

woodCARVING

Totem Pole

Insight into the carving and raising of a totem pole in Victoria BC

Make your own Greenman in cherry

Carve a stylised horse's head

How to carve oak leaves and acorns on elliptical furniture panels



NEW!

Get The Small Details Right With **Flexcut Micro Tools**

Getting the small details right can make a big difference in the quality of your woodcarving. Flexcut now offers high-performance micro tools including — Chisels, Skews, Sweeps, Shallow and Deep U-Gouges, 45°, 60°, and 90° Parting Tools. All available in profiles ranging from 1.5mm to 6 mm.

Perfect for —

- Carving challenging details such as mouths and eyes, or adding texture such as hair, fur and feathers
- Miniature and fine detail work
- Cleaning up ridges by gouge cuts
- Cleaning up tight corners
- Accessing tight spaces

Sculpture by Sam Nottleman
Photograph courtesy of Wild Wings, LLC.



Chisel Set
101578 - £52.96



Skew Set
101579 - £52.96



Mixed Profile Set
102097 - £96.96

Also sold individually

1.5mm	Micro Chisel	101526 - £16.96
3mm	Micro Chisel	101527 - £16.96
5mm	Micro Chisel	102028 - £16.96
6mm	Micro Chisel	101529 - £16.96
1.5mm	Micro Skew	101530 - £16.96
3mm	Micro Skew	102031 - £16.96
5mm	Micro Skew	101532 - £16.96
6mm	Micro Skew	102033 - £16.96



Watch The
Video
on You Tube



Made in USA

BriMarc
TOOLS & MACHINERY

All prices include VAT and are correct at time of publication but may be subject to change without notice

To find your nearest Flexcut stockist, visit brimarc.com or call 03332 406967

Flexcut
CARVING TOOLS

EDITOR Mark Baker
Email: markb@thegmcgroup.com

DEPUTY EDITOR Briony Darnley
Email: briony.darnley@thegmcgroup.com

DESIGNER Oliver Prentice

GROUP EDITOR – WOODWORKING MAGAZINES Mark Baker

PUBLISHER Jonathan Grogan

CHIEF PHOTOGRAPHER Anthony Bailey

ADVERTISING SALES EXECUTIVE
Russell Higgins
Email: russellh@thegmcgroup.com

PRODUCTION MANAGER Jim Bulley
Email: jimb@thegmcgroup.com

PRODUCTION CONTROLLERS
Rebecca Howard & Amanda Allsopp
Email: repro@thegmcgroup.com

MARKETING Anne Guillot

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

PRINTER
Precision Colour Printing

DISTRIBUTION
Seymour Distribution Ltd
Tel: 020 7429 4000



Woodcarving (ISSN 0965-9463) is published bi-monthly by Guild of Master Craftsman Publications Ltd.

SUBSCRIPTION RATES
(includes postage and packing)

	UK	Europe	Rest of the World
6 issues	£23.70	£29.63	£33.18
12 issues	£47.40	£59.25	£66.36

Cheques made payable to GMC Publications Ltd.
Current subscribers will automatically receive a renewal notice (excludes direct debit subscribers).

Post your order to: The Subscription Department,
GMC Publications Ltd, 166 High Street, Lewes,
East Sussex BN7 1XU

Tel +44 (0)1273 488 005, Fax +44 (0)1273 402 866

Email: pubs@thegmcgroup.com

Website: www.thegmcgroup.com

Woodcarving magazine will consider articles for publication, which should be sent to the Editor together with a stamped self-addressed return envelope. GMC Publications cannot accept liability for the loss or damage of unsolicited material. Views and comments expressed by individuals in the magazine do not necessarily represent those of the publishers and no legal responsibility can be accepted for the results of the use by readers of information or advice of whatever kind given in this publication, either in editorial or advertisements. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission of the Guild of Master Craftsman Publications Ltd.

Guild of Master Craftsman Ltd 2016

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

Freedom in carving



Feather, by Miriam Carpenter – handcarved in white oak



I think carving is a very liberating thing to do. It gives us the most freedom of any shaping discipline – especially in woodworking. It allows us to do things that turning, cabinetry, joinery and such like cannot. This freedom

to mix and match different media and working disciplines is very liberating.

We can carve in relief in numerous ways; in the round, be they realistic, abstract, utilitarian, sculptural, decorative enhancements or embellishments. These can all be done simply with a few tools or more complexly with a variety of tools and, of course, you can choose to carve by using hand or power tools or mix and match to suit. There are no hard and fast boundaries with carving. Yes, there are traditions and much loved styles that people want to learn to do, but I would encourage everyone to carve in the manner that pleases them, with the caveat to do so as safely as possible.

I was recently on a visit to the American Association of Woodturners symposium in Atlanta. While the focus is on woodturning, it is fascinating to see how people are pushing boundaries all of the time. Turned boxes, bowls and vases are obviously there, but there is an ever increasing blurring of disciplines. There is, of course, a love of the natural wood and having utilitarian items – no different to that of carving – but there



GinkAu, by Bob Rotche

is a realisation that some things can be altered to become more sculptural, more visual, more tactile, possibly even more colourful and while still a bowl, box, hollow form or vase, it can be 'enhanced' – typically by carving.

Turning and carving have a natural symbiosis with each other. It is evident that many turners carve or 'enhance' their work with carved detail and the carving community comprises a lot of people who carve turned work and those who used to turn but now only carve. They may or may not do the turning part themselves and that should not matter because collaboration between people can be an amazing thing to do and often yields wonderful surprising results.

Whether your personal challenge is to create a relief carving of a much loved object or scene, aspire to create great works like Grinling Gibbons, Henry Moore, Michelangelo, Brancusi or whoever else that inspires you I would say go for it without having imposed upon you or imposing upon yourself constraints and boundaries. You never know how things will go until you have done so.

Have fun,

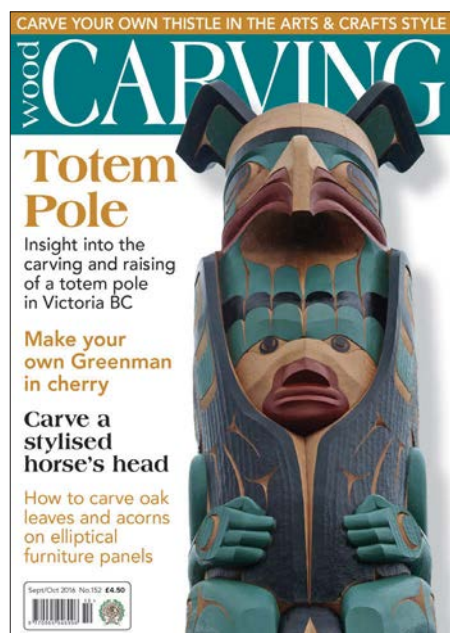
Mark Baker
Editor of Woodcarving

Problem finding Woodcarving magazine?

It can be ordered at any newsagent, or call Jonathan Grogan, our Publisher, on 01273 477374. Alternatively, save up to 20% on the cover price by subscribing. Visit www.thegmcgroup.com/publications

wood CARVING Contents

Issue 152
September/October 2016



The Qweesh-hicheelth Totem Pole – see page 9.
Front cover image courtesy of Dave Western

Projects

23 Horse head – part one
Andrew Thomas begins work on his horse head sculptural carving

30 Oak leaves and acorns
Dennis Zongker carves elliptical oak leaves and acorns for furniture panels

45 Arts & Crafts thistle
Steve Bisco carves a stylised piece, inspired by the Arts & Crafts movement

51 Tips for carving a nuthatch
Bob Jubb shares his ideas for carving a nuthatch

61 Cherry greenman
Duane Cartwright carves a fun cherry greenman

Features

9 The Qweesh-hicheelth (Midst of Transformation) Totem Pole

Dave Western gets a rare chance to see the making and raising of a Totem Pole

17 The student woodcarver – part one

Join William Barsley on his endeavour to turn his passion for woodcarving into a full-time profession

39 Bob Tinsley in profile

Living on a boat might prove a restriction too far for many carvers, but Florida-based Bob is more than able to handle the choppy waters. Catherine Kielthy hops on board

