

WOOD CARVING

HOW TO

- Carve netsuke
- Use grinders to carve
- Fine tune your knife edge

Winning formula

The story behind a relief carving masterpiece

Carve Chris Pye's amazing koi carp

Christmas projects

Santa garland
Angel plaque
St Nicholas



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Woodcarving is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines, and all readers should observe current safety legislation.

'Tis the season

The summer days are now well behind us as we settle into the autumn and winter months. It's a lovely time of year for walking along the river, across fields and through parks, and for us carvers, it is an inspirational time to look at nature and see how we might adapt our surroundings to what we are carving. Consider the fallen leaves in their splendid colours of reds, browns and yellows, the variety of shapes and the multitude of species available; the animals foraging for food in preparation for hibernation; the dramatic landscape as life gives way to decay and darkness; and winter fun and festivities that different cultures celebrate. It is a beautiful time to behold, and an opportune time to settle down indoors with a good carving project or two.

Result!

You will notice that this is a rather special issue... we have the eagerly awaited results for the carving competition for 2010! There were a lot of very, very good entries - the standard seems to improve year-on-year which is great, but it does give us poor judges a rather difficult time deciding the overall winners. We could easily have given prizes to so many more than the traditional 1st, 2nd and 3rds but we eventually settled on the winners. To find out

who won what, turn to page 5 for the start of our 15-page special.

Merriment

Also in this issue you will find mention of that annual festival which arrives towards the end of December, where we wear silly paper hats, grow trees indoors, increase the overdrafts and flex the credit cards, have the Queen address us in our living rooms, and invite a strange bearded red-suited man into our homes by way of the chimney. Yep Christmas day is nearly upon us, and to celebrate we have some nice little festive touches for you. Peter Berry has carved a traditional figure of St Nicholas before he drank too many fizzy drinks, whilst Paul Bignell has come up with a colourful Santa wreath to hang up in your homes. Maureen Hockley has a rather nice angel for you to carve, and I've been doing a bit of shopping for carving tools, gadgets and accessories that will look good on your Christmas lists to Santa, all in the Christmas Toolbag!

All that remains for me to say is that whatever you do over the festive period, have fun, be rested and spread the message of joy and peace to those around you!

Michelle Robertson
Editor of Woodcarving



« Open Wide.
Maureen Hockley's
entry to the
Woodcarving
Competition 2010 »

Problem finding Woodcarving magazine?

Call Tony Loveridge, our Circulation Manager, on 01273 477374 or email him at tonyl@thegmcgroup.com. Alternatively, save 30% on the cover price by subscribing. See page 69 for details.



Winning formula

Find out exactly what goes into the making of a winning masterpiece

Turn to pages 12-13

• Main cover image features Peter Downham's *A Penny for Them* – entry to this year's Woodcarving Competition. See page 5. Photographed by GMC/ANTHONY BAILEY.

• US cover image shows Maggie Port's *Black Swan* – entry to this year's Woodcarving Competition. See page 5. Photographed by HARRY HARTSHORNE.

The Woodworkers Institute web forum

Why not join in the discussions on all matters woodworking on the Woodworkers Institute web forum? Covering all four GMC woodworking titles including Woodcarving, you can view the work from fellow craftsmen, exchange useful hints and tips, or join in on the hot topic of the day on the live forums.

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MEET THE COMPETITION JUDGES...



Mark Baker is the Editor on sister magazine Woodturning. Life in the world of wood began with a five-year apprenticeship in carpentry and joinery, where his duties included restoration. He then moved on to assisting in the set-up of an industrial workshop for autistic adults, before moving on to work as a project manager for Robert Sorby. He next joined GMC as Woodturning Editor and was Editor of Woodcarving between 2000-2003.

Paul Bignell teaches woodcarving at Bognor Regis Community College which is a weekly class made up of students who have booked for a set number of weeks, and regular members who have been attending for several years. Paul has been involved with crafting wood for over 12 years and owes his style of teaching to George Karon who taught Paul how to turn on a lathe, and furniture maker and carver Jack Hill.



Michelle Robertson is Editor for Woodcarving magazine. As well as tackling various carving projects in her spare time and playing with new gadgets at the workshop, she enjoys long walks across the South Downs and River Adur, taking inspiration from wildlife and nature, and DIY projects about the home. She has been working on the magazine for 6 years now, starting as Production Controller, progressing to Deputy Editor, before tackling the rewarding role of Editor.



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Woodcarving Competition Results



The wait is over...
find out who the
winners are of the
Woodcarving
Competition 2010

The Woodcarving Competition is one of the highlights of the year for the magazine – it is a great time to showcase the amazing talent which is evident amongst the readers, and is an opportune moment to bring the international community of carvers together under one umbrella.

This year saw record numbers enter – almost 300 of you – and the standard is definitely up on recent years, which made judging all that bit more difficult, but pleasurable nonetheless.

The judges – woodcarving tutor **Paul Bignell**, Group Editor **Mark Baker**, and Editor **Michelle Robertson** – locked themselves in a room for the day and emerged some hours later with a list of winners. Of course we can only award a few and there were many, many wonderful entries, so a big well done to everyone who took part – we will try and publish your carvings over the course of the year.

A big thank you to our sponsors Axminster Tool Centre and Flexcut Tool Company who have awarded great prizes for the three categories of In the Round, Relief, and Painted, plus the Woodcarver of the Year. Gold receives £120, Silver £100, Bronze £75 and Woodcarver of the Year, a further £75!

So without further ado, turn over the page and enjoy this year's winners, plus a special gallery of some of the best of the rest...

In association with...

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Gold Winner

Krakonoš

By Peter Paces, Surrey, UK

Timber: Lime (stained and waxed)
430 x 250 x 125mm (17 x 10 x 7in)



Judges' comments:

Paul: "Technically this is a superb and very clever carving – what else can I say? The muscle definition, the detail of the cloak, the way the form of the body is defined under the cloak... all details wonderfully observed. A great piece from a very talented carver who makes very difficult work look so easy!"



"The Krakonoš is a legendary, giant mountain spirit who lords over the weather and lives on the mountain range of the Czech-Polish border. Being originally from the Czech Republic myself, I find him a wonderful and fascinating figure to carve."

Peter Paces

Silver Winner
Girl Without A Pearl Earring

By Leo Pruijt, Amersfoort, Netherlands

Timber: Plane
Dimensions: 360 x 190 x 180mm
(14 1/16 x 7 1/2 x 7 in)

Judges' comments:

Mark: "This is another carving that I find myself gazing at and being drawn to the face. The carving is not over fussy but has just enough detail to convey expression and life, and a sense of longing. The side profile of this young lady is particularly eye-catching and captured very well."



Bronze Winner
Fruit de Mer

By Terry Scott,
Auckland, New Zealand

Timber: Black walnut, olive, red mallee burl
Dimensions: 460 x 320mm
(18 x 12 5/16 in)

Judges' comments:

Michelle: "This is one carving I really wished we had in the office as I think I would be picking it up all day just to feel the wonderfully different textures on this piece – the smoothness of the shell and pearl, contrasted with the roughness of the burl. This is a very nicely conceived carving, striking to look at and spectacularly crafted."



Gold Winner

A Penny For Them

By Peter Downham, Redcar, UK

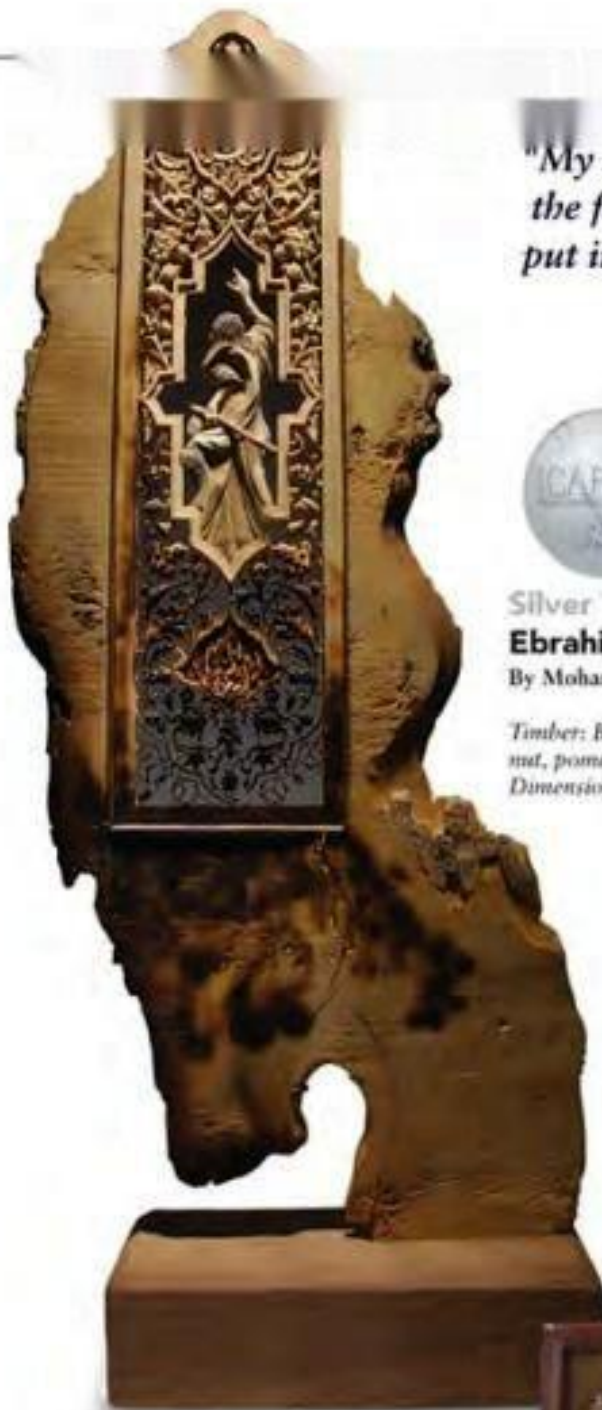
Timber: Sycamore

Dimensions: 185 x 210 x 50mm (7 1/4 x 8 1/4 x 2in)

Judges' comments:

Mark: "This carving I found to be highly emotive. I think the carving has been superbly realised and I am still unable to work out the thoughts this man is thinking. I found myself lost in this piece for many minutes, captivated by it. Even after a few days of first seeing it, I still find myself going back to look at it again. I find it quite haunting."





"My work is an inspiration of the story of Abraham in the fire. According to the Quran, when Abraham was put into fire, it became a rose garden for him – the fire did not hurt him by God's order."

Mohammad Reza Gerami



Silver Winner
Ebrahim in Fire

By Mohammad Reza Gerami, Tehran, Iran

Timber: Boxwood, juniper, walnut, betel nut, pomegranate and maple
Dimensions: 150 x 70mm (6 x 2 7/8in)

Judges' comments:

Michelle: "As soon as I looked at this carving I was stunned by the immediate impact and beauty of this piece. For me, this is what a truly great carving is all about – being able to convey emotion, beauty and passion to the onlooker. The intricate detail is just breathtaking and the surrounding support balances this piece wonderfully. Superb!"



Bronze Winner
The Old Joiners' Workshop
By Trevor Metcalfe, Huddersfield, UK

Timber: Lime with mahogany frame
Dimensions: 442 x 317mm (17 1/2 x 12 3/4in)

Judges' comments:

Paul: "I immediately liked this and felt really drawn to it – perhaps it is a reflection of the woodworker in me. There is a lot of clever detail in this relief, from the shavings to the supervisor sitting on the hard work, a well laid out and good carving!"





Gold Winner
Black Swan
Swimming

By Maggie Port,
Salisbury, UK

Timbers:
Jelutong and lime
Dimensions:
185 x 210 x 50mm
(7 1/4 x 8 3/4 x 2in)

Judges' comments:

Michelle: "We had quite a big leap in the number of bird carvings we received this year, and very good ones at that too, but this black swan really just stood out on its own. It is superbly captured in every way, from the movement of the feet pushing the bird through the water, to the fine detailing of the feathers. A lot of skill, love and work has clearly gone into making this swan magnificent and I just love looking at it. A well deserved gold for this carver."



"My husband had the fortune of being able to photograph a black swan and when I saw it, I immediately knew that this is what I wanted to carve. I like carving on a big-scale and so the black swan offered the perfect opportunity."

Maggie Port



Bronze Winner Mr Pickwick

By Ernie Perkins, Epping, Australia



Timber: NSW rosewood, buon pine (coat and boots),
African wenge (waistcoat) and jelutong (trousers)
Dimensions: 650 x 250 x 270mm
(25 5/16 x 9 7/8 x 10 5/8 in)

Judges' comments:

Paul: "I really liked this carving. It is clever and the detail is tremendous – the accessories and the way the coat tails fall over his hand from behind are lovely touches. Facial expressions and overall smoothness of finish really accentuate the liveliness of this character, which is further complemented by the nice use of stains."



Silver Winner Bufflehead Drake

By Thomas Fitzpatrick,
Cheshire, UK

Timber: Jelutong and boxwood
Dimensions: 230 x 150 x
115mm (9 x 6 x 4 1/2 in)

Judges' comments:

Mark: "Life-like, superb attention to detail and the colouring is exquisite – the body position and the iridescent head colours, and the way the eyes follow the viewer bring it alive. I keep expecting it to move."

PETER DOWNHAM

Woodcarver

What makes this the woodcarving of the year?

Carving in relief is a tricky one to tackle. Not only do you have to be able to carve your subject matter well, but you also need to be able to make it come alive off the wood.

Depth and perspective are what gives the observer the illusion that something stands at a distance away from the background, even if it doesn't. The way shadows fall and the viewing angle all help to create such an impression.

Peter Downham's *A Penny for Them* has managed to capture superbly that illusion of depth. You really believe that the figure in the foreground is a long way off from the background. Devices such as angling the floorboards inwards and carving the clothing to fall in ways that will capture light and create shadows, help to create a remarkable and realistic depth.

A Penny For Them

By Peter Downham, Redcar, UK

Timber: Sycamore

Dimensions: 185 x 210 x 50mm

(7 1/4 x 8 1/4 x 2in)

Judges' comments:

"An outstanding piece of work. We were all captivated by this and kept coming back to it time and time again. The style, execution and composition are exceptional, and the depth is absolutely breathtaking. Peter is truly a deserving Woodcarver of the Year! Well done!"



Detail

The way the clothing and headwear have been carved to create shadow further adds to the three-dimensional element to this relief piece.

The figure itself is wonderfully realised. Not too much facial detail is needed, but you get the full impression that he is lost in thought as he gazes downwards to his empty hands. The lines on his face and his aged, weather beaten skin on are all lovely touches to make this an incredible, winning carving.

of the Year

Depth

The illusion of depth is even more incredible when you consider that this carving is only 50mm (2in) deep from highest to lowest point. Viewed side-on, it looks flat and the perspective odd but turn it around to face you, and the full visual impact is instantaneous! It takes a lot of confidence and a good eye to know that this odd looking angle will look so full when viewed from the front.

