

IAN NORBURY CARVES A 'CLASSIC EUROPEAN' FEMALE FACE

wood CARVING

Gothic boss in oak

Projects

Ribbon & bow
Stylised owl
Teddy bear
Partridge

Michael Painter on the virtues of 'V' tools

Make a wall-mounted rack for your carving tools



IN PROFILE FISH CARVER JOSH GUGE

Extreme-performance... Precision-made.

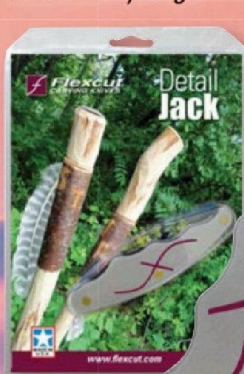
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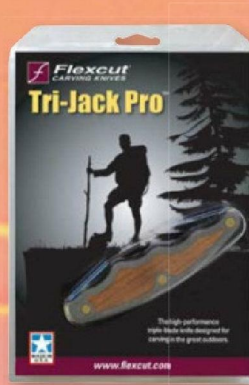
Their hard carbon steel blades are hand sharpened with a razor finish at our factory in Erie, Pennsylvania. They hold their edge like anything too.

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The Single Blade Detail Jack can handle lots of projects start to finish. Its single detail knife quickly removes wood from surfaces, while its fine point is perfect for detailing delicate areas. The Pistol Grip™ design handle is crafted from aerospace-grade aluminum.

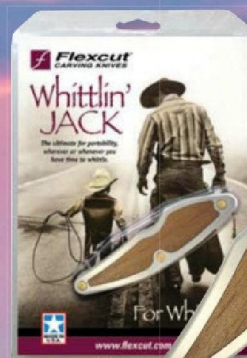


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The 3-Blade Tri-Jack Pro is the newest multi-tool in Flexcut's Jack series. It features a high-quality roughing knife, detail knife, and mini-cutting knife. The Pistol Grip™ design handle minimizes hand fatigue and is made of aerospace-grade aluminum with a quarter-cut cherry inlay.

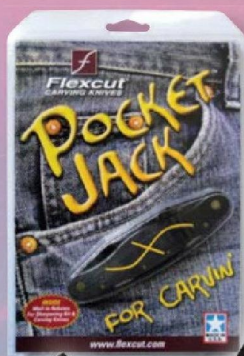
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The 2-Blade Whittlin' Jack features a 2" roughing knife that's great for carving walking sticks, caricatures, and much more. Its 1½" detail knife quickly removes wood from surfaces and is perfect for fine detailing and delicate work. Blades do not lock.

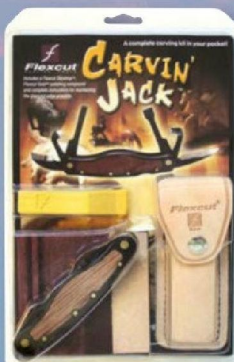


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The 6-Blade Carvin' Jack is the world's first folding multi-tool for woodcarving. It's equipped with 2 scorp, straight gouge, a hook knife, chisel, and a detail knife. You also get a slip stop, a stick of Flexcut Gold polishing compound to keep your blades sharp, and a leather belt-mounted sheath that looks good with jeans or even your better pants.

All Flexcut Jack series blades lock in place except on Whittlin' Jack.

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Flexcut
CARVING KNIVES

EDITOR Mark Baker
Email: markb@thegmcgroup.com

DEPUTY EDITOR Simon Frost
Email: simonf@thegmcgroup.com

DESIGNER Alan Wares

GROUP EDITOR – WOODWORKING
Mark Baker

PUBLISHER Jonathan Grogan

CHIEF PHOTOGRAPHER Anthony Bailey

**ADVERTISING MANAGER –
WOODWORKING GROUP**
Rhona Bolger.
Email: rhonab@thegmcgroup.com

ADVERTISING MANAGER
Dominique Langham

PRODUCTION MANAGER Jim Bulley
Email: jimb@thegmcgroup.com

PRODUCTION CONTROLLER
Clare Disano & Rebecca Braisby
Email: repro@thegmcgroup.com

CIRCULATION MANAGER Tony Loveridge

MARKETING Anne Guillot

SUBSCRIPTIONS HOTLINE
Tel: 01273 488 005. Fax: 01273 402 866
Email: pubs@thegmcgroup.com

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Guild of Master Craftsmen Ltd 2013

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.

Freedom and support equals opportunities

There is a wondrous,
liberating element to
carving, which is that we can
choose to carve almost anything
we see or can imagine as subject
matter – skill and legal rights
and so on permitting. Apart from
painting and ceramics and similar
such disciplines, this amount of
freedom is wonderful, but can
prove to be a barrier to some
when starting out. One of the
biggest problems with starting
out is that the basic skills need to
be learned as do the knowledge
of types of carving and the
implications in them, and also the
woods that can be used, how they
can be worked, and what they
are and are not suitable for. The
learning process is no different for
any other hobby or craft, but it is
vital in order for us to fully realise
what we would like to do. Then of
course there is the old favourite
of try it and see and trial and error
– these also play a part in our
development. Trust me when I say
I have had lots of errors but I have
learned from them all.

Without this foundation or good
grounding it is hard to fully realise
what we have in mind or want to
create. Without hesitation I can
say that the most often heard
sentiment I hear expressed when
talking to people about their
learning experiences, and when
they felt they learned the most,
is when they felt supported,
encouraged and guided in a
gentle manner without judgement
or criticism. The club system
provides such support to many,
but we know there are many
more carvers out there who do
not belong to clubs who are busy
creating many wonderful things
too. No doubt they also receive
help and encouragement from
people, but I would love to hear
more about your experiences
if you fall into this category. Is
this support and encouragement
the secret to being able to fully

realise the freedom we have, and
the ability to bring about what
we want to make? I suspect it
may be a vital part for many but
I am sure this leader will spark
off a lot of debate and hopefully
result in people sharing what has
happened to them.

Have fun,

Mark Baker
Editor of Woodcarving



Peter Benson is one carver whose body of work embraces freedom of
subject matter

Problem finding Woodcarving magazine?

It can be ordered at any newsagent, or call Tony Loveridge, our Circulation Manager, on
01273 477 374 or email him at tonyl@thegmcgroup.com. Alternatively, save 30% on the
cover price by subscribing. See page 72 for details.



Steve Bisco carves an intricate Gothic boss. See page 9 for more.

Main cover image photographed by GMC/Anthony Bailey

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. To register, simply log on to www.woodworkersinstitute.com, click the register button, and follow the instructions.



Contents

Projects

9 Gothic Boss

Steve Bisco carves this authentic medieval Gothic boss in oak

14 Ribbon and Bow

Chris Pye ties things up with this appliqué project

26 Stylised Owl

You only need two gouges for this stylish project from Andrew Thomas

33 Teddy Bear

Peter Clothier makes a charming carved and fully jointed Teddy bear from a piece of Scots pine

47 Organised Tool Storage

Anthony Bailey jumped at the challenge to knock up a really useful tool rack for all those sharp and shiny carving tools Mark Baker possesses, though it wasn't quite as easy as it looked...

51 Carving a Classic European Woman's Face

In this abridged book extract, Ian Norbury takes you through the stages for carving a classic European woman's face

62 Red-legged Partridge

Mike Wood carves and paints this beautiful bird

Features

21 Diary of a Pro Carver

Michael Painter likes his 'V's to be 'V's!

38 Josh Guge

In the last issue, we brought you the wonderful Illinois bird carver Bob Guge, and as promised Simon Frost brings you more from the Guge family, this time the equally splendid work of his son, Josh

44 The Gruffalo's Child Trail

The Dean Heritage Centre opens its wonderful Gruffalo's Child Trail, with chainsaw carvings depicting the animals the little monster encounters in the now classic kids' book

60 From the Workshop

Ben Hawthorne takes his grandson for a walk in the country for a first-hand look at our wonderful wildlife

72 Art of Carving

Dr Mark Doolittle draws on a long career in biomedical research to express the dynamic of growth and symmetry found in cells and tissues

Tests

70 Makita 9032 & 9031 Sanders

Peter Benson and his carving team test these filing and multi-purpose sanders from Makita

71 Carver's Toolbag

Woodcarving brings you the latest in tools and machinery, as well as a special glue giveaway from Elmer's

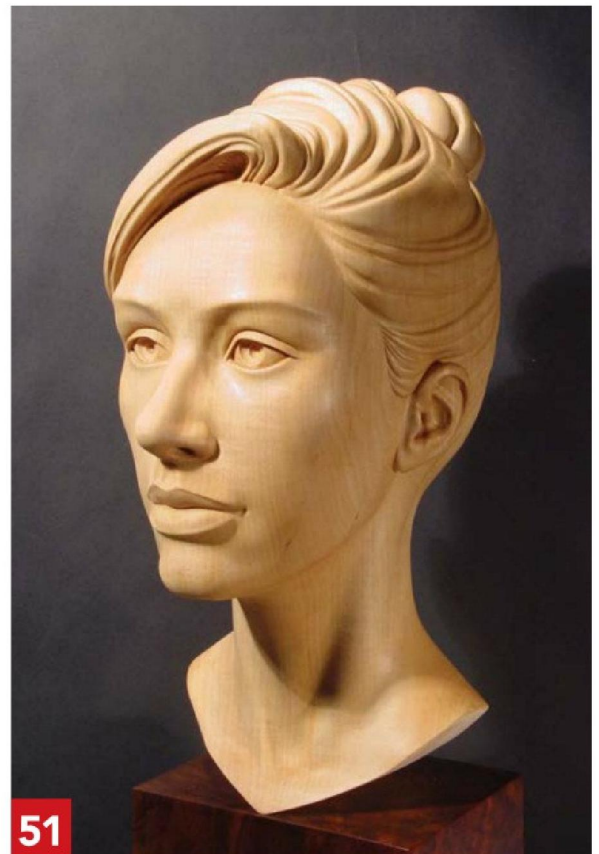
Community

1 From the Editor
Mark Baker talks about the freedom of carving, which is almost limitless

4 Round & About
With news from the BDWCA and BWA, dates for your diary and letters; we bring you the latest from the woodcarving community

25 Triton competition
GMC Publications in conjunction with Triton Precision Power Tools are proud to announce the Triton Woodworker and Triton Young Woodworker of the Year competitions 2013

68 Next Issue
Can't wait to see what's in store for the next issue of *Woodcarving*? We reveal a sneak peak at what to expect



Woodcarving Round & About

We talk to the BWA, the BDWCA and take your letters from the forum and important dates for your diary to bring you the latest news from the woodcarving community. If you have something you want your fellow carvers to know, send in your news stories, snippets and diary dates to Simon Frost at Woodcarving, 86 High Street, Lewes, East Sussex, BN7 1XN or to simonf@thegmcgroup.com

BWA members, inspiring people, inspiring talent!

Not just inspiring people in Britain, but in the USA too! Whilst in Missouri for my Easter holiday, I was thrilled to be invited to join the St Charles Woodcarvers for an evening of carving. I wanted to tell them all about our BWA members, to discover that they already knew about us through Peter Benson, one of our professional woodcarvers, also a previous Chairman. Peter writes articles for the US *Chip Chats* magazine and enjoys travelling around the States judging competitions and holding workshops. How wonderful that woodcarving bonds us together across the world. I was made most welcome. If you are reading this from outside Britain, do visit any of our regional groups to receive our own warm welcome.

We've been so busy! The Solway Woodcarving Group carved a bench depicting drawings inspired by the Silloth Primary School children – see it displayed on 'The Green', along with a totem pole. Jo Jenkins won their Easter egg competition with her outstanding 'Humpty Dumpty' complete with wall! They have a 'Whittle a Whistle' competition to enjoy this summer.

The Woodentops held its show at a local Garden Centre, attracting lots of interest and new members too. A huge variety of carvings were on display, plus demonstrations and an opportunity for the public to try soap carvings.

The BWA Summer Seminar was a huge success, with informal, fun classes suitable for all abilities.



Peter Benson instructing carvers

In July see us at the Bradwell Pilgrimage Show, Cotswold Country Show, Silloth Kite Festival, the Great Yorkshire Show, the Kent County Show, the York Dragon Boat Race, Botanical Gardens of Wales, the Meon Valley Garden Club Summer Show and the Essex Craft & Design Show. Then in August you'll find us at the Leeds Flower Show, Silloth Carnival, the Shadwell Flower Show, the Cawood Craft Fair, the Havering Show, and the BWA Regional Get Together at the The Festival of

the Tree, Westonbirt Arboretum, eagerly competing for the coveted Westonbirt Trophy.

Many of our members re-locating within the UK have wasted no time finding their nearest BWA region to join. See website details below.

Contact the BWA

Tel: 07749 769 111

Web: www.britishwoodcarversassociation.com

Or write to: The National Secretary, 32 Beaufort Avenue, Kenton, Harrow, Middlesex HA3 8PF

BDWCA: The Annual Show approaches!

We are now fast approaching the weekend of the BDWCA Annual Show – the Bakewell Festival of Bird Art – which will be held on 14 and 15 September at the Agricultural Business Centre, Bakewell, Derbyshire. This event features the BDWCA's annual bird carving competitions, together with the British Bird Carving Championship. Members of the BDWCA compete at four different levels – Advanced, Intermediate, Novice and Youth – and there are 13 different categories including fish, although this one may surprise you.

While most competitions are for BDWCA members only, the British Championship and the Carved Bird's Head on Stick are also open to non-members and entries are welcomed.

One other level which is open to members and non-members alike is the Youth Class. Entry is free and open to young people who are 17 years of age or younger at the time of entry. We would love to see more entries in this class – we really don't want to see this art form die out – so if you meet the age criteria and are interested in knowing more, please contact us!



Nuthatch by James Langford, awarded Gold in Youth Class at Bakewell 2012

PHOTOGRAPH BY RAY LOUGHLIN FOR BDWCA

Contact the BDWCA

Tel: 0161 483 7116

Web: www.bdwca.org.uk

Or write to: Mr Keith Royle,
10 Mostyn Road, Hazel Grove,
Stockport, Cheshire, SK7 5HL

Conversion chart

2mm (3/64in)
3mm (1/8in)
4mm (5/32in)
6mm (1/4in)
7mm (9/32in)
8mm (5/16in)
9mm (11/32in)
10mm (3/8in)
11mm (7/16in)
12mm (1/2in)
13mm (11/16in)
14mm (9/16in)
15mm (5/8in)
16mm (5/8in)
17mm (11/16in)
18mm (23/32in)
19mm (3/4in)
20mm (3/4in)
21mm (13/16in)
22mm (7/8in)
23mm (29/32in)
24mm (15/16in)
25mm (1in)
30mm (1 1/8in)
32mm (1 1/4in)
35mm (1 3/8in)
38mm (1 1/2in)
40mm (1 5/8in)
45mm (1 3/4in)
50mm (2in)
55mm (2 1/8-2 1/4in)
60mm (2 3/8in)
63mm (2 1/2in)
65mm (2 5/8in)
70mm (2 3/4in)
75mm (3in)
80mm (3 1/8in)
85mm (3 1/4in)
90mm (3 1/2in)
93mm (3 3/8in)
95mm (3 3/4in)
100mm (4in)
105mm (4 1/8in)
110mm (4-4 3/8in)
115mm (4 1/2in)
120mm (4 3/4in)
125mm (5in)
130mm (5 1/8in)
135mm (5 1/4in)
140mm (5 1/2in)
145mm (5 3/8in)
150mm (6in)
155mm (6 1/8in)
160mm (6 1/4in)
165mm (6 3/8in)
170mm (6 3/4in)
178mm (6 7/8in)
180mm (7in)
185mm (7 1/4in)
190mm (7 1/2in)
195mm (7 3/4in)
200mm (8in)
305mm (12in)
405mm (16in)
510mm (20in)
610mm (24in)
710mm (28in)
815mm (32in)
915mm (36in)
1015mm (40in)
1120mm (44in)
1220mm (48in)
1320mm (52in)
1420mm (56in)
1525mm (60in)

DIARY

Dates for the woodcarver's diary

BDWCA Thames Valley Group demonstration

20–21 July, 2013
Traditional Crafts Weekend,
London Wetlands Centre,
Queen Elizabeth Walk,
Barnes, Greater London
SW13 9WT
Web: www.wwt.org.uk

Woodworking Machinery and Woodturning Show

9–10 August, 2013
WH Raitt & Son Ltd,
Main Street,
Stranorlar,
Co. Donegal,
Ireland
Tel: 00353 749 131 028

BDWCA at 25th British Bird Watching Fair

16–18 August, 2013
Rutland Water Nature Reserve,
Eggleton,
Rutland LE15 8BT
Tel: 01572 771079
Email: callen@birdfair.org.uk
Web: www.birdfair.org.uk

COURSES

City & Guilds Woodcarving Courses

The Woodcarving Courses at the City and Guilds of London Art School are the most comprehensive of their kind in the country, and have been taught since its foundation in 1879. The courses are unique in that the teaching of the traditional craft skill of carving is complemented by the art skills of observational drawing and modelling, and the techniques of gilding and polychromy. This is enhanced by a humanities programme that delivers the necessary knowledge of art and ornamental history. Throughout the course there are regular study visits to London museums and live projects of interest. Another feature of the

curriculum is that the school attracts paid external commissions which are undertaken by the students under the supervision of the tutors. All courses are taught by practising craftsmen and women, which ensures that students leave the course well prepared for professional practice, and there is an excellent record of career progression within the heritage field. Former alumni have found work in museums and collections, and often set up their own businesses. There is a range of courses to suit all kinds of students, from a three year full-time Diploma, to shorter courses for those with experience, and Post Graduate provision.

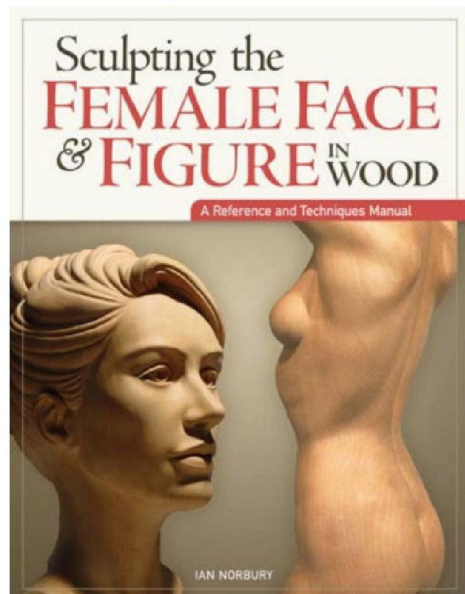
Often students are able to secure bursary funding to cover varying proportions of the fees. Further details may be found by visiting the website below.

Wood and Stone Carving Summer School with Dick Onians

Course dates: 30 August–5
September, 2013
Where: Stanton Guild House,
Stanton Broadway,
Worcestershire
WR12 7NE
Tel: 01386 584 35
Web: www.stantonguildhouse.org.uk

REVIEWS

Sculpting the Female Face & Figure in Wood by Ian Norbury



Ian Norbury has gained the reputation as being one of the finest wood sculptors and tutors of our time. He has taught all over the world and has had numerous articles and books published. This book – an amalgamation of two previous works – is an absolute gem. Ian has a unique style in the way that he conveys information. It is unhurried, not cluttered with extraneous matter. Everything is explained in a clear manner with all the detail you need to understand everything that is happening and what should be occurring at any given stage. The book is richly illustrated with drawings and photos as necessary to reinforce the key stages and this helps people see what is being written about. Ian

is very clever in his writing. He encourages the reader to look at something closely, which is all part of the learning process. I spotted things that I had not realised I had seen and had not registered in any major way before.

An abridged version of one of the projects in the book begins on page 51 of this issue, and gives a taster of the quality and depth of information that Ian gives and imparts in this book. It is a real treat and I only wish it had been available when I first ventured into carving this type of work. This is a book that should be used by anyone seeking to learn and improve their skills in these areas. For our exclusive offer on this book, also see the extract.

Mark Baker

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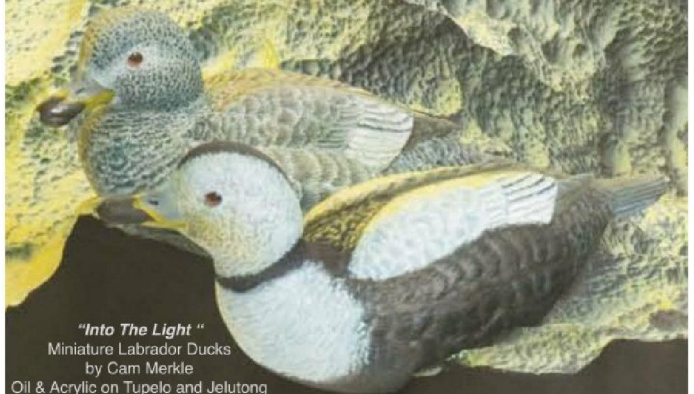


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by Cam Merkle
Oil & Acrylic on Tupelo and Jelutong
Photo ©2012 Cam Merkle

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Gothic boss in oak



Steve Bisco carves this authentic medieval Gothic boss in oak

Things you will need...

Wood

38mm thick piece of oak
(*Quercus robur*):
Base section: 356 x 356mm
Middle section: 380 x 380mm
Top section: 145mm diameter
circular piece
The three pieces are best cut
from one piece of green oak
900 x 380 x 38mm thick

Tools

- 25mm No.6 gouge, 20mm
- No.3 fishtail gouge, 10mm
- No.3 fishtail gouge, 16mm
- No.9 curved gouge, 13mm
- No.4 curved gouge, 10mm
- No. 27 short bent gouge,
- 8mm No.8 curved gouge,
- 8mm No.8 gouge, 7mm No.5
- gouge, 3mm No.9 gouge
- V-tool and a skew chisel

The Gothic style of the Middle Ages was one of the high points in the history of carved decoration, and this project takes us back around 800 years to the world of medieval woodcarvers whose lives were very different to our own.

This attractive boss, carved in oak (*Quercus robur*), is a direct copy from Pugin's Gothic Ornament. Pugin gives the source of this illustration as 'from the collection of J. Adey Repton'. John Adey Repton (1775-1860) was an English architect and antiquary with a passion for Medieval Gothic who made many drawings of original medieval carvings. I haven't been able to confirm where this boss came from, but I had a suggestion from the archaeologist at Winchester Cathedral that it could be from the medieval Palace of Westminster – the old Houses of Parliament that burnt down in 1834. We can, at least, be confident it is

medieval and probably English.

A boss is a carved and decorated architectural feature at the junction of the ribs in a Gothic vaulted ceiling. In a stone roof, the boss forms a keystone where the arches of the ribs meet. In a wooden roof its function is mainly decorative. This boss is made up of three layers – Repton's drawing helpfully shows the structure – so carving it is easier than it looks.

The medieval original would probably have been brightly painted in multi-colours, but we are used to seeing ancient oak aged to a dark brown. We can create this effect by the simple process of fuming with ammonia to make our new oak look suitably ancient.

You can also, if you wish, form the outline shape of the top layer on a woodturning lathe – if you have access to one – more quickly than with carving tools alone.

ABOUT THE AUTHOR

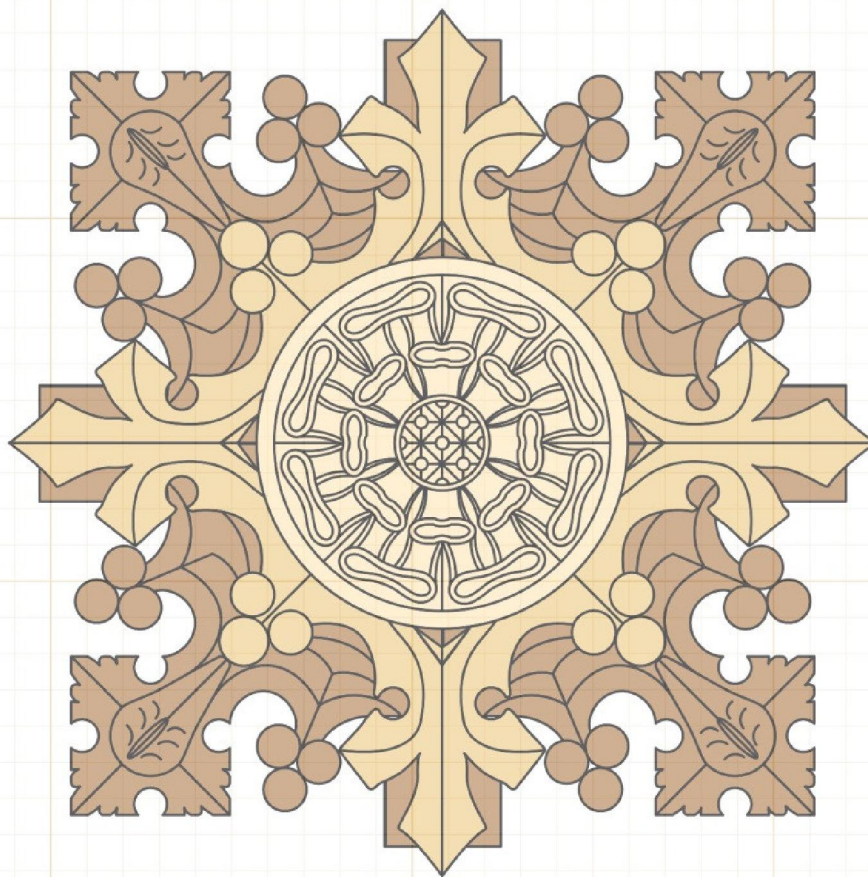
Steve Bisco has been carving as a hobby for over 25 years, specialising in decorative carving and period styles. He is inspired by a love of historic buildings and aims to capture the spirit of a period in pieces for display in the 'home gallery'.



PHOTOGRAPHS BY STEVE BISCO

The pattern

This carving is made up of three layers: a base layer which includes the crossed ribs; a decorative middle layer; and a smaller circular boss at the front. The pattern lines for each layer are shown in dark – bottom, medium – middle, and light – front – so you can trace each layer separately onto the wood. Blow up the whole drawing to 380mm across the points of the middle – medium – layer. The pattern is made up mainly of the intersecting coves of Gothic tracery, with each of the 'cusps' decorated with three berries. The small centre boss is like a 'ruff' of gathered fabric.