80 Art of Carving

This exquisitely carved Holy Blood Alter was created by Tilman Riemenschneider

Techniques

55 What you want to know about... carving in the round

Peter Benson looks at keeping tools sharp for carving figures

Community

1 From the Editor

Mark Baker talks about freedom in carving

4 Round & about

With news from the BDWCA and BWA, dates for your diary and letters, we bring you the latest from the woodcarving community

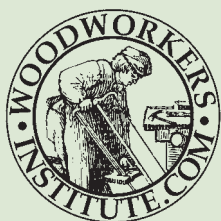
Tests & Equipment

74 Carver's Toolbag

Bringing you all the latest tools, machinery and products to meet your carving needs. All prices, unless otherwise stated, are inclusive of 20% VAT, and are correct at the time of going to press

59 Next issue

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



The Woodworkers Institute web forum

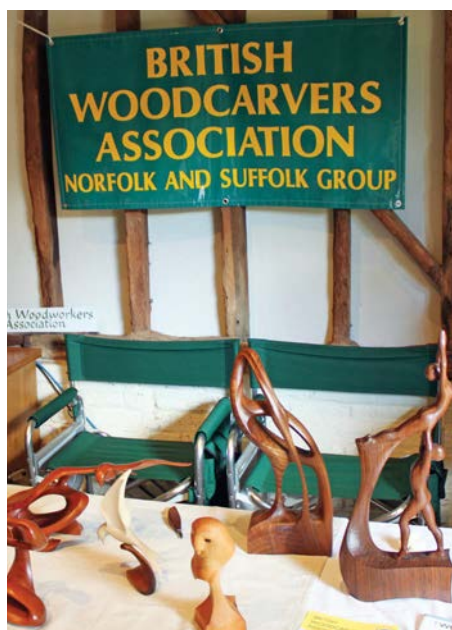
Why not join in the discussions on all matters woodworking on the Woodworkers Institute web forum? Covering all four GMC woodworking titles, including *Woodcarving*, you can view the work from fellow craftsmen, exchange useful hints and tips, or join in on the hot topic of the day on the live forums. To register, simply log on to www.woodworkersinstitute.com, click the register button, and follow the instructions.



Round & About

We talk to the BWA & 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 Briony Darnley at Woodcarving, 86 High Street, Lewes, East Sussex, BN7 1XN or to briony.darnley@thegmcgroup.com

BWA: Events



Norfolk and Suffolk BWA stall, at Weird & Wonderful Wood

BWA member clubs demonstrate and exhibit at many events throughout the year. It's a great opportunity for woodcarvers and members of the public alike to meet club members and ask them questions.

Weird & Wonderful Wood

There are wood fayres all across the country and they are gaining in their popularity. One of the best is Weird & Wonderful Wood, held at Haughley Park in Suffolk during May. The BWA Norfolk and Suffolk club attended the event again this year to demonstrate and exhibit as well as the many non-BWA carvers at the event. If you get the chance to go next year, it is well worth seeing. There are over 100 exhibitors and everything is wood-related: from traditional bodging to chainsaw carving.



Some excellent work was on display at Weird & Wonderful Wood



The Essex region's stall at the Living Crafts event

Living Crafts

This year's Living Crafts event took place during May and three BWA regional clubs attended. Bedfordshire, Essex and Hertfordshire groups exhibited some of their many wonderful carvings and on each day there were several members demonstrating their skills. The event featured hundreds of

artists and craftspeople and took place against the stunning backdrop of Hatfield House.

Upcoming events

- 27–29 August: Treefest at Westonbirt Arboretum
- 28–29 August: Havering Show, at Harrow Lodge Park
- 28–29 August: Guild of Essex Craftsmen, at Cressing
- 11 September: Frampton Court Fair, at Frampton on Severn
- 17–18 September: Henham Steam Rally, at Southwold

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 COURTESY OF BWA

BDWCA: Annual Show

Yet again I find myself writing 'As this issue falls through your letterbox BDWCA members will be in the final throes of preparing for the BDWCA Annual Show, which is held in Bakewell, Derbyshire'. The Show is always held on the second weekend in September, which this year falls on 10–11 September.

Carvers compete at Youth, Novice, Intermediate and Advanced levels and there are four Open classes – Working Decoys, Fish, Carved Bird's Head and Carved Bird's Head on a Stick.

The Stick class is open to non-members and entries, for this class only, can be delivered to the Show between 9–11am on the Sunday morning, the entry charge is 50p per stick.

While the spotlight naturally falls on the winner of the British Championship, and the winners of

the Advanced level trophies, and to wonder who will walk away with the top awards this year, it is important to also look at the other levels because that is where the future winners of the top awards are to be found.

If you are – or if you can be – in Bakewell during the Show weekend do please drop in and see all the different birds that will be on display, but remember to bring some money with you as there will be a lot of other delights on offer to tempt carvers to part with their cash! This includes supplies of wood and, judging from the sight of barrows of wood being taken out of the show hall, it is obvious that some carvers use the occasion to stock up!

More information, and pictures of previous winners, can be found on, www.bdwca.org.uk

Conversion chart

2mm	(⁵ / ₆₄ in)
3mm	(¹ / ₁₆ 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)

PHOTOGRAPHS BY RAY LOUGHLIN, COURTESY OF BDWCA



LEFT: Novice Gold – Kestrel at perch by Robert Dale

ABOVE: Winner of Carved Bird's Head on a Stick, Double Woodcock Head stick by Barrie Sheard

RIGHT: Novice Gold – Barn Owl, larger than life size, by Jack Crewdson



Diary items

The National Bird Carving Championships, The Festival of Bird Art

- Featuring the BDWCA Annual Competitions for Members and the British Championship 2016.
- A wide variety of bird and wildfowl carvings at novice, intermediate and advanced levels.
- Demonstrations of wildfowl carving, painting, stick making and decorative techniques will take place during the weekend.
- Stockists of carving supplies, books, equipment, paints and wood for carving will also be present.

When: 10–11 September, 2016

Where: Bakewell, Derbyshire

Web: www.bdwca.org.uk

Elvaston Woodfair

The Trent Valley Group of the BDWCA will be attending the Elvaston Woodfair at Elvaston Castle Country Park.

When: 24–25 September, 2016

Where: Elvaston Castle Country Park, Derby, DE72 3EP

Contact the BDWCA

For further information on the BDWCA, as well as membership details, visit www.bdwca.org.uk. Membership includes three issues of our full-colour magazine, Wingspan.

Contact membership secretary:

Mrs Janet Nash, 26 Shendish Edge, Hemel Hempstead, Hertfordshire

Tel: 01442 247 610 Alternatively,

please email: pam.wilson@bdwca.org.uk

Round & About

Experimenting

COMMUNITY
Diary & Letters

Hi Mark,

I am in total agreement with your editorial which brings up the idea of trying different woods and materials. While it is true that what you carve is limited only by your imagination, I have always used different woods because I tend to get bored if I carve only lime. I find using different woods adds to the learning experience not least because each species offers a new challenge. I carved a small bear in walnut and when you hold that to the light the colour changes from a deep brown to a dark gold in colour and it looks like the fur is rippling as you move the carving in the light. I have used oak, lime, sycamore, box, holly, cherry and even wood from garden shrubs from which I carve wood spirits. If you have a much loved shrub which is near the end of its life or has to come out for some reason – take a piece and carve a wood spirit or something from it and it will live on. My current project is a 'swamp dragon' head in boxwood – a beautiful wood to carve as it takes detail well and has a sheen when cut with a sharp tool. I want to try a carving using different woods and inlays together when I have an appropriate subject.

