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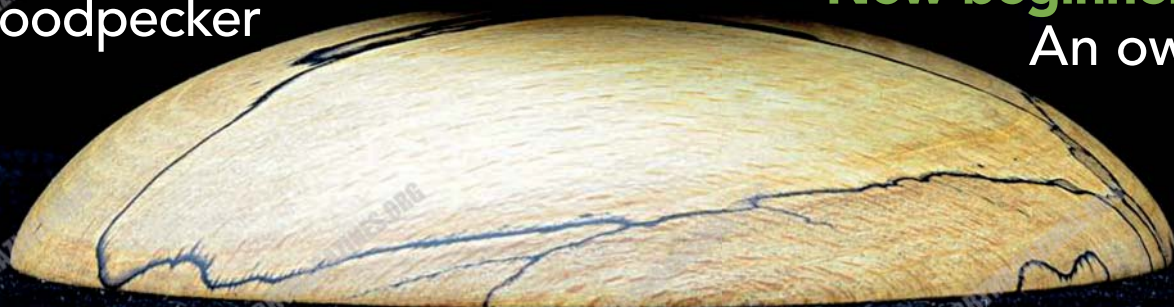
**How to carve...
Andrew Thomas'
stylised seashell**

Carve a classic
Rococo-style
cresting

Carve a Tudor rose
Gothic mirror
with Chris Pye

Mike Wood
carves a green
woodpecker

New beginners' series:
An owl in relief



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

The Art of Sculpture

Carving is one of those things
that you can easily miss.
It's like playing that game
with your children of calling out
red or yellow cars. Until you start
that, you never realise how many
there are out there. It is much
like carving, it's all around and
we are privileged to be able to
draw upon all the wondrous things
around us for inspiration. Sculpture
from ancient and modern times,
architectural detail through the
ages and even decorative effects
on items – all provide a rich vein
of ideas, and of course we can also
look to nature if we choose.

On a trip to Venice last year,
I made a point of not only trying to
visit as many places as possible in
the days my wife and I spent there,
but also to take pictures of the
various shapes and things I'd seen,
so I had a photo record. If you only
have a few moments in a place, you
will need to be able to look back
to refresh your memory somewhat.
When out walking – and our one
and only trip in a gondola – to see
and visit various places, I was not
only fascinated by the architecture,
the places and the statuary, but
I was also intrigued by the ornate
metal grilles over the windows
and doorways. The influences
and styles come from various
parts of the globe.

I have to say that some of the
patterning alone would provide
ideas aplenty for relief carving,
decorative effects and such
like. One piece of statuary that
absolutely blew me away was a
piece I saw in the Chiesa di San
Vidal – an 11th-century church. The
Chiesa di San Vidal is full of amazing
paintings and carvings of various
sorts, and while the concert I saw
was superb, I couldn't help but take
in the surroundings too. This statue
of a lady was brilliantly done, but
more than that, I was mesmerised
by the carved stone gauze over her
head and face. Even though it was
stone, it just looked like real gauze,
such was the quality of the carving.
It is the first time I have been able
to see something like this up close,
so to speak.

I have been fortunate to visit Venice
and Florence over the last two years
and have taken away with me some
amazing images. I have relished
the experience of being there, but
conversely I also relish being in the
deepest countryside with no one
else about. I like the stimulation
and frenetic elements of cities but
they are not places where I can
gather my thoughts. I need the
quiet, hence the countryside or the
sea is the place for me. But this is
where I, like many, take inspiration
from many sources and love the
diversity. Where have you taken
inspiration from lately for your work
and what have you been up to?



Mark Baker
Editor of Woodcarving

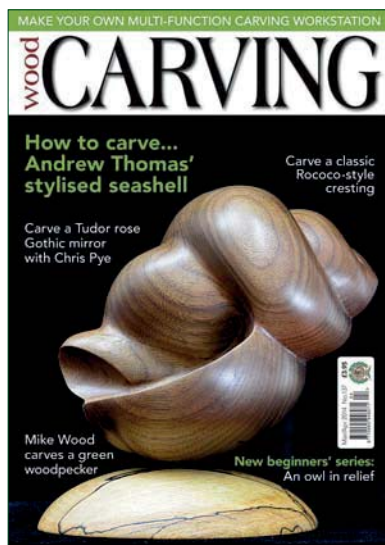


The statue of the lady in the Chiesa di San Vidal, Venice

PHOTOGRAPH BY GMC/MARK BAKER

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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 70 for details.



Andrew Thomas' stylised seashell, made in American black walnut on a spalted beech base – see page 25.
Front cover image by Andrew Thomas

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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.



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Bringing you all the latest tools, machinery and products to meet your carving needs, plus your chance to win 1 of 25 bottles of Elmer's Carpenter's Wood Filler



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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 Tegan Foley at *Woodcarving*, 86 High Street, Lewes, East Sussex, BN7 1XN or to teganf@thegmcgroup.com

BWA: it all began with a lump of wood

This news story title is from Janet Robinson (BWA Herts). From a felled chestnut (*Castanea sativa*) tree in a park, and after shaping a choice log with a power carver, Janet decided it would make a nice elephant. Unfortunately, being a 2D person she realised her ability to do a 3D elephant was somewhat limited and perhaps the best way to tackle the problem would be to do a quick relief carving of an elephant to get the idea of things. Another suitable piece of wood was found, but it was a bit longer than needed. It would have been a shame to cut it, so two elephants were required. Nearly a year later the relief is coming along nicely.

This is a fine example of how the BWA exists for everyone to express their creativity. The end result is not important – the process is where the pleasure is found – planning, bravely starting, patiently enduring, questioning, learning, gluing, re-planning, standing back for critiquing, chipping and finally standing back again to admire a job well done. Perfection is not a criterion. Enjoyment is! Like reaching the end of a great book, sometimes you just don't want to ever finish. It's the same with a favourite carving!

A big welcome

Welcome to Terry Nokes with his new BWA Bedfordshire region. All regional groups will be planning their annual competitions, working on new pieces to display at shows and teaching new members handy hints.

We receive *The Woodcarver's Gazette* four times

a year. Within it we find not only important notices keeping us all in touch, but also 'out and about' tales of carvings found on days away; details of projects we've undertaken for our local communities; interviews with accomplished woodcarvers; gorgeous photos of finished works exhibited at shows; articles telling us all about the fun we've had together at events across the country; stories of special BWA achievements; wood and equipment supplier information, and much more.

100th anniversary

This year the world will mark the 100th anniversary of the start of 'The Great War'. In wooden sculptures we will be marking the tragedy and remembering those who gave everything during the conflict. Look out for them at shows and exhibitions near you.

Are you looking for a new challenge? Do you want to meet like-minded folk? Join us at the BWA and be inspired to start carving your own special creation that you'll be too sad to finish!



PHOTOGRAPHS BY PAULA NOBLE

Janet with her elephants



Mick Kitchen and Karen Pittaway – artist – present Ron Burn, BWA Works, with a painting of his group, for 25 years' membership



Janet's elephants

Contact the BWA

Tel: 07749 769 111

Web: www.britishwoodcarversassociation.co.uk

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



PHOTOGRAPHS BY RAY LOUGHLIN FOR THE BDWCA

The Cheshire Group's winning display of Wading birds, known as knots

BDWCA Annual Show

The subject for the 2013 Regional Group Competition at the BDWCA Annual Show, which was selected by the previous year's winners, the Cheshire Group, was the 'knot', or 'red knot' as it is known in North America.

45 carvings graced the table, and while the majority were in the winter plumage of shades of grey, there were some in the red of the breeding plumage. Cheshire Group – with 14 carvings – again took the award, with Essex Group in second and Trent Valley Group in third. Lennart Petterson, who travelled from Sweden to attend the Show, and entered his knot for the Virtual Regional Group (VRG), took the award for the 'Best Individual Knot'.

The Cheshire Group had the responsibility of choosing the subject for the 2014 competition, and after much discussion chose the wagtail – pied, yellow or grey. This bird is often found in motorway car parks, so if on your travels you see a car with a camera pointing out of the window it may well be a BDWCA member getting some reference material!

The Group Competition was started to encourage group members to work as a team, and also to encourage newer members to take their first steps on the competitive ladder. It also encourages the carving of a species that might otherwise not be undertaken.

Looking around the main competition tables it was great to see novice carvers who had carved a Bohemian waxwing – the 2012 subject – and special mention should go to Elizabeth Rolley and Brian Ellison who were both awarded Gold for their waxwings.



Bohemian waxwing by Elizabeth Rolley, awarded 'Gold' in the 'Novice Songbirds' category

Conversion chart

2mm	(⁵ / ₆₄ in)
3mm	(¹ / ₈ in)
4mm	(⁵ / ₃₂ in)
6mm	(¹ / ₄ in)
7mm	(⁹ / ₃₂ in)
8mm	(⁵ / ₁₆ in)
9mm	(¹¹ / ₃₂ in)
10mm	(³ / ₈ in)
11mm	(⁷ / ₁₆ in)
12mm	(¹ / ₂ in)
13mm	(¹ / ₂ in)
14mm	(⁷ / ₁₆ in)
15mm	(⁹ / ₁₆ in)
16mm	(⁵ / ₈ in)
17mm	(¹¹ / ₁₆ in)
18mm	(²³ / ₃₂ in)
19mm	(³ / ₄ in)
20mm	(³ / ₄ in)
21mm	(¹³ / ₁₆ in)
22mm	(⁷ / ₈ in)
23mm	(²⁹ / ₃₂ in)
24mm	(¹⁵ / ₁₆ in)
25mm	(1in)
30mm	(1 ¹ / ₈ in)
32mm	(1 ¹ / ₄ in)
35mm	(1 ³ / ₈ in)
38mm	(1 ¹ / ₂ in)
40mm	(1 ⁵ / ₈ in)
45mm	(1 ³ / ₄ in)
50mm	(2in)
55mm	(2 ¹ / ₈ -2 ¹ / ₄ in)
60mm	(2 ³ / ₈ in)
63mm	(2 ¹ / ₂ in)
65mm	(2 ⁵ / ₈ in)
70mm	(2 ³ / ₄ in)
75mm	(3in)
80mm	(3 ¹ / ₈ in)
85mm	(3 ¹ / ₄ in)
90mm	(3 ¹ / ₂ in)
93mm	(3 ³ / ₈ in)
95mm	(3 ³ / ₄ in)
100mm	(4in)
105mm	(4 ¹ / ₈ in)
110mm	(4 ¹ / ₄ -4 ³ / ₈ in)
115mm	(4 ¹ / ₂ in)
120mm	(4 ³ / ₄ in)
125mm	(5in)
130mm	(5 ¹ / ₈ in)
135mm	(5 ¹ / ₄ in)
140mm	(5 ¹ / ₂ in)
145mm	(5 ³ / ₄ in)
150mm	(6in)
155mm	(6 ¹ / ₈ in)
160mm	(6 ¹ / ₄ in)
165mm	(6 ¹ / ₂ in)
170mm	(6 ³ / ₄ in)
178mm	(6 ⁷ / ₈ in)
180mm	(7in)
185mm	(7 ¹ / ₄ in)
190mm	(7 ¹ / ₂ in)
195mm	(7 ³ / ₄ in)
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)

Contact the BDWCA

Tel: 01442 247 610

Email: pam.wilson@bdwca.org.uk

Web: www.bdwca.org.uk

Write to: Janet Nash, 26
Shendish Edge, Hemel
Hempstead, Herts HP. 9. Z

LETTERS

Woodcarving 'You'd & About

PHOTOGRAPH BY JOY HOPKINS



Joy Hopkins and her most recent project

Dear Mark,

Woodcarving has always been on my bucket list and now I have the opportunity to give it a try as I live in The Village Glen, a retirement village at Rosebud, south of Melbourne, Australia, which has a woodworking facility.

I read your article in *Woodcarving* 134 encouraging people who've had a go at a project from the magazine, to share it. I had just completed my interpretation of the same 'Competitive Spirit' by Andrew Thomas as you had featured, so here it is.

Best regards, Joy Hopkins

Hello Mark,

I am now 66 years old and have been retired from work for three and a half years. People asked me in my final years of working how I would pass the time. I would tell them lightheartedly that I was going to build myself a big shed and start whittling, and that's what I have done. Although I spend every hour possible in my shed I still consider myself very much the beginner.

I found *Woodcarving* magazine as a result of a birthday present from my daughter, who gave me a year's subscription to the magazine. To your credit this magazine has progressed tremendously since I have been reading it, especially the last few issues.

Along with the step-by-step articles, I also look forward to each issue to read From the Workshop and such articles regarding sharpening chisels, etc.

Keep up the good work and cater for the amateurs among us as well as the more professional carvers. I look forward to the next issue.

T. n, M. . .ir.

Mark,

I am totally amazed at the contents of John Francklow's recent letter criticising the 'step-by-step' articles in the magazine. He seems to suggest that there is no need for this as readers have, or should have, progressed beyond the need for this.

Personally, and after only 10 years of carving, I was extremely grateful for the wonderful article written by Steve Bisco showing how Grinling Gibbons created his complex masterpieces.

Without these I could not even contemplate such work. I am still waiting for similar attention to be given to Tilman Riemenschneider –

particularly hair – although I have already started copying his work.

I am regularly involved in helping beginners. We all seem to overlook the fact that most newcomers come with high expectations, often with no knowledge or experience and a belief that they should be able to pick up with minimal effort skills that in the past came only through long apprenticeship.

I am afraid that John's letter shows a lack of understanding of the huge, varied and complex needs of beginners.

Best regards, Tony Wilson



An example of one of Tony Wilson's carvings

PHOTOGRAPH BY TONY WILSON

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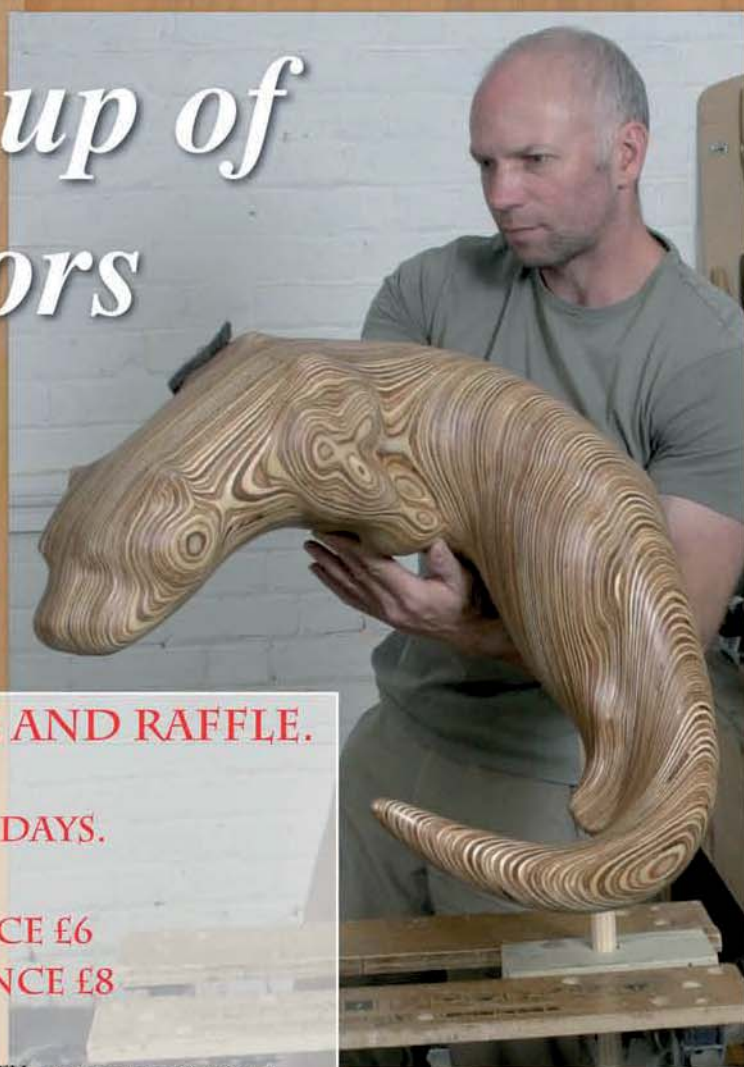
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Gothic mirror

Chris Pye shows you how to make
a Tudor rose Gothic mirror in oak

Click here to
view Chris's
video tutorial

Learn with Chris

You can watch Chris carving
this Gothic mirror at www.woodcarvingworkshops.tv

Things you will need...

Straight gouges:

No.3, 6, 12, 14 & 20mm
No.4, 6 & 10mm
No.5, 6 & 16mm
No.6, 14mm
No.7, 10mm
No.8, 7mm
No.10, 10 & 14mm

Longbent gouge:

No.7, 20mm

Shortbent gouges:

No.5 & 6, 14mm
No.8, 10mm & 16mm

Other carving tools:

25mm No.1 chisel
5 & 10mm 60° 'V' tools
10mm skew chisel

General tools:

Scroll/coping saw
Knife
Fine narrow rasp
Router for reducing the
back, to take the mirror



PHOTOGRAPHS BY CHRIS PYE

Gothic is the name we give to a style of architecture and architectural decoration in medieval northern Europe between the 12th and late 16th centuries. The 'foil' – from the Latin, a 'leaf' – is a circular or otherwise curved opening with a 'cove' or hollow moulding. As one of the most common and distinctive elements in Gothic design, the foil is part of lacework effect called 'tracery'. Foils are connected together in units of three – trefoil; four – quatrefoil – or even five – cinquefoil – and are often pierced, as here.

The Tudor dynasty took over England in the 15th century after a prolonged conflict between two families: the House of York and the House of Lancaster. Both

houses had a simple, five-petal rose as their symbol. The first Tudor king, Henry VII, united the two houses and combined the roses into the famous double, five-petal rose that has been carved ever since. So, this little quatrefoil mirror will certainly help to bring a fragment of Gothic architecture and Tudor history into your home.

The timber of the Gothic period was oak (*Quercus robur*) and this is what I'm using here. However, as our project is a strong, simple design, any good carving wood will do. I've added a mirror behind the quatrefoils. This is entirely a modern take; you may leave it out, use a different coloured wood, or simply recess the middle of the quatrefoils as you would the background of a relief carving.

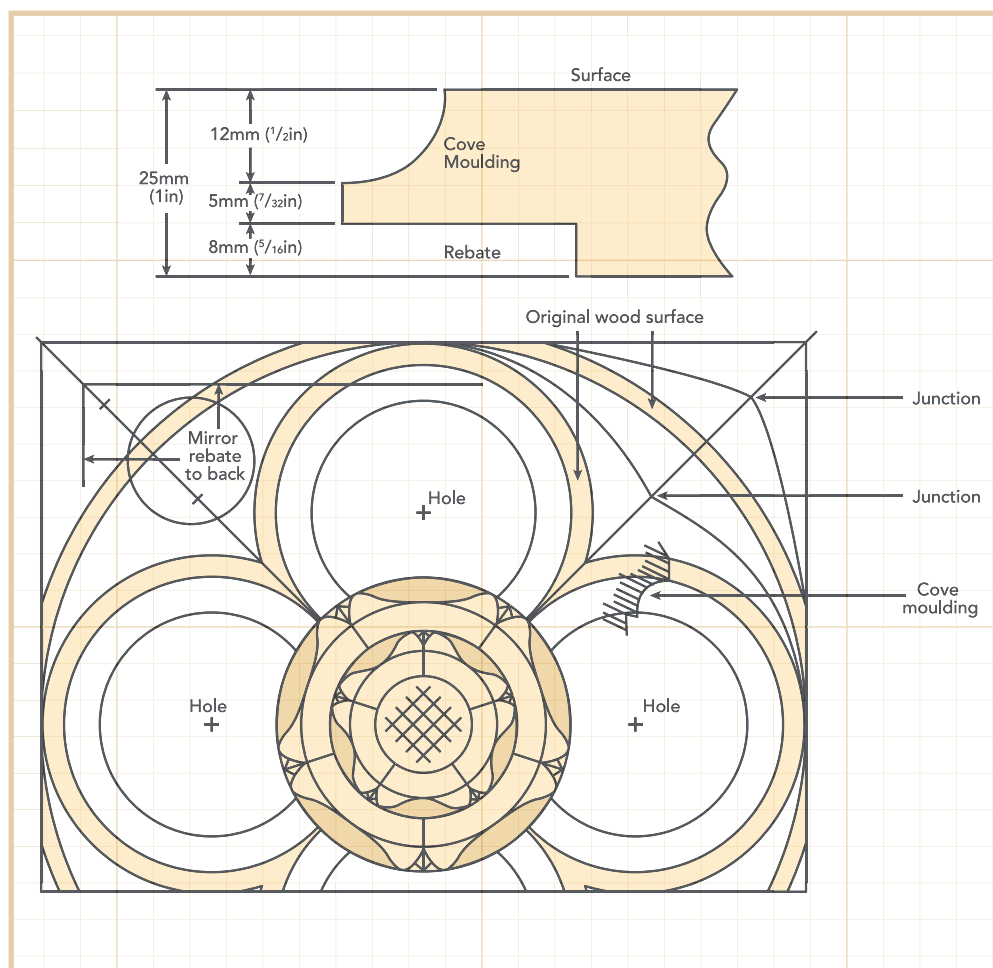
ABOUT THE AUTHOR

Chris Pye is a member of the Master Carvers Association; a woodcarving instructor both in Hereford and the USA; the author of 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.