Preparations

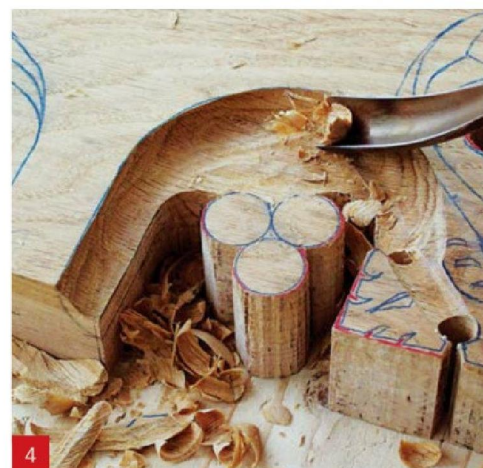
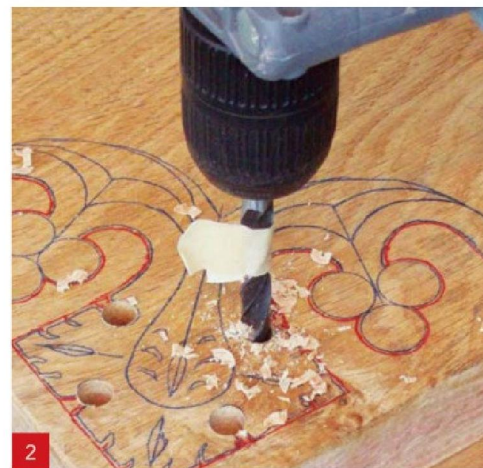
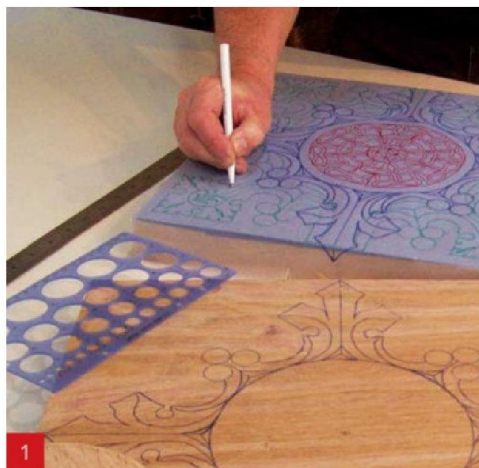
1 This carving is in three layers, each of which is 38mm thick. The base section is 356 x 356mm, the middle section 381 x 381mm, and the top section is a circle 145mm in diameter. To start this project you need to make a full-size copy of the drawing and use carbon paper to trace the patterns onto the blocks of 'green' oak (*Quercus robur*)

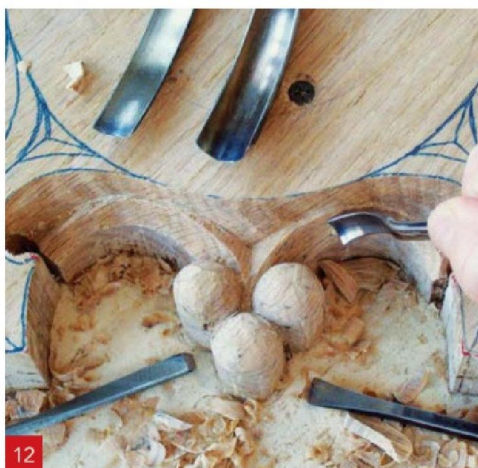
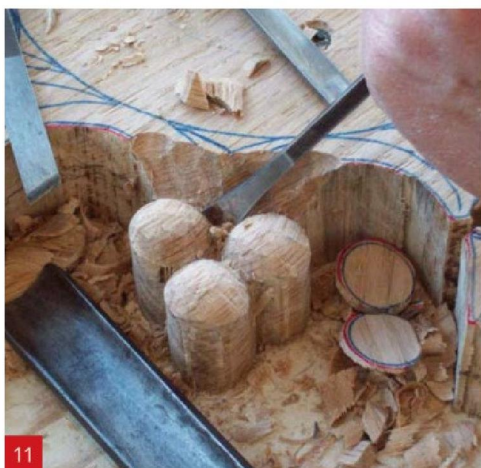
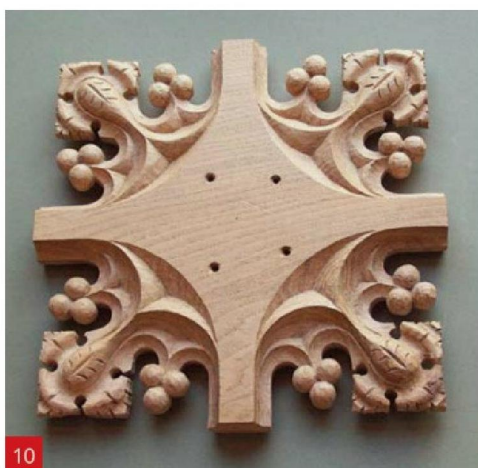
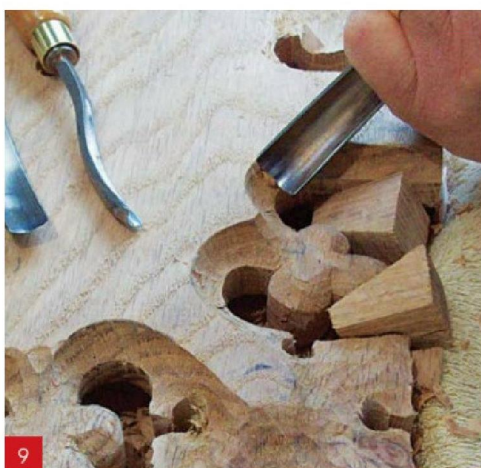
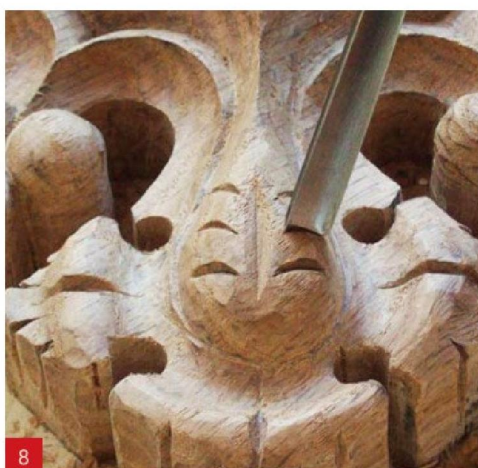
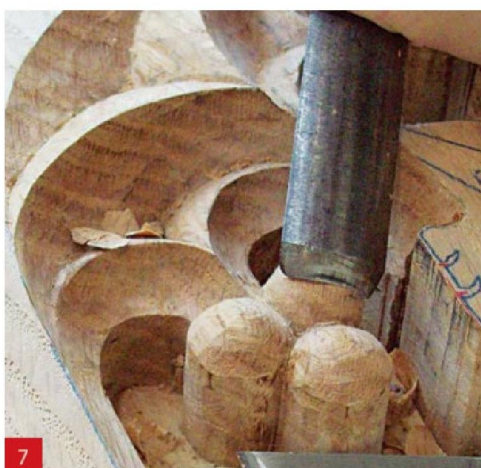
2 The next step is to mark your cutting lines in red to avoid making any mistakes. Drill out the holes in the leaf edges of the lower and middle sections with a 10mm drill

3 Cut round the pattern edges with a bandsaw, jigsaw or scrollsaw. If you don't have any of these, make friends with someone who does as it is a lot of work with hand saws!

Carving the base section

4 To carve the base section, start by cutting a cove 10mm deep with a 16mm No. 9 gouge, following the line along the 'rib' and curving round to the 'leaf'. Lower the surface behind the 'berries' down to this 10mm level





5 Cut another 10mm cove around the 'lobes' to the 'cusp' behind the berries, so the bottom edge is 20mm below the top surface. Cut out the 'eye' behind the lower coves. Reshape the rib to create a smooth 20mm deep cove where the two 10mm coves merge

6 Repeat the process on the remaining sections. Draw a smooth curve from each rib to within 65mm of the centre of the boss – not shown on the drawing as it is hidden – and create another 'eye' between the coves

7 Lower the top surface of each berry by about 6mm and round it over into a hemisphere. Use a skew chisel to sharpen the gap between the berries

"Use a skew chisel to sharpen the gap between the berries"

8 Lower the edges of the 'leaves' and shape the 'bulge' in the middle and the 'horseshoe' ridge around it. Use a 10mm No.3 gouge to make the incised crescent cuts around the edges and in the middle. Put a 'crinkle' in the edges to create a good Gothic look

9 Now you need to turn the piece over and undercut the edges so the rib moulding has a fillet about 10mm wide, the leaf edges are about 13mm thick, and the berries about 20mm deep. Here, use wedges to brace the berries which have only a short-grain connection at the cusps

10 The finished base section should look like this

Carving the middle section

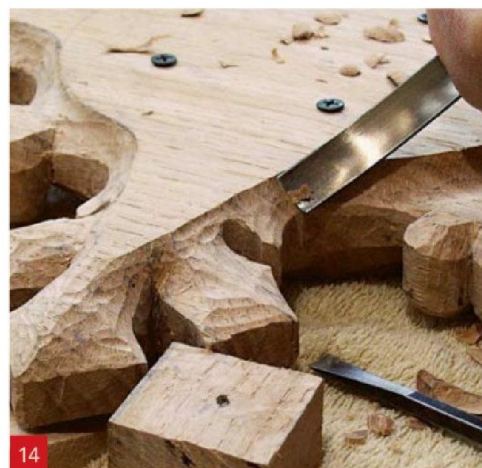
11 The middle section has shorter berry cusps than the base. Reduce the level immediately behind the berries by 10mm, reduce their tops by 6mm and round them over as before

12 Carve this complex arrangement of coves from the berries to the 'fleur-de-lys' leaves, with the lower edge about 15mm below the top surface. Carefully and neatly shape the edge of the inner circle, merging it smoothly into the coves and ridges, with a little 'eye' behind the berries

➔ **13** Carve the ridges and coves along the 'fleur-de-lys' leaves, with the points about 15mm below the original surface. Brace the two opposite arms of the 'cross' that flow across the grain to prevent breaking them off at the narrow short-grain section. Create a lively flow to the curves, and put a chamfer around the leaf edges. Blend the inner end of the leaf into the inner circle



14 Turn it over and undercut as before, but with the leaf edges about 8mm thick near the ends. Brace and support the cross-grain arms while carving

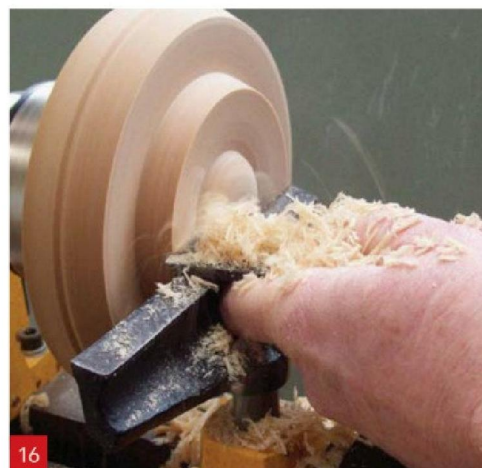


15 The finished middle section should look like this



Carving the centre boss

16 The quickest and easiest way to form the outline shape of the centre boss is with a woodturning lathe. Mark the three concentric circles and shape the three layers that will form the basis for the carving. If you don't have a lathe of your own, or a friend with one, form the shape by hand with chisels



"Carve the segments into the form of a 'ruff', a bit like a linenfold pattern"

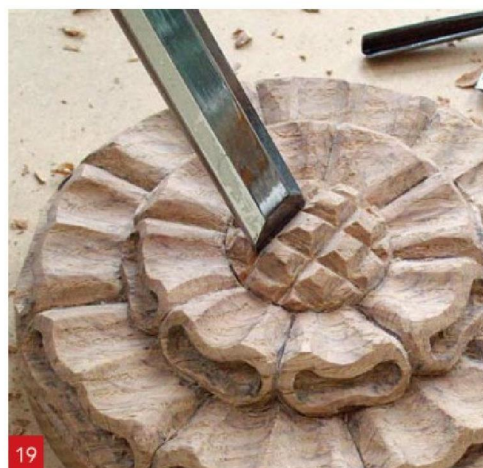
17 Divide the outer circle into eight equal segments of 45°. Repeat the process in the inner circle with the segments alternating to the outer circle



18 Carve the segments into the form of a 'ruff', a bit like a linenfold pattern



19 Carve the central 'button' into small pyramids about 13mm square, aligned diagonally to the grain direction, and the centre boss is finished



Assembly and finishing

20 Assemble the three sections with the grain all running in the same direction. You can use glue if you make sure not to get it on the external parts – it will affect the fuming – but instead I used four long screws from behind with the heads sunk in and the holes closed with oak dowels I made on the lathe. Photos 20 and 20a show the front and side views





20a



21



22a



22b

21 For an authentic antique look you can darken the oak by 'fuming' it with ammonia. This replicates nature's ageing process and looks more natural than stains. Make up an airtight 'tent' – or use a plastic tub if you can get one big enough – and place the carving in it, raised on supports such as nails. Put in about 50-80ml of 'household' ammonia – obtainable from hardware stores – in a shallow dish – wear goggles to protect your eyes – and seal the tent or tub. Leave it until the oak darkens to a pleasing dark brown – about 6-12 hours depending on the temperature, the concentration of ammonia and the amount of tannin in the oak

22a & 22b The finished carving now looks like a relic from the Middle Ages. Rub it hard with a dry cloth to bring up a sheen on the surface or, if you prefer, go over it with a good wax polish – please, no varnish! ▀

Green oak

Green oak – air dried for one to three years – is much easier to carve than fully dried oak. Its only drawback is its tendency to warp as it continues to dry out, so avoid pieces with knots or a contorted grain pattern. Sapwood – the softer outer layer of the tree – does not respond to fuming and will stay pale, so only use heartwood for fuming.

Gothic style

The Gothic style started in around 1150 in France and spread quickly to Britain's churches. Its key features were pointed arches with large windows and delicate tracery, together with steep crocketed pinnacles, flying buttresses and clusters of thin columns soaring upwards to ribbed vaults and carved bosses in impossibly high ceilings. Medieval Gothic lasted until around 1500, before returning in the spectacular Victorian Gothic Revival that dominated the 19th century.

One of the best source books for Gothic design is Pugin's *Gothic Ornament*, first published in 1828 and still available today from Dover Publications.

Ribbon and bow

Chris Pye ties things up with this appliqué project



This bow and ribbon is an example of what is known as appliqué work – a posh way of saying ‘stuck on’. The carving can be glued to a fire surround, mirror frame or box, for example, pinned discretely in place through the central knot and the deep junctions.

This is a simple design, especially in its surface treatment. However, it’s worth exploring the many other ways of carving and decorating ribbons and bows; you’ll find them joined together or with complicated rucks and folds in their surfaces.

Orientate the grain across the design; this will give the most strength. Nevertheless there are still weaker elements; in the short ‘tails’ hanging down the middle and the loose ends at either side, so be gentle carving these. Note how other parts of the design gain strength from being tied to each other.

ABOUT THE AUTHOR

Chris Pye is a member of the Master Carvers Association; a woodcarving instructor both in Hereford and the USA; the author of some seven Woodcarving books and numerous magazine articles and co-founder with his wife, Carrie Camann, of the online instructional website: www.woodcarvingworkshops.tv. His work can be viewed at www.chrispye-woodcarving.com

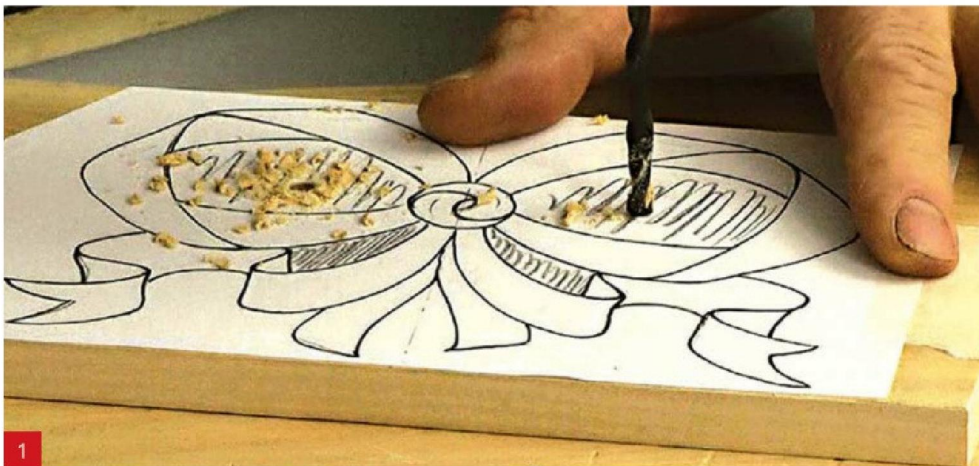
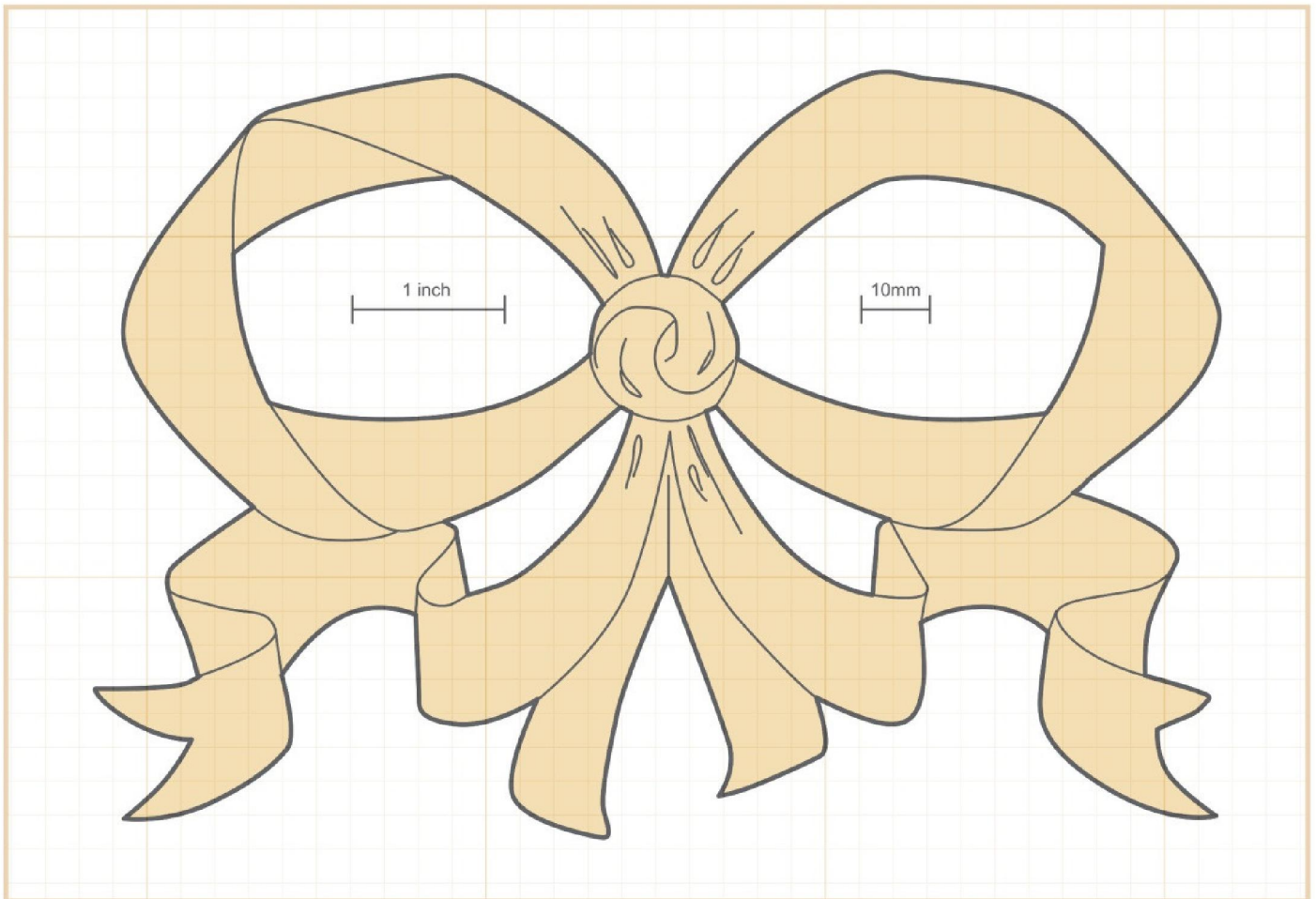


Things you will need...

- 8mm, No.3
- 14mm, No.3
- 10mm, No.4
- 8mm, No.6
- 14mm, No.6
- 10mm, No.7
- 3mm, No.10
- 7mm, No.10
- 10mm, No.10
- 10mm, 60° ‘V’ tool
- 10mm, skew chisel

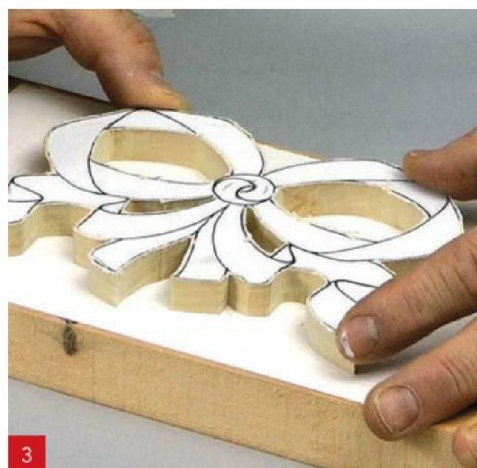
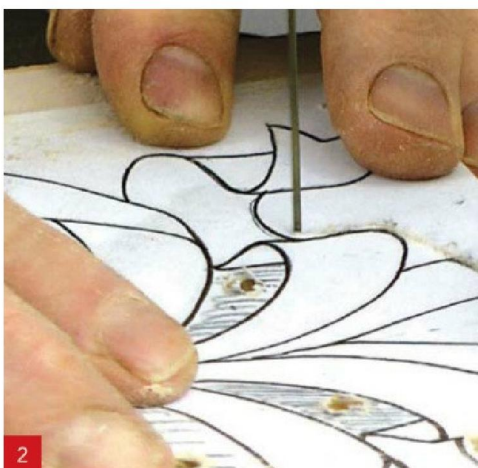
Wood: Use a fairly bland timber with a lot of strength that will take detail, such as lime (*Tilia vulgaris*) or Brazilian mahogany (*Plathymenia reticulata*)

Dimensions: 180 along the grain x 120 x 20mm



1 Begin the project by attaching or gluing a full sized drawing to your prepared wood – i.e. make sure it is planed both sides. You will be cutting out the ribbon and bow so you will need to bore starter holes in the main bow and what will be a space between the bow and the ribbon

2 The next step is to cut out the bow and ribbon with the aid of a scrollsaw or coping saw. Be sure to keep the cut edges square and cut 'fat' – a little to the outside of your drawn line. You can then rub the pierced workpiece on a piece of flat, fine sandpaper to remove any torn fibres from around the sawn edges

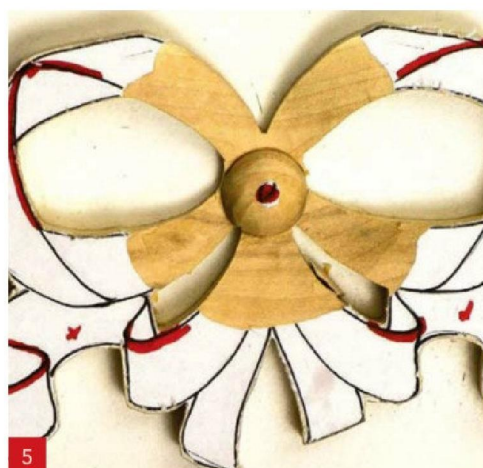


3 The best way to hold this carving is by making a 'paper sandwich'. Glue the cut-out bow and ribbon to a flat board of waste wood with thick paper – such as a piece of watercolour, crêpe or even newspaper – in the join. Use wood glue diluted 20% with water. Once this is done, you can brush the glue onto of the all wood and paper surfaces; clamp the sandwich together; check you have squeeze out all around, and leave to dry thoroughly

→ **4** Create a blank centre boss for the knot. Line in around the knot first with a 'V' tool, then set in and round over with your gouge turned 'upside down'. Slope down the surrounding wood to meet the boss at a depth of about one-third from the back



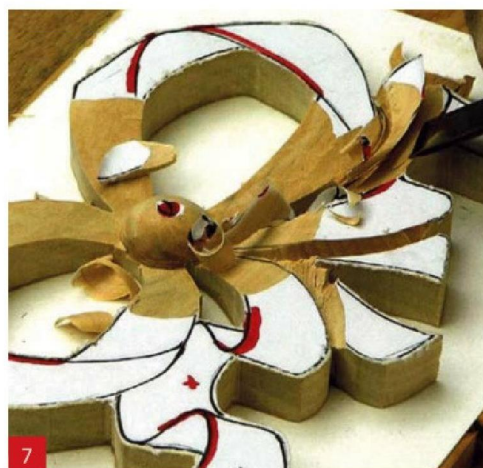
5 The carving so far: the knot-to-be is shaped almost to a hemisphere by the sweep of the carving gouge with the sides of the bow and ribbon sloping cleanly and smoothly into a neat junction. Mark the high spots, i.e. those parts that lie at, or close to, the surface



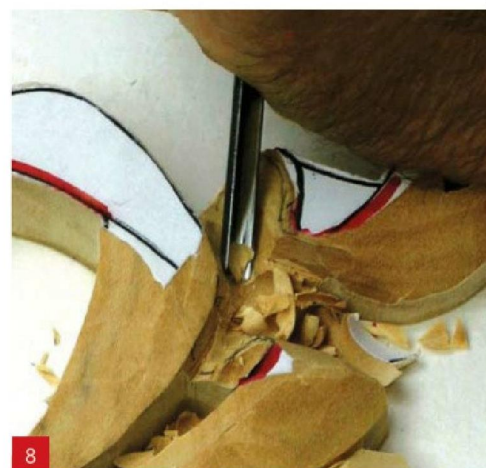
6 With a 'V' tool, separate the various parts of the carving on each side: the lower edges of the bows from the folding side ribbon; the hanging tails from the start of the side ribbons; and the tails themselves. Begin removing wood with a flat gouge to establish relative changes in plane between the ribbon parts



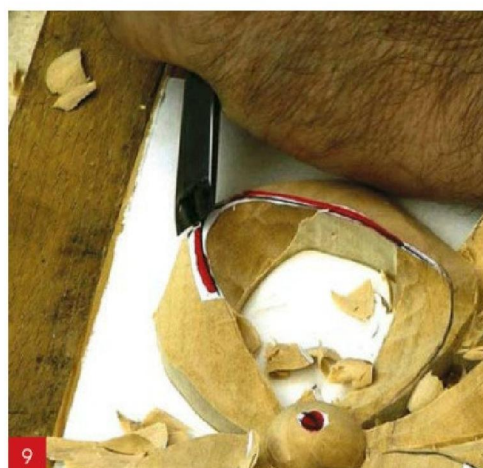
7 One important change of plane is the folding ribbon which, in effect, 'scrolls' or loops back and behind the lower edge of the bow. With a flat gouge, cut back what will be upper edge of the scroll at 45° from the surface



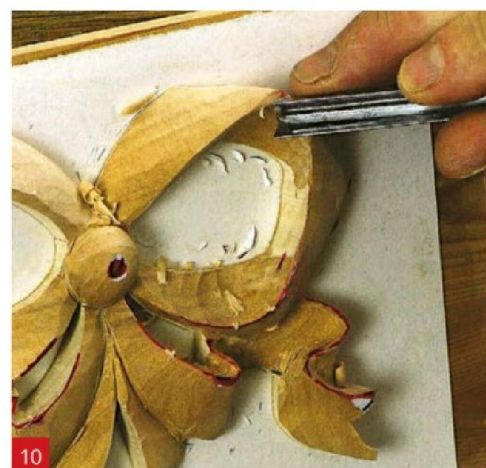
8 Remove wood from between the lower edge of the bow and the back of the scrolling ribbon with a narrow No.9 or No.10 gouge. You can reduce the wood here to about 3mm from the back of the carving. Slope in from both left and right sides of the scroll. Don't undercut



9 Shape the two main outside edges of the bow itself. Turn a flat gouge upside down and, working with the grain where you can, slope down from the top high corner to the boss. Tilt the blade so you angle the cut down towards the backing board. One of the benefits of the paper sandwich is that you can cut right into the backing board if you so choose; the very edges of the carving are always supported



10 With a deep gouge, excavate the upper and lower inside edges of the bow. You can undercut a little at the top. For the tight curves, you may need to switch to a shortbent – spoon – gouge. These are finished surfaces so make sure you have cut cleanly and leave only a lightly faceted surface without tears or scratches





11



12



13



14



15



16



17

11 You can now turn again to the scroll part of the ribbon. Finish off the outer fold as it abuts the bow with a neat junction. Leave a distinct edge 1 or 2mm thick at the top edge; this helps better give the illusion of the ribbon passing behind the bow. Carve the very end of the ribbon – see also step 12 – in a similar way with a reverse turn. There is no need to undercut

12 The inner fold of the ribbon scroll is trickier because of the restricted access. To some extent you can approach the lowest surface from below but you may well have to resort to using a selection of flat shortbent – spoon – gouges

13 The carving so far: note that there are no planes lying parallel to the original wood surface. Also note how cuts in the outline pass through the paper and into the backing board. The bow on either side is well defined and, again, has a delicate but visible edge to guide the viewer. The ribbon on the right is more complete than the left

14 Clean up the ribbons as they rise to the knot. Slice with flat gouges to carve smooth flowing edges. As a rule, all parts of this carving should flow – after all, it is ribbon

15 As you can see, the tails and ribbons meet the knot in a tight little junction. Use a small, narrow skew chisel or the tip of a sharp knife to finish off here. The wood fibres across the tails are short and thus weak, so take care not to break them off by exerting too much side pressure

16 There are many ways of carving knots, some quite complicated. A straightforward, classical approach that gives an excellent impression of a knot starts with two lines that wrap round into each other, rather like a yin-yang symbol

17 Take out a curving 'V' groove with gouges, slicing at an angle first from one side of the 'V', then the other. Sweep the groove right round to the back of the knot. Don't use a 'V' tool: the curve is too tight not to bind the keel and you'll not get a sharp root to the 'V'. You can leave a lozenge-shaped centre to the knot, as here, or cut it away entirely. Clean up and finish the knot

PROJECT

Ribbon and bow

➔ **18** Add some interest to the knot with a couple of narrow deep grooves. Flow these round to add movement to the knot

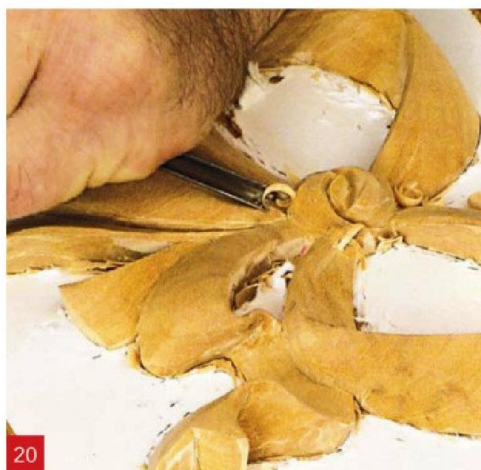
19 The carving is nearly completed; aim for freshness and movement through clean flowing lines. The surfaces of the ribbon and bow should be well finished – so try changing the lighting and check again. There is no need to undercut more than slightly, especially around the ribbon ends, which can be left square – see step 20. Undercutting will weaken what you'll find is a delicate carving when taken off the backing board

20 Add a couple of tapering lines to the ribbons and tails where they meet the knot and would naturally ruck up. Taper these lines and avoid parallel lines. With this the carving is complete. Finish with thin clear beeswax while the carving is still attached to the backing board

21 Remove the carving from the backing board by sliding a thin spatula in between, splitting the paper. Keep the blade flat to the backing board; don't lever, especially around the weak ribbon and tail ends. Tidy up any junctions in the openings by backcutting with a sharp knife. Clean off residual paper from behind the carving by brushing on white – mineral – spirits and leaving a few minutes ▶

Top tips

1. Make sure your tools have longish bevels and are really sharp! Some parts of the carving are short grain and weak; dull tools and thick bevels means lots of pressure and breakage.
2. The paper sandwich method is perfect for this sort of work: make sure your backing board is truly flat and the glue is thoroughly dry before removing the clamps.
3. When you have completed this project, how about joining two or three 'units' together by the ribbons? And look at other ribbon carvings, both wood and stone – found in architecture; you'll be amazed at the variation on our simple pattern. Good luck!



