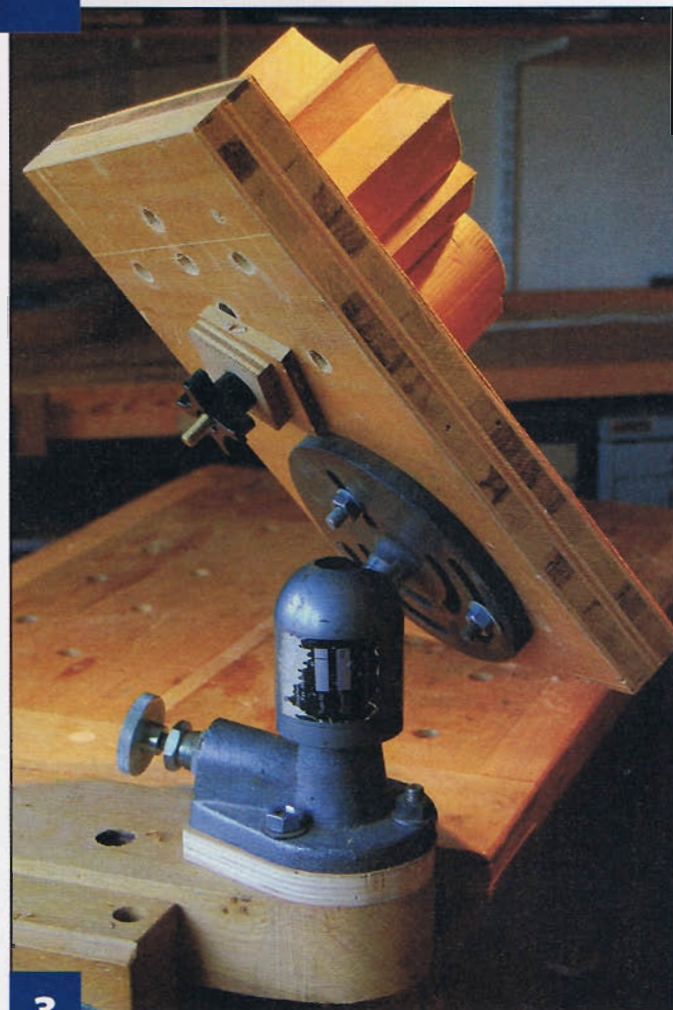
1

Cut out the design. Glue a copy of the pattern to the blank. Cut around the perimeter of the pattern with a ⅛" (3mm) band saw blade. You can also use a carpenter's saw to cut away the excess wood and clean up the curves with gouges and chisels.



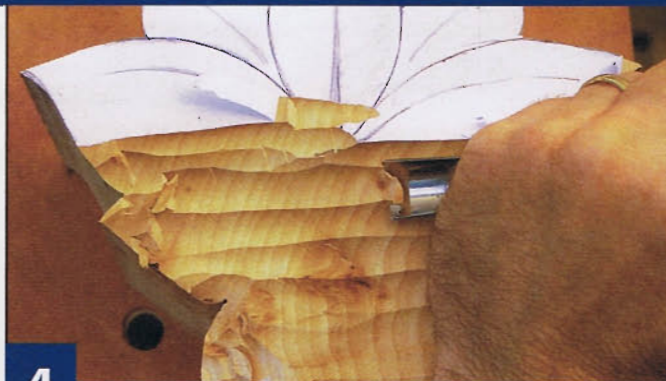
2

Attach the carver's screw to the back. Drill a ⅝" (8mm)-diameter hole in the back of the carving opposite the nose. Thread the carver's screw about half its length into the carving; this allows you room to retighten the screw if the carving works loose.



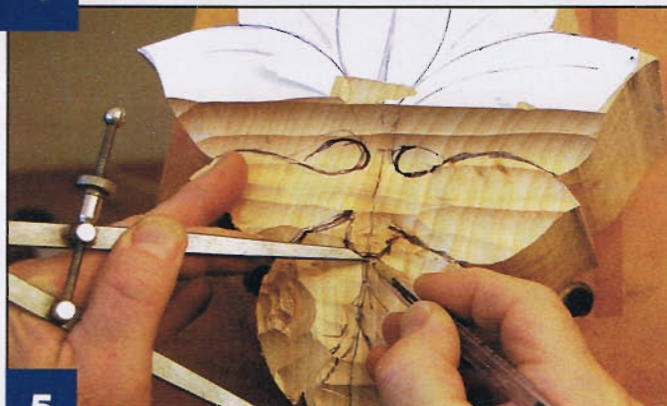
3

Attach the carving to a bench vise. Pass the carver's screw through a board or wide post. The entire back of the green man must be supported by the board to prevent the weak ends of the leaves from breaking off while you carve. The board can be held in a bench vise or an adjustable holding device.



4

Carve away the excess wood. Taper the blank from the forehead down to the lowest spots at the bottom of the chin and the outer points of the cheekbone leaves. Remove wood across the grain with a $\frac{3}{4}$ " (19mm) #8 gouge. The tip of the nose is about $\frac{7}{8}$ " (22mm) below the surface of the blank. Make a slightly deeper trench for the eyes.



5

Redraw the pattern onto the blank. Refer to the full-size pattern as a reference. As you carve, you'll remove lines from the wood. Redraw the pattern lines as needed using the band-sawn tips of the leaves and a vertical centerline as your guide. Use calipers for accuracy and to maintain symmetry as you redraw the leaves on the wood.



6

Rough out the lower section. Work on one side of the carving and repeat the steps on the opposite side. Remove wood from the side and beneath the nose with a $\frac{3}{4}$ " (19mm) #8 gouge. This pushes the moustache-like leaf further toward the background. Round the moustache leaf and the cheekbone leaf. Push the bottom center leaf back so its tip is the deepest part of the carving.



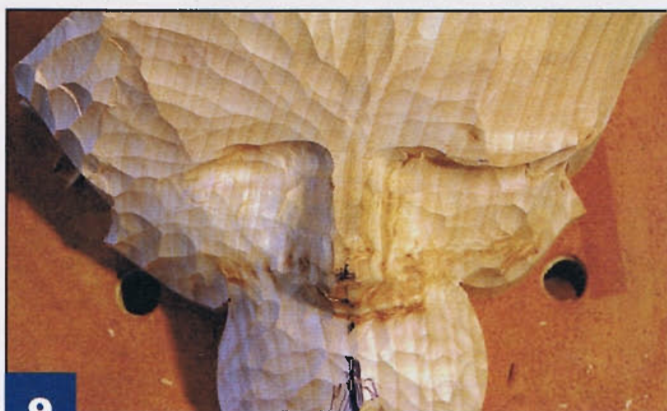
7

Rough out the eyebrows. Use a $\frac{3}{4}$ " (19mm) #8 gouge to taper the eyebrow leaves as they approach the center of the forehead. Carve one eyebrow and then match the shape of the second eyebrow to the one already carved.



8

Deepen the eye sockets. Use a $\frac{1}{2}$ " (13mm) #9 or #10 gouge. Do not carve away the lower edge of the brow leaves. Continue to redraw the centerline and pattern guidelines as you carve them away.



9

Refine the overall shape. Use a $\frac{1}{2}$ " (13mm) #7 gouge to remove ridges from the deeper gouges and smooth the shapes. Get an overall sense of the carving's elements and how they relate to each other. Carve around the nose to make it stick out further. Round the sides of the forehead to give a sense of the skull beneath the leaves.

GREEN MAN: REFINING THE CARVING



10

Rough out the leaves. Use calipers and the pattern to draw the outline of each leaf. Carve along the outline of each leaf with a $60^\circ \frac{1}{2}$ " (13mm) V-tool. Make the leaves similar on each side, working to create balance and symmetry.



11

Shape the leaves. Use flat gouges upside down for the convex surfaces, short-bent gouges in the hollows, and a skew chisel in the tight corners. Keep the leaf forms big and rounded. When the leaves are shaped, set in (or stop cut) along the outline of the leaves' edges.



12

Refine the nose. Shape and set in the nose with a $\frac{7}{16}$ " (11mm) #6 gouge. Clearly define the wings of the nose and lightly scoop out the nostrils. Remember to work on one side first and then copy the cuts to shape the second side.



13

Carve the lower eyelid leaves. Set in the edge of the lower eyelid leaves and lower what will be the eyeballs behind the eyelids. Use a $\frac{1}{4}$ " (6mm) #7 short-bent gouge. Slope the eyeballs so they are fatter at the top, where the upper eyelid is, than at the bottom.



14

Carve the center veins on the leaves. Use a $60^\circ \frac{1}{2}$ " (13mm) V-tool to carve two grooves in the top and bottom leaves, raising the center vein. Use the same V-tool to carve a single groove in the other leaves and then round the sides of the leaves into the grooves. Smooth the leaves and clean up any rough areas with smaller and bent gouges.

GREEN MAN: CARVING THE EYES

15

Carve the upper eyelids. Set in the upper eyelids by stabbing in with a gouge along the profile of the lid. Match the sweep of the gouges to the curves on both eyes. Do not undercut. Lower the eyeballs beneath the lids with a $\frac{1}{4}$ " (6mm) #7 short-bent gouge. Maintain the ball-like shape of the eye surface.

16

Stop cut around the iris and pupil. Work on one eye and then repeat for the second eye. Draw in the pupil and iris. Stab in the circular iris with a $\frac{7}{16}$ " (11mm) #8 gouge. Create a deeper stab cut for the pupil with a $\frac{1}{4}$ " (6mm) #9 or #10 gouge. Do not undercut.

17

Finish carving the eyes. Use a $\frac{1}{4}$ " (6mm) #7 gouge or short-bent gouge to hollow out the iris area around the pupil. Start from the iris stab cut and hollow down to the pupil. This creates a cone of shadow around the pupil.

CARVING AGAINST THE GRAIN

tips

If you must cut against the grain, make sure your gouge is sharp and take small cuts as you rotate the handle slightly to slice with the cutting edge.

GREEN MAN: ADDING THE FINAL DETAILS

18

Add the veins. Carve a series of light grooves across the leaves with a $\frac{3}{8}$ " (10mm) #7 gouge. Cut toward or away from the central vein as needed to carve with the grain of the wood. Make the veins flow in an interesting manner and carve each side of the leaf a little differently. There are a few tricky areas where a short-bent gouge will help and some areas where you will need to carve against the grain.

19

Undercut the leaves. You only need to undercut enough to create the desired effect from your chosen viewpoint. Undercut around the side and lower outside edges of the leaves as much as you can from the front. Move your carving to a narrower board or post and saw off the back at the top with a hand saw or band saw. Clean up the surface with a rasp or spokeshave.

GREEN MAN: ADDING THE FINAL DETAILS



20

Back cut the top leaves. Undercutting means carving wood from beneath an edge working from the front of a carving. Back cutting means carving wood away from the back of the carving. Back cut the top leaves as much as necessary to achieve the desired appearance. Continually check the carving from the front.



21

Notch the edges of each leaf. Notch the edges of each leaf with a $\frac{3}{8}$ " (10mm) #4 gouge. Make two intersecting angled cuts for each notch. Use a skew chisel if it is awkward to make the cuts with a gouge. Check the carving for any edges, surfaces, or intersections that need to be cleaned up.



22

Apply a finish. Finish the carving naturally or apply an optional water-based green stain. Test the end result on scrap wood first. Build up the green with repeated layers of diluted color, rather than one darker coat. Rub over the work with fine steel wool to knock back some of the color and reveal the high spots. Seal the wood with an acrylic varnish prior to waxing.

materials & tools

MATERIALS:

- $3\frac{1}{2}$ " x $8\frac{1}{2}$ " x $8\frac{1}{2}$ " (89mm x 216mm x 216mm) basswood or wood of choice
- Fine steel wool
- Water-based green stain (optional)
- Acrylic varnish
- Wax
- #7 gouges: $\frac{1}{4}$ " (6mm), $\frac{3}{8}$ " (10mm), $\frac{1}{2}$ " (13mm)
- #8 gouges: $\frac{7}{16}$ " (11mm), $\frac{3}{4}$ " (19mm)
- $\frac{1}{4}$ " (6mm) #9 gouge
- $\frac{1}{2}$ " (13mm) #9 or #10 gouge
- Short-bent gouges: $\frac{1}{4}$ " (6mm) #7 and $\frac{3}{16}$ " (5mm) #9

TOOLS:

- Band saw or hand saw
- Carver's screw and vise
- #3 gouges: $\frac{1}{4}$ " (6mm), $\frac{1}{2}$ " (13mm), $\frac{3}{4}$ " (19mm)
- $\frac{3}{8}$ " (10mm) #4 gouge
- $\frac{7}{16}$ " (11mm) #6 gouge
- $\frac{3}{16}$ " (5mm) short-bent straight chisel
- 60° V-tools: $\frac{1}{4}$ " (6mm), $\frac{1}{2}$ " (13mm)
- $\frac{3}{8}$ " (10mm) skew chisel
- Brushes to apply finish

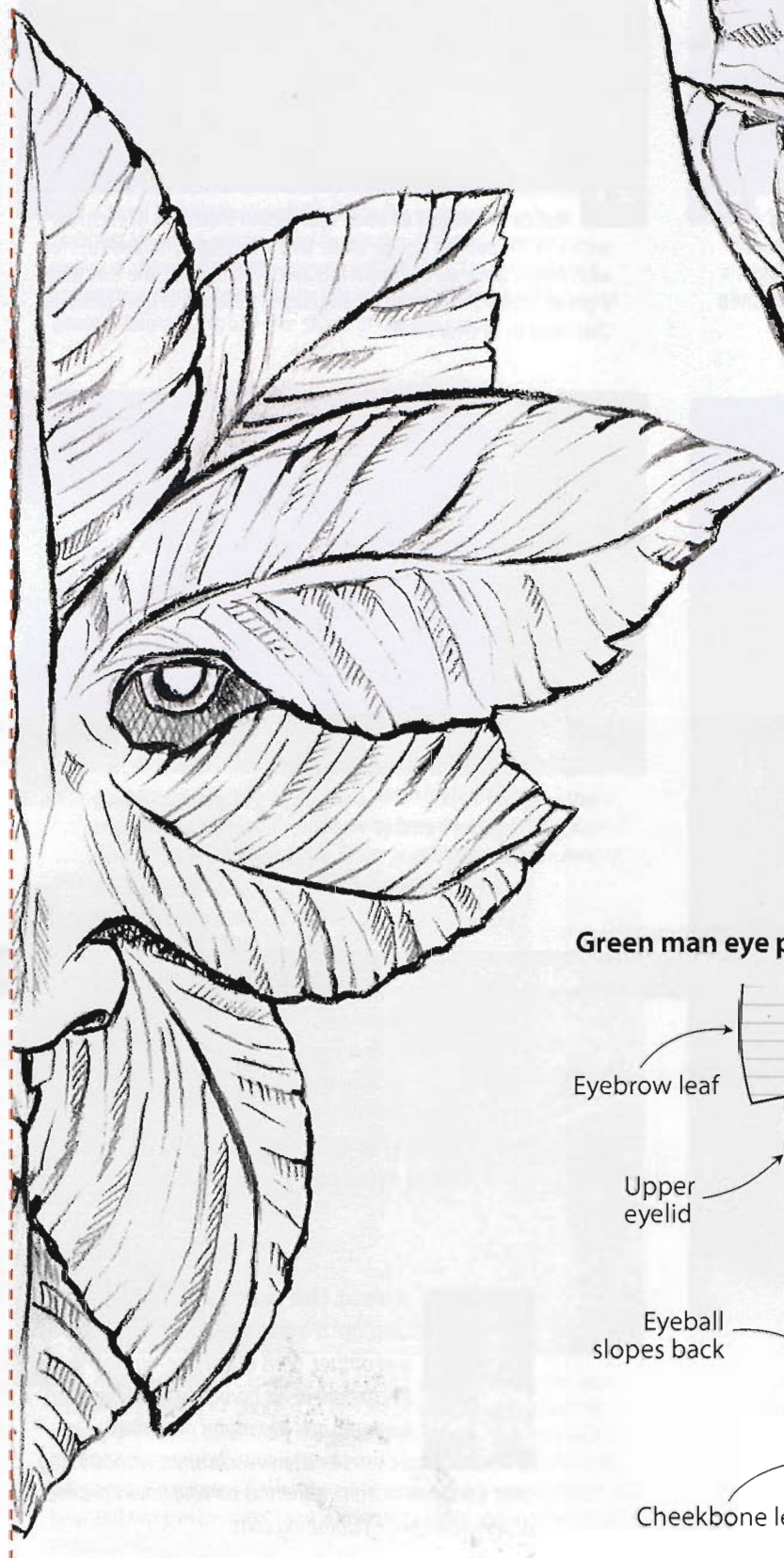


About the Author

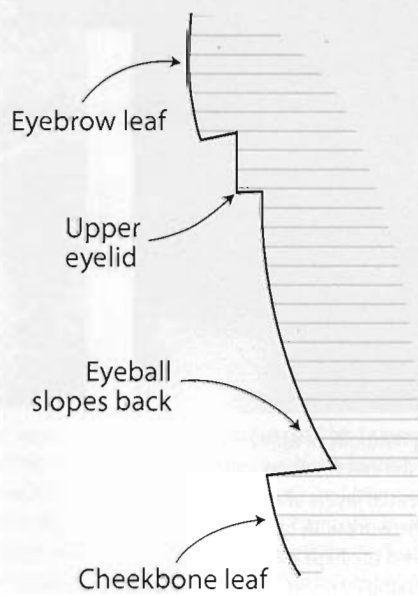
Chris Pye is a master woodcarver, instructor, and author. Chris offers one-on-one instruction in his home studio in Hereford, England, and maintains an e-mail newsletter at www.chrispye-woodcarving.com.

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

Green man patterns



Green man eye profile





Power Carving in Relief

Simple pintail duck is a great introduction to reciprocating tools

By Chuck Solomon and Dave Hamilton

This basic relief project combines techniques for using reciprocating tools, traditional-edge tools, rotary bits, and a woodburner. If you don't have a reciprocating handpiece, use a piece of scrap wood to practice lowering the background with aggressive carbide-point bits in a rotary power carver.