It is interesting to see how this is carved looking at it from the side. The triangular wedge shape where it is wider at the bottom showing the foreground and tapering off towards the top to the background, shows how Peter achieved depth. Follow the side view down and you can see that it curves outwards, which helps with creating the perspective. The foreground is built on layers starting with the floorboards, the bench and finally the figure itself. Look at how his clothing touches the bottom right corner, which is also the highest point of this carving – this adds to the overall impression of depth. Interestingly, this point more or less lines up with the knees, tip of the nose and the forehead.



Floor

The floorboards are wonderfully carved. Just look at the detail – the grain and gaps between the floorboards are well observed. And just look at the way they angle in towards the middle, alluding that somewhere in the distance, these lines will eventually meet into a vanishing point, thus enhancing the depth of the carving.



“In 1958, when I was serving in the RAF, I was sent on a detachment to Masirah Island – a small island off the coast of Oman. As we had plenty of free time, I photographed some of the local Arabs. One of these inspired this carving – *A Penny For Them*.”

I have been carving for about 11 years, starting as a complete novice at Redcar Adult Learning Centre. I began woodcarving as I thought it would complement woodturning, which I had been doing for some time – in fact it has now almost completely replaced the woodturning. It also has a particular advantage in that it takes longer to produce a finished piece. However, wall space is rapidly running out!”

**Peter Downham,
Woodcarver of the Year,
2010 and In the Round
Gold Winner**

Some that came close...

Here are three stand-out carvings that caught the eyes and imagination of the judges...



Mark's choice

Hidden Treasures

By Roger Strautman, Indianapolis, USA

Timber: Basswood and walnut

Dimensions: 610 x 610mm (24 x 24in)



Paul's choice

Open Wide

By Moira Powell, Dorset

Timber: Black walnut, beech, pine

Dimensions: 305 x 240 x 115mm
(12 x 9 1/2 x 4 1/2in)



Michelle's choice

Puss in Boots

By Tom Ryan, Co Wexford, Ireland

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Gallery

There were many marvellous entries to the Woodcarving Competition which we would like to share with you. Enjoy...



Red Admiral

By Graham Roper, Chingford, UK

Timber: Lime and bamboo

Dimensions: 77 x 60 x 20mm

(3 x 2 1/2 x 2 1/2 in)



Bittern

By Terry Moss,

Wotton-under-Edge, UK

Timber: Lime

Dimensions: 305 x 190 x 215mm

(12 x 7 1/2 x 8 1/2 in)



Battle

By Duane Cartwright, North Devon, UK

Timber: Lime

Dimensions: 865 x 510 x 25mm (34 x 20 x 1in)

Stonechat on Foxglove

By Mark Richards, Pontycymmer, Wales

Timber: Lime with copper and brass

Dimensions: 740 x 160mm (29¹/₂ x 6¹/₂in)



Shattered

By John Horrell, Bristol, UK

Timber: Lime

Dimensions: 200 x 200 x 230mm (8 x 8 x 9in)





Preening Pheasant

By Charles Klein, Michigan USA

*Timber: Jelutong and cherry
Dimensions: 635 x 405 x 460mm
(25 x 16 x 18in)*



The Mad Hatter

By Anthony Smith, Hertfordshire, UK

*Timber: Cherry, lime, sycamore, apple, pau
rosa, walnut, elm, mahogany and yew
Dimensions: 300 x 260 x 450mm
(12 x 10 1/2 x 17 3/4in)*

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Learn how to carve a Pheasant feather

Bill Prickett shows how to improve your feather carving techniques by looking at the intricate details of a pheasant feather

Over the last ten years or so, I've carved numerous birds from golden eagles to humming birds, and have consequently carved thousands of feathers.

There are many ways to carve a feather. If one is going for maximum detail I would recommend using pyrography to apply the fine lines of the feather barbs – this is where a kind of heated scalpel blade is used to burn in the very close marks required. For slightly less detail, a fine abrasive stone mounted in a mini drill can be used to good effect – this method has the benefit of not leaving visible burn lines, as in the case with pyrography.

Alternatively, no detail need be added and the individual feathers could be carved in, but just left smooth. For those woodcarvers who just want to carve with basic hand tools and not get involved with extra machinery or noisy mini drills, the method outlined here to carve a pheasant tail feather could be just the ticket to "get your eye in". However, a carved feather can look very attractive hung on a wall or, better still, mounted in a box frame.

Timber choice

A suitable timber for the feather carving would be lime, for three main reasons:

1. It is very fine grained and therefore will hold together well during the finer carving.
2. It has a fairly light and even colour which will display the carved detail, helped by the contrast created by shadow formed in the deeper lines. A dark wood with a lot of swirling figuring would mask a lot of the detail.
3. It is readily available from most specialist timber merchants (see timber section in the Classified section at back of this magazine).

Tool consideration

Tools which are useful for the technique of carving a pheasant feather include:

- 3mm No.11 gouge
- 1/2in No.6 gouge
- 1 1/2 No.1 gouge
- 1/2in No.10 gouge
- 1/4in 45° V-tool
- 3mm 45° V-tool
- Swann Morton scalpel No.4 handle, No.26 blade
- Cloth backed abrasive grades 180, 240, 320 & 400 grit
- Nylon abrasive matting abrasive – ultra fine

- Using reference materials



Start by getting some reference. You can use the example of a pheasant feather shown here (see **diagram 1**) or you can base the design on any moderate sized feather of your own. I would recommend photographing the chosen feather in order to fix the design at one point in time. If working from a real feather, the numerous separations in the barbs and the odd barb overlaying another will keep changing as the feather is handled. If working from my design, you will need to rescale it via photocopying/scanning, to a suitable size – mine was 370mm (15in) in length.

Using your feather template, draw the outline and central quill onto your chosen piece of wood (see **photo 1**). Make sure that the grain of the wood runs directly up the length of the feather, as viewed from the front and from the side – this is very important for matters of strength. Note the thicker piece of wood left at the base of the feather, which will be used to clamp the piece in a vice.



Establishing the quill

Feathers are not dead flat. Notice how thick the piece of wood is at this point in order to accommodate the curves and shaping of the feather. Carve a line either side of the quill with a small gouge (3mm No.11). Be very careful not to run across the quill line to the other side. The quill tapers to a point a short way back from the feather tip (see **photos 2-3**).



A question of profile



Feathers are not symmetrical in cross section (see **diagram 2**). This example probably comes from the right-hand side of the tail and therefore it is concave in profile to the right of the quill (as viewed in the orientation shown) and convex to the left of the quill. Carve the approximate profile on the concave side using a $\frac{1}{2}$ in No.6 gouge (see **photo 4**) and the convex side using a $\frac{1}{2}$ in No.1 (or similar) broad flat tool (see **photo 5**).



Undulations

Mark along the length of the left side the undulations of the feather's edge (see **photo 6**). Carve in these undulations using a shallow gouge, but take great care as you will need to keep changing the direction of cut as you carve down through the wood fibres and expose areas of end grain.

On this particular feather there is considerably more 'edge riffling' on the right side. Draw these undulations in and carve in with a deeper gouge than used before ($\frac{1}{2}$ in No.10) as shown (see **photo 7**). Then round off any sharp edges with a flat chisel (see **photo 8**).

Sand this upper surface of the feather using 180 abrasive (see **photo 9**). For the undulating riffles, roll the abrasive into a loose tube to match the curves. Then, a sharp fold is required when sanding up to the edge of the quill (see **photo 10**).



Refining & splits



Refine the shape of the quill if necessary. Sharpen the sides by carefully running a V-tool ($\frac{1}{4}$ in 45°) each side to shape the final taper – make certain the tool is sharp. Rounding off the top of the quill is achieved by a delicate bit of work with a small flat chisel to take away the corners (see **photo 11**).

Use the reference to mark in some of the larger splits and misplaced barbs. Carve the gaps between the split barbs with a scalpel (Swann Morton No.4 handle, 26 blade) (see **photo 12**). The areas each side of any overlaying barbs are lowered by carving with the V-tool laid on its side (see **photo 13**).

Sand over the whole upper surface of the feather through grades 180, 240, 320 and 400 including the quill. This surface is now ready for carving the individual barbs.

From this point on, I would recommend wearing a pair of cotton gloves to keep dirt and grease off the surface.

- Creating the barbs

Try to get each cut to meet its neighbour at the top and to radiate from the quill at about a 45° angle (see **photo 14**). Make certain to stay on track with the direction of the barbs so as to accommodate the positioning of the splits already carved in. Maintain a razor sharp edge on the V-tool with frequent honing on a leather strip or polishing mop – about every 10 strokes or so.

Sharpen up the odd barb end with the scalpel to emphasise the 'feathered edge' and undercut, very slightly, where any barbs overlay others (see **photo 15**).

Moving to the underside of the feather, reduce the general thickness if required, using a shallow gouge, but leave it fairly thick in the mid section for strength purposes (see **photo 16**), then put a chamfer all around the outer edge, bringing the thickness down to zero to produce a truly feathered look (see **photo 17**). Carefully sand the back of the feather through the grades, taking care when working on the very edge (see **photo 18**).



Remove the wood that until now has been used to hold the feather in the vice, then shape and sand the point of the quill (see **photo 19**).

Very gently – working from the quill out to the edge – clean up the barbs using a piece of ultra fine abrasive matting (see **photo 20**). Clear away any dust with a dry brush prior to giving the feather a generous coat of thinned finishing oil using about 25% white spirit (see **photo 21**). Dab off the excess oil and leave to dry overnight. Give another coat if required, leave to dry, then buff with a brush to a soft sheen – I use a rotary brush in a hand drill.





Photo 22 show the detail and intricacies which you should be able to capture through following this technical article

Displaying ideas...

By carefully drilling a hole in the back of the feather or attaching a picture hook, the finished feather can be displayed directly on a wall. Alternatively, it can be mounted in a suitably proportioned box frame, or 'decoupage' frame.

Either way, once you have honed your feather techniques, the finished feather can make an unusual and truly unique gift. ▶

To find more great projects, like this, visit our fantastic website at...



www.WoodworkersInstitute.com

The Woodcarving section of the Woodworker's Institute has plenty of projects, techniques, tests and features to help you with your carving, as well as a handy forum where you can meet with fellow carvers and share tips and advice. For more on birds, go to Woodcarving and click on techniques or projects

Bill Prickett is based in Kent. He runs courses and teaches on a private basis.
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To see other examples of Bill's work visit his website at:
www.billprickett.co.uk



To see a YouTube video of the carving of the feather search, www.youtube.com for **Bill Prickett**.

Carve a wall-mounted

Koi carp

Chris Pye guides you through the process of carving your own beautiful koi carp wall hanging

There are many varieties of koi carp, and this carving is not meant to be one sort in particular, but my take on koi as a whole.

Our carving is not a relief, although designed to hang on the wall; the body of the Koi is fully 'in the round' with the exception of a slight flattening of the belly from where it will hang, and heavy undercutting – rather than full thinness – to the side fins.

I started with a hefty block of wood 75mm (3in) thick, which takes in the whole of the body and tail. I carve this first then join to it the dorsal, pectoral and pelvic fins, and the barbels by the mouth. I dovetailed these into the body from below, feeling that this was the most secure option.

You can proportionally reduce the size of this carving if you don't have the wood, to say 710mm (28in) long and 305mm (12in) between tips of pectoral fins.

Choose wood that has some figure but not too much, otherwise you will lose the light and shadow of the carving. I used lime (*Tilia spp*) which has a lovely golden glow with a honey-coloured grain pattern when finished.

Tools you will need...

Timber

Lime (*Tilia spp*):

The body came out of a 125mm (5in) thick board. The fins and barbels are from offcuts of the same wood

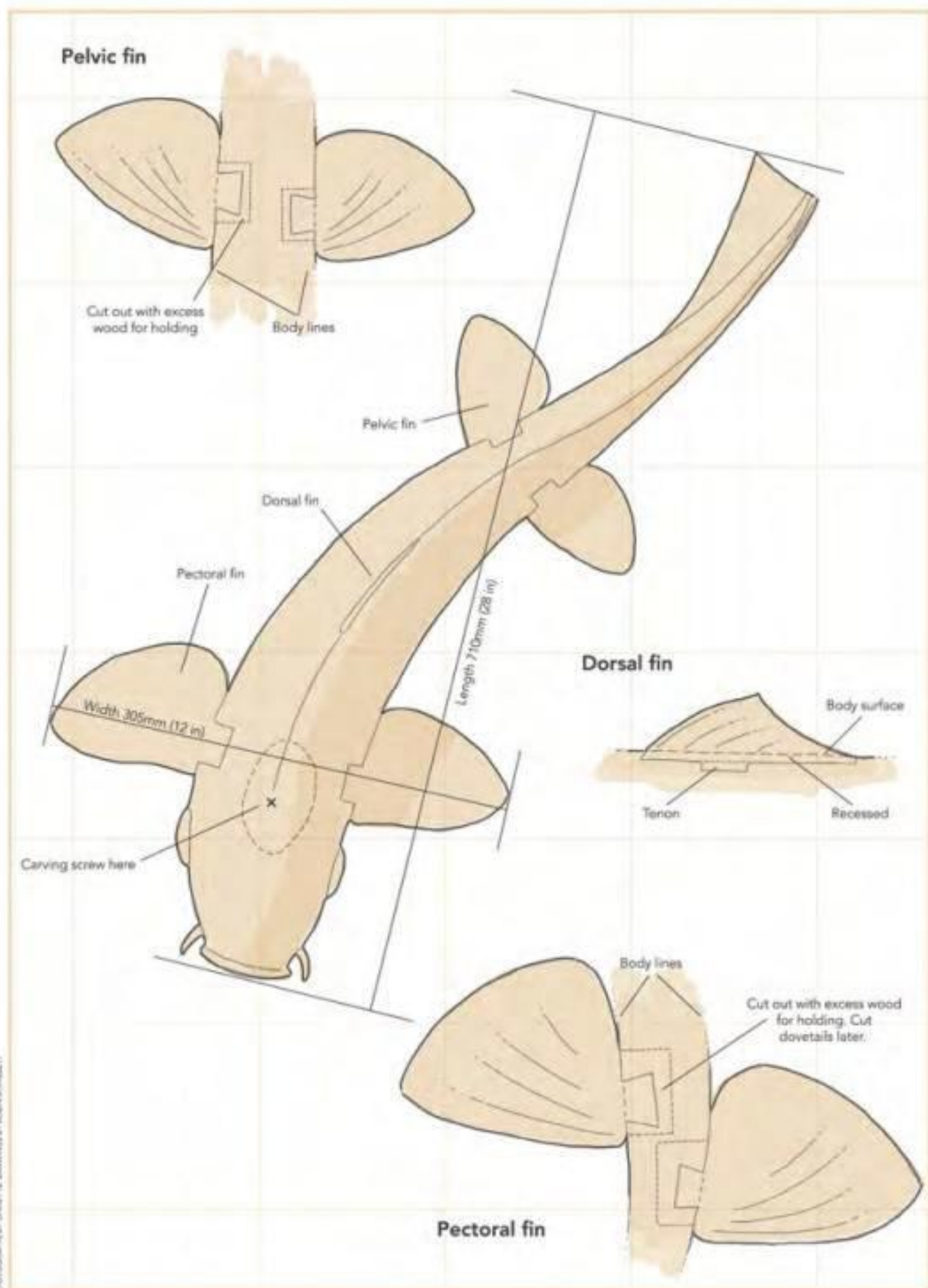
Tools

General, straight, carving tools and in particular:

- 1¼in No.6 or No.7 gouge
- 2in No.3 or 4 gouge
- ¾in No.9 gouge
- ½in No.6 or 7 gouge

- Fishtail for the eyes
- V-tool for the operculum
- Carving knife

- Bandsaw
- Carvers' screw
- Adjustable holding device
- Spokeshave
- Rasps or microplane
- Sharp riffler
- Coping saw
- Abrasives
- PVA
- Beeswax



Body

1 Draw out the fish on your block of wood, orientating the weakest part of the carving – the tail – along the grain. Bandsaw out your block a little to the waste side of the line. Use a carver's screw, coupled with an adjustable holding device to hold the work – place the screw within the flattened area from which the fish will hang.