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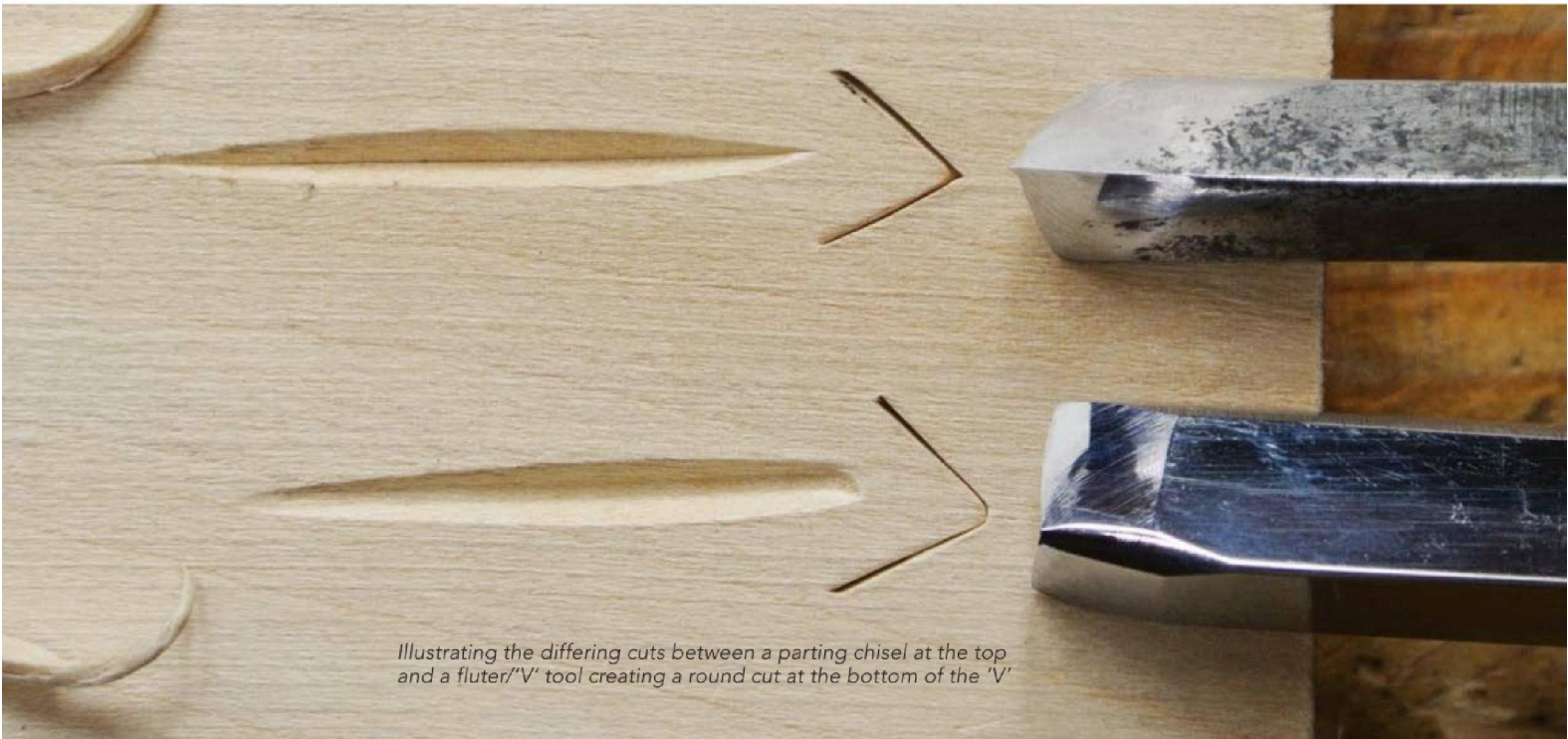
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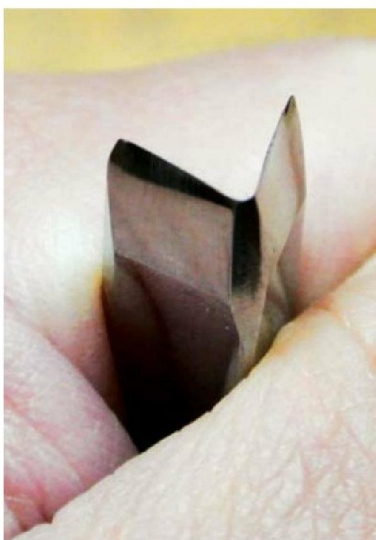
Michael Painter Diary of a professional carver



Illustrating the differing cuts between a parting chisel at the top and a fluter/'V' tool creating a round cut at the bottom of the 'V'

Parting with the 'V' tool

Michael Painter likes his 'V's to be 'V's!



A parting tool that has lost its identity and transformed into a fluter

The parting chisel when used produces a cut originally said to have the appearance of visually separating or parting the wood; hence its name, though obviously it has the shape of a 'V' which provides its common name. If the tool is correctly shaped it should incorporate a sharp underside down the length of the shaft where the wings – sides – meet. It was pointed out to me by a tool manufacturer that when viewed with a magnifying instrument sharp features will ultimately still be rounded; but I'm not in a laboratory, I'm in a workshop, where it should appear sharp with the naked eye.

When a 'V' becomes a 'U'

A 'pip', 'hook', 'horn' or 'prong' is produced when shaping and

ABOUT THE AUTHOR



Mike Painter specialised in traditional wood and stone carving for over 28 years – starting as an apprentice and becoming a Master Carver. Since 2003 he's been balancing commissioned work with private teaching. To see more of Mike's work, visit: www.mikepainter.co.uk

PHOTOGRAPHS BY MICHAEL PAINTER



The underside of a parting chisel with its identity intact



Side view illustrating the angled back cutting edge and a curved bevel

→ sharpening this tool correctly due to the different metal thickness of the wings and the bottom of the chisel's cutting edge. There are differing opinions to whether the pip should be incorporated or eliminated – my view is that if the wood is being cut smoothly on each side and with a sharp bottom to the cut, then either will do, don't worry. Unfortunately, to eliminate the pip some carvers and manufacturers grind the bottom of the cutting edge and the shaft round, some stipulating it is essential that there should be a gouge – round – feature at the bottom of the cutting edge. These actions only result in the bottom of the 'V' cut within the wood having a round bottom that actually replicates the character of a fluter with flat splayed sides and not a parting chisel. Rounding the underside of a parting chisel

creates a bulky wedge shape at the bottom and behind the cutting edge which binds the tool when creating deep cuts, especially in hard timber. Rounding the bottom of the cutting edge and the shafts does make them easier to sharpen and possibly easier to manufacture, could this be the reason why it's done?

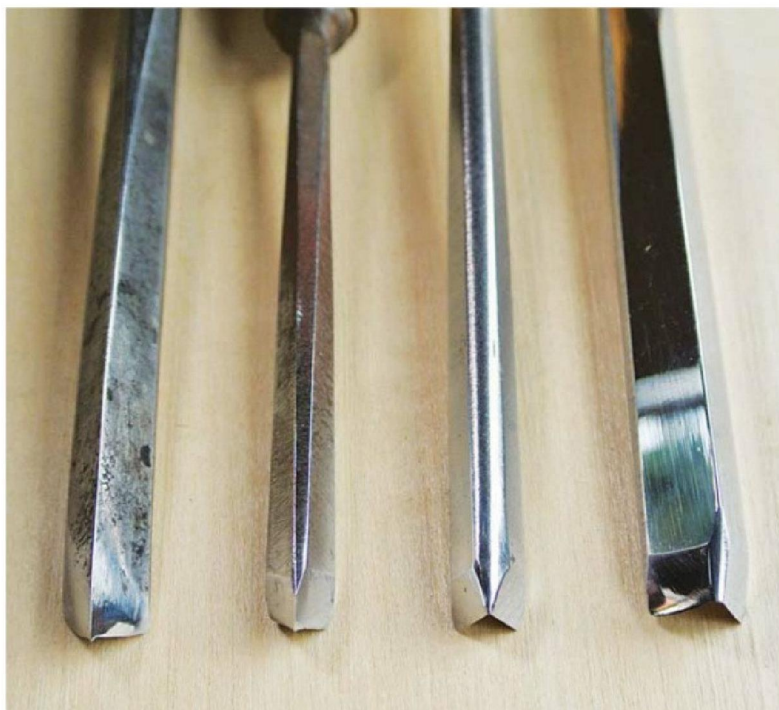
Tricky letters

These chisels are renowned for being difficult to use because one side of the cutting edge is always working against the grain of the wood, making it difficult to generate a clean cut. For this reason I can't understand why instruction is given for using them to cut letters. If using them to cut a letter 'O' there will always be one of the wings working against the end grain, what a waste of time, especially on smaller letters!

It is also difficult to form the shallow and deep cuts within the 'O' using a parting chisel. I will explain in a future article a much simpler and efficient way to cut letters, I know it has been covered many times but not in the way I was trained!

Too sharp for mistakes

Likewise many times instruction is given for these tools to be used for cutting around your design in the wood, particularly in relief carving before the actual carving starts. This sharp cut – if shaped correctly – is hard to eliminate when mistakes are made – and we all make them – so I tend to use the much friendlier fluter with its rounded bottom for the reasons stated in the last article. It would be logical to use your round-bottomed parting chisel in this situation if you wish; after all it is a type of fluter.



The underside to two variations of traditional parting chisels on the left, with two round-bottomed 'V' tools on the right

Specialised work

There are variations to the parting tool where the wings are curved outwards called 'winged parting chisels' but these are used only for specialised work in mass production situations. I only use parting chisels when involved in mass-produced items where one cut with this chisel necessitates two cuts with another, so in commercial terms saves time by reducing the cuts by half. But for generating only a few incised 'V' cuts the cut from a parting chisel may be easily replicated by making incised cuts with other chisels such as a 'slow bull nosed gouge' that can easily cut across the end grain and are versatile in many other ways. I will explain these tools in a future article.

Angled cutting edge

Stated in the previous article regarding the fluter, the cutting edge of the parting chisel when viewed from the side should



Piece of foliage work at St. Bartholomew's Church, Wednesbury. Incised secondary veins cut with a parting tool. The angled back cutting edge allowed the carvers to execute the cuts up to the main vein. Notice that the veins have not been cut on the leaf to the right

also slightly angle back and not square to the shaft. This allows the bottom of the 'V' section to be the leading cut and not the corners of the cutting edge. As with the fluter this has an incredible advantage when carving up to a raised form within a piece of work.

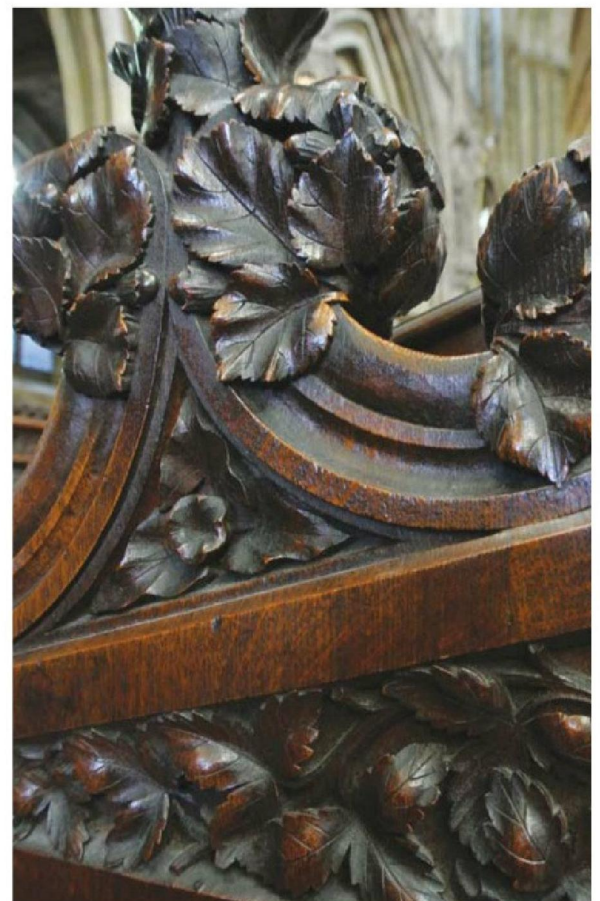
Decisions to be made

Well, this is one of my larger 'soap box' moments; I have so many boxes now I construct them to fit inside each other like Russian dolls – this obviously

saves space in the workshop. In conclusion it is unfortunate that some carvers and manufacturers include the rounded bottom that destroys the traditional cut of a parting tool. The knowledge is declining because of these actions, due maybe to commercial manufacturing reasons? For the carver a decision needs to be made whether to shape the parting tool traditionally or to round the underside, making it easier to sharpen but losing its fundamental cut; if the latter, then why not use a fluter?! ▶



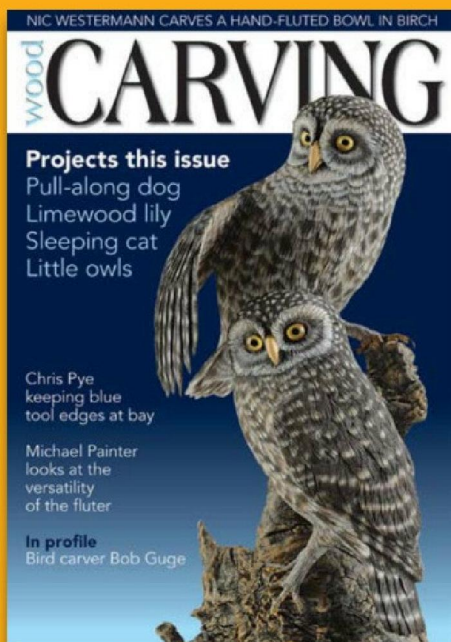
This piece, also in St. Bart's, has the secondary veins cut with a gouge in 'V' cuts. They all have similar radius with differing angles to the cuts so unlikely to be done with a parting chisel



Foliage work in Lichfield Cathedral with all the veins cut with a parting tool. Angling back the cutting edge helps to gain access inside the undercuts of the leaves

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TRITON WOODWORKER OF THE YEAR

PLUS YOUNG WOODWORKER OF THE YEAR COMPETITIONS

GMC Publications in conjunction with Triton Precision Power Tools are proud to announce the Triton Woodworker and Triton Young Woodworker of the Year competitions 2013

Triton Precision Power Tools in conjunction with GMC Publications are again looking to unearth a wealth of woodworking talent up and down the country. We know you appreciate quality because you buy this magazine and we also suspect that you make some spectacular pieces but are too shy to show them off. But that was then. Now, with a prize pot of over £5,000, we are hoping to tempt you to show us what you are making. So enter and you will be in with a chance of winning a handsome amount of Triton tools and cash too. There are effectively two competitions: Triton Woodworker of the year and Triton Young Woodworker of the Year.

The Triton Woodworker of the Year category is open to absolutely everyone, no matter what discipline you work in, so long as the piece or structure you submit is made predominantly of timber. Triton Young Woodworker of the Year is open to any woodworker aged 21 years of age

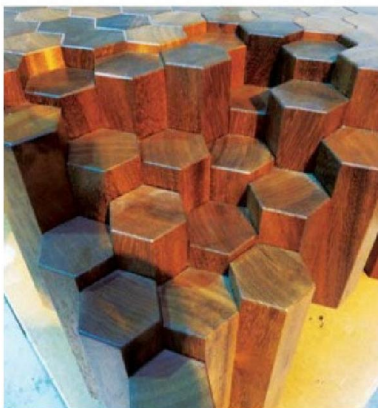
or younger. All you need to do to enter is submit sufficient photographic evidence of your work – see photographic requirements and guidelines below – by 31 October, 2013 and then just sit back and bite your nails.

A shortlist for each competition will be drawn up from all the entries, and our team of expert judges may well call you/make a visit to see the piece or request extra information from you as required. Finally, first, second and third place winners will be decided and announced by the middle of February 2014, and the prizes awarded at a special ceremony – the date of which is yet to be set. So what are you waiting for? It's time to get woodworking!

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Judging

The entries will be judged by Furniture & Cabinetmaking editor Derek Jones, sister title Woodworking Plans & Projects editor Anthony Bailey, plus two Triton-nominated judges, who will decide the winners from a shortlist of six in each category.



The Triton Woodworker of the Year 2011, Luke Miller's winning piece, a table made from ironwood (*Lignum vitae*) which was influenced by the Giant's Causeway in Northern Ireland



The winners of the last Triton Woodworker of the Year Competition with their awards

Triton Woodworker of the Year

1st prize – £1,000 tools
(RRP ex VAT) + £1,000 cash

2nd prize – £500 tools
(RRP ex VAT) + £500 cash

3rd prize – £250 tools
(RRP ex VAT) + £250 cash

Triton Young Woodworker of the Year

1st prize – £500 tools
(RRP ex VAT) + £500 cash

2nd prize – £300 tools
(RRP ex VAT) + £300 cash

3rd prize – £200 tools
(RRP ex VAT) + £200 cash

How to enter

To enter, all you have to do is send us the package of items as mentioned in the **Photographic, entry requirements & guidelines online**, along with the name of the category entered, your name, address, daytime phone number and email address. Closing date is 31 October, 2013 but we would of course like to see entries as soon as possible in order to feature them in the magazines in the run up to the final. Label the relevant package and send it to the following address:

FAO Karen Scott
Triton Woodworker of the Year
or Triton Young Woodworker of
the Year competitions
86 High Street, Lewes
East Sussex BN7 1XN

Competition rules

The competition is open to UK residents only. Only completed entries, received by the closing date, 31 October, 2013, will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. Employees of GMC Publications, Triton, their associated companies and their families are not eligible to enter. Entries will be forwarded to Triton Tools, which alone is responsible for providing the prizes. By entering the competition winners agree that their names may be used in future marketing by either GMC Publications and/or Triton Tools. Competition entry rules and photographic guidelines and requirements will also appear on the Woodworkers Institute website: www.woodworkersinstitute.com.

Photographic, entry requirements, guidelines and full terms and conditions can be found on the Woodworkers Institute – www.woodworkersinstitute.com – forum area, under 'general' in the 'news and press releases' section

Stylised owl

You only need two gouges for this stylish project from Andrew Thomas

This simple little project of a stylised owl is a gentle introduction to the art of woodcarving aimed at the beginner, with minimum outlay on tools as it only requires the use of two gouges. It is also a very good initial exercise in gaining practical experience of how to approach the different grain directions – as marked with the red arrows. The scale designs supplied can easily be altered or adapted to incorporate your own ideas if you wish to, which is very much encouraged.

The wood used in the example is a piece of American black walnut (*Juglans nigra*) which is a pleasure to carve but quite hard in density and much less forgiving when carved close to the grain direction. If you would prefer a softer and easier species to work with then lime (*Tilia vulgaris*) is a good choice as it is quite soft and very forgiving when carved close to the grain. Walnut is, however, far more aesthetically pleasing when finished compared to the rather bland colour and figuring of the lime and is also better suited for this subject.

Before you start working on the owl read through the complete step guide and study the stages and finished images to see how the form develops. This will help you to familiarise yourself with the finished form that you will be trying to produce. It is very important to ensure that the grain of your block is running vertically through the design.



PHOTOGRAPHS BY ANDREW THOMAS

Things you will need...

Swiss:

- No.2/20
- No.9/10

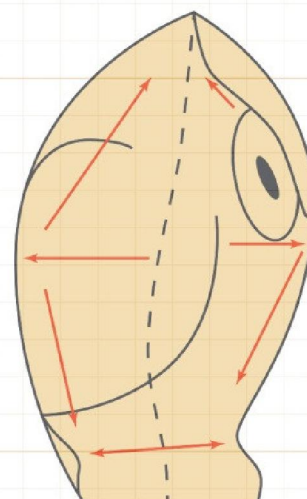
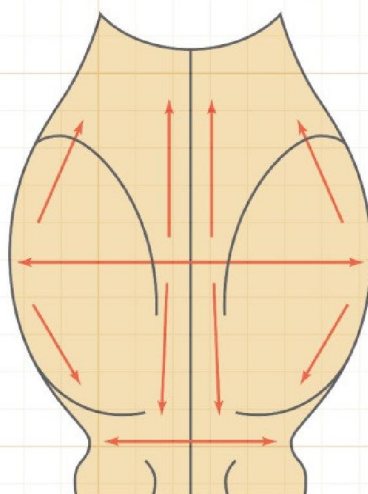
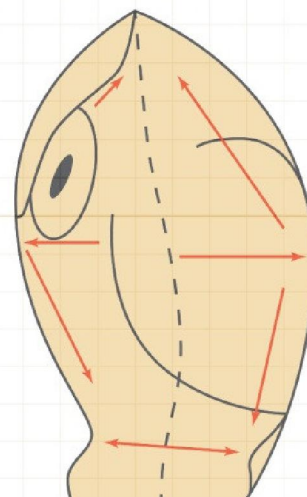
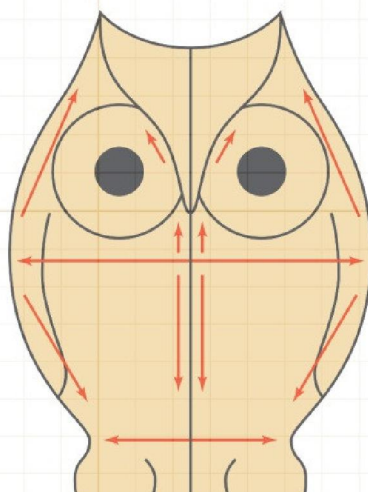
Wood:

American black walnut
(*Juglans nigra*)

Dimensions of article
example: H 160 x W 120 x D
100mm

ABOUT THE AUTHOR

Andrew Thomas is a professional sculptor living in Wareham, Dorset with over 20 years' experience on the subject. Working principally with wood, bronze and mixed media, his work can be seen in many private collections, both in the UK and Europe. Andrew is a qualified tutor in further education and delivers weekly lessons for private students at both beginner and intermediate levels.



1 Scan or photocopy the scale drawings provided, enlarging them to the correct size for your wood. Print them out onto card and use them as templates to transfer the designs onto the front and side of your perfectly square, prepared block, ensuring that they are in precise alignment with each other and that there is enough spare wood at the base to attach to your faceplate, 30-40mm

2 Cut the front view profile out first, then re-form the square block using masking tape and continue to cut the side view profile. To help simplify the shaping around the lower edges of the owl, cut along the horizontal lines at the very bottom edge on both faces, as if you were going to cut it off the base, but stopping at 20mm before the centre of the owl on all sides, leaving the form attached to the base by a 40mm square section underneath it

➔ **3** Mount your form securely onto your vice and then measure and mark centre lines on all four sides of the form using a flexible rule to assist you

4 The next step is to cut out the upper part of the head and beak from your template and use it as a guide to transfer these details accurately directly onto your wood. Be careful not to bend the template or you will end up distorting the design

5 Use the No.9/10 to carve a groove directly along the outside of the lines on both sides of the head, from the tip of the beak up to the position of the ears

6 Use the No.2/20 to pare the wood back to the depth of the No.9 cuts. Repeat steps 5 and 6 until you create a tapered depth from approximately 3mm underneath the beak, 8mm along the side of it and up to 15mm underneath the ears

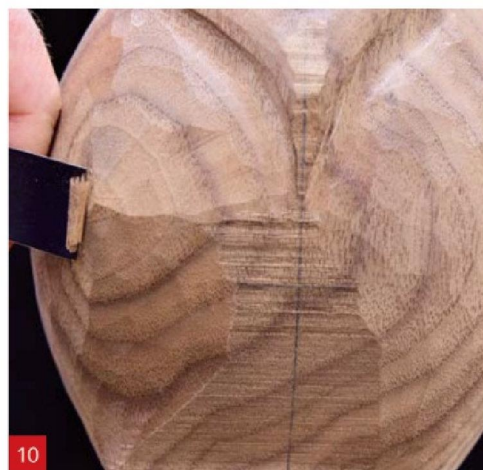
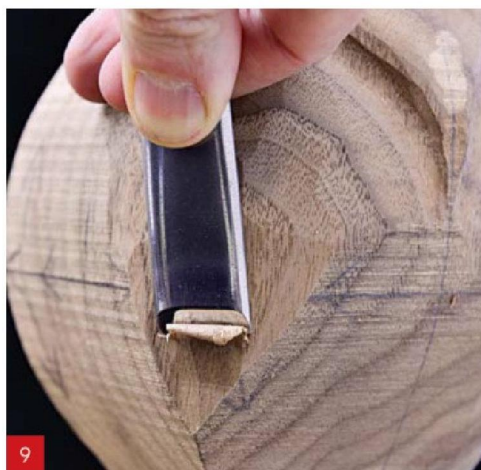
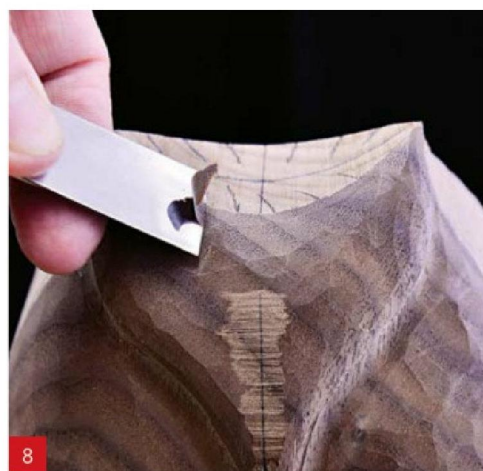
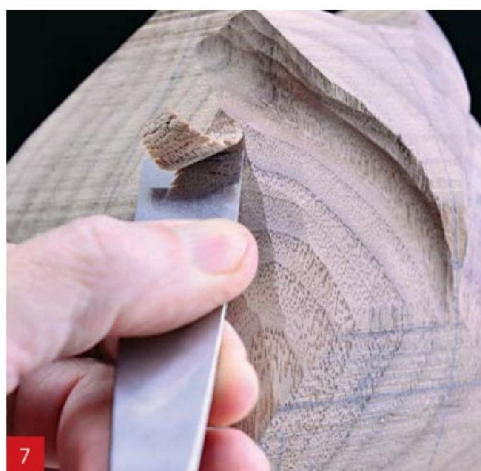
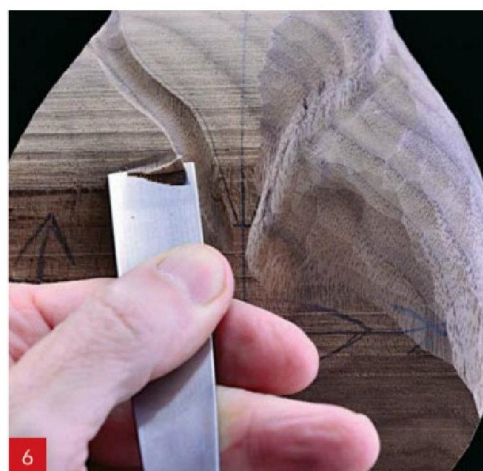
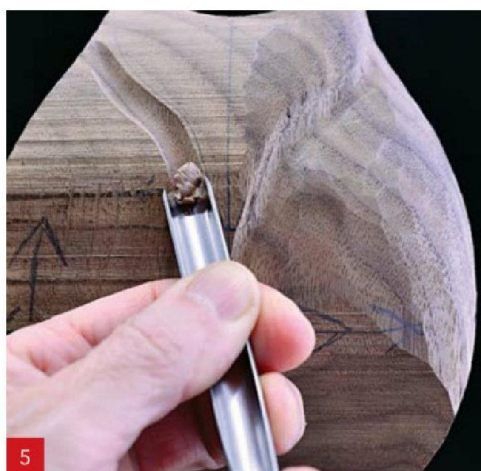
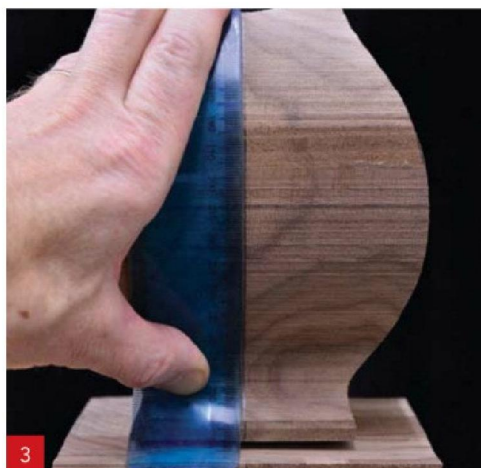
"Use the No.2/20 to pare the wood back to the depth of the No.9 cuts"