The northern pintail duck can be found throughout North America and northern areas of Europe and Asia. We have both had the opportunity

to view and study pintail ducks at numerous national wildlife refuges and other wetland areas. It is a thrill to see hundreds of pintails rise off of the water early in the morning.

We chose a slab of basswood with bark remaining on the sides to provide a natural frame. Use graphite paper to transfer the pattern to the blank and sketch an oval around the design. Leave at least ¼" (6mm) between the oval and any part of the duck.

RELIEF: ROUGHING OUT THE DUCK



1 **Outline the pattern.** Carve a stop cut along the perimeter of the pattern with a $\frac{1}{4}$ " (6mm)-wide V-tool in a reciprocating carver. Cut approximately $\frac{1}{8}$ " (3mm) outside of the pattern line.



2 **Lower the background.** Use a $\frac{3}{4}$ " (19mm)-wide fishtail gouge in a reciprocating carver to lower the area between the oval and the pattern. Remove the wood in several passes. Reposition the blank as needed to make the smoothest cuts. Slope the wood from the oval to the cuts next to the duck.



3 **Clean up the gouge marks.** Go back over the background with the same fishtail gouge to clean up and smooth the surface. Switch to a handheld $\frac{3}{4}$ " (19mm)-wide fishtail gouge to provide more control, especially near the duck.



4 **Separate the wings.** Carve along the line separating the wings with a V-tool in the reciprocating carver. Use a fishtail gouge to lower the back wing slightly, creating the effect of the back wing being behind the front wing.

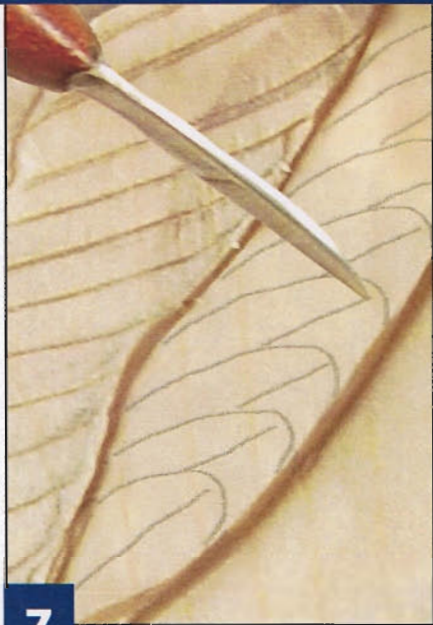


5 **Round the duck's body.** Round the body with a pear-shaped stump cutter in the flexible shaft tool. Use a high speed (14,000rpm or greater) for best control. Clean up the edges by hand sanding with 250-grit Swiss sanding cloth. Do not round the wing tips.



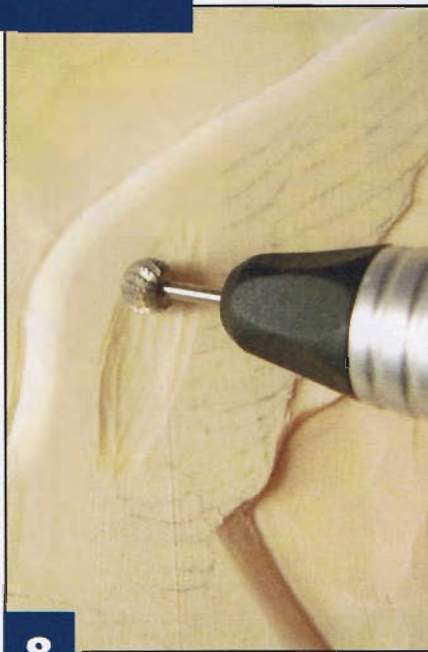
6 **Outline the wing feathers.** Remove the wood between the tips of the feathers with a bench knife or a safe-end cylinder-shaped diamond bit and a flame-shaped ruby or diamond bit. Make a shallow stop cut alongside each wing feather with a bench knife. Carve between each feather with a safe-end cylinder-shaped diamond bit.

RELIEF: ADDING THE FEATHERS



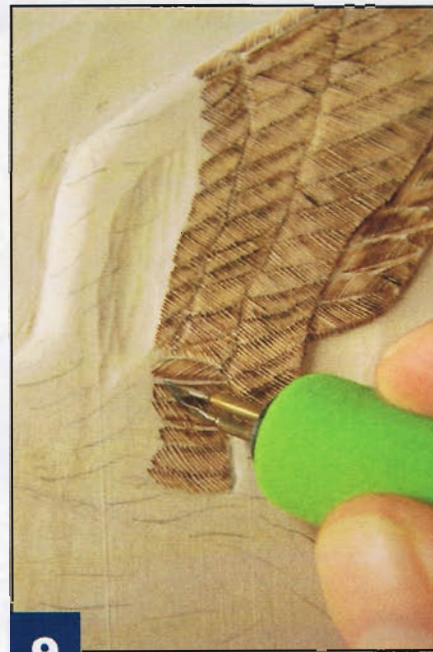
7

Carve the back wing. Sketch in the feathers on the back wing. The front wing shows the underside of the wing and full top primary feathers. On the back wing, we are viewing the top of the wing and only see part of the top primary feathers. Stop cut along each feather with a bench knife and carve between the feathers with a safe-end cylinder-shaped diamond bit.



8

Carve a depression in the front wing. Use a $\frac{1}{2}$ " (13mm)-diameter ball-shaped stump cutter to carve a shallow depression in the front wing. The $\frac{1}{4}$ " (6mm)-deep depression, located in front of the covert feathers, should be less than 1" (35mm) wide.



9

Burn in the flight feathers.

Woodburn the primary, secondary, tertial, and covert feathers on the wings. Use a $\frac{3}{8}$ " (10mm)-wide skew-tip woodburning pen. Keep the burn lines curved at the top and keep them as close together as possible.



10

Sketch the body feathers. Outline the location of the back tail feathers, rump, white body feathers of the lower breast and body, the brown feathers on the head and neck, and the dark feathers on the back and sides. Sketch in the direction of the feather flow.



11

Woodburn the body feathers. Use a higher temperature to burn the black tail feathers and rump. Keep these lines close to each other. The darker body feathers are burned at a lower temperature and are farther apart. The white feather areas are burned at an even lower temperature and the lines are even farther apart.

RELIEF: FINISHING THE CARVING



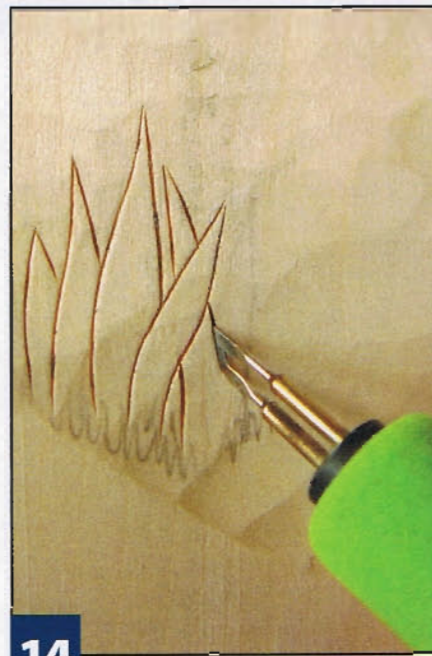
12

Woodburn the bill, eye, and foot. Use a $\frac{1}{8}$ " (3mm)-wide shader burning pen for the bill and the foot. Outline and burn the eye with a writing tip burning pen.



13

Clean up the woodburned areas. Use a soft rotary brush in the flexible shaft tool at a low speed (less than 5,000rpm) to remove any residue left from the woodburning pens. Brush in the direction of the burning. Strengthen the feather tips and any other areas that could break with thin cyanoacrylate (CA) glue.



14

Add the grass. Sketch the clump of wetland grass or other vegetation on a copy of the pattern and then transfer the design to the blank. Use a skew woodburning pen to burn in the grass.



15

Apply the finish. Apply a light coat of Deft spray satin finish. Let it dry for 15 to 45 minutes. Go over the duck with a soft rotary brush at a low speed (less than 5,000rpm). Apply one to two additional coats of Deft, allowing it to dry between coats. Use a soft rotary brush on the duck between coats and after you apply the final coat. Attach a hanger to the back of the carving.

materials & tools

MATERIALS:

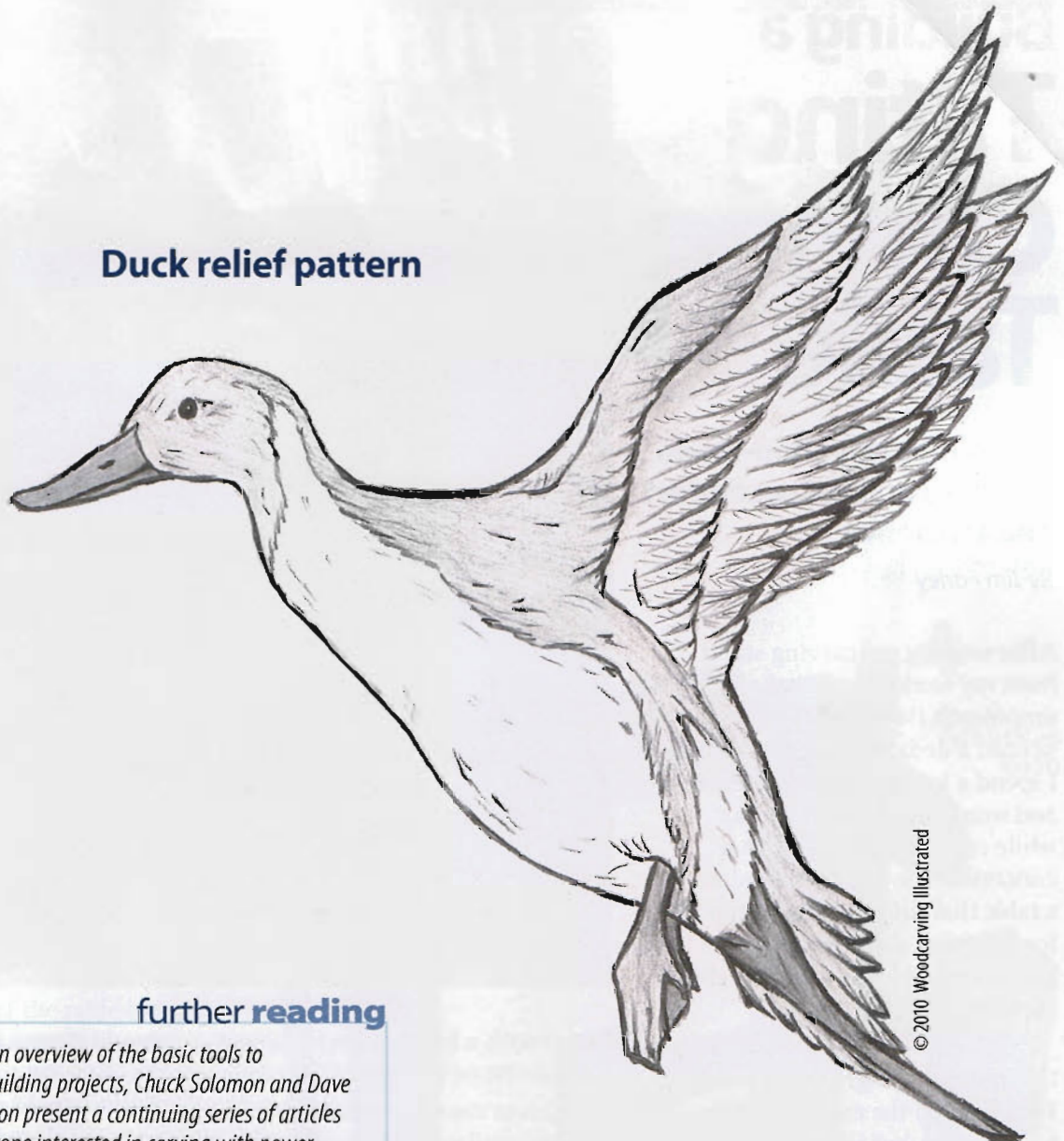
- 1" x 10" x 14" (25mm x 254mm x 356mm) basswood or wood of choice
- Swiss sanding cloth, 250 grit
- Thin cyanoacrylate (CA) glue
- Deft spray satin finish

TOOLS:

- Flexible shaft machine with a standard handpiece
- Reciprocating carver or handpiece
- Reciprocating gouges: $\frac{3}{4}$ " (19mm) fishtail gouge and $\frac{1}{4}$ " (6mm)-wide V-tool
- $\frac{1}{4}$ " (6mm)-diameter ball-shaped stump cutter

- $\frac{1}{4}$ " (6mm)-diameter pear-shaped stump cutter
- Safe-end cylinder-shaped diamond bit
- Flame-shaped ruby or diamond bit
- Soft rotary bristle brush
- Woodburner
- $\frac{3}{8}$ " (10mm)-wide skew tip burning pen
- $\frac{3}{8}$ " (10mm)-wide shader burning pen
- Writing tip burning pen
- $\frac{3}{4}$ " (19mm) fishtail palm gouge
- Carving knife of choice

Duck relief pattern



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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

Power Carve a Wooden Spoon: Issue 49

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.

Building a Tilting Carving Table

Customize this shop-made bench to maximize comfort and efficiency

By Jim Farley

After moving my carving stand from my workbench for the umpteenth time, I realized I needed a dedicated carving table. I spend a lot of time at my bench and would rather sit and relax while carving than stand on a concrete floor. What evolved was a table that functions as a support for a carving stand or carving arm and doubles as a tilting relief carving table.

Take the time to determine the optimum height for the table. I've included the measurements for my table, but this is a great opportunity to tailor the table to best suit your needs. Sit in the stool you use while carving and have someone measure your typical carving movements. Once you determine a comfortable working height, design the table height to match. If you design the table to be used while standing, the top should be slightly higher than your waist.

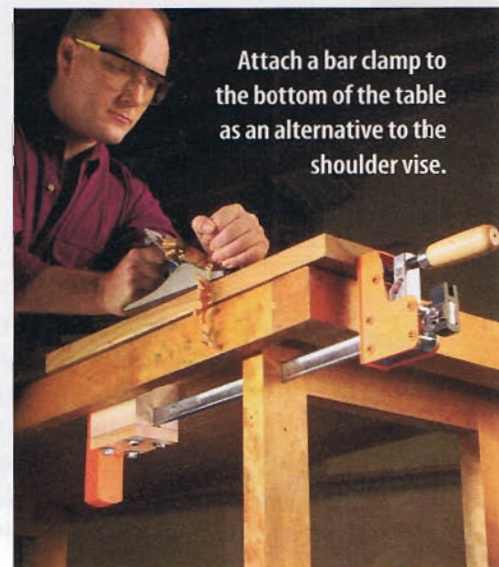
I built the table base using standard mortise and tenon construction. Mortises can be cut with a mortise machine, mortise drills/chisels in a drill press, a router, or hand chisels. Tenons can

be cut with a hand saw, a table saw, a band saw, or a router.

Create round wooden cams to lock small projects in place if you don't want to use a standard hold down. To clamp projects to the table, I added a basic shoulder vise. Vises can be difficult to install correctly and if they are not totally square, they are difficult to use.

As an alternative to the shoulder vise, attach a bar clamp to the bottom of the table. Build a box-like stop on the bottom of the table top. Create a hole the same size as the bar in both sides of the box. This box will hold the fixed jaw in place. You may need to cut a groove or slot in the table to accommodate the bar. The sliding bar, complete with hand crank,

should extend beyond the side of the table top so you can use the clamp to hold projects tight against a dowel inserted in a hole in the table top.



Attach a bar clamp to the bottom of the table as an alternative to the shoulder vise.





Assembling the Base

Use a lap joint to attach the front top rail to the front legs. Round the top of the front bottom rail. Cut mortises in the bottom of the front legs to accommodate the entire front bottom rail. The weight of the table keeps it steady, but the front bottom rail acts as a foot rest, allowing you to transfer some weight to the foot rest. Attach non-skid rubber feet to the bottom of the legs for additional stability.

Cut $1\frac{1}{2}$ " (40mm)-long tenons and matching mortises for the remaining rails. The back top rail extends $1\frac{3}{4}$ " (45mm) above the top of the base to support the table top when the assembly is flat.