Preparation

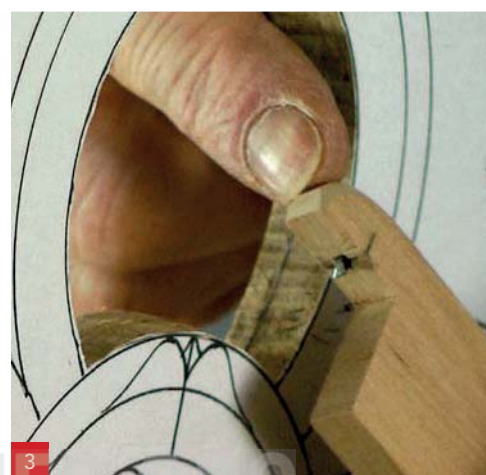
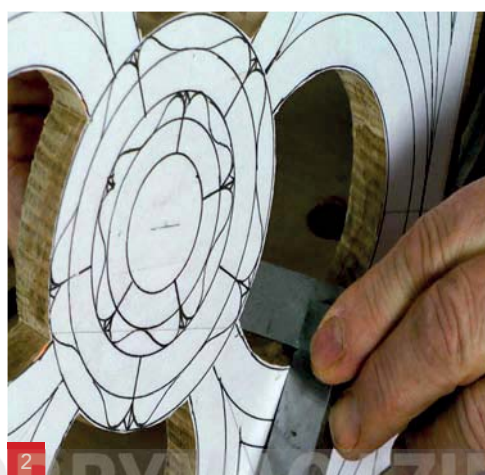
Start with a square panel measuring 270 × 270mm square × 25mm thick, with planed front, back and edges. The mirror is a large bathroom tile without bevelled edges, 255mm square. Rebate the back to 8mm, which allows 5mm for the mirror plus 5mm for fixing the mirror. I used a router, squaring the corners of the rebate with a chisel. Try to get the rebated back surface as flat and clean as possible and make the mirror a loose fit in the rebate. Place a ply or MDF board neatly into the rebate, so that it fills it. This board supports the panel edges when you carve the mouldings and rose after piercing. Hold the panel to the surface of your bench with clamps or by surrounding it with a wooden 'fence'. You'll also need a bench vice to hold the panel vertical. The quatrefoil openings are defined by nothing other than a curved, 'coved' moulding. The cove is a simple, quite deep hollow. You can use a router for part of this if you want; here we'll do it all by hand



➔ **1** Start this project by gluing an accurate, full-sized working drawing to the front of the board with diluted wood glue or 'Photomount' adhesive. You'll carve through this eventually, removing any remaining paper with a fine sanding block or white – mineral – spirits. Cut out the openings in the quatrefoils squarely to just inside your drawn lines. The most accurate tool will be a scrollsaw; a simple coping saw will also do

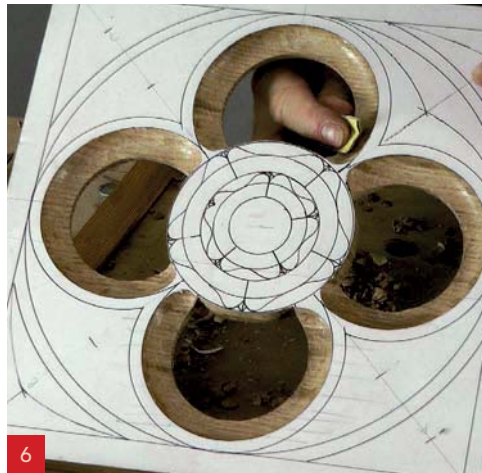
2 Next, clean up the pierced holes to the lines and make sure the edges are square. Use a shortbent chisel or a fine, narrow rasp to give a clean surface. Finish with sandpaper. Be accurate: part of this inside edge is a final surface – a visible square edge that abuts the mirror

3 You can now score a line along the inside edge of the quatrefoil, 12mm in from the front – paper – side. This scored line is the bottom edge of the cove moulding and is really nice to work up to. A little scratch stock will score the wood precisely. The sharpened screw acts as the marking point





4 Carve the cove moulding with a deep, possibly longbent, gouge – No.8 or 9 – working downhill from each side with the grain. Bring the cove as near to the rose as you can. I left the surface of the cove clean and very lightly faceted, but you can scrape or sand for a very smooth finish. Run the top edge of the cove smoothly along the paper line at the surface, and its lower edge tidily along the scored line. More than anything, the changes of plane at these two lines make for the beauty in Gothic mouldings



5 The most troublesome part of the cove moulding is at those points where carving 'downhill' from one direction meets 'downhill' for the opposite. Finish off here with a shortbent gouge, working across the grain with a slicing cut. Make sure you use a sweep that matches the radius of the quatrefoil

6 Here is the finished cove moulding. The cove itself is clean, without tears in the grain, and the quatrefoil edges run sweetly up to the paper lines. Run your fingers along the cove moulding; it should slide smoothly all along. You still have to carve the junctions with the rose



Pockets

The 'pockets' – for want of an official term – are the inverted three-sided pyramids that fill in the spaces between foils and form a lovely part of the overall Gothic design. A pocket really is just a large example of chip carving. The outer edge of the pocket must run accurately along the drawn paper lines. There are three junctions within the pocket, one of which is straight, radiating from the centre of the panel; two others are gently curved and feather out onto the surface at their outer edges



7 Start with deep stop cuts down into the pocket with a 'V' tool, following the three junction lines that you have marked. Chop out as much waste as possible before finishing up the surfaces and junctions within the pocket. Be as accurate and neat as you can, both at the surface and the junctions. Be very careful of the depth – don't pierce through!

➔ **8** Here you can see the finished pockets and cove moulding. If you do go too deep, you can always pierce the pockets accurately

Tudor rose

Before you begin the Tudor rose, sort out in your mind what's going on: a central 'boss' or 'button' is surrounded by two similar rows of five petals, inner and outer. The petals appear to turn over at their outer edges and, as they do, they leave five small diamond-shaped darts – the sepals in a real flower. You'll find the plan easier to see if you individually colour the inner and outer rows

The boss

9 Carve down at about 45° from the circular line marking the rim of the petal turnover, to the circular line of the boss. True up the outside of the boss to create a cylinder

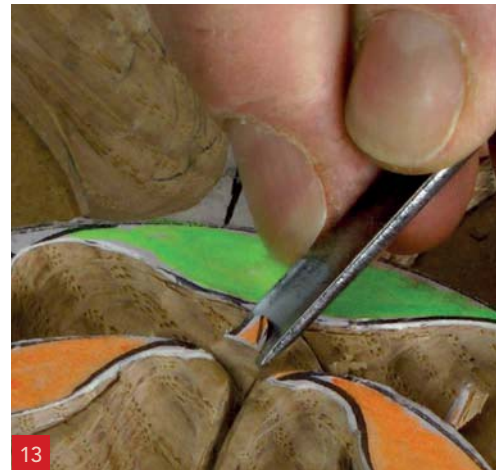
10 Round over the boss with a medium gouge. You should be able to pick a gouge so that the sweep makes a neat circular junction at the bottom. The central boss is not hemispherical but should appear full and not too flat. Carve the surface smooth

The petals

11 Run flutes down the sides of each petal towards the boss with a deep gouge. This creates a sharp ridge between each petal and so distinguishes one from the next

12 Now for the inner row of petals. Cut a sharp groove between each petal with a chisel to separate the petals. I've also started on the outer row of petals, running the flutes as before. Use shortbent gouges here

13 Carefully carve the first row of darts or sepals. This is a tricky bit of the carving as each of these darts lies against a petal in the outer row. First define each dart with vertical stab cuts, then remove waste wood from either side, merging into the flute and letting the dart stand out in relief. Make the dart distinct while leaving some 'belly' in the centre of the petal hollow. Shape the dart by taking out a chip of wood with two cuts: an angled cut from its midline to meet a vertical cut that defines the corner of the petal to that point





17



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14 Round over the petals of the inner row to make the turnover effect, working with the grain. You should have the boss and the full inner row of petals and darts finished crisply

15 Join the rose to the cove moulding. Note that because there are four quatrefoils but five petals, you cannot line them up! In our design, there's a full petal at the top and the others, with their darts, lie at different positions relative to the coves. Set in the outside of the rose and continue the cove moulding of the quatrefoils up to it

16 Carve the outer darts and round over the outer petals to create the turnover effect

17 The outer darts are of two kinds: the one to which I'm pointing is free, running through the quatrefoil opening and back to the mirror. The other sort of dart lies to a varying degree against the cove moulding. Define their outlines and finish these off against the moulding surface

18 Detail the boss or button. One of the commonest ways to do this is using simple hatching lines. Use a 60° 'V' tool for this or, better still, a deep, narrow U-shaped 'veiner', such as a No.11, 2mm gouge, or pattern the dome of the boss with a circular punch

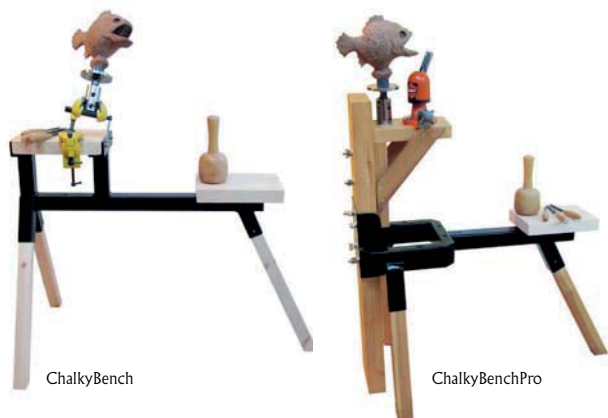
19 You can now finish off inside the quatrefoils. Hold the panel carefully in a bench vice so you can get at the openings. Extend the darts between the outer petals straight down to what will be the mirror surface. Use a knife, triangular fine rasp or skew chisel and keep square. Change the lighting and check the whole carving over carefully for torn grain or rough junctions

Finishing

20 I waxed the rose but oiled the quatrefoils and the rest of the panel. Brush on several coats of linseed oil, avoiding the rose; let it soak in and clean off excess with a rag. Apply thin beeswax to the rose; melt in with a hairdryer and brush away excess wax

21 Burnish and polish the whole carving with a brush when the oil and beeswax have cured – dried. Finally, fit the mirror into the recess and add a picture wire to the back for hanging ▶

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Michael Painter Diary of a professional carver



Chisels on the bench all facing towards you for safety and ease of recognition

PHOTOGRAPHS BY MIKE PAINTER

Choosing and shaping chisels

Michael Painter looks at the topic of chisels and advises that it is best to buy tools suited to your needs, rather than a whole set, which you may not necessarily use

There are many amazingly shaped chisels with sophisticated cutting edges that may dazzle and entice you to purchase, especially for the 'tool-a-holics' among us who are always searching for another tool to fill an empty space in another drawer. These are specialised chisels that are more expensive and usually considerably more difficult to sharpen, but for general carving, you really do not need them. A general rule for the vast majority of carving is: the more basic the profile of the cutting edge, the more often you will use it. Conversely, the more intricate the shape, the more specialised it is and therefore less versatile. Interestingly, I've noticed an instruction book utilising a 'back bent' tool

for carving the inside of a human ear. Surely basic tools may be used for this purpose? I have done this my entire career! The most useful chisels I have for general carving are the fluters and gouges in all widths and radii. I personally don't think buying a set of chisels is beneficial. Instead, individually choose the tools suited to your needs.

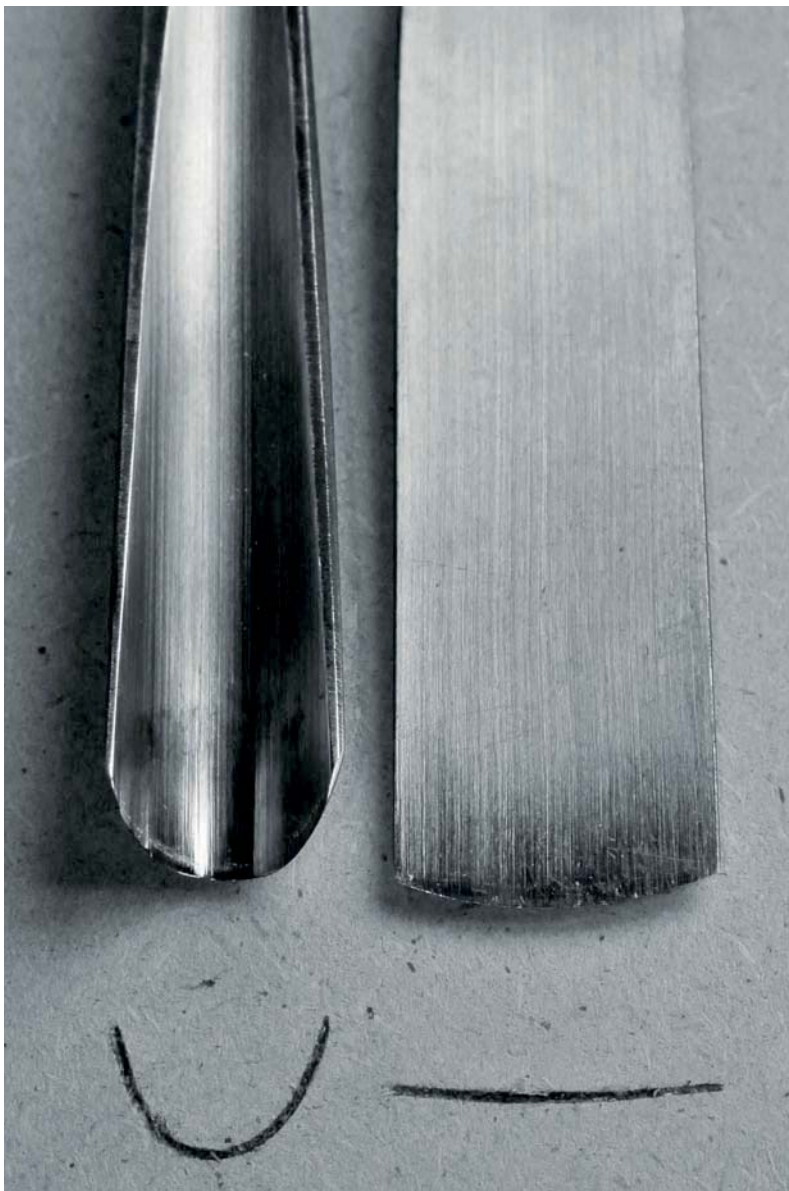
The two rules

We all want chisels to cut efficiently, cleanly and be versatile. Whether the chisel you purchase is old or new it should adhere to two rules: 1) the metal should be as thin as possible and, 2) it should not bend in your hand when being used. The carver should determine the direction and action

ABOUT THE AUTHOR

Mike Painter specialised in traditional wood and stonecarving 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





For general carving, the versatile chisels are the fluters and gouges. You can collect them in all widths and radii

acknowledges the difference between carvings executed with dull tools that produce scarring and give a crushed appearance to the carved surface contrary to the crisp smooth finish of a sharp chisel. There are three stages in achieving a sharp chisel: shaping, sharpening and honing. Each stage has to be executed correctly to achieve a satisfactorily keen edge. Shaping is the initial process, creating the profile of the bevel – cutting angle – of the chisel. In olden days it would be the carver's responsibility to angle and shape the bevel to their own specific requirements, but it is now consumer friendly to provide chisels that are pre-sharpened 'ready to use', meaning this has already been determined. This doesn't necessarily mean the correct characteristics have been incorporated.

Bevel profiles

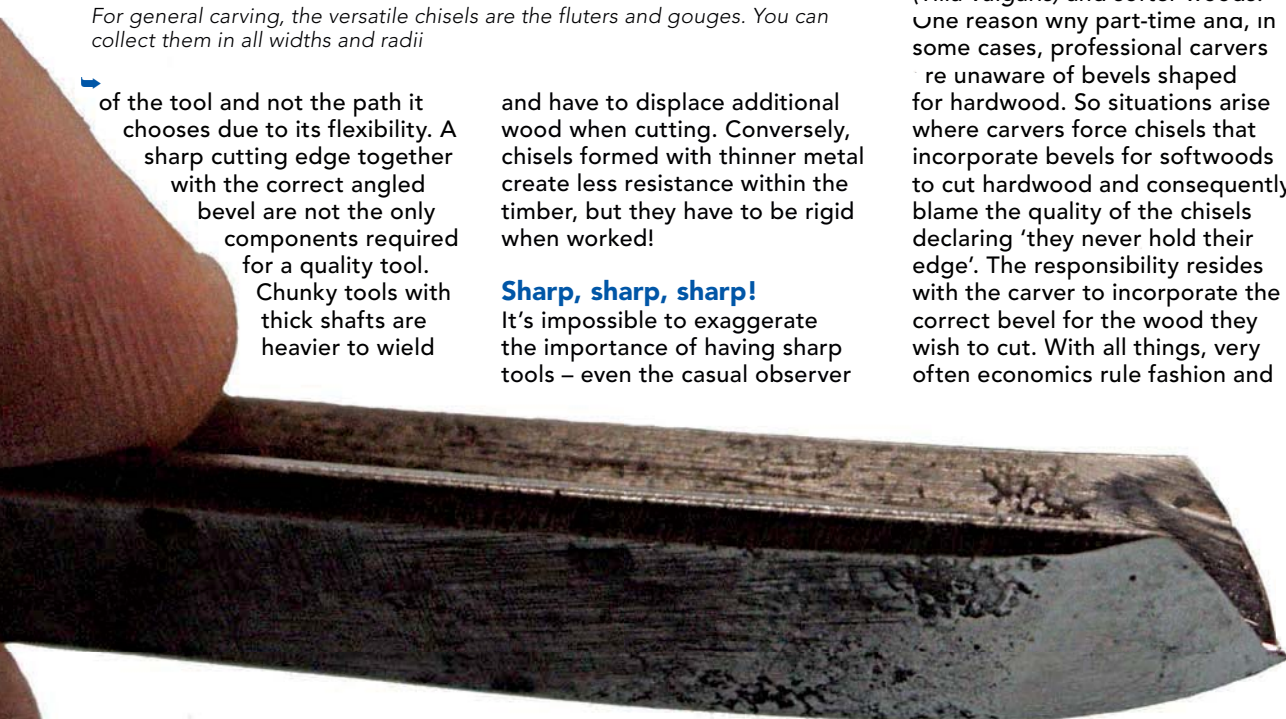
Actually there are two different profiles for bevels of chisels: one for cutting softwoods and another for hardwoods. In this instance, I only imply whether a wood is hard or soft to work, not their classification. Tool manufacturers today may produce thousands of chisels a week and it is advantageous to create a standardised angle that is sufficiently adequate and economical to produce. This is normally the shape suitable for the larger market of part-time carvers who usually work lime (*Tilia vulgaris*) and softer woods. One reason why part-time and, in some cases, professional carvers are unaware of bevels shaped for hardwood. So situations arise where carvers force chisels that incorporate bevels for softwoods to cut hardwood and consequently blame the quality of the chisels declaring 'they never hold their edge'. The responsibility resides with the carver to incorporate the correct bevel for the wood they wish to cut. With all things, very often economics rule fashion and

of the tool and not the path it chooses due to its flexibility. A sharp cutting edge together with the correct angled bevel are not the only components required for a quality tool. Chunky tools with thick shafts are heavier to wield

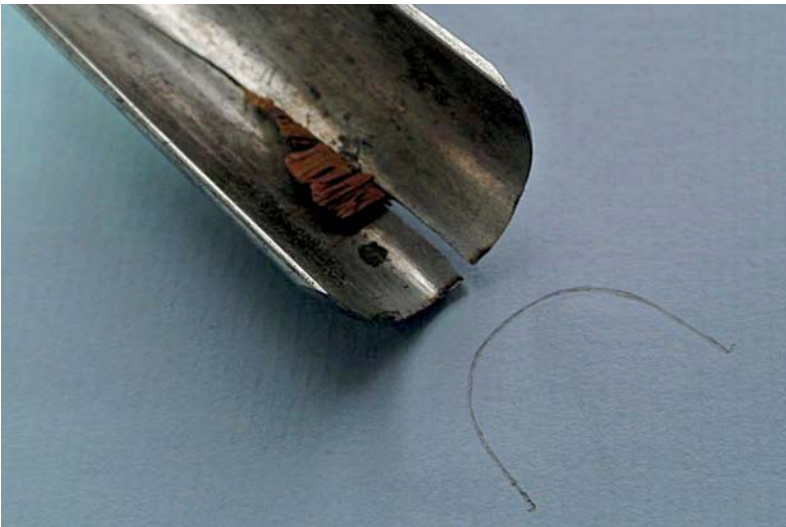
and have to displace additional wood when cutting. Conversely, chisels formed with thinner metal create less resistance within the timber, but they have to be rigid when worked!

Sharp, sharp, sharp!

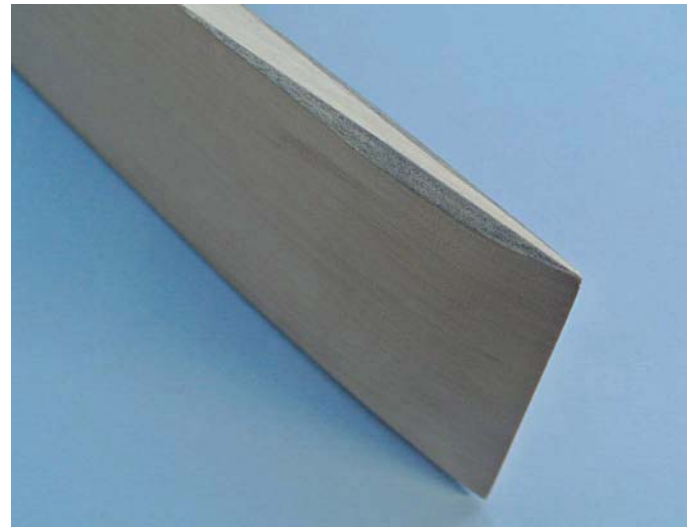
It's impossible to exaggerate the importance of having sharp tools – even the casual observer



A parting tool – 'V' tool – ready to use in hardwood



The consequence of not incorporating an inner bevel with an outer on a 30mm wide fluter. This one was given to me and has become a useful teaching aid



A wooden example showing the pairs of chamfers running down both sides of the shank towards the cutting edge

trends but fortunately, for carvers, not all tool manufacturers are the same, so it is up to us to seek out manufacturers who produce the shapes we require. I have read with curiosity about long and short bevels. If you possess chisels with identical angles to their bevels but have slightly varying thicknesses of metal to their shanks then the bevels' length will vary, so surely this is irrelevant. It is the correct angle of the bevel that initially assists the tool to work correctly and not the length of the bevel. The angle of the bevel hasn't evolved at random and is not dependent on the variables of the carver's height to their workbench as expressed by some carvers. Not even joiners, who may work at their bench constantly, adhere to this ridiculous theory.

Grinding bevels

Grinding the single outer bevel to approximately 20-22° – only on the outer edge – for soft woodcarving and approximately 28-30° – bevelled one-third inside and two-thirds outside – for hard wood is a good general guide. Some carvers prefer to simply increase the angle of the outer bevel, thus making it more obtuse and robust for hardwoods. This creates a problem as traditional carvers like to invert their chisels with the hollow face downwards, which is only carried out with flatter or 'slower' gouges. Increasing the bevel's angle encourages the cutting edge to dig the tool into the wood, due in part to the resilient grain of the hardwood. Uniting an inner and outer bevel produces a suitable

angle for the cutting edge to naturally exit the wood with ease when the chisel is inverted, which is helped by the inner bevel. With softer timber, inverting a single bevelled chisel is not such a problem as the grain is not as tough. Parting chisels – 'V' tools – or fluters with single outer bevels will break across their cutting edge if used aggressively with a mallet on hardwood. This is because the hard timber pinches the sides of the chisel, causing the cutting edge to crack. If an inner bevel is combined with the outer bevel on these types of chisels, then the ease of cut is amazing.

Flat chisels

In the last article, I mentioned that a carver's flat chisel has a bevel each side of the cutting edge, which ensures you don't have to constantly turn the tool around when cutting letters. There is another 'trick' that is incorporated into these chisels and with some fish tails. Two pairs of chamfers each side of the shank, towards the corners of the cutting edge are formed, thus creating a smaller section of metal at the corners of the cutting edge. This doesn't reduce the life of the tool, it displaces less timber when the corners enter the wood, which allows them to enter tighter corners – ideal when cutting serifs! ▀

Carving 'pipe shades' for the organ case in the Palace of Westminster – Houses of Parliament. Only seven chisels, fluters and gouges, including one fish tail and one tracery tool, were used for this feature



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Owl relief

John Vardon goes back to basics and shows the beginner how to carve an owl in relief



PHOTOGRAPHS BY JOHN VARDON

This is a simple relief carving designed for the novice woodcarver. The idea is to introduce a carver to using a few basic gouges, thinking in three dimensions and holding the carving securely. The project should take about two days to carve. The gouges referenced in the list above are those used but any suitable gouge could be used. It is recommended to use as big a gouge as practical and to ensure it is sharp throughout the carving.

Any hardwood could be used, in this example a stock piece of lime (*Tilia vulgaris*) measuring 143mm wide x 168mm high x

25mm deep was used with the grain running across. The actual size of the relief can vary to suit the wood available. Scale the design as required. For the novice carver, it is suggested that the size should not be smaller as it would become more difficult to carve.

The owl is a 'generic' owl and similar to a barn owl. If preferred, you could add ears and make it a long- or short-eared owl. The horizontal lines are suggestions for a 'rustic look'. Note in all relief carvings that the objects tend to be flattened; the extent of flattening often depending on the wood thickness.

Things you will need...