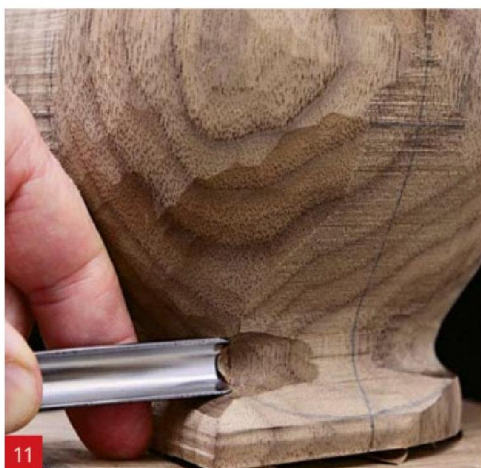
7 The area where the eyes will be positioned can now be evenly curved; from the line of the head that you have just produced, around to the centre line on the side view, and down to the half way position where the grain changes direction

8 This upper part of the head can now be evenly curved and naturally shaped all over; from the tip of the beak up to the horizontal centre line between the ears

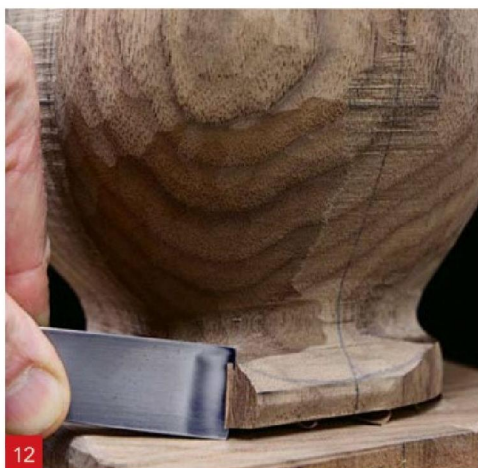
9 Next move to the lower section of the owl; working from just below the middle line on the square edge down to the feet, and repeating the process of creating an even contour across the body, but from the centre line below the beak on the front face to the centre line on the side. If you attempt to carve in a downward direction from the very middle position, you may find that the wood will lift and split here due to the grain changing directions

10 The middle position can now be evenly blended into the areas above and below it but this time carving 'across' the grain





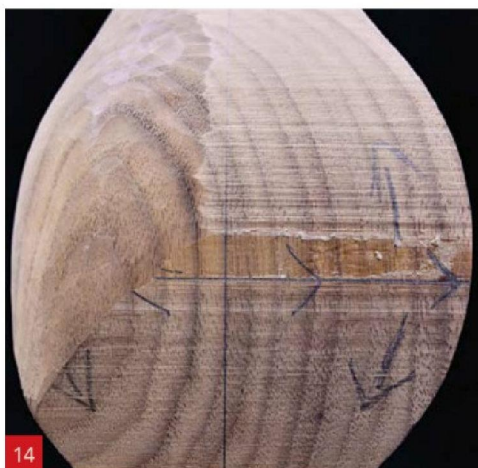
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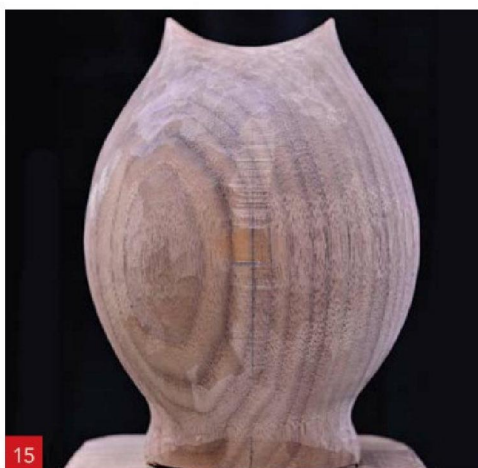
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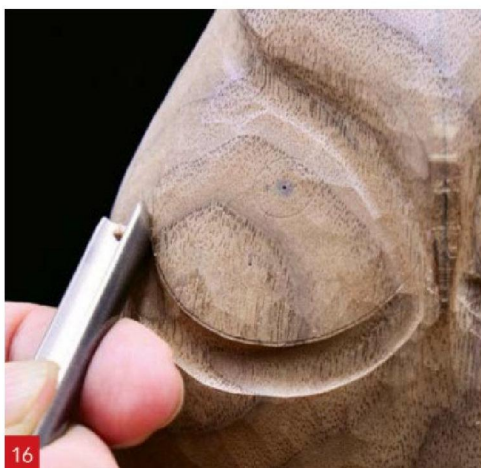
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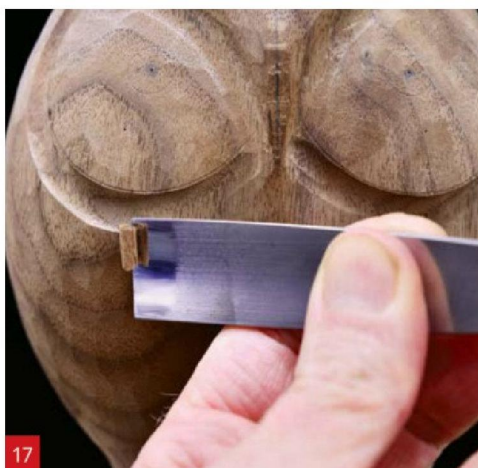
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15



16



17

11 At this point we just want to create the general shaping of the feet and surrounding areas, we shall return to finish them later, in step 26. Use the No.9/10 gouge to create an even curve from the centre line on the side to the centre line on the front. Blend it evenly into the area above with the No.2/20

12 You can now curve the lower edge from centre to centre

13 Your carving should now look something like this. Ensure to study the form from all angles to ensure that it is symmetrical on both sides. A good visual position to do this is from above looking down over the body to the feet; square your eyes on the flat edge of the base and use your peripheral vision to check that the depths are even up through the form. Make any adjustments if necessary to produce a clean even surface

14 Use the same methods as outlined above to produce a beautiful even contour from the centreline on the top of the head down through the body to the base of the feet

Top tips

1. In the early stages of learning woodcarving, one of the most common miscalculations is to be over-cautious when establishing the main form of the subject, thus creating a form that is too square in appearance. Always be aware of this fact and be confident to continue curving the edges until you create natural contours around the form

15 Your carving should now look like this

16 The next step, using your template as a guide, is to measure out from the centreline and mark onto your wood the precise position of the eyes of the owl. Use a drawing compass to draw the eye circles and then the No.9/10 gouge to carefully carve a groove directly around the outside of these lines

17 Use the No.2/20 to pare the wood evenly into the surrounding areas. Repeat steps 16 and 17 until you reach a depth of approximately 4-5mm at the outer edge

➔ **18** Now use the No.9/10 gouge again to carve a groove directly around the outside of the inner eye circles

19 Carefully blend this evenly into the surrounding areas of the larger circle, and then finally pare over the outer square edge to produce a gentle connection between the eyes and the body

Top tips

2. If you would prefer a sharper detailed finish on the eyes and beak you could use a No.12/8mm – V-Tool – to 'sketch' around their outline. This will naturally delineate their shape and add more shadow to these areas

20 At this stage before you carve the wings of the owl, it is good practice to sand over the entire surface and details, which will bring them to life and allow you to visually check that the contours are all evenly curved around the complete owl. Use a piece of 100 grit aluminium oxide sandpaper, preferably Abranet, carefully following the line of the grain where possible, and work across the entire surface of the owl, completely removing all tool marks and smoothing the details naturally together

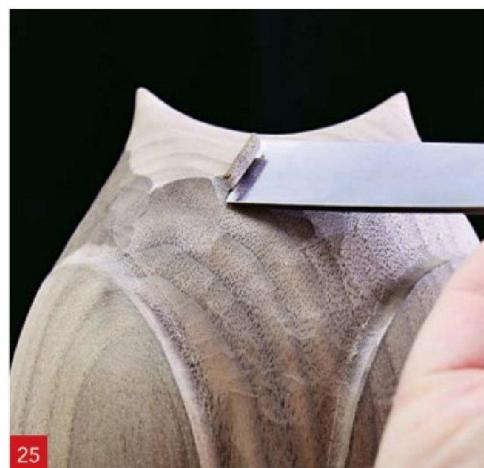
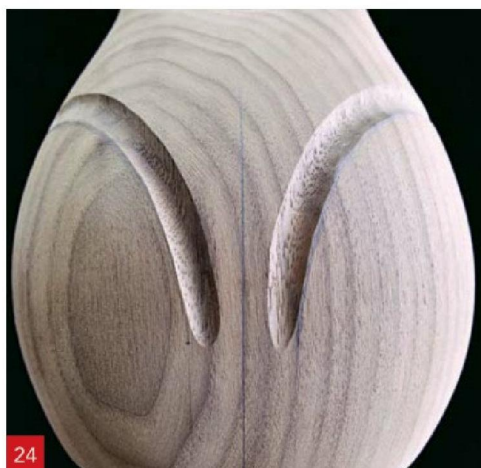
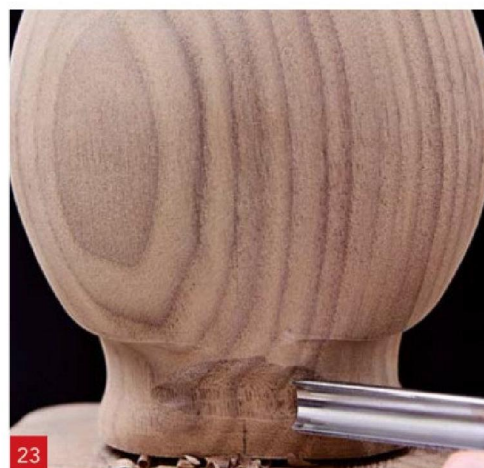
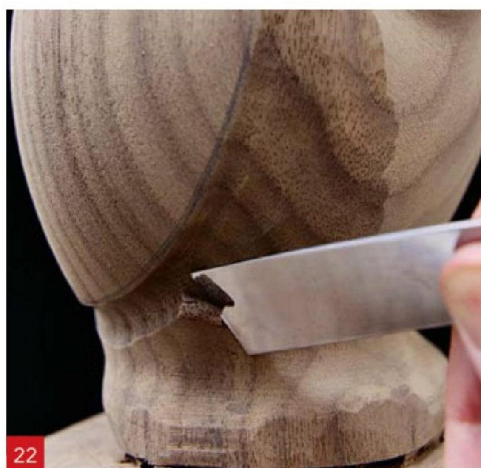
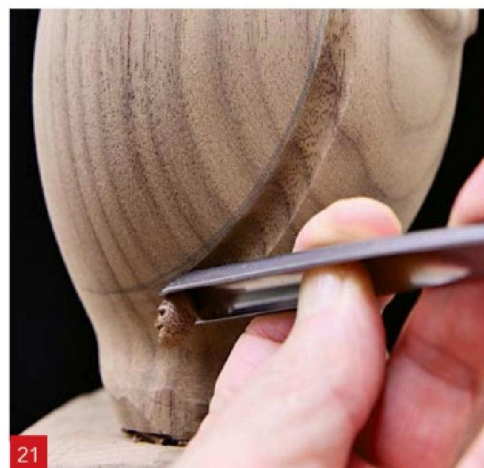
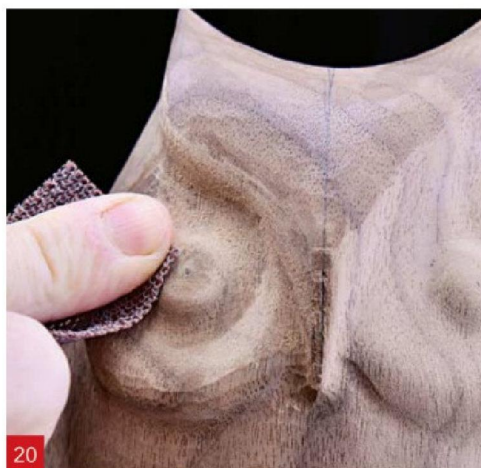
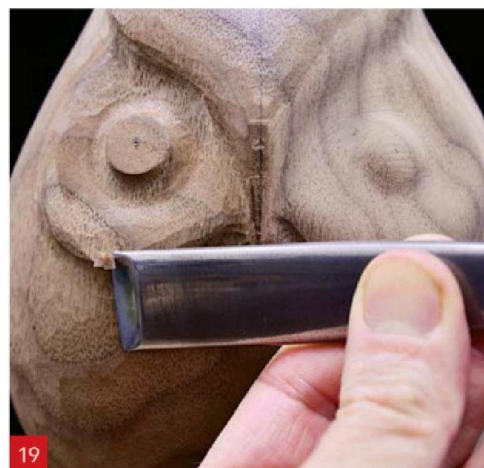
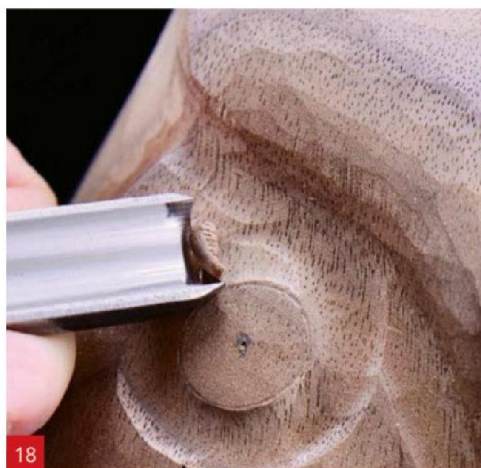
21 Using the templates provided as a guide to help you, draw the lower line of the wings onto the sides and back of your owl. Check them from all angles for symmetry. When you are happy all is correct and in proportion, carve a groove directly along the outside of their line

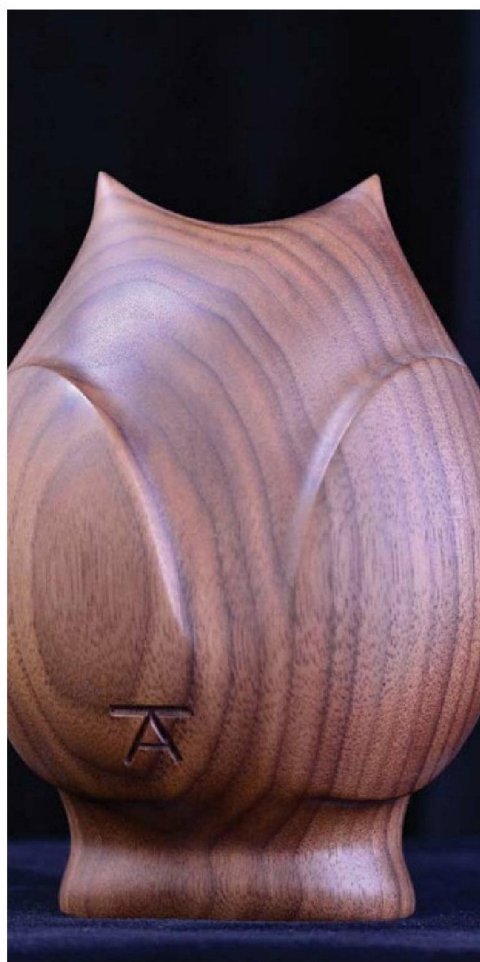
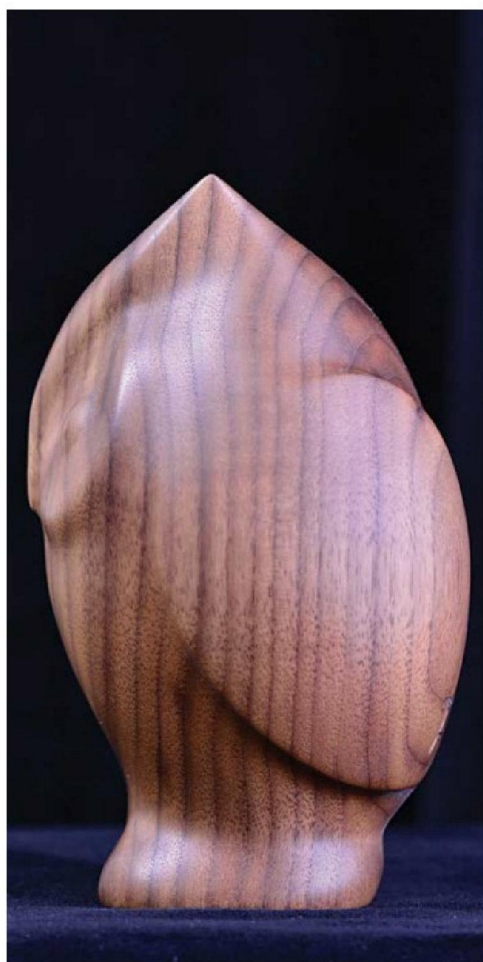
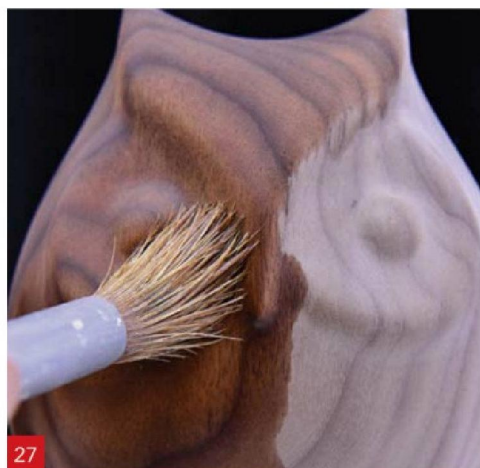
22 Blend the depth of the groove evenly into the surrounding areas. Repeat steps 21 and 22 until you reach a depth of approximately 6-7mm

23 The area below the back of the wings and just above the feet will lastly need to be evenly blended together

24 Using the templates again to assist you, draw the upper line of the wings onto your wood and cut a groove directly along the outside of them

25 Blend the grooves evenly into the surrounding areas. Repeat steps 24 and 25 until you reach a depth of approximately 6-7mm





26 Finally, we return to the separation of the front feet. Using the front view template as a reference to help you, measure and mark onto your wood the area in between the feet that is to be removed – approximately a third of the width of this lower edge. Use the No.9/10 to carve the groove in this centre position, down to a depth of approximately 6mm. Use the No.2/20 to curve the connecting areas evenly into the center groove, and then to create a natural contour over the square front edge

Sanding

27 Start with 100 grit again and work over the areas that you have just carved, naturally blending them into their surrounding areas. Dust off the surface thoroughly and then brush or pour hot water over the complete owl and leave it to dry, thus raising the grain and allowing the following grit to be worked more easily and effectively. Next, work through grits 150, 240 and 400 over the complete owl and repeat the hot water process in between each grit. A hair dryer can be employed to dramatically accelerate the drying process if you wish. The carving can now be cut off the faceplate base and sanded along the bottom edge!

Finish

28 Dark species of wood such as the one used in this example – American black walnut – look extremely beautiful when finished with a combination of boiled linseed oil with a wax polish on top. The boiled linseed oil darkens and enriches the colour and figuring of the grain and the wax adds protection from UV, ingraining dust and ultimately produces a lovely professional finish. If you wish to use this combination of finish, don't strive to really soak the wood with the oil, it literally just needs enough to penetrate the grain and pores of the wood. If you soak it with oil, it takes a very long time to dry properly enough for the wax to give a good finish and it can also clog and go rubbery in corners, requiring it to be scratched out. Another important fact to be aware of when using oil finishes, is that the cloths used for applying the oil are extremely vulnerable to spontaneous combustion and must be disposed of carefully and safely – ensure that you always read the safety instructions on the label about this! ▀



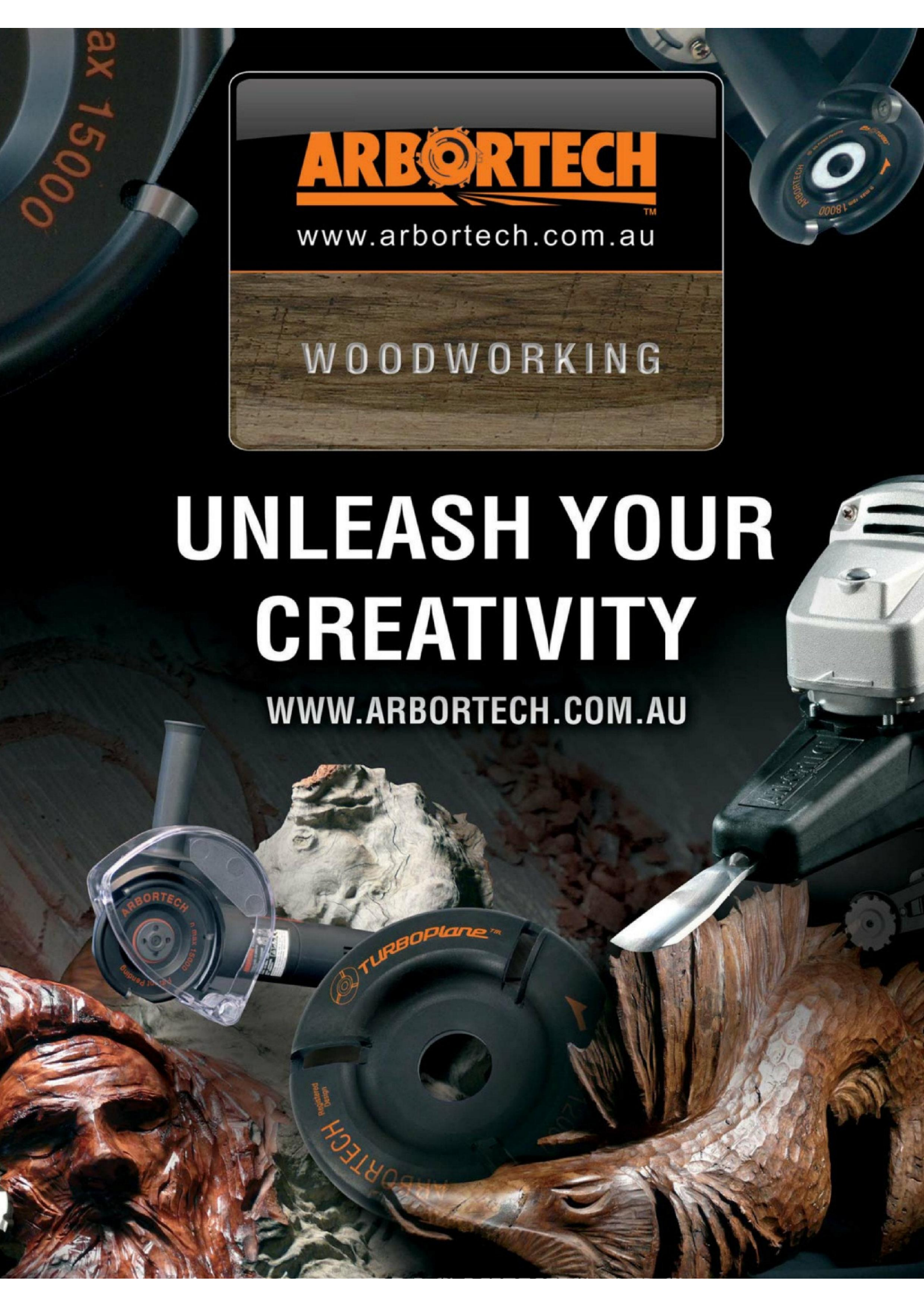
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Teddy bear

Peter Clothier makes a charming carved and fully jointed Teddy bear from a piece of Scots pine

The name 'Teddy bear' was first given to toy bears made from mohair and other fur-like fabrics. The name originated from an incident in Mississippi in 1902 when the then President of the USA, Theodore 'Teddy' Roosevelt, went bear hunting. After a fruitless trip, an American black bear was cornered and presented to the President to shoot as a trophy, but he refused to kill the exhausted bear, deeming it unsportsmanlike.

Later, a cartoon depicting the incident appeared in the *Washington Post*, showing the president and a bear cub captioned as

'Teddy's bear.'

A toymaker called Morris Michtom was inspired to make a toy bear and with the President's permission, called it 'Teddy's bear.' At the same time, in Germany, the Steiff firm began to produce toy bears. By 1906 Teddy bears were being manufactured by many different toy makers.

Since the first teddies were made there have been versions in all shapes and sizes and made in many different materials as diverse as silver, plastic and, as in this article, wood.

Any kind of wood can be used to make a jointed wooden Teddy. In this example, Scots pine (*Pinus sylvestris*) was chosen, in the hope that the grain of the wood would imitate the fabric versions. Enlarge the drawings so that the bear is 195mm tall. All the other templates will then be to scale.

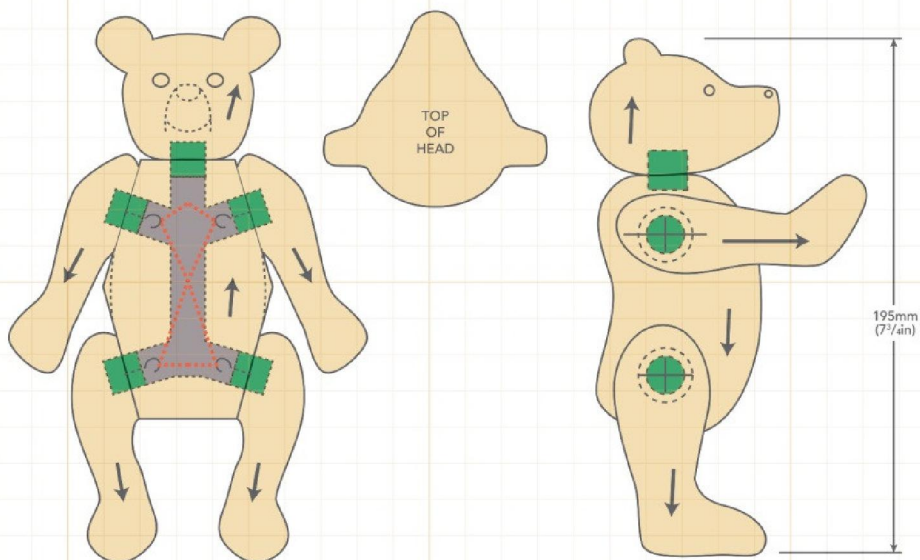
PHOTOGRAPHS BY TABITHA MCBAIN

Things you will need...

- Bandsaw
- Hand saw
- Electric drill
- Forstner or sawtooth bit
- 16mm length of dowel
- Disc sander – optional
- Range of planes and abrasives
- Coarse tungsten carbide tipped drum burr, or similar
- 12mm drum sander
- Pitch pine oil-based stain
- Paintbrush
- Kitchen towel
- Pencil and protractor
- Two-part epoxy adhesive
- Elasticated hairband
- Small hooks
- A pair of dividers
- Decorative eyes
- Length of 2mm wire
- PPE due to power carving: face mask, respirator/dust mask and extraction

ABOUT THE AUTHOR

Peter Clothier began carving in 1968 under the tutelage of master carver, Gino Masero. He went on to train as an antique restorer of furniture and took up sculpture at the City and Guilds Art School. He has been teaching and carving part-time for over 35 years and can be found at West Dean College as a tutor of sculpture and woodturning.