2 Draw a centreline along the back of the fish, along to the upper edge of the tail, to where we want to give a twist. Run this line towards the outer (convex) side of the body and shape the body so it appears to roll slightly as it turns. Draw another line along each side of the fish to represent the fattest part of the body – below this line the fish curves underneath. Using these lines, round over the body with a large, medium gouge. Cut across the grain, trying to find plumpness.

3 Consolidate your carved surface and tune the form with long strokes of a sharp spokeshave. Constantly bear in mind the roundness of the body, its slight lean to one side, and the long, smoothly flowing line along the back. Shape the body towards the tail, remembering to give the tail a twist. In the narrower, concave part where the body runs into the tail proper, a rasp or a microplane may work better than a spokeshave.

Tail

4 Turning to the tail, tackle one side first, again with your large medium gouge, and carving downhill. Don't add surface 'flutes' (grooves) at this stage.

5 When you have more or less completed one face of the tail, draw its thickness on the very end of your wood – you now have a guide for removing waste on the opposite side.

6 Thin and shape the tail with a large flat gouge. Slice shavings from the wood using the thumb of the hand supporting the back of the tail as a fulcrum. Resist the temptation to make the tail thinner than is necessary – leave enough for the flutes you will add later.

7 Turn the fish over so you can work on the underside, and carve the body round and narrower towards the tail. The body of the koi narrows as it passes towards the tail and so will clear the wall surface when mounted. The underneath tip of the tail also lies a little free of the wall. This space beneath the fish happens naturally as you shape the body and tail, and increases the sense of lightness in the carving.





Q You should have the koi

everything should be smooth and sweetly flowing.

Head

9 Turning to the head, shape it around towards the mouth with the wide, flat gouge turned upside down. Koi have a mouth that extends into rather sucker-like lips when feeding. You will need a variety of standard carving gouges to carve in the mouth. Then clean up the lips and the whole head with a fine rasp.

Grip the carving along the body and behind the head in a vice. Carve the forehead of the koi quite broad and flattish, and so begin to create the brows above the slightly bulging eyes. Carefully mark the position of the eyes, symmetrically on each side. Stab their outline with a semi-circular gouge



10 Draw in lines for the operculum – the overlapping edges of hard bony plates or flaps covering and protecting the gills in bony fish. Relieve the edge of the operculum that lies against the rest of the body with a deep narrow gouge, and merge the body towards this edge. The operculum passes right round and out of sight underneath the head.

11 Carve the bulbous eye with an appropriate fishtail gouge, turned upside down. This also creates a lower eyelid. Finish off the brow to the mouth and the area surrounding the eye.

12 Carve in the layers of the operculum with a V-tool tilted to one side. Make the edges – no more than four – more angular and scaly.

Tail flutes

13 Draw in the end profile of the tail and cut away the waste with a coping saw. Refine and clean up the end grain with a fine rasp.

14 Draw in the ridges between the tail flutes. Taper your lines towards the neck of the tail. Match the flutes on one side with those on the other.

Carve the flutes with a medium gouge, concentrating on the clean flowing ridgelines in between. You may need to reverse the direction of cut on either side of a ridge to cut it cleanly.

Buff the flutes with a sharp rasp. Remove the scratch marks with a fine rasp. Use a brush to add interest and contrasting texture to the tail.



Dorsal fin

15 From above, the dorsal fin curves to follow the centre body line. Cut out a blank (see dorsal fin drawing, page 27) to match this curve – from this blank, cut out the profile of the fin and carve the flutes. Direct the grain of the blank to follow that of the flutes – this gives the greatest residual strength. The flutes stop short to leave an empty area from which to make the joint.

16 The dorsal fin has a short tenon and fits into a recessed mortise in the back of the fish.

17 A rubber band is the easiest way to clamp the dorsal fin to the body while gluing. Use ordinary, PVA woodworking glue. When the glue has set, carefully clean up the joint and the lower front edge of the fin.

Pectoral & pelvic fins

18 Cut one pectoral fin (see pectoral fin drawing) from 50mm (2in) thick lime, then split this into two 25mm (1in) fins with a band- or tenon saw. This will 'bookmatch' the fins. Make them the same on each side. Repeat for the pelvic fins (see pelvic fin drawing). For strength, run the grain along the length. Don't cut the dovetail yet – leave excess wood here to hold the fin in a vice while you carve it.

Notice how the surface of each fin dips a little as it reaches the body – this is an important feature. When we fit the fins from below, we want to give the impression that they grow from and are part of the fish, rather than stuck on. Carve a simple but interesting form to the upper surface, working across the grain, then smoothing the surface with flat gouges.

19 Draw in the lines marking the ridges between the flutes, radiating them out from a point towards the head end of the fin. Match both sides. Carve and ruffle the flutes to produce clean, flowing lines along the ridges. Finish off by smoothly sanding. Backcut the fin to give a delicate edge when viewed from both the front and side.

20 Reduce the wood of the dovetail from the ridge side to half its thickness and cut the dovetail. Ensure the long grain runs through each fin in the strongest way possible. There are formulae for setting out dovetails, but I eyeballed the angle (15–20°). Draw the dovetail on the wood. Use a fine-toothed saw to cut squarely, just outside the waste. Trim up accurately with a carpenter's chisel so that all the sides of the dovetail are square.





21-22 Line up the dovetail edge of the fin on the underside of the body and mark neatly around the dovetail where you will cut the recess. The back plane of the fin **must** lie parallel to that of the wall on which the fish will hang. Visualise how the fin will appear from the front as the dovetail sets into the body. **Remove the waste from the middle of the dovetail recess with a narrow deep gouge.** Then patiently, a shaving at a time and repeatedly checking, trim the walls of the recess with a carpenter's chisel until the dovetail fits snugly and the fin sits in the correct position.



23 Dry run all the fins for fit and then glue the dovetails into their recesses with PVA. Clean up and trim if necessary when dry.

Barbels & scales

24 Create a small hollow on either side and underneath the lip with a small, deep shortbent gouge. Drill a small hole about 3mm in this hollow to take the barbels.

25 Carve the barbels with a knife from offcuts of lime. Give them a little bend so they don't look stiff and affected.



26 Dry run the barbels in position for fit and orientation first, then glue them in with PVA. When dry, sand gently to a finish.

27 After you have checked over the whole surface for blemishes, stab in some scales along the back of the koi with a medium gouge. It is not necessary to place scales all over the fish – restricting them to selected areas gives more of a sense of dappling.

Mounting & finishing

28 The eye of the koi on the wall is roughly level with that of the viewer, so most of the fish swims down from above. I aligned and fitted two escutcheon hanging-plates within the residual flat face underneath the front end of the koi – these mate with two wall screws so the fish hangs exactly where I want it. Have someone hold the fish as you want it to hang against the edge of a vertical post. Draw a vertical line off the edge onto the back of the fish and use this to orientate the keyholes of your escutcheon plates. Plug the carvers screw hole or cover with a nameplate as here.

To finish I brush on with several coats of thin beeswax (with 5% carnauba), warming the wood surface with a hairdryer to prevent wax congealing in crevices. ■



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Character carving

Saint Nicholas

Join Peter Berry this Christmas with this fantastic figure of a traditional St Nicholas

Bearing in mind we are now in the festive season, how much further do we need to look for subjects to carve than Christmas itself? Consequently, a carving of Saint Nicholas – the inspiration for Father Christmas – seems particularly suitable.

Planning

There are many images of Saint Nicholas to assist in drawing up plans so once I have decided on how I want him to look, I convert my drawings to templates to assist in setting out of the carving. I find that using computer software can be useful here – rather than struggling to get the dimensions right manually. I can draw them freehand any size, scan them into my computer, and resize them at my leisure.

Timber

Woods such as lime (*Tilia spp.*), basswood (*Tilia Americana*), jelutong (*Dyera costulata*), Quebec yellow pine (*Pinus strobus*), and stone pine (*Pinus pinea*) are ideal for this kind of work. These timbers are light in colour and weight, straight-grained and easy to work. For me, jelutong is my first choice with basswood a close second.

Tools you will need...

- 1/4in No.3 gouge
- 1/4in No.3 & No.6 gouges
- 1/4in No.3 gouge
- 1/4in 45° V-tool
- 1mm No.9 micro gouge
- 1mm 45° V-tool
- Mini pelican & mini detail knives
- Hooked skew
- Clamp

A note on tools...

The chisels I use are Flexcut so the blades are loose and I can swap handles to make them into blades palm or standard, or heavy-duty tools as I wish. In addition, it is possible to fit the blades into most makes of reciprocating power carvers such as Proxon or Foredom, with or without adapter, depending which range of tools are being used.



Getting started

These dimensions allow me to carve with both chisels and knives, as the piece can be comfortably held in my hand as well as in a vice.

“After all, why wear yourself out when there is more carving to enjoy in the future!”

Nicholas was born in Patara, a city of Lycia in Asia Minor – which is now part of modern day Turkey – around 255-257 A.D. He was said to have belonged to a very wealthy family.

Whilst still a young man it was rumoured that Nicholas heard tales of an honourable family that had fallen into poverty. There

to wed as there was no dowry available – consequently, a somewhat dire fate awaited them.

Unknown to others, Nicholas tossed sufficient sums of money through the windows at night to save the girls from their plight, and so the tradition of giving at Christmas was born.

A far cry from turkey and tinsell



Initial cut lines with band saw, fretsaw or scroll saw

Primary detail sections

Enlarge template to required size



Cutting out

1 We shall begin our St Nicholas with a look at working with the template drawings on the facing page. Place the template for the front view on the block of wood and draw the outline of the shape, removing the excess timber with a bandsaw. This removal process can also be completed by using a coping saw, or by simply using the wide shallow gouge by hand or power assisted.

2-4 Mark in the features on the left and right sides to assist with the shaping. Photo 2 shows the right-hand side, photo 3 the front view and photo 4 the left-hand side.



Shaping the block

5 I use a broad shallow blade to remove the timber and move towards the guidelines, which I have added in pencil.

6 Keeping an eye on my guidelines, I continue with the broad blade over the whole of the figure. This is a task which is well suited to a small reciprocating carver if you have a mind to use such a tool. The Proxxon carver is small and light and can be used with the motor switched off in the same way as a conventional gouge, making it quite a versatile tool.

I realise that many carvers have a real aversion to the use of power when carving but if you are at an age where taking care of your joints is important, such machines can be very helpful. After all, why wear yourself out when there is more carving to enjoy in the future!

I mark the broad features in more accurately and use the V-tool to cut around them.



7-9 At this stage it is important to move the carving of the broad detail at the same rate. Stand back regularly and view the piece from all available angles. This ensures that the figure remains balanced and no feature is out of proportion with the rest.

Hold your carving up to a mirror from time to time and view the image – it is a good way of keeping the figure balanced.

Carving the smaller blocks

Mark in the hat, cuffs, coat, hands and feet, and bring them nearer to the final shape. Here again it is important to keep comparing the size of these aspects of the carving with each other. Reduce each feature e.g. hand or foot, to a block, from which the detail can be carved.

10 When it comes to carving the hat, the area needs to be observed carefully to understand how the shape is formed.





11-12 The right hand is loosely holding the Christmas tree, so it needs to be fairly open with fingers together looking fairly relaxed.

13 The left hand will hold the staff, so form a fist and drill a hole down the middle which is of a suitable dimension.

14 There are not much of the feet to be seen in this carving – the main feature being the hang of the surplus material over the shoes. I do not spend a lot of time trying to carve the detail of classic linenfold, but remain true to the nature of the character carving and broadly suggest the arrangement.



Head & face

The head and face presents any figure carver, whether classical or character, with the biggest challenge, and they are also the parts of the carving which gets the most scrutiny, so it is good to get it right. I am often asked about carving faces, so I have set out one or two steps in the pictures.

I read with interest the comments of the wonderful and talented Pete Leclair (Woodcarving 116, page 50) about his 5 rules for carving – apart from the sharp knife and good wood, my suggestions would be:

1. Observe
2. Observe again
3. Practise
4. Practise again
5. Practise a bit more!

15-17 After drawing in the face you want to create, set out the broad areas to carve with the small V-tool. I usually hold the carving in my hand for this process. Much of the work after this is done with a combination of the small craft and detail knives.

18 Cut in some broad foundation shapes for the beard with the pelican knife.





Carving the fine detail

I never sand my carvings, preferring to use the tool finishes to create a range of interesting textures across different surfaces.

19 The small V-tool is used to cut in most of the lined detail. I use the small gouges to create other textures on the clothing.

20-21 The beard and hair are worked with the V-tool, taking care to create a sort of flowing randomness.

Accessories

22 The V-tool on the Proxon nicely works the tree, whilst the slight juddering in the vice adds to the effect – “a happy accident” as caricature carver Harold Enlow once said! The staff is carved with the two detail knives.

Applying a finish

Carve a base with a little step on it and glue the figure to it. The accessories, likewise, are secured in place with a touch of glue.