Best wishes, Peter Gator

PHOTOGRAPH BY PETER GATOR



Peter Gator's carving in box wood of a turtle hatching from an egg – a la Bill Prickett – featured in an article he did some time ago

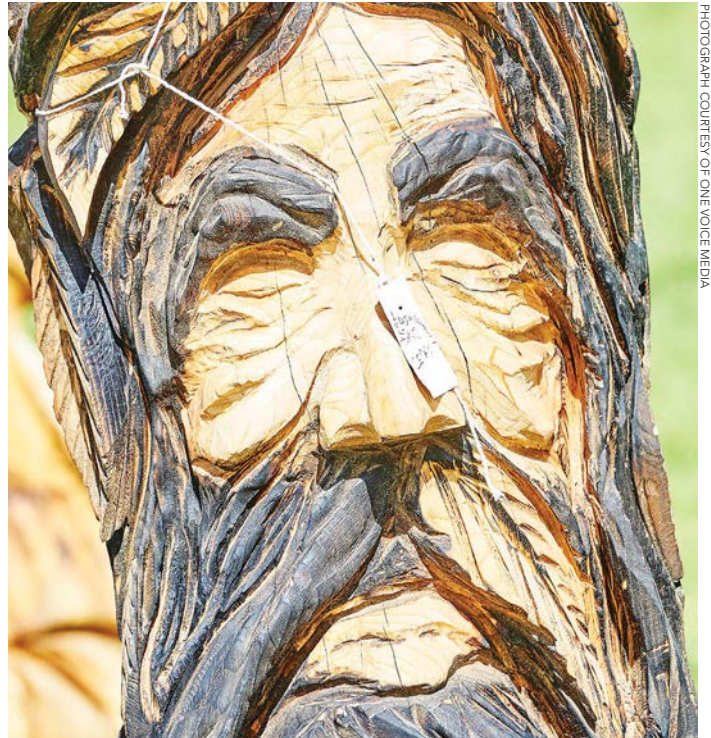
Not a problem!

Hello again Mark,

I enjoyed your piece in *Woodcarving* 150 as always. I heartily agree with you about that awful word! When I was still working, I banned the word 'problem' from my vocabulary and that of my training staff – there is always a positive alternative to it, that sounds more attractive and it's surprising how much fun one can have by doing so! Think of 'succulent steak' instead of 'dead cow'! Even on your page, where you have an inserted box headed 'Problem finding *Woodcarving Magazine*? – forgive me Mark, but it could have been headed "How to get your copy..." couldn't it?!

Regards – Paul Brodey via email

Weald of Kent Craft & Design Show



PHOTOGRAPH COURTESY OF ONE VOICE MEDIA

Visit Penshurst Place, 9–11 September

This autumn The Weald of Kent Craft & Design Show returns to the beautiful grounds of Penshurst Place (near Tonbridge) from 9–11 September. As one of the most prestigious craft shows in the country, there will be something for all lovers of handcrafted pieces for the home and garden, as well as workshops, cookery demonstrations and children's activities.

Visitors to the show will be treated to a plethora of exquisite pieces made by British craftsmen and women with beautifully handmade and hand-finished glassware, luxury beauty products and leather goods. With plenty to explore in the marquees including demonstrations, workshops such as paper making with Timberland Art and Design and fabulous features, The Weald of Kent Craft & Design Show is the perfect opportunity to spend time with the family in the beautiful grounds of Penshurst Place.

When: 9–11 September, 2016

Where: Penshurst Place, Tonbridge

Web: www.thecraftshows.co.uk

ERRATUM

We would like to apologise for an error in the last issue of *Woodcarving magazine*. In Johan Roudy's pierced panel article, we published a photograph of another author in the biography panel.

Here is the correct photograph of author Johan Roudy, for the pierced panel article.





City&Guilds
of London
Art School

WOODCARVING & GILDING COURSES

3yr DIPLOMA, 2yr CERTIFICATE and 1 & 2yr POSTGRADUATE OPTIONS

BURSARIES AND SCHOLARSHIPS AVAILABLE

Our range of courses is designed to suit students from a wide range of backgrounds, and all can access bursary funding to cover varying portions of the fees. The courses are unique in that the teaching of the traditional craft skills of carving and lettercutting are complemented by the art skills of observational drawing and modelling. All courses are taught by practicing craftsmen and women which ensures that students leave the course well prepared for professional practice. Alumni regularly find work in the heritage sector and often set up their own businesses.

Applications Now Open

admissions@cityandguildsartschool.ac.uk | 020 7091 1683

www.cityandguildsartschool.ac.uk





**WOODWORKING SHOW
& SALE**

**FRIDAY 9TH (9AM - 5PM)
& SATURDAY 10TH (10AM - 4PM)
OF SEPTEMBER**

**NUMEROUS TRADE STANDS WITH
MACHINERY AND TOOL OFFERS**

**UNRIVALLED TIMBER SELECTION
WITH DISCOUNTS**

**DEMONSTRATIONS WITH
WOODWORKING AND CRAFTS**

FREE ENTRY AND PARKING

**ALL AT HURST WORKS,
MARTOCK, TA12 6JU**

01935 822207 YANDLES.CO.UK

TOMACO

THE TOOL MARKETING COMPANY

DISTRIBUTORS OF QUALITY PRODUCTS



Chisel and plane iron sharpener - take anywhere and sharpen in seconds.

narex®

Quality range of woodworking hand tools made in Europe.



A quality range of professional Drill bits and accessories from Germany.



A quality range of professional tools and accessories.



Range of the toughest tool bags with a 5 year downtime warranty.



Quality cutting tool range which includes Router cutters, Spindle Moulding, saw blades, holesaws and many more from Italy.

FOR YOUR NEAREST STOCKIST VISIT

www.tomaco.co.uk

Dave Western gets a rare chance to see the making and raising of a Totem Pole



The Qweesh-hicheelh (Midst of Transformation) Totem Pole

It's not every day a totem pole is raised in a suburban neighbourhood, but the area of Victoria Tillicum, located in Victoria, BC, Canada is home to a trio of these artistic masterpieces. Carved to honour and represent the three First Nations of Vancouver Island, the poles have all been commissioned by the Victoria Native Friendship Centre and carved in Salish, Kwakwaka'wakw and Nuu-chah-nulth styles. Residing on the ancestral land of the Coast Salish people, the Friendship Centre provides services for First Nations people from both the Greater Victoria area and for those who have moved here from regions further afield.

Over the course of several years, the three poles have been carved by teams of youth apprentices working under the guidance of master carvers. The poles have been sponsored by the Friendship Centre through an exciting initiative called the Eagle Project, which enables First Nations youth to learn valuable life skills, such as first aid and tax planning, as well as experience hands-on training with a master First Nations craftsman.

The youth were involved in every



A Nuu-chah-nulth style human face emerges from the roughed-out pole

phase of the creation of a 25 foot monumental totem pole and worked beside the master as the pole progressed from its arrival as a raw log to its final raising as a monumental artistic statement. Along the journey, they were trained in the use of

traditional hand-tools, learned about First Nations art and legend and gained insight into their cultural history and its importance. The totem pole has become such an iconic symbol of North American First Nations culture that it may come as a surprise to learn they were only carved

along a thin strip of land bordering the Pacific Ocean reaching from the present day Puget Sound region up to the Alaska Panhandle. Hollywood stereotyping and ubiquitous gift shops selling 'Native crafts' from coast to coast help reinforce an erroneous image of the totem pole being common to First Nations across North America.

Even the name is confusing as there is nothing 'totemic' about them. First Nations people did not worship the poles, rather, the poles served to document family histories and the family's right to own certain crests and legends. Totem poles were also raised to honour important or deceased members of the nation. Many supported the main beams of a house building while lending prestige and beauty to the structure. Occasionally they could be erected to shame neighbours who had left debts unpaid. Today, they might be raised to commemorate important events or to cement relationships. After hundreds of years of colonial domination, they remain a powerful statement of First Nations pride and independence. Poles are most commonly carved from the mighty western red cedar (*Thuja plicata*) a native tree of the Pacific Northwest coastal area which also supplied generations of



Despite its massive size, every detail of the pole is crisply carved

First Nations people with material for clothing, shelter, transportation and art.

This most useful of trees is also rot and pest resistant, a valuable attribute in the notoriously damp environment of the coastal region. Totem poles as we know them are a fairly recent addition to NW Coastal art and have largely

been developed over the last 200 years. Although poles existed prior to the arrival of steel tools, they were likely a great deal less ornate and most certainly few in numbers. Even with modern tools carving a pole is an enormous task; in the days of stone tools it would have been an immense undertaking.