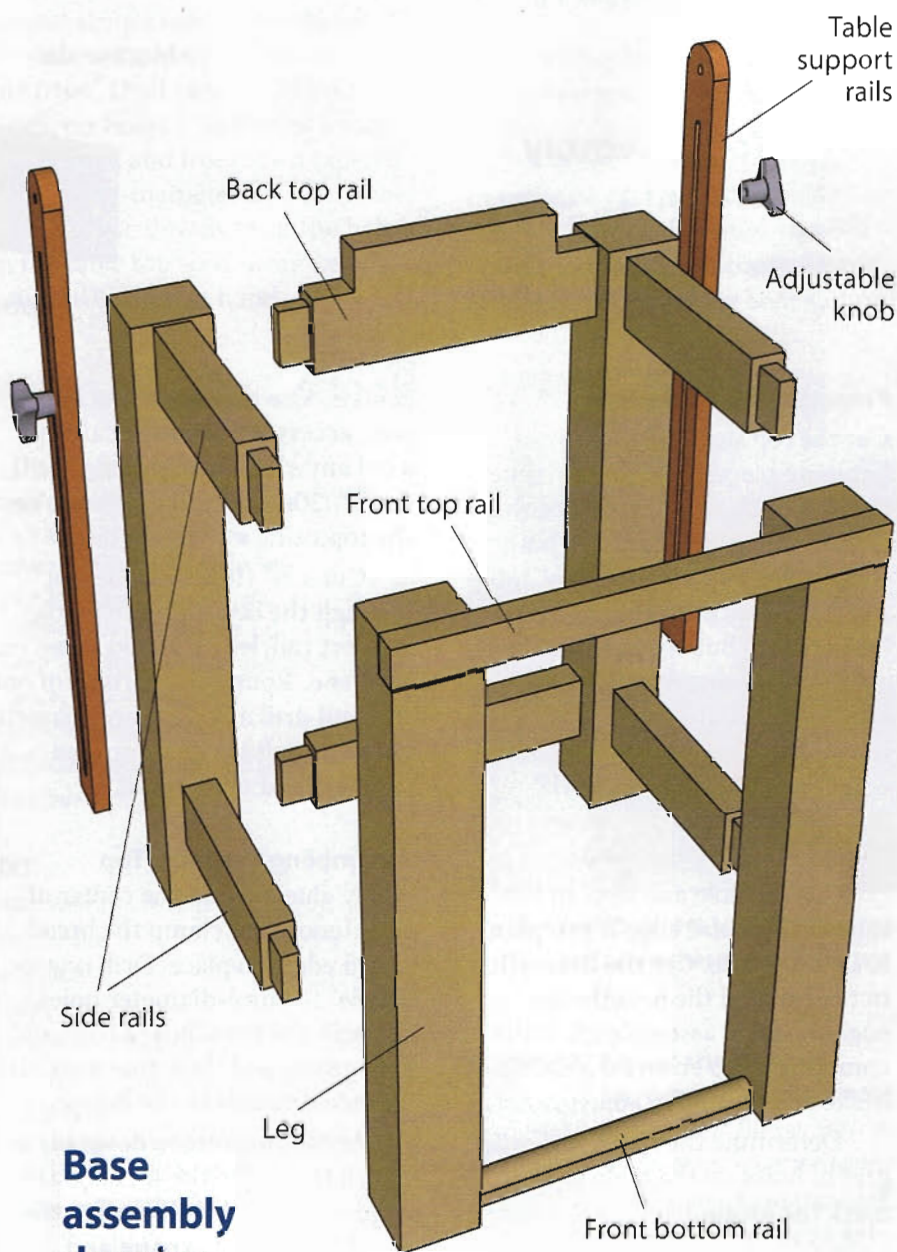
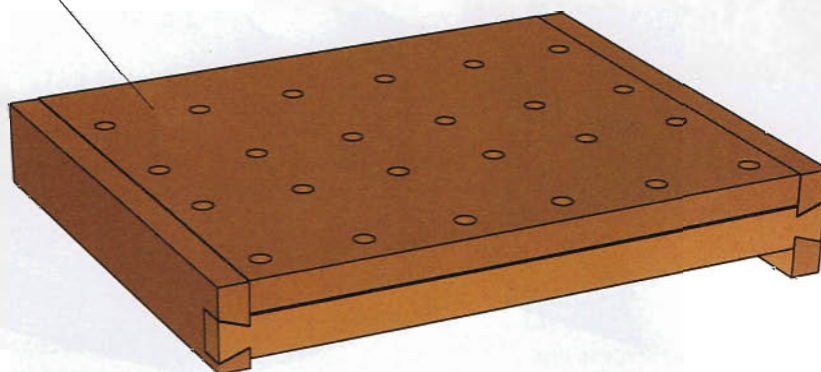
Photo courtesy of Lee Valley Tools

Bench Blades

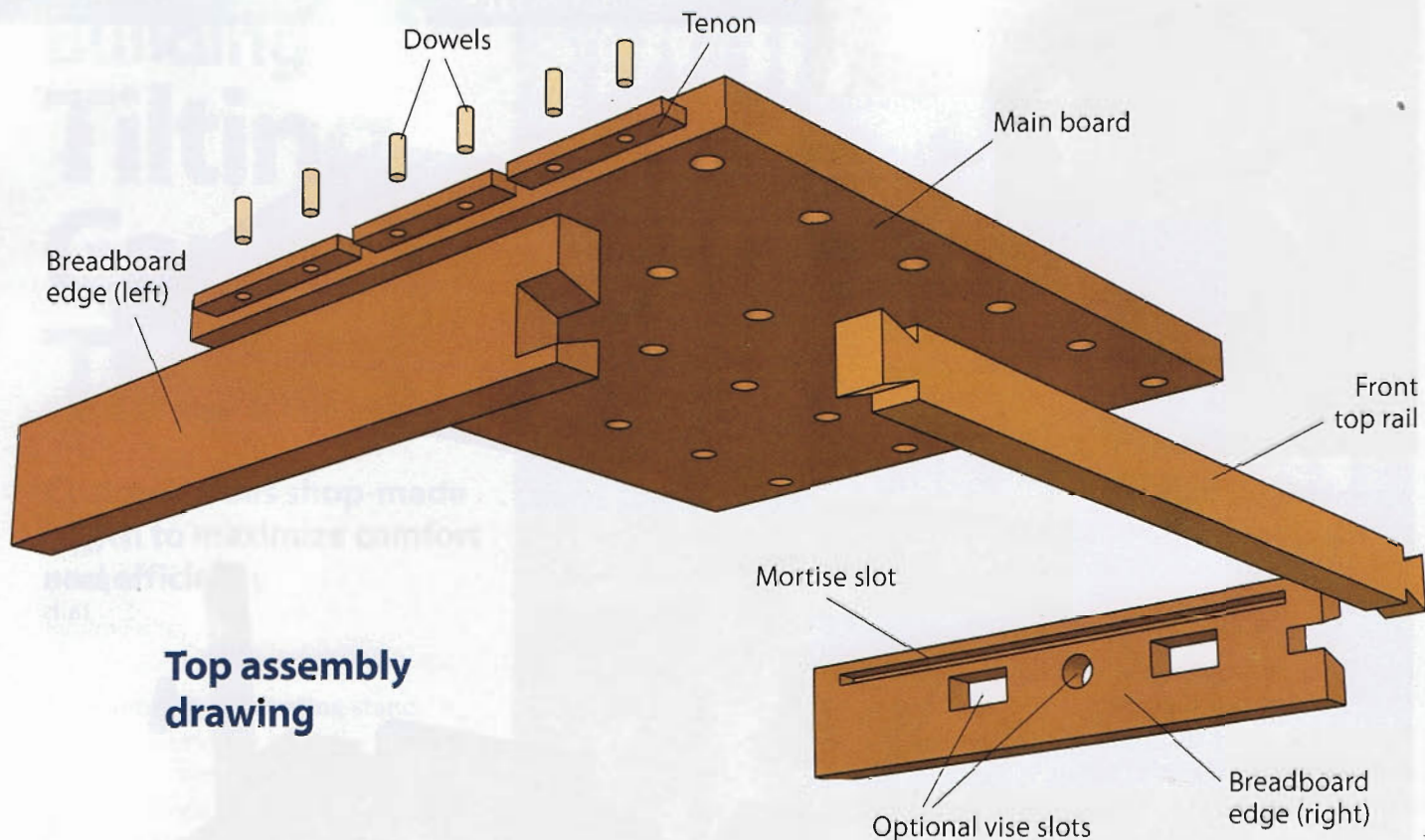
Instead of creating wooden cams or installing a vise on your table, Lee Valley has created adjustable toggles that fit into standard $\frac{3}{4}$ " (20mm)-diameter holes and lock in place. The toggles, called bench blades, have a low profile to protect your tools and make it easy to clamp a variety of projects to your table.

ASSEMBLY NOTES

Table top



Base assembly drawing



Top assembly drawing

Preparing the Table Top

Cut the top stock to size or laminate pieces together to make the blank. Use a router to cut three $\frac{3}{4}$ " (20mm)-wide tenons on both the left and right edges of the table top. The length of these tenons isn't critical, but try to space them at least $\frac{3}{4}$ " (20mm) apart. Cut one long $\frac{3}{4}$ " (20mm)-deep slot on the inside of each of the breadboard edge blanks. Cut the slots $\frac{5}{32}$ " (4mm) longer than the tenons to allow for wood expansion.

Cut the hole and slots in the right breadboard edge if you plan to install a vise. Cut the dovetails in the rail and the breadboard edges and dry assemble all of the components to ensure a good fit. Make any necessary adjustments.

Determine the spacing for the grid of holes on the table top and mark the locations of the holes. I space them evenly from left to right on 4" (100mm) centers and from front to back on 5" (130mm)

centers. Use this same spacing on your accessories so they can be used anywhere on the table. Drill the $\frac{3}{4}$ " (20mm)-diameter holes on the top using a Forstner bit.

Cut a $\frac{3}{8}$ " (10mm)-wide slot through the center of each table support rail, leaving solid wood on each end. Round the corners of one end and drill a $\frac{3}{8}$ " (10mm)-diameter hole through the center of the rounded end of each rail.

Assembling the Table Top

Apply glue only on the center of each tenon and clamp the breadboard edges in place. Drill one to two $\frac{3}{8}$ " (10mm)-diameter holes through the breadboard edge and each tenon and then glue matching diameter dowels in the holes.

Apply glue on the dovetails and attach the rail to the breadboard edges. Do not glue the rail to the top. The top will expand and contract with humidity.



Adjust the angle of the table top and lock it in place with the adjustable knobs.



Attaching the Top

Attach the front of the table top to the front top rail on the base with a piano hinge. The table top is flush with the base on the front and rests on the raised portion of the back top rail to provide a flat surface.

Position the table support rails at the back of the table top and mark the location of the holes on the inside of the breadboard edges. Install threaded inserts in the

breadboard edges and attach the table supports with bolts.

Position the table support rails against the base and mark the location of the holes for the threaded inserts. Install the threaded inserts and use bolts and adjustable knobs to secure the sliding rails to the base. Adjust the angle of the top and tighten the knobs to lock the top in place.

Accessories

The most useful accessory is a simple strop made from a block of wood with leather glued to the front. Drill two $\frac{3}{4}$ " (20mm)-diameter holes 5" (130mm) apart in the back and insert two tapered $\frac{3}{4}$ " (20mm)-diameter dowels in the holes. These dowels fit in the holes in the table top so you can keep your strop close at hand.



Lay the table flat to mount a carving arm or stand for in-the-round work. (Carving stand featured in WCI #46)

Another handy accessory is a simple gouge and chisel holder. Make a small tray and add $\frac{1}{4}$ " (6mm)-diameter dowels to separate the tools. Then add two $\frac{3}{4}$ " (20mm)-diameter tapered dowels to the back of the holder to affix it to your carving bench.

MATERIALS:

Base

- 4 each $3\frac{1}{2}$ " x $3\frac{1}{2}$ " x $28\frac{1}{4}$ " (90mm x 90mm x 720mm) pine or wood of choice (legs)
- 4 each $1\frac{1}{2}$ " x 3" x 14" (40mm x 80mm x 320mm) pine or wood of choice (side rails)
- $1\frac{1}{2}$ " x 3" x 18" (40mm x 80mm x 457mm) pine or wood of choice (back bottom rail)
- $1\frac{1}{2}$ " x 5" x 18" (40mm x 127mm x 457mm) pine or wood of choice (back top rail)
- $1\frac{1}{4}$ " x $1\frac{1}{4}$ " x 22" (30mm x 30mm x 559mm) pine or wood of choice (front top rail)
- $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x 18" (40mm x 40mm x 457mm) pine or wood of choice (front bottom rail)

Top

- $1\frac{1}{4}$ " x $19\frac{3}{4}$ " x 22" (30mm x 500mm x 560mm) hardwood of choice (main board)
- $1\frac{1}{4}$ " x 4" x $19\frac{3}{4}$ " (30mm x 100mm x 500mm) hardwood of choice (right breadboard edge, wider than left side for optional vise holes and slots)
- $1\frac{1}{4}$ " x $3\frac{1}{8}$ " x $19\frac{3}{4}$ " (30mm x 80mm x 500mm) hardwood of choice (left breadboard edge)
- 2 each $\frac{3}{4}$ " x $2\frac{3}{8}$ " x $26\frac{3}{4}$ " (20mm x 60mm x 680mm) hardwood of choice (adjustable table support rails)

- 4 each $\frac{3}{8}$ " (10mm)-diameter threaded inserts
- $\frac{1}{4}$ " x $3\frac{3}{4}$ " x 23" (32mm x 95mm x 584mm) hardwood of choice (front top rail)
- 2 each $\frac{3}{8}$ " (10mm)-diameter by $1\frac{1}{2}$ "-long bolts with washers
- Vise kit, bench screw, or bar clamp
- 2 each $\frac{3}{8}$ " (10mm)-diameter adjustable knobs with bolts
- 22" (500mm) piano hinge and screws
- Wood glue

TOOLS:

- Router with assorted bits
- Saw of choice
- Hand chisels
- Clamps
- Drill with assorted bits

SPECIAL SOURCES:

Various vise kits are available from Woodcraft, 800-225-1153, www.woodcraft.com

Bench Blades and vise kits are available from Lee Valley, 800-871-8158, www.leevalley.com

materials
& tools



Use dowels as pegs to secure carvings and accessories to your table top.



About the Author

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

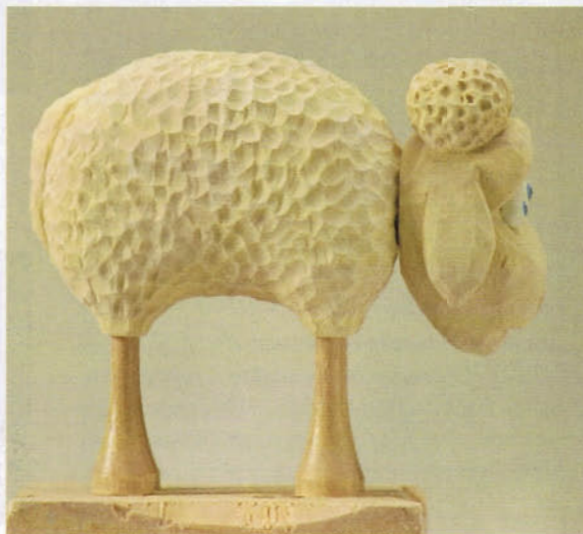
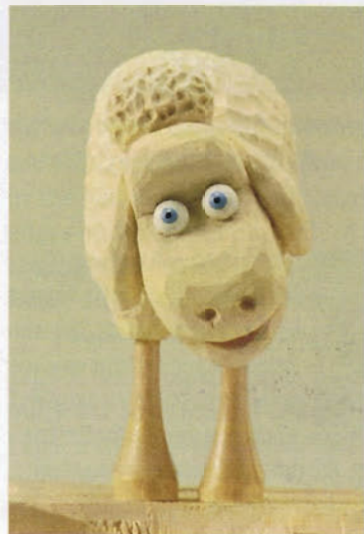
Making Silly Sheep

Golf-tee legs make this caricature critter easy to carve

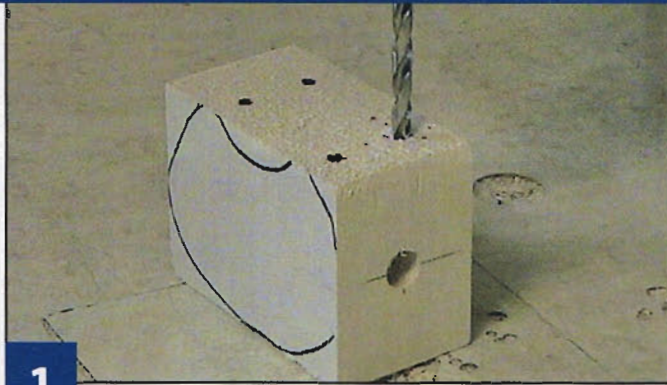
By Don Worley

Every Sunday, a number of big-eyed sheep stare at me from the newspaper ad selling mattresses. I thought they were kind of neat with their golf-tee legs and I decided to carve one. Well, one became six and soon the six became many. These little guys always draw a lot of attention at woodcarving shows and they are fun to carve.

It is important to follow the drilling and cut-out steps before starting the carving. Simplify the carving process by connecting the head to the body with a $\frac{3}{8}$ "-diameter dowel and using $2\frac{1}{8}$ "-long natural golf tees for the legs. For the popped eyes, I use $\frac{1}{4}$ " (6mm)-diameter wooden balls found in craft stores. It's a lot easier to use the balls than it is to carve the bulging eyes.

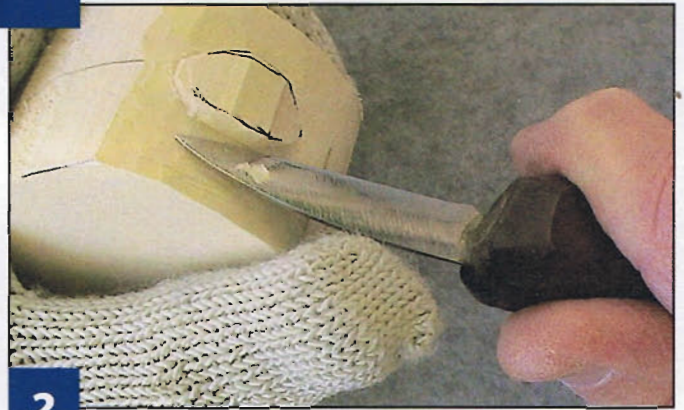


SHEEP: CARVING THE BODY



1

Prepare the body blank. Trace the pattern onto the blank. Drill a $\frac{3}{8}$ " (10mm)-diameter hole about $\frac{3}{4}$ " (20mm) deep for the neck. Mark the location of the four leg holes and drill $\frac{3}{16}$ " (5mm)-diameter holes about $\frac{7}{8}$ " (22mm) deep. Cut around the profile of the pattern with a band saw.



2

Carve the tail. Use the pattern to sketch the tail on the blank and then outline the tail with a $\frac{1}{4}$ " (6mm) 60° V-tool. Carve off the wood around the tail with a carving knife.



3

Round the body. Use a carving knife. Draw in a centerline and remove the sharp corners on the body. Round around the legs using the pre-drilled holes to guide you.

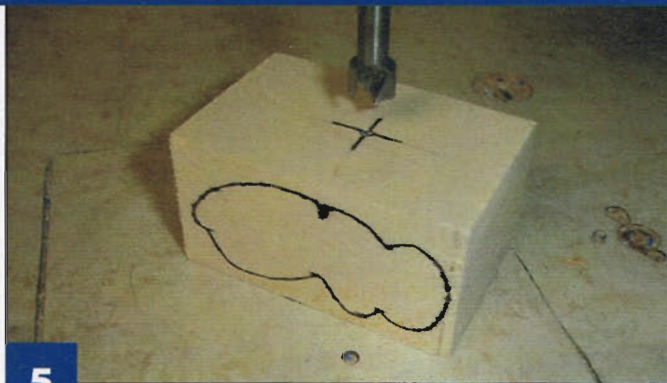


4

Texture the body. Carve a series of facets or divots with a $\frac{1}{4}$ " (6mm) #9 gouge. Keep the facets close together to create the look of a wooly sheep, not the dimples on a golf ball.