For finishing, use matt polyurethane to seal and lightly stain the piece, using a darker version on the lower part of the base. A coat of wax polish completes the job.

Hopefully the carving would be suitable to grace anyone's Christmas festivities – enjoy! 🎄



“The head and face presents any figure carver, whether classical or character, with the biggest challenge, and they are also the parts of the carving which gets the most scrutiny”



Simon Clements

The ToolPost Autumn Open House

November 5th - 6th

Woodcarving will not be the only craft celebrated at our Open House event taking place in Didcot this autumn, but it will be well represented with professional carver and teacher Simon Clements on hand to show our visitors "how it's done".

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Sculptree 2010

at Westonbirt's Festival of the Tree

Maureen Hockley reports from the finest chainsaw carving event in the UK

The Festival of the Tree at Westonbirt Arboretum in Gloucestershire, which took place Monday 23 to Monday 30 August this year, once again incorporated Sculptree – this is a part of the festival where 12 chainsaw sculptors are given a tree trunk derived directly from the

arboretum, which they transform into spectacular carvings over a course of eight days. The finished carving is then auctioned off on the Bank Holiday Monday – this year, over £17,000 was raised, which will be divided between the sculptor, Westonbirt and Tree Aid.

The weather was not initially kind

to the chainsaw carvers – three days of persistent rain slowed them down but it didn't stop them altogether, so by Thursday when the sun came out, their sculptures were as impressive as ever. When the crowds came in on Friday they were, as usual, amazed at how a log can be transformed into a work of art in just four days.



▲ Paul Clarke carved a pair of Otters that really came to life when he applied a dark stain to the beech



◀ St. Christopher carved in oak by Ant Beetlestone shows how the Christ child treats the rather fearsome looking giant to carry him across the turbulent water

▼ Taking part in Sculptree for the first time, Guido Oakley carved Avatar in red oak. He worked through the night on Sunday to finish this beautiful goddess-like figure



The 12 chainsaw carvers

- Ant Beetlestone – St. Christopher
- Paul Clarke – Otters
- Daniel Cordell – Voyage
- Dai Edwards – The Mighty Acorn
- Neil Gow – The Dragon
- Ed Harrison – The Harpist
- Tom Harvey – The Fox and The Hare
- Simon Hedger – The Wizard
- Dan Hunt – Karma Chameleon
- Guido Oakley – Avatar (Earth)
- Nigel Sardeson – Sitting Gorilla
- John Wingfield – Awakening: The Rebirth of Aphrodite



► Seeing a fox chasing a hare inspired Tom Harvey to carve these two creatures that usually only appear at night. The Fox and the Hare raised the highest amount in auction – an impressive £2,400



▲ Sitting Gorilla carved from Norway maple by Nigel Sardenon shows the impressive bulk of this animal, while its expression was pensive and docile



◀ This Welsh connection is the Wizard carved in cedar by Simon Hodger who lives in the Towy Valley opposite Marlins' Hall. He also found time to carve a wonderfully decorated chair



▲ John Wingfield's sculpture, *Awakening: the Rebirth of Aphrodite*, is carved from beech. According to Greek mythology, Aphrodite was born from the sea foam near Paphos in Cyprus



▲ *The Harput*, an abstract sculpture carved by Ed Harrison from oak, came from a feeling of the way the tree had grown. In contrast, the huge foot (below left) was very realistic

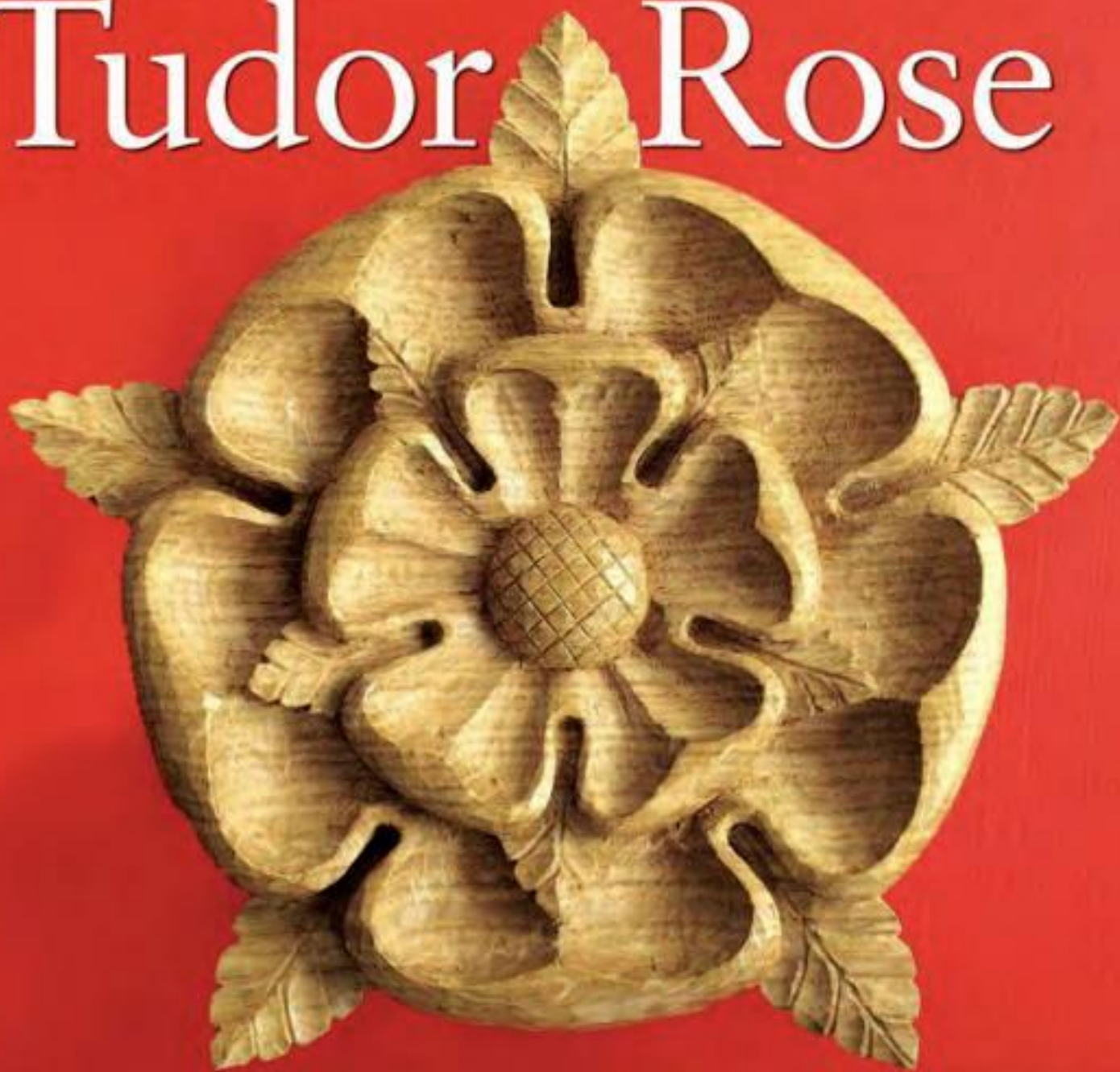
Find out more about Sculptree and the Festival of the Tree, visit:
www.forestry.gov.uk/westonbirt
www.sculptree.org.uk



◀ Dan Hunt chose a chameleon for his sculpture: *Karma Chameleon* in oak. As it is almost entirely tree dwelling, it seemed a suitable creature to create in wood ▶

Carve a traditional

Tudor Rose



Carve a historical Tudor Rose in a weekend with Steve Bisco

The Tudor Rose is the emblem of the Tudor monarchs who ruled England from 1485 to 1603. Although these monarchs included the likes of Henry VIII and Bloody Mary, the Tudor rose is actually a symbol of peace and reconciliation. Incorporating the white rose of York in its centre with the red rose of Lancaster on the outside, it symbolises the uniting by marriage of these two warring dukedoms. This settled the succession to the English crown and put an end to the Wars of the Roses.

You should be able to complete this project in about 12 hours. For

new carvers it is a good exercise in neatness because the rose is set out geometrically. The outer and inner sections of the rose each have five petals equally spaced. The petal positions alternate on the inside and outside, effectively forming ten geometrical segments of 36°. The centre 'stamen', the petals and the little leaves are all drawn at fixed radii from the centre. What we have in effect, is a five-pointed star shaped like a rose. Any inaccuracy in your carving will be more noticeable than it would be in a random pattern – so keep the geometry in mind as you carve.

Tools you will need...

Timber

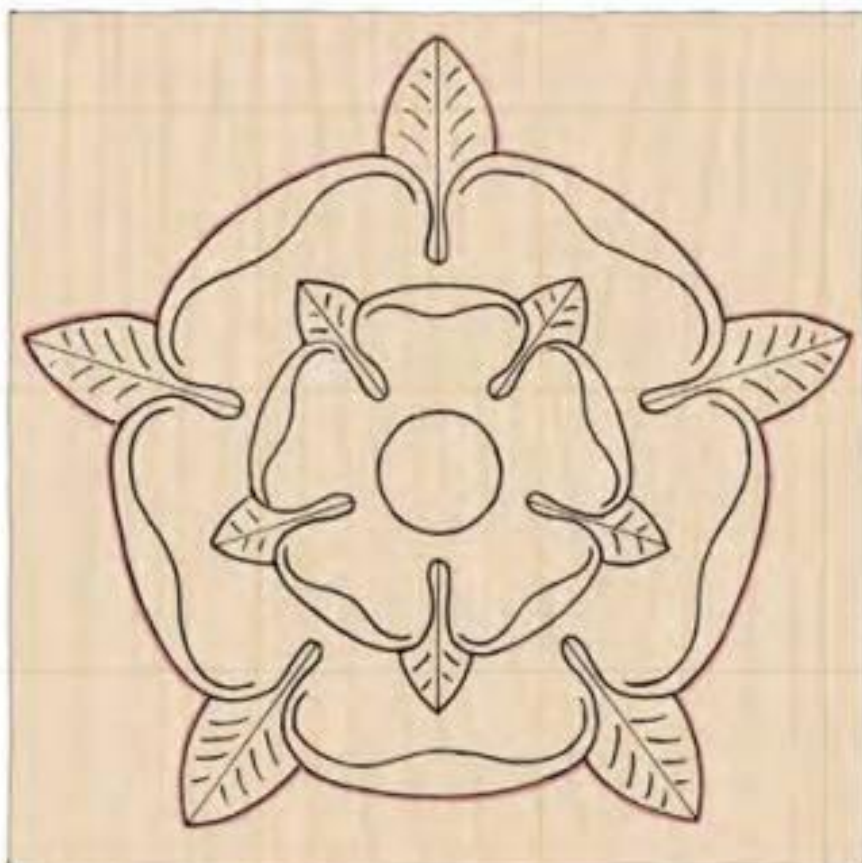
Green oak (*Quercus robur*)
200 x 200 x 25mm (8 x 8 x 1in)

Tools

- 16mm (5/8in) No.9 curved gouge
- 10mm (3/8in) No.3 fishtail gouge
- 8mm (5/16in) No.8 curved gouge
- 6mm (1/4in) No.5 gouge
- V-tool
- 10mm (3/8in) skew chisel
- 2mm (1/8in) No.11 veiner
- 2mm (1/8in) chisel
- 3mm (1/8in) No.9 gouge

Finishes

Antiquax furniture polish



Initial cut lines with handplane, fretsaw or scrollsaw

Primary detail sections

Blocking & roughing out

1 Make a full-size copy of the drawing. I made mine with a radius of 100mm (4in) from the centre point to the tips of the outer leaves. Trace the pattern carefully onto your green oak panel which, in my case is 200mm² x 25mm thick (8 x 1in).

2 Cut round the outside with a bandsaw or jigsaw. Fix the piece to a backing board, screwing through from the back with shallow screws into the thickest parts of the carving, so you can clamp it to the bench and move it around.

3 Reduce the level of the outer leaves to about 6mm (1/4in) below the original surface at the tips, sloping to 13mm (1/2in) where they meet the petals. Cut the gap in between the outer petals.

4 Bost round the central stamen, the inner petals and the inner leaves. Use a No.8 curved gouge to make scooping cuts towards the centre at a depth of say 8mm (1/2in) where you meet the central stamen. Each petal should have two distinct hollows either side of a central ridge pointing towards the centre of the carving. Cut the gap between the petals and shape the petals to flip up at the edges of this gap.





5 Repeat this process on the outer petals, going to a depth of about 10mm (7/16 in). Work round the inner leaflets, and slope down into the gap in the inner petals.



Carving the detail

6 Round over the central stamen into a dome shape with a No. 3 gouge. Use a skew chisel to score cross-hatching lines 3mm (1/8 in) apart diagonally across it. Decide which way up the finished rose will hang – with one leaf tip at the top centre, preferably with the grain horizontal – and make the cross-hatching at 45° to the vertical axis.



7 Curl over the outer edge of the inside petals with a No. 3 gouge. Slope the ends down into the corners where they meet the leaves, and curve the outer side down into the outer petals. Use a No. 8 curved gouge to scoop out a hollow under the inside lip of each petal, and smooth out the petal surface with a No. 5 gouge into two distinct hollows with a ridge between them.



8 Repeat these processes on the outer set of petals. The surface of the outer petals needs to slightly undercut the inner petals to look as though one lays over the other.



9 Shape the leaves so they slope towards the centre and a little to each side, with a ridge down the middle. Add veins with a veiner and use a small No. 5 gouge to scoop hollows between each vein. Use a skew chisel or V-tool to make little serrations in the edges.



Undercutting

10 Detach the piece from the backing board and place it face down on a soft surface. Use a clamp to hold it still. Round over the underside at the edges so there is a smooth, continuous curve from the underneath, right round to the upper curl of the petal. Undercut the edges of the leaves to a thickness of 3mm (1/8 in), but with greater thickness away from the edges.



Finishing

11-12 Check your carving has a smooth and even finish straight from the tools. Pay attention to the joins between the petals, as these have a noticeable effect on the geometry. Abrasives can dull the finish of oak – a good tooled finish rubbed hard with a dry cloth looks livelier. Finish with Antiquax furniture polish. Use a brush to get the wax into all the crevices, then buff to a fine satin finish with a cloth. Alternatively, you could fume the oak to a dark Tudor brown with ammonia (see Celtic Cross article in Woodcarving 111 for technique).



Discover the basics of Knife sharpening

Joel Hull shares his methods for keeping your woodcarving knives sharp

A carving knife must have two bevels. The bevel forms a wedge that slices and separates the fibres of the wood. They should be flat on both sides until they taper to the cutting edge.

Beware of hollow, rounded and secondary bevels! When one of these – or all three – arise, a tune up is in order.