THE TOOLS

With the increased availability of metal tools during the early part of the 19th century, it became easier and quicker to carve a monumental work such as a totem pole. The designs became more sophisticated and the carving ever deeper and more elaborate, First Nations carvers became masters in the use of several types of axes, adzes and ingenious bent knives. Today, electric and gas powered chainsaws help carvers remove excess material rapidly and accurately, but the fine work remains the domain of hand power.

Adzes

NW Coast carvers use two main categories of adze. The elbow type adze features a blade fastened to a resilient wooden handle – typically fashioned from a section of alder (*Alnus rubra*) branch and crotch – which is swung much in the same manner as a European sculptor's adze. Typically, a carver will have several types of elbow adzes. For rapid rough hogging of excess material, he may employ a robust lip adze, whose aggressive curved blade is perfect for wasting large pieces at a time.

The medium sized gutter adze has a lower curved blade, suited for detailing work such as shaping roughed out forms, hollowing or cross-grain cutting. A straight-bladed version



Elbow adzes (L–R): finishing adze, straight medium adze and lip adze



Apprentice Travis Peal uses an elbow adze to rapidly clear excess material



The pole's designer and master carver, Moy Sutherland Jr., uses the D adze to swiftly shape and texture an area

CARVING THE POLE

Carving a totem pole is a major challenge. Even finding a suitable cedar log of sufficient length, width, straightness and clearness can be difficult. Once selected, it must be felled and shipped to the work site, where it is trimmed to length and prepared for carving.

A centreline was struck the length of the pole and callipers used to maintain the symmetry of the design. Large areas of material could now be removed with chainsaws and adzes.

With the roughing out largely completed, the details could start to be refined and irregular surfaces cleaned up. At this point, the apprentices started to become familiar with their tools and the behaviour of the wood they were cutting. Many hours of smoothing and shaping took place. Bent knives and finishing adzes were used to level and texture the surfaces. Apprentice Joslyn Williams concentrated on fine finishing with the bent knife.

Different sections of the pole will have differing textures and finishes. An adzed surface contrasted with the smooth area which apprentice Jordan Gallic cleared with a large bent knife. The tools had to be kept razor sharp so the soft cedar



Artist Moy Sutherland Jr. uses a chainsaw to cut the log to carving length

grain could be cut cleanly and not simply torn or frayed. Jordan put a lot of effort into attaining that perfect edge.

As material was cut away and the final shapes emerged, the detail lines were drawn and redrawn. Apprentice Dawson Matilpi-Peel used a tracing paper template to ensure that details taken from one side of the pole matched

up with the other side. The centreline remained critical for keeping the pole in line and symmetrical, and it was one of the last things to be cut away. It was a full team effort to get the details tidied up and to ensure the various components of the design were visible and in order. Moy Sutherland made certain that all the cuts were deep and sharp, refining sections that were still beyond the apprentices' ability. Even while perfecting continued, certain areas of the pole were ready for painting.

of this same size adze is often used in mask carving and for clean levelling of wood surfaces. Small finishing adzes featuring straight or slightly curved blades are used for the fine texturing and detailing common to good quality poles and woodworking.

The D adze is named for its distinctive shape and can be used for roughing out work or fine detailing. It is a favoured tool of First Nations carvers; prized for both the speed with which it removes material and for its ease of control.

Bent knives

The bent knife is the perfect tool for cutting and defining the deep, sweeping curves which characterise NW Coast First Nations carving. The unique blade can cut on the push or pull stroke, with or across the grain, following concave or convex curves. Because the blades are rarely true radiuses, one bent knife can replace a dozen or more European-style carver's gouges.

Hand maul

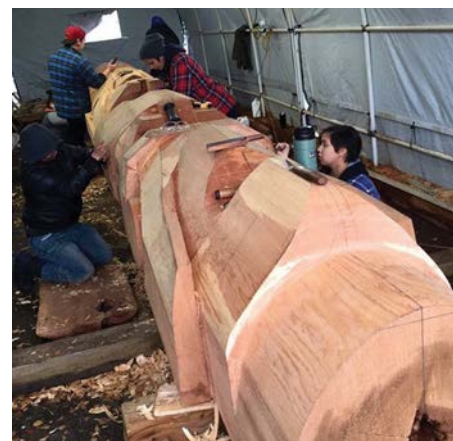
This remarkable stone maul was used to pound wedges and to tap European-style chisels. Not a common tool since the arrival of metal tools, it was used on this pole but requires a good deal of strength and skill to operate effectively.



A selection of hand-made bent knives with a variety of blade shapes



Stone hand maul



Detailing work can begin



Joslyn Williams uses a bent knife to smooth

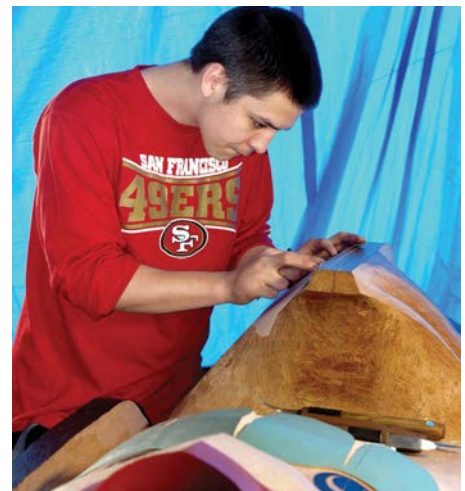
Apprentice Tyssis Fontaine was the painter of the group and was tasked with the job. Paint was applied before the final detail carving was undertaken so that when final cuts were made, the division between painted and raw wood was particularly crisp and clean. The master refined all the edges and performed the final deep cutting that brought each painted area to life.

With all the painting and deep detailing completed, the apprentices gave the pole a coat of oil to lend it some protection from the weather. Traditionally, poles were expected to eventually succumb to the elements and rot away. This was considered a normal part of the process.

In the quiet before all the excitement of the move and the raising, the pole waited in a now quiet carving shed. The dorsal fin and the Thunderbird's



Jordan Gallic sharpens his bent knife



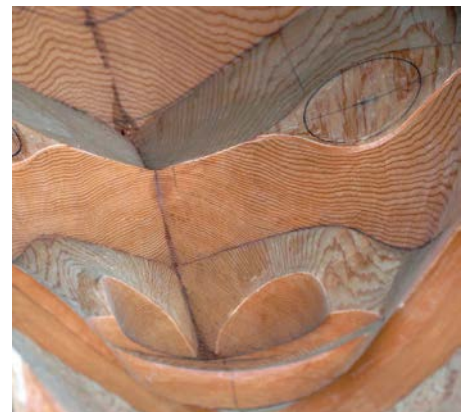
Dawson Matilpi-Peel transferring the design



Tyssis Fontaine begins painting the pole



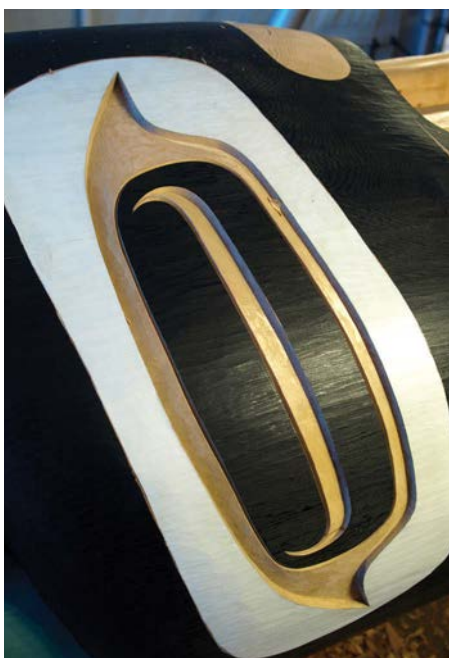
Protective coating is added



A centreline is crucial for maintaining symmetry



The painting accents important features



The painting complete



The pole is ready for moving

VIEWING THE POLE



The Qweesh-hicheelth pole, (from the Nuu-chah-nulth word meaning 'in the midst of transformation') was designed and carved in the Nuu-chah-nulth style by master Nuu-chah-nulth artist Moy Sutherland Jr. The pole is comprised of two main figures, the Thunderbird and the Killer Whale along with a number of smaller figures, each in a state of transformation.