Tools:

No.11, 6mm straight gouge
No.5, 10mm straight gouge
No.3 or No.2, 15mm gouge
No.4 or 5, 20mm straight gouge
No.9, 10mm gouge
No.11, 6mm straight gouge
No.4, 10mm fishtail gouge
No.3, 6mm gouge
Small skew chisel
No.5, 12mm straight gouge
8mm 'V' gouge or veiner
No.2 or No.3, 20mm gouge
Range of abrasives
Finish of your choice

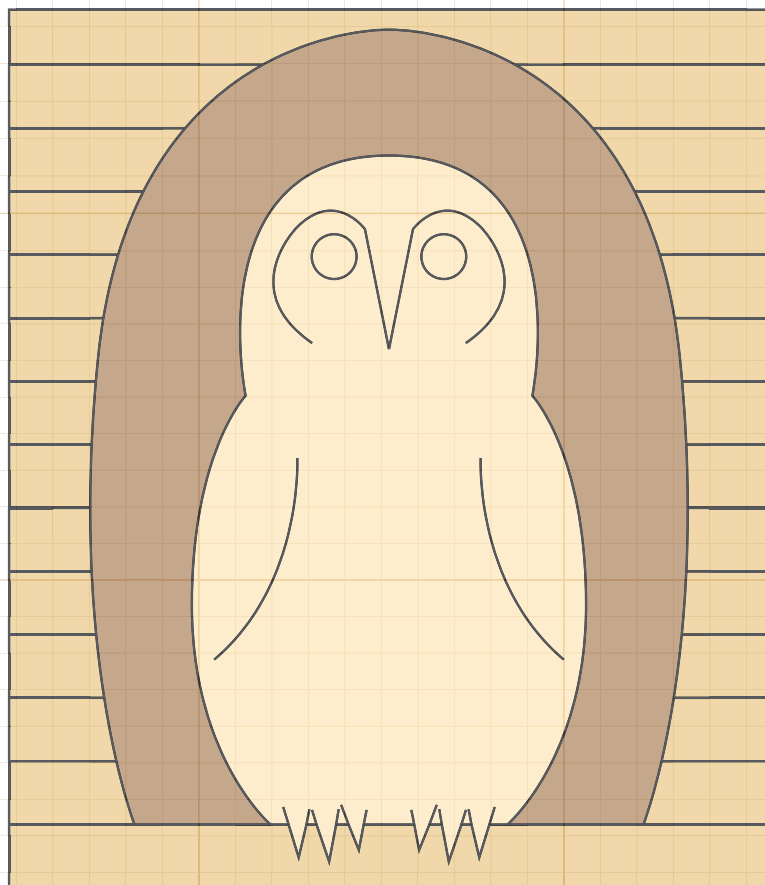
Wood:

A piece of lime (*Tilia vulgaris*), or similar, measuring 143mm wide x 168mm high x 25mm deep

ABOUT THE AUTHOR

John Vardon has been carving for the last 19 years. He is an enthusiastic amateur and likes to carve mainly in relief. John is a member of the Solent Guild of Woodcarvers and Sculptors and is currently its Secretary. John also demonstrates once a month, with other carvers, at the Weald & Downland Open Air Museum near Chichester. He also runs, with Jess Jay, two carving courses at the Museum.





➔ **1** Draw the design onto the wood. Then ensure the carving is safely secured. It could either be clamped to the bench, or it may be small enough to be held in a vice, perhaps with a block underneath to keep the carving above the top level of the vice. An alternative, especially if only a small vice is available, could be to glue a small block of wood on the bottom with a piece of newspaper between the block and carving to ease removal of the block at the end. Using a No.11, 6mm straight gouge, carve a groove around the outside of the owl about 2mm from the line. This is preferable to stabbing the outline with a gouge, which tends to act as a wedge and 'squashes' the wood either side

2 Next, use a No.5, 10mm straight gouge to carve the slope down to a depth of about 8mm. Straighten the slope using a No.3 or No.2, 15mm gouge. As the carving progresses, the depth will increase slightly. The angle of the slope will vary around the owl. If the slope was left constant the depth would vary, i.e. if the wood is thicker than 25mm, the depth of the slope could be increased, which would allow a





3



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5



6

more rounded owl to be carved. Draw in the centreline of the owl and make a mark about half the height of the body. Mark in a block around the feet to ensure the feet are not carved away. Also, draw in the neck. Using a No.4 or No.5, 20mm straight gouge, start to shape the owl's body. Keep the body fattish at the mid height. The curvature should be slight at the centre, becoming more extreme at the edge. When cutting the wood use a shearing action of the gouge cutting edge to minimise any 'tearing' of the wood. Leave a block at the bottom of the owl in the region of the feet about 10mm above the base and 4mm deep. The head should also be shaped in a similar way. Make sure the eyes and beak are redrawn if necessary

3 Now to carve in the eyes. Mark the outside of the eyes with a straight gouge with a radius equivalent to that required for the eyes. Here I am using a No.9, 10mm gouge. Be careful not to pull out the centre of the eye as you remove the gouge. Next, pare down from the outside of the eye socket to the eye to a depth of about 3mm using a No.11, 6mm straight gouge, which will give a 'fluted' appearance. The direction of the slope should be towards the centre of the eye. Leave the beak and drop the level of the carving outside of the beak to a depth of about 2mm at the tip. You should now have the general shape of the owl. You could increase the depth of the slope outside the owl, but do not undercut at this stage

4 Now it is time to shape the eyes. Mark the centre of each eye and using a No.4, 10mm fishtail – or straight – gouge, round over the eyes. Take several small cuts working from the outside towards the centre

5 For the feet and toes, mark in the general shape required and then carve in using a No.3, 6mm gouge. Using a small skew gouge between the toes is helpful here

6 Undercutting the piece will tend to attenuate the curvature of the owl. Decide on the 'finish' of the slope outside of the owl: it could be left flat, which can be difficult as small blemishes would show up, or you could create a 'fluted look', which I chose here. Using a No.5, 12mm straight gouge, pare down the slope, leaving a ridged look

7 You need to carve the extreme area and make it 'rustic looking'. Using a 8mm 'V' gouge, or a veiner, make grooves about 3mm deep along each of the lines. Be careful that the grain of the wood does not take over the direction of the gouge. Then, using a No.2 or No.3, 20mm gouge, round over between each groove

8 Stand back and take a look at the carving. Turning it upside down can be useful and sometimes shows areas that need further attention. Also, looking at the carving in a mirror can help to show up problem areas. In this case, it was considered that the carving needed more curvature over its surface. Although various undercutting has been done, it is possible to carve away a little, which demonstrates that undercutting must be left until the very end!

"...looking at the carving in a mirror can help to show up problem areas"

9 Two other problems have now been highlighted: first, the design depicts wings. These had been forgotten, which demonstrates that key features should continually be replaced when carved away. In this example, the wings are only an indication and not accurate in any way. The wings should now be marked in and the body from the centreline to the wings carved away; this will tend to further increase the curvature of the body. Second, a significant error. Although an owl has three toes on its feet, only two would be seen at the front, with one at the back. This demonstrates that full research should be carried out on the design of the subject at the beginning of any carving, however simple. Rectification in this case is quite easy. The middle toe can be carved away leaving the two remaining toes set more widely apart, as shown here

10 Go around the whole carving again, tidying up. Finally, sand the carving, going through the various grits and then finish with a sealer and wax, acrylic varnish or other appropriate finish. I decided to leave the sloping area immediately outside the owl and the eye sockets with a 'tooled-fin sh'



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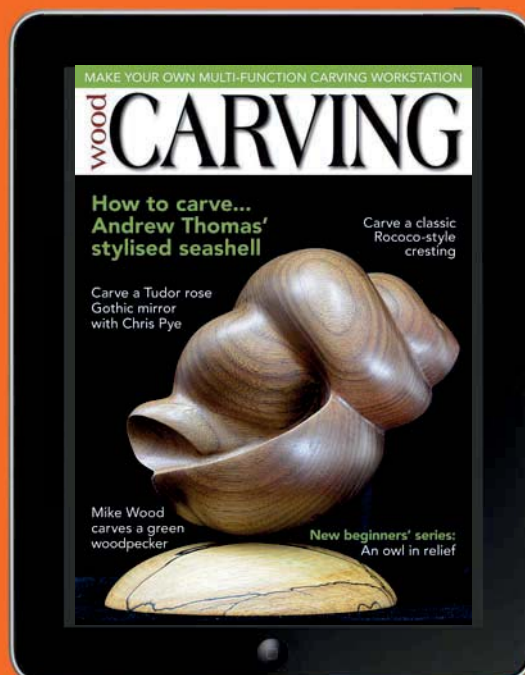
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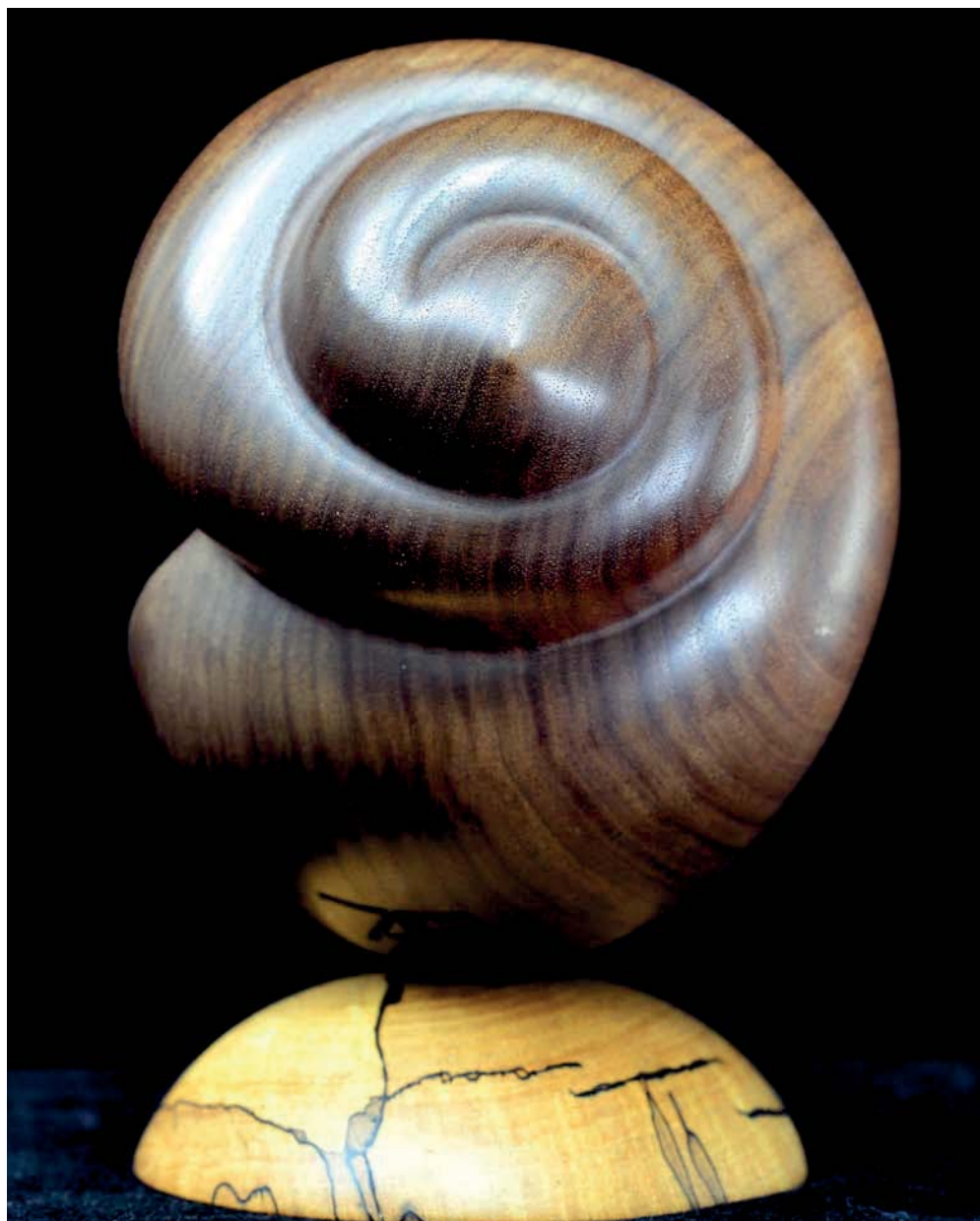
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Stylised seashell

Andrew Thomas carves a stylised seashell from American black walnut and mounts it on a spalted beech base



This stylised seashell form is a great introduction to carving the medium of wood, as producing the spiralled effect requires a very careful approach to the direction of the grain, which naturally switches from one way to the other; a fundamental technique that is essential to learn. Creating the body of the shell is also a very good exercise which helps develop a fine eye for proportional balance of the composition. The design that I have supplied can easily be adapted to incorporate your own ideas, or if you wish to, you could use this concept and apply it

to a different species of seashell, which I would certainly encourage you to do.

If practical, take a trip to the beach and find for yourself a variety of seashells that you can use as three-dimensional visual aids to help you when you are working through the various details of the form. A good selection of images from different angles are also very useful and can easily be found using any 'image search' on the internet. Before you start working on the project, read through the complete step guide and study the stage and finished images to see how the carving develops. ➡

Things you will need...

Tools

Swiss:

No.2, 20mm

No.11, 4mm

No.7, 14mm

No.8, 10mm

Wood

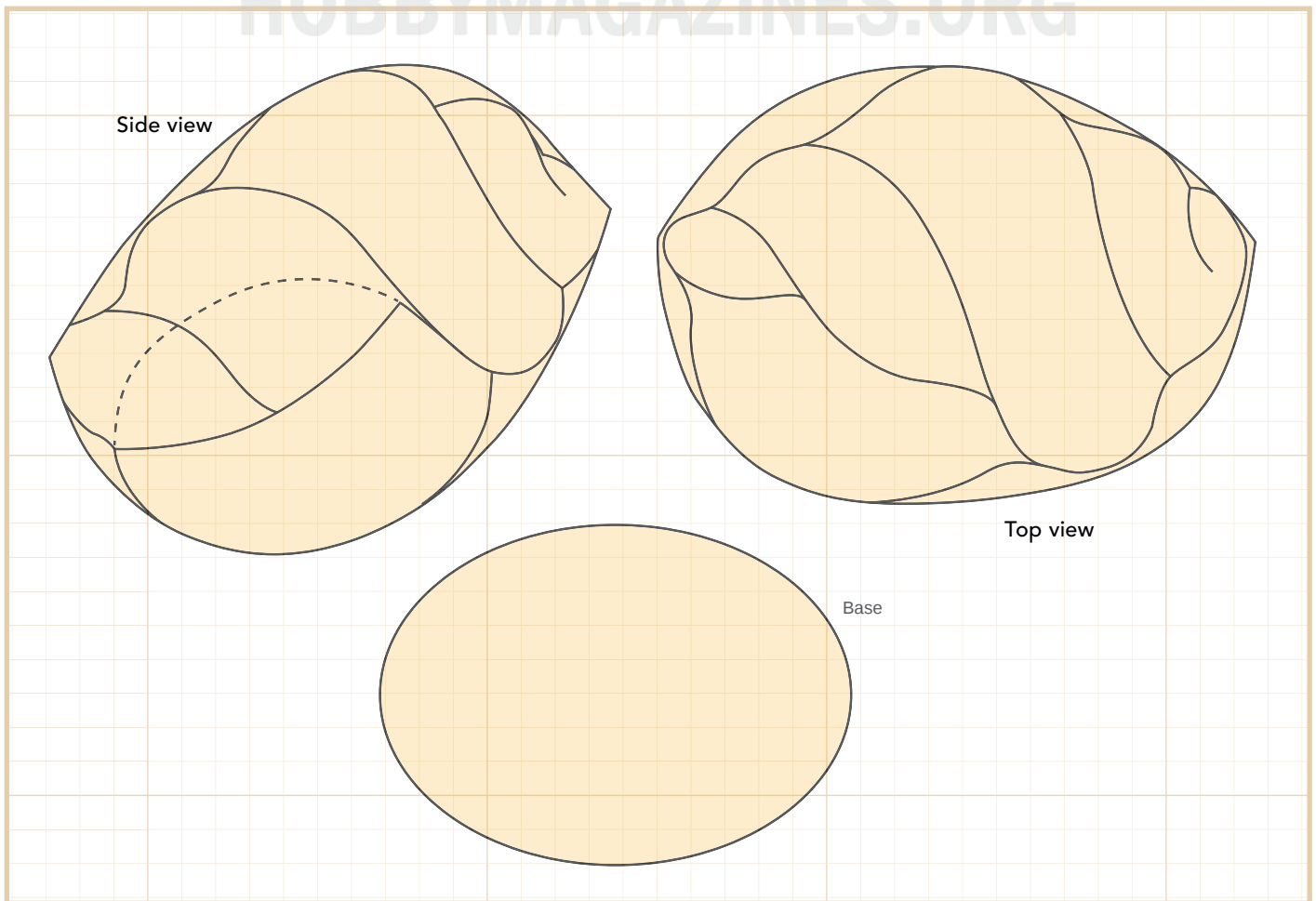
Seashell: American black walnut (*Juglans nigra*), although lime (*Tilia vulgaris*) is an easier alternative 130mm long × 100mm high × 100mm dia.

Base: spalted beech (*Fagus sylvatica*) 110mm long × 80mm high × 25mm dia.

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.

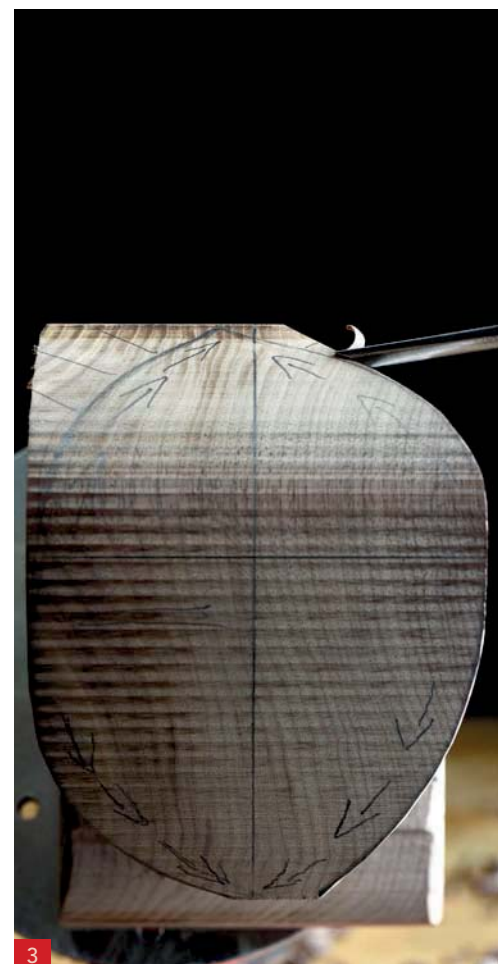
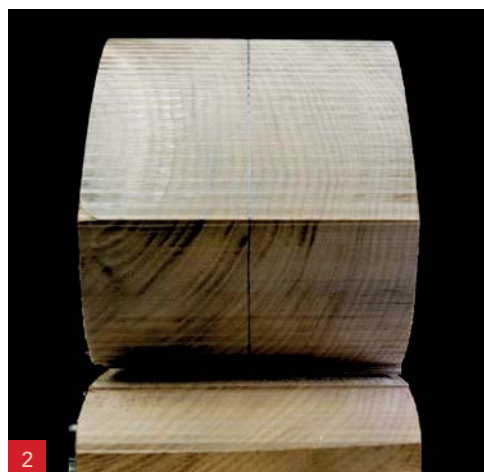




➔ **1** Enlarge the scale drawings to the correct size and print them out onto card to use as templates. Transfer the side view design onto your block of wood, ensuring that the grain direction is running horizontally and that there is enough spare wood at the base to attach to your faceplate, 30-40mm. Cut this side view out

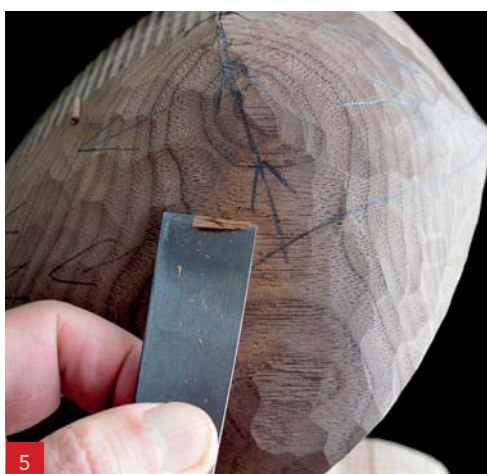
2 To help simplify the shaping around the lower edges, cut along the horizontal lines at the very bottom edges of each side, as if you were going to cut it off the base, but stopping at 20mm before the centre on both sides, leaving the form attached to the base by this small square section underneath it. Mount the form on your vice and measure and draw centrelines on all four sides

3 Transfer the top view profile line onto the top of your wood, accurately 'siting' the shape onto your block, as opposed to bending the template over the contoured surface of the wood. Use a No.2, 20mm to cut away the waste wood squarely back to the edge of the design line following the suggested direction of cut. You can now add shape and detail

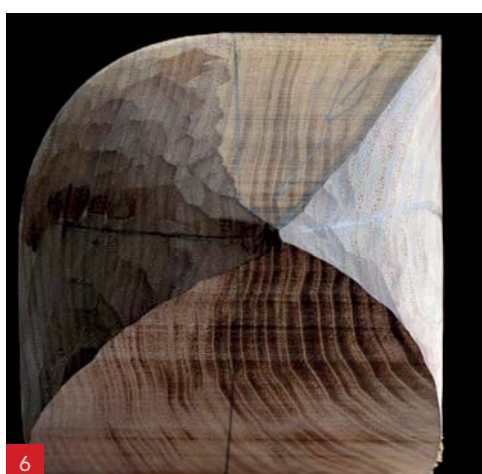




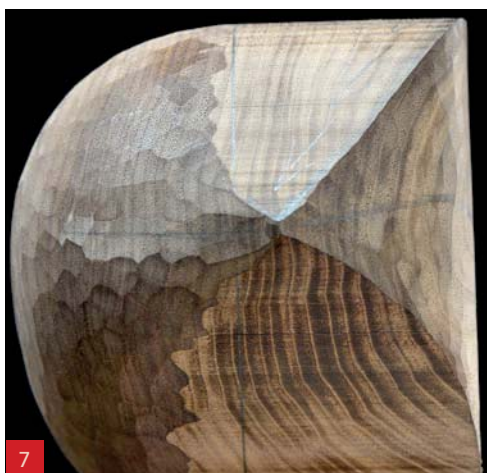
4 When trying to produce an even contour on a form, there is a fine line between not going far enough – square-edged, and going too far – flat-edged. On each section of the seashell, you should aim to create a balanced curve from front to back. Use the No.2, 20mm gouge upside down, working along the edges to create an even curve between the centreline on the top view down to the centreline on the side view



5 The arrows drawn on the wood show you the direction of cut working 'with' the grain, but if you also observe the annual growth rings you will notice that they show you where the grain changes direction; at the widest part of the design. At this position you will need to carve 'across' the grain to evenly join the contour that you have created either side of it. If you do not adhere to this rule then the wood will split out across this widest position



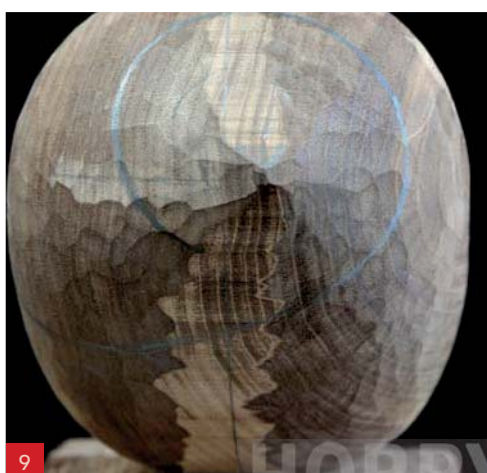
6 When the first section has been completed, it should look something like this



7 Repeat steps 4 and 5 on the lower section of this side, working in as far as you can until you reach the square area at the base of the form. This area can be finished later on when you cut the seashell off the base



8 Repeat steps 4, 5 and 7 on the opposite side of the form and make any necessary adjustments to blend both sides evenly together



9 You can now draw the spiral line onto your wood from the tip of the design around to the side



10 Continue this design line along the side and just around the back tip of the wood

Top tips

1. The No.11 gouge, also known as a flutter or veiner, requires a careful balance of pressure – right hand – and resistance – left hand – to accurately follow any design line. If you put too much pressure into the initial cut to make a deep channel, then the chances are that the tool will slip over the design line as you will have less control over the resistance

➔ **11** Use a No.11, 4mm to very carefully cut along the edge of the line, working 'with' the grain, from front to back. You will notice again that the direction of cut changes as you work around the spiral and at the widest position of the form where the annual growth rings radiate from. If you feel any resistance to the cut, then you will undoubtedly be trying to carve 'against' the grain. When this happens simply change directions of cut, but take the time to observe the direction of the grain and understand why this has occurred in the specific position



12 Next, use the No.2, 20mm to pare the wood back evenly into the No.11 cut



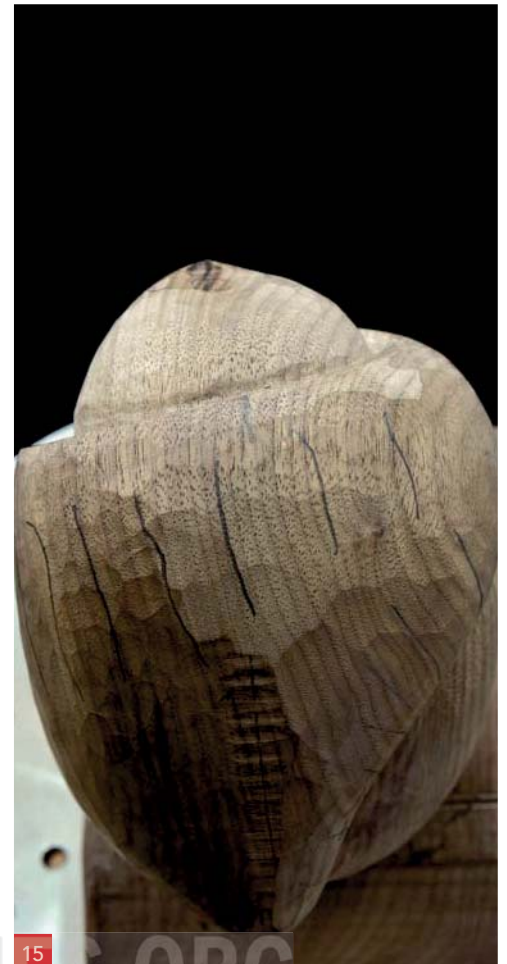
13 Repeat steps 11 and 12, working from the front to the back of the seashell, and gradually blending in the surrounding areas as you gain depth

"...carefully create the overall shape of the seashell..."