Remove unwanted bevels

Use a 600 grit polycrystalline diamond honing stone (see **photo 1**). Holding the knife flat on the stone, make 15 to 20 strokes on each side. Determine if the bevels have been removed, if not, go back to the stone and stroke again. **Photo 2** shows that the knife has both a hollow and secondary bevel.



Remove the wire edge

When tuning up a bevel on a sharpening stone, steel gets pushed up from the cutting edge without separating from the blade. The result is a wire edge or burr, which needs to be removed.

A simple technique for getting rid of the unwanted edge is to push or pull the blade through a piece of scrap wood (see **photo 3**).

Another method is to use a monocrystalline diamond honing stone. Fine diamond particles are permanently fixed to a flat plastic base. These honing stones should be used with a water lubricant – I find a 1,200 grit stone is best suited here (see **photo 4**).

Lapping must be done while holding the steel flat on the stone until the wire edge literally falls off. Rocking or rolling the blade will likely recreate any bevels you have just removed.





Round the back edge

actually needs to be rounded. By removing the corners, you improve the knife's ability to 'roll' out of a cut.

To round the edge, use the monocrystalline stone and roll the edge on the stone (see **photo 5**).

If you encounter trouble rounding the corners, try a very fine file.

Polishing

The tune up is not complete until the blade has been polished, which improves the cutting ability. It reduces friction resulting from a surface that has honing scratches, no matter how fine they may be, and it removes any traces of a wire edge that was not taken away by the very fine diamond stone.

Use a leather stropping board and stropping compound. Scrape some compound onto the rough leather and push it around with a finger until the leather is covered (see **photo 6**). Lay the blade flat against the leather and press it down firmly. Move the blade along the length of the stropping board with the back edge away from you (see **photo 7**). Stop, turn the blade over, and pull it forward with the back edge facing you (see **photo 8**). Make sure not to roll the knife on its cutting edge – if you do, rounding will result and you will have to begin the tune up again.



Is it sharp?

Remove some wood on the edge of a block and run your finger along the newly exposed surface. It should feel smooth, with no scratches (see **photo 9**). If it's rough to the touch, you may have to go back at least

from being a hind to a forscore.

This knife sharpening technique is taken from a **Woodcarver's Guide to Sharpening, Tools and Setting Up Shop**, and appears courtesy of Fox Chapel Publishing.

To order your copy, call GMC Publications on 01273 488 005. Or visit www.thegmcgroup.com.

ISBN: 978-1-56523-475-8.

Price £12.99 plus p&p (also see reviews page 73).



Carve this fun Garland Santa



Paul Bignell shows you how to carve two simple Santas to decorate your home this Christmas

Talking to my students, they wanted to do something either in pierced relief or heavy/deep relief for Christmas, so in keeping with the concept of relatively simple and easy to carve subjects, I have come up with this project.

I have used a piece of 27mm (1in) thick lime, 180 x 240mm (7 x 9 1/2 in), but you can quite easily scale the workpiece to your size of choice.

Getting started

Transfer the design to your chosen piece of wood and cut around the outside with a bandsaw or fretsaw (see photo 1). Reduce the thickness of the hatband area by about a third (9mm), and further reduce the forehead area by a third of the initial reduction (i.e. another 3mm) (see photo 2). For this exercise, I actually used a router but a drill press with a preset depth works just as well, or of course it can be removed with chisels and gouges.

Next, draw a line horizontally across the face, level with the bridge

of the nose, 100mm from the top – it is deliberate that the tip of the nose is the exact centre, top to bottom, 120mm – taper this area down to the forehead and redraw the design on the area of wood removed.

Further reduce the thickness of the hat, round off the bobble, and carve in the material folds in

the hat, before going on to rough out the features of the face. Taper down both sides of the forehead (temples) by a couple of millimetres to emphasise the round shape of



1



REDUCE DEPTH OF HATBAND BY 1/3
REDUCE DEPTH OF FOREHEAD BY A FURTHER 1/3

2



3



Initial cut lines with hand saw,
fretsaw or scrollsaw

Primary detail sections



A Christmas gift to you from Paul...

Paul has 5 blanks of the Santa face to get you started on this great project. To win one, just answer this simple question:

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Monday 15 November. Names
will be drawn from a hat and the
winners printed in issue 118.

the head, and then follow this by a similar taper on the hatband to match the curve of the forehead (see **photo 3**).

Facial features

Now to tackle the face features – eyes, nose, cheeks, lower lip and moustache (see **photo 4**). Take care when shaping the eyes and eyelids – I used knives and a mini veiner to do this. To round off and smooth the cheeks, I used rifflers and

Abranet, but sandpaper is ok. Detail was added to the moustache and eyebrows with a knife, and the beard was shaped with various gouges and knives (see **photo 5**). The final smoothing of the face was done with shaped Flexcut scrapers and the hat and beard were coloured with Liberon stains (see **photo 6**).

To take this carving up a level, you could try carving a holly wreath to complete the pierced relief from the same drawing (see **main photo**). ■



4



5



6

Angel delight

Maureen Hockley shows you how to carve this quick but beautiful angel for your wall or tree

The angel can be a wall hanging or, in a smaller size, a Christmas tree decoration. I have shown two versions because I know not every carver has the facility to cut an accurate outline, but the order of carving is the same for both.

Angel silhouette

The silhouette angel is cut from 250mm thick lime 280 x 200mm. For safe working, the shape is screwed to a piece of ply that can be clamped to the bench or stuck down using double-sided carpet tape.

The lowest parts are the wings and halo, so mark a line round them at the thickness wanted, probably about 8mm (7/16in), and cut them down. Tackle the face next because this is one of the highest points. There need not be too much detail as long as the expression is serene.

Once you are happy with the face, work your way down the figure, leaving the hands as the highest point and cutting the sleeves so that the elbows are the lowest points. Now round the body and cut the upper dress into the sleeves.

Round the lower dress and cut that into the upper dress. Cut a couple of folds into each layer of dress. Finally, go back to the wings and cut 'feathers' to give texture.

Angel relief

The relief is also in 250mm thick lime but is overall only 240 x 160mm, leaving the angel about 200mm (8in) tall. This is more work because the background needs to be cut down first, and it is important to get it level up to the outline of the figure. Once the background is cut, the order of carving is the same as for the silhouette. The background can either be sanded or textured.

Both carvings are finished with Danish oil and lightly wax polished – if you want a bit of Christmas 'bling' try gilding, or painting, the wings and halo.

Tools you will need...

- Lime (*Tilia spp*) 250 x 280 x 200mm (9 7/8 x 11 x 8in)
- Selection of gouges especially 12mm No.3, 3mm No.11 and 5mm No.2
- Clamp for holding work
- Danish oil
- Wax polish



Initial cut lines with hand saw, fretsaw or scroll saw

Primary detail sections



▲ Wings and halo cut down



▲ The relief version of the angel

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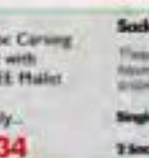
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Tutorial Netsuke frog

Peter Benson explains the three main skills required for carving netsuke

Many people associate the tiny toggle carvings of netsuke exclusively with ivory. In fact a huge number of these were, and are, carved from a variety of woods – mostly fruit or boxwood.

To the woodcarver something as small as these that can be largely carved with traditional techniques, is a wonderful opportunity to explore original design, getting away from the common habit of 'copying'.

In addition, there are a few other

techniques generally common with netsuke but not usually seen on larger carvings. Three of these are the inclusion of inlaid eyes, the himotoshi (where the cord is attached), and ukibori (the addition of bumps).

Really, from the practical point of view, the only difference between a netsuke and any other carving is that everything is much smaller, so the effects of making a mistake are much more dramatic. However,

as the design is essentially for a functional item, there are constraints – you need to ensure that there are no bits 'sticking out' that don't feel right or are in danger of breaking. You should be able to hold a netsuke comfortably in the hand.

In this article we will therefore only cover the three previously mentioned elements – the eyes, himotoshi and ukibori as applied to my carving in apple wood (*Malus sylvestris*) of a frog.

Eyes

The eyes are made from amber with buffalo horn inserts for the pupils – a similar effect can be achieved painting the pupil on the back of the eye.

The socket needs to be drilled and then carefully cut with a scalpel or micro-gouge to the shape of the eye. Using a small hand saw or piercing saw, cut a stick of amber to the rough shape and grip in a pin vice, or glue onto a small piece of wood with hot melt glue, leaving the material for the eye exposed. Shape by scraping with a scalpel, or file with a fine needle file. Be careful as amber is very brittle.

Carefully offer this up to the cut socket without pushing deep into the hole. Once happy with the fit, cut the groove in the end for the pupil. Paint this with black paint, making sure the edges are neat as they will show in the finished eye. If you are inlaying the pupil, the inlay is applied on the outside of the eye. Any painting is done on the inside. Before final fitting, put some gold leaf or gold toffee wrapper into the socket for a nice, bright finish.

To speed up the finishing process, cut down the amber stick roughly where the surface of the eye will be, put a small amount of superglue in the hole, and insert the eye before carefully cutting off the surplus material. Ensure

the two pupils are aligned correctly, then smooth off the surface with your scalpel, finally sanding and polishing with fine abrasive paper and polish.



The himotoshi

The himotoshi is not absolutely necessary with a netsuke and can be left out if there is an alternative way to attach the cord but if it is included, it is vital that it is placed in the correct position.

For a netsuke to serve its purpose, it must be shown off to the best advantage when sitting on

accurate. There should be two holes – one slightly larger than the other to house the knot in the cord. These holes should be joined together with a smooth 'tunnel' in the body of the carving. They can be simple holes or lined with a variety of materials. In the case of this frog, they are lined with horn but I have used ivory and tagua at different times. This is one





Ukibori

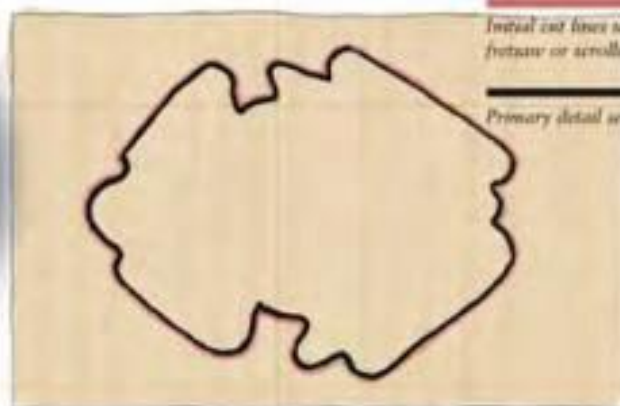
This is the process of getting small round bumps on the surface of your carving. To do this you need something that will make round, hemispherical dents on the surface. It could be a ball shaped punch used with a hammer, or better still, an automatic centre punch with the end rounded off and polished.

Once you have finished carving the surface, make a succession of dents with your punch and sand it down until it is level with the bottom of the dents. If the resulting sanded surface is now wetted, preferably with hot water – the reaction is quicker than with cold water – the dents will reconstitute into neat, round bumps. The same process can be used by pressing your punch into the surface and then dragging it along, making dented lines. This can be useful to get the veins in hands or seams in clothing, amongst other things.

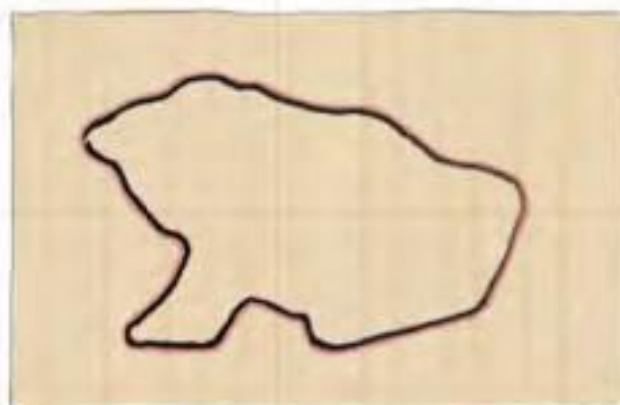
You need to be careful not to damage the fibres of the wood or this will show in the finished result and, if you don't sand down far enough or go too far, the bumps may be deformed, or even disappear altogether. It is certainly worth practising on a piece of spare timber the same as that used for your carving, as it is easy to lose the effect you want with careless sanding.



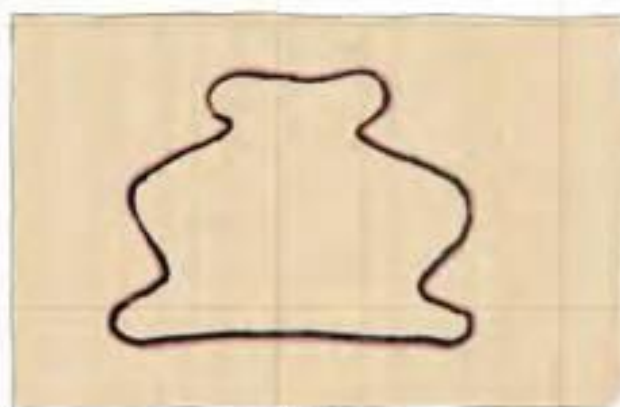
part of the carving process that is probably better done with something like a micromotor, or other power drill, and a small ball shaped rotary burr, as you will get a much smoother finish. Take your time with this as the himotoshi is the one characteristic that is very much the essence of a netsuke. ■



Top view



Side view

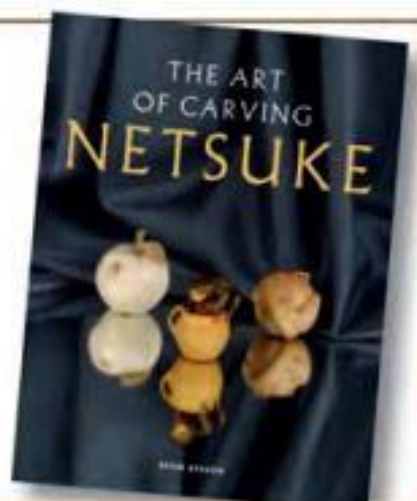


Front view

PHOTOGRAPHS BY PETER BENSON. DRAWINGS BY KIMBA STRICKLAND

A full step-by-step process for carving this frog, plus several other projects, together with techniques and superb images of netsuke, can be found in the new book by Peter Benson, **The Art of Carving Netsuke**, priced at £16.99 plus p&p.

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10 tips for using rotary carving blades

Peter Clothier reveals his top hints and tips for getting the best out of using rotary carving blades on grinders when used for woodcarving

1 Arbortech cutters are designed to remove waste from green or dry timber, or manufactured timber materials quickly and safely e.g. for cutting profiles that cannot be cut with a bandsaw either for safety or reasons of bulk, or operating in inaccessible places, such as the centre of sheet timber materials.