Above: The Killerwhale's face is presented in mask form at the base of the pole

Below: Revered by the Nuu-chah-nulth as the ultimate whaler, the Thunderbird could swoop down from its nest of mountain ranges and snatch a whale from the sea



RAISING THE POLE

Lifting a 26½ foot long, 6000+ pounds carving from a prone to an upright position was a process fraught with difficulties and many dangers. Nowadays, lifting cranes and hinge plates take a bit of the worry out of the job, but it is still not a process for the faint of heart. Despite its mass, the pole was surprisingly susceptible to bumps and dents and great care was taken to protect it through the entire process. The pole was taken from the carving shed to the raising pad the evening before the lifting ceremony, to give time for final touch-ups and ceremonial blessings.

Once the pole had been jack lowered from its carving cradle to ground level, it was then slid on heavy-duty aluminium rollers from the covered shed to a place where it could be accessed by the lifting crane. Foam padding was positioned around the pole to protect the carving before large lifting straps were secured in place. The crane then took up the weight of the pole and the pole could be manoeuvred above the truck.

Transportation

The pole was then gently lowered onto the truck deck for transport to the raising site. A level bed of dunnage was built on the truck deck to secure the pole and to ensure the strapping was not trapped when the crane boom was lowered. The carving could be easily dented or damaged, so this was a moment of high anxiety for all concerned.

Driving a massive crane and pole through narrow suburban roadways required a bit of traffic control and a very skilled operator. With the truck in place, the pole was cautiously lifted back off the deck and moved to the raising pad. At the bottom of the pole, the thick steel hinge plate would be mated to its other half, which had been bolted to a level concrete pad. Although the crane carries the weight of the pole, care was taken not to bump it as it was being swung around.

With the pole lowered in place, the two hinge halves were joined with a tightening pin in preparation for the next day's lift. In the old days, a hole would be dug and the bottom several feet of the pole would be left uncarved so that as the mass strength of the village was put to use in the lifting, the pole would drop into the hole and would be a bit more controllable. Gruesome legend suggests that slaves would occasionally be thrown into the pit to cushion the blow of the pole's landing, but this rumour has never been archaeologically verified.

The raising

Raising day was a time of great excitement for the carvers and for

the community. Many hundreds of guests attended and were greeted by the Coast Salish people on whose land the pole will stand. There were blessings, speeches and dances, with many wearing traditional regalia. It was an exciting and festive occasion!

In the brief moment before all the action started, the master and his Eagle Project team took the opportunity to be proudly photographed beside their achievement.

Tradition

In First Nations culture, the artist has a responsibility to ensure the traditions and skills of many centuries are passed down to the next generation. Artist Moy Sutherland takes his responsibility seriously and is proud of the effort his youth put into their project. With the ropes securely fastened to the pole and the lifting cradle in place, the raising ceremony could begin. Under the watchful eyes of the elders, over 100 First Nations youth prepared to start pulling the rope, which would raise the pole to its upright position.

With instructions from the master, a song of blessing from his family and encouragement from spectators, the rope pullers began the slow process of hauling the pole upright. Care had to be taken to keep the lifting motion sedate and controlled at all times.

With the pole well underway, the lifting cradle began a controlled fall toward the ground, supported by a couple of strong carvers. At this point all the pole's weight is directly on the lifting line. Just prior to the pole becoming upright, a bumper was placed inside the hinge to stop the pole from gaining too much forward force from the landing. If the bumper wasn't there, the pole could shoot ahead, rip up the hinge and crash onto its face.

Lift coordinator Steve Lawrence and metal smith Jake James replaced the bumper with successively smaller bumpers until the pole had arrived at the upright position and could be bolted into place. This was a tricky and delicate operation as the pole's entire weight had to be lifted up a tiny bit so the blocks could be slid in and out; not a job for amateurs. With the pole in place and firmly bolted down, all that remained was for the strapping protecting the pole during the lift to be removed. This job was trickier than it appears as heavy metal pulleys and connectors had to be removed and lowered without bumping the delicate woodwork.

The celebration

As the pole began its life and many years of watching over its surroundings, guests were invited to attend a traditional lunch of muwac (deer stew) and bannock bread hosted

the Friendship Centre. During the celebrations, the carvers were honoured for their work, with the apprentices being given gifts, ceremonial blankets and honorary Nuu-chah-nulth names. ▶



Steve Lawrence moves the pole into place



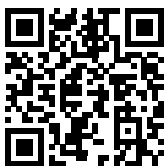
A pole raising is a time of great pride and importance for First Nations people



The pole begins 200 years of watching over the neighbourhood

SUPERIOR POWER CARVING TOOLS

"Power Carving" rotary tools feature long-lasting, razor-sharp carbide cutting teeth arranged into a unique open pattern to resist loading while providing the "Power Carver" rapid stock removal and smoother finishes.



Interested in purchasing Saburrtooth products?
Please visit our website for a list of our **International Distributors**
to place an order.

saburrtooth.com

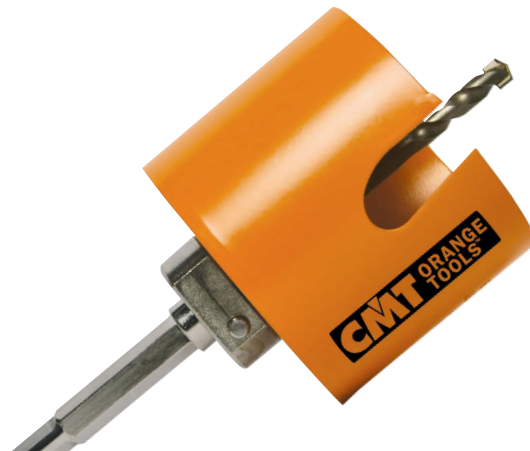
SABURRTOOTH[®]



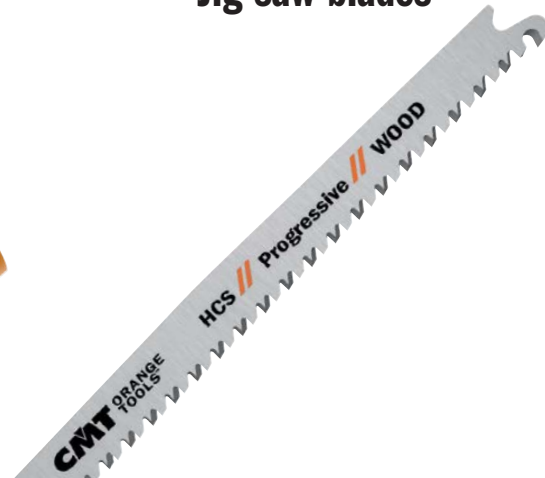
Saw blades



Hole saws



Jig saw blades



Sabre saw blades



**Tools with bore
& knives**



**Router bits
& sets**



THE WIDEST TOOLING RANGE



For more information and to find your nearest stockist
please visit www.tomaco.co.uk

A man with light brown hair and a beard, wearing a grey t-shirt with a graphic, is smiling at the camera while working on a piece of wood. He is using a carving tool. The workshop is made of wood, with various tools and wood shavings visible on the workbench.

The student woodcarver – part one

Join William Barsley on his endeavour to turn his passion for woodcarving into a full-time profession



Have you ever wondered what it might be like to truly master a skill such as woodcarving? To turn a passionate hobby into a full-time career, but retain a love for the craft? In October 2015, I set out to answer these questions and began a three year Diploma in Ornamental Woodcarving and Gilding at the City and Guilds of London Art School. In this series of articles, I invite you to join me on my journey as I progress through my studies, sharing with you my experience of the course and some of the skills and techniques I learn along the way.