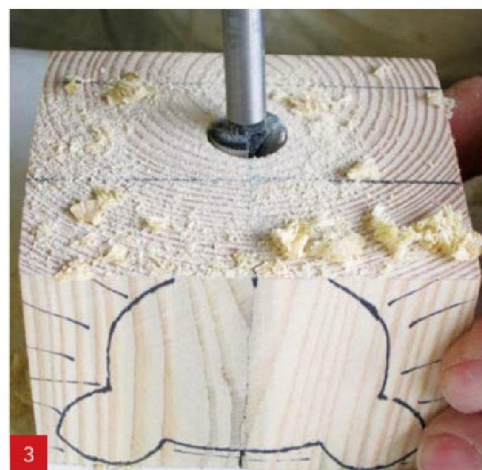


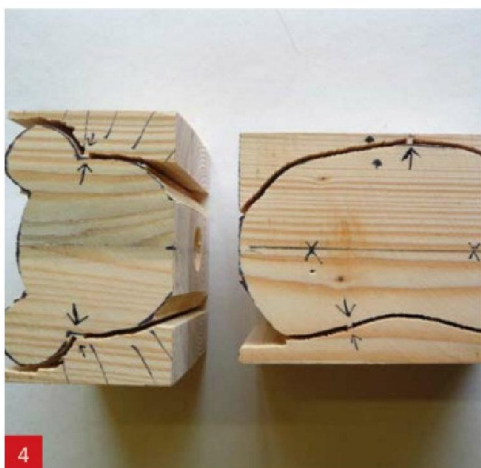
1 Mark out both adjacent shapes on the relevant pieces of wood. Notice that the shoulder and hip parts are on the flat part of the wood; this will be the bearing surface for the joints. These joints are made by drilling and inserting plugs – sections of dowels – which will locate into holes on the body

“The arm and leg joint holes in the body have to be drilled after bandsawing the body shape”

2 Using the template, mark the position of the holes and drill them about 5mm deep, with a 16mm Forstner or sawtooth bit, ready to accept a short length of suitable dowel. Also drill the body block from the neck end to within 12mm of the base of the body. The arm and leg joint holes in the body have to be drilled after bandsawing the body shape

3 You can now drill the head block about 12mm deep





4



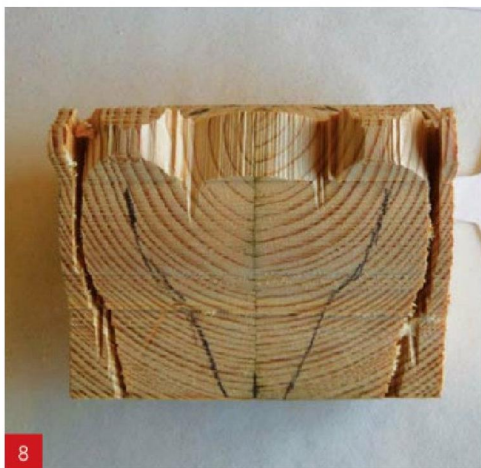
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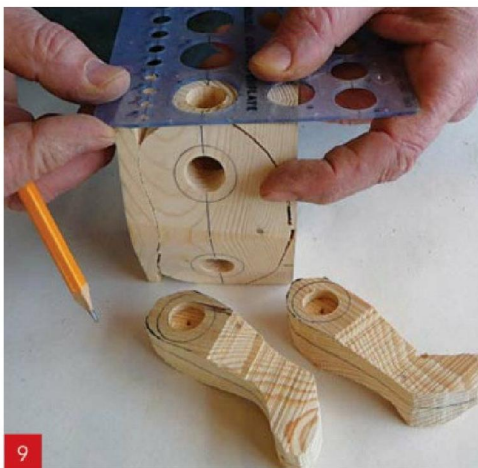
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4 Use a bandsaw to cut the side profiles of the arms, legs and body. Leave small bridges of wood – arrowed – so that the face at right angles to the other side, which has the other template outline on it, is retained for sawing that face

5 Cut out the side profile of the head and legs and the side of the body

6 The sides of the body have to be prepared accurately because they are the other bearing surface for the arm and leg joints. First, cut off the angled shapes with the bandsaw. The two facets on each side have to be flattened either on a disc sander, or by hand with planes or abrasives

7 Once the body facets are prepared, hold the body in a vice and horizontally drill each facet in turn until the drill bit breaks through into the central hole that was made in step 3

Marking out

8 Mark out the top view of the bear's head using the template provided. Remove the waste with the bandsaw or hand saw

9 Around each of the joint holes mark a 25mm diameter ring. This will give a band about 3mm wide which will be the bearing surface for the joints and must not be removed during the carving process

10 Mark along the high line along all faces of the arms and legs

11 Shape the arms and legs with a coarse tungsten carbide tipped drum burr or a similar cutter

Top tips

1. When you are preparing the timber for this project, lay out the pieces and try to have the grain mirror matching so that in the finished carving, it looks symmetrical

2. Keep all the offcuts from sawing out the shapes; these may be useful for colour testing later in the project

3. Keep all templates until the end of the project – if you make a mistake, then it will save time when you make another unit

➔ **12** Shape the head, remembering to keep all the forms flowing into each other to give a soft feel to the shape. Shape the body, taking care around the joint holes and carefully shaping the typical teddy bear's hump

13 Once the main shaping is complete, further sanding can be carried out with a 12mm drum sander and then by hand with coarse – 100 grit – abrasives

14 The effect of machining and sanding on timber is that the wood fibres are crushed and torn, and will revert to their earlier shape if not correctly treated, leaving a rough surface. To remedy this and achieve a smooth finish, use the 'sand and soak' technique; after each grade of abrasive, soak the carving, allow it to dry thoroughly and continue to do that until the final sanding. Sand with 120 grit abrasives to remove scratches, then soak

15 The final sanding with 180 grit paper. In this instance I wrapped around a piece of dowel to help get a good surface around the ears and face

"Stain the parts of the bear to a colour of your choice...."

16 Once the sanding is finished, cut a length of 16mm dowel into 10mm sections for the arms and leg joints and one about 15mm long for the head/neck joint. Stain the parts of the bear to a colour of your choice – here pitch pine oil-based stain was applied with a small paintbrush and then wiped dry with kitchen paper

17 Next, glue in the dowel plugs that form the joints into the leg, arm and neck sockets, using a strong glue. I used a two-part epoxy adhesive

18 The limbs and head are held in place with an elasticised hairband and this is attached by hooks in the joint plugs. Either buy small hooks or cut off screw eyes to form the hooks

19 To facilitate fixing the hooks into the joint plugs, drill a pilot hole just smaller than the thread on the hooks. Put a piece of tape on the drill as a depth guide





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20 Use a two-part epoxy adhesive on the thread and screw the hooks into the joint plug on the arms, legs and neck

21 Establish and mark the positions of the eyes, using dividers

22 You can now fix the eyes in place using a two-part epoxy glue

23 Thread an elasticated hair band through the leg holes then make a small hook with 2mm wire

24 Reach the hook through the neck aperture and pull up one strand of the elasticated band, holding it there temporarily with a small stick

25 With the hook, reach in through an arm hole and pull out one strand of the band and hook on the arm, and repeat this on the other side

26 Hook on the neck section and withdraw the temporary holding stick. The head will locate in the hole as the elastic tightens

27 The completed Teddy bear should look something like this ▶

Top tips

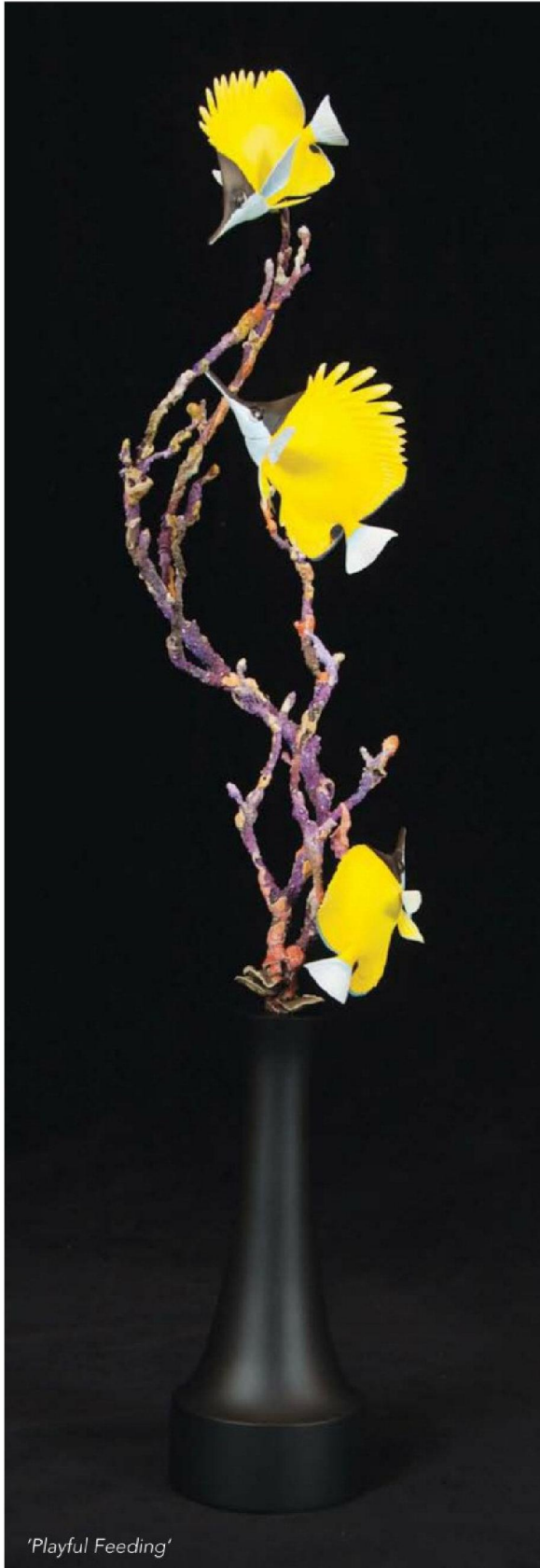
4. Stain is more easily absorbed into end grain than side grain and may cause a blotchy effect. Therefore, it is important that any stain you use has been tested for suitability beforehand

5. One way of minimising the blotchiness is to wet the wood first with water to raise the grain, sand it and then allow it to dry. Once dry, apply the stain or dye as required

6. One misconception is that colouring things covers everything up. It does not! The colouring process will show up any torn grain and will also highlight sharply any faults in contour and flow of body line and so on. Of course you do not have to use any colour at all, but the application of colour offers more possibilities for you to explore

7. Remember, any good well proportioned design can be scaled up or down to suit your individual needs

Josh Guge



'Playful Feeding'

Last issue, we brought you the wonderful Illinois bird carver Bob Guge, and as promised Simon Frost brings you more from the Guge family, this time the equally splendid work of his son, Josh



You could say Josh Guge took to wildlife carving like a fish to water: "I grew up watching my dad carve in his studio basement," he tells us. "Ever since I was young, I wanted to emulate my father's accomplishments in woodcarving. I have been carving for as long as I can remember." Josh was still in school when he began selling his work to art galleries, aged just 13, and by the time he was 17 he was winning best of show awards at competitions around the US.

While his father specialises in bird carvings, Josh predominantly draws from, quite literally, a

different pool of inspiration: "When I was in second grade, I took a family trip to Hawaii. I remember the first time I got in the ocean and was blown away by the colourful reef life under the water. To this day I vividly recall this beautiful underwater world. As I began to carve more as a youth, it was natural for me to use reef life as a subject matter. Ever since that first trip I have travelled to many snorkelling hotspots to study. What a joy it has been to attempt to convey the beauty of the ocean and its creatures to my viewers." Today, Josh runs his own



wood sculpting company, Fins in Wood, and the Guge Institute of Wildlife Art with his father, through which they share their passion and pass on their skills to others.

Wading in...

Growing up in an artistic family, Josh has never been short of guidance, and when asked how he came to be, and develop as, a carver, he is quick to extol his father's influence: "My dad has had the biggest effect on my life as an artist. Over the years, I have learned so much from him through his seminars, watching



*'June 16, 2007' –
Named after Josh and
wife Laura's anniversary*



'Queen of the Coral'



Detail of 'Queen of the Coral'

→ him work on sculptures or while he was helping me on an art project for school. Most of the success I have had up to this point has come from his mentoring." As well as the overriding influence of his father, Josh is thankful to his high school art teacher, Sandra House, and his education continued afterwards at a local college where he studied Graphic Design, and learned about the design process which he applies

to his sculptures today. In the field of woodcarving, Josh cites Bob Berry's acclaimed book *Fish Carving*, and Jeff Compton and Clark Schreiber, whose names he prefixes with the term 'world champion carver'...

Competitive spirit

When you take a look at Josh's carving CV, it is no surprise to find out, by his own admission, that he has a very competitive nature. He

has competed in multiple carving shows every year from a young age, and they form an important part of his work: "When I think back to the best sculptures I have created, they were all made for a specific show," he affirms. And then there's the thrill of the build up – something of the soapbox derby mentality in Josh's approach; "During a competition season, I'm motivated by the fact that there are other competitors



Josh and Bob Guge with a keen student at the Guge Institute of Wildlife Art

out there working hard on their piece at the same time."

His most prestigious awards include back-to-back People's Choice awards at the Congress Show in Iowa in 2011 and 2012, and three world titles at the World Fish Carving Championships in 2009 and 2011. "The most vital thing is that I'm learning something new and improving at every show." He says, "one of the most crucial shows for me

was the 2007 World Fish Carving Championships. This was my first time entering at the world level. I didn't have any success and it was a frustrating show. But when I look back, it ended up being the most motivating experience – it was two years until the next World Championships and I set a goal to be successful, which I worked hard at for those two years. At the 2009 show, I won Best in World in the Life size and Miniature categories. It wouldn't have happened if I had not attended in 2007."

Competitions bring out the best in Josh as a carver, and allow him to bring his most illustrious work forward to the public, but it is not only winning which interests him; "I always love to see what people will have at the shows. I always come home with new ideas and great inspiration."

The work

Josh's work is focused on realistic depictions of wildlife, and the intricacy and realism of both his carving and painting is nothing short of astounding. The remarkable piece 'Queen of the Coral' – featured on the cover of WC 124 – was one of his most challenging to complete, depicting a boat anchor surrounded by a

living reef with several fish. The sculpture is comprised of over 100 pieces of wood, which fit together like a very complex 3D puzzle, each piece painted with Josh's finely-honed skill, using a mixture of airbrushing and painting by hand for finishing – all informed by countless hours of meticulous natural study. The result is a labyrinthine maze of a sculpture, with a variety of beautiful colours, textures and forms, all of which are so convincing, it's as if the whole thing had been pulled straight out of the sea. He seems to have an instinctive skill for portraying movement in a static medium – the fish really do appear to be swimming, as the coral forms sway in the currents. Josh's vivid realism is again evident in his piece 'Beautiful Creation', which depicts a Queen angel fish swimming next to the statue of a hand that has been long lost in the ocean. "A lot of people assumed that I used a cast for the hand," he says "but although I used my hand as a model, I carved it entirely out of wood."

The beauty of nature, the abiding source of inspiration which has served art for thousands of years, is not the sole driving force in Josh's carving: "I always try to tell a story with my sculptures" ➡

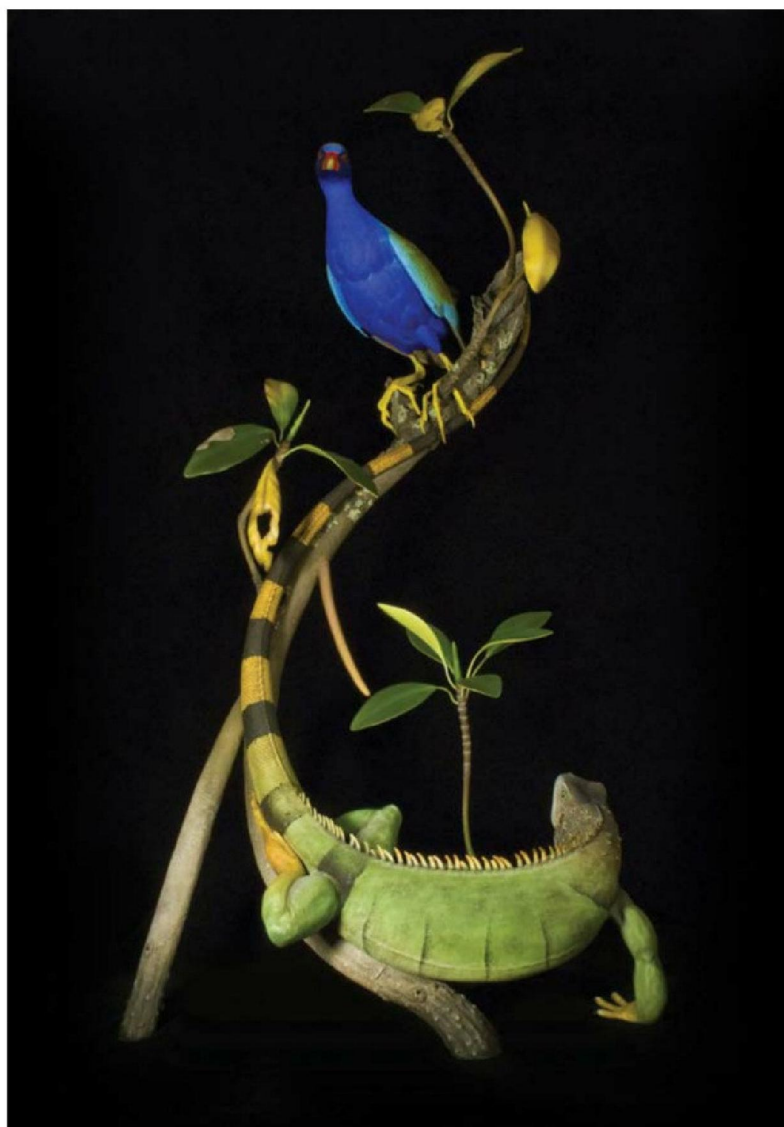
FEATURE

Profile on Josh Guge



'Family of Rubies'

he says, his piece 'Family of Rubies' – a departure from fish carving, which depicts a family of ruby-throated hummingbirds, was inspired by his own family; a male juvenile spreading his wings and learning to fly is inspired by his two-year-old son, Kage, while the mother is taking care of the female juvenile, based on Josh's wife Laura and their newborn daughter, Skylar. Josh starts out each work with a plan and design process based on a narrative, and doesn't underestimate the importance of preparation: "The part that takes longest is coming up with the idea. Once I have decided on the story and all the



'Startled at the Swamp'

elements that will be included, the actual building of the piece goes fairly quickly."

Handing it down

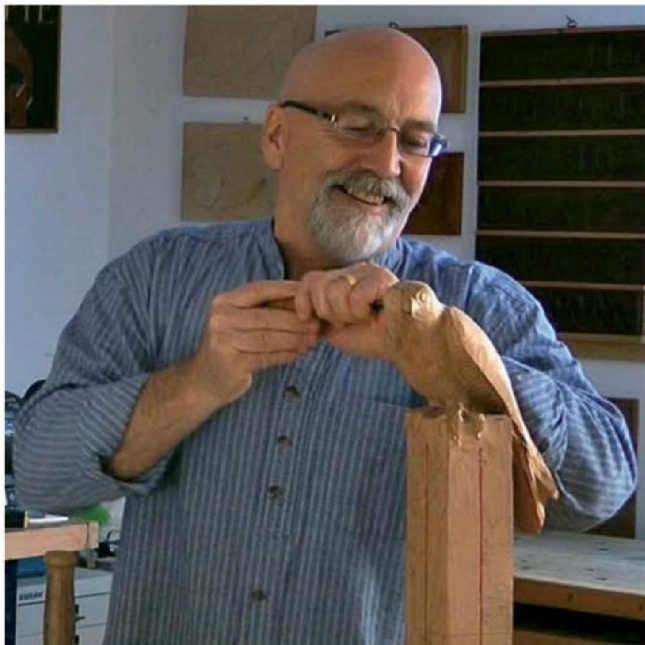
As Josh's grandfather carved, so does his father, and whether or not Josh's own children decide to take to the tools, the buck doesn't stop with him. Josh teaches at the Guge Institute of Wildlife Art along with his father, which is run from the basement studio of his own home. "I'm inspired to teach young people this art form because I was fortunate enough to learn it myself at such a young age." He says, "I try to promote it to as many young people as possible. Youth get excited the first time they are exposed to wood sculpture." We'll end with his invitation to you, the carving community: "I'd like to challenge the carving world to make a real effort to get youth involved, so that our industry continues to grow!" ▀



'Beautiful Creation'

Contact

www.joshguge.com
www.gugeinstitute.com
www.thebobgugebenefitfund.com



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The Gruffalo's



The Dean Heritage Centre opens its wonderful Gruffalo's Child Trail, with chainsaw carvings depicting the animals the little monster encounters in the now classic kids' book



The Dean Heritage Centre in the Forest of Dean, Gloucestershire, opened the highly anticipated Gruffalo's Child Trail at the end of March, where visitors walked the spectacular new woodland trail, took part in creative craft activities and even got to meet the Gruffalo, the title character of author Julia Donaldson and illustrator Axel Scheffler's modern classic children's story.

This is the second woodland trail of its kind at the tourist attraction, based on scenes from *The Gruffalo's Child*, following on from the Gruffalo Trail which depicted scenes from the original *The Gruffalo*. The characters have all been painstakingly carved by resident chainsaw artists Clayton Ryder, Gil Parnham and Mandy

Child Trail



Thompson, assisted by a team of volunteers using locally sourced redwood from the Forest of Dean.

Despite bad weather in the lead up to the grand opening threatening the success of the big day, the centre was jam-packed over the Easter Bank Holiday opening, so many, indeed, that extra volunteers had to be called in to help attend to the many visitors from the Forest, South Wales, Dorset, Devon and even as far as London. "I am delighted by the response we had to our new Gruffalo's Child Trail," Centre Manager, Nathalie Hall said; "We saw over 3,000 people visit the site, which is fantastic given that the weather threatened to ruin the launch only a few days before. The success of the trail is down to the sheer determination and

dedication of the Centre staff and volunteers who worked tirelessly and up until the very last minute to ensure the trail was ready for visitors."

The trail will remain open until March 2014, with an educational program also on offer for schools and pre-schools. The trip can be combined with team building and bushcraft exercises to provide a comprehensive day of fun and learning for a wide age range. And don't worry if you missed the Gruffalo himself – the character will visit once again on 26 and 27 October, 2013! ▶

For more information on the Gruffalo's Child Trail, visit www.deanheritagecentre.com

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Organised tool storage

Anthony Bailey jumped at the challenge to knock up a really useful tool rack for all those sharp and shiny carving tools Mark Baker possesses, though it wasn't quite as easy as it looked...

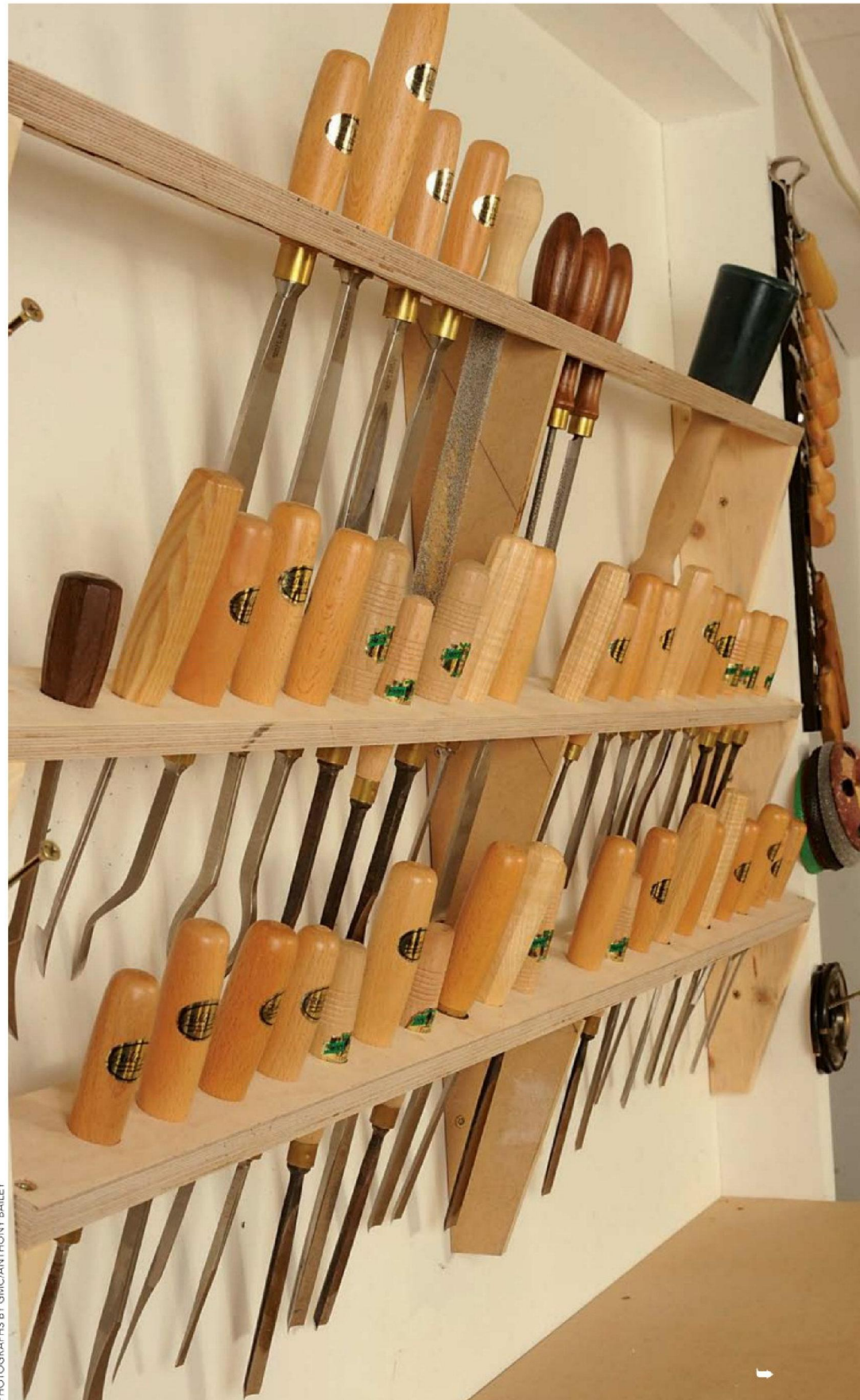
Mark Baker has, as you might expect, a large number of carving tools which, by their very nature, have a diverse range of handle and blade sizes. Add to the specification that they must be easy to select and the tips easy to view and still be stored safely, and the design for a tool rack begins to be a bit tricky. You can amend it to suit your needs of course. It was decided the lower two racks would hold most of the smaller tools and have the same hole sizes. The top rack would hold larger tools and mallets, so the hole sizes would need to be larger, too. The really wide gouges posed a problem, as they will not pass through a circular hole, so I routed a continuous slot through the middle of the holes which did the trick! It is important to note that carving tools are inherently dangerous as their blade edges must be razor sharp – not helped by the variety of cutting edge patterns. This rack is designed so you can still choose the correct tool, but the blades are clear of the handles in front.

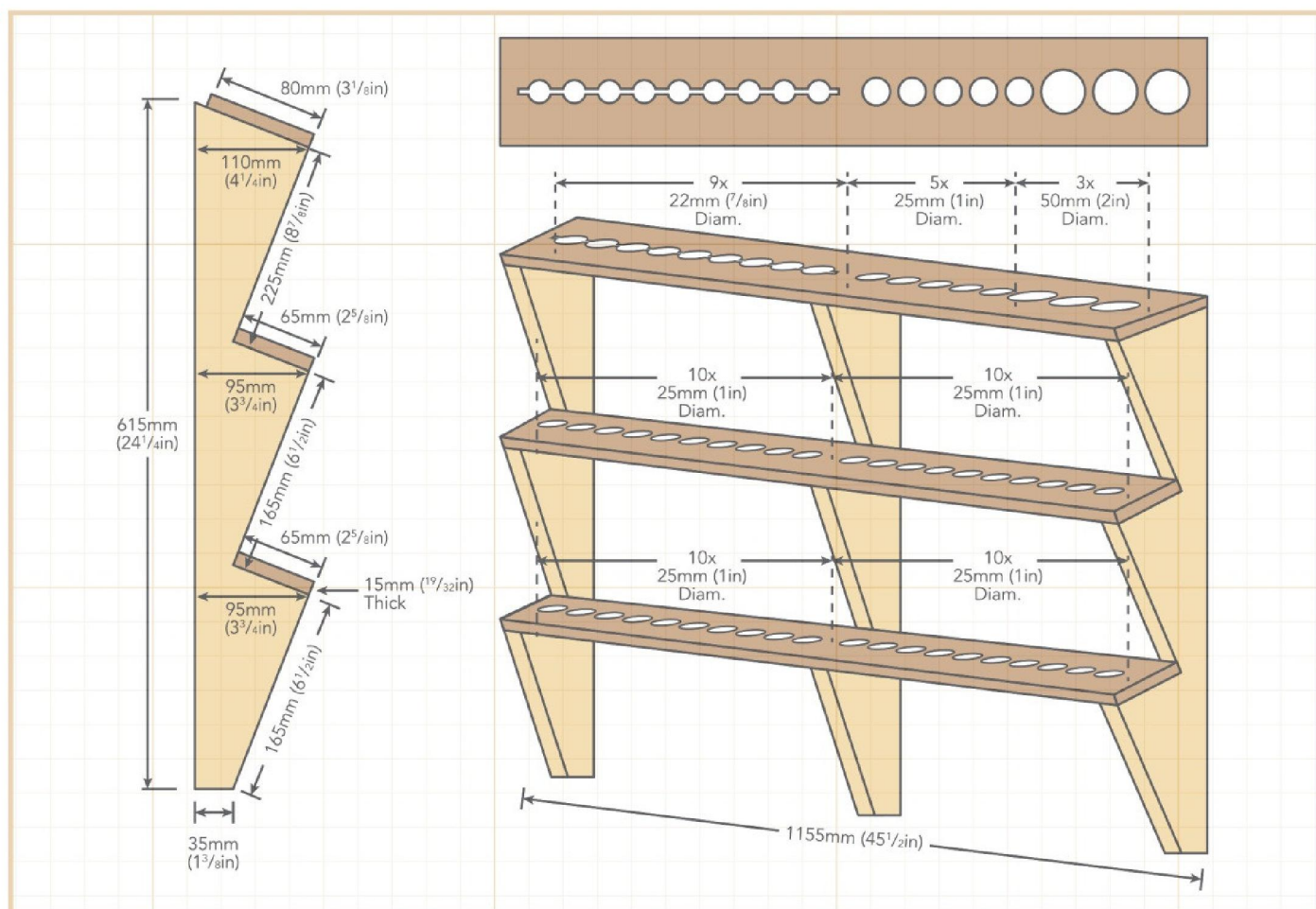
ABOUT THE AUTHOR

Anthony Bailey is better known as the Editor of sister publication, *Woodworking Plans & Projects* magazine. He is an expert with the router, as well as a wide range of other power and hand tools. He is also GMC's Chief Photographer when he is not making things in the workshop.