14 The formation of the seashell body is one of nature's most beautiful natural structures and needs to be carefully carved to ensure that its harmonious contours are finely balanced over the complete form. These areas between the spiral lines should be very delicately curved to produce full flowing angles that blend evenly together from front to back and across the shell



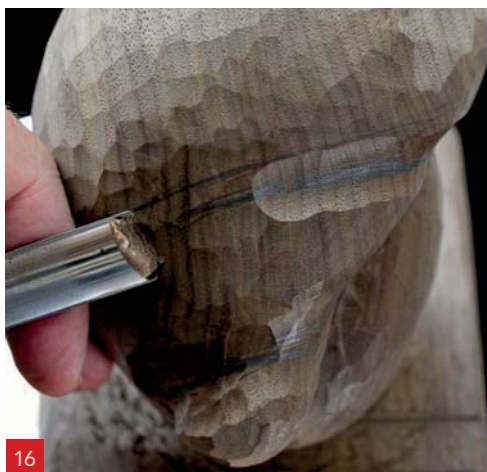
15 The natural angle of the spiral delicately flows around the seashell body from one side to the other. You will therefore need to continue to develop this detail until you reach the correct angle of the spiral as depicted in this image. Then, using your reference material as a guide, carefully create the overall shape of the seashell in relation to its natural form



Top tips

2. Before you start the sanding process, it is good practice to skim over the complete surface of the wood to level out any uneven areas or deeper gouge marks. The flusher the surface is, the quicker and easier the sanding procedure will be





16



17

16 The lower spirals can now be carved into the body of the shell; carefully mark these in position following the same angle as the spiral above it. Use a No.7, 14mm to carve along these lines, and then a No.8, 10mm to further deepen the channel

17 At this stage, your shell should now look like this



18

18 The bulbous area of mass on this side of the shell is next to be shaped: draw the line of the shell opening onto the side of the wood. Use the No.7, 14mm gouge to carve this area back to the main body of the shell and then to create the concave hollow down into the base of the shell opening

19 Use the No.11, 4mm gouge to carve the curved line right into the body of the shell, creating a slight undercut to the spiralled area of the body above it

20 You can now continue to extend the grooves of the spirals, curving them downwards into this undercut, and then blend all the depths evenly together



19

21 The last detail to be made on the shell opening is at the very end of the seashell, which is simply a little concave channel that flows evenly out from the shell opening into the rear spiral mass. Use the No.8, 10mm to create a concave channel into mass and the No.7, 14mm to blend these areas evenly together. Photos 23 and 24, on the next page, give a clear view of this detail completed

Top tips

3. To ensure that you have removed all of the tool marks on the surface, scrutinise it very carefully in natural light by turning the sculpture around slowly and studying the surface as the shadows strike over it. This will expose any little lumps and bumps to the meticulous eye which can then be eradicated with the grit 100 before progressing on to the next grit

4. At this stage of the project, it would be very helpful to study your reference material and use it as a guide to give you a good understanding of the form you are aiming to create



20



21

PROJECT

Seashell

➔ **22** The main details are now formed but the spiral at the front can be extended towards the centre to produce a tighter tip

23 You can now begin to further develop the lower contours

24 This lower area should be naturally curved from one side to the other and from front to back within the limitations of the centre fixed position. This centre fixed position can also be made thinner to approximately 20mm in width, which will allow further access to evenly shape and blend the lower contours from all angles

25 This side of the seashell will need to be carefully curved down underneath the body to naturally blend it into the lower area and meet the opposite side. The spiral grooves will also need to be extended and delicately refined. Observe your form from all angles and make any adjustments

Sanding

26 Starting with grit 100, work over the complete surface, removing every tool mark and blending all of the details together. When smooth, clean the sawdust off all of the surfaces, and then brush or pour hot water over the complete sculpture and leave it to dry. Next, work through grits 150, 240 and 400, removing all of the scratches from each previous grit and repeating the hot water process in between. The seashell can now be cut off the faceplate base to allow the underside to be finished. This can be safely achieved by securing the seashell in a woodworker's vice with a piece of dense foam lining each jaw to protect its surface from getting damaged. Do not attempt to try to carve this handheld! Finally, sand through all grits as described above

27 The project is finished with one light application of boiled linseed oil. Leave this for a week or so to dry before applying several coats of dark wax polish

Making the base

28 The base for this project is a simple elliptical form in spalted beech (*Fagus sylvatica*). Which is shaped and then finished with oil. Bases are a very subjective thing. You can do the same as I have, but why not try designing your own base to personalise your carving? The finished seashell should look something like this ▶





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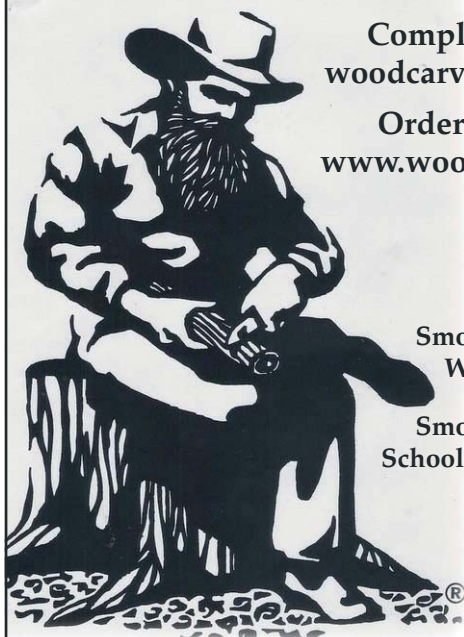
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Technical know-how:

Carving the human figure

Peter Benson carries on with his new series and this month looks at carving the human figure

In the last article, I discussed the carving of a cheetah with some observations on carving animals in general. In this one I intend to look at the issues involved with carving the human figure.

Most carvers of any level are keen to carve the human figure but have all sorts of problems making the end product look natural and realistic. In the many woodcarving shows and competitions that I have been involved with over the years, the weakest section has always been that involving the human figure. Faces tend to be very flat, heads

the wrong overall shape and the figures themselves of incorrect proportions. I have even seen figures with bent bones in the arms and legs and extra joints where joints certainly shouldn't be. Why is this?

It certainly can't be a lack of familiarity with the human shape as we see this time after time in our daily lives. In my view, it is exactly the opposite. It is the fact that we are too familiar and, therefore don't really look at what we are trying to carve or draw. We think we know all we need to know.

I talked about breaking down

the cheetah body into 'heads' in the last issue and the same thing needs to be done with the human body. You don't even need a book or pictures to carve a human figure – you just need a tape measure and a willing volunteer.

Preparation

Measure a head and make up a template to the correct length – a short length of stick will do – and then check this against all the different measurements of the body – arms, legs, shoulder width, hip width and overall length. If you note that the crotch or hip joint is the halfway point of the body, then it should be fairly easy to work out the rest. You should then have a pretty good picture of the correct proportions so that, if you fix the size of the head, all the rest will follow.

Surprisingly the average proportions for all males varies little at around eight heads high, whereas the female will usually be a little less at around seven to seven and a half high. More elegant figures can be achieved by adding extra to the legs if desired. If the arms or legs are a little bit short or long it is not a big deal, what is important, though, is that the ones on the left side are the same as those on the right. You would be amazed how many carvings there are out there where this hasn't been checked.

Similarly you can check the details of the head and face. This is a little more involved but, once you learn the 'formula' you will be amazed how much your head and face carving improves.

Observing your subject

Looking at a head from the side, it should fit into a square with the point where the top front of the ear meets the head being the centre point. From the front view the head is a rectangle half as tall again as it is wide.

The eyes are halfway down the ear and at that point the head is



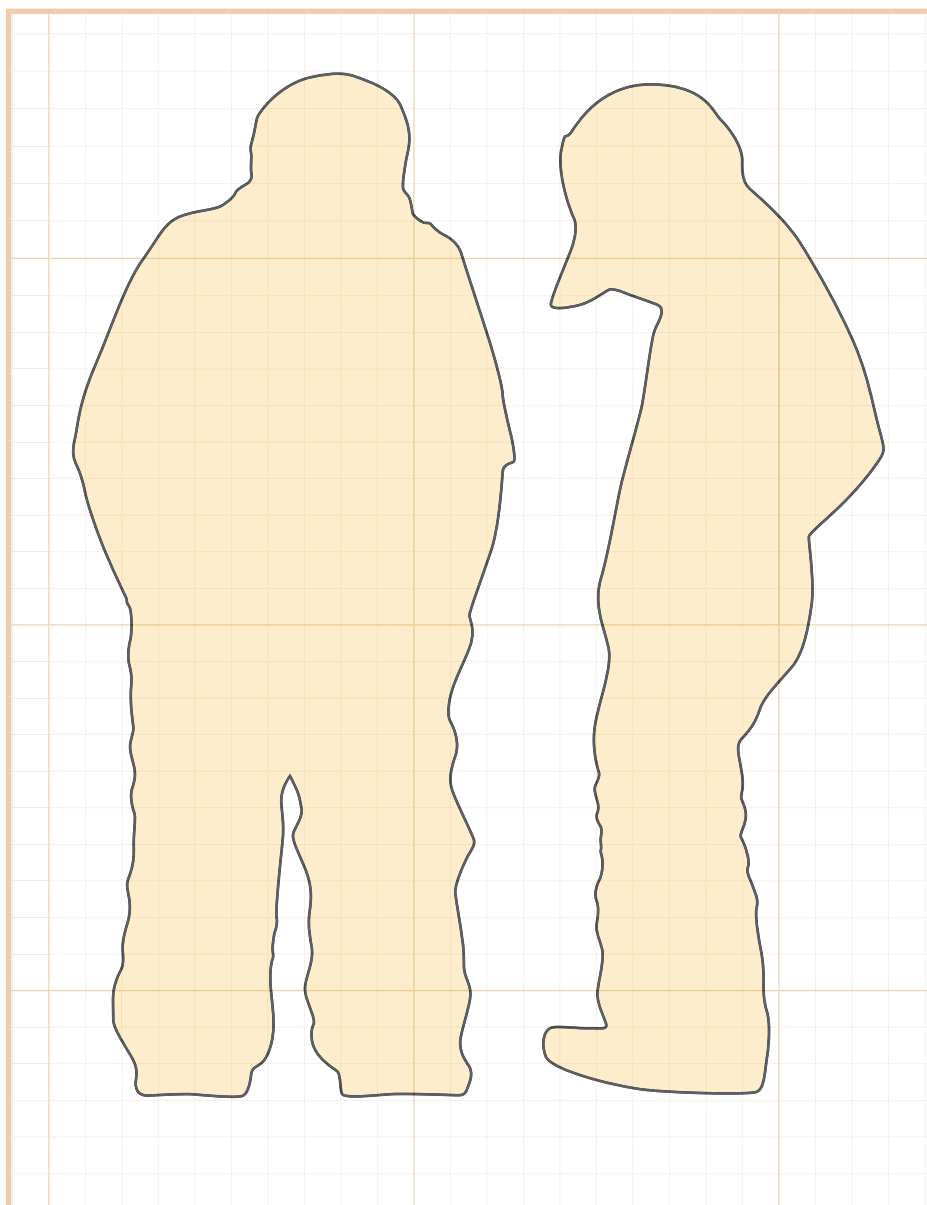
five eyes wide. If you divide the distance from the eye line to the chin into five the tip of the nose is two fifths down from the eye line and the centre of the mouth two fifths up from the chin. The outer edges of the nostrils are directly below the inside corner of each eye and the corners of the mouth are directly below the pupils of the eyes. Obviously this is only a guideline as we are all different, but variations are minimal and not important unless you are carving a specific person. Two areas where even experienced carvers commonly go wrong are getting the angle of the face wrong and the depth of the features.

If you put straight edges from the tip of the nose to each cheek the angle between them should be around 90° or a right angle. Again, this will vary according to the length of the nose but not by a great deal. It certainly shouldn't be appreciably more than this.

Secondly, look at how deep the eyes are set and how far they go round the side. You should be able to see half the eye from the side view. Also, I have seen many noses seemingly stuck onto the front of a face, spoiling what could have been a good carving. The nose should go back into the face as far as it sticks out at the front. In other words, if you measure the distance from the back of the nostrils to the philtrum at the centre of the top lip, it should be the same as from the philtrum to the tip of the nose. If you cannot grasp the amount that the face slopes back, try biting an apple and look at the shape of your teeth marks. That is how much your jaw curves. Now compare it with your carving – scary isn't it?

Drawing the human figure

The next aspect of carving or drawing the human figure is often overlooked. You need to decide exactly what it is that you are trying to portray. Do you want action or mood? The digital camera is a wonderful tool for getting action poses and can supply you with all you need if this is what you want. If you are wanting body language to create mood you really need to start looking at people and understanding what you see. You should have a clear picture of how people stand when they



are sad, angry, listening or 'holding forth'. Carving the details of a figure should enhance what you have carved, not be used to create the mood. You should be able to show character or even expression without carving the face or hands, something that I am sure will please most carvers.

I have included patterns and photos of a figure that you might like to try. This has no face or hands showing but still depicts the sort of youngster that many of you will recognise. When I have had this on show many onlookers have claimed: "I have one of those at home." Why not try something like this – it can be modified as you wish.

Basic tools

I have used a piece of lime (*Tilia vulgaris*) measuring 240 × 100 × 75mm, but any wood that is good to carve would do just as well and you can make the figure any size you want. Basic tools should be sufficient to finish the figure but you will need a bandsaw or coping saw to cut out the outline.

A few tips

Once you have cut out the shape from the front and back, concentrate on setting out the head first, starting with the cap. Study a baseball cap before starting as it is easy to get it wrong. Once you have done this, complete the basic form of the subject before trying to add any detail. There are no twists to the figure so this shaping should be pretty straightforward. Don't guess at the folds of the clothing, get someone to wear similar clothes and look at the way they hang.

On the subject of body language, the next time you are feeling a bit of a loss at a party or other gathering, look at the people around you and see if you can tell what they are saying or doing. Are they listening intently, obviously bored, speaking at length or even dying to get away? Doing this can even make an otherwise uninteresting evening into quite an entertaining one and the information you collect can make a tremendous difference to the quality of your figure carving. ▀

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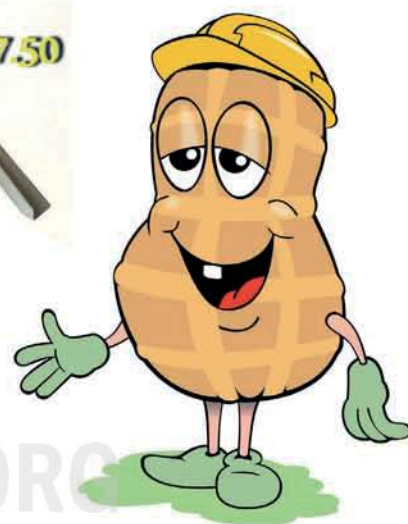
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20 minutes with...

Rob Fulton

We spend 20 minutes with Rob Fulton, an American woodcarver specialising in highly detailed bird carvings

Rob founded the Nippersink Raptor Studio in 2006, "where the art of bird carving is not just a thing of the past but it is a part of the future." His love of art and nature is strongly evident.

When did you start to carve?

My first attempt at carving was when I was in my middle thirties, and to this day I wish I had started carving much sooner in my life. My first subject at that time was a full-size rainbow trout, followed by a bluegill and lastly a small walleye. I started carving again six years ago and got interested in bird carving, which I still continue to this day.

Which is your preferred style of carving and why?

I feel we each have our own style within ourselves. I take my carvings to the limit meaning I focus heavily on detail. It is very important to me that my carvings show things in their natural state; a bird, fish or anything is not perfect looking when in its environmental settings. For example, a bird with



PHOTOGRAPHS BY ROB FULTON

Rob carving in his workshop

no feathers missing, no feather splits or ruffled feathers is not in its natural state. I also try to incorporate some type of a story within my carvings.

What inspires you when you carve?

I very much admire nature; it is definitely part of my life. I appreciate nature not only for its sights but also for its sounds and smells. Our creator has blessed us with such a fine balance in life such as nature that I feel that it is an honour to embrace it with the carvings that I make.



'Circle of Life' displaying a woodpecker known as the northern flicker



Red-breasted nuthatch sitting on a tree stump

What are you currently working on?

The piece I am currently working on has already been two years in the making and will take another one to two years more to finish. It is a carving that is the most detailed and the biggest I have ever made. This carving has a story behind it that can't be told until it is finished. Let's just say I think it will have an impact on people when it is completed. You can see the progress on my website.

What do you think has been your biggest carving achievement to date?

That will have to be the present one I am working on at this moment. It seems that I always push myself more and more on each carving that I do. As with most artists, each carving that I do has a special meaning in my life and this one will be the best.

Which tool wouldn't you be without and why?

The only tool I can think of is my wood burner, because of the amount of detail that is given within the fins, feather shafts, barbs, etc.

Whose work do you most admire?

Boy, that is a tough question! There are so many amazing carvers everywhere. A name that comes to mind is Floyd Scholz – not only is he a master carver but also a great teacher.



A screech owl sitting on a branch, waiting for dinner to come by

Who would you most like to carve for?

I would love to have my work commissioned by museums, and also bird foundations all over the world and give some of the proceeds to those charities.

Describe the view from your workshop.

I moved to a new location just recently. We have a preserve outside our back door loaded with various songbirds and birds of prey, not counting the critters that are also living out there. I am working out of my garage at this point but I live in a quiet neighbourhood with plenty of fresh air, where my imagination can thrive.

What are your interests outside of carving?

I love to fish when I can, along with riding with my wife and dog on our motorcycles.

If you weren't a carver what would you be?

I have always liked working with my hands through many types of art forms over the years, but I believe I would continue with the fish taxidermy that I have been doing now for 40 years. This is exciting to me because I have been big into fishing my whole life. ▶

Contact

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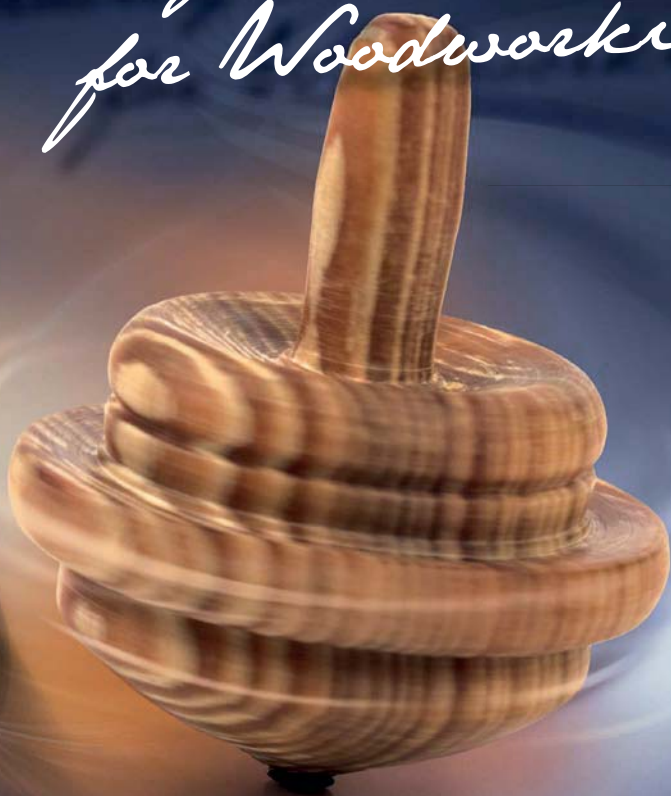
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Green heron, carved from one solid piece of tupelo, sitting on a base of solid oak

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Bruce G Weier

This issue we take a look at the work of Bruce G Weier, an Australian woodcarver with a love for the great masters of the craft



Bruce in the workshop

For as long as he can remember, Bruce G Weier has had a love of all things made of wood. A native of Toowoomba in Queensland, Australia – known as The Garden City – he showed an early talent for three-dimensional and formal design. “Technical drawing and manual arts, especially woodwork, were my favourite classes at school. Apparently I was good at both, because my teacher would constantly ask me if my drawings were done by my big brothers as they were ‘too good’ to be mine!”

His early ambition was to become a boatbuilder, a wish created by his love of drawings and photographs of old wooden sailing crafts, which he often attempted to draw himself. However, his career guidance counsellor at school didn’t know of any suitable courses, so the best that could be recommended was an apprenticeship in carpentry and joinery. Despite not being the exact career he’d wanted (he later found out about the fantastic wooden boatbuilding workshop in Tasmania), Bruce enjoyed his work: “I loved my interaction with wood and fine hand tools, and my employer soon took advantage of my ability to build detailed cabinets and staircases ➔



The central feature of a half tester bed canopy, 600 wide × 400 high × 100mm deep. The full overhead bed canopy measures 1.8m wide × 400mm high. It comprises of a front portion and two side portions measuring approximately 300mm



'Birthday Tulips', 0.3 x 0.3m Australian beech on silky oak (*Cardwellia sublimis*)



PHOTOGRAPH BY IAN MAURER

➔ that were functional as well as pleasing in design and structure. My employer also discovered my ability to draw house sketches and design accurate building drawings. I soon found myself in demand for this role also."