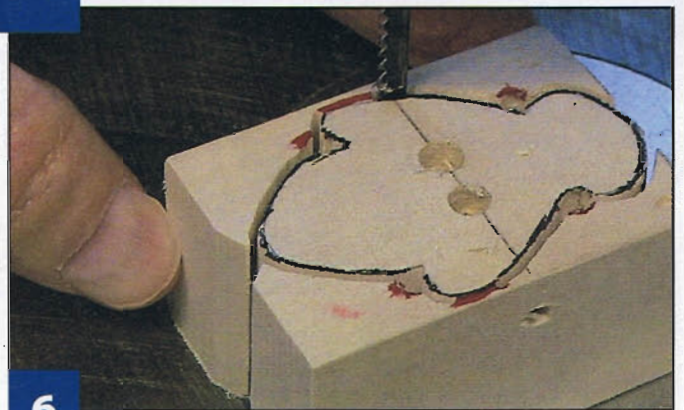


SHEEP: CARVING THE HEAD



5

Prepare the head blank. Trace the front and side-view patterns onto the blank. Drill a $\frac{3}{8}$ " (10mm)-diameter hole for the neck dowel and $\frac{1}{4}$ " (6mm)-diameter holes for the eyes.



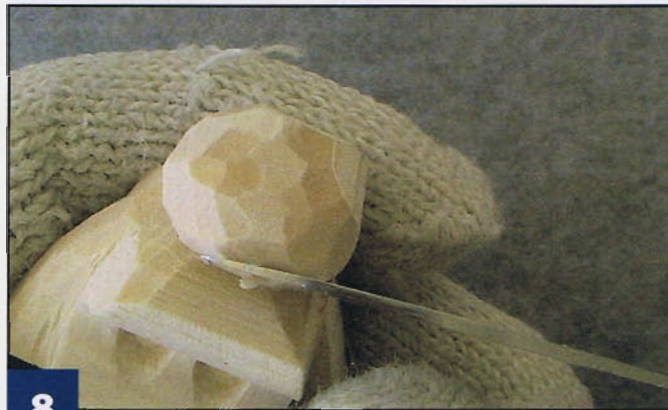
6

Cut the blank. Drill $\frac{1}{4}$ " (6mm)-diameter relief holes as indicated on the pattern to make it easy to make the sharp cuts with the band saw. Cut the front profile first, but leave the waste intact where indicated on the ears. Then cut the side profile.



7

Carve the ears. Sketch in the ears and mark the areas to be removed on the side, front, and back of the blank. Remove the waste wood with a carving knife.



8

Shape the ball on top of the head. Shape the fluffy ball on top of the sheep's head with a carving knife. Texture the ball using the technique explained in step 4.



9

Round the head. Round the ears and remove the sharp corners from the head with a carving knife. Leave the facets for texture or smooth the face and head according to your preference.



10

Carve the mouth and nostrils. Sketch in the mouth and nostrils. Stop cut along the mouth line and carve up to the stop cut to establish the bottom lip. Carve the nostrils with a $\frac{1}{8}$ " (3mm) gouge.

SHEEP: ASSEMBLING AND FINISHING



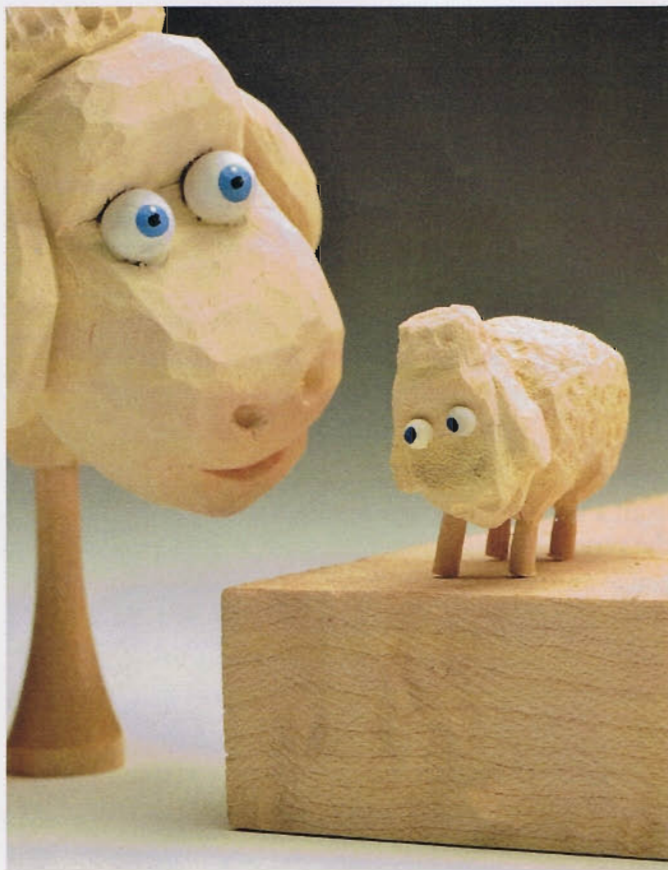
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Assemble the carving. Use epoxy to attach $\frac{1}{4}$ " (6mm)-diameter wooden balls in the eye sockets. Dry fit the golf tees into the leg holes and make sure the sheep stands level. Sand the pointed end of the tees if necessary before using epoxy to secure them. Glue the neck dowel into the head and glue the head to the body.



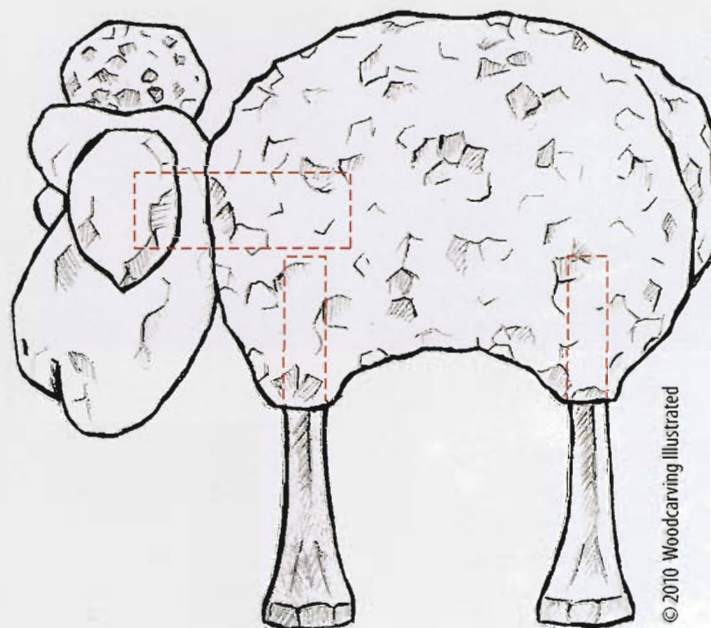
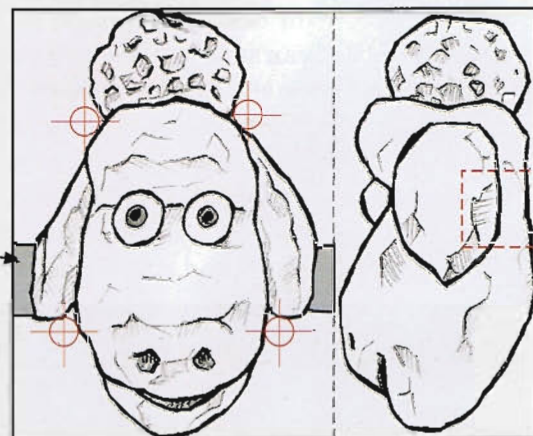
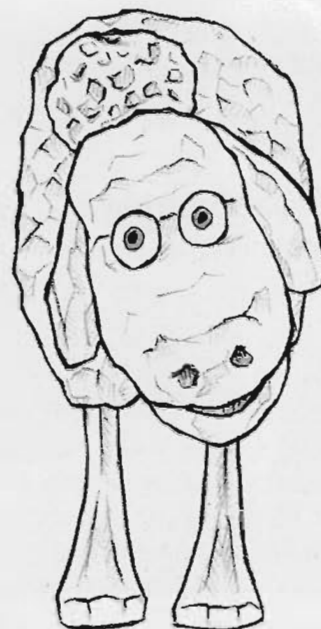
12

Finish the carving. Paint the body antique white. Paint the eyeballs white. Dip the flat end of a small dowel rod into periwinkle blue paint and touch it to the eyeball for the iris. After the iris dries, use a smaller dowel rod to add the black pupil. Seal the carving with a clear spray finish.



Pat Dolan created this miniature sheep based on Don's carving. Pat claims this is what happens when you feed the sheep too much.

Silly sheep patterns



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materials & tools

MATERIALS:

- 1½" x 2" x 2¾" (38mm x 51mm x 70mm) basswood or wood of choice (body)
- 1" x 1¾" x 2¼" (25mm x 44mm x 57mm) basswood or wood of choice (head)
- ⅜"-diameter x 2"-long (10mm x 51mm) dowel
- 4 each 2½" (54mm)-long natural golf tees (legs)
- 2 each ¼" (6mm)-diameter wooden balls (eyes)

TOOLS:

- Epoxy
- Acrylic paint: antique white, white, periwinkle blue, black
- Band saw or coping saw
- Carving knife of choice
- ¼" (6mm) #9 gouge
- ¼" (6mm) 60° V-tool
- ⅛" (3mm) gouge
- Drill with assorted small drill bits



About the Author

Don Worley lives in New Carlisle, Ohio, with his wife, Bonnie. He has been carving since 1975. Don is the originator of the popular "No See-Ums" and he is an active member of several carving clubs. Don is chairman of the Dayton Artistry In Wood Show. For show information, visit www.daytoncarvers.com.

Guarding the Treasure

Sharpen your skills at creating expressions with this fun caricature pirate

By Jim Farr

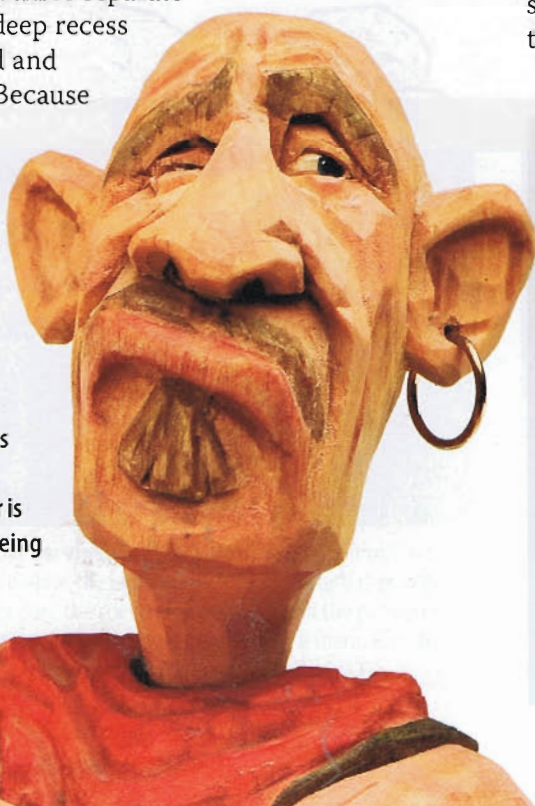
During a family vacation to Disney World, on the *Pirates of the Caribbean* ride, I became fascinated with pirates. When I got home, I checked out a couple of pirate books and started drawing my pattern. I wanted the facial expression to convey a pirate guarding the captured treasure chest and trusting no one.

Trace the pattern onto a sheet of clear plastic, such as a sheet protector or sheet from a photo book. Use this sheet throughout the carving process to check if you're following the design by laying it over the carving blank. Then you can see exactly where you need to remove more wood and get the foundation right.

Carve the pirate's head separately and insert it into a hole in the neck to make sure you get the correct positioning. After the angle is correct, use wood glue to lock the head in place. Carve both the hilt and blade of the sword separately and attach them to the carving using toothpicks as dowels.

When carving the eyes, leave enough wood to create a mound. Establish the mounds using a $\frac{3}{16}$ " (5mm) #9 gouge to create the upper arch of the eye. Then use a $\frac{1}{16}$ " (2mm) #11 gouge to outline the entire eye shape. With three separate slices, create a deep recess on the upper lid and round the eye. Because you are cutting across the grain, your blade must

Bold deliberate cuts express exactly what this character is thinking without being overly detailed.



be sharp and thin. Make several gentle cuts into the same line, making it a little deeper with each pass.

When carving clothing keep in mind the body form beneath the fabric. Wrinkles and folds radiate from a tension point, such as the elbows and wrist of the pirate. Folds can be made with a $\frac{3}{8}$ " (10mm) #9 gouge and smaller wrinkles can be made with a series of V-cuts with your knife or 60° $\frac{3}{8}$ " (10mm) V-tool.

Finishing the Pirate

Dilute acrylic paint with water to create a paint wash. I add twelve to twenty drops of water for each drop of paint. Test the concentration of the paint on a piece of scrap. It's better to have too thin of a wash, where there is too much water, than to have too thick of a wash, where there is too much paint. Paint the irises and pupils with undiluted paint.

After painting the carving, thin burnt umber with fifteen to twenty drops of water and apply it to the natural wrinkles and crevices around the face and clothing. After the paint dries, seal the carving with a clear spray finish, such as Krylon matte finish. Drill a small hole in the pirate's ear and insert a piece of wire to represent the gold hoop earring.

materials & tools

MATERIALS:

- 2½" x 3¼" x 6¾" (64mm x 83mm x 171mm) basswood (body)
- 2" x 2¼" x 3¼" (51mm x 57mm x 83mm) basswood (head)
- ½" x 1½" x 5" (13mm x 38mm x 127mm) basswood (hilt and blade)
- Wood glue
- Delta Ceramcoat acrylic paints: oyster white (eyeballs), black (pupils, boots), ocean reef blue (irises), white (eye highlights), medium flesh (face), autumn brown (facial hair), opaque red (scarf, sash), orchid (shirt), maroon (pants), yellow mixed

with autumn brown (boot tops), burnt umber (belt for sword, wrinkles, and shadows), blue heaven with grey (blade), metallic kim gold (hilt)

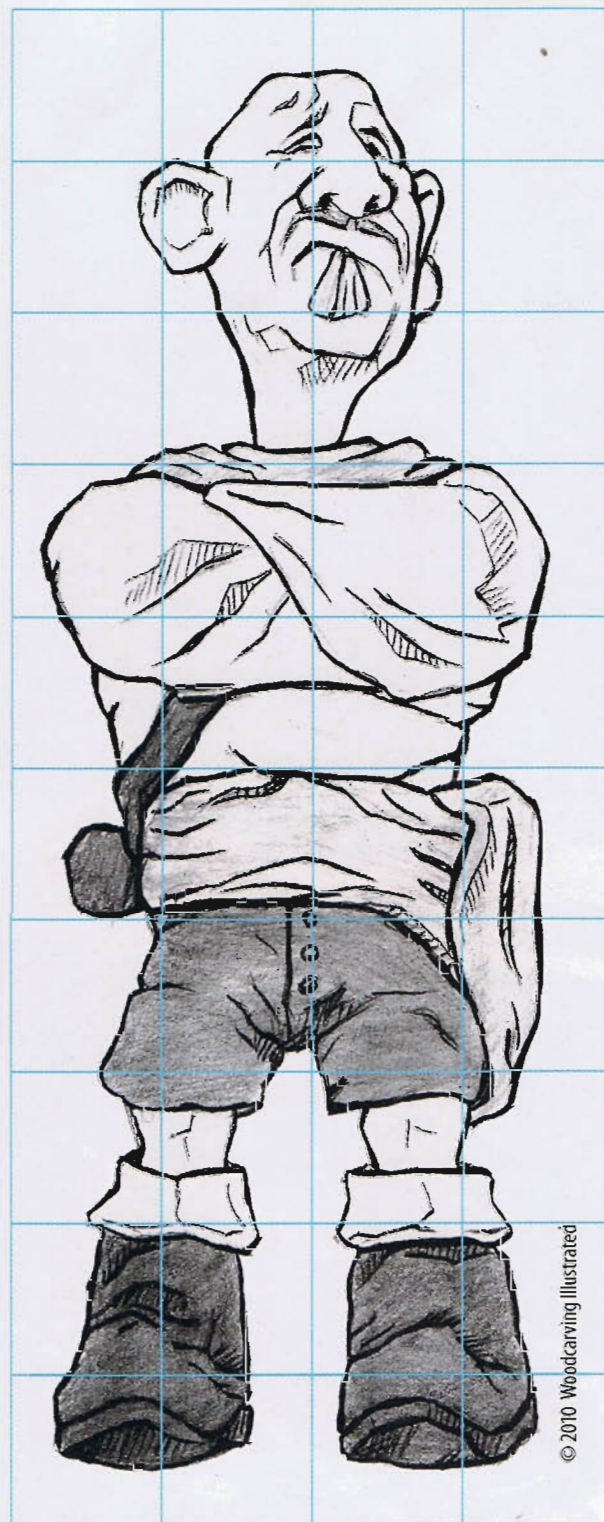
TOOLS:

- Detail knife with a small tip
- Roughing out knife
- #9 gouges: $\frac{3}{16}$ " (5mm), $\frac{3}{8}$ " (10mm)
- $\frac{1}{16}$ " (2mm) #11 gouge
- $\frac{3}{4}$ " (19mm) #3 gouge (roughing out)
- 60° $\frac{3}{8}$ " (10mm) V-tool