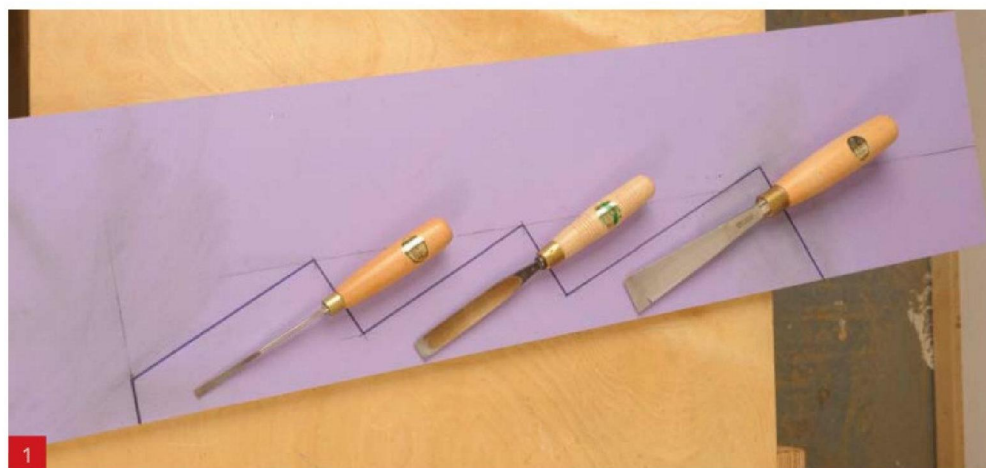
PHOTOGRAPHS BY GMC/ANTHONY BAILEY





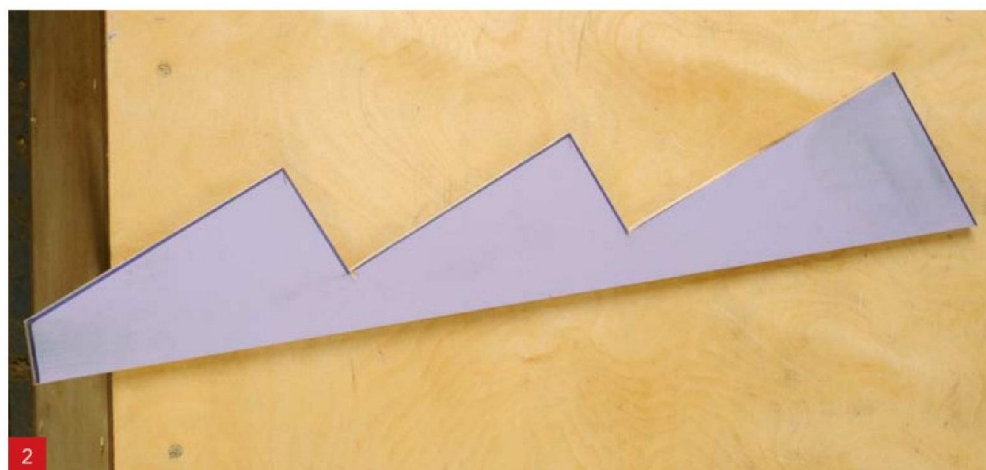
Things you will need...

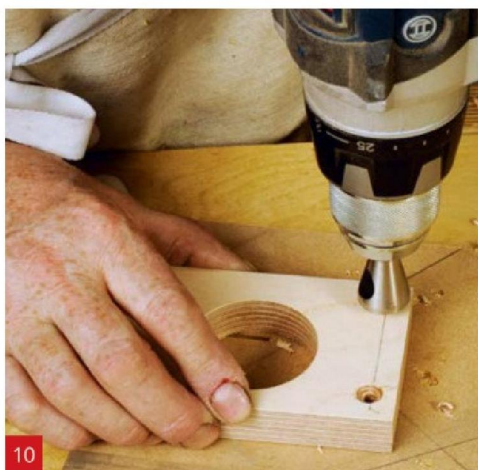
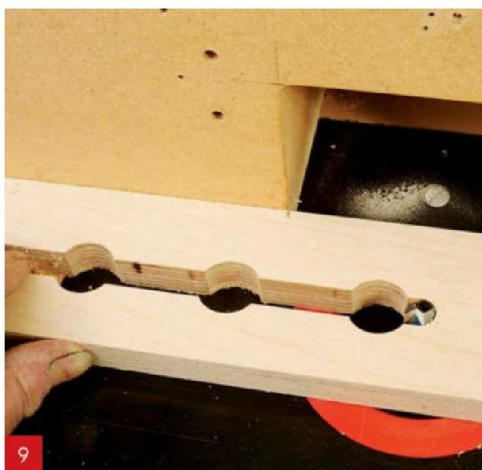
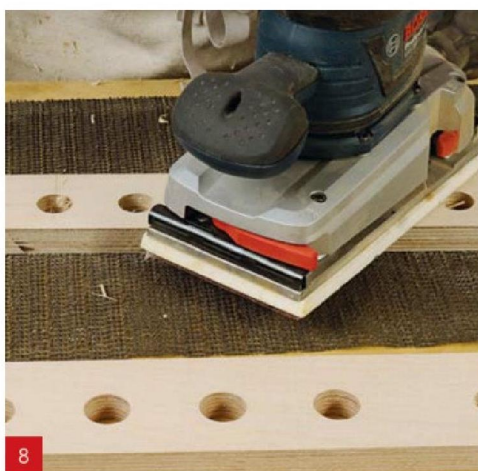
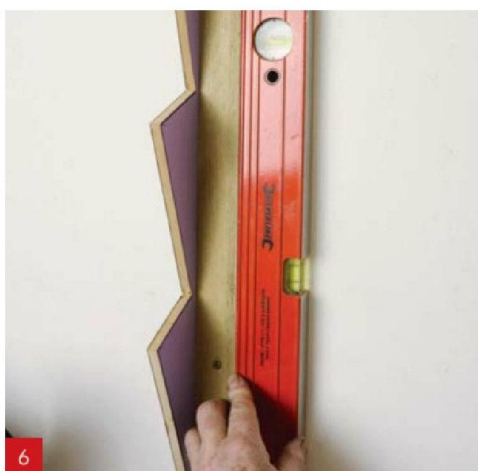
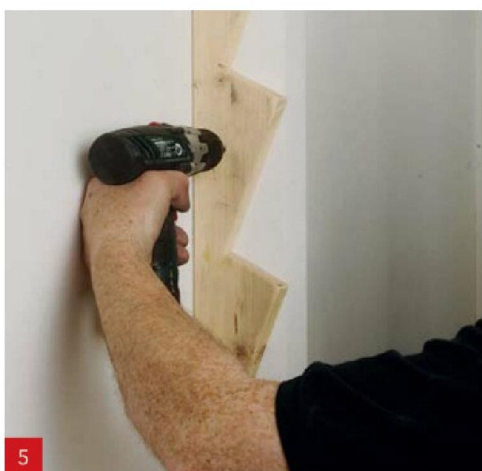
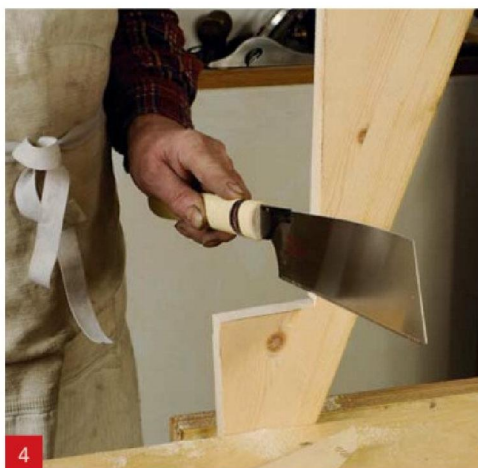
- 12-15mm MDF or plywood for sides
- 6-9mm MDF for template/centre support
- 15mm ply for tool supports
- 50mm twinpass screws
- 22, 25 & 50mm Forstner bits
- 12.7mm straight cutter & router
- Snail countersink



1 I decided to choose a slant design because it allows easy selection and removal from the rack. The topmost stage is taller because many of these tools are longer than the ones below. Note how the tips will be visible once the rack is assembled, but will stay back out of harm's way

2 Start by cutting out the initial 'rod' or design, which will become a template. This was our second design attempt – the first was drawn on the other side of the board, but we weren't happy with that one so we turned over and started again





3 The rack ends were made from a length of pine shelf board, however, good quality ply would do just as well if you prefer to use this. The template itself was later pressed into service as a centre rack support because of the tool loading

4 The stages can be cut by bandsaw or with a sharp handsaw, whichever you choose. You should now have a matching pair of tool rack ends

5 The next step is to pre-drill each end of the tool rack and fit within the stud divisions in the workshop. Alternatively, you can screw a batten to each rack end and then into the wall behind with screws and wall plugs

6 Now you can screw the template with a batten attached to the panel behind, but ensure to check to make sure it is vertical. It can be painted white to blend in to the wall

7 Drill the tool holes on a drill press using a suitable size Forstner bit. Before you start, test drill on a spare piece and see how far the handle will go through – about two-thirds should be enough to hold it without sliding right through. If any tool handles are a little too loose, line the finished holes with a strip of self adhesive hook-and-loop as a support

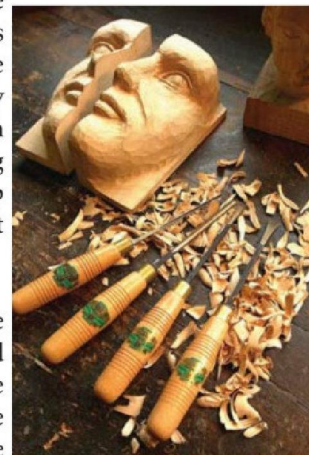
8 By using a fenced sub-table on the drill press you can get a nice even row of holes. However, the edges will be ragged, so a good machine sanding will remove all the rough edges

9 The top row of the tool rack has wide bladed tools, which are accommodated by virtue of an elongated slot, as shown here. Machine this on the router table with the aid of a 12mm straight cutter. Note a tiny pencil mark on the workpiece, aligned with the fence opening as one of two start-stop marks for this 'drop-on' cut, done in two passes to depth

10 The round head mallets require 50mm diameter holes in the top rack made with a large Forstner bit. Before fitting the racks on the end pieces pre-drill and countersink the screw holes. The centre support is just that, it doesn't need to be screwed into. Now you just need to assemble the parts and you're done! ▶

Think Big

For a woodcarver, making your mark on the world is an essential part of the activity. But sometimes, those marks, however brilliantly executed, can only be seen by the privileged few who can get sufficiently close to examine your handiwork. Perhaps that's why many carvers like to push the boat out once in a while and create something that has real impact, not only at the emotional level but physically too. The summer months, with the possibilities of working comfortably outside, can help to make such ideas a pleasant reality.



Here at The ToolPost we stock a range of tools and equipment that will contribute to making sculptural-scale carving a pleasure at the time of execution as well as in quiet reflection. You may choose to approach your project using traditional carving gouges - as Simon Clements did with



the piece shown alongside. We keep an extensive range of carving tools from Henry Taylor, Robert Sorby and Flexcut. Alternatively you may decide that power carving appeals. At the very least it is less physically taxing. As the importer of Saburr carving burrs, we can show you solutions that transform your power carving, handling heavy

material removal as well as fine finishing. Heavy sculptural work with gouges calls for heavy gouges such as the ranges we carry from Henry Taylor, Robert Sorby and Flexcut.

Perhaps a more rustic approach better suits your style? In that case we can also offer you a choice of carver's adzes, drawknives and carving knives. Our accessory ranges provide the means to secure your work, to enhance and decorate its surface and to finish it for utility or display. Take a trip to see us or browse the website and see how our big ideas can help you to interpret your own.



The One Oak Memorial
in Bladon Heath Woods

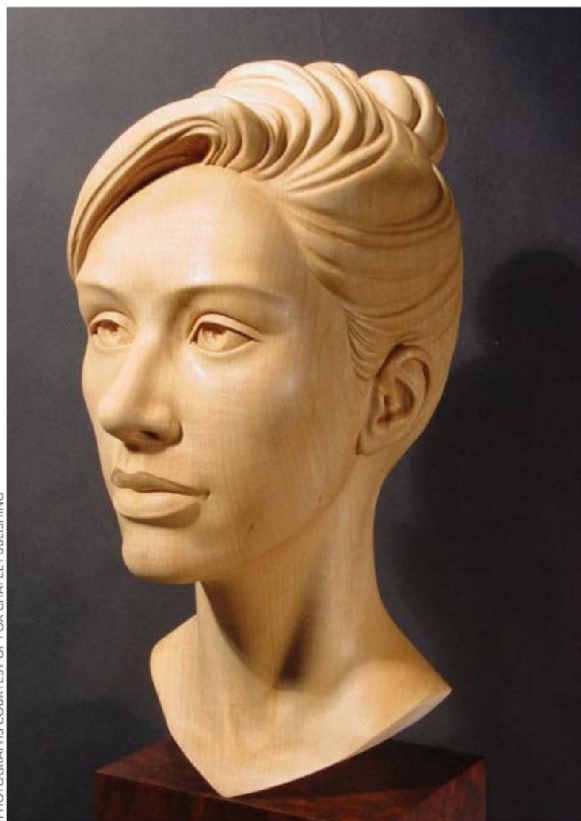
by Simon Clements, of Long Wittenham, Oxon,
showing the story of the oak tree from which the
halved and carved bough was taken

The ToolPost

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sharing expertise

Carving a classic European woman's face

In this abridged book extract, Ian Norbury takes you through the stages for carving a classic European woman's face



PHOTOGRAPHS COURTESY OF FOX CHAPEL PUBLISHING

The model for this project is a typical white northern European woman. Donna is a professional model who has very little body fat and a rather angular face with few lines. Despite her leanness, there is very little visual evidence of the anatomy of the face. This is due to the fact that many of the differences among women's faces are the results of bone structure and fat deposits, not the muscles that support the face.

Tool choice

The tools that can be used to carve this face are many and varied. Long experience has shown me that many of my students will make do with the tools they have and are not likely to buy a new set of gouges to carry out one project. Furthermore they may be working on a very different scale, making any tool list I could provide irrelevant. For these reasons, I have not provided a tool list for this project. Whatever tools you

choose to use, be sure to keep them very sharp.

I will recommend highly that you have one tool on hand: a pair of finely pointed dividers. Measuring the drawings and transferring these measurements to the wood accurately is vitally important, and you must bear in mind that a size on a flat drawing cannot be transferred onto a curved surface without some degree of error.

Gathering reference material

Ensure to study all the views of the head at all times, comparing the lines of the profiles with the shapes you are making in the wood. It is all too easy to carve a front view and a side view that both look good, but the in-between views are all wrong.

Remember you are working in three dimensions, not two, so you must check your work from above and below as well. Many times I have taught students who only look at the wood and forget the photographs and the drawings. There are no answers in the wood.

READER OFFER

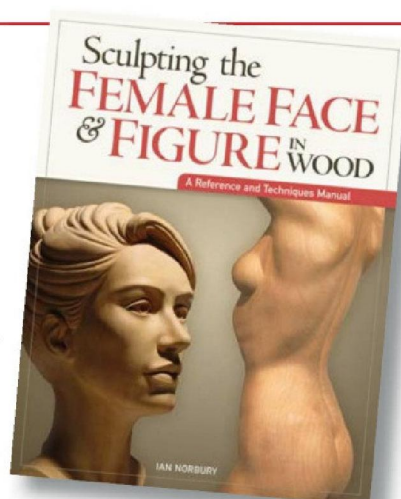
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See page 6 for Mark Baker's review

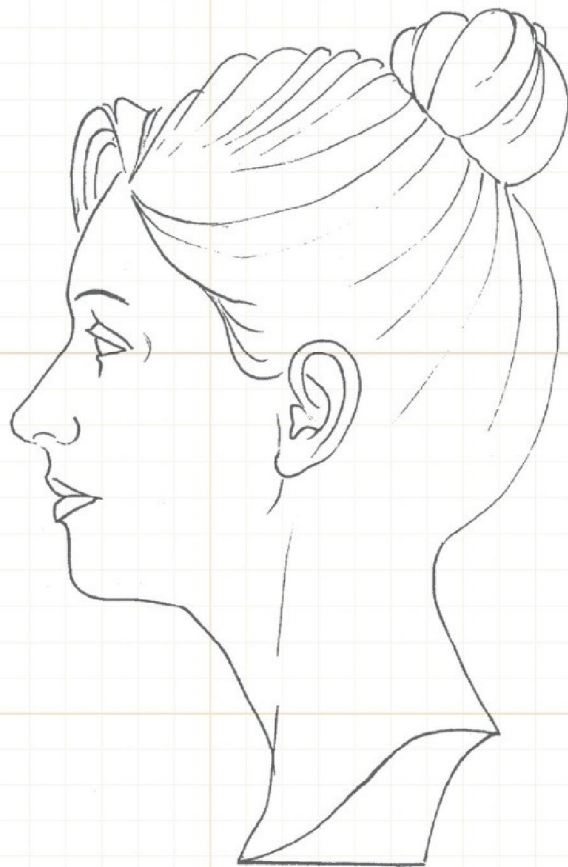
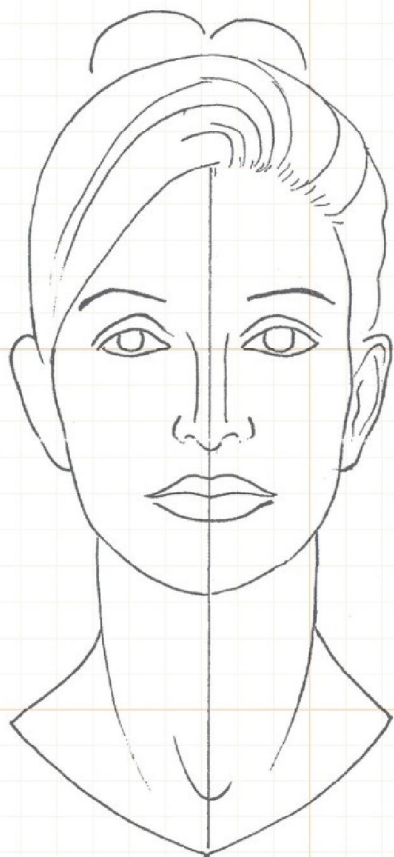
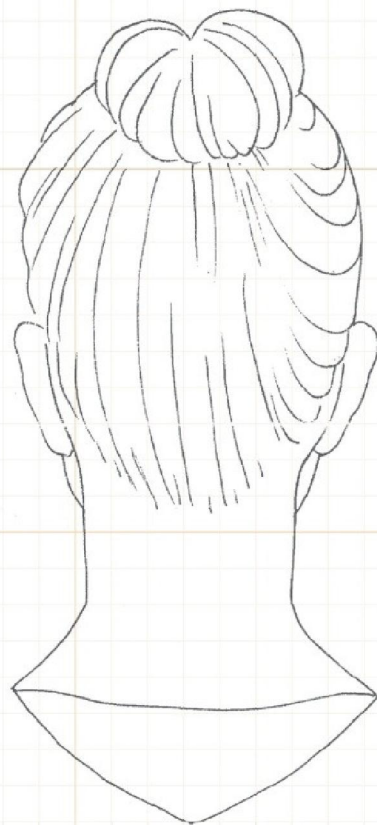


Things you will need...

- Your choice of gouges – but ensure they are kept sharp
- Bandsaw
- Vice
- A pair of finely pointed dividers

Contact

www.iannorbury.com



Carve the head to shape

1 Start the project by planing a block of wood measuring 140 x 200 x 330mm perfectly square on all sides. Trace the front drawing and right side patterns on two adjacent sides of the block. Use the base and the lips as datum lines to ensure that the two drawings are perfectly level. Bandsaw the front view, with the cut as close to the line as possible, ensuring that the dimensions of the sawn blank are identical to the drawings. Always follow the manufacturer's instructions regarding safety. Use masking tape to secure the two main pieces of waste wood in place. You are now ready to make the second cut. Once complete, the carving is ready to be mounted on a vice or clamp

2 As much of the shaping as possible will be done while the head is still square and easier to measure. Locate the ears by measuring from the front and the back of the head. The top and the bottom of the ears are marked by bandsaw cuts. Remove the waste wood, cutting in squarely around the ears. Now, by measurement from the front profile, mark the hairline. Measuring from both sides of the face, carefully mark in the centreline; then, measuring from the centreline out, draw in the outline of the face, equal on both sides. A large triangular wedge of wood needs to be removed from the forehead. Here you can see that this area has been removed. A second triangular block needs to be removed to complete the line of the coif of the hair

3 Here you can see that the triangular piece has been cut away, following the curved shape of the hair. Mark the wood to be removed between the line of the face and the hair. The waste wood has been cut away. Notice how the hairline recedes from the surface of the face at a perfect 90° angle. The two sides of the face must be parallel or distortion will appear later in the carving. Repeat this operation on the opposite side of the face. Check that the two sides are parallel, not tapering outward or inward

4 The two corners on both sides of the chin can now be removed. When both sides of the face have been blocked in, mark the two corners on both sides of the throat to be rounded back



1



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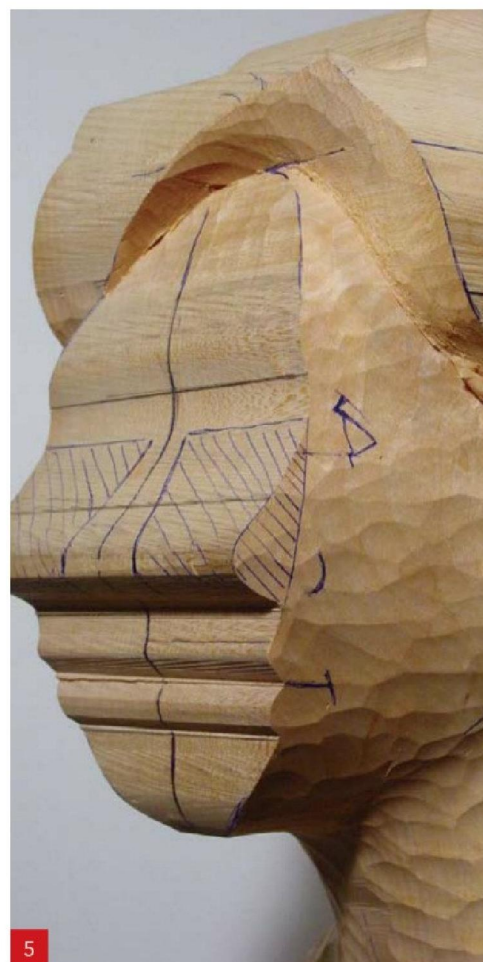


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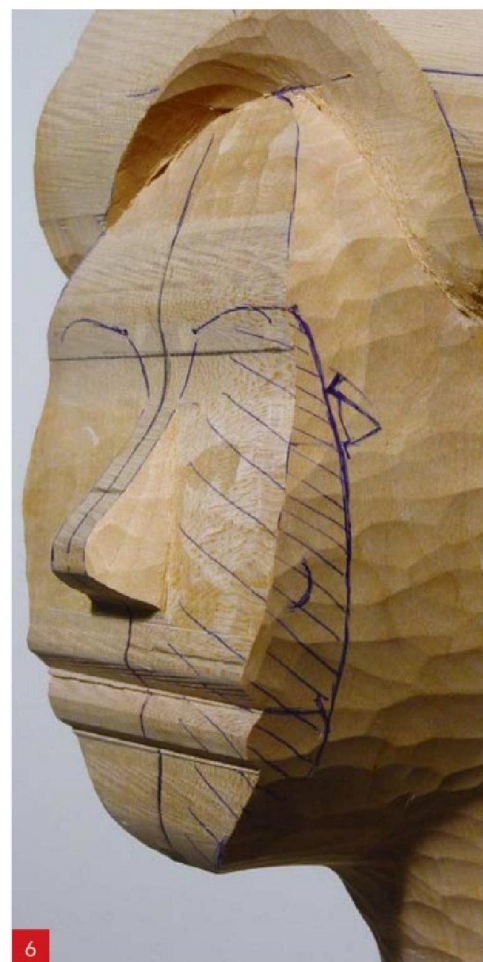


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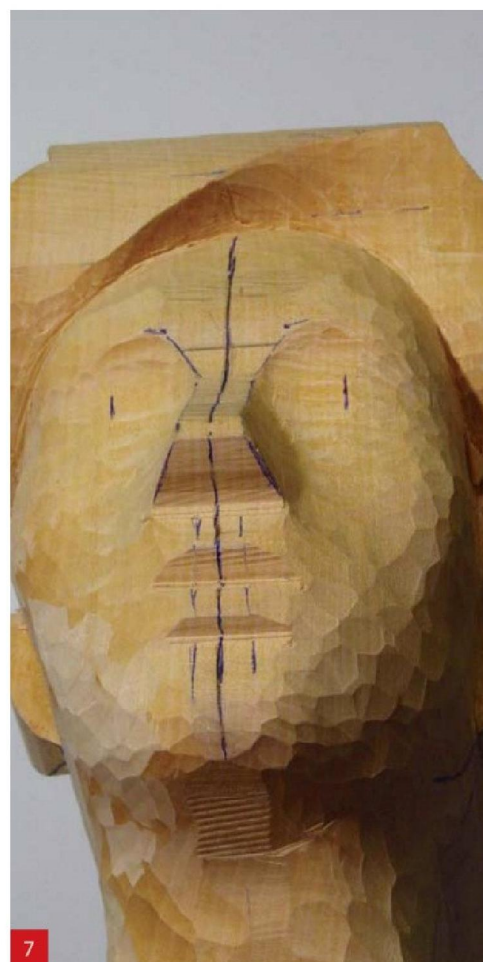
➔ **5** When looking up at the form under the chin, the centreline should be left untouched. This represents the bandsawn profile and should remain intact until the very last stage. Draw in the positions of the eyes, nostrils and mouth on both sides. Measure the width of the nostril and the width of the bridge of the nose on both sides of the centreline. On the side of the face, draw a line from the top lip to the top of the nose. Draw lines to show the nose's approximate wedge shape



6 Cut the waste wood away into a square corner each side of the nose. Two triangular wedge-shaped pieces are removed to give the nose a tapered shape. We now have to abandon our square cutting policy. Draw in the eyebrows by measuring upward from the mouth, then draw a line on each side of the face from the end of the eyebrows, passing over the front surface of the eyelids, and down the cheek to the chin. Mark this area to be removed. Working from the nose outward, scoop away the waste at the front of the face down to the level of the line that you drew down the cheek. These cuts will leave a curved corner between the nose and the cheek. Leave the central areas of the lips and chin untouched. Use a straight edge to check that the areas around the eyes are flat and perfectly level. These two surfaces will become the front extremities of the eyes. Mark the wood to be removed from the hard edges of the face



7 Round off the corners of the face from the hairline to the chin, shaping the face neatly and cleanly into a semi-circular form that becomes more pointed towards the chin. Ensure that both sides are perfectly symmetrical. Notice that the wood at the centres of the eyes has not been touched. Mark the waste wood to be removed from the back of the head. Round the back of the head from the widest point just above the ears to the centre of the back



8 The back of the head and neck should look like this. The basic shape of the head is now established. Notice that the centreline remains. This spiralling shape is quite difficult to grasp. The left side must be rounded down into a smooth curve, the right sweeps back at the side and fans out onto the top surface. The gouge follows the lines of the hair