Soon after finishing this apprenticeship, Bruce completed a qualification in architectural drafting and worked in this capacity for 30 years, establishing a successful business. His love and aptitude for drawing and design were to become a distinct advantage. "I retired from this profession and commenced full

time on my erstwhile hobby of woodcarving, which was rapidly becoming my life's work, with many commissions coming my way."

Artistic influences

Much of Bruce's inspiration has come from his interest in fine art and his travels in Europe. Reading about the life of Michelangelo in Irving Stone's 1961 novel *The Agony and the Ecstasy* made a deep impression on him, and in his early 20s he travelled to Europe, visiting many art galleries and historic buildings such as the Accademia di Belle Arti and

the Uffizi Gallery in Florence, the Vatican Museum and St Peter's Basilica in Rome, the Louvre in Paris and Hampton Court Palace, Windsor Castle and St James's Church Piccadilly in England.

He enjoyed this wonderful opportunity to bask in the beauty of works by great artists such as Michelangelo, Da Vinci, Grinling Gibbons and many other masters of their craft who left a lasting



Horse-drawn German hearse wagon, full sized, Australian white beech (*Gmelina leichhardtii*)



impression on him and remain a constant source of inspiration.

During his travels, he also visited the showroom/workshop of Robert Thompson's Craftsmen Ltd, known as 'The Mouseman of Kilburn' in Yorkshire. "I watched master craftsmen actually at work! This establishment is known by furniture aficionados for the design and quality of the creation of furniture and ornaments in English oak (*Quercus robur*). How I would have loved to have completed my carpentry and joinery apprenticeship in this environment and to have been lucky enough to carve a small mouse on all my creations!"

His future travel plans include a planned visit to Rothenberg ob der Tauber in Germany to admire the works of another of his heroes, the Renaissance woodcarver Tilman Riemenschneider. More inspiration!

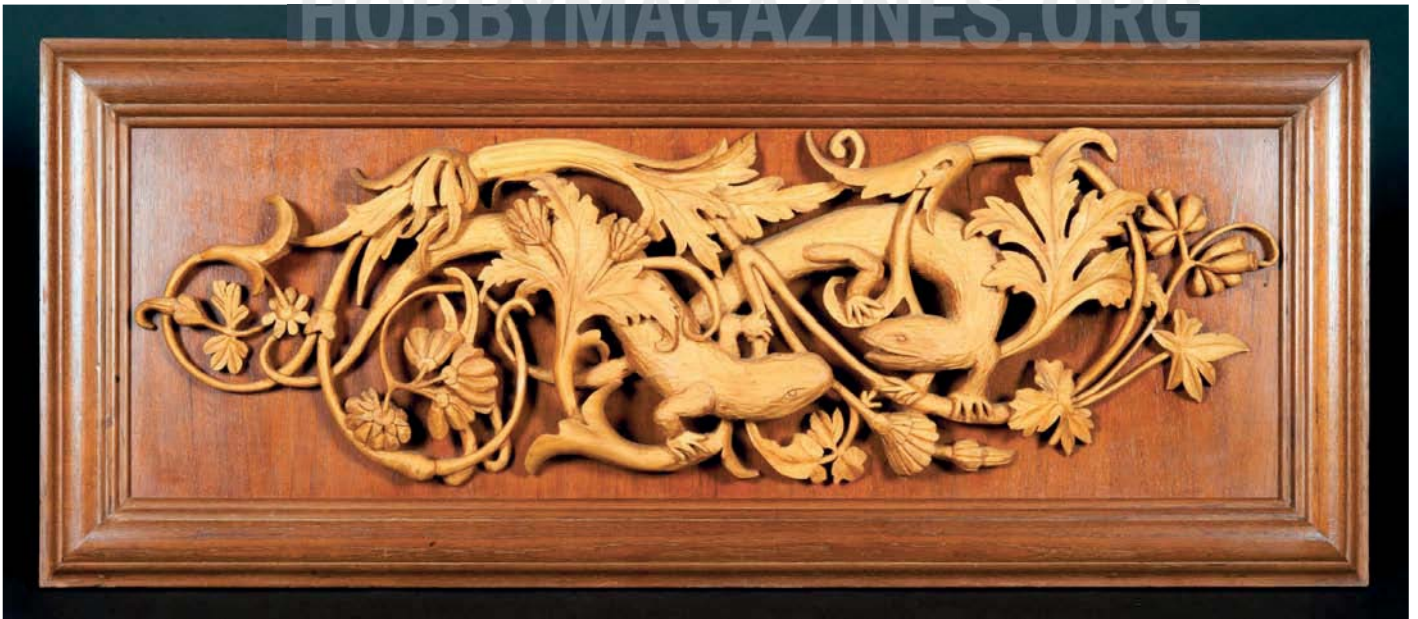
Musical influences

Bruce is also a classical guitarist and was fortunate enough during his European travels to spend a day in Madrid at the workshop of José Ramirez, the world-renowned Spanish luthier. "I was awed by the precision, detail and artistry that is involved in the



'Bingham Panel', featuring Scottish and Australian flora, 1.2 x 0.5m, limewood (*Tilia vulgaris*) carvings on a backboard of marine grade ply to minimise warping

Full-sized Gypsy Ledge wagon-replica of a 1915 Dunton Ledge wagon. Comprised of 1,500 separate carvings, including the two crown boards at each end of the wagon, four porch brackets and many leaves, birds and gargoyles, in Australian white beech



'Lizards', 1 × 0.3m, limewood on marine ply, framed with red cedar



➔ craftsmanship and during the construction of a concert guitar. Subsequently I became the proud owner of one of the premier guitars from this family of luthiers. I can invariably be found caressing ... and smelling ... the beautiful rosewood (*Guibourtia demeusei*), ebony (*Diospyros spp.*) and cedar (*Thuja plicata*) body of my wonderful Ramirez Numero Uno guitar. Needless to say, playing this instrument is a sublime experience!"

Introduction to woodcarving

In 1973, as a belated wedding present for his wife, Bruce began the construction in beech (*Fagus sylvatica*) and cedar (*Cedrus spp.*) of a chessboard and set of carved pieces. However, the project proved to be quite a challenge. "The board itself successfully demonstrated my skill in woodwork, but the carving of the chesspieces defeated me! All the beech figures were lurking in many appropriate wooden blocks waiting for me to release them with my meagre set of blunt chisels! At this stage my wife, a technical college teacher, came to my rescue and enrolled me in an upcoming woodcarving course that she fortunately found at her workplace. My teacher is now a lifelong friend for whom I have profound gratitude and respect for opening up to me the world of woodcarving."

Fruit and floral collage in the style of Grinling Gibbons, 0.75 × 0.3m, jelutong (Dyera costulata) on stained marine ply framed with red cedar

Woodcarving inspiration

Since that first course, Bruce has attended many more workshops and has learned from many craftsmen such as woodsculptor Ian Norbury, but says he holds David Esterly in the greatest esteem. "I have been deeply influenced by his books. Recently I was fortunate enough to view at close hand his masterful reconstructions of some of the Grinling Gibbons carvings that were tragically destroyed in the fire at Hampton Court Palace in 1986. We are truly fortunate to have such an artist who was able to recreate work true to the former master. I was humbled to witness the results of his work."

Woodcarving magazine has also proved to be a source of inspiration: "Through the years I have enjoyed the regular arrival of my Woodcarving magazine and have gained much inspiration from admirable craftsmen such as Steve Bisco, who is a carver in a style after my own heart! I have fondly observed him as he has progressed through the intricacies of the Grinling Gibbons style of creating several layers of individual carved pieces and placing each one in the right position to create a three-dimensional work of art. He truly has the required gift of seeing the depth of the proposed piece."

Wood and tools

His preferred wood for carving is limewood (*Tilia vulgaris*) because of its versatility and adaptability, but he has also had much success with other softwoods

such as Australian white beech (*Gmelina leichhardtii*) and Huon pine (*Lagarostrobos franklinii*). "Generally I do not stain or varnish the carving work, but I use contrasting backboards or stain the backboard appropriately to highlight the individual piece as required." Bruce does not use any power tools for his carving, relying instead on his collection of hand tools. "I have over 300 chisels, 200 of which are older tools made by S J Addis, J B Addis, Herring Brothers, Henry Taylor and Robert Sorby. The balance of my tools are modern made by Pfeil, Ashley Iles and Hirsch and Dastra."

The Bingham Panel

Bruce is usually able to create the drawings on which his carvings are based, however, for a recent work called the 'Bingham Panel', he needed to enlist the help of artist Cathy Pollitt. "For this commission, I had difficulty in finding the time required to create the drawing that I had in mind, but had not put down on paper. Cathy came to my rescue and both of us were satisfied with our combined effort," he tells us.

The Bingham Panel, a 1.2m by 0.5m bas relief featuring a variety of Australian and Scottish flora, is one of his favourite works. "It's one of my favourites so far because of the emotional attachment of my Australian wife

to her Scottish ancestry. It was a joy to experiment with both the familiar Australian blooms and the Scottish beauties with which I have become familiar in recent years," Bruce comments.

Professional commissions

During his carving career, Bruce has received constant work from cabinetmakers and antique dealers, commissioning him to create ornamentation for a variety of pieces of furniture. Some of the larger pieces he's worked on include multiple carvings in beech for an 1860 Dutch vitrine; carvings of acanthus leaves in a classical style on all sides of a full-sized billiard table; two ornate, Italian baroque-style canopies, in jelutong (*Dyera costulata*) to be gilded with gold leaf, for the head of a bed, on which decorative curtains were hung; renovations and carvings in beech on a 19th-century horse-drawn German hearse; and over 1,500 individual beech carvings, now painted, on the exterior of a 1915 Ledge-style Dunton & Sons gypsy wagon, which was built from scratch by a Queensland builder.

As well as these professional commissions, Bruce has also carved many pieces for friends over the years, and the walls of his own home are adorned with carved flora. He has also sold some of his floral carvings and

given demonstrations of his craft at the Timber & Working with Wood show in Brisbane.

Future plans

It looks like Bruce will be keeping busy in 2014 as he takes on what will likely be the largest commission of his carving career. "The owner of the gypsy wagon has requested that I complete the interior of the wagon by carving numerous pieces in the style of the original Dunton wagon. This commission will keep me pleasurably occupied for the most part of the year!" Aside from that, he plans to continue making pieces to his usual high standard. "I have been told by friends and family alike that I am a perfectionist and find much difficulty in declaring a piece 'finished' – I always want to add just a little more work! I look forward to spending the remainder of my time pursuing quality of life, enjoyment and satisfaction in my workshop, creating works celebrating Australian flora in wood, following the style of the great master Grinling Gibbons." ▶

Contact

Email: bruce@bruceweierwoodcraft.com
Website: www.bruceweierwoodcraft.com



'A Rose Amongst the Fruit', 0.350 × 0.17m, Australian white beech on red cedar

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Rococo- style cresting

Steve Bisco goes Georgian with this classic Rococo-style cresting

A cresting is an 'architectural' form of decoration which has been used since ancient times to sit at the top of door pediments, window heads, mirrors and picture frames and just about anything we want to embellish.

I have designed this cresting in the spirit of the Georgian era (1714–1837) and in particular the Rococo style of the mid-18th century. Rococo typically combines swirling stylised acanthus leaves with garlands of delicate naturalistic flowers. This is a fairly restrained interpretation of Rococo as it is symmetrical apart from the bunch of roses in the centre. In its wilder incarnations – and it can be very wild indeed – Rococo makes no pretence at order or symmetry, as illustrated by Thomas Chippendale's designs in his *Gentleman and Cabinet Maker's Director* of 1754.

This cresting is quite long at 88cm, but you can reduce – or expand – it

to suit your needs. It has a length to height ratio of 4:1 and is extensively 'pierced'. The thickness of the wood should relate to the width of the elements, so 30mm is adequate for most parts. To increase the thickness on the few parts that need it I have gone for the cheap and simple option of cutting out extra pieces from the spare wood – shown in green on the drawing – and laminating them onto the appropriate sections.

In the Georgian era carvings were nearly always painted, gilded or both. If you fancy it fully gilded or 'parcel-gilded' – painted with gold leaf highlights – look back to *Woodcarving* issue 123 for instructions. I have kept this example simple with a typically Georgian white finish, but using liming wax to create a 'shabby chic' look which is more subtle than paint. By rubbing the wax off the high points it looks authentically Georgian and about 200 years overdue for a lick of paint! ➡

Things you will need...

No.3, 20mm fishtail gouge
No.3, 10mm fishtail gouge
No.4, 6mm fishtail gouge
No.3, 10mm gouge
No.8, 8mm gouge
No.5, 7mm gouge
No.5, 5mm gouge
No.5, 3mm gouge
No.9, 3mm gouge
No.5, 13mm curved gouge
10mm short bent gouge
No.8, 8mm curved gouge
No.3, 5mm bent gouge
12mm back-bent gouge
Straight 'V' tool
Curved 'V' tool
16mm hooked skew chisel
10mm skew chisel
10mm skewed spoon gouge
2mm chisel
Jigsaw
Bandsaw

Wood:

A piece of lime (*Tilia vulgaris*) measuring 880 x 220 x 30mm

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'.

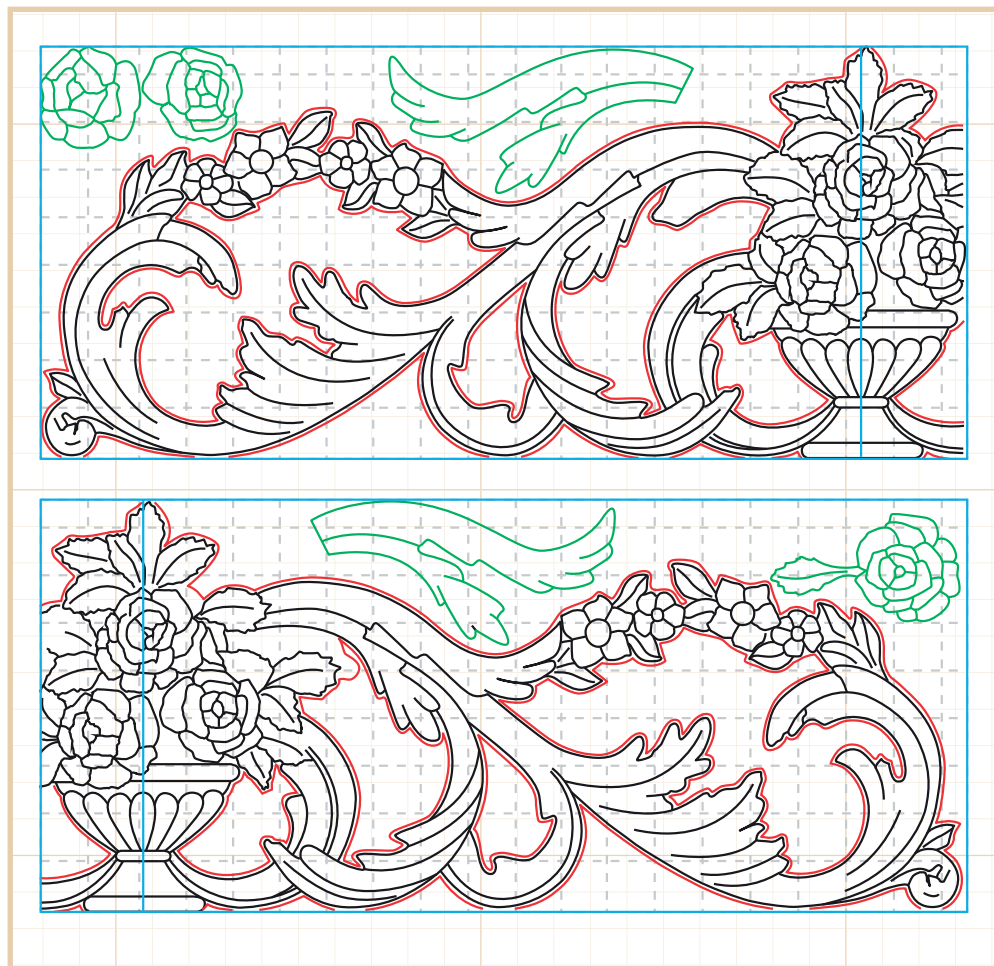


Using the pattern

This pattern is shown in two halves, with a centreline through the vase and roses. You can enlarge it to any size that suits you, but I made mine 880 x 220mm. If you print it out in sections make sure they are all to the same scale. When you trace it onto the wood make sure the two halves join at the centreline and the baseline is straight. Most of the pattern is symmetrical, but the roses are not. The parts shown in green are cut out of the spare wood and used as add-on layers.

Rococo style

Rococo dominated the palaces and grand houses of Europe in the mid-18th century. It is characterised by chaotic swirling acanthus leaves and scrolls combined with delicate naturalistic flowers. It was generally asymmetrical, often wildly so, and is seen most notably as spectacular carved and gilded mirror frames and white moulded plasterwork.



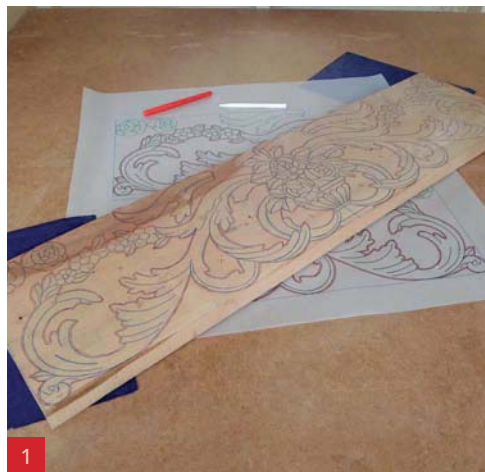
Preparation

1 Begin this project by taking a piece of lime (*Tilia vulgaris*) measuring 880 x 220 x 30mm and make a full-size copy of the drawing. Trace the pattern onto the wood using carbon paper and mark your cutting lines in red so you don't get lost with the jigsaw. Take care to line up both halves of the drawing to the centreline and baseline

2 Cut out the internal voids first using a jigsaw with a narrow blade. Allow for the blade flexing on the curves

3 The next step is to cut the outer edges with a bandsaw, if you have one, to avoid the flexing problem. If you don't have a bandsaw, continue carefully with the jigsaw. Also cut out the four add-on pieces marked in green on the drawing

4 Glue and clamp the add-on pieces to give extra thickness to the roses and the upper acanthus swirls. Make sure the joining surfaces are clean and flat. When the glue is set, secure the carving to a backing board ready to start the roughing-out phase





5



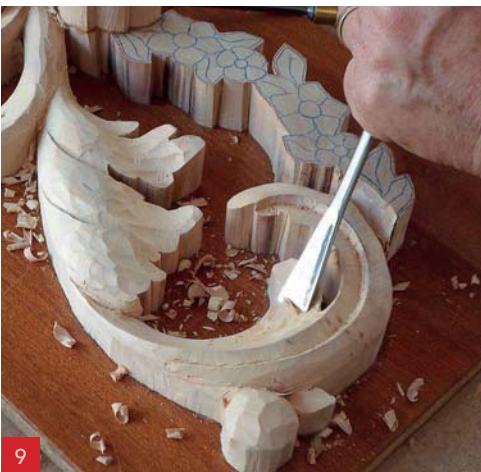
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10



11

Roughing out

5 Slope the add-on acanthus leaves down into the rose leaves with a lively and natural curl. With all the symmetrical elements, work the pairs on both sides together so you get them both the same

6 Reduce the levels of the add-on roses and slope them away from the point where they all meet. Leave them in a domed shape with plenty of material to work into petals later. Slope the topmost leaf into the other leaves

7 Form the shape of the vase and lower the level of the arabesque curls each side of it so they slope inwards. The foot and neck of the vase must be lowered in proportion to the rim. Leave enough wood for the gadroons

8 Continue outwards to the acanthus swirl and the arabesque curl beyond it, which both come off the main stem

9 Outwards again to the long acanthus swirl which takes us to the outer edge and the small unfurled leaf at the end. Make sure all your swirls flow smoothly, and give the acanthus leaves a dip in the middle and a flick up at the end

10 Finally, lower the level of the flower garland so it sits about 13-18mm above the backing board. 'Bost' down to preserve the outline of the flowers

11 Hang the cresting up to view it from the height at which it will be displayed and check that everything looks right

Top tips

1. Sometimes carvings are disfigured by dark patches of wood which distract the eye from the pattern, as in this carving. You can treat these patches with a two-part wood bleach to reduce or remove this effect



➤ Carving the detail Roses & vase

12 Start the detail carving with the rose leaves. These are very naturalistic, so use deep gouges to give each leaf lots of twist and curl

13 You can now begin to carve the roses by forming a central 'dome' with a hole in the middle for the inner cluster of petals, then layer the outer petals down towards the background. Each rose is angled away from the centre of the group

14 Moving to the vase, finish the horizontal beading of the rim, neck and foot. Carve the 'teardrop' shape of the gadroons so they bulge out at the top and get shallower towards the neck

Acanthus swirls

15 You can now start to carve the detail on the built-up sections of the upper acanthus swirls. Follow some of the 'vein' lines right along the stem. When you have the leaves looking right, undercut the upper levels and flow the lower stems and the outer flower garland under them. Create a few extra leaves in the garland to link it into the main stem

16 Continue with the acanthus swirl and the arabesque curl which link the main stem back to the vase. They are both convex on the outside and concave on the inside

17 Moving further out, there is another arabesque curl, and a swirl of acanthus leaves which is more naturalistic than the inner swirls. Carve lots of 'eyes' around the edges, put a pronounced flick in the ends, and run the vein lines back under the main stem to achieve the desired result

18 We now reach the outer ends with a long acanthus swirl curling back on itself, concave on the inside and convex on the outside. The little 'ball' at the end is an unfurled leaf, which is a typical acanthus feature

The flower garlands

19 The leaves and flowers of the garlands need to look delicate and natural in their appearance. Start by cutting a deep hollow in the lower half of each leaf and round over the top half so it curls over on itself, with a vein along the middle. Use the same technique to twist and curl the petals of the flowers





Undercutting and finishing
20 Take the carving off the backing board and place it face down on soft padding to undercut from the back. Protect the delicate high points of the carving so you are not pressing on them. Round over the back edges of the swirls and reduce the leaf edges to about 8mm thick

21a, 21b & 21c

Limewood generally benefits from sanding with fine abrasives, but don't obliterate the detail. Photos 21a to 21c show the detail of the centre and both sides of the finished carving. Use these for reference



22 I have gone for a subtle white 'shabby chic' finish using liming wax. Brush the wax into all the crevices, allow it to set for an hour or two, then rub it hard all over with a dry cloth. This will put a sheen on the wax and rub it off the broader areas and edges allowing the wood to show through in places

23 The carving is now looking suitably Georgian with its 'shabby chic' finish



Top tips

2. You will find that a carving can look different on the bench to when it is viewed in its display position. When you are making a carving that will be placed above head level, frequently hang the piece in that position during carving to check its appearance at that angle

3. When cutting round the pattern with a jigsaw, remember that the blade may flex a little on the turns, so it is advisable to make allowance for this



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Multi-function workstation

After seeing a wonderful carving workstation made and used by David Meyer at a recent exhibition, Mark Baker and Anthony Bailey asked for permission to modify the design and make it even more adaptable

Things you will need...