Pirate patterns

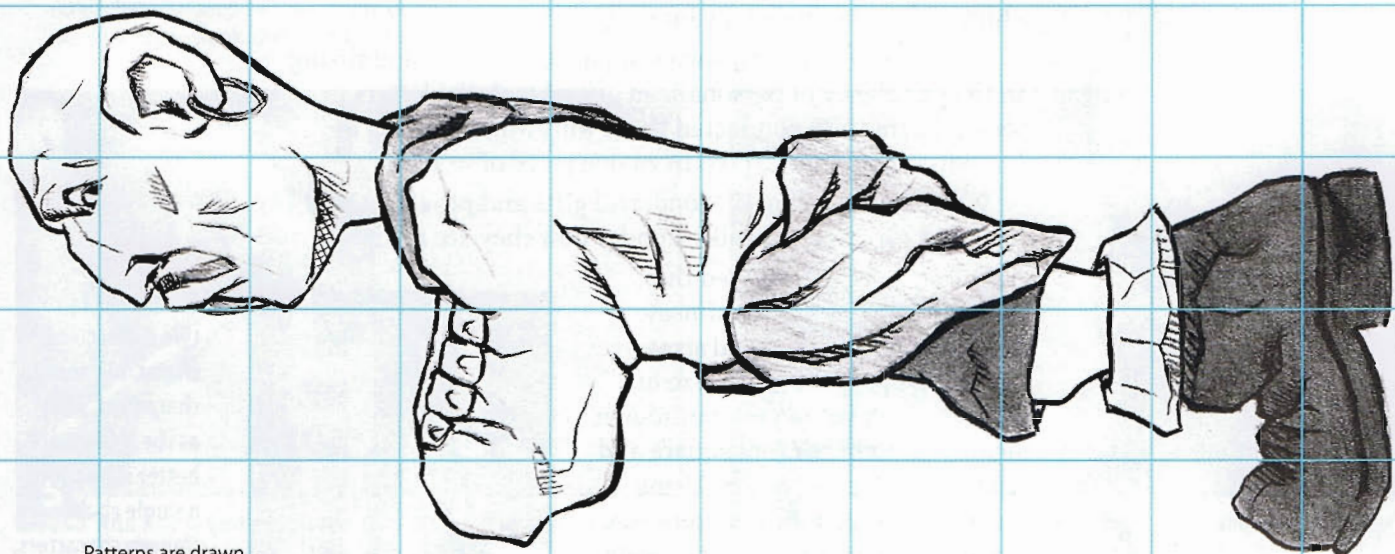
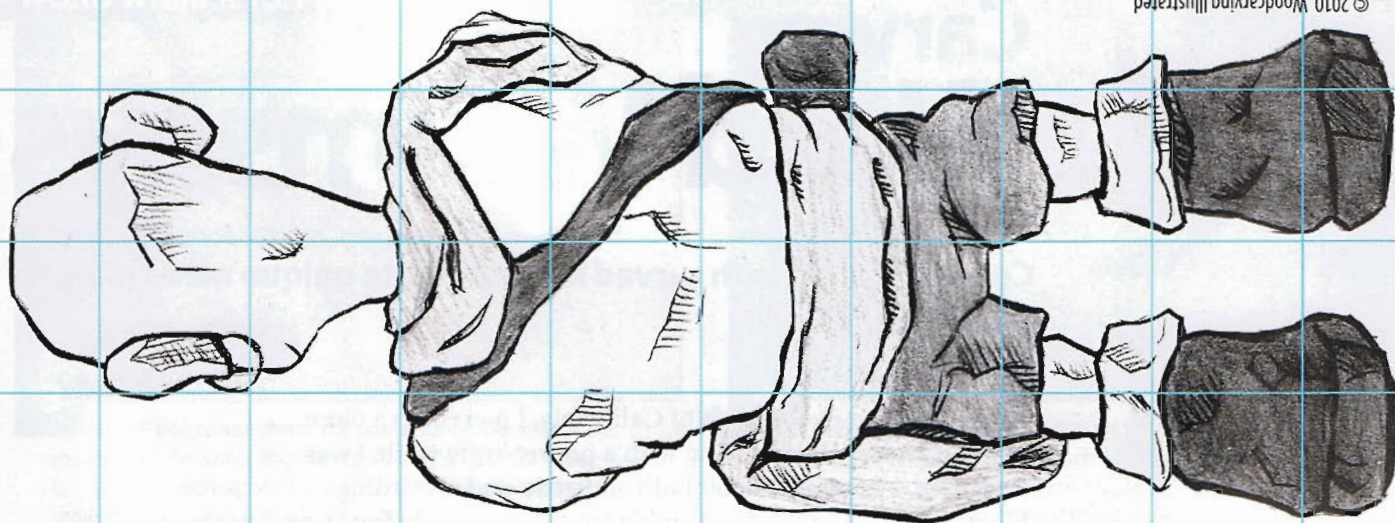


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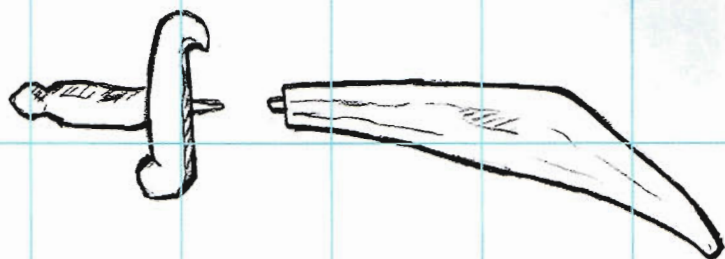
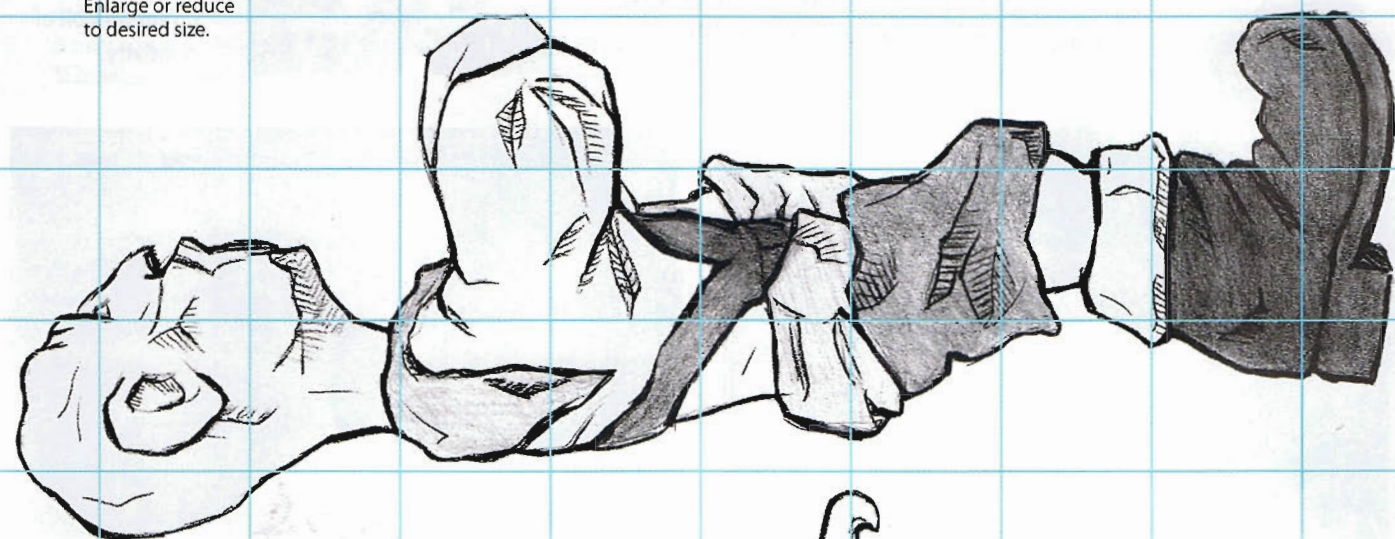


About the Author

It seemed natural that Jim Farr's interest in drawing cartoon characters would lead to caricature carving. A supervisor for a residential program for the developmentally challenged, Jim lives with his wife, Gay, in Upper Marlboro, Md.



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





Carving Word Whimseys

Connect letters with carved links to create unique name plaques

By Roy Quarve

While working in the wilds of California, I picked up a piece of wood and began whittling with a pocket knife while I was on breaks. I found the habit both addictive and rewarding. Many years later, my wife stumbled across an article featuring whimses, and it fueled my interest.

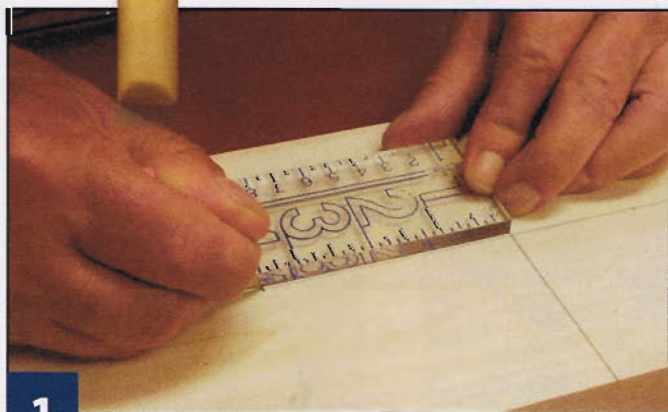
I decided to create my own unique whimses. Capitalizing on the popularity of personalized gifts, I took the letters in a person's name and connected them with wooden chain links. The entire project is carved from one piece of wood.

Word whimses make wonderful gifts and provide a sure-fire conversation starter as folks wonder how they are made.

Once you've determined the name or word for your whimsy, experiment with fonts and sizes. When changing the point size of the font, don't rely on the pull-down menu; highlight the font square and type in the size you desire. Using the font Arial in bold at a point size of 600, the letter O is about 6" wide, which is ideal for this project. Print the letters and cut them out.



Most letters use two connecting chains, but some characters, such as the letter I, are better suited for a single chain. Uneven characters, such as the letter L, require a bit of creativity.



1

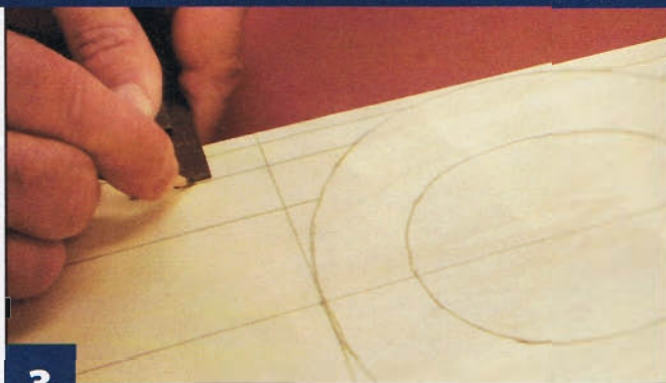
Begin laying out the letters. Use a combination square to draw a centerline down both sides of your blank. Position the first letter at the top of the blank and lightly mark the lowest point of the letter. Use the square to make a horizontal line at the mark. Make another horizontal line $3\frac{1}{2}$ " (89mm) down from the first line.



2

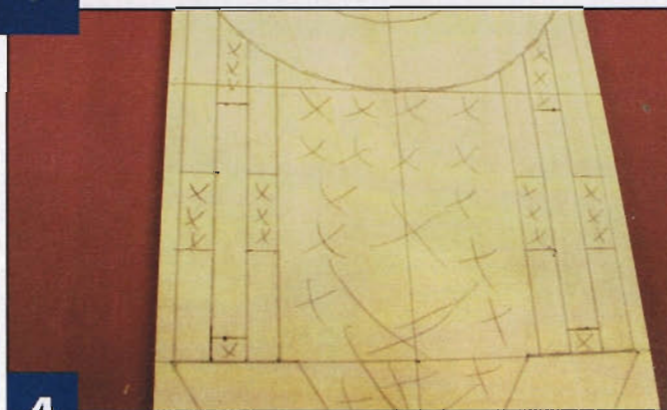
Transfer the letters to the blank. Continue marking the height of the letters down the blank, allowing a $3\frac{1}{2}$ " (89mm) space between letters. Fold the paper letters in half and use the fold to align them with the centerline. Each letter must be centered for the project to hang properly. Trace the outline of the letters within the horizontal guidelines. Use a square for any straight lines.

WORD WHIMSEYS: PREPARING THE STOCK



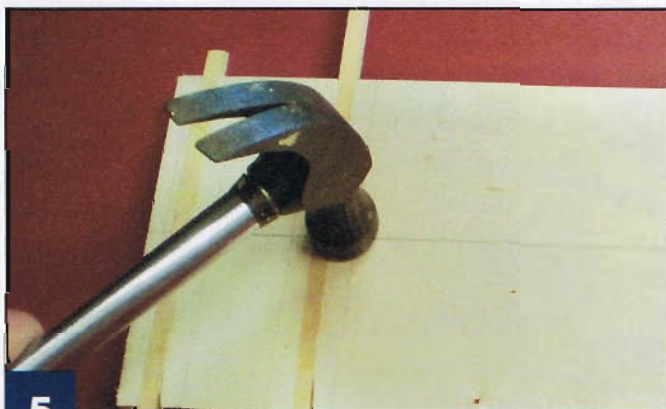
3

Draw the connectors. The connectors are as wide as the thickness of the wood. My connectors are $1\frac{1}{4}$ " (32mm) wide. Use a combination square and a piece of scrap material the same thickness as your blank. You can vary the position of the connectors, but keep each set of connectors an equal distance from the edge of the blank. Divide each connector into thirds.



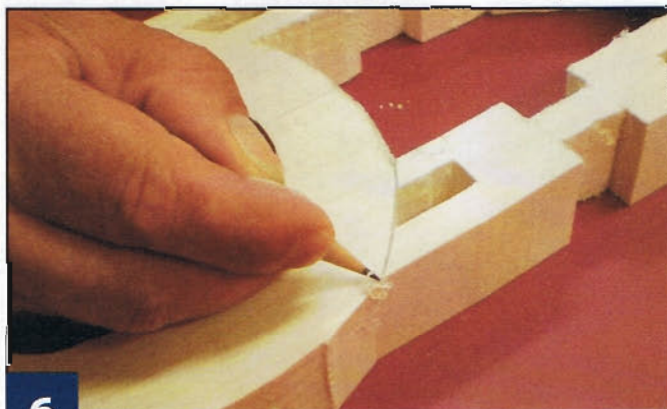
4

Draw the links. On the center section of each connector, make a mark $\frac{1}{4}$ " (6mm) in from each adjacent horizontal line to make the center link about 3" long. Shade the waste on either side of the 3" link. On the two outer sections, make a mark $1\frac{1}{4}$ " (32mm) in from each horizontal line. Shade the waste area in the center of the outer sections and the waste area around the letters.



5

Add any required splines. Anytime the long bars run across the grain of the wood, such in the letters E, F, L, T, or Z, reinforce the wood with a spline. Cut the channels for the splines on the back of the letters with a circular saw in a Dremel, a chisel, or a $\frac{1}{4}$ " (6mm)-diameter straight router bit. Glue $\frac{1}{4}$ " by $\frac{1}{4}$ " by 6" (6mm by 6mm by 152mm) splines into the channels.



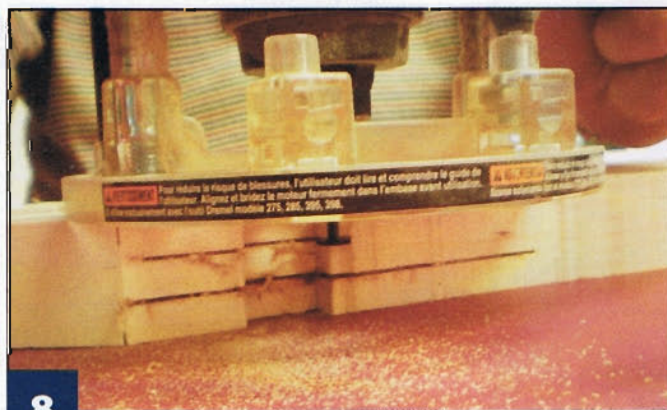
6

Remove the waste. Drill blade-entry holes and use a scroll saw to cut the shaded waste areas. Mark the accent lines where the letters change direction, like where the horizontal bar of the R meets the vertical part of the R and where the Y forks. Flip the blank over and transfer all of the marks from the front to the back. Mark the center of the top letter to identify the location of the hanger.



7

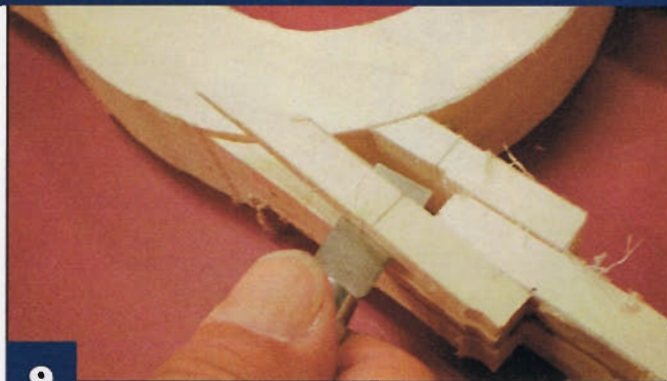
Stop cut along the letters and the links. The circular saw attachment for the Dremel cuts about $\frac{1}{4}$ " (6mm) deep. Make stop cuts where the letters meet the connectors on both the front and back of the blank. On the top of the blank, make stop cuts where the center link meets the side links on each connector.



8

Stop cut along the sides of the links. Use a $\frac{3}{8}$ " (10mm)-diameter mini saw blade in the Dremel with a plunge router attachment. Set the depth of cut to about $\frac{3}{8}$ " (10mm), or one-third the thickness of the material. Cut along the sides of the connectors from the top and bottom of the blank. Do not cut into the letters.

WORD WHIMSEYS: CARVING THE PROJECT



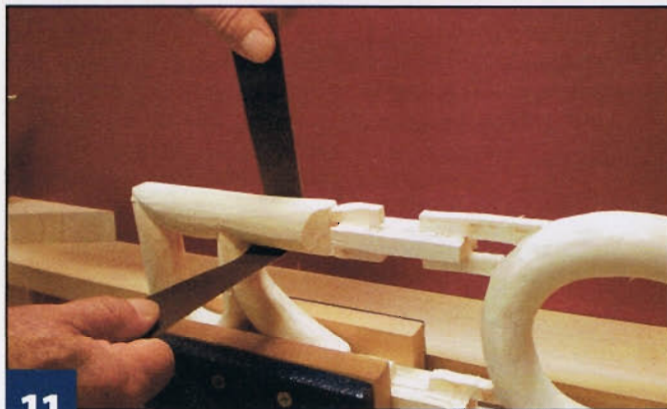
9

Rough out the side links. Using the stop cuts as a guide, use a knife or chisel blade to shape the side links that connect to the letters. Remove the top and bottom one-third of each of these side links. Smooth the links with a $\frac{3}{16}$ " (8mm)-diameter cylinder-shaped carving bit in the Dremel with a plunge router attachment, a $\frac{1}{4}$ " (6mm)-diameter router bit, or your hand tools of choice.