PHOTOGRAPHS BY PETER CLOTHIER



2 There is a range of Arbortech cutters available. Most fit onto a 100mm or 115mm angle grinder. Depending on the material to be cut, there is a choice of edge materials, usually steel (top) as in the original cutters, or tungsten toothed versions (centre) more recently on the market. The smallest cutters can be used on a rig that fits an angle grinder, or can be fitted to a Proxxon die grinder body (bottom).

3 It is essential to follow safe practices, so use eye protection (face shield), dust mask and perhaps ear defenders if a long session of work is envisaged. I also recommend stout gloves as high-speed wood chips can sting, a good jacket such as a woodworker's smock, and stout shoes or boots.

I make it a personal rule that I *always* have both hands holding the angle grinder when it is running, and never put the tool down until the blade has completely stopped rotating. In my experience, accidents are most likely to happen when concentration is relaxed just as a job is finished.



4 The Arbortech has a transparent guard which allows only the teeth cutting the wood to be exposed. It also doubles as a depth stop, allowing cuts of a set depth to be made, which gives great control over the depth of cut. The guard does restrict accessibility when the cutting face becomes deeper into the timber.

Cuts can be made straight or curved and also from side to side, giving a hollow section that can be made progressively deeper. The amount of blade projecting – with or without the plastic guard – and the bulk of the angle grinder body will have an effect on the amount of timber removed.



5 The original Arbortech was based on a chainsaw blade and is made of tough steel. It is very effective on green and semi-dry timber. Sharpening is exactly the same as for a normal chainsaw using a 5.5mm chainsaw file.



6 The tungsten tipped model, although possibly not quite so clean cutting on green wood, is excellent on ply and other glue-based industrial materials, and will keep its edge for ages. It is not sharpened as such but when the circular cutters become dull in one spot, they can be rotated by slackening a central set screw, bringing a new sharp edge into action.

7 It is essential that the work is held securely with cramps or screws, and either wood or steel braces – which must be well clear of the cutting area. While setting up the material to be cut, it is important to check timber for foreign objects such as embedded nails, wire and even stones, especially in garden sourced timber. One clue to the presence of these unwelcome items are dark stains caused by the tannic acid of the timber reacting with the embedded metal.



8 The small version of the Arbortech can be fitted to a Proxxon die grinder as in the picture, or onto a special rig on an angle grinder. This lightweight version is excellent for small carving jobs and also for final shaping on large projects. Again, it is essential to have the workpiece firmly anchored, and for both hands to be holding the tool when it is running.



9 The cut surface of the timber after using the small Arbortech can be simply finished with woodcarving chisels, or there are other attachments that fit the die grinder, such as tungsten toothed burrs and various sanding discs that will give a good finish to the work.



10 Once the bulk of timber is removed with the Arbortech, the surface of the timber can be tidied up using heavy-duty sanding discs with a plastic backing disc fitted to the angle grinder. On materials such as plywood or MDF, the glue element of these products will destroy the edge of woodcarving chisels very quickly.

The Christmas toolbag

With Christmas around the corner, the kind elves in the Woodcarving office have put together some great gift ideas to add to your Santa lists...

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Dremel 8200 multi tool



We're big fans of the Dremel multi tools for their versatility and reliability, so we are rather excited to see this new cordless model on the market. It features a 10.8V Li-ion battery with Electronic Cell Protection for maximum performance and lifespan. It charges in just one hour and holds its charge for up to two years! The tool includes a trumpet nosepiece for better pencil grip, easy to use controls, a narrow barrel design and enhanced comfort during extended use. It also comes with a separate On/Off switch, collet lock-out function, soft grip and 360° grip zone. An LED gauge shows the battery status and the

FROM
£99.99

slide switch allows full variable speed control of 5,000-30,000rpm.

Available in 2 kits:

The Dremel 8200-1/35 includes a one-hour charger, a Detailer's Grip attachment and 35 accessories (including the fast-change SpeedClick) and retails at £99.99.

The Dremel 8200-2/45 comes with 45 accessories plus a Line & Circle cutter attachment, and a Shaping Platform attachment, retailing at £119.99.

Contact Dremel
Tel 0845 873 8724
Website www.dremel.co.uk
www.dremel-direct.com

Kirjes inflatable sander



FROM
£244.95

Tested in issue 116, this system easily eliminates laborious hand sanding and final forming processes. It aims to save you countless hours of sanding and forming, leaving work with a beautiful, silky-smooth finish. It uses up to four inflatable rubber sanders that each have four grits of sanding sleeves, from coarse to extra fine, fitted either to a flexible shaft or the quiet 1/2hp (300W) motor. Great bit of kit!

Contact Turners Retreat
Tel 01302 744 344
Website www.turners-retreat.co.uk

Gorilla Super Glue



This glue contains tiny rubber particles that give it impact strength, reducing the chance of repairs breaking when bumped or dropped. Traditional super glue bonds tend not to hold as when cyanoacrylates dry they don't flex, so any movement on the glued item will cause the bond to crack at the glue line. The newly developed Gorilla Super Glue combats this and is designed for most surfaces. It's thicker than conventional super glues, so won't run when applied. Expect to pay £6.49 for 15gm bottle and £4.49 for a pack of 2 x 3gm tubes.



FROM
£4.49

Contact Gorilla Glue UK
Tel 01257 241319
Website www.gorillatough.co.uk

Shapton stones

These innovative ceramic sharpening stones achieve an exceptionally high level of material removal, and save time when sharpening tools and knives. The ceramic sharpening particles are of high purity and homogeneity, noticeable when changing over to finer grits – the cutting traces from the previous grit are quickly ground out. The base of the sharpening stone is tempered glass so is 100% warp-free.

The stones are extremely long-lasting due to their wear resistance and need to be trued less often than conventional water stones.

Available in grits 500, 1000, 4000, 6000, 8000 and 16000.

Prices vary between £34.46 and £93.31. Holders available separately from £50.95.

Contact Classic Hand Tools
Tel 01473 784 983
Website www.classichandtools.com



FROM
£34.46

Soapstone starter kit

wanting to try something different. This starter kit comes complete with two blocks of soapstone (approx. 3kg), rasp, round rasp, riffler, 180 and 240 grit sandpaper, and a pot of 12ml lithofin cream polish.

Contact GreatArt
Tel 08433 571 572
Website www.greatart.co.uk



£35.76

Fine sanding detailer sticks

This handy kit is great for sanding those hard to reach areas on your carvings. The belt is a continuous band that can be moved as it wears out and you can sand on the tapered end, rounded end or the flat areas of the stick. The coarse kit comes complete with four sanding sticks with different grits – 80, 120, 180 and 240 – and five replacement belts for each grit and retails at \$19.95 (£12.97). Note – prices from USA to UK are subject to shipping and taxes.

Contact Treeline USA
Tel (001) 800 598 2743
Website www.treelineusa.com



\$19.95

Bifocal safety glasses

If you are used to wearing bifocal or varifocal glasses, these safety specs from Straight Lines are worth a try. They are comfortable and provide a good close-up view, and are available in dioptre strengths one to three, meeting the SWAT standard for safety specs. They are anti-fog coated and come in clear, yellow and smoke lens colours in wraparound and classic styles.

Contact Straight Lines
Tel 020 8906 8248
Website www.straightlines.com



FROM



£84.95

Workshop Heaven PSA Scary Sharpening Kit + Kell No.3 MkII

You can't go wrong with a decent sharpening kit and carvers would do well to take a look at this from Workshop Heaven. Featuring five sheets each of 40 micron, 30 micron and 5 micron PSA backed lapping film; a 2kg flat 10mm thick float glass; 100ml bottle of camellia oil; and a Richard Kell No.3 Mark II honing guide which delivers precise control over straight, skewed or cambered blades up to 60mm (2 1/2 in) wide. For more on using the Scary Sharp method, see WC113 page 33 and the Workshop Heaven website.

Contact Workshop Heaven
Tel 01295 780003
Website workshopheaven.com

Peter Benson 1/32in V-tool

Earlier this year we tested the Peter Benson 1/32in V-tools from Ashley Iles and was taken aback at how impossibly small they seemed. Well initial reaction remains the same some 6 months later – we still marvel at the size of these little treasures. They are perfect for adding delicate touches and fine details to your carvings, and are wonderful for carving hair, feathers and fur.

There are now three to choose from – No.39 straight V-tool at 60° priced at £18.25, No.40 curved V-tool at 60° priced at £19.50, and No.48 back bent V-tool at 60° priced at £19.50. They make a great treat for the carver in their Christmas stocking!

Contact Ashley Iles



FROM

£18.25

Pyrography machine

This machine has been made by hand for more than 40 years and is extremely robust and reliable. It is ideal for professional pyrographers who depend on this tool to make an income. The power unit is housed in a strong steel case with solid brass and phosphor bronze heavy-duty components designed to withstand many years of use. It features a light, accurate, controllable pen and it is easy to make your own tips from the special wire supplied.

Contact Peter Child
Tel 01787 237 291
Website www.peterchild.co.uk



Sjoberg Smaland workbench

Built to last, these benches are made from Scandinavian timber, with thick MDF tops. The trestles and under-frame are solid timber and need only a minimal amount of self-assembly to make sturdy. The top is made from hardwearing, easily cleaned, laminate. The vice features dog holes, as does the top, with two rows of eight holes allowing larger items to be securely clamped – four bench dogs are supplied. The vice features a large main screw and twin guide bars. The jaw is 360mm (14 1/8 in) wide, opening to 100mm (4 in). A shelf between the main braces allows for storage. Dimensions: 1,000 x 500 x 820mm (39 3/8 x 19 7/8 x 32 1/8 in)



Contact Brimarc Tools and Machinery
Tel 0300 100 1008
Website www.brimarc.com

Jo Sonja's iridescent paints

The iridescent range from Jo Sonja's are a must for bird carvers. They add that life-like sparkle to carvings that other paints seem to lack, reflecting beautifully the colourful shimmering effect which birds so often have. They are vivid and mesmerising, or can be softened down with retarder.

Available in individual bottles of 60ml at £3.85, or a set of six 20ml tubes at £11.99, or a set of six 60ml bottles at £21.99.

Contact Flutterby Crafts
Tel 01635 860900
Website www.themulberry-bush.com



UVEX Bionic Shield

Good face protection is needed at times in the workshop, and the UVEX Bionic shield is a product to consider. It is highly comfortable, adjustable, and lighter in weight than similar products, and has a Fog-Free lens coating. It offers enhanced protection from airborne debris, excellent optics and increased visibility, and an easily replaceable visor.



Contact The Sanding Glove
Tel (001) 800 995 9328
Website www.thesandingglove.com



DuraGrit Woodcarving Set

These Hi-Speed Carbide Carving Tool sets from DuraGrit allow you to decorate and detail your work using incredible burs and cutting/shaping wheels. Being carbide grit – welded to steel – they sand as they cut. This leaves a sandpaper equivalent finish, while at the same time, lasting hundreds of times longer than sandpaper.

The set includes six 80 grit pieces: 1/8 in conical tip burr, 1/8 in aspin tip burr, 1/8 in flat head burr, 1/8 in rounded end burr, 1/8 in ball end burr, and 1/8 in hollow tip burr.

Contact Brimarc
Tel 0300 100 1008
Website www.brimarc.com/duragrit



DeWalt extractor

This handy workshop extractor is quiet for a big vacuum and offers a good capacity. With a range of easy clip-change accessories it also quickly converts to a wet-vac. The tool comes with a 4m x 35mm extraction hose, crevice tool, universal hose adapter and a dust bag. There is also automatic start and stop control when the power tool is operated, and the machine continues to run for 15 seconds to allow dust to be cleared from the system.

Contact DeWalt
Tel 0700 433 9258
Website www.dewalt.co.uk



£300

Spencer Franklin PowRock Maxiclamp

We are big fans of the Spencer Franklin range of clamps, as are many of our authors, and the PowRock Maxiclamp certainly lives up to expectations. This sturdy cast-iron model features a locking/clamping mechanism operated via a mechanical system, designed to allow easy positioning of work. It uses a ball & socket design either by rotation through a full 360°, or by angling it to the preferred working angle. To hold the work there is a threaded spindle attached to the ball joint, onto which can be secured optional extras, such as a faceplate or vice, depending on the work being held. Very nice!

Contact WDS
Tel 0845 606 6677
Website www.wds Ltd.co.uk



£255.06

Terrier cutters

These little beauties were one of my favourite products of the year. Made from 302 high carbon stainless steel with replaceable tungsten carbide cutting tips, these cutters work a treat. Pop them into your power carving unit and watch them get to work, removing wood super efficiently, clean and fast.

The Terrier weighing in at 27g, is priced at £44.95 plus p&p. The Little Terrier, designed to reach into harder to access areas and weighing 23g, is priced at £54.95. Both are excellent little cutters to have in the toolbag if power carving is your game – if not, then these may go some way to converting you!

Contact Kaizen Bonsai
Tel 0800 4580 672
Website www.kaizenbonsai.com



FROM
£44.95

Liberon Superior Danish oil

Liberon Superior Danish Oil is a blend of pure tung oil and natural oils, which feeds and protects hard and soft woods. It is a penetrating oil, which brings out the natural grain of the timber and provides a satin to gloss sheen. It also has added UV filters to ensure your work is protected against sunlight, and is water, alcohol and heat resistant, as well as being quick drying.

Prices: 250ml at £5.40; 500ml at £8.44; 1l at £13.25; 2.5l at £26.24; 5l at £61.74

Contact Liberon
Tel 01797 367 555
Website www.liberon.co.uk



FROM
£5.40



Pfeil Carvers Screw

We all need decent work holding devices, and one of the simplest and most effective is a woodcarver's screw. This very nice version from Pfeil is entirely hand forged and then nickel plated, including the wing nut, weighing 700g with a screw length of 240mm (9 1/2 in). Using the screw couldn't be easier – just pilot drill your work which you intend to secure, and then insert the screw into the base of your carving. Perfect!

Contact Rutlands
Tel 01629 815 518
Website www.rutlands.co.uk

£61.95

Makita BMR100 240V Job Site Radio

There are times in the workshop when we could do with the company of a radio, and of course, there are lots on the market to choose from. Our favourite tried and tested model at the GMC workshop is the BMR100 Job Site Radio from Makita.

This rugged, heavy-duty radio features both AM and FM coverage, has 5 tuning pre-sets, is shower-proof, has a sprung antennae aerial, digital push button channel selection, and a retractable handle grip for easy portability. Weighing at 4.2kg, it will run off the mains via a 240V AC adapter or via Makita batteries. Plus this latest model comes with an mp3 auxiliary input so that you can listen to your mp3 players through the clear 5W speakers. And with a price of about £90, this little powerhouse should be music to your ears!