Carving has been an integral part of the City and Guilds of London Art School since its founding in 1879, and the Diploma in Ornamental Woodcarving and Gilding is the only one of its kind in the UK. It is a full-time course with a focus on traditional English carving and the restoration sector, and has a structure that has been carefully refined over many years to provide the perfect balance of content. Topics include not only basic and advanced carving techniques, such as sharpening, chip carving and shallow and high relief carving, but also fundamental skills such as drawing, modelling, casting, gilding and letter carving. The college prides itself on delivering the highest quality of training to its students, aiming to provide them with the full set of skills needed to become a professional



Fellow first year woodcarvers in our workshop

woodcarver in the 21st century. Many previous students have gone on to work in the heritage sector, receiving commissions from institutions such as the Houses of Parliament, Windsor Castle, Buckingham Palace and St Paul's Cathedral. Many also go on to set up their own successful carving businesses. The course is closely linked with the stone-carving diploma, with combined classes such as drawing, modelling and the history of decorative styles. Class sizes are small, with only five students (including myself) in the first year of the woodcarving course, and eight in stone carving. This allows for one-to-one tutor supervision and guidance, which is essential when learning a practical craft.

Through these articles, I hope to give readers an insight into what it's like to train to be a professional woodcarver on one of the most renowned courses in the world.

Background

My name is William Barsley and I've carved as a hobby for almost four years now. I can happily say I am obsessed with everything about the craft.

In November 2014 I decided I wanted to learn more about woodcarving around the world and set off on a journey across Asia, in part by bicycle, to document and explore the art of woodcarving in this wonderfully diverse and beautiful region of the world –

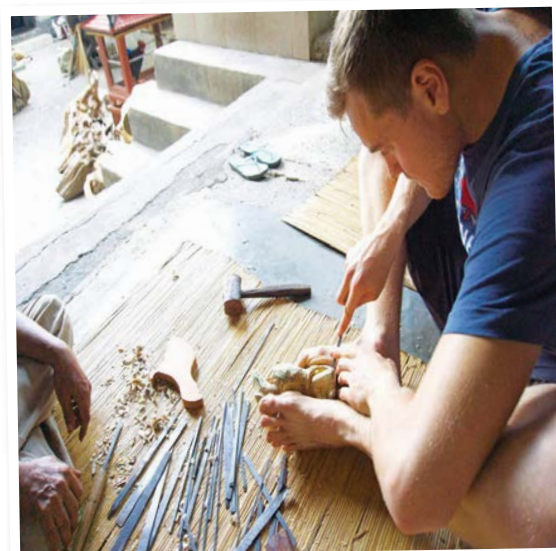


A woodcarver at Bang Jang Nak woodcarving workshop in Thailand

to recommend 12 key chisels that would suit our needs. Before beginning the task of choosing which brand of chisel to buy, I first had to learn what the different numbers and sizes meant.

Chisel sizes and types

One of the oldest and most common methods of classifying chisels is known as the 'Sheffield system', which classifies them based on their 'sweep', i.e. their profile and shape. The size, in millimetres, indicates the width of the cutting tip, and the number above it represents the chisel's shape and type. However, many tool companies, such as Stubai and Pfeil use slightly different numbering systems, which can be confusing for those starting out. The table (page 20) illustrates some of the sizes and types of chisel available (for example the 'F' in '3F' represents a fishtail chisel).



Trying out the traditional carving techniques of Bali

www.carvingcountries.com. The journey took me from the islands of Indonesia to the foothills of the Himalayas, meeting hundreds of woodcarvers along the way. It was fascinating to learn from each carver about their unique methods, tools and inspirations for carving, and to hear how they had been influenced by their country's history of the craft. I was amazed by the vast diversity, yet evident similarities, between each country's styles and traditions.

On my return, I had two realisations; that I knew more about woodcarving in Asia than I did about carving in my own country, and that I desperately wanted to develop my own woodcarving skills with the hope of one day becoming a professional woodcarver myself.

After seeking advice on how best to turn my passion into a career, I decided to take the structured learning approach and study on a course. Researching woodcarving courses in the UK, it was with great delight that I came across the City and Guilds Ornamental Woodcarving and Gilding diploma, which seemed to be highly regarded throughout the carving industry.

Preparing to study

Before starting the course, I was provided with a list of the key chisels, tools and books that I would need in my first year. As many carvers will know, it is difficult to recommend a 'standard set' of chisels for a beginner, as it generally depends on what they are planning to carve. However, as the first year of the course follows a number of carefully pre-planned projects, tutors were able



My new Pfeil chisels from the college list, lined up and ready to go!

Which brand of chisel?

The trickiest part was deciding which brand of chisel to buy. I spent hours trawling through online forums and asking carving friends for advice. With recommendations including Pfeil, Henry Taylor, Stubai, Auriou, Two Cherries and Ashley Iles (to name but a few). I was struck by how much of an individual decision this was. It seemed that each carver I spoke to had a preference for a different brand, with some using a combination of chisels that they had accumulated over the years.

Number	Size (in mm)
3A	2 or 3
3F	12 & 20
5F	12
7F	8
1	20
2	12 & 20
5	20
8	7
11	2
12	8



My grandad's old carving chisels



The college has an on-site workshop with heavy-duty machinery, such as a bandsaw, planer/thicknesser, lathe and chop saw

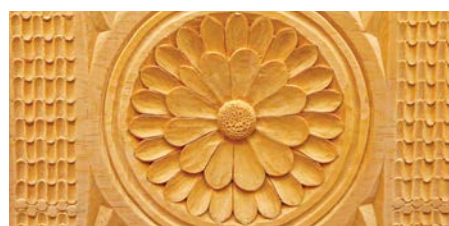


My workbench at college (raised up to the perfect height)

After talking to my course tutors and former students, I decided upon the Swiss made Pfeil chisels, which are at the higher end of the market but are said to keep a good edge. I was also fortunate to find a box of my granddad's old chisels in my parents' garage, given to him by a woodcarving friend back in 1940. They needed a good clean and oil but they quickly got their edge back, so I have now added these to my collection. It is commonly said that old chisels are some of the best, as they are made of high quality steel that keeps its edge longer. Aside from chisels, the other tools we required for the course included: lignum mallet (lignum is an exceptionally hard wood, perfect for mallets), set of callipers (for measuring) and leather strop (for sharpening).

Next time...

In the next article, I will describe my first few weeks of the course, when I learnt one of the most important lessons of all: how to sharpen my chisels! Renowned woodcarver Peter Thuring teaches us some tricks of the trade, and shows us the fundamentals of chip carving and how effective it can be. ▶



My first attempt at chip carving, using Quebec pinewood

Pre-reading

An important part of the course is the study of traditional English designs and periods of decorative style, such as the Gothic, Renaissance, Baroque and Rococo periods. One day each week is dedicated to this, with frequent afternoon field trips to explore relevant sites and museums around London. To complement this study, the school provides a list of recommended reading. I've listed below those that I have found particularly useful.



A selection of books I purchased from the reading list

Recommended reading

Practical Woodcarving and Gilding. William Wheeler & Charles H. Hayward. 1973 – a very informative book. Many of the projects we carve originate from here in some shape or form. William Wheeler taught woodcarving for many years at the School and set up the Restoration Department after WWII.

The Manual of Traditional Woodcarving. Paul. N. Hasluck. 1908 – I carried this book halfway around Asia. It taught me a lot about woodcarving and decorative styles (but was heavy on the hills!)

The Materials and Methods of Sculpture. Jack C. Rich. 1947 – one of the 'go to' books on sculpture, which I've been highly recommended by countless carvers.

Essential Woodcarving Techniques. Dick Onians. 1997 – Dick Onians is a former student and current tutor of City and Guilds of London Art School and has written many successful books on woodcarving, including this one.

The Story of Art. E.H.Gombrich. 1950 – a brilliant book for those looking to learn about art. Clearly written and easy to read, I've found it invaluable.

Web: www.williambarsley.com

Classic Hand Tools[®]

Pfeil Carving Tools

We hold the largest stock of Pfeil wood carving tools & accessories in the UK.

Over 2000 tools in stock

Pfeil catalogue on request.

Chris Pye Carving Tools
Kirjes Sanding System
Norton Sharpening Stones
Gransfors Bruks Carving Axes
Ron Hock Carving Knives

Flexcut
Arbortech
Abranet Sanding
King Arthur's Tools
Woodcarving Books
Auriou Rasps & Rifflers

NOW IN STOCK - SABURR TOOTH CARBIDE BURRS
1/8" & 1/4" shanks - all shapes • 2" wheels for Arbortech
4" wheels for Angle Grinders

Free catalogue on request.