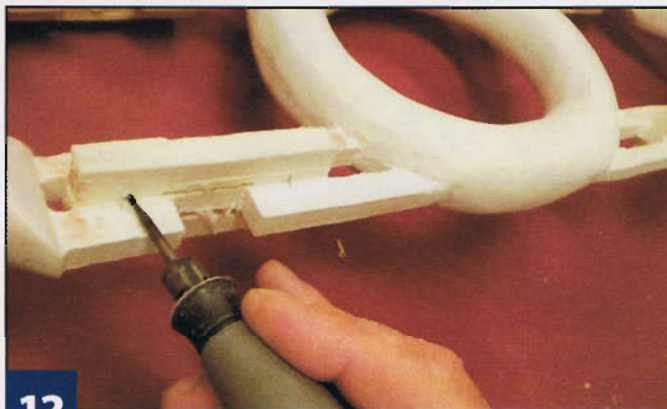
10

Carve the letters. Round the letters with an X-Acto chisel blade and an angled X-Acto blade, a carving knife, or a rotary power carver. Round the letters completely or carve a simple chamfer on the letters for an easier project. Carve along the accent lines to make the letters easy to read.



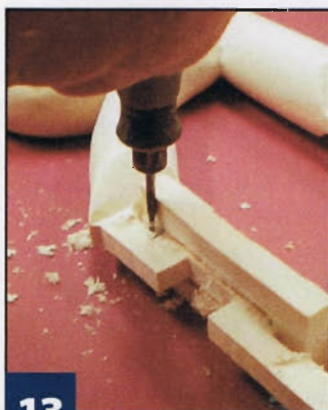
11

Sand the letters. Clamp the piece in a vise. Use 100- to 150-grit sanding cloth to sand the project using a shoe-shine motion. This helps round the letters while the blank is still solid. Go back and sand with the grain to remove the cross-grain scratches.



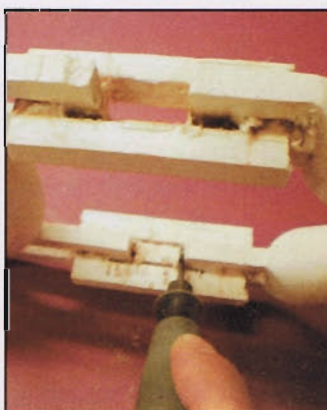
12

Mark the areas where the links meet. Each connector has a free link in the center and two stationary links that connect to the adjacent letters. Make a mark at the midpoint of each area where the center link is still connected to the letter links. Use a small carbide bit in a flexible shaft tool to cut from this mark to the center of the free link. Do not cut the letter links.



13

Finish roughing out the links. Use the same tool to cut from the letter to the midway mark you made in the last step. Make this cut on the inside of the letter links. Do not cut the free link. Then use the same tool to cut the center waste area from the free links.



14

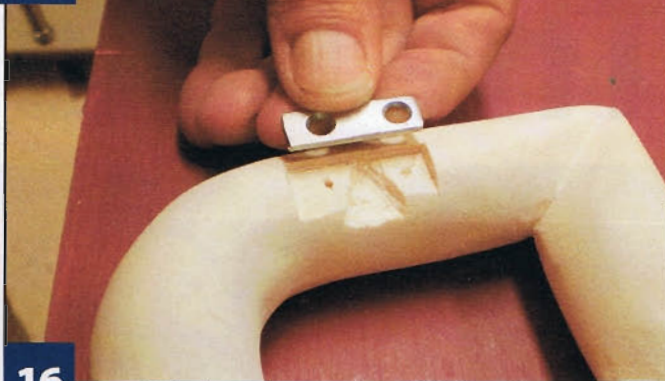
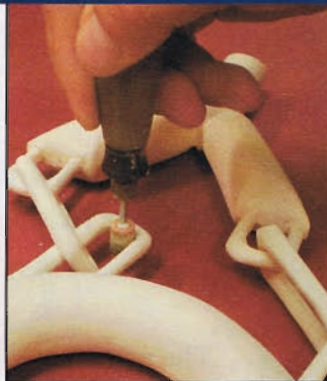
Free the links. Make a diagonal cut at the midway mark made in step 12 using the same tool. This cut is made on the inside of both the letter link and the free link. Make this cut from the top and bottom of the links to free the links without breaking them.

WORD WHIMSEYS: FINISHING THE CARVING



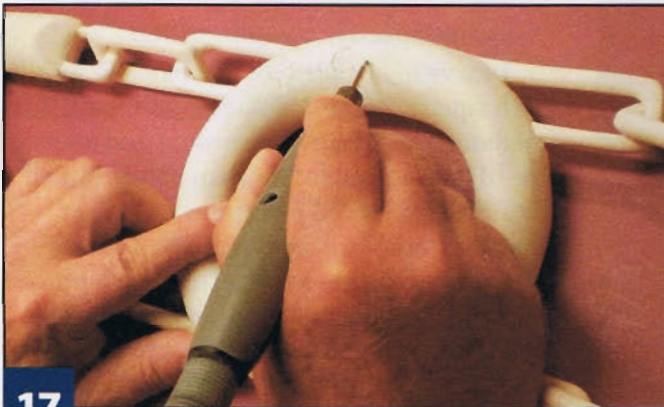
15

Shape the links. Use an X-Acto chisel blade to carve the outside of the links and an X-Acto concave carving blade to shape the inside of the links. Use an X-Acto fine-point blade to shape the ends of the links. Use a cylinder-shaped stone to round the inside of the links.



16

Add a metal hanger. Cut off one side of a corner brace or use a small mending plate. Carve a recess for the metal hanger and an area for the nail on the back in the center of the top letter where you made a mark in step 6. Attach the hanger over the hole with small wood screws.



17

Complete the carving. Sand the links and letters using progressively finer grits of sanding cloth up to 240 grit. Hang the project on the wall and make sure it hangs plumb using a level. If the project doesn't hang level, shave down the links on the higher side using a cylinder-shaped stone. Sign the project with a small ball-shaped engraving bit.



18

Finishing the whimsey. Wet the project to raise the grain of the wood, let it dry, and sand again with 240-grit sandpaper. Wipe the project down with a tack cloth. Apply a coat of Minwax pre-stain conditioner and a coat of Minwax natural stain. Apply wipe-on polyurethane with a small hobby paintbrush. Apply two to three coats and buff with #4/0 steel wool between coats.

MATERIALS:

- 5/4" x 6" x 2' (32mm x 152mm x 610mm) basswood (adjust length of blank to fit number of letters desired)
- Sanding cloth: 100, 150, and 240 grit
- Minwax pre-stain wood conditioner
- Minwax natural wood finish
- Wipe on polyurethane
- #4/0 steel wool
- Tack cloth
- 1 1/2" x 3/8" (38mm x 10mm) corner brace or mending plate

TOOLS:

- Scroll saw with spiral blades

- Dremel flex shaft
- Dremel with plunge router attachment
- Dremel circular saw attachment
- 3/8" (10mm)-diameter mini saw blade
- 5/16" (8mm)-diameter cylinder-shaped carving bit
- 1/4" (6mm)-diameter router bit
- Small carbide bit
- Cylinder-shaped stone
- X-Acto knife handle
- X-Acto blades: #2 large fine-point blade, #11 fine-point blade, #18 wood chisel blade, #28 concave carving blade
- Small hobby paintbrush

materials & tools



About the Author

Roy Quarve, a certified public accountant and Eagle Scout, lives in Summerfield, Fla. He has been developing his word whimsey approach to carving for the last five years and has carved over thirty names ranging from three to ten letters as gifts for family and friends. View more of Roy's word whimsies in the WCI gallery at www.woodcarvingillustrated.com/gallery. Search for username Quarve.

The Rule of Three

Create accurate proportions in your figure carvings

By Donald K. Mertz

The rule of three is an easy way to envision a human figure in a block of wood before and during the carving process.

All human figures have the same basic elements. These elements need to be in proportion to avoid creating a carving that looks distorted. The rule of three is a simple guideline to keep human figure carving in proper perspective and proportion.

I carve my figures out of a block of wood with square corners. This raw carving medium gives me more freedom and allows me to be creative, rather than being limited by a predetermined pattern or outline of the sawn-out blank or rough out. This freedom allows me to come up with a unique design. Carving from a patterned sawn-out blank or a rough out limits creativity. While exercising your creative freedom, it's important to maintain proper proportions in your figure. While you are engaged in cutting down the block of wood to the basic shape and form of the subject, it is helpful to have guidelines for the basic proportions. Proportional guidelines, such as the rule of three, will help you create a well-balanced and proportioned figure carving.

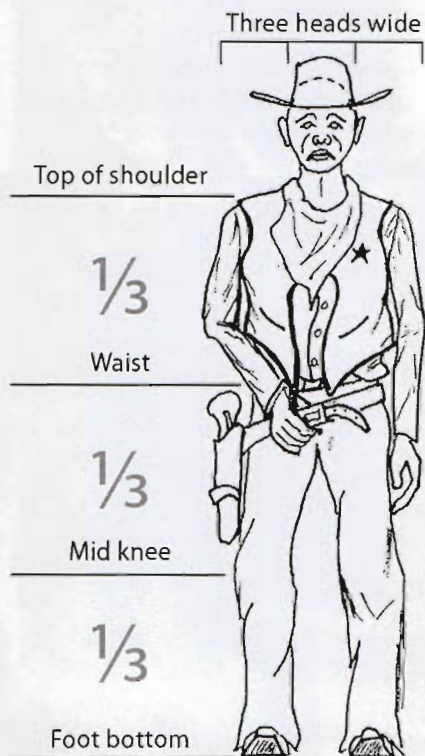
Applying the Rule of Three to a Carved Figure

The rule of three works for carvings of all sizes, from miniatures to life-size figures. It is easier to remember and apply the rule of three than the traditional guideline of a figure being eight head-lengths tall.

By keeping the rule of three in mind, you can design any human figure and adapt it according to the clothing, age, race, and occupation of the figure. The rule of three works for any figure, from clowns and hobos, to Indians, pirates, and Santas.



Comparing the finished figure against the blank, we can see the rule of three in practice. With the head roughed out, divide the body in thirds to locate the shoulders, waist, knees, and bottom of the feet.

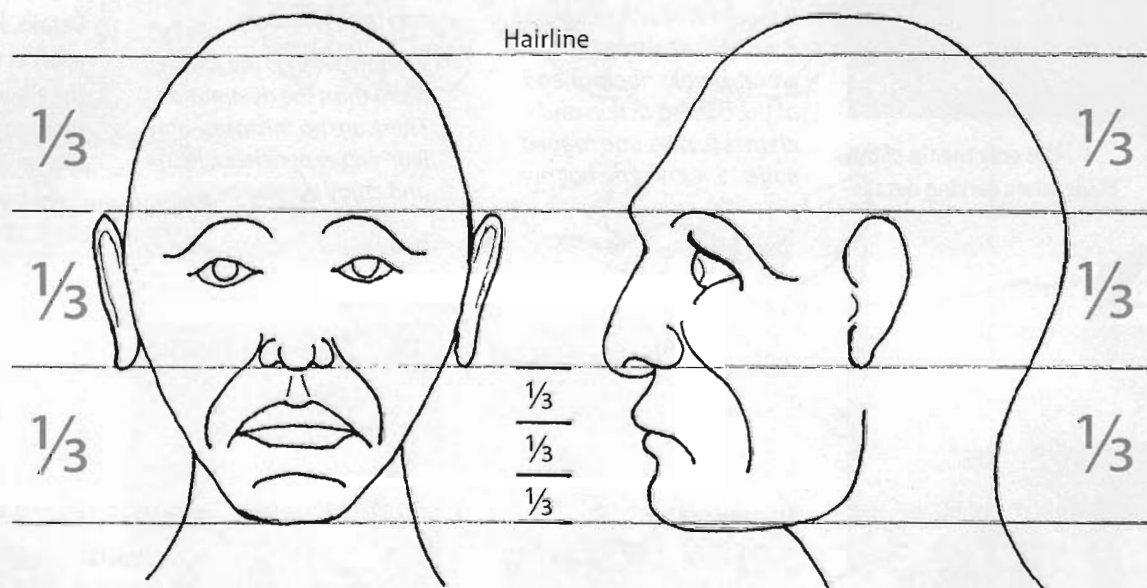


Body Proportions

- Divide the body, below the head, into three equal sections: the shoulders to the waist, the waist to mid-knee, and mid-knee to the bottom of the feet.
- Use the width of the head to determine the correct width of the body. At the shoulders, the body is three heads wide.

Head Proportions

- Divide the head into three equal sections: the hairline to the eyebrows, the eyebrows to the bottom of the nose, and the bottom of the nose to the bottom of the chin.
- Position the ears in the center section. The ears sit on the back half of head and are the same length as the center section—from the eyebrows to the bottom of the nose.
- The bottom section, between the nose and the chin is further divided into three equal sections: the nose to the upper lip, the upper lip to the indentation between the bottom lip and the chin, and the indentation to the bottom of the chin.



Use the rule of three to block out the elements on the figure's head. Note the head fits up into the cap; the cap does not sit on top of the head. Envision the top of the head inside the cap to produce the proper proportions.

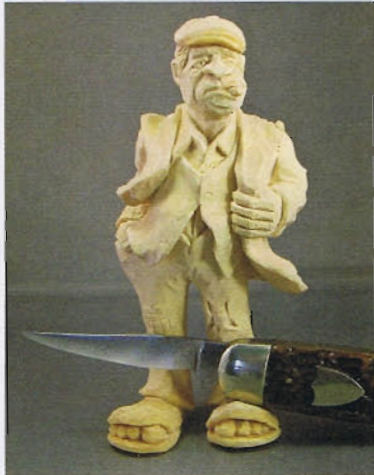
Add details to the carving only after you have blocked out all of the elements. Continue using the rule of three to ensure the figure maintains good proportions.



Carving Tips from the Wood Bee Carver

Don Mertz, better known as the Wood Bee Carver, suggests would-be carvers would be carvers if they would carve wood. In addition to his rule of three for figure proportions, Don shares the following tips with would-be carvers.

- While designing your carving and carving your design, think of the number 3 like the letter S, with curving lines that add flow and movement to the carving. Design and carve curving lines rather than straight lines.
- Even though the blade is much longer, detail carving uses less than $\frac{1}{4}$ " of the tip of any blade.



Use only the tip of the blade when carving details.

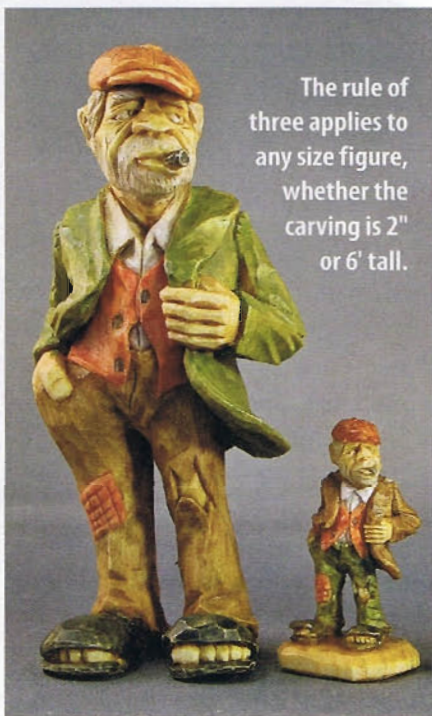
- Hard lines carved into small carvings create light and shadows, making the carving appear to have sharp and precise details. Hard lines are created with angled under cutting along a stop cut.
- Slice with the cutting edge of the tool as often as possible. A slicing cut separates the wood fibers and burnishes as it passes through the wood. A wedge cut, forced into the wood, breaks fibers ahead of the cutting action and creates fuzzies and ragged edges. Slice and do not pry.

- Shape your knife to produce the results you desire. On my knives, the cutting edge curves up to meet the back edge of the knife blade. This allows me to make clean slicing cuts.
- Sharp can be sharper. Make sure your tools are sharpened as much as possible and strop often. A sharp tool using a slicing cut creates a slick surface that makes the carving dance and the paint or finish sparkle.
- Soak thin cross-grained areas with cyanoacrylate (CA) glue, such as Super Glue, to strengthen these areas, which are prone to breakage.
- While a good carving relies on correct proportions, it's important to add the details that transform a good carving to a great carving. Details such as seams, tears, patches, and worn out shoes help your carving tell a story.
- Woodcarving is the journey more than the destination. There are no mistakes, only learning experiences. Relax and enjoy the journey.



Details, like the coat coming apart at the shoulders and the elbow peaking out through a torn sleeve, bring this carving to life.