£92.83

Contact Makita
Tel 01908 211678
Website www.makita.co.uk
www.makita-direct.co.uk

Kutzall burs

The Kutzall tungsten carbide burs are an ideal way of removing wood and are a perfect addition to your power carving range. They remove waste super fast with myriads of tiny, conically shaped, needle-like barbs of structured tungsten carbide. Use with flex shaft grinders, mini-grinders, high-speed grinders or drills.

Available in a range of sizes for a variety of uses including:

- 1/16in shafts x 8 for extra tight areas, tight areas, fine V-cuts, detail work, fine work, narrow V-cuts, fine gouge cuts and sanding burs.
- 1/16in shafts x 3 for taper, basic shaping and V-cut shaping.
- 1/16in shafts x 6 for tapers (x2), cylinder, flame, sphere, and ball nose

Contact Oliver Carbide Products
Tel (001) 810 765 1000
Website www.kutzalltools.com



FROM
\$11.25

Arbortech Mini Grinder

This is the smaller version of the Arbortech Pro Blade of which we are more familiar with, featuring a 150mm (6in) long arm. It gets into areas on carvings which you wouldn't normally be able to do with its bigger brother, and work can be carried out in more confined spaces. The lighter weight means you can work for longer and

more comfortably so. Great for sculptural work or for when bulk removal of timber is needed.

The powerful 700W mini grinder comes packaged with an arm, two blades and a mini sanding kit. A very nice bit of kit!

Contact Axminster Tool Centre
Tel 0800 371 822
Website www.axminster.co.uk



£134.98



Microplane shaping tools

These easy snap-in blades are truly wonderful! They glide over all lumps and bumps with ease, and remove waste wickedly fast. Working on the push stroke – or pull if you position the blade the other way in the handle – they cut effortlessly, and results are clean.

The handles are comfortable to hold and you could happily use this tool for quite some time before fatigue sets in.

Available in round, angled or flat profiles, these 3in blades can be purchased in coarse or fine grades for £7.70. The handle is also available at £7.70.

One of Woodcarving's favourite products of 2010!

Contact Axminster Tool Centre
Tel 0800 371 822
Website www.axminster.co.uk

£7.70

Woodcarving subscription

Why not cut out the hassle of walking to the shops to buy your favourite carving magazine when you can have it delivered through your door, often before it's out in the shops! Plus with its arrival every two months, it will feel like Christmas all over again as you have something nice to open six times a year!

For as little as £14.70 when you pay direct debit for 6 issues, you will have yourself a real bargain! See page 69 for more details!

Contact GMC Publications
Tel 01273 488 005
Website www.thegmcgroup.com

£14.70



Sloyd pattern knives

The Sloyd knife is the classic pattern used in Scandinavia – and for good reason. These knives from The Toolpost feature carbon steel blades which take a great edge, and white drain handles. They come ready honed and supplied in fitted leather sheaths pre-formed to the profile of the handle.

There are two sizes available,

the only difference between the two being the blade length. Model 1400 has a 4in blade and retails at £11.75, whilst model 1425 carries a 3 1/2in blade and retails at £12.75.

Contact The Toolpost
Tel 01235 511 101
Website www.toolpost.co.uk

Fein MultiMaster

Additional accessories have been added to the Fein MultiMaster range, which include the new MultiMaster TOP and SELECT sets. The Top Plus offers an extensive range of accessories with more than 50 items and has now been extended further with a focus on sanding. The round backing 115mm pad combines the sanding of medium-sized surfaces and effective material removal. It sands accurately without kick-back, produces minimal vibration levels, and can replace a random sander.

The Select Plus set is now supplied in a high-quality and sturdy plastic tool case. It includes a carbide rasp for removing tile adhesive, cement, plaster, fillers or wood, and a 65mm (2 5/8in) wide E-Cut saw blade.

The Top Plus retails at £229.00; the Select Plus retails at £179.00

Contact Fein UK
Tel 01327 308 730
Website www.fein.com



Warco compact lamps

These little beauties are a must for the workshop. Not only do they pack a powerful 12w fluorescent bulb to help highlight intricate carving areas, but they also feature wonderful x1.75 magnifying lenses, with additional inset lenses at x4.

Available as a tabletop version with a weighted base and short extending arm (£24), or as a lamp that clamps to your work surface with a flexible neck (£22).

Contact Warco
Tel 01428 682 929
Website www.warco.co.uk



Foredom rotary tools

Foredom is certainly at the forefront of rotary power tool development. The Micro grinder handpiece is intended for heavy grinding and deburring, and the H.MH-170 is slimmer, lighter and features a clever body twist switch, with a range of various burs available.

The Micro Motor K.1070 starter kit includes a control box and H.MH-170 handpiece and is priced at £319; the K.1020 Micro Grinder Kit includes a control box and high torque K.1020 Micro Grinder handpiece and is priced at £399 for the full kit, or £265 for the handpiece only.

Contact Woodworks Craft Supplies
Tel 01633 400 847
Website www.woodworkscraftsupplies.co.uk



Micro tools

Michelle Robertson gets carving with the Henry Taylor Micro Wood Carving Tools

Carving tool sets aren't for everyone. The more experienced carver will have built up a sound knowledge of the types of tools they are likely to need, and will therefore tend to buy tools individually so that their collection reflects their requirements. With sets, there are usually some very good tools that will get a lot of usage but there will, inevitably, be a few which will stay in the box and hardly see the light of day.

Having said all this, there are some sets which are worth considering, with perhaps only the odd one or two tools which will see very little action, so with this in mind, I called in the Micro set from Henry Taylor Tools to see what they were like. The company have an exceptionally good reputation for producing quality precision tools that are hand forged and made with Sheffield steel, so this set arrived with high expectations.

First impressions

The set arrived nicely packaged in a red box consisting of twelve interesting tools:

- 3mm No.1 straight chisel
- 2mm No.2 skew chisel
- 3mm No.4 shallow gouge
- 5mm No.4 grounding tool
- 2.5mm No.5 shallow gouge
- 2mm No.6 medium gouge
- 3mm No.7 medium gouge
- 2mm No.8 deep gouge
- 4mm No.9 deep gouge
- 1.5mm No.11 veiner
- 1.5mm No.39 V-tool
- 5mm lozenge smoothing tool.

- 3mm No.7 medium gouge
- 2mm No.8 deep gouge
- 4mm No.9 deep gouge
- 1.5mm No.11 veiner
- 1.5mm No.39 V-tool
- 5mm lozenge smoothing tool.

The wide range of sweeps and sizes in this collection are based on the vast experience of woodcarver, Jeremy Williams.

These tools also came with curved blades and lovely shaped handles, and I was intrigued to see how these would fare on test.

In use

I had a work in progress of a relief panel in the workshop, which I thought would make a good piece to try out the various tools. I started off with the more familiar ones, such as the medium gouges, deep gouges, straight chisel and shallow gouge – as I expected, they cut through the lime very nicely and reassuringly so. The curved blades certainly did seem to

enhance the way they felt on contact with the timber, and I was able to exert a pleasing level of control and precision on the cut.

The lozenge smoothing tool provided a nice touch to this set – used with an orbital slicing action, this will smooth out rough areas left ragged by tools such as burrs, rifflers or rasps.

The lovely shaped handles felt good in the hand and comfortable over longer periods of use, which is another bonus with these tools.

Verdict

Overall, these tools make a nice set and are particularly good for fine finishing and texturing. As they are quite specialised in their function, I wouldn't recommend them for the beginner to carving, but they would certainly suit those with more experience in the field. **B**



Specifications

Henry Taylor Micro Woodcarving Tools – Set of 12
Price £253.63

Blade length 80mm
Overall length 182mm

Contact Henry Taylor Tools
Tel 0114 234 0282
Web www.henrytaylortools.co.uk

Proxxon belt sander

Michelle Robertson gets smooth with the BSL 220/E belt sander from Proxxon



I love carving. Just picking up a tool and seeing how a shape begins to emerge from a piece of lime is a very satisfying way to spend a spare evening, but the process doesn't just involve the use of wonderful steel gouges. We also need to use abrasives to help with the shaping of detail, and hand sanding can be a bit laborious. There are simply times where we would like to get the job done a little quicker than human power alone can offer.

Someone in the workshop mentioned looking at a dedicated belt sander so after a bit of digging, I discovered a couple of recommended models, one of them being the BSL 220/E from Proxxon. The spec looked promising so I called one in for testing.

First impressions

The belt sander arrived in a dedicated and rugged polypropylene storage case so should withstand the bumps of being transported from home to club, and will be well protected in a busy workshop setting.

Supplied in the box is one corded belt sander, plus four sanding belts – two at 80 grit and two at 180 grit. There isn't a lot more that's needed, so set-up is easy enough – just load on the required belt which just slips on, plug in and away you go!

The head of this tool can be angled at three different settings – 0°, 45° and 90° to the body through pressing a dedicated button at the

top and moving the slimline head to the desired position.

In use

I'm still working on my European kestrel started in issue 114 and decided to try the sander on this piece, as it offered plenty of opportunity to smooth out various tool marks and shape intricate areas.

Positioning the head to the required position was a doddle, after which, I was ready to plug in and turn on.

The sander started up satisfactorily enough and speed is controlled through a dedicated dial on the bottom of the casing, next to the on/off switch. Belt speed is 300-700rpm and whilst this seems pretty adequate, I was expecting something which delivered a little more oomph.

I began with the 80 grit loaded and maxed up the power, carefully guiding the sander around tooled marks and obvious bits that needed refinement. I have to say that I was

pleasantly surprised with how easy it was to shape and smooth out large and intricate areas using the Proxxon – even the precarious area under the beak was able to withstand power sanding.

Verdict

The belt sander is a nice little power tool to have – it will adequately handle shaping, even in the most delicate of areas, and the angled head is a nice little touch for getting into tight spots.

The only niggles I have with this tool is that I would have liked a bigger speed range, and the dust port which you attach to a dedicated extraction unit is positioned in a way that makes use a bit cumbersome, otherwise this is a very nice way of sanding and shaping. ▶



Specifications

Proxxon BSL 220/E belt sander
Price: £124.98

Power 100W
Belt size 10 x 330mm
Useable sanding area
10 x 110mm
Belt speed 300-700rpm
Length 350mm
Weight 650g

Contact Brimarc Tools & Machinery
Tel 0300 100 1008
Website www.brimarc.com

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Woodcarving NEWS

If you have something you want your fellow carvers to know, send in your news stories, snippets and diary dates to Michelle Robertson, Woodcarving News, 86 High Street, Lewes BN7 1XN, or via email micheller@thegmcgroup.com

BDWCA

Champion birds

It's the morning after the 2010 BDWCA National Bird Carving Championships – the 'Festival of Bird Art' – in Bakewell, Derbyshire held 11-12 September. Once again our members surpassed themselves, and the carvings on display showed a fantastic range of skills.

Congratulations are in order for all the competitors – sadly all could not win an award, but they all deserve a round of applause for their contribution to what was a fantastic show.

Having said that, a special mention should go to:

Anne Palmer who won Best Novice with her Half-size Waxwing, her second year at Bakewell and her first year with an entry on the Competition table; Chriss Rose whose Pair of Avocets won her Best Intermediate; David Clews whose Puffin Sunning was runner-up to the British and BDWCA Championship; and last year's Youth Award winner, Kathleen Winn, who returned to win Gold with her Avocet.

We have a new name to add to the list of British Champions this year – David Askew's Wallcreeper won the Advanced

Songbirds category and went on to win him both the British and BDWCA Championship awards. Congratulations David!

Regional group competition

For the Regional Group Competition at Bakewell, 60 robins gathered on the tables, and the judges had a very busy time. The

Essex Group – last year's winners with their Jays – won again, just pushing the Virtual Regional Group into 2nd place. We now await the decision from the Essex Group as to the subject for next year's competition – rumour has it that it may be a Song Thrush but this is yet to be confirmed at the time of writing.

◀ David Clews' Bartailed Godwit Smoothe – Winner of Advanced Slick Smoothe Shorebirds & Waders.



David Clews' Puffin Sunning – Winner of Advanced Sea Birds and Shorebirds, and Runner-up in British Championship 2010

British Champion and BDWCA Champion 2010 – David Askew's Wallcreeper



Contact

BDWCA website: www.bdwca.org.uk
Membership includes 3 issues of Wingspan magazine.
Membership Secretary: Mr Keith Royle, 10 Mostyn Road, Hazel Grove, Stockport, Cheshire SK7 5HL. Tel: 0161 4837116
Email: pam.wilson@bdwca.org.uk

Woodcarving by David Askew for the BDWCA



Peak art

Rowsley in the Peak District became home to an exhibition of sculpture during September and October, across local businesses in the region. For more information, visit: www.derwent-wyefineart.co.uk for more information on this event.



West chest

A medieval oak chest from Chichester Cathedral has been restored by conservators from the West Dean Centre for Conservation & Making and is now on display at the Cathedral. Website: www.chichestercathedral.org.uk

BWA

BWA at Westonbirt

Maybe it's a sign of getting old but the Festival of the Tree at Westonbirt seems to come around much more often than it used to. Mind you, it's still one of the best wood-based events in the country, housed in a fantastic Arboretum that's well worth a visit at any time of the year.

The BWA had a smaller marquee than last year because fewer regions initially expressed interest in attending, and then we had a last minute rush, so had to add an extra tent of our own onto the front.

As a result, we had a fantastic exhibition inside and a good number of demonstration carvers outside.

Over the weekend we ask members of the public to vote for their favourite carvings and the carving with the most votes is awarded the Westonbirt Trophy.

This year over 3,000 votes were cast, and a clear winner emerged almost from the start – a fantastic carving of a *Starry Ray* swimming over the seabed with a couple of crabs sitting on the base. This was carved by regular contributor and expert carver, Stan Kimm.

The runner-up was also carved by one of our regular contributors from the Welsh contingent – John Robinson's *Shrek and Co* showed a wonderful group of characters.

Out and about

Meanwhile back in June, the Oxfordshire and Buckinghamshire region pulled off a major coup by being invited to attend the prestigious Art in Action event in Waterperry Gardens on the outskirts of Oxford. This is very much an arts based event with sculptors, painters, jewellery makers and ceramic artists in attendance.

The next big event will be the European Woodworking Show in Cressing Temple Barns near Braintree in the first weekend of October. The Essex Region will be representing the BWA with an exhibition and demonstrations.

Have a good Christmas all and see you in 2011!