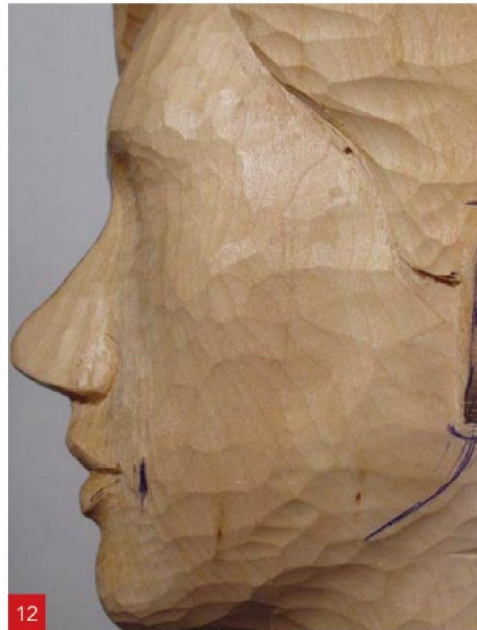
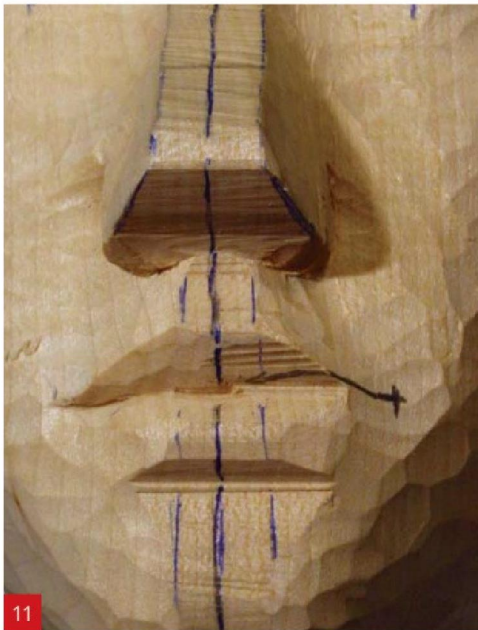




9 The next step is to mark the waste wood to be removed from the bun on the back of the head as shown. Now round the bun on the back of the head into a ball. Remove the waste area in front of it to the line of the main shape of the head

Establish the features

10 Now the second phase of the carving: establishing the details of the features. This requires very precise measurements and exact cuts. Maintaining the symmetry of the face is most important. First, measure the width of the nostrils from the centreline outward. Now measure the length of the nose from the tip to the back edge of the nostrils. Cut away the cheek with a gouge until the required length of nose is achieved. Look at the carving from below to check that the two sides are level. Blend the area around the nostrils into the cheeks with a gouge. Now establish the line of the mouth. Measure from the centre of the mouth to one corner; mark this length on both sides, then from a point at the centre of the forehead to the corner of the mouth. Where this point intersects the width measurement is the precise corner of the mouth. This method of measuring ensures that the mouth is at a right angle to the centreline. Now draw in the bow-shaped line of the mouth. The indentations for the mouth and the chin are bandsaw cuts



11 Using a No.3 gouge, cut in the upper lip. You can then repeat this cut on the opposite side. Next, shape the lower lip to meet the upper lip. Note that the centreline remains on both the upper and the lower lip. Then mark the waste wood to be removed below the lower lip at the sides of the chin

12 Look at the carving from the sides and compare it to the drawings. Here, the corner of the mouth does not come around the face as far as it should. It should extend approximately to the level of a line dropped from the front of the eyes

13 To rectify this, the mouth must curve more tightly. Using a gouge, cut across from the true level of the corner into the cheek to the width of the mouth

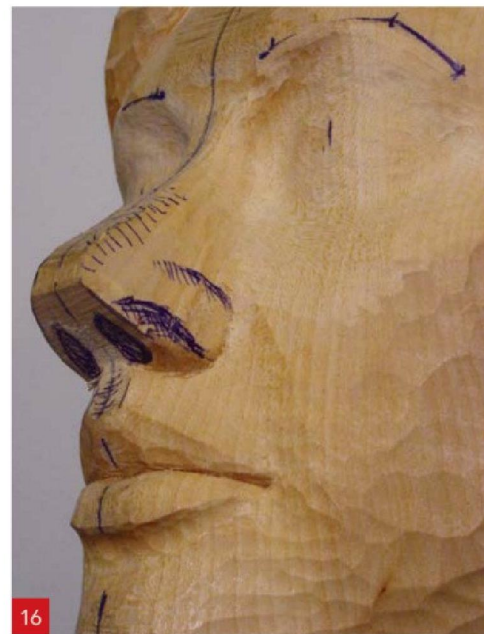
14 Now re-cut the curve of the mouth to this point and reshape the lips



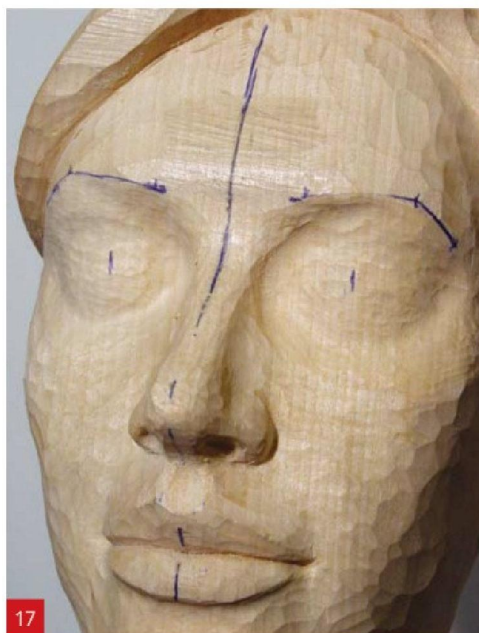
15 You can now draw in the eyebrows by taking careful measurements from the centreline – for width – and from the centre of the lips – for height. Mark the width of the eyes by measuring from the centreline to the outside corners of the eyes, then from the outside corner to the inside corner. Now measure from the centre of the lips to the inside corners of the eyes and draw a horizontal line across the eyes. This gives you the precise position of the horizontal axis of the eyes. Now remove some wood around the eyes to create two raised domes. I find the easiest way to do this is to use a 6mm ruby burr. Pay particular attention to the inside corner against the nose as this area is quite deep



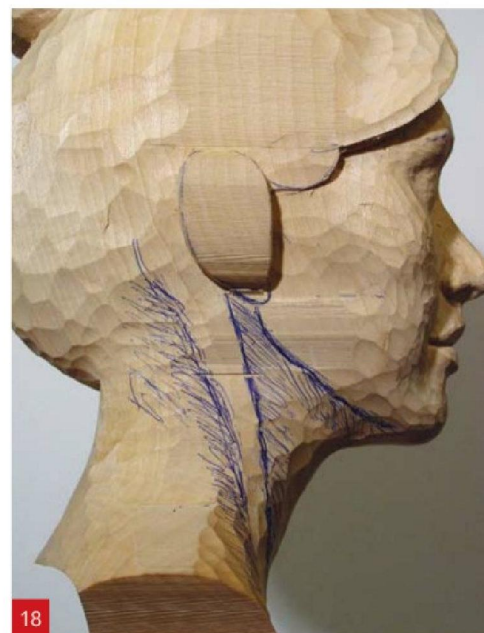
16 Moving to the nose, first mark the wood to be removed from the front and then mark in the nostrils. Looking at the photos of the model I used, I noticed that the nostrils slope upward and outward from the centre. Now round the front of the nose and cut the nostrils



17 It is best to drill out the nostril using a small round burr. The curve at the back of the nostril should not be a deep, hard cut but a soft, rounded groove. This is best achieved with a small diamond burr. Some slight hollowing above the nostril can be done with a shallow gouge



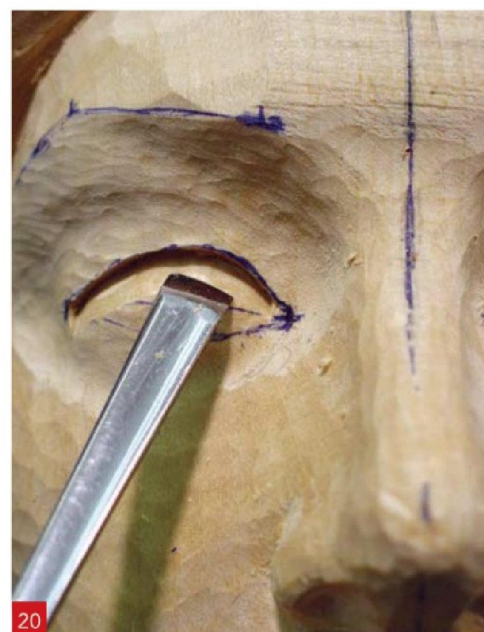
18 Mark in the jaw line and the sterno-mastoid muscle. This muscle is particularly pronounced on the model I used. Now shape the throat with a half round gouge. The area behind the ear should also be reduced where it narrows quite sharply. The main shapes of the face should now be complete



19 Draw in the eyes along the horizontal line. Using a very sharp gouge that fits the long curve of the upper lid, make a stop cut by pressing the blade in at a slightly upward angle under the lid. You may need a different gouge for completing the tighter inner curve of the lid



20 Pare away the waste on the upper half of the eyeball up to the stop cut using a flatter gouge. Now repeat this operation on the lower lid, but make the stop cut square to the eyeball. This will leave you with a prism-shaped eyeball



PROJECT

Carving a woman's face



21 Using a sharp, long, pointed knife, pare the eyeball down to a curve, going deep into the two corners. Cutting the crease of the upper lid is virtually a repeat of the upper lid: first make a stop cut



22 Then carefully chip away the waste wood with a shallow gouge. Invariably, the inside corner of the eye socket is not deep enough and the lid will seem very thick. Reshape this with a ruby burr until the lids are a uniform thickness



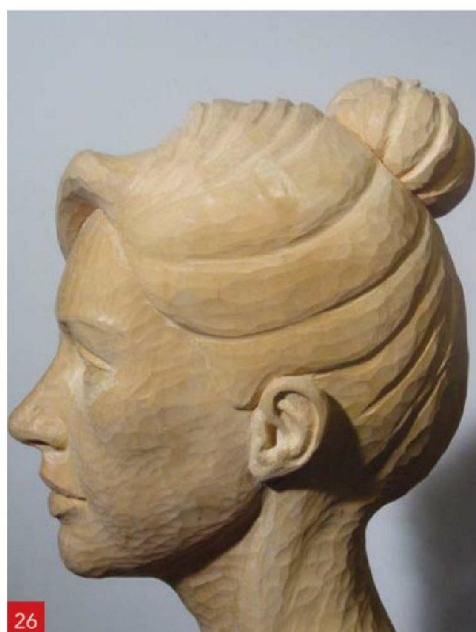
23 Check that the eyelid forms a clean plane from the side view. The eyeball is tilted slightly forward with the upper lid well in front of the lower. The edge of the eye socket is modelled to blend into the cheekbone and temple area. Some hollowing is needed below the cheekbone



24 Shape the back of the cheek. It curves inward slightly in front of the ear. The back of the jawbone curves inward quite sharply below the ear and the neck is considerably thinner than the head. Shape the block for the ear so that it slopes inward from the widest point at the back down to the level of the cheek at the front. Now draw the ear's main details. It is easiest to carve the ear with a small, round ruby burr



25 Rough out the largest cavities. The tighter corners need a smaller burr. When the inside of the ear is complete, the back of the ear must be shaped. The skull behind the ear drops away very sharply, making the ear wider at the back than it appears at the front. Use burrs to cut in behind the ear, not going too deep to avoid making a hole. Now that the features of the head are complete, draw in the main lines of the hair



26 Cut the lines in deeply with a No.11 gouge and round over the edges. Using a good quality 80 grit sanding cloth rolled into a tight cone, remove all the tool cuts from the hair. Large convex areas, such as the back of the neck, can be smoothed rapidly using a long strip of sanding cloth. Various types of power tools can be used to speed the process. A thumb sander is an excellent tool for cleaning out small hollows, such as the inside corner of the eye sockets. Clean up sharp corners using folded sandpaper. I find garnet paper best, as the grit doesn't flake off much when the paper is folded

27 Now to tidy up the corner between the bun and the hair by creating a clean meeting point. Cut the larger areas with a flat gouge, but use a small No.9 or 11 gouge to cut the grooves in the hair. The gouge must be ground back so that it will cut into a tight angle without the corners digging into the upper surface

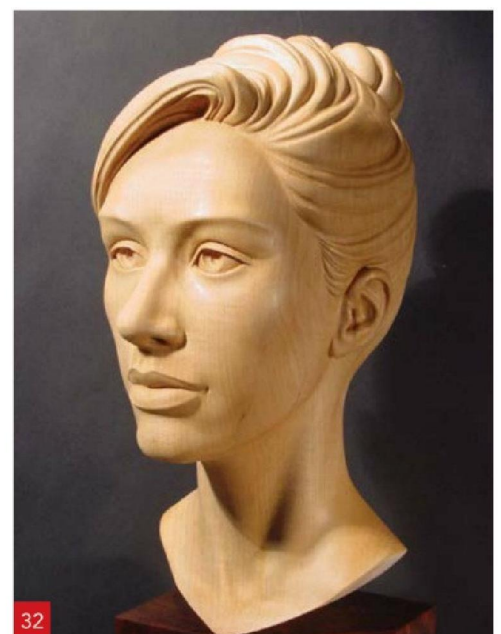
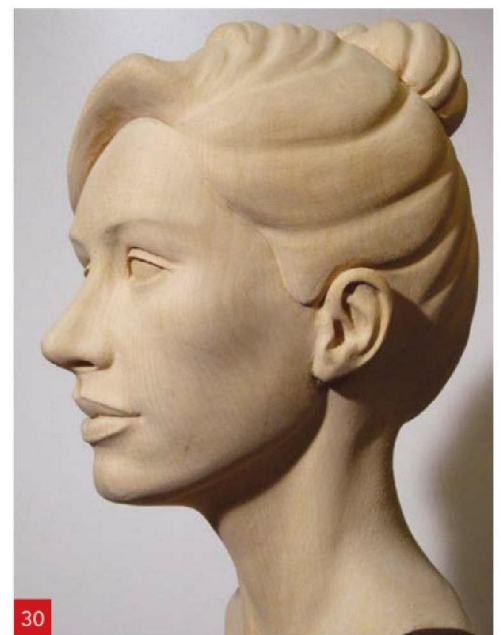
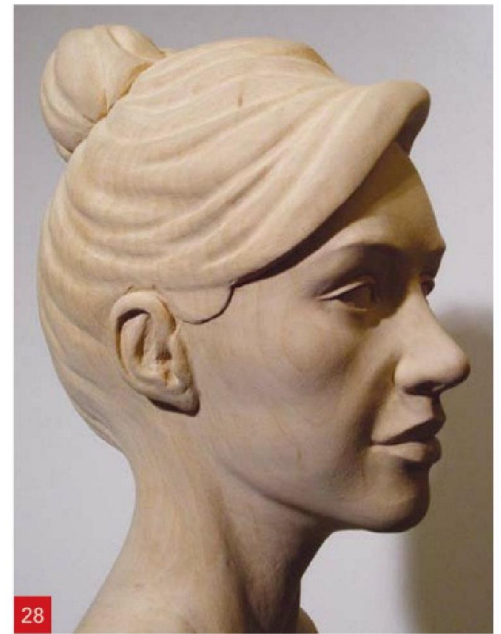
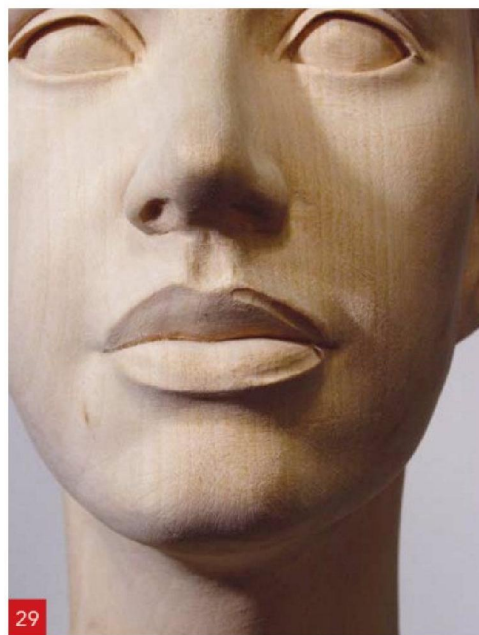
28 It is crucial that tool cuts are completely ground away with 80 grit sandpaper. If they are not, the finer grits will ride over the depressions and tool marks will reappear with the final polishing. Here, the head is completely rough sanded except the ear. Finish the ear with diamond burs

29 The finer shapes around the mouth are most important. The lips curl outward, so a small amount of wood must be removed above the top edge. The lower lip curls over sharply and disappears into a deep hollow at the corner of the mouth. On both sides of the chin, a shallow depression curves downward and back up to the corner of the mouth. There is also a slight depression in the middle of the chin. Cut a shallow groove just inside the edge of the lips and sand it to add an edge to the lips

30 Looking at the carving from the side, you'll see that a touch more hollowing below the cheekbone and some slight shaping below the corner of the mouth are required. Sand the whole piece working down through the grits. I use 80, 120, 150 and finally 180. Add some finer detailing to the hair and sand it with tightly rolled sanding cloth

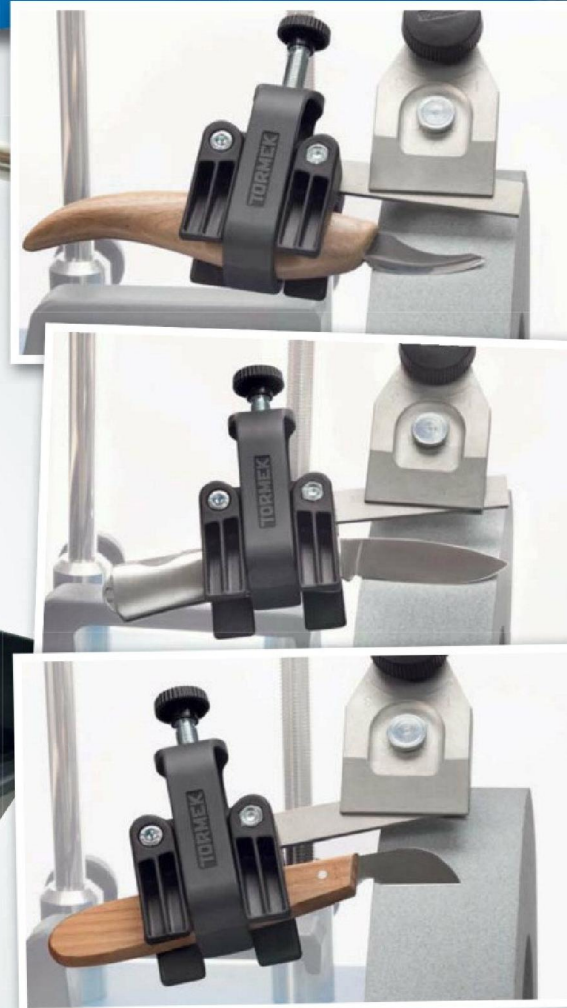
31 Cut in the irises, making a circular cut using an aptly sized half round gouge. Using this cut as a guide, create a saucer-like depression with a round ruby burr. Use the burr to make a deeper hollow in the centre of the iris for the pupil. Finally the head is bandsawn from the base. The front forms a point with a small flat area in the back for mounting

32 Final sanding can now be carried out through 240, 280 and 320 grits. For a durable, matte, clear and permanent finish, brush on a coat of clear, matte polyurethane varnish, then wipe it off with paper towels, leaving a very smooth surface free of brush strokes and runs. Repeat three or four times then mount on a block of walnut (*Juglans regia*) ▶



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From the workshop

Ben Hawthorne takes his grandson
for a walk in the country for a first-hand
look at our wonderful wildlife



At last we have had a few days of weather more usual for Springtime. I don't think I have ever seen so much snow for such a long period. The poor farmers in our part of the country have had an unbelievably awful winter and spring both for their crops and for their livestock. Let us hope we have seen the last of it for this year and can look forward to a decent summer.

Odd jobs

Because of the extremely cold weather I haven't spent much time out in my workshop as, even with my little woodburning stove going, it takes a fair while to get the place warm enough to stay out there for long.

As a result Mary has found me lots of jobs indoors that she has had on her 'honey do' list. I had been putting off fitting some shelves for her as she wanted them fitted to a studwork wall and, as the house is rather old, none of the timbers for the plasterboard are at reliable centres. I have tried using one of those wood and wire finding gadgets that are supposed to make a beeping noise when something is detected but it obviously hasn't been told what it is supposed to detect because it seems to beep when it feels like it.

We had an electrician in recently to fit some plugs and he used some very useful fittings that I hadn't seen before. They were a plastic or metal coarse screw threaded plug that you screw into the plasterboard and then screw whatever you want to fix into this plug. I tried using some in the workshop to hang up my garden tools and they are brilliant, so I decided to use them for Mary's shelves. They have been so successful that I have been all over the house to see if there are any more shelves that need fitting.

Country walks

We have had a couple of weeks now where the weather has been quite nice and this has coincided with Will being on school holiday for Easter so I decided to take him out for some walks in the country. He has become very interested in animals and birds so I thought that some first-hand information

on the local wildlife might be of interest to him. He seemed very enthusiastic when I suggested it so he came over for a couple of days and we organised some walks through the woods near us to see what we could find. His school has been carrying out some projects on animals and he has a check list for those he has managed to see so, armed with his list and notepad and my camera, we set off into the unknown.

One thing about Will is that he can be very sensible when necessary and he is prepared to be very quiet when needed and to remain very still in order to study an animal or bird.

Vegetable carving

We found quite a number of different animals and birds to add to his list and, with his carving in mind, I also got him to try to sketch each one that he saw to add to his possible carving subjects. While these were not exactly works of art, they did give an idea of the general shape of the animal in question.

He was very keen to follow this up as soon as possible after we got home but there was no way that we could do any sort of woodcarving quickly enough for him, so I tried to think of an alternative way of getting the shapes we wanted.

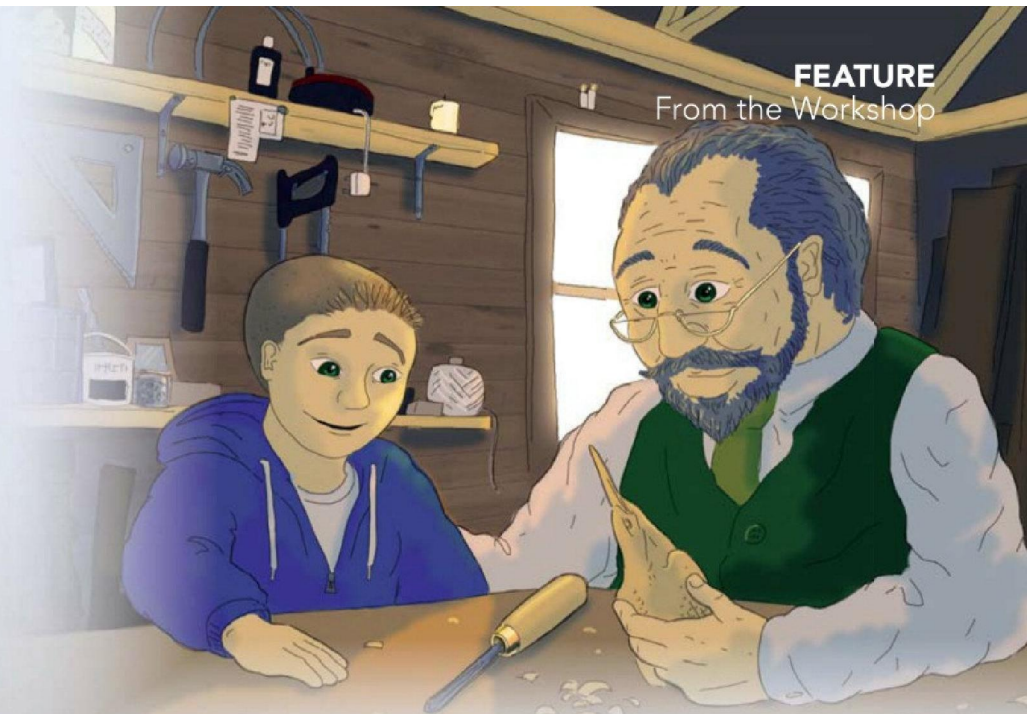
Mary was getting the dinner ready while we were thinking and, as she was cutting up the vegetables with Will helping, she suggested that he might like to

make an animal out of a carrot. By the time we had finished he had a selection of shapes cut out of potatoes, carrots, turnips, etc. all done quickly and safely. He did need a little guidance to get the correct shape but it didn't need to be at all detailed – it just had to be recognisable.

While we were doing this I suddenly realised what our carving tutor had been saying for years – "Always carve the basic shape first and the detail second." If you don't have this basic shape of the subject right in your carving, it doesn't matter how much detail you put in, it won't end up looking realistic. All birds are basically the same as are all dogs but each individual or type is very different from the next. Even just an outline can give an idea of the correct shape and, surprisingly, Will's sketches did vary from bird to bird and animal to animal, so he was able to distinguish between the different individuals.

I think I will have to try this myself. After all we do recognise different trees by their shapes and we can even distinguish many of the various makes of car by their shape even though their designs are getting more and more similar all the time.

I have come to the conclusion that sketching a subject instead of photographing it should make it easier to recognise the shape that I need and by looking at it sufficiently closely to be able to sketch it ought to, somehow, imprint the shape into my head. ▶



Red-legged. partridge

Mike Wood carves and
paints this beautiful bird



ABOUT THE AUTHOR

Mike Wood has been carving all his life and professionally since 1986.

Carving mostly birds, he is self-taught and takes great inspiration from the American bird carvers. To see more of Mike's work, visit: www.mikewoodbird.co.uk



The red-legged partridge (*Alectoris rufa*) is a gamebird in the pheasant family, and is also known as the French partridge to distinguish from the English and Grey partridge species. It has a light brown back, grey breast and buff belly. It has a white face with a black gorget, rufous-streaked flanks and, of course, red legs. When disturbed it is more likely to run than fly, but will fly a short distance on its rounded wings if necessary. It is primarily a seed eating species, although the young take insects as an essential protein supply. Its call is a three syllable 'ka-chu-chu'.

Things you will need...