The rule of three applies to any size figure, whether the carving is 2" or 6" tall.

materials & tools

MATERIALS:

- 2½" x 2½" x 5" (64mm x 64mm x 127mm) basswood (or adjust pattern for blank)
- Artist oil paints mixed with boiled linseed oil to a stain consistency: raw sienna (base coat/skin), burnt sienna (cap), white (hair, beard stubble, eyeballs, shirt), burnt umber (jacket), cadmium red (vest, patch on knee), sap green mixed with burnt umber (trousers), black (buttons, cigar, shoes).
- Deft brushing lacquer

TOOLS:

- Carving knife or tools of choice

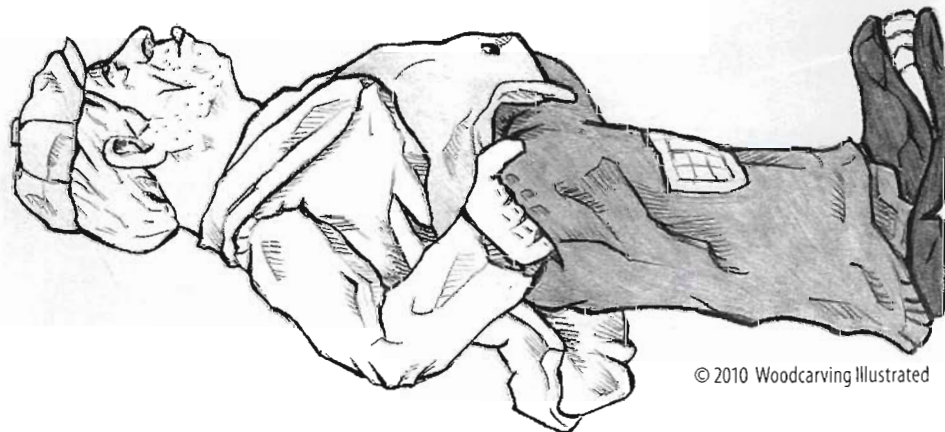
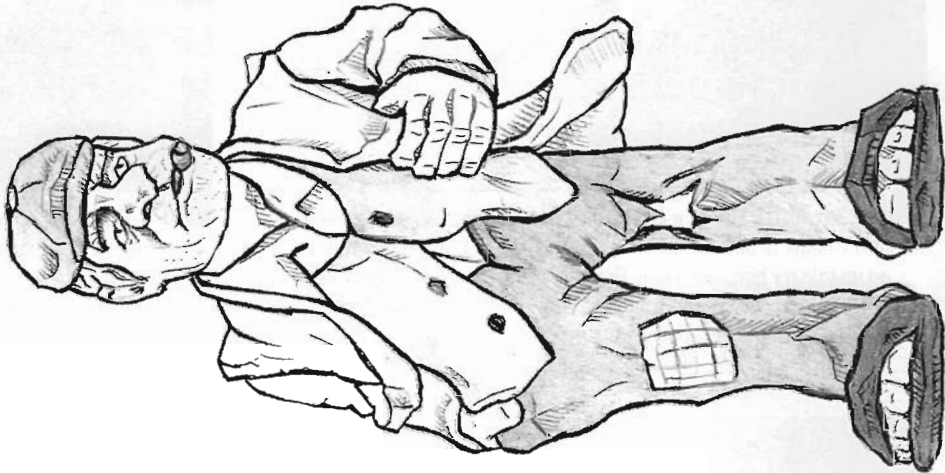
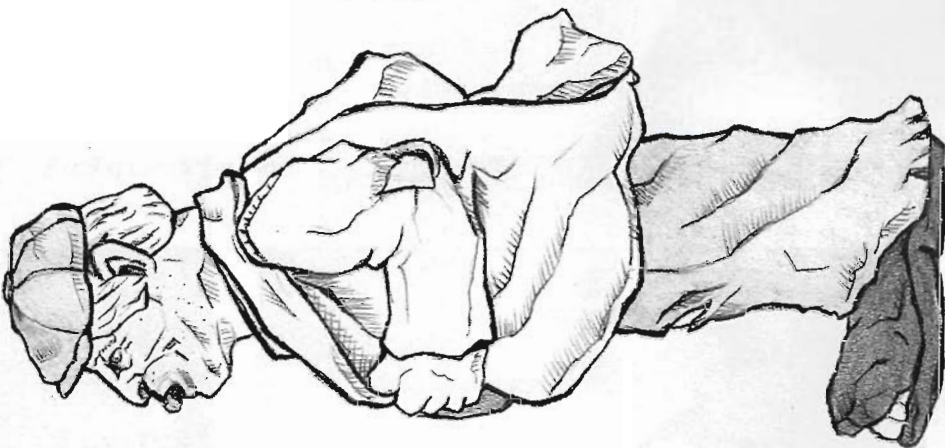
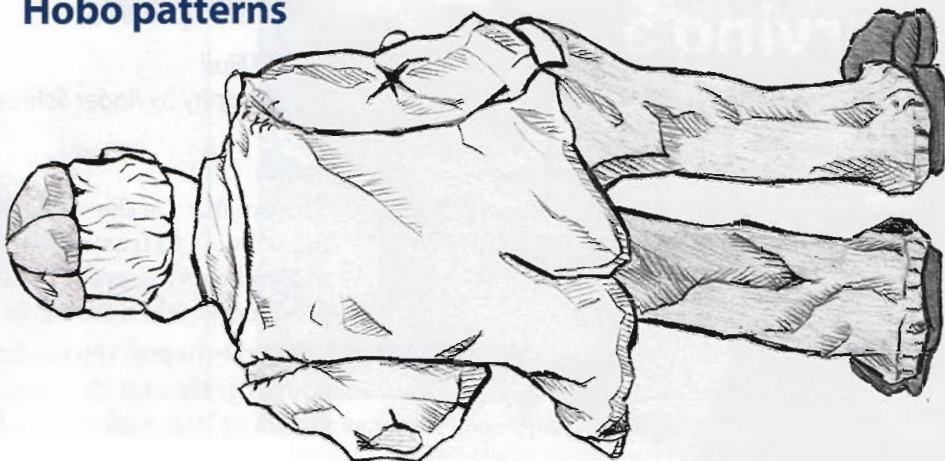


About the Author

Donald K. Mertz, a.k.a The Wood Bee Carver, has been carving seriously since the early 1970s. Don has written articles for Chip Chats, and taught at

War Eagle Seminars and in Southwest Ohio for local clubs and Woodcraft stores. Don was elected into the Caricature Carvers of America in 2009 and shares his unique style of carving using only a knife through his educational web blog at www.woodbeecarver.com. Don is a retired Disciples of Christ pastor living in Wilmington, Ohio, with his wife, Frances.

Hobo patterns



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Carving a Realistic Eye

Nine simple steps for consistent results

By Joel Hull

Photography by Roger Schroeder

The eye may be the window to the soul, but for carvers it can be the window to frustration. Carvers will often go to great lengths to avoid carving eyes or resort to using eye punches, which can produce less than desirable effects.

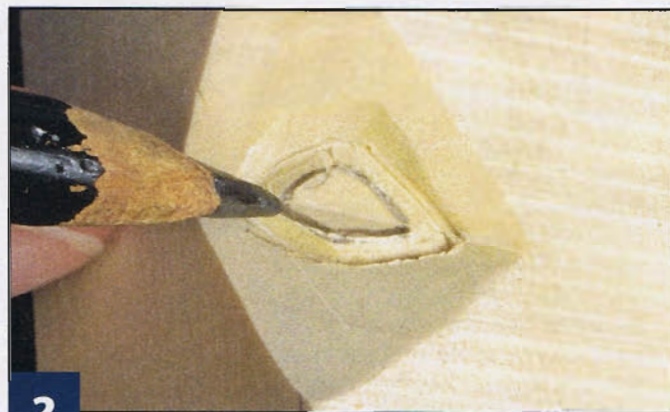
Oval-shaped, the eye has a pupil, iris, and an upper lid that folds slightly over the lower lid. Sometimes the eye has fleshy bulges or bags under it, and sometimes it has crow's feet.

Practicing on a piece of scrap wood will help you achieve consistent results and be better prepared to add realistic eyes to your carved figure. Start with a block of basswood that measures $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x 9". The extra length allows you to keep a firm hold on the wood. The only tools you need are a palm V-tool and a sharp knife.



1

Establish the eye channel. Make two cuts on the corner of the blank to outline the channel. The channel slopes down from an imaginary horizontal line. Draw an elongated oval, using the bottom of the eye channel as a centerline. The oval is two times as wide as it is high, but more of the eye is above the centerline.



2

Define the eye. Outline the eye using a palm V-tool. Then, using the ridge created by the V-tool as a guide, draw another oval inside the one you just outlined. Make a shallow perpendicular stop cut around the inner oval with a carving knife.



3

Define the eyeball. Remove a triangle-shaped chip of wood from each corner of the inner oval with the knife.



4

Round the eyeball on the vertical axis. Work from the middle to the top and bottom of the eye.



5

Shape the lower eyelid. Use a knife to remove the ridge underneath the eyelid formed by the V-tool in step 2.



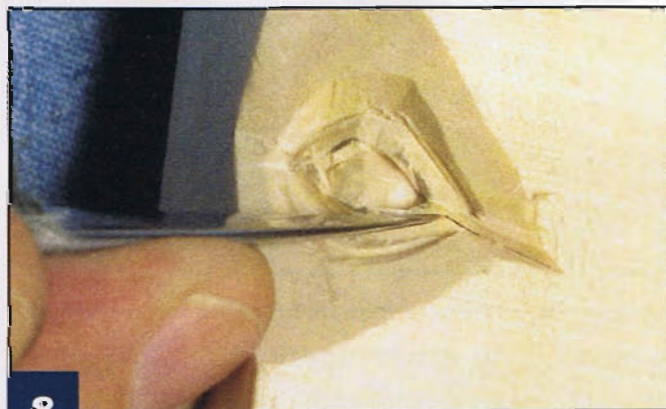
6

Refine the lower eyelid. Use the palm V-tool to give the lower lid more definition.



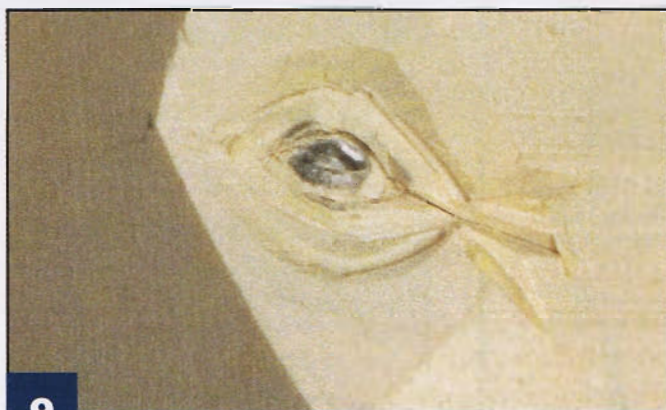
7

Separate the eyelids. Make a knife cut in the outside corner of the eye. Extend it out and slightly down. This lets the upper eyelid overlap the lower lid. It also creates a crow's foot. Make a short knife cut on the inside corner of the eye.



8

Carve the crow's foot. Remove a sliver of wood from the outside corner of the lower eyelid. Shave up to the cut made in the previous step. Make the crow's foot larger by taking out a small wedge of wood.



9

Carve the final details. Remove a small piece of wood from the inside corner of the eye to separate the upper and lower lids. Make more crow's feet and pencil in the iris. The iris is partially covered by the lids with no white showing above or below.

materials & tools

MATERIALS:

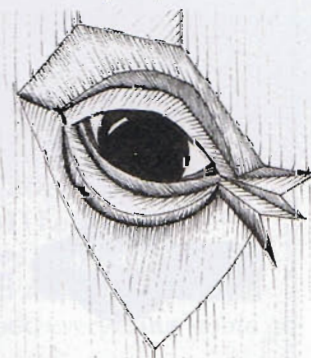
- 1½" x 1½" x 9" (38mm x 38mm x 229mm) basswood

TOOLS:

- Detail knife of choice
- Palm V-tool of choice
- Pencil

Eye pattern

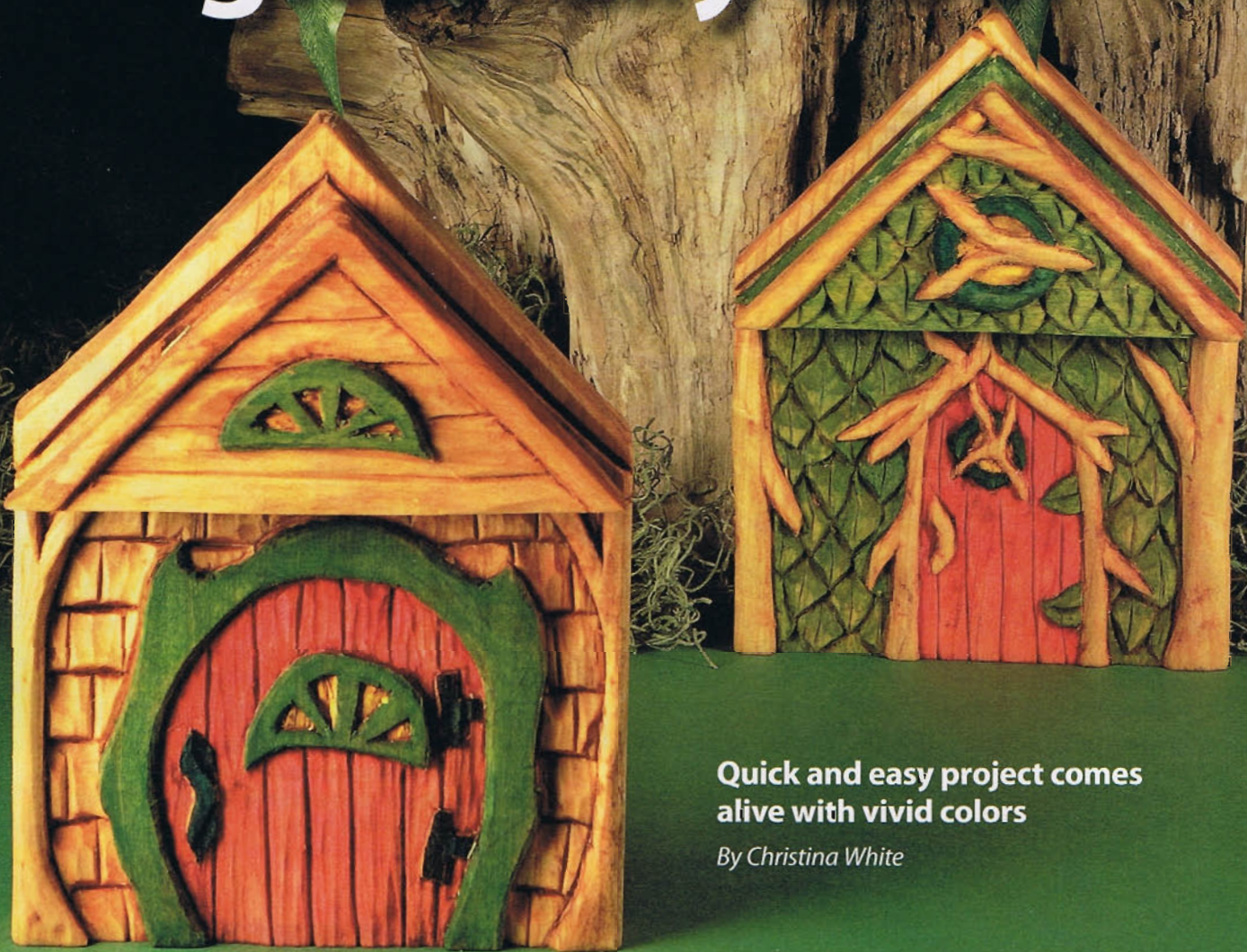
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About the Author

Joel Hull, a professional carver, instructor, and contributor to Woodcarving Illustrated, was awarded the Gold Medal of Excellence from the Vesterheim Norwegian-American Museum in Decorah, Iowa. He lives with his wife, Eleanore, in Port Jefferson, N.Y.

Relief Carve a Magical Fairy Door



**Quick and easy project comes
alive with vivid colors**

By Christina White

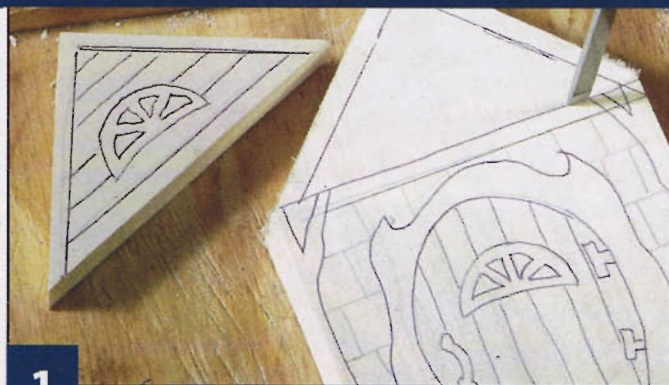
These whimsical doors are ideal for beginners or experienced carvers looking for a break from larger projects. Young children will enjoy adding the brightly painted finish and older children can carve their very own door. Carve several doors in advance and have a painting party!

The idea of a fairy door is far from new, but the variations of details, colors, and themes can go on forever. I have never done two alike. The doors can look like a miniature version of your house door, be hobbit-like, or have unique details, as if the fairies built them from objects they found lying about.

The fun inspired by these little fairy doors is more than I ever imagined, and I hope to pass my enthusiasm along. Children love them and the stories that naturally come about from seeing them are wonderful. Without fairies about, everything would go amuck! Make them welcome.

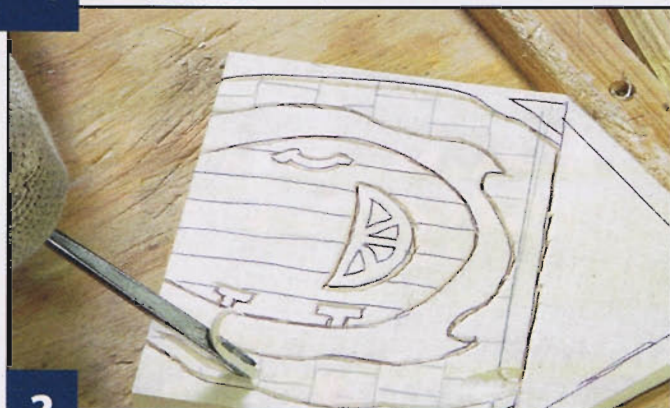
Place the finished fairy door on the floor next to a door, tucked into a stairwell, along the baseboard, or on a shelf. The doors make delightful additions to a flower garden or front porch. Part of the charm is tucking the door somewhere unexpected.

FAIRY DOOR: ESTABLISHING THE ELEMENTS



1

Stop cut around the elements in the carving. Transfer the pattern to the blank. Stop cut around the highest levels, which are the shaded areas on the pattern. Use a $\frac{5}{16}$ " (8mm) straight chisel. Do not carve the top triangle on the main roof as it must remain flat to attach the overhanging roof.



2

Rough out the door. Cut close to the stop cut with a 60° $\frac{1}{4}$ " (6mm) V-tool. This cut protects the stop cut edges as you remove $\frac{1}{4}$ " (6mm) of wood from the door and wall with a $\frac{5}{16}$ " (8mm) #5 gouge. Leave the surface rough as we will be texturing these areas later.