✓ Stan Kimm's *Starry Ray*, winner of the Westonbirt Trophy



A view from a tent

Andy Hibberd reports from his woodcarving demonstration stand at the Essex Country Show, 11-12 September, 2010

Looking out I see a river of humanity flowing past – some drift by totally unaware, others snagged by a casual glance wander over. Then you have the Olympic gold medallist, totally focused, ploughing the field toward you with endless questions such as: "Which type of wood do you prefer to carve?" and "What happens if the piece breaks off just as you're about to finish?"

Working alone most of the year – apart from the canine companion – I do get a real buzz from this weekend of demonstration and contact with hundreds of people, not to mention the sense of community with the other craft-workers.

Being told by a couple of people they would now "try again" was very humbling, but equally inspiring for me.

I have often wondered how different the view looking in must be from the one I see looking out.

Contact

Website: www.britishwoodcarversassociation.com
Tel: 01453 833 131
Or write to: The National Secretary, 32 Beaufort Ave, Kenton, Harrow, Middlesex HA3 8PF

Dates for your diary...

4-7 November

Crafts for Christmas, Hobbycrafts & Art Materials

NEC Birmingham

Tel: 01425 272711 Website: www.ichf.co.uk

9 November

Daywood Carvers at the Weald & Downland Open Air Museum, Singleton, West Sussex
Tel: 01243 811 363 www.wealddown.co.uk

19-21 November

The North of England Woodworking & Power Tool Show

The Flower Hall 1, The YEC, Great Yorkshire Showground, Harrogate

Fri-Sat 10am-5pm, Sunday 10am-4pm

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28 November

Sussex Woodcraft Society Annual Show

Martlet's Hall, Burgess Hill, 10am to 5pm

On show will be carving in the round, relief carving, abstract carving and miniature carving, as well as many other wood crafted items. There will be a large exhibition table and members selling their work.

Contact: Bob Jubb, Secretary Sussex Woodcraft Society. Tel: 01444 232955
Email: robertjubb7@aol.com

Baker's clinic

Don't miss the The North of England Woodworking and Power Tool Show where GMC's very own Mark Baker will be holding turning clinics, and and Classic Hand Tools will be hosting a Hand Tool and Finishing Workshop. See Diary Dates above...



Giant saw

Pembrokeshire wood sculptor Robert Jakes has just returned from the International Sculpture Festival 'Etangs d'art' in the Pays de Brocéliande, France where he created a large-scale saw sculpture in the Meu river entitled *Against the Grain*. <http://etangd'art.canalblog.com/>



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- The Woodburner by Ralph Dulaney, Jan. 2010

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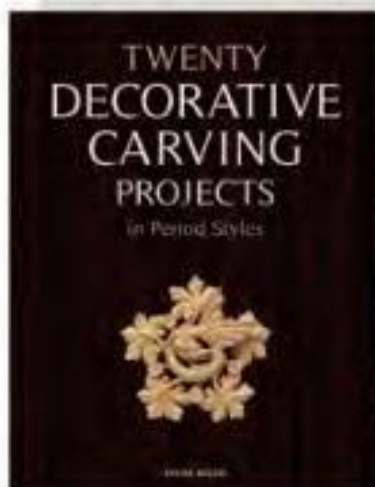
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Reviews

The Woodcarving team selects some essential reading to challenge your carving skills and techniques



Twenty Decorative Carving Projects

by Steve Bisco

Most of you will be familiar with Steve Bisco and his regular contributions to Woodcarving magazine. Well you'll be pleased to know he now has a book on the shelves with plenty of period projects for you to get your teeth into.

Some of the projects have

appeared on the pages of Woodcarving but there are plenty of new ones such as a Peacock Riga, Rococo Mirror Frame, Chippendale Ribbon Festoon and a Pugin Column Table. And even if you have all the articles still from the magazine, it's nice to have them all together in one beautiful book.

Fans of architectural and period carving will absolutely love this collection and is a good gift idea for putting under the Christmas tree from Santa!

Contact GMC Publications
Price £16.99 or £12.75 special offer (see below)*
ISBN 978-1-86108-694-5

Making Wooden Fishing Lures

by Rich Rousseau

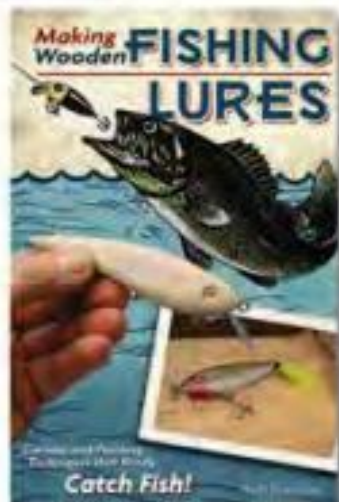
For the avid fisherman among you, get hooked with this useful and fun guide on how to make your own fishing lures.

Award-winning carver and fish enthusiast, Rich Rousseau, shares his fish-tested designs for creating a variety of fresh and saltwater lures. Divided into three clear sections, the reader is introduced firstly to what is needed in getting started, looking at the different lures commonly used, timber required, and essential tools needed to do the job. We then move on to a series of 11 lure projects, each designed to catch different types of fish such as bass, perch, saltwater fish and salmon, with lure designs being anything from a floating-diving minnow to a frog, mallard duckling or weasel.

The final part of this book deals with further options such as adding jointed bodies, dressed hooks, and alternate uses for common hardware items.

This is definitely a great guide for all you carvers who enjoy a spot of fishing. Put this on your Christmas list!

Contact GMC Publications
Price £12.75**
ISBN 978-1-56523-446-8



Turn to page 48
for an extract
from this book on
knife sharpening

Woodcarver's Guide to Sharpening, Tools and Setting Up Shop – Expert Tips and Techniques

By various authors

This fantastic book covers useful techniques on setting up a workshop with the woodcarver in mind, focusing on essentials such as safety, making your own workbench and vices, dust extraction, using adhesives, and the low-down on abrasives.

From here we move on to a comprehensive guide on the tools every carver needs from gouges, knives, files, drawknives and mallets. Plus there is a useful section on making depth guides for relief carving, and even how

to make your own miniature carving tools.

And to round things off nicely, we are treated to sharpening and finishing methods, plus a basic look at how best to photograph your work.

This is a great book to introduce the beginner to everything they need to know about carving.

Contact GMC Publications
Price £12.99**
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*Twenty Decorative Carving Projects is available for £12.99. Quote R2424. Offer ends 28.02.11

To order any of the books on this page, contact GMC Publications Tel: 01273 486005

**Note: p&hp is £2.95 for the first item, £1.95 for additional items

FORUM

generated by readers
to both the magazine
and the Woodworkers'
Institute website

Name that carver

I have been a subscriber to Woodcarving since the first issue and during that time, I have built up a comprehensive set of scrapbooks to store all the items that are of interest to me. I have put them into categories, which include featured carvers, bird and animals, tool sharpening, test reports, finishing, technical information, etc, etc.

Among my featured carvers is a set of pictures from issue No 12, pages 38-42 featuring (among others) a carving called *Dreams Carried on Golden Wings*. Unfortunately, I don't actually have page 38 which introduces the carver, so for many years I have wondered who it might be. Could you enlighten me please?

Your magazine has been my teacher and my inspiration since its inception, as I am pretty much self-taught. May I suggest the re-introduction of "tips" from readers, as this was always very informative. It is very beneficial to learn from others, whether it is from their mistakes or from their ingenuity.

Val McIntosh, by email

Editor's reply: The name of the carver you are looking for is Ray Winder. Catch up with what he is currently up to on his website at:

www.raywinder.co.uk

I agree wholeheartedly with featuring readers' tips. We do so on these forum pages, but we need more of them so please readers, keep them coming in, no matter how trivial they may sound!



Seaford carving

Hoping you can help me in locating a carving club near Seaford where my wife and I are relocating soon. I am currently a member of Oatlands Carving Club, Southampton. I specialise in carving wildlife, mainly small birds in the round. My efforts to locate a club in East Sussex have drawn a blank and I am hoping you can put me in touch with someone.

John Bennington, Southampton

Editor's reply: I had a quick look for what's available in your area and had a chat with a very nice lady at the Hillcrest Woodcarving Club. They meet in a well-equipped workshop in Newhaven and offer a warm welcome to new members of all abilities. Tel: 01273 845977 for more information.



Online steps

Follow Jean-Jacques Frezouls' step-by-step carving of Christ in relief on the Woodcarving forum. Fascinating stuff! Go to: www.woodworkersinstitute.com, Forums, Woodcarving, Gallery, JJ - Christ (step by step).

Readers' tips

I have found that to clean wood dust from a piece of aluminium oxide abrasive strip, or circular disc, that the latex bristled side of a suede brush is effective and soon removes any clogging.

John Warner, Worcestershire

Forum statistics

23 July to
22 August

CONTINUES TO DRAW MORE FIRE: THE website received 46,483 visits to the site

Went from the UK, 9,332 from USA, 514 from the Netherlands and 335 from India

Average number of pages each visitor has a look at per visit is 8.11, so next time you're on the Institute website, make a note



Iranian carving

I am sending you my carving to show that this great art is very much alive and well in Iran.

Yashar Haghighi, Iran

Editor's reply: It's lovely to know that we have readers in many parts of the world. Readers, please keep sending in your work from afar...

Extended hours

We at the North Norfolk Woodcarvers Club have extended our daytime sessions to include evenings for the poor souls who work days. We meet at Hempton Church Rooms, near Fakenham at the following times:

Morning sessions: 2nd and 4th Tuesdays each month. 10am – 12noon. Evening sessions: 1st and 3rd Wednesdays each month. 7pm – 9pm.

Your first session is free so that you can see if you want to join – if you do then you pay £7.50 for either 3 months' mornings, or 3 months' evenings. Or you can pay £28 per year for morning or evening sets.

Refreshments are 30p per session. All levels of ability are welcome from complete novices to skilled professionals.

Contact Geoff Fletcher on 07963 980133. Email geoff.fletcher@live.co.uk

Record bargain

Just got my new copy of the D&M Tools catalogue. There's a new Carvers' Vice in it by Record Power at £19.99 including VAT. Just thought I would let you all know.

Robert Bradley, Forums

A. I bought this vice because I was looking for a simple one that wasn't too expensive. This vice is good quality for the price. I was astonished that it weighs quite a lot. D&M delivered very promptly, great service.

Simone Herrnkind, Elgin, Scotland

A. Thanks for posting about this piece of kit Bob – solidly made vice. I ordered one yesterday and it arrived today, and it's easy to set up and use.

Ian Butler, Rotherham

Calling Peterhead carvers

I am really keen to improve my carving skills but there doesn't seem to be anywhere local to me in Peterhead, Aberdeenshire.

I have been to Geisler Moroder twice, which was excellent, but I still have much to learn. I wonder if there are any magazine readers out there in Aberdeenshire who would be willing to get in touch to share tips and advice, or even run a class of some sort?

Jan Tewkesbury, Peterhead, Scotland

Editor's reply: Jan, hopefully someone reading this will be able to help with classes. Who knows, perhaps if there are enough of you, you may be able to form your own club? Readers if you can help, write in and let me know

Insurance reassurance

From my understanding, some woodcarving clubs do not have insurance that protect members from being sued by other members or the public in the event of a negligent act (accident). Relying on "agreements" not to claim is not a sensible option as can be seen from the situation of visitors etc.

Woodcarving is inherently dangerous and accidents happen. Clubs should be concerned about someone being sued following an accident at a meeting, therefore they should have Public Liability cover. Cover for members causing self-injury or loss is something extra and can be discussed with insurers.

Club insurance should cover things such as exhibiting at shows, though this will operate only if the club is present and not simply individual members in their own right. Unless insurers agree in writing, nobody should hand their tools to members of the public for them to "have a go".

It is possible that an individual may have his or her own cover by virtue of an extension of a household policy. Check with the insurer. Alternatively, they may have a specific Public Liability policy. Individuals without such cover and certainly clubs without (even if some members do) need to consider this matter.

No club or member should assume that the place where they meet has adequate cover to protect them from liability. Avoid doubt by checking and even examining the policy.

Insurance is a complex issue; always get advice from a broker or an insurance company.

Tony Wilson, by email

Editor's reply: Thanks Tony for pointing this important issue out. I am sure a lot of clubs have adequate insurances in place. Clubs, do write in and let us know what you have in place.

We welcome readers' letters, questions and tips for publication. Send to: Woodcarving From the Forum, 86 High Street, Lewes, East Sussex BN7 1XN. Email: micheller@thegmcgroup.com. For more like this, visit www.woodworkersinstitute.com

Woodcarving reserves the right to choose which letters to publish and edit them as necessary



www.WoodworkersInstitute.com

TOP 5 most popular community articles

1 Woodies are getting excited about October's European Woodworking Show

2 Woodcarvers continue to share whether they belong to a club and where

3 The amazing work of carver Livio de Marchi – google his name, you'll be amazed

4 Rebuilt has started a Social Enterprise Art & Craft Gallery/Workshop

5 Advice is needed on bandsaw replacement belts. Can you help?

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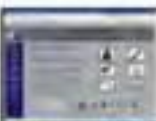
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La Forza

The Art of Carving looks at this beautiful sculpture found on Rome's Vittoriano monument

This wonderful sculpture, entitled *La Forza* (strength) is the work of Italian artist Augusto Rivalta (1837-1925), who was asked to contribute his talents towards the making of a giant monument in the heart of Italy.

Monumental

The Vittoriano, or Monumento Nazionale a Vittorio Emanuele II – to give it its correct name – stands loud and proud in the Italian city of Rome, close to the Piazza Venezia and Capitoline Hill. It was designed by Giuseppe Sacconi in 1885 to commemorate Victor Emmanuel, the first king of a unified Italy, and measures 135m wide (443ft) and 70m

high (230ft). With its classical feel in style and build, it is also a symbol of linking the ancient aspects of the city with a more modern and current way of life.

The monument – inaugurated in 1911 and completed in 1935 – is constructed from white marble from Botticino, Brescia, and features many interesting and varied sculptures from reputable artists of the time, including Rivalta's *La Forza*. Also found on this remarkable monument are grand staircases, Corinthian columns, fountains, and the Tomb of the Unknown Soldier.

The monument is not without a certain amount of controversy due to its size, splendour, and glaringly white tone. Its busy, stacked structure has earned it the nickname of the "wedding cake" and "typewriter", but continues to be one of Rome's major tourist attractions. It houses exhibition rooms and a museum depicting the unification of Rome, a café and glass lift which takes you to a viewing platform with unrivalled views of the capital city. ▶



Visiting the Vittoriano

The main part of the monument is open daily 9.30am - 4.30pm (later in summer months).

The panoramic terrace and lift are open until 6.30pm Mon-Thurs and 7.30pm Fri-Sun.

Price: Expect to pay about €7 to use the glass lift.

Website: www.italyheaven.co.uk/rome/vittoriano.html

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