12mm birch ply
50 x 50mm PAR
25mm Forstner bit with matching dowel
Glue
50mm twinfast screws
50 x 32mm PAR
Coach screws
6mm birch ply
MDF
Hook-and-loop strip



PHOTOGRAPHS BY GMC/ANTHONY BAILEY

This workstation is designed to be used by carvers – particularly relief carvers – but also artists and affords the user flexibility in how it is used. We integrated readers' comments received over the years about how they work and what they would like to see and went about weaving these into the design. Making any furniture project is in fact prototyping – the design not only has to look right but also

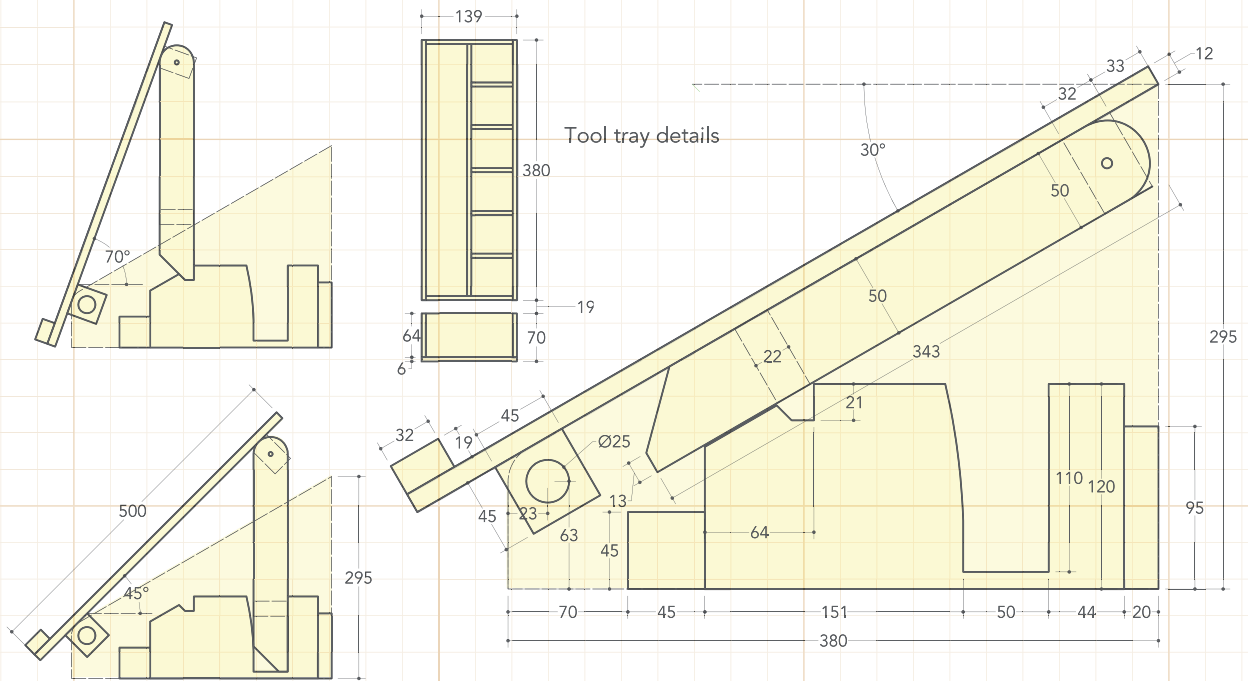
work well in a variety of situations and of course be robust enough to withstand heavy duty usage without collapsing.

So we have made for you a variable angle carving stand cum drawing board, which we have christened a 'multi-function workstation' with preset working angles of: 30°, 45° and 90°. We worked out all the construction problems so that you can make one straight from the drawings without difficulty.



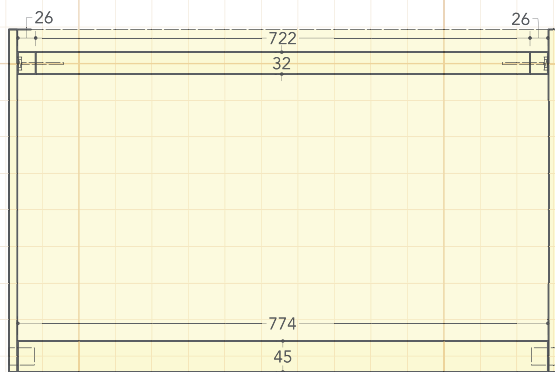
David L Meyer carving at his excellent fixed-position home-made portable workstation

PHOTOGRAPH BY GMC/ANTHONY BAILEY

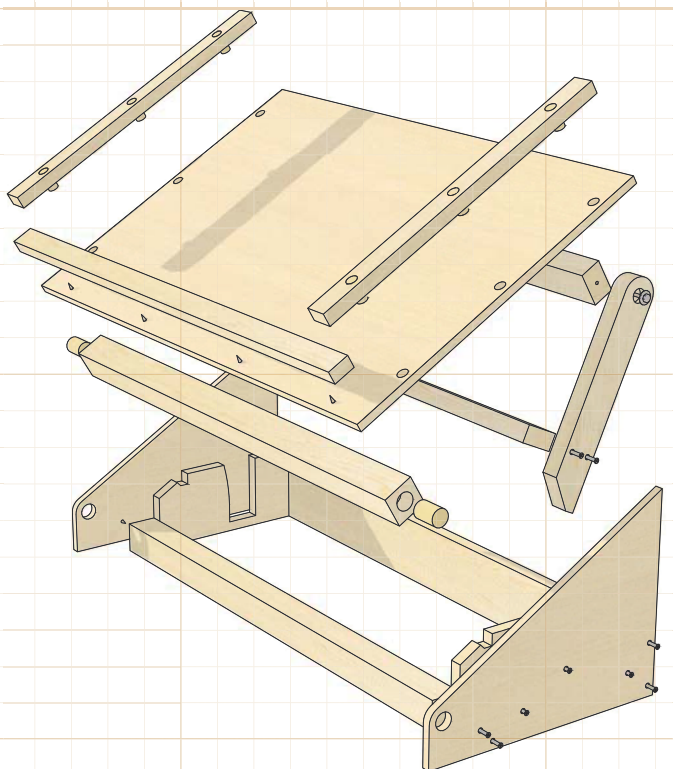


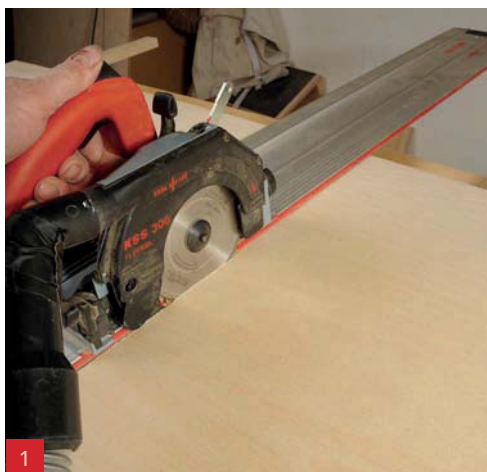
Side Elevations/Sections

Side Elevation/Section



Plan/Section





1



2

Basic construction

1 The board and the angled sides are made from 12mm birch ply. These can be cut by machine or by hand and if necessary cleaned up with a hand plane to give straight square edges

2 Drill a hole to accept a stub length of dowel...

3 ... and coat at one end with glue, then push home. A tap with a hammer will bed it in the hole and the surplus glue can then be wiped away. It should be overlong at this stage so it can be trimmed off later



3



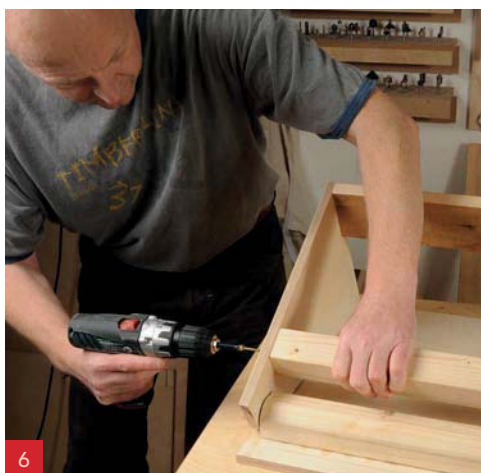
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4 The two 30° angled end pieces have the leading corner radiused so the board will tilt. Bore two holes right through using the same 25mm Forstner bit with a sacrificial board underneath to prevent breakout. The positioning is critical for strength and for allowing free board movement

"The front frame piece is made from 50 × 50mm PAR..."



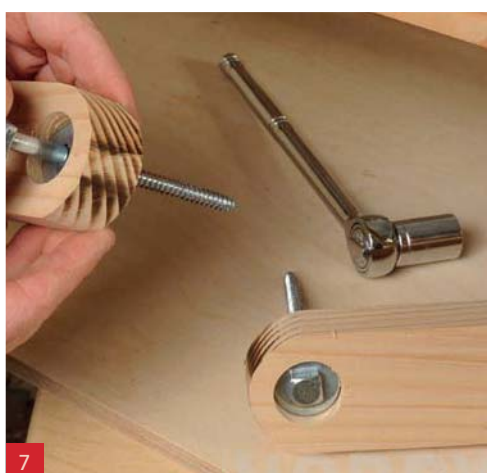
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6

5 The frame pieces that fit between the angled ends need to be about 1-1.5mm longer than the radiused component already glued to the board so that the board can swivel freely. Predrill two with glue and 50mm slim twinfast screws used for assembly. The carving board has to be added before the other end is attached

6 The front frame piece is made from 50 × 50mm PAR glued and screwed in position behind the radiused component. The two frame pieces will give the whole assembly the required strength



7



8

7 Cut a length of 50 × 32mm PAR to the length indicated on the drawing and also cut the two stays to length with a bevel at the bottom end and round at the top end, as shown on the drawings. They then need to be drilled to take coach screws, as are the ends of the 50 × 32mm. Use a Forstner bit to create recesses for the washers and heads

8 Next, use a socket and handle to fit and tighten the coach screws so there will be minimal movement, avoiding any tendency to wobble around

➔ **9** Next, fit the bar and stays and glue and screw through the front face of the board, ensuring it is correctly centred and level

Stay blocks

10 Now the 45° angle needs to be set. This isn't absolutely critical but it should be the same at each end. You may have to experiment to achieve the correct means of setting and altering the stay angle(s)

11 Having got the board angle correct, the stay needs to be dead upright. Once you know these positions, you can make a receiving socket for the foot of each stay to sit in

12 This was our first attempt at creating a single socket for just the 45° angle, the 80° one was worked out next. The socket recess has one angle side as the stay will slide in and out at an angle, or more correctly, an arc

13 Here you can see the 45° block sitting in position. This was the 'Mark 1' version and we hadn't yet cut a bevel on the bottom of the stay as this was still to be worked out

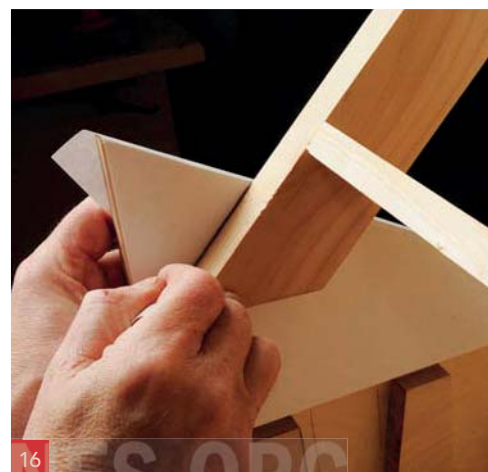
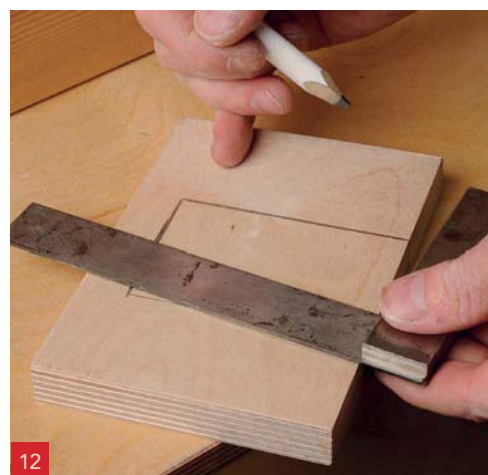
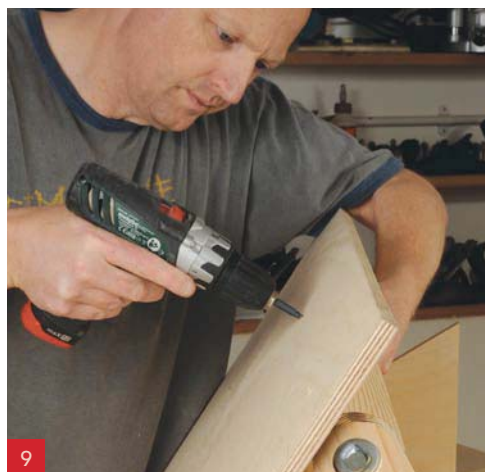
14 The blocks for the stays need to be simply screwed in position. On our design, we wanted to be able to alter or replace them as the design evolved

15 At this point the strut between the stays needs to be fixed in position. This would mean we could move the stays easily in a controlled manner while sorting out the support blocks

16 The stays can now be bevelled as it is obvious the square ends would catch on the blocks and prevent the board from closing properly. To do this, draw a template of the bevel to simplify setting out both the 45° and 80° block profiles

Key points

- It had to be portable so it could easily be transported in the back of a car
- It must be able to withstand the rigours of carvings being struck with a chisel and mallet
- Three working angles for the board were needed depending on the task: 30°, 45° and 80°





17



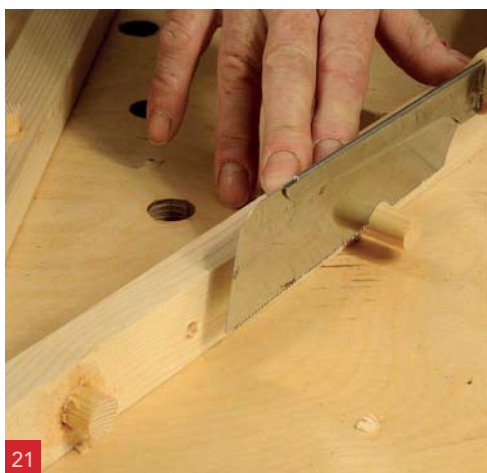
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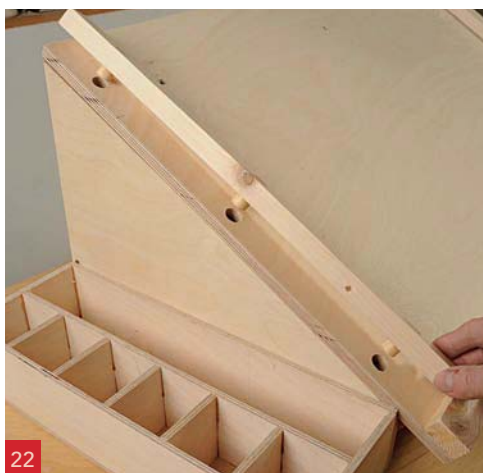
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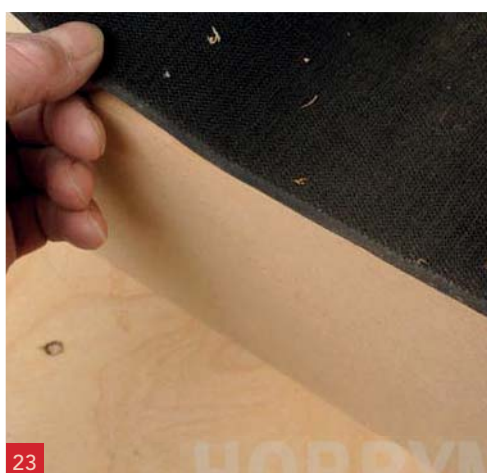
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21



22



23



24

17 Here is the final shape that we evolved to hold the end of each stay. You could make the same thing from just one piece of 18mm ply

Tool trays and end stops

18 At either end of the board there is an identical tool tray. It consists of square recesses to hold carving tools in a vaguely upright position and a long tray for other items. The square compartments should be butt glued together first – ours were all made with 6mm birch ply

19 Next, glue the long compartment ends, tape into position, then leave to dry. The bases can then be glued on, using MDF, but some spare 6mm ply will do just as well

20 The board has a fillet glued along the bottom edge to support the carvings. At each end similar fillets are used as removable stops, the holes are bored straight through both fillet and board with a sacrificial piece underneath. Three holes per end are enough

21 Glue matching size pieces of dowel in the holes and leave to set. Flush them off smooth on the top face and underneath, cut fractionally under board thickness before slightly chamfering the leading edges

22 Plug the end stops and unplug from the board as required. Note how the tool tray sits neatly along the side as the board rotation dowel has been sawn off flush with the angled-end board

23 The easiest way to mount the tool trays is to use wide stick-on hook-and-loop strip. Experience shows that it will need stapling around the edges to keep it in place. You can have matching hook-and-loop inside the unit for neat storage in transit

24 The workstation is now ready for drawing out your design and then carving it! ▶

Key points

- It needed tool wells at either side that could be removed for transporting
- Side strips could be added to the piece when a 'stop' was required if sideways cuts are being made

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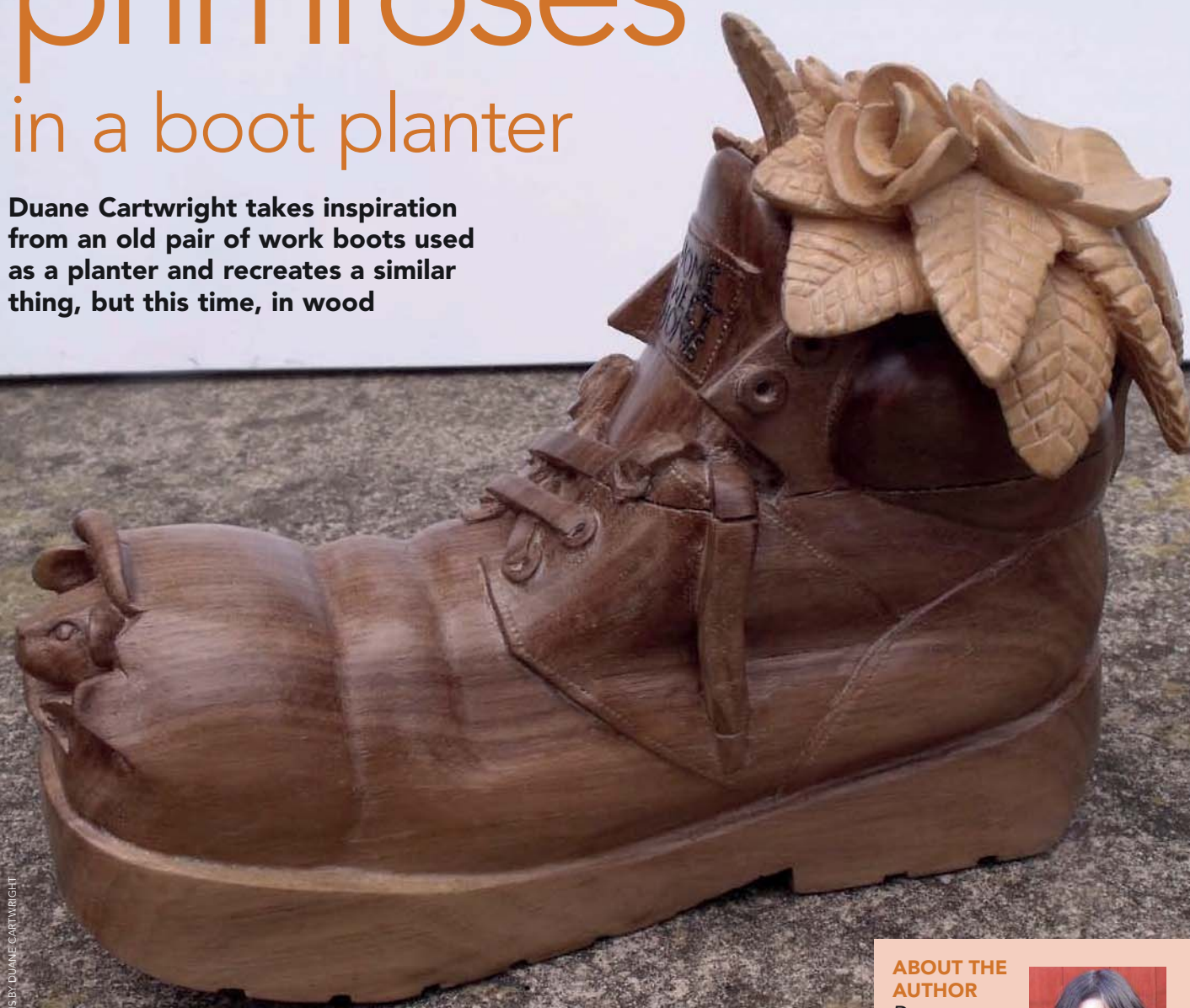


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Carving & fitting primroses in a boot planter

Duane Cartwright takes inspiration from an old pair of work boots used as a planter and recreates a similar thing, but this time, in wood



PHOTOGRAPH BY DUANE CARTWRIGHT

I got the inspiration for this carving from an old pair of work boots that I planted some flowers in some time ago. American black walnut (*Juglans nigra*) was the timber chosen for the boot and I chose lime (*Tilia vulgaris*) for the primroses because it contrasts with the walnut. That said, both timbers carve well and hold detail well.

Since the fitting of the flowers proved to be somewhat challenging, I thought I would share how I created them as well as some of the problems I encountered and the solutions I found. The thing I like about carving is the way a project or idea brings about unexpected challenges, as well as the different ways in which we find solutions. ➔

ABOUT THE AUTHOR

Duane Cartwright is a self-taught woodcarver based in Hartland, North Devon. He has been carving on and off for about 15 years. His interest in carving began while undertaking an apprenticeship in antique furniture restoration. His work can be found in the UK and as far away as Australia. To see more of Duane's work, visit www.duanescarving.blogspot.co.uk.



The boot



The walnut carved easily and held fine detail. Having a real boot as reference makes getting the proportions correct a lot easier



The hardest part of the boot was getting the mouse to look right as it was coming out of the toe section

I started the boot by creating a template on paper and then transferring this to the wood blank. I then cut out the profile on the bandsaw. Once cut, I used paper and glue to fix it to a scrap block, which in turn was mounted on a vice and carved. This waste wood glue block is a great way of holding timber and a bench vice is a cheaper option than swivelling specialist clamps – but this type does give more flexibility in how you can access and carve the work.

When carving any item, it is good to have as much reference material as possible to hand. Adding the mouse was tricky as it was carved into end grain. The recess was carved just deep enough to be able to carve the first one-third of the mouse. Getting the look right was a case of trial and error and checking reference material. When it came to hollowing out the inside, I only carved down deep enough to give the impression of the boot being hollowed out.



The laces and joined leather sections give character and a real-life feel to the piece

The primrose

I transferred the design onto the block of lime and proceeded to cut out the profile on the bandsaw. Using paper and glue, I fixed the cut-out onto some scrap wood and mounted it on the vice. I then rough carved the primroses. The primroses and flowers need to look right and not only represent the flower and leaves well, but also work well as a shape to fit in the boot. If you are unsure about visualising something like this, you could make a maquette to get the overall feel and size right.

The leaves were positioned and shaped to eventually flow and droop over the sides of the boot.

Once happy with the top initial shaping, the carving was removed from the waste wood ready for the shaping of the underside.



The blank is thick so the shape can flow nicely!



Only a rough shaping is needed at this stage

Shaping the underside of the primroses

The shape of the boot opening is odd and irregular so I decided to create a mould of the depression in which the flowers would fit.

I placed some clingfilm – which will prevent any staining occurring on the walnut – over the hole where your foot would go and pushed some Plasticine into the hole, ensuring to push it in well to get a good cast. Modelling clay would work well, too.