3

Rough out the overhanging roof. Use the same technique to stop cut, separate the elements, and lower the siding area on the overhanging roof. Use a $\frac{5}{32}$ " (4mm) #8 gouge to remove $\frac{1}{4}$ " of wood.



4

Add texture to the door. Make a series of vertical grooves with a $\frac{5}{32}$ " (4mm) #8 gouge. Do not carve into the window, hinges, or handle. Clean up any rough edges near the corners of the door with a knife or 60° $\frac{1}{4}$ " (6mm) V-tool.

FAIRY DOOR: ADDING THE DETAILS



5

Carve the siding, shingles, and door boards. Use the pattern as a guide to sketch in the shingles on the wall, the siding on the overhanging roof, and the vertical boards on the door. Carve along these lines with a 60° $\frac{1}{4}$ " (6mm) V-tool.



6

Undercut the siding and shingles. Taper the siding on the overhanging roof to create the effect of the top board overlapping the board below it. Use a $\frac{5}{16}$ " (8mm) #5 gouge. Use the same gouge to taper the shingles. The texture left by the gouge is highlighted by the stain and adds to the rustic appearance.



7

Round the log elements. Use a $\frac{5}{16}$ " (8mm) #5 gouge to round the edges of the overhang, the door frame, and the logs supporting the overhang. Then carve along the roof line on the main blank with a $60^\circ \frac{1}{4}$ " (6mm) V-tool. Round the edges of the roof back to this groove with a $\frac{5}{16}$ " (8mm) #5 gouge.



8

Carve the final details. Use a carving knife or $\frac{5}{16}$ " (8mm) skew chisel to carve the door handle and hinges. Use the same tool to carve the windows on the door and the overhanging roof.



9

Glue the pieces together. Glue and clamp the roof overhang to the main blank. Leave about $\frac{3}{4}$ " (20mm) of the top of the main blank exposed to show the front of both roof lines.



10

Paint the door. I use water-based gouache paints. Use your paint and colors of choice. Try to leave a little bit of space between the colors so they don't bleed when you add the oil finish. The oil finish will subdue the bright colors.



11

Finish the door. Mix burnt sienna or burnt umber oil paint with boiled linseed oil. Use a small natural-hair brush to apply the oil mixture to the carving. Allow the oil to soak in and then wipe off the excess. Dispose of oil-soaked rags or paper towels properly.

ONLINE BONUS

Download the alternate door pattern from our website.

woodcarvingillustrated.com



Front gable is carved separately, and mounted onto base carving.



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materials & tools

MATERIALS:

- 1" x 6" x 11" (25mm x 152mm x 279mm) basswood or white pine (main door and overhanging roof)
- Gouache paints: primary red, primary blue, yellow (or paints of choice)
- Boiled linseed oil mixed with burnt sienna or burnt umber oil paint

TOOLS:

- $\frac{5}{16}$ " (8mm) straight chisel
- $\frac{5}{16}$ " (8mm) skew chisel
- $\frac{5}{16}$ " (8mm) #5 gouge
- $\frac{3}{32}$ " (4mm) #8 gouge
- 60° $\frac{1}{4}$ " (6mm) V-tool
- Carving knife



About the Author

Christina White has owned and operated a gallery and studio complex in Dahlonega, Ga., for 16 years. The gallery hosts a woodcarvers gathering once a month on the third Saturday. Christina has been carving wood as her sole

artistic medium for the past seven years. For more of Christina's work, visit www.funkychickenartproject.com.

(Continued from page 88)

Mar 27-28: CANADA: MANITOBA. 24th Annual Prairie Canada Carving Championship and Show 2010, WINNIPEG (Canad Inns, Polo Park, 1405 St. Matthews Ave.). Sat. 9am-4:30pm & Sun. 9:30am-4pm. Contact Ted Muir 204-237-1385, www.prairiecanadacarvers.com.

Mar 27-28: COLORADO. Pikes Peak Whittlers Show, Competition, and Sale, COLORADO SPRINGS (Shrine Club, 6 S. 33rd St.). Sat. 10am-5pm & Sun. 10am-4pm. \$2 adm., children under 12 free with adult. Contact Gary Fenton 719-475-2139, gary.fenton@juno.com.

Mar 27-28: CANADA: ONTARIO. Niagara Woodcarvers Show and Competition, NIAGARA FALLS (Optimist Recreation Center, 4751 Dorchester Rd.). Sat. 10am-5pm & Sun. 11am-5pm. \$3 adm. Contact Warren D'Amboise 905-354-8854, www.niagarawoodcarvers.ca.

APRIL

Apr 10: INDIANA. Raintree Woodcarvers Show, MUNCIE (Delaware County Fairgrounds, 1210 N. Wheeling Ave.). 10am-5pm. \$3 adm. Contact Jay Kokena 765-354-9102, kokena3@msn.com.

Apr 10-11: IOWA. Iowa State Show sponsored by Northeast Iowa Woodcarvers, WATERLOO (Waterloo Center for the Arts, 225 Commercial St.). Contact Dick Hanson 319-266-7009, NEIWC@cfu.net.

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 10-11: CANADA: BRITISH COLUMBIA. Brant Wildlife Festival Woodcarving Competition sponsored by the Vancouver Island Carving Club, PARKSVILLE (Parksville Community Center). \$5 adm. Contact Les Trelenberg 250-898-8887, lestrelenberg@shaw.ca.

Apr 17: MICHIGAN. The Greater Lansing Woodcarving Club's Wood Carving Show, Competition, and Sale, HASLETT (Haslett High School

Gymnasium). 10am-4pm. Contact 517-337-0778, erbisch@juno.com.

Apr 17: MARYLAND. Carroll Carvers Festival of Carving, CARROLL (Carroll Lutheran Center Chapel). Contact 717-235-7529, papas-army@comcast.net.

Apr 17-18: INDIANA. Duneland Woodcarvers 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.rtywc.org.

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

Apr 17-18: OREGON. Southcoast Woodcarvers Annual Show and Sale, NORTH BEND (North Bend Community Center, 2222 Broadway). Sat. & Sun. 9am-4pm. Free adm. Contact Rick Miller, 541-260-5328, lori.miller@charter.net.

Apr 23-25: MARYLAND. 40th Annual Ward World Championship Wildfowl Carving Competition & Art Festival, OCEAN CITY (Roland E. Powell Convention Center, Coastal Highway). Adm.: 3-day pass \$18, adult day pass \$10, senior/students day pass \$8, children under 12 free. Contact 410-742-4988, ward@wardmuseum.org.

Apr 24-25: CANADA: ALBERTA. Northern Alberta Wood Carvers Association's 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

May 1-2: ARKANSAS. North Arkansas Woodcarvers Show and Sale, MOUNTAIN HOME (Baxter County Fairgrounds). Sat. 10am-5pm &

Sun. 10am-4pm. Free adm. Contact 870-431-8070, www.northarkansaswoodcarvers.org.

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. Pittsburg 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 2-3: ILLINOIS. Sculptures in Wood sponsored by the Corn Belt Carving Club, BLOOMINGTON (Challenger Learning Center at the Prairie Aviation Museum, 2901 E. Empire Rd.). Sat. 9am-5pm & Sun. noon-5pm. \$2 adm., children free when accompanied by an adult. Contact Mike Hartzler 309-662-4276, www.cornbeltcarving.org.

May 7-9: VIRGINIA. James River Woodcarvers 8th Annual Woodcarving Competition, GLEN ALLEN (Woodcraft Store, 9862 W. Broad St.). Judging is from 5pm-7pm May 7. The carvings will be on display during store hours May 8-9. For more information, contact Ron Ulmer, 804-360-5239, www.wjrcarvers.com.

May 8-9: MICHIGAN. Sunrise Side Woodcarvers Show, OSCODA (Oscoda Community Center). Sat. 10am-5pm & Sun. 10am-4pm. \$2 adm. Contact 989-362-7982, tigertwo@charter.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 316-788-0175, rlanden@prodigy.net.

JUNE

Jun 5-6: PENNSYLVANIA. Lancaster County Wood Carvers' 37th Annual Woodcarving and Wildlife Art Festival and Competition, LANCASTER (Farm and Home

Center, 1383 Arcadia Road). \$5 adm. Contact Pete Kavarovic 717-392-4814, www.lancarvers.com.

Jun 6-11: MISSOURI. Woodcarving Rendezvous Seminar, BRANSON (Compton Ridge Campground Convention Center). Contact Ed Zinger 913-397-6992, www.woodcarvingrendezvous.com.

Jun 9-12: MICHIGAN. Wood Carvers Roundup, EVART (Osceola County Fairgrounds). Daily carving workshops 8am-4pm. Fee for class materials only. Contact 231-734-5125, www.evartroundup.com.

Jun 10-13: KANSAS. Kaw Valley Woodcarver of Topeka woodcarving seminar, BALDWIN CITY (Baker University). Features 6-9 classes with well-known instructors. For more information contact Carlan Honaker 785-246-3516.

Jun 18-19: OKLAHOMA. Wonderful World of Wood, TULSA (Union 8th Grade Center, 6501 S. Garnet). \$3 adm. Friday 10am-8pm & Saturday 10am-5pm. Contact Bill Payne 918-251-8734, Wudcrrv@cox.net.

Jun 26-27: OHIO. Brukner Nature Carvers Annual Show and Sale, TROY (Brukner Nature Center, 5995 Horse-shoe Bend Road). Sat. 10am-6pm & Sun. 11am-5pm. Contact Bruce Henn 937-667-8590.

JULY

Jul 10: CONNECTICUT. Woodcarvers Day, MYSTIC (Olde Mistick Village, Apple Orchard). 9:30am-4pm. Rain date July 11. Contact Warren J. Blessing Jr. 860-742-3253, warren@ctvalleywc.com.

Jul 10-11: CALIFORNIA. Pacific Flyway Decoy Association's Wildlife Art Show, SACRAMENTO (Double Tree Hotel, 2001 Point West Way). \$5 adm. Contact 925-754-4978, jburcio@comcast.net.

Jul 10-11: PENNSYLVANIA. Cooks Forest Sawmill Center for the Arts Woodcarving Competition and Sale, COOKSBURG (Cooks Forest Sawmill). Sat. 11am-5pm & Sun. 11am-4pm. Contact Brian Brubaker 814-927-6655, sawmill@pennswoods.net.

(Continued on page 92)

(Continued from page 90)

Jul 10-16: COLORADO.

Woodcarvers Rendezvous, CREEDE (Underground Mining Museum and Firehouse). Classes from 9am-4pm. More than 30 instructors. Contact Karen Oquim 303-940-3505, www.creedewoodcarvers.com.

Jul 11-16: WASHINGTON.

Northwest Carving Academy, EL-LENSBURG (Ellensburg Fairgrounds). 16 instructors. For more information call 509-585-7787 or visit www.cascadecarvers.com.

Jul 18-22: PENNSYLVANIA. 2010

NorthEast Woodcarvers Roundup, HONESDALE (Cherry Ridge Campsites & Lodging). Free roundup; the only cost is the materials to take one of 26 workshops. Contact gareinfried2@verizon.net.

Jul 18-23: NEBRASKA. John Burke's Western & Wildlife Art Workshop, CRETE (Doan College). Carve with 14 of the top instructors. Contact Warren J. Blessing Jr. 860-742-3253, warren@ctvalleywc.com.

Jul 24: WASHINGTON. Pacific Northwest Wood Artisans Show and Sale, SEQUIM (Elks Sequim Lodge, 143 Port Williams Road). 9am-3pm. Contact Gale Lawrence-Krum 417-3858, www.woodartisans.net.

Jul 25-31: NEBRASKA.

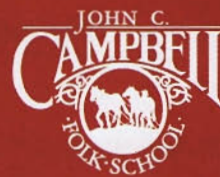
34th Doane Experience, CRETE. Contact Ron Clarke 402-720-4247, ronlc53@gmail.com.

AUGUST

Aug 10: CANADA: ONTARIO.

Quinte Wood Carvers Association 23rd Annual Carving Show and Sale, BELLEVILLE (Loyalist College, Wallbridge Loyalists Road). 9:30am-4:30pm. \$5 adm. Contact Ken Hicks 631-966-4457, khicks000@sympatico.ca.

Aug 21: ILLINOIS. Blackhawk Woodcarvers' 16th Annual Show, Competition, and 2"-Cube Carving Challenge, ROCKFORD (Tebala Shrine Temple, 7910 Newburg Road). 11am-4pm. \$3 adm. Contact Don Stansfield 815-235-0075.



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■ INSTRUCTIONAL CLASSES & VIDEOS

FRED WILBUR teaches decorative and architectural woodcarving using traditional methods. Four sessions in 2010. For schedule and information email fcwilbur@verizon.net or write to P.O. Box 425, Lovington, VA 22949.

■ CARICATURE CARVING WITH PHIL & VICKI BISHOP

Phil & Vicki Bishop will be teaching caricature carving seminars at their shop in Elk City, OK. For a schedule and application go to www.bishopwoodcarving.com or email us at bishop7333@sbcglobal.net or call (580)225-3109 or mail to 1123 W. 6th St, Elk City, OK 73644. For a free brochure send SASE to the above address.

WOODCARVED ART 2010 CLASS SCHEDULE 2881 Frost Rd., Mantua, OH 44255 Instructor: Diane Harto unless noted Feb. 20 Chip Carved Eggs \$80.00, May 1 & 2 Power Carve a Mouse \$100.00, June 12 Sharpen Your Carving Tools w/ Jim Stadtlander \$60.00, July 10 Pattern Making for in the Round \$60.00 Sept 14 & 15 Bark Cottages w/ Rick Jensen \$210.00, Oct 9 & 10 Using Power Techniques in Relief Carving \$100.00 Weekly open classes on-going throughout the year. Sign up or questions call (330)274-2671, email Dhcarve@cs.com

■ MISCELLANEOUS

PROFESSIONAL WOODCARVING AND WOODSIGN BUSINESS FOR SALE. A 42 year reputation at the same location in Sugar Loaf, N.Y. (an art and craft town 60 minutes north of NYC) Two shops and a home on the same lot. Contact Clay Boone at www.Boonewoodcarver.com or at (845)469-2095

CREATIVE COMMUNITY located in the NC mountains, near Penland School of Crafts. Hundreds of art/craft studios nearby. Ninety acres includes forest preserve, trails, organic farm site, green building. Studios/galleries welcome. Lots have electricity, water, fast internet; from \$55,000. High Cove, a community for arts, environment, and life-long learning: www.highcove.com

Taming the Beast

Nancy Carrothers had so much fun carving a carousel horse head she decided to tackle a full lion. In 1999, the Houston, Tex., resident enlisted the help of Bud Ellis, owner of a carousel carving school in Chattanooga, Tenn., called Horsin' Around. Nancy made several trips to Bud's school, working on the head, legs, and tail. The lion, named *Rory*, was carved in basswood and modeled after a carving done by Salvatore "Cherni" Cernigliaroin as pictured in the book, *Painted Ponies*.

In 2002 Nancy and Bud assembled the carved body parts. Nancy and her husband, Pete, hauled the beast back to Texas where Nancy continued to refine the carving for the next six years.

"We had to get a trailer to transport *Rory*, as well as a hydraulic lift so Nancy could raise and lower him to make the carving easier," Pete said.

"Getting the teeth right was really tough," Nancy said. "I carved one of the canines crooked and had to carve another one to replace it."

In 2008, after the carving and sanding was complete, the couple hauled *Rory* back to Bud Ellis' workshop where Nancy spent the next two weeks learning how to apply the "park paint." Back in Houston, they crafted a base for *Rory* to look like it was cut out of the original carousel platform.

"I distressed the paint on the base to look as if it had years of wear and tear from little feet," Nancy explained. Ten years in the making, *Rory* now proudly stands guard in the Carrothers' home. With a hollow body and solid head, legs, and tail, *Rory* weighs around 300 pounds. The lion will eventually be passed on to their granddaughter.

For more information on *Rory*, contact Nancy and Pete at Usna1963@aol.com.

Nancy Carrothers' carved carousel lion, *Rory*, measures 64" high by 66" long by 18" wide and took nearly ten years to complete.



First made popular during World War II, these handcarved shoes are making a comeback thanks to Linda Lou von Hochtritt.

Lucky Lou Shoes

During World War II, islanders in the South Pacific carved shoes for Allied GIs to take back to their wives and girlfriends as souvenirs. Called "Bahaykubo" shoes, which roughly translates to "little village," these brightly painted shoes usually had a palm tree carved into the wooden heel and canvas or velvet straps.

As a student and collector of WWII memorabilia and fashions, Linda Lou von Hochtritt heard of these unusual shoes, but had never actually seen them. In 1998, she stumbled upon a pair for sale by a street vendor in San Francisco, Calif. Linda Lou snatched up the shoes for \$3.

"I just loved them and began collecting more," Linda Lou said.

In 2001, Linda Lou moved to Austin, Tex., where her unusual shoes captured even more attention. Linda Lou spent the next year sending letters and e-mails, and making phone calls to find someone who could reproduce the carved shoes for her.

"I found the original carvers and they agreed to begin carving shoes for me," Linda Lou said. "The people that were carving these shoes in the 1940s are now teaching their grandchildren the art to keep the tradition alive."

Each pair of shoes is handcarved in jempinus, a type of pine specific to South East Asia. The trees are dried naturally, cut into blocks, and carved into various shoe styles with chisels.

Lucky Lou Shoes are now found in retail shops worldwide, and have been worn by the likes of Gwen Stefani, Fergie, Dita von Teese, and many more.

Contact Lucky Lou Shoes at 512-619-0636 or visit their website at www.luckyloushoes.com.

sugar Pine

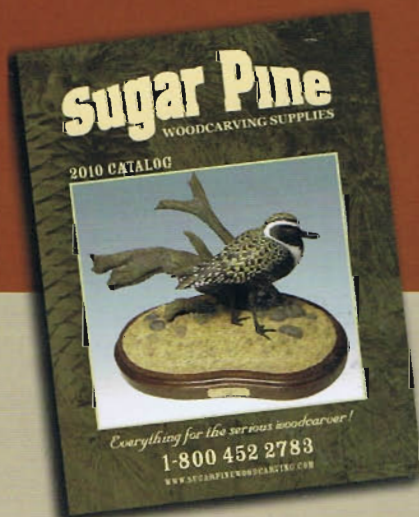
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