CLASSIC HAND TOOLS

HILL FARM BUSINESS PARK, WITNESHAM, SUFFOLK IP6 9EW

Email: sales@classichandtools.co.uk

Phone: 01473 784983 Fax: 01473 785724

www.classichandtools.co.uk

Alec Tiranti Ltd

3 Pipers Court, Berkshire Drive (off Enterprise Way), Thatcham,
Berkshire, RG19 4ER. Tel: 0845 123 2100 Email: enquiries@tiranti.co.uk
27 Warren Street, London W.1. Tel: 0207 380 0808

Carving Tools for the discerning carver

Also

- Italian Hand Cut Riffles
- Arkansas & aloxite sharpening stones and slips
- Carvers Chops, Leather Stropps
- Mallets, Leather Tool Rolls
- Loose tools and sets



www.tiranti.co.uk 

MILESCRAFT

TORMEK
sharpening innovation
MADE IN SWEDEN

PLANET

D J Evans the one stop shop for all your
woodturning & woodcarving requirements.



MYLANDS
OF LONDON



trend
routing technology

CHESTNUT



D J Evans holds woodworking events
throughout the year.

charnwood
Woodworking machinery as its been

STARTRITE

RECORD POWER
ESTABLISHED 1908



Robert Perky
WOODSHEED ENGLAND
Woodworking Woodturning Woodcarving
Made in the UK



D J Evans the home of the Bury St Edmunds Woodturning Club
D J Evans your one stop shop for fixings, fasteners, power tools,
hand tools, building products & much more.



D J Evans (Bury) Ltd

From A Tonne Of Nails To A Single Screw
St Botolphs Lane, Bury St Edmunds, IP33 2AU

☎ : 01284 754132

Opening Times : Mon - Fri 7.30am - 5.30pm Sat 8.30am - 12.30pm
Branches also in Ipswich & Brandon



Turner Tool Box



DAVID MARTIN

Creative Welsh Woodturning Ltd

Turners Tool Box

WOODTURNING – WOODWORKING – WOODCARVING
TOOLS & ACCESSORIES

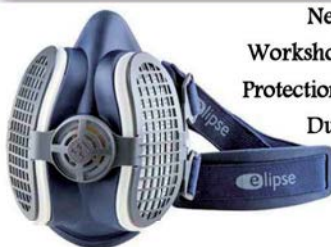
Log On To

www.turnerstoolbox.com



Special Offer

Flexcut Woodcarving Starter Set SK108
20 Piece Carving Tool Set & DVD



New
Workshop Safety
Protection against
Dust



Beber Kevlar
Safety
Carvers Gloves



New
Stubai 6 Piece
Micro Carving Set



Next day for UK deliveries
&
We deliver worldwide

For more information or to place your order visit www.turnerstoolbox.com Order online Open 24hrs
All at the click of a button and delivered straight to your door. Or place your order over the telephone.

T. 01873 831 589 – M. 07931 405 131 – E. info@turnerstoolbox.com





Horse head – part one

Andrew Thomas begins work on his horse head sculptural carving

ABOUT THE AUTHOR

Andrew Thomas has been a professional sculptor since 1993 and rapidly gained international recognition for his 3D art, which has won him numerous awards and gold medals. His work is held in many fine art galleries across the UK and in private collections worldwide. Andrew delivers weekly woodcarving lessons for private students at both beginner and intermediate levels.

Web: www.3dsculptor.com



This project has been designed to help you, the reader, gain experience working in both realism and abstraction, with this partially abstracted/stylised horse head. All of the details of the subject can be modified in form, or created fully realistic if desired, as the outline, scale and proportions correlate to that of a real life horse.

Please ensure you gather a good body of reference material of horse heads, ears, eyes, nose and mane, from any of the online image search engines, and use this information to help you to visually understand the form of the details that you are carving as you work through the project. Before you start working on the piece, please read through the complete step guide and study the stage and finished images to see how the sculpture develops.

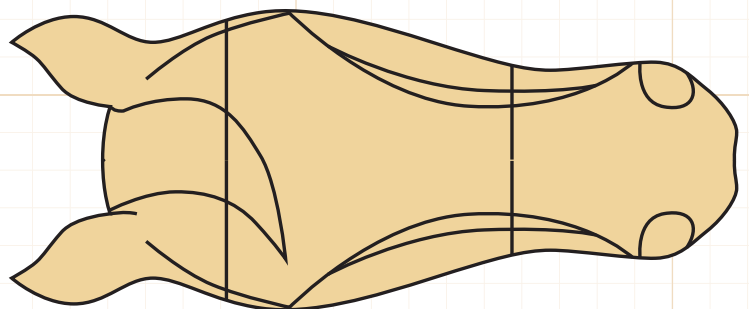
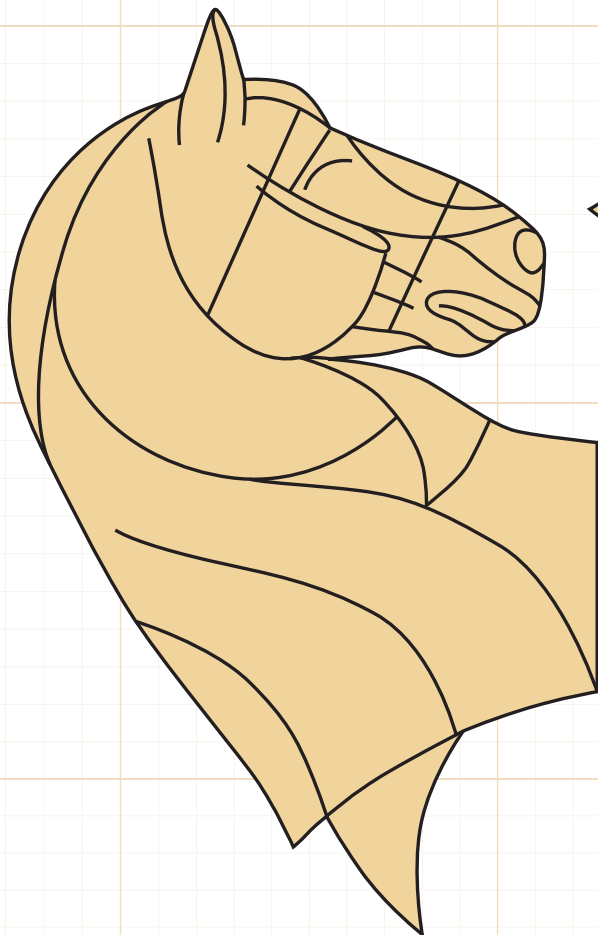
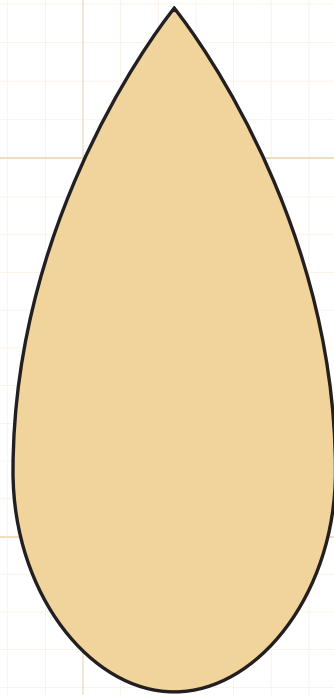
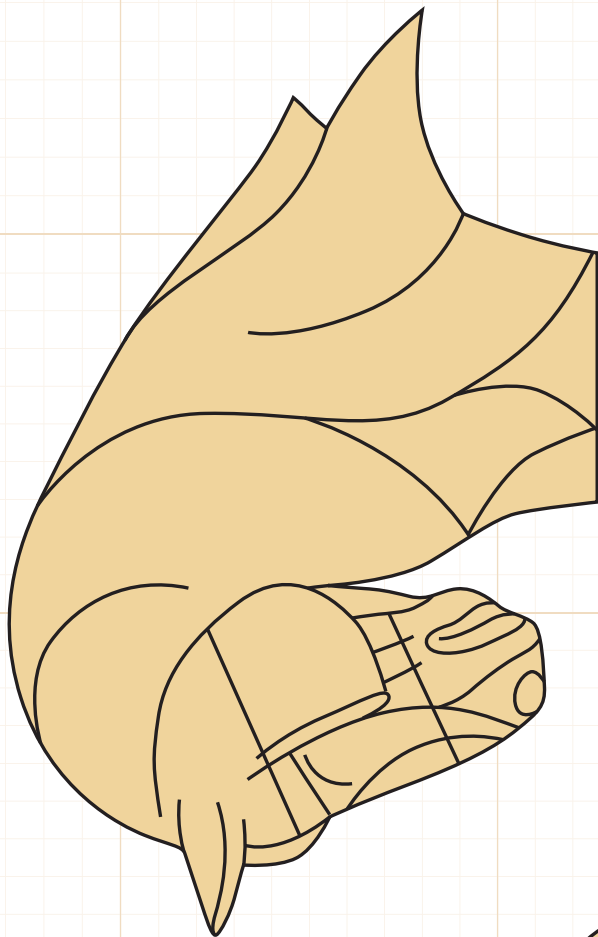
Things you will need...