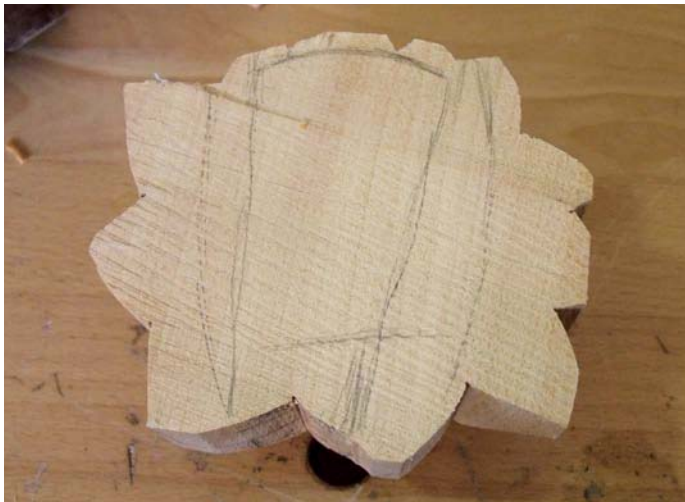
Once done, I carefully took the Plasticine out and removed the clingfilm. The end result was

much like an impression of teeth made at a dentist's. The inner area is the opening shape and the outer 'wings' show where the leaves need to droop over the outer edge of the boot. I then roughly drew in the areas needing to be carved – be careful as this will dictate the angle and seating position of the primroses.

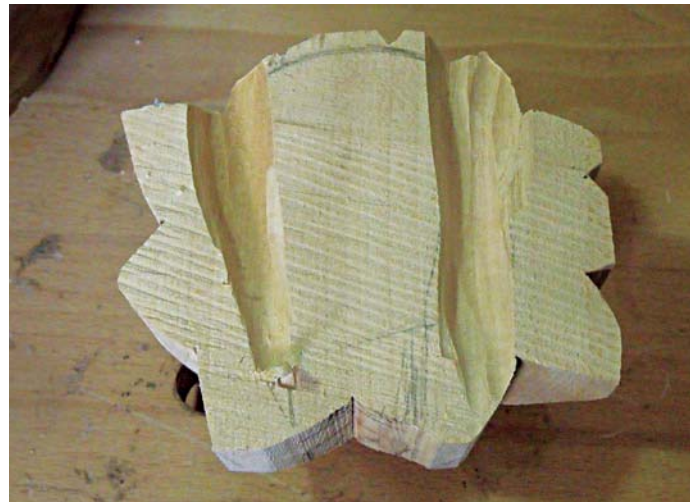
Once marked, I cut away the excess wood until I achieved the desired shape. While carving I also kept checking the fit with the boot and measuring off the mould.



Here you can see the indent on the Plasticine, after it was pushed into the top of the boot



Roughly marked positions of where the waste wood is



The outer leaf sections will be left and the inner section carved

Getting the primroses to fit

When the underside of the primroses was carved, it was necessary to create a good final fit. For this, I taped some masking tape to the inside of the boot.

Then using an artist's 6b carbon stick, I rubbed all over the masking tape.

Once this was done, I carefully placed the primroses into place on the boot, then pressed down firmly.

I then carefully removed the primroses and checked to see where the marks had been left by the carbon stick.

Where a mark was left, I used a shallow gouge to remove it. I then repeated the procedure until no more high spots – indicated by dark marks – showed when the primroses were pressed against the inside of the boot.



The next step is to place some masking tape onto the inside of the boot



The carbon covering ready to have the carved underside pressed into it



Press the carving in place, then remove it to check where the carbon marks are

Final fit



You can see how the leaves droop over the sides and droop over at varying angles, and eventually to different levels

Once the fitting is completed, there should be no rocking or wobbling when the primroses are placed in the boot. There should be a light grey carbon covering the bottom of the primroses. You can then remove the masking tape from the boot.



The back is more open in appearance than the sides. Note the placement of the flowers themselves. I decided to vary the angle for a realistic feel

Finishing the primroses

The primroses were mounted back onto the carving vice and I set about refining the form. The leaves on primroses are veined and have ridges, whereas the flowers themselves are very delicate and have a depressed central section into which the petals flow down to the

boss, as for the inner section. Check any real primroses you have or a selection of photos as reference so you get the spirit of the shape required. You need realism but this can be implied without perfectly intricate detail. The fitting of the flowers into the boot has created

a shaped underneath section, which should not be disturbed, so the shaping of the top needs to work in sympathy with this area. In order to create the ideal positioning, you need to be mindful of the underneath when undercutting the leaves and flowers.



The leaves and flowers are marked in pencil before carving



The undercutting of the leaves reveals the shaped underside



The different levels and layers of flowers and leaves are important for a naturalistic look. The undercutting creates definition and also shadow. Shadows are important in carving



The undercutting varies for each section. The varying depth creates different degrees of darkness underneath. The shadows cast by the light source add drama to the piece



A bit more refinement of the petal forms is needed. There is a decision to make as to whether you sand or not. Sanding might clean up surfaces but can also soften detail. I gave the petals a fine sand and then refined the detail with a 'V'-tool and a background punch for the centre of the flowers. The finish is oil and wax, which creates tonal warmth and depth



Once all of the carving was completed, polyurethane adhesive was used to glue the primroses into the boot. I used PU adhesive because it expands and fills any gaps, which also adds to the strength of the bond. Alternatively, any good wood glue will be sufficient. I then took an old bootlace and tied it around the primroses and boot. I found that a pen is a useful addition as it aids in twisting and tightening the bootlace, which holds the carving in place until the glue had dried



The finished boot with the primroses fitted



The underside of the boot. The whole project seems to work well together

Introducing... Wee County Crafters

Richard Douglas takes us on a trip to the historic county of Clackmannanshire to find out about this booming woodcraft club



PHOTOGRAPHS BY RICHARD DOUGLAS UNLESS OTHERWISE STATED



PHOTOGRAPH BY WHYLER PHOTOS, STIRLING

Poet Kathleen Jamie and carver Hobart Douglas make finishing touches to the Bannockburn Monument rotunda

Wee County Crafters is a small group of, mostly, wood-obsessed people in central Scotland. We come from a wide variety of backgrounds, there is a spread of ages – possibly a middle-aged spread – and both genders are represented.

The Crafters began as a response to a need for arts activities in Clackmannanshire. That explains the term 'Wee County' in the name, by the way – Clackmannanshire is often called 'The Wee County' because it is the smallest county in the UK – although it also boasts the longest name!

We first met in the Alloa arts house 'resonate'. The good people there gave us our start in life but we soon outgrew the



Marjorie Rose carving a low-relief rose for her summer plaque

space. Amalgamation with another group and a move to its rented premises in farm buildings at Aberdona gave us more space and the collaboration of a different sort of craftsman to help extend our skill base.

Space we had, and that was wonderful, but we also had unexpected side effects: holes in the roof, a small stream running through the workshop, a complete lack of sanitary facilities. Well, there were facilities of a sort but they involved sharing with the bulls. Not only was that inconvenient for the lady members, it was also demoralising for us chaps, the matter of comparisons being odious. And odorous. November 2011 saw us moving to our own building in Alva. There were streetlights within 200 yards of the door! And toilets. It was cold, though. However, the 'action squad' set to and cleared the old contents and moved in the machinery, rescued from destruction following the closure of three local secondary schools.

Support

To cut the history lesson short, there are now over 60 members working regularly on their own projects and newcomers coming in steadily. We have had assistance from local businessman Mike Mulraney, from the Clackmannanshire Third Sector Interface and Alva Masonic Lodge. Clackmannanshire Arts Forum gave grant aid, as did Alloa Round Table and the Co-operative Society.

Attempts to engage with the British Woodcarvers Association have largely proved difficult. Notwithstanding the possibility of constitutional changes in the near future, as a group we would like to see a national woodcarving body in Scotland. Co-operation with the BWA, with Scotland becoming a region within the organisation, is one option. Publicity Officer Paula Noble visited us at the Scottish Woodwork Show last year and we are still in contact. Geography has been the chief obstacle, with most of the BWA clubs and speakers being so remote from the centre



Wallace Miller and Duncan Leslie working on their projects

of the action. For some reason, woodcarving in Scotland does not have the following it has in the rest of the UK. It seems to be a result of lack of exposure, as we have around 20 enthusiastic and skilful carvers in this small area. When Scots are introduced to woodcarving, they are as keen as any Brummie or Man of Kent.

Out of the workshop

The Crafters are moving out into the wider community, with displays at environmental events and a presence at a cancer charity picnic in May. On the charity front, the Crafters have gained charity status themselves. This validates their position as a serious entity and brings many benefits.

To mark the 700th anniversary of the Battle of Bannockburn, the National Trust for Scotland renovated the 50-year-old monument at the Borestone site where King Robert the Bruce is reputed to have planted his standard. To complete the original concept, the Trust held a competition to select a poem to be inscribed into the timber ringbeam surmounting the circular wall of the Rotunda. Richard Douglas of the Wee County Crafters was employed to cut the letters of the winning poem, which was written by Kathleen Jamie, Professor of Creative Writing at the nearby Stirling University. ▶

Contact:

Web: www.facebook.com/WeeCountyCrafters



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Wall-mounted European green woodpecker

Mike Wood carves a European green woodpecker and mounts it on a base, to make it even more lifelike

This month, I will show you how to carve and paint a wall-mounted green woodpecker (*Picus viridian*), which is the largest of the three woodpeckers that breed in Britain. It has a heavy-looking body, short tail and a strong, long bill. It is green on its upper-parts with a paler belly, bright yellow rump and red on the top of its head. The black 'moustache' has a red centre in males. They have an

undulating flight and a loud, laughing call.

The European green woodpecker (*Picus viridis*) is a member of the woodpecker family Picidae. This bird spends much of its time feeding on ants on the ground and does not often 'drum' on trees like other woodpecker species. It is a shy bird but usually draws attention with its loud calls. A nest hole is excavated in a tree; four to six eggs are laid which hatch after 19-20 days. ➔

Things you will need...

Tools:

Rotary carving unit
High-speed grinder
Small burr
Range of abrasives
Pencil
Ruby taper
Plastic eye
Bullnose stone
Pyrography unit

Paint:

Green oxide, white gesso, lemon yellow, black gesso, scarlet, dark green, cream

Wood:

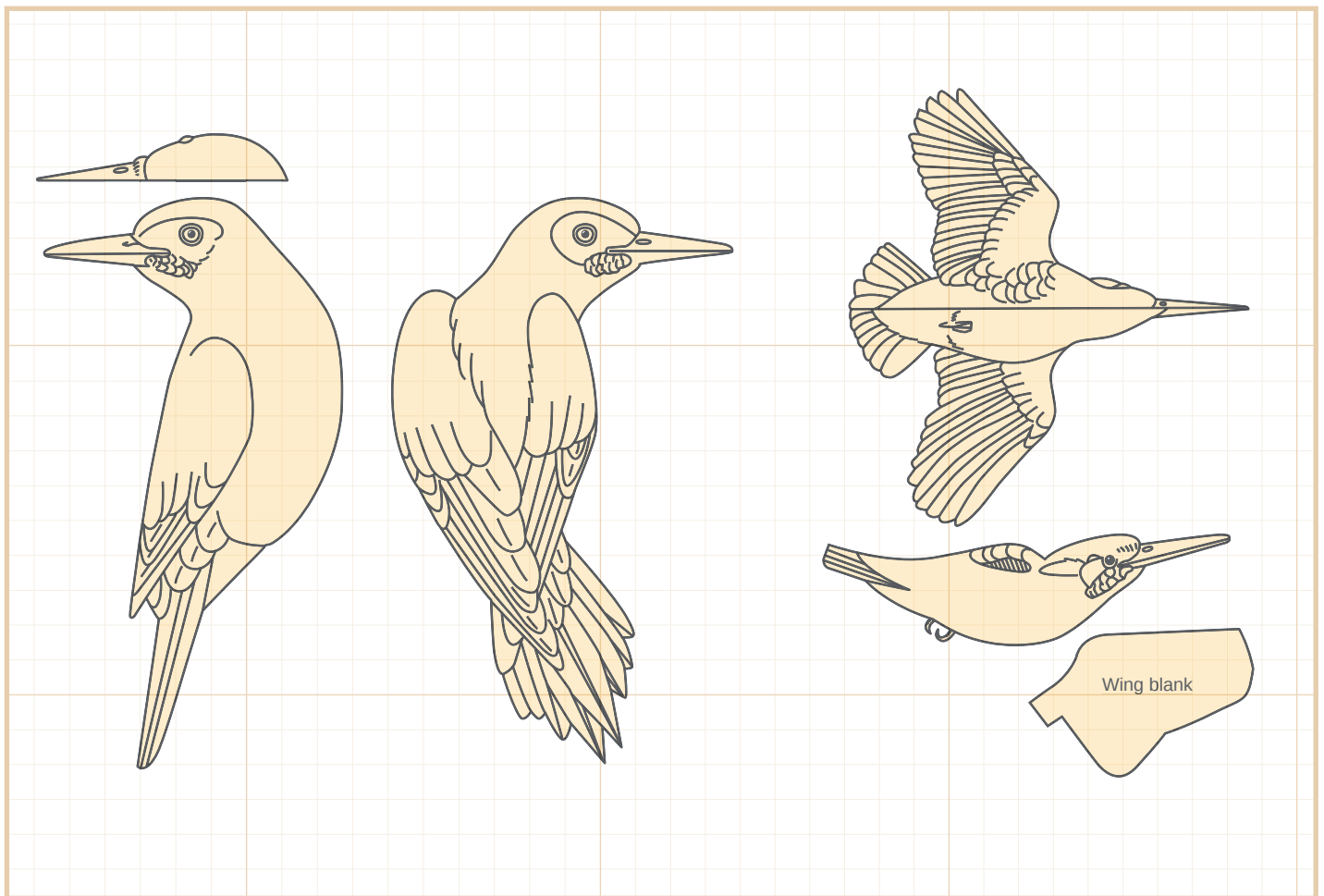
Body: jelutong (*Dyera costulata*)
Head: lime (*Tilia vulgaris*)
Body: 270mm long x 90mm wide x 80mm high
Head: 110mm long x 50mm high x 40mm wide

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





1 Start the project by taking a blank of jelutong measuring 270mm long x 90mm wide x 80mm high. The next step is to mark out the timber, then cut off the waste so you are left with a rough, just oversized, angular bird shape which you can then refine accordingly. Some people use a bandsaw for this. If you do, be careful to have full support at all times so the board doesn't rock or shift when you cut some of the awkward areas – use wedges and blocks as necessary. Remember to keep your fingers away from the cutting line of the bandsaw and do not use much pressure

2 Further shaping is done using a rotary carving unit. This can be fitted with various grades and shapes of rotary carving cutters and gives a lot of flexibility in terms of speed and finish. Using a coarse cone tapered cutter, rough shape the bird. This cone shape allows you to reach most of the places easily and quickly

3 Once shaped, change the cutter to a smaller flame-shaped one and rough shape the crossed primaries, undercutting them slightly too





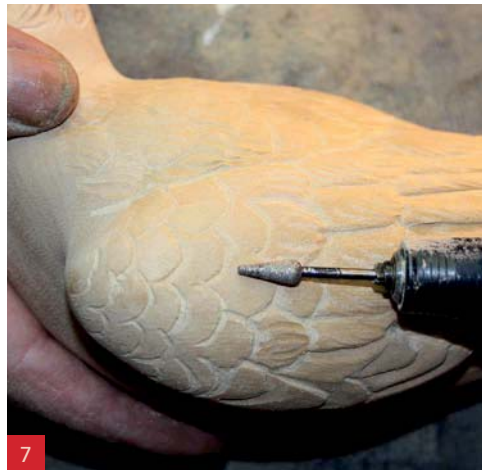
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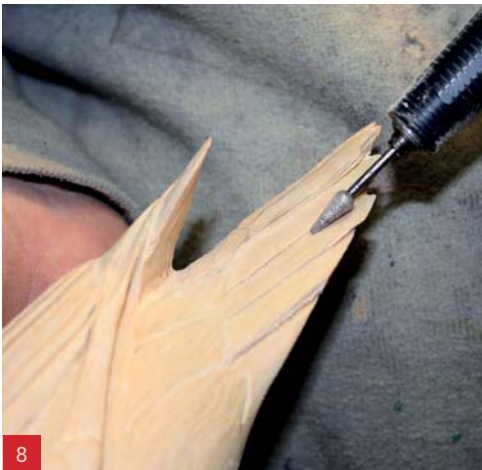
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11

4 Using the same tool, you can then put in an eye channel either side of the head

5 Next, using a variety of grits of abrasives, sand the bird so it is smooth all over

6 You are now ready to draw in all the feathers

7 Using a high-speed grinder and a ruby taper, carve in all the feathers...

8 ... starting with the body and finishing with the tail feathers

9 Once done, you can then add the eye hole to match the eye you have made or bought

10 You can then try the eye for size and adjust the fit if necessary

11 Using a high-speed grinder and a bullnose stone, 'soften' the edges of all the feathers

Distribution & habitat

More than 75% of the range of the European green woodpeckers are in Europe, although it is absent from some northern and eastern parts and from Ireland, Greenland and the Macaronesian Islands, it is otherwise distributed widely. Over half of the European population is thought to be in France, Spain and Germany, with substantial numbers also in Portugal, the UK, Sweden, Russia, Croatia, Romania and Bulgaria. It also occurs in western Asia.

The European green woodpecker has a large range and an Estimated Global Extent of Occurrence of between 1m to 10m sq. km, and a population in the region of 920,000 to 2.9m birds. Populations appear to be stable, so the species is considered of Least Concern. The species is highly sedentary and individuals rarely move more than around 500m between breeding seasons.

A combination of old deciduous trees for nesting, and nearby feeding grounds with plenty of ants, is essential. This is usually found in semi-open landscapes with small woodlands, hedges, scattered old trees, edges of forests and floodplain forests. Suitable habitats for foraging include grassland, heaths, plantations, r hards and lawns.

➔ **12** You can then refine the tail feathers further

13 You are then ready to fit the eyes using whatever adhesive/compound you deem fit

14 Now draw in and pyrograph the feathers. Repeating the above combination as you go...

15 ... beginning with the neck and breast of the bird...

16 ... then adding the feathers on the back of the bird. Remember you are creating surface texture on the feathers and it needs to be deep enough to show through the paint and thin gesso layers which will be applied later on

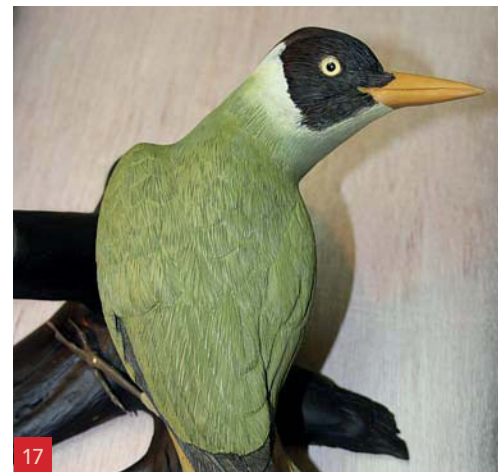
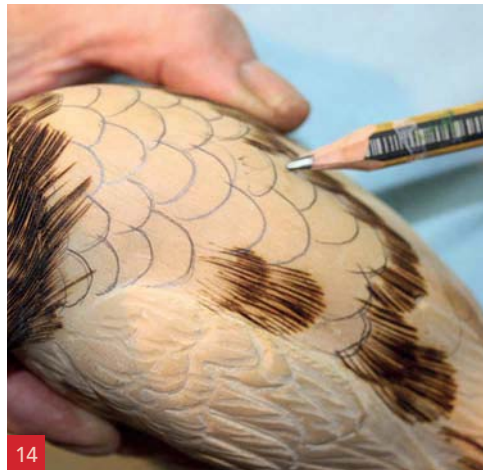
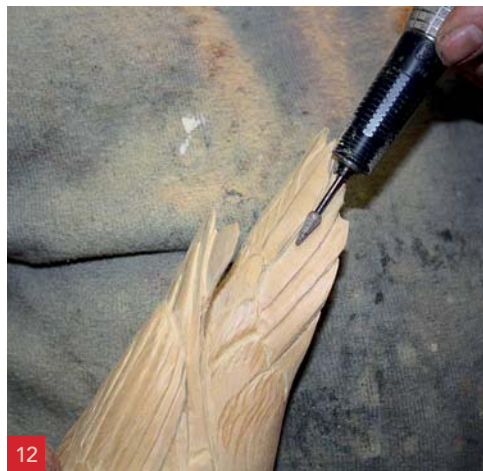
17 Once complete, you can then give the woodpecker an undercoat. Paint the tail and back using a mix of green oxide and white gesso. The head and lower feather tips are black and the beak and the body area underneath the lower wing tips are yellow. At this stage, it should look something like this. Now fit the feet and fix a rough bit of shaped wood on the wall to see how the bird will look when gripping onto it. Since woodpeckers cling on to trees in order to make holes, it makes sense to have the bird positioned vertically in a natural stance. So, the base for this can be a nicely proportioned section of branch/tree trunk, as required, and can be left natural or sculpted further to remove bark and then textured and coloured to create a look and feel of your choosing

18 Paint the underside of the bird using the same mix, but adding more white gesso to create a sub-tint to add realism to the colouring

19 Using a rigger and white gesso, edge all of the side and chest feathers. Note how the texture from the pyrography shows through. This adds more realism and detail to the feathers

How can you help?

You can help to look after green woodpeckers by providing food and water for them. To find out more about encouraging wildlife into your garden, visit the Wild About Gardens website – www.wildaboutgardens.org.co.uk – where you'll find plenty of helpful tips.