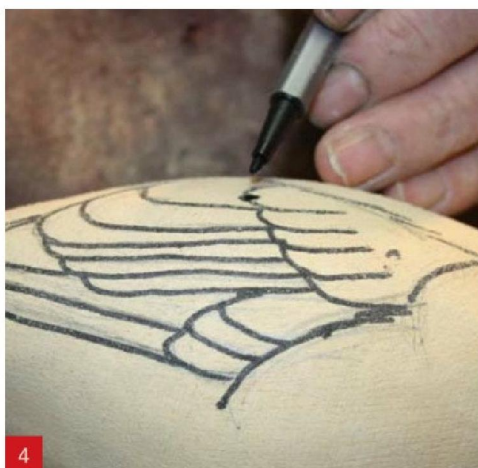
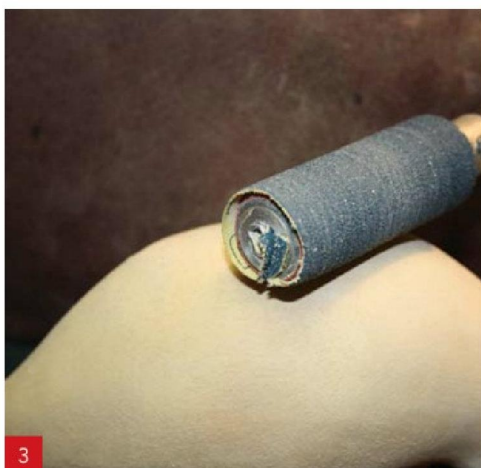
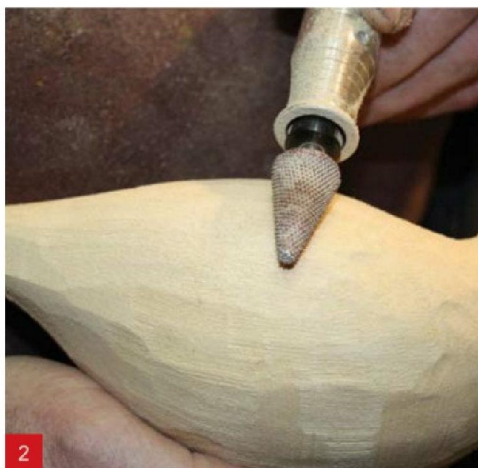
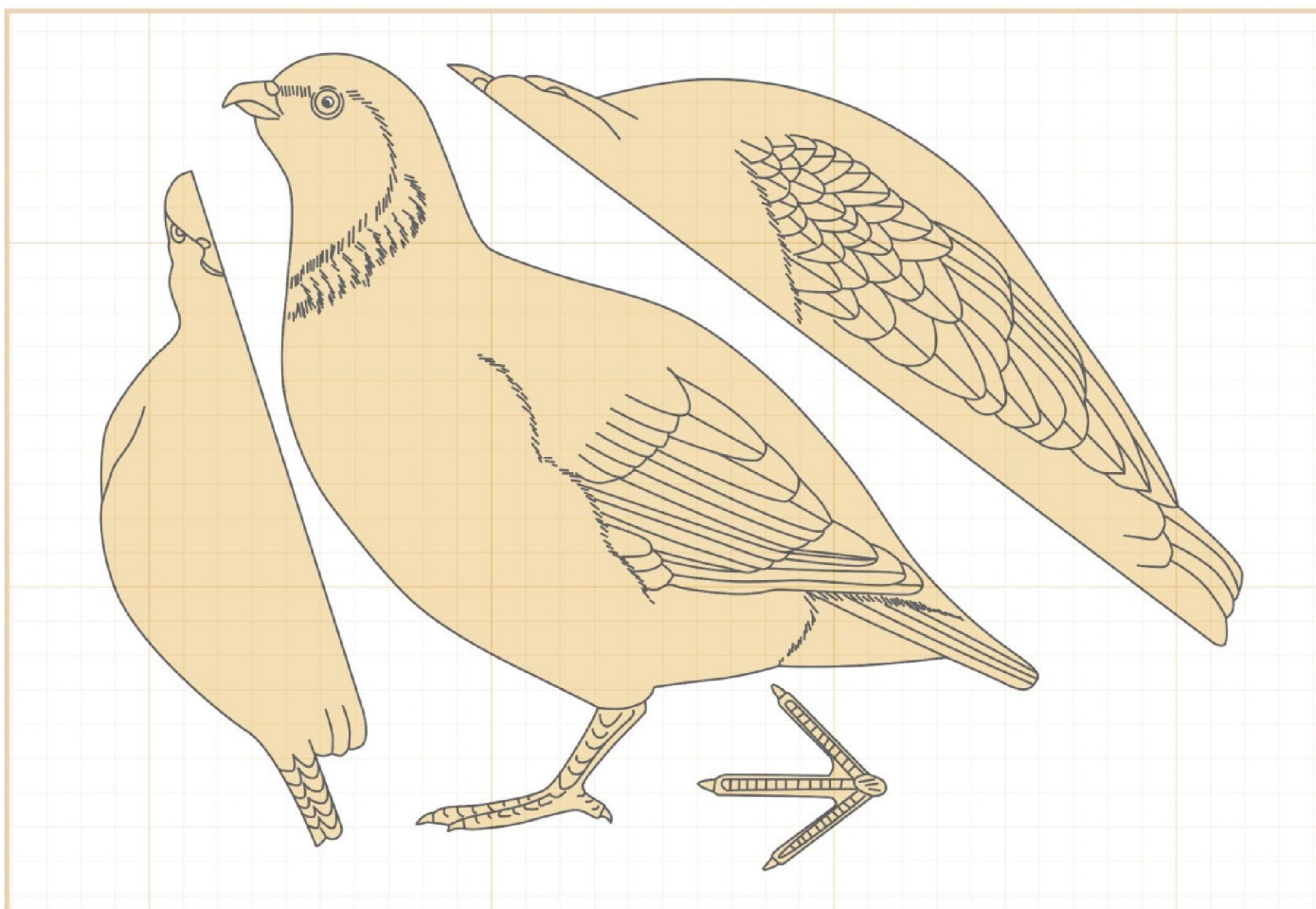
Wood:

- Jelutong (*Dyera costulata*)
Dimensions: 200 x 110 x 100mm
- Lime (*Tilia vulgaris*)
Dimensions: 60 x 40 x 60mm

Tools:

- Cone taper
- Rotary power unit & handpiece
- Sanding drum
- A variety of abrasives
- High-speed grinder
- Ruby taper

- Small diamond point burr
- Artificial eyes
- Plastic wood
- Steel rod
- A piece of driftwood for the base
- Copper tubing
- Artificial feet
- Medium skew
- Pyrography machine
- Gesso
- Airbrush
- Acrylic paints: black, burnt sienna, raw umber, white, orange and red



1 Here's the blank. The head is made of lime (*Tilia vulgaris*) and the body from jelutong (*Dyera costulata*). The body measures 200mm long x 110mm wide x 100mm high, and the head 60mm long x 40mm wide x 60mm high

2 The next step is to shape the bird with a cone taper in a rotary hand-piece

3 Using a rotary tool and sanding drum, sand the bird all over using different grits of sanding cloth

4 Now draw in all the wing feathers ready for carving, and carve them with a high-speed grinder with a ruby taper

Top tips

1. When joining two pieces of wood together consider the orientation of the grain. It is important to have the grain aligned so there is minimal risk of short grain and thereby a weakness occurring in the wood, which could fracture. This of course has to be balanced with how it will cut too

➔ **5** Next, draw in the side pocket, and with the same high-speed grinder and taper, lightly carve in these feathers

6 Using a suitable drill bit, you are now ready to drill the holes for the eyes

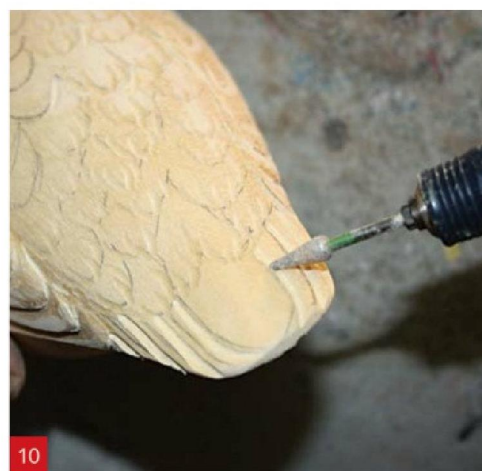
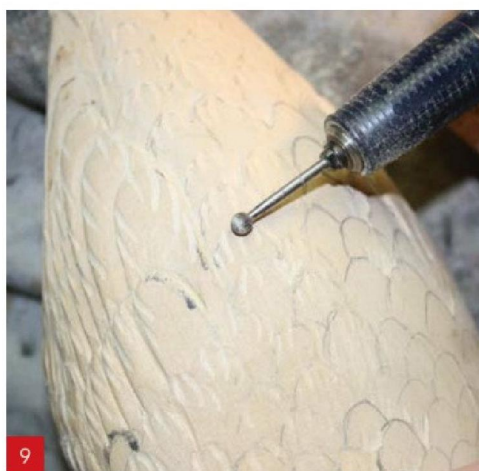
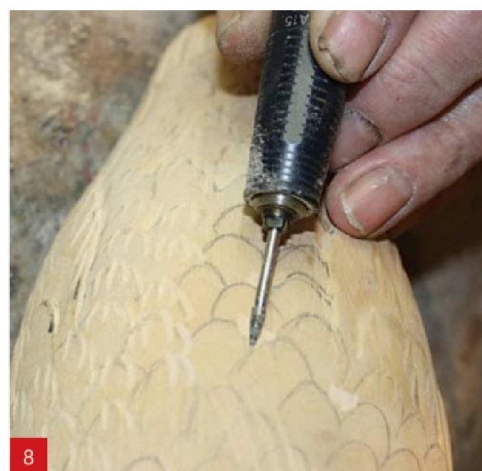
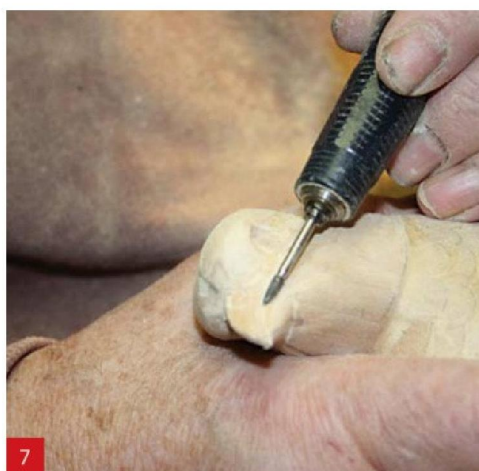
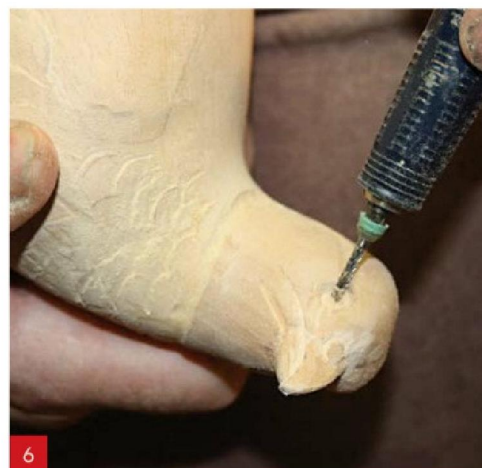
7 Now you can start to put detail in the bill of the bird using a diamond taper in a rotary power carver

8 Using a high-speed grinder and a small diamond point, put in some 'splits' on the back of the bird. Make sure you pay attention to reference material and get these details as close as possible to the real thing

9 With a small round diamond point fitted to the high-speed grinder, soften all the edges of the feathers. When you have done this, you can then do the same for the belly and rump

10 Next, using a high-speed grinder and ruby taper, carve in the tail feathers of the bird

11 You are now ready to fit the eyes into the head of the bird using plastic wood



Top tips

2. The process of creation is much the same for each bird you create, but that does not mean you will not face challenges. The timber choice affects the workability and jelutong is very forgiving and holds detail well. It is ideal for this project. It can easily be worked by hand or with power tools, but not all timbers are so forgiving. If you are not into colouring wood and want to create a non-coloured piece then this timber may not be the best for you. Walnut is a good choice as it cuts well. It is a denser harder wood but holds detail well.

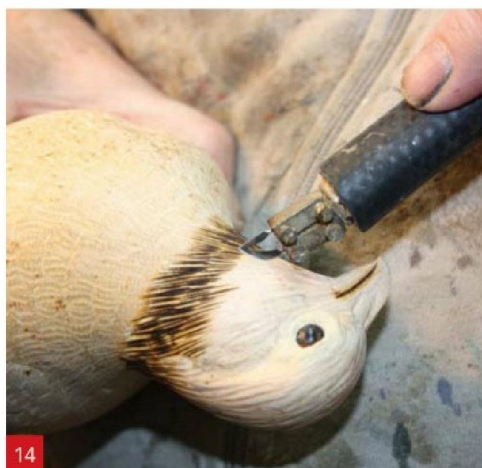
3. Timber choice is a big part of carving, but anatomy is a vital part, too. If you want something to be identifiable, it is the shape of the thing that will tell people what it is. Close observation of proportions and accuracy is vital to carving. These are of primary importance in terms of getting things right



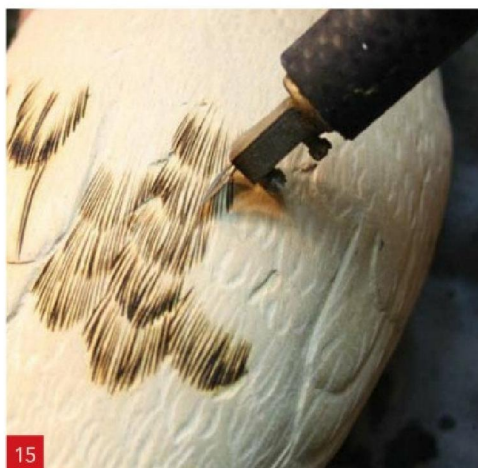
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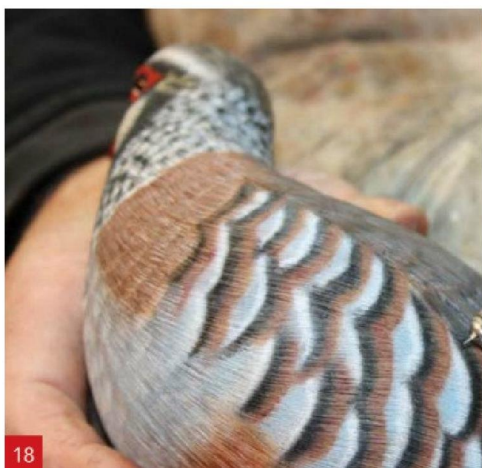
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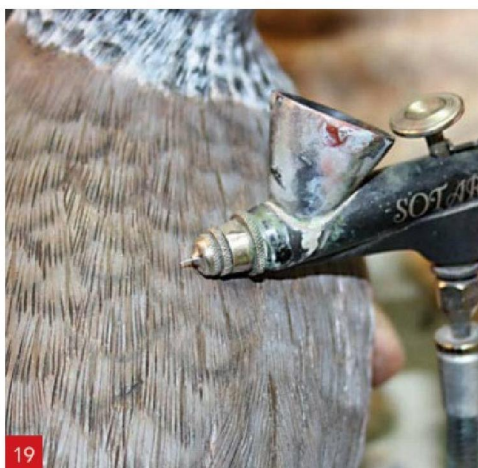
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17



18



19

12 With a small diamond point, you are now ready to finish putting detail on the bill and nostril area

13 You are now ready to assemble the feet, which are cast and the legs are made out of copper tubing with a steel rod passing through it; this enables fixing to the body of the bird and the base. The base is a piece of driftwood

14 It is now time to burn the side pocket feathers, then blend the head into the body using a medium skew

15 You can then burn shafts on to the secondaries and primaries

16 Once you have completed all of the pyrography, the partridge should look something like this

17 Now coat the entire bird with gesso, ready for painting

18 Now for airbrushing the colours on to the side pockets. The colours used are black and burnt sienna

19 Paint the back of the bird a greyish brown, which is made using raw umber, white and a small amount of burnt umber. Airbrush the edges of the feathers on the back using the same colour as on the back, with a small amount of black added

Top tips

4. Pyrography is something that is used a lot in bird carving. It allows the incising of precise fine lines to mimic feathers and such like, which is not only detail but fine texture. If you go down the route of not colouring a bird, pyrographed detail can look harsh – as you can see in step 16. It looks rather unfinished. The trick with leaving a bird 'au naturel' so to speak is what definition you include and what you decide to leave out. The balance of both is critical to create an immediate suggestion without necessarily putting in every detail. This is not an easy balancing act, I know. As with all things, practice makes perfect, and whilst I choose to colour work, I know it is not for everyone

PROJECT

Partridge

20 Give the back a thin glaze of raw umber. Paint the chest in light grey by mixing grey and white, and highlight some of the feathers with white. The rump of the bird is painted using red oxide, orange and a small amount of yellow ochre and white

21 Paint the edges of the primaries in cream

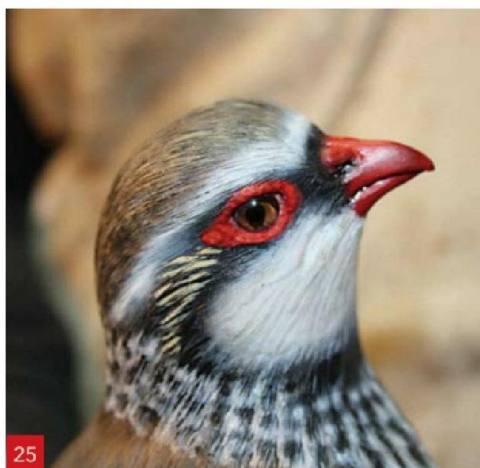
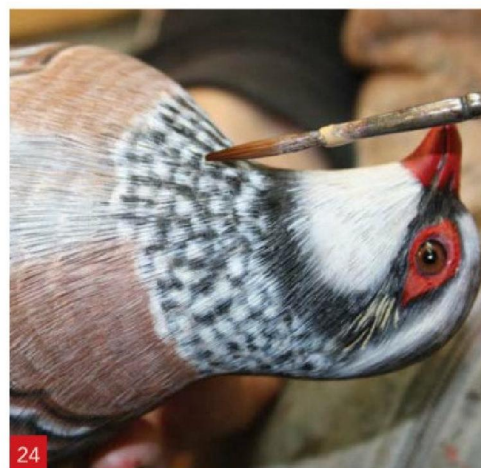
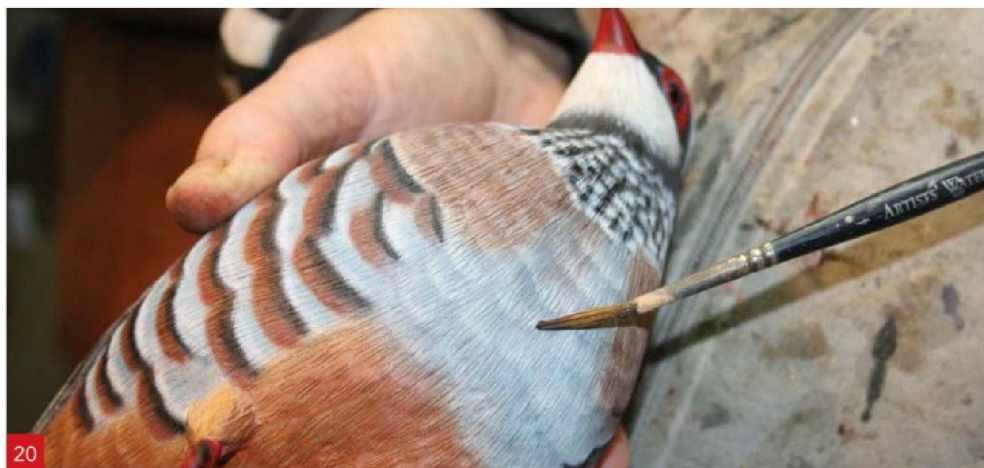
22 Paint the outer tail feathers using some orange mixed with burnt umber

23 Paint the eye ring and bill red. The eye ring is made while fitting the eye with plastic wood. Paint in the fine lines at the side of the eye

24 You can now paint the neck using a rigger to speckle with black and white, making sure you go all round the neck

25 Once completed, the head of the bird should look something like this

26 The finished red-legged partridge needs to be mounted on to a piece of driftwood, and then it is ready for displaying



Top tips

5. If you do use colour then be careful to get the thickness right. By that I mean many mistakes are made by using too thick a paint and it looking gloopy when dry. Paints vary in viscosity and it is important that you thin it if required. Usually it is better to build up colour in multiple layers than in one thick coat, but experience will tell you what is best and that experience is usually gained through trial and error. If you get a colour wrong you can usually backtrack, by recoating with a base coating and redoing the area

6. Be prepared to mix colours. It is rare to have something usable straight out of a tube

7. Depending on what type and make of paint/coloured medium used; you may need to apply a coat of something over it to create the lustre you are after. Observation is again key to success when working on projects such as this

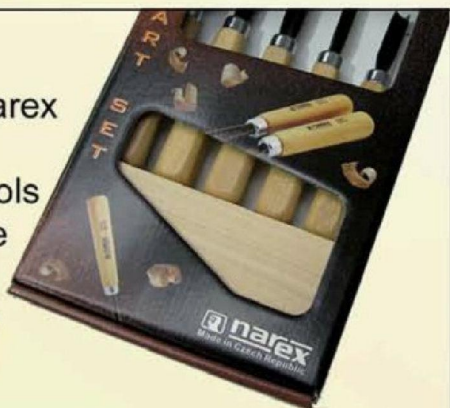


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Steve Bisco's Gibbons-esque kitchen-garden festoon

Profile on Ian Norbury

Chris Pye looks
at the coping saw

Andrew Thomas
on project planning

Zoe Gertner's
tortoise project



PHOTOGRAPH BY STEVE BISCO

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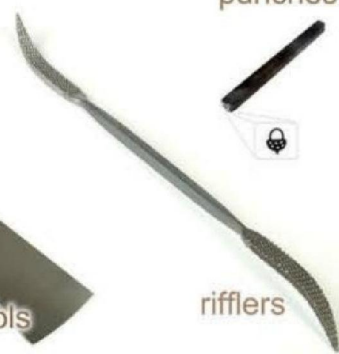
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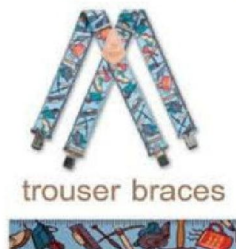


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TEST & EQUIPMENT

Makita sanders

PHOTOGRAPH COURTESY OF MAKITA



Makita 9032 & 9031 sanders

Peter Benson and his carving team put these filing and multi-purpose sanders from Makita to the test

I think, in my lifetime I have probably tried virtually every different kind of abrasive and power sanding aid that has been available. Some of these have been extremely effective and others less so. One of those that I have not generally been impressed by has been the thin belt-type power sander similar to a narrow file. I have had only limited success with it and have been worried about its propensity for shooting the belts around the workshop during its operation. It is obviously a useful machine as it has been around for many years, so I have assumed that the fault probably lies with the operator.

9032 filing sander

Having completed this test using the 9031 and 9032 sanders from Makita, I must admit to having a complete change of heart. While the test was by no means extensive, I think I gave both of them a good enough chance to show their good and bad points.

My carving team are currently involved in carving a nearly full sized seated lion out of moving Nigerian satinwood (*Distemonanthus benthamianus*) to go into the National Memorial Arboretum in Staffordshire. This wood is not only very dense but it is also extremely difficult to carve, so we thought it would be a good test of the machines' ability.

We started by trying out the 9032 with the 40 grit belt to see just how much wood it would remove and how it stood up to heavy work. Our immediate reaction was that you could actually carve with this, if you

wanted to, removing wood very quickly and safely. The two-handed action made it a pleasure to use. Once we put a finer belt on it it was a different machine, capable of producing a smooth finish even on the most difficult grain areas. It obviously was not really suitable to go into difficult to reach areas as it really does need to be used two-handed. We all felt that this is a tool that has a place in any workshop and, with practice, could be used on a wide range of surfaces and materials. Care needs to be taken to ensure that the edges of the belt are not allowed to dig into the surface of the wood but we found it didn't take long to get used to the sanding action.

9031 multi-purpose sander

The smaller tool was more limited as it only has a belt 12mm wide so is not really suitable to sand large surface areas. However, it makes up for this with its ability to sand in difficult to reach areas and cope with finer detail. It was made to work quite hard and at no time did the belt jump off the sanding arm. We agreed that it is a very different machine from any that we have tried before but, then this is no doubt reflected in the price.



PHOTOGRAPH BY PETER BENSON

We were not given the prices of either machine as we were asked to test for efficiency not value but, having owned a wide range of Makita power tools over the last few years, I have come to wonder why I bought cheaper tools for so long. All that I have tried, these included, have been quality tools, not cheap but definitely well worth the money.

Verdict

If you wish to carve large pieces or sand any sort of complicated shapes, then both of these tools from Makita are well worth adding to your existing tool kit. I must see how much sanding I can get done before I need to send them back! ▀

Specifications

9032 filing sander

Belt size: 9 x 533mm
Belt speed: 300-1,700m/min
Input wattage: 500W
Weight: 1.5kg
Available in 110 or 240V versions
Supplied with dust nozzle

9031 multi-purpose sander

Belt size: 30 x 533mm
Belt speed: 200-1,000m/min
Input wattage: 550W
Weight: 2.1kg
Available in 110 or 240V versions
Supplied with 10 abrasive belts and a side handle

Prices: 9032 filing sander – £175; 9031 multi-purpose sander – £228 (RRP inc VAT)

Contact: Makita

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KN31 mini-detail skew; and KN28 upsweep. The hooked push and upsweep knives are new styles to the Flexcut carving range. The

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Send your details on a postcard with the title 'Elmer's Glue-All MAX Giveaway' to Woodcarving Reader Giveaway, 86 High Street, Lewes, East Sussex, BN7 1XN. The closing date is 22 August, 2013

The competitions are open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Woodcarving magazine. One entry per household. Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree to their names being used in future marketing by GMC Publications, unless you mark your entry otherwise.

Sea Fan

Dr Mark Doolittle draws on a long career in biomedical research to express the dynamic of growth and symmetry found in cells and tissues

A beautiful representation of the dynamic of growth

PHOTOGRAPH BY BERNARD WOLF



Dr Mark Doolittle is a carver greatly influenced by biology, having been involved in biomedical research for over 25 years. "I try to express the dynamic form of growth and symmetry encountered in cells and tissues, as well as in whole organisms throughout the natural world. Without attempting to accurately portray biological structures, I use organic shapes and abstract forms, like holes and fissures, to achieve the perception of biological growth in my artwork," he says. "Wood seems a natural choice of medium, as it is derived from the processes of biological growth that is the foundation of my artistic style."

Each piece is conceived and executed using domestic and exotic hardwoods and

burls from around the world. Although his style involves intricate carvings and texturing involving many hours of bench work, he never employs laser or CNC machinery; rather, each piece is crafted using rotary burs and bits as well as hand tools, such as rasps and chisels. Dr Doolittle is now a full time artist, with a studio located in Joshua Tree, California.

'Sea Fan' is comprised of three types of wood; the fan is basswood (*Tilia americana*) that encircles a piece of amboyna (*Pterocarpus indicus*) burl from Indonesia, with a stand of the African wood bubinga (*Guibourita demeusei*). The basswood and amboyna burl were glued together and then carved as a unit. The five cup-like structures carved into

the amboyna burl contain inlaid fossil ammonites from Morocco and Madagascar that are about 150 million years old. Ammonites are extinct marine organisms – cephalopods – that are related to the chambered nautilus of today. Like much of Dr Doolittle's artwork, 'Sea Fan' is meant to express, in an abstract manner, the dynamic, organic structures that arise by the millions of microscopic organisms like coral polyps that build such magnificent structures as coral reefs. The fossil ammonites remind us of the ancient heritage of life on earth. 'Sea Fan' is now housed in the art collection of Darlene and John Proud. To see more of these fantastic pieces, visit his website: www.markdoolittlestudio.com.

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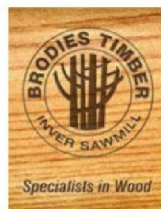


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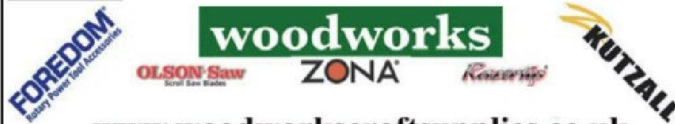
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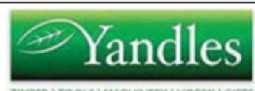
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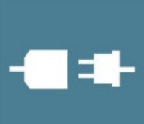
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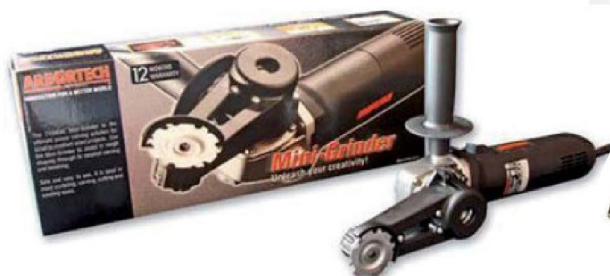
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Woodcarving Courses guide

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**Looking to improve your carving skills or learn something new?
Now is the time to sign up to a class in your area...**

Welcome to our courses guide, which covers the broad subject of woodcarving, a discipline that can be enjoyed by anyone – just as long as you have a few key tools and pieces of equipment to hand. There is a wide range of courses run by professional carvers, private institutions, schools and colleges which are available for you to try, many of which cater for the absolute beginner, so don't be put off if you are just starting out – this is the perfect time for you to learn the basics to put you on the right path.

What you will learn

Most courses on offer will focus on teaching you a number of essential skills and techniques, which will form the building blocks of your carving knowledge. Also, you may be interested in specific areas of woodcarving, such as relief, in the round, or maybe you prefer caricature carving or making lovespoons? Whatever tickles your fancy, there is a course out there to cater for every individual taste.

As well as being especially useful for the beginner carver looking to hone and improve their skills, courses are also ideal if you are looking to develop a particular skill

that you have some experience of already. Professional tutors can work with you to focus on particular areas and help you improve your skills and overall knowledge on a specific subject or area.

Open to all

Whatever your level of experience, most courses are open to anybody who has a love or appreciation for wood – you do not necessarily have to be artistically skilled to be able to carve; however, enthusiasm for the subject and medium is absolutely essential. You will also find that many of the courses on offer will supply you with the necessary equipment, so don't worry if you don't already have the tools you need. Support and encouragement are guaranteed, as well as helping you to create a complete piece of work for your own satisfaction. You will also find that many individual tutors as well as colleges prefer to keep the groups small, which will ensure you get the greatest benefit from the course and attention from the tutor.

Techniques covered

Typically, the types of techniques covered include aspects of health and safety; learning basic design; sharpening and using a basic set of tools; holding and securing work effectively; roughing out and initial wood removal;

detailing work using gouges and techniques for finishing your carving.

A simple Internet search for carving courses will bring up a wide range of search options, but we have made it even easier for you by making our own comprehensive courses section which you can pull out and keep. Enjoy! ▀



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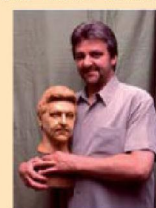
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