Tools – Swiss gouges:

- No.2, 10mm
- No.2, 20mm
- No.5, 8mm
- No.5, 20mm
- No.7, 14mm
- No.7, 20 mm
- No.8, 14mm
- No.9, 7mm
- No.9, 10mm
- No.11, 4mm
- No.12, 6mm
- Knife

Material

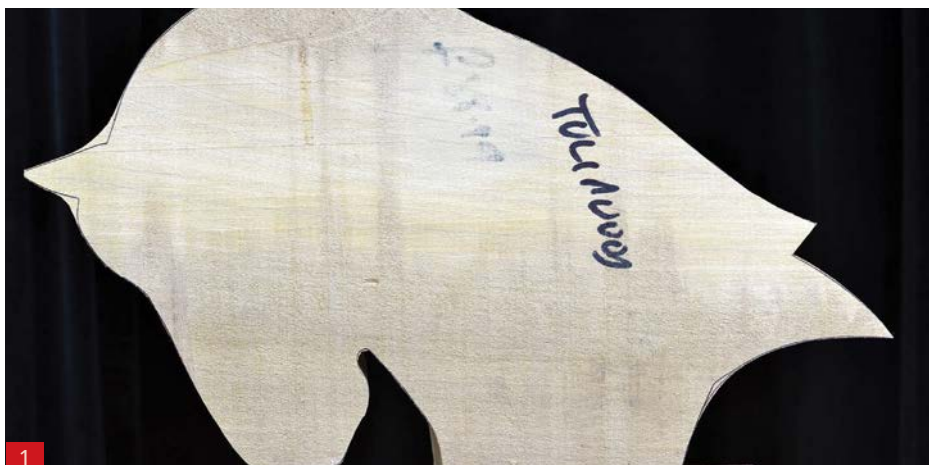
- Horse head – Tulipwood (Liriodendron tulipifera) – 400 x 250 x 100mm
- Base – American black walnut (Juglans nigra) – 250 x 120 x 25mm



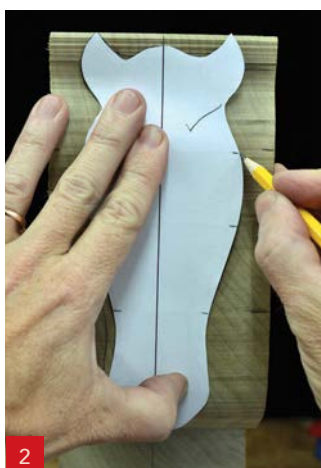
Research

The carving of a horse head requires a medium level of experience and skill, due to the complex structure of its surface anatomy. It would be very helpful for the reader to study the real life animal if possible, so that they can gain a clear understanding of these details, and to also gather their own body of close-up pictures from all angles around the head.

Another useful thing to do is to make up a maquette with either plasticine or clay, which can then be used as a three-dimensional reference when working through the project in wood.

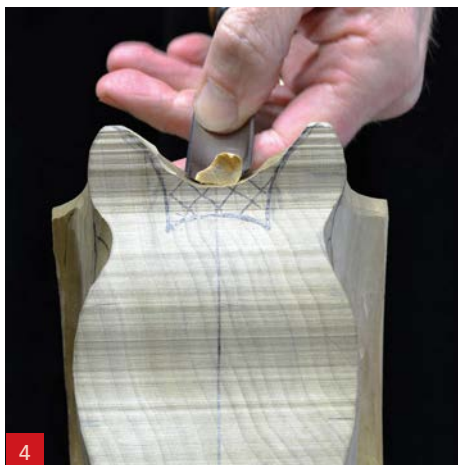


1 Scan the scale drawings, enlarging them to suit your wood, and print them out onto card to use for templates and references. Transfer one of the side view profiles onto your wood, ensuring the grain direction is running horizontally through the block. Cut this shape out and secure it onto your vice. Measure and draw a centreline all around the edge



2 Mark two points on the front and side view scale drawings, that correspond precisely to each other's positioning on the block. These will aid you in aligning the two views perfectly together. Cut out the front view template, align it with the side view template and draw the outline of the head onto the edge of the block

3 Using a No.7, 20mm remove all of the waste squarely down to the outline of the head, all the way back to the position where the head joins the neck and mane. Do the same on the opposite side. When attempting to pare the wood back squarely and evenly from a design line it is not uncommon for the mass to become wider as one works further away from the original line. To solve this problem, mark several points along the length of the head and use an 'outside calliper' set at the original width of each of these points and simply push it back from the front of the design line to the back of the rearmost position. Wherever the callipers become pinched tight is where wood needs to be removed, until a precise square edge is produced and they slide right to the back



4 The first of the details to isolate in position are the ears. Using the scale drawings supplied, measure and draw them onto the block and remove the waste wood in between them

5 The forelock originates from behind the ears, flows in between them and then sits neatly on the forehead. Measure and draw it in position. Use a 'V'-tool to 'sketch' around the shape and a No.2, 20mm to pare the wood across the forehead, back to the depth of the 'V'-tool cut. Repeat until you reach the correct depth



6 Draw the side view of the ears accurately onto both sides of the block. Notice that the outer edge of the ear extends further back on the head than the inner edge. Use a No.5, 8mm to pare the wood back evenly between these two positions. The hollowing of the ears will be done later

7 The rear position and shape of the ears can now be established. Measure and draw a centreline on the back of each ear. Use a No.9, 10mm to create the natural curve from the rear of the ear on the side of the head, around to the rear of the ear in the centre of the head

8 Now curve the ears from the centreline on the rear of the ears around to the inner and outer edges

9 Moving down the head now, to the first details of the surface anatomy. The design here departs from real life but does follow the same bone structure lines, so if you would prefer to produce a real life study of the horse head, then these angled details can simply be rounded over and smoothed. Using the templates provided to help you, draw the outer curved lines accurately onto the front edge of the wood and the lower curved lines on the sides

10 Use a No.5, 20mm gouge to neatly carve an even concave curve between the lines on the side of the head and the top front edge

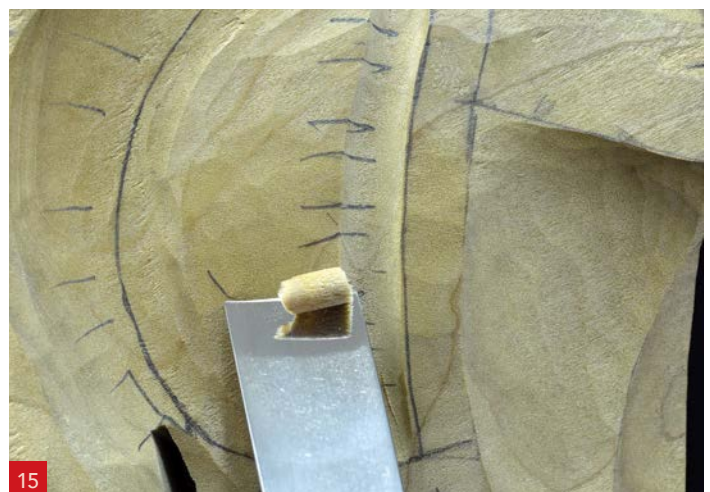