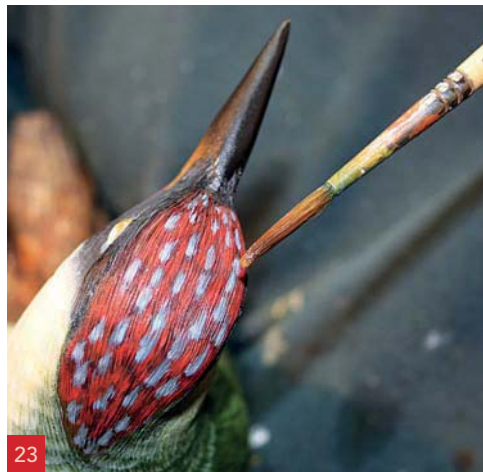
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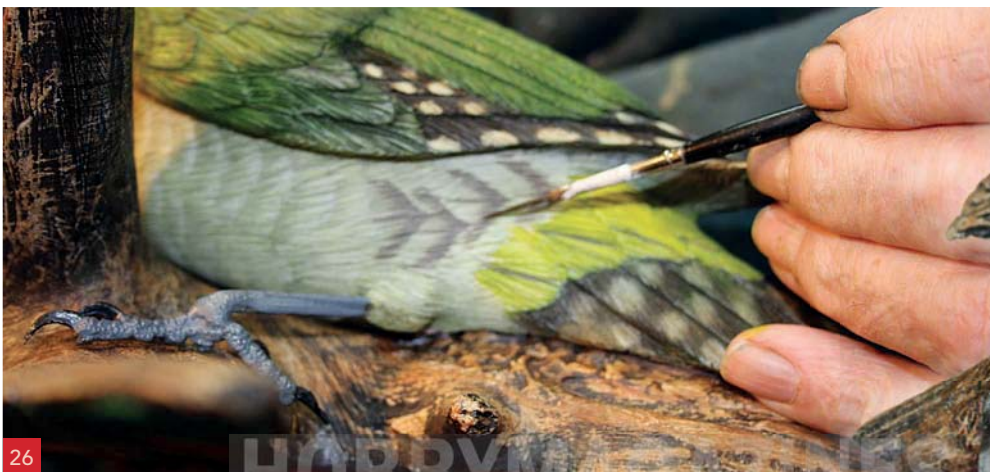
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20 Using the same paint mix as the undercoat but this time watered down, give the bird very thin coats. This creates mottled shading as it is muted but shows the underneath colouring

21 You can then give the back of the bird several thin glazes of green. This deepens the richness of the colours creating contrast

22 Once complete, paint the upper tail coverts lemon yellow

23 Next, undercoat the head of the woodpecker with black gesso, then, using a rigger and scarlet, edge the feathers on the head and moustachial stripe. You can then begin to paint stripes onto the head of the bird

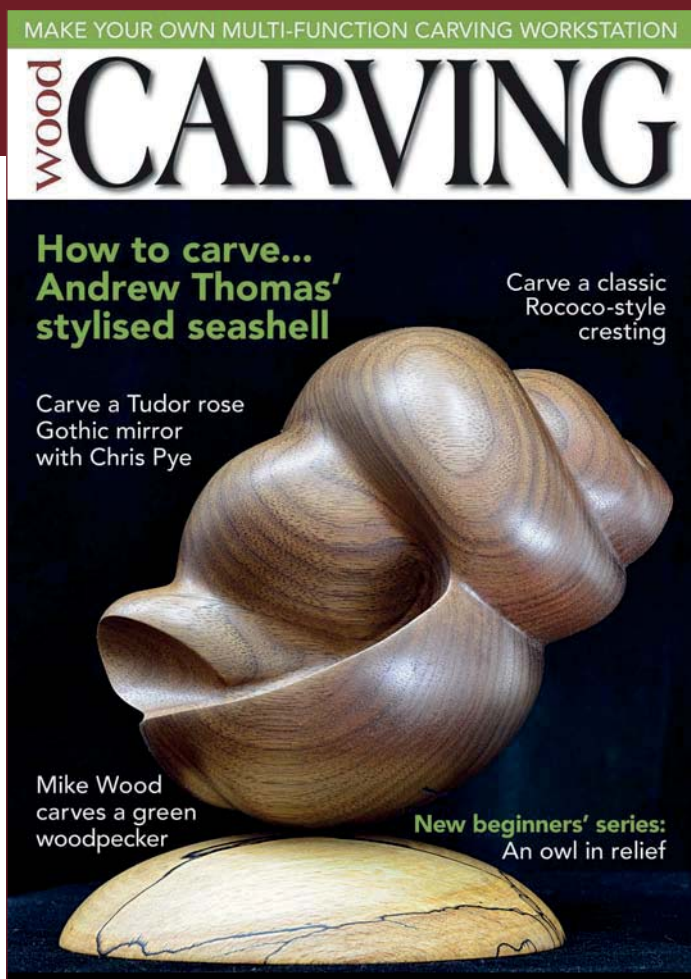
24 Next, paint the bill yellow ochre, then airbrush using black gesso and burnt umber. If you don't have an airbrush, thin coats applied with a brush will work too

25 You can now paint the primaries dark brown, then paint the light markings and the tail using cream-coloured paint

26 On the side of the bird, there are a few dark markings. To paint these, add white gesso to the dark brown mix

27 Once mounted, the bird should look something like this ▶

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Record Power 12-piece carving chisel set

Record Power have put together a brand new package which is claimed to be perfectly suited to the aspiring woodcarver. The set contains a carver's vice, mallet, educational booklet and DVD, as well as a refined and updated set of 12 high-quality, spring alloy beech-handled carving chisels. However, the real jewel in the crown of this package is the educational DVD and booklet by internationally acclaimed carver and teacher Mike Davies. Mike is an accomplished and highly experienced woodcarver, having served his apprenticeship in the UK and completed work for royalty, national trusts and private collectors alike.

Mike has developed his unique and highly successful 'carving by numbers' system as a way to impart his years of expertise and teaching experience in a logical and easy to understand fashion, ideal for the



novice carving enthusiast. This DVD features his 'significant six' carving techniques that will form a solid foundation upon which the aspiring woodcarver's skills can be built. By following Mike's proven system the viewer will soon be creating a

collection of attractive projects and designs using a basic set of 12 tools.

Contact: Record Power

Tel: 01246 571 020

Web: www.recordpower.co.uk

Foredom K1030 Portable Micro Motor

Newly available from Woodworks Craft Supplies is the all new portable Micromotor kit from Foredom. This all new design has a pocket-sized control unit, which features a digital speed display at the top, so it's easy to read and monitor the speed, which is easy to control with the dial control on the front. Operating at a speed of 0–30,000rpm, the run time is approximately five hours, depending on how long it is in continuous use, but you can plug it in for day-long use. It takes around three hours to fully recharge.

The handpiece is small and lightweight, but has plenty of power for all your fine detailing, polishing and sanding. It's great for wood, metal, glass, etc. and features a fan cooled, brush type motor, which will run cool and vibration free. As it has permanently lubricated, shielded ball bearings, it requires no extra maintenance.

As is standard on modern micro motors, the handpiece has a simple twist release, locking system for

ease of burr change and it comes fitted with either a 2.34mm or a 3.18mm collet. Extra collets are available separately. As a launch special, Woodworks Craft Supplies are giving away a free canvas pouch and a hard carrying case with this item, while stocks last.

Contact: Woodworks Craft Supplies

Tel: 01633 400 847

Web: www.woodworkscraftsupplies.co.uk



Dan's Translucent Arkansas carving tool set

The oilstones used in this set are said to be perfect for carving-tool polishing as they won't lose shape as fast as other possible carving-tool products. This kit contains four different stones; one round edge/'V', one round edge/flat skew, one square edge/'V' and one square edge/knife edge. There are four extra fine stones for polishing your carving tools or gouges, measuring approximately 50 x 24 x 6mm.

Contact: Classic Hand Tools

Tel: 01473 784 983

Web: www.classichandtools.com



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FilterSpec Pro Black with FMP3 valve filter

With a fully adjustable frame on the goggles and a padded, three layer respirator filter, the FilterSpec Pro Black with FMP3 valve filter proves to be two great safety devices in one, without having to reduce the other product's effectiveness.

Not only is the lens anti-scratch and anti-mist as standard, but with a lens curve of 6.5 the goggles also provide excellent visibility, and with a lightweight reusable filter holder with an exhale valve that reduces CO2 build-up, put together these create an effective but comfortable product.

Contact: JSP
Tel: 01993 826 050
Web: www.jsp.co.uk



Famag Premium Bormax Forstner bits



The Bormax Forstner bit is claimed to be a 'truly revolutionary' tool, that can be run at a much greater speed than previous, ordinary Forstner bits. Featuring a unique wave-form cutting edge on the high-speed steel bits multi-spur cutting head, the cutting power with the tool is enhanced greatly. Great for precise hole size drilling.

Contact: The ToolPost
Tel: 01235 511 101
Web: www.toolpost.co.uk

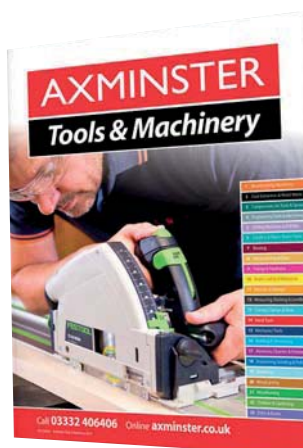
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New 2014 Axminster catalogue

The Axminster Tools & Machinery free 2014 catalogue offers the largest range of tools, machinery, accessories and consumables in the UK and is an absolute must-have for all tool and machinery users.

This, the 27th edition, contains over 1,600 new lines together with all the old favourites, giving a fantastic selection of over 11,000 product lines – indeed, everything you might need in the workshop, at home or on-site.

Axminster have continued their programme of enhancing and improving their machinery ranges within both the wood and metalworking sectors, ensuring they are fit for purpose in three



categories – Hobby, Trade, and Industrial. In fact, so confident are Axminster in the quality and performance of these machines that they now offer a free three-year guarantee on all parts and labour.

Whether you are a trade user, skilled professional, home enthusiast or keen hobbyist,

Axminster's new catalogue is the essential guide offering great choice, easy ordering, next-day delivery and attractive prices.

Contact: Axminster Tools & Machinery
Tel: 03332 406 406
Web: www.axminster.co.uk

Win 1 of 25 pots of Elmer's Carpenter's Wood Filler



We've got 25 pots of Elmer's Carpenter's Wood Filler to give away, which is an essential addition to every serious woodworker's toolbox. Designed for use indoors and out, this strong, versatile filler contains real wood fibres, which helps the filled surface accept sanding and staining.

Once set, the filled area can be sanded either by hand or with a

high-speed sander. The filler is resistant to shrinking and cracking, and once set, will accept nails and screws as though it is real wood.

As well as filling in small areas, such as holes, dents, gouges, scratches and other defects on wood, including moulded or painted surfaces, this versatile filler can be effectively used to fill larger gaps, such as in hardwood floors.

How to enter

Send your details on a postcard with the title 'Elmer's Carpenter's Wood Filler Giveaway' to Woodcarving Reader Giveaway, 86 High Street, Lewes, East Sussex BN7 1XN. The closing date for the competition is 24 April, 2014.

The competition is 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 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.

If Aladdin were a carver, he'd love our cave!

For one thing, he'd agree with us, that all carver's have one thing in common - they're all different! They each have their own needs, wants, hopes and ambitions. And that's what we at The ToolPost try to match. That's why we don't offer Hobson's choice of products, we offer real choice. Of course, we only offer trusted, proven and reliable brands, from the world's "top drawer", but where we can offer a choice, we do.



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Equally we appreciate that some carvers are whittlers - and some whittlers carve. Some like to use bench tools, with fixed handles, whilst others like the convenience of interchangeable handles.



Henry Taylor and Robert Sorby each have generations of expertise in the making of carving tools



are happy to go the extra mile to supply their diverse needs and wants.

Some use power carvers and some wouldn't go anywhere without a knife in their pocket. They're all different, but they are all "right" and that's why we at The ToolPost



Robert Sorby



Of course we don't just supply the needs of the traditional carver as we appreciate that power carving is, today, an important facet of the art. Among our range of products for the power carver, we are pleased to include the superb Saburr carbide rotary burrs, manufactured in the USA and for which we are the UK importer and agent. This huge range has styles to suit most needs and they're economically priced too - and are virtually indestructible.



We also understand that there are always other bits and gizmos that go to make up the woodcarver's armoury so we keep a good range of essential accessories such as carving clamps in stock too. Wonder of wonders we even stock timber! So if you need a piece of lime, sawn to your needs (approximately!) then we are ready and waiting to help with that too.



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wood CARVING

Steve Bisco's heraldic bookends



PHOTOGRAPH BY STEVE BISCO

Dennis Zongker on
carving ball & claw feet

Beginners' series:

John Vardon shows you
have to carve a leaf bowl

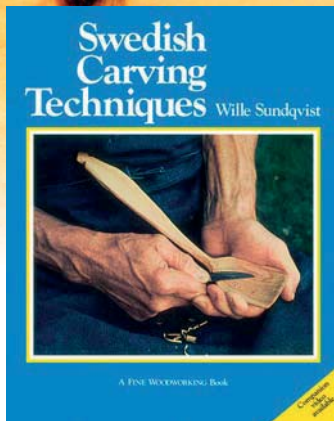
Andrew Thomas explores
carving with knives

Mike Wood carves
& paints a kingfisher

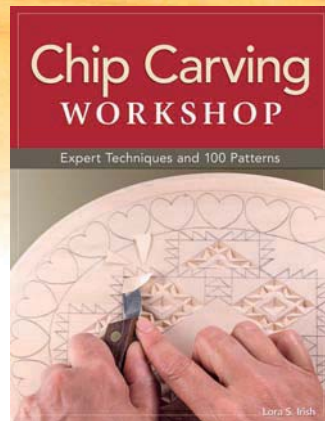
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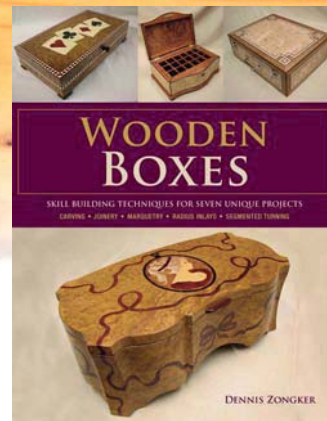
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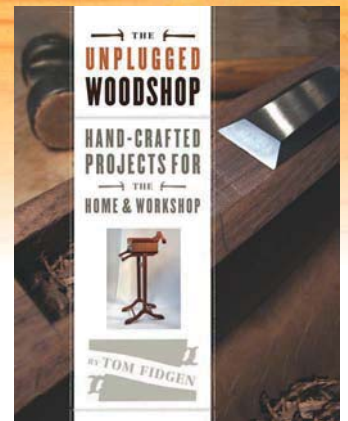
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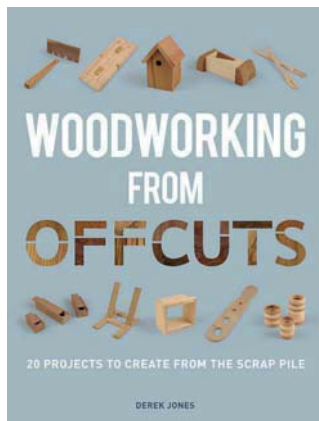
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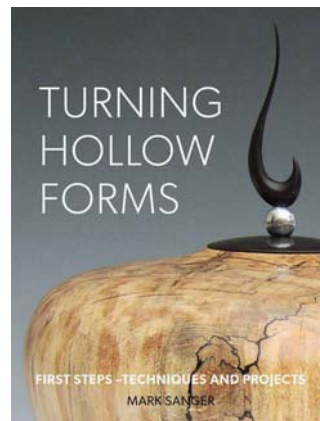
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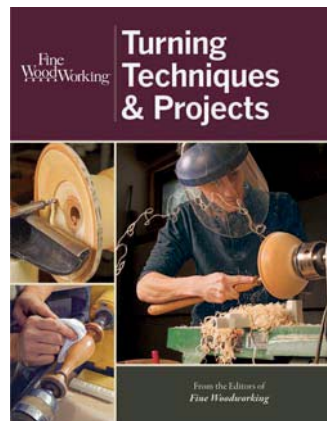
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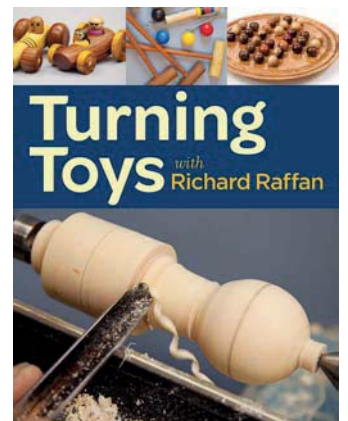
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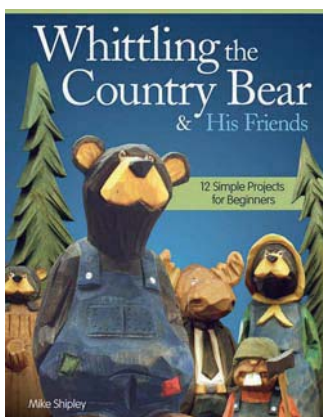
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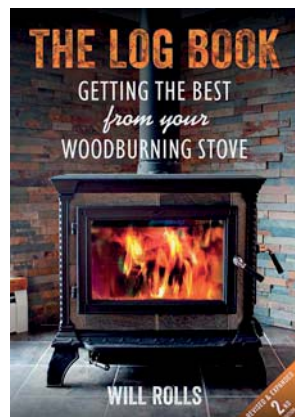
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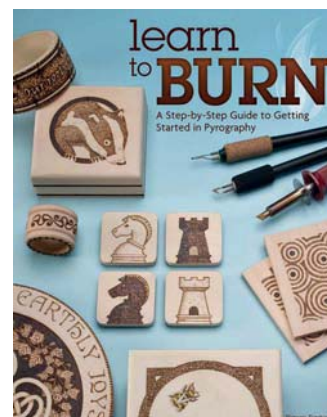
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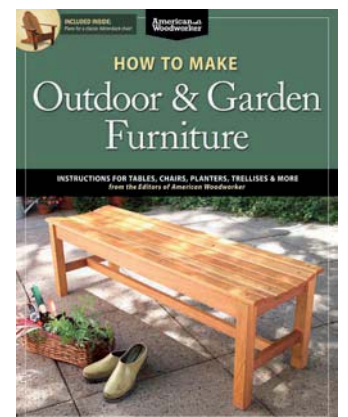
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Palazzo Ducale

Originally built in the 9th century by Doge Angelo Partecipazio in the area of the present-day Rialto, the Palazzo Ducale – the Doge's Palace – has not had a simple life

Having been relocated after being partially destroyed in a fire in the 10th century, the Palazzo Ducale now overlooks St. Mark's Square and St. Mark's Basin in Venice, Italy.

The Palazzo Ducale, or the Doge's Palace, has three important uses: as the home of Venice's elected ruler, the Doge; a place of government and a place of justice for the people of the city. During its active years, decisions for the future of not only Venice, but also of Europe were made here. Originally built more like a castle, with high defensive walls, events over the years such as fires and vandalism gave reason for the Palazzo Ducale to be rebuilt a number of times. This allowed lots of different influences and styles to be brought into the structure, although its main stylistic

influence has always been Venetian Gothic. The facade, which overlooks the lagoon, is now the oldest part of the palace. The corners of the facade are decorated with 14th-century sculptures, attributed to architect and designer Filippo Calendario.

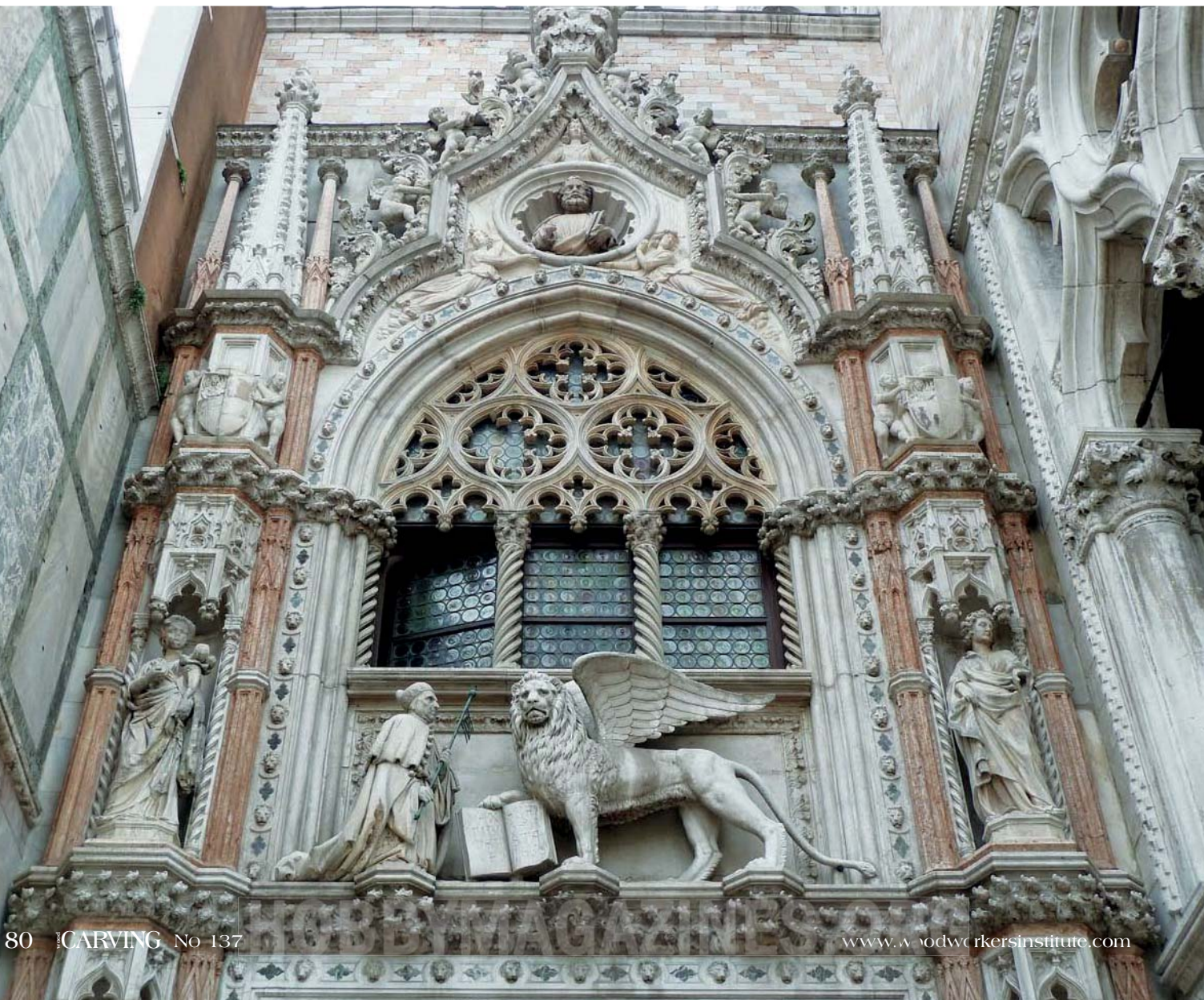
Looking at its primary architectural style, the Venetian Gothic is detailed and intricate in comparison to popular construction types around Europe at the time. Venetian Gothic is looking for grace and lightness in its form. Unlike previous Gothic styles, where the window traceries would only support stained glass, this new style of architecture was able to hold the entire weight of the building, enhancing the intended light atmosphere and creating a weightless look. After a fire broke out on the side of

the palace overlooking the canal in 1483, reconstruction of the Doge's apartment within the palace was necessary.

Overseeing the rebuild, Antonio Rizzo introduced a Renaissance style to the palace. Further rebuilding was required following another fire in 1577. The original Gothic style was retained, despite the submission of alternative neo-classical designs by Andrea Palladio. The decoration within and around the palace is enormously elaborate and impressive, and walking through the palace today, the mix of styles are clear as successive doges attempted to make the palace ever more elaborate.

Opened as a museum in 1923, run by Fondazione Musei Civici di Venezia, Palazzo Ducale was visited by over 1,300,00 people in 2010. ▀

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The kit includes a control box, handpiece with either 3/32"(2.35mm) or a 1/8" (3.18mm) Collet handpiece cradle, spare pair of motor brushes and a collet changing wrench. Compared to flexible shaft machines, micromotors have less torque, however, their higher speed results in a comparable rate of material removal with a lighter touch. The simple cord connection between the handpiece motor and control box is another key advantage. Unlike the "drag" and general restriction in movement that you have with a shaft and sheath, micromotors offer much greater freedom of movement.

The Super Detailer Kit includes:

- NP3(S) Control Box
- NH2 Handpiece c/w either 3/32"(2.35mm) or a 1/8" (3.18mm) Collet
- NP3SHC Handpiece Cradle
- Spare pair of motor brushes and a collet changing wrench.

NP3(S) Control Box is compact with switches on the front for On/Off Power, Forward or Reverse Rotation and a dial for Speed Control. Speed can be adjusted from low to full speed using the dial on the box.

The back of the control box also has a convenient 2 pin socket to take the optional foot on/off control pedal (available separately). The control converts AC current to DC current required for the handpiece.

NH2 High Speed Rotary Handpiece has a slender, contoured grip for precise and very high speed work and quick release rotary type chuck. It has a fan cooled, brush-type continuous duty motor that runs cool and vibration free with permanently lubricated, shielded ball bearings that require no lubrication. It comes with either a 3/32"(2.35mm) or a 1/8"(3.18mm) collet that can be change with the supplied collet changing wrench.

Optional 3/32" and 1/8" collets are available separately.

Bur changes are quick and easy with a simple twist of the front section of the Handpiece.

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One Year Warranty

We can fit the handpiece with either a 3/32"(2.35mm) collet or a 1/8"(3.18mm) whichever you would prefer



As a launch special we are also offering a second hand piece at £60, instead of the normal £90. So, rather than change collets, have one with a 3/32" Collet and one with a 1/8"

A Family business, giving family service and family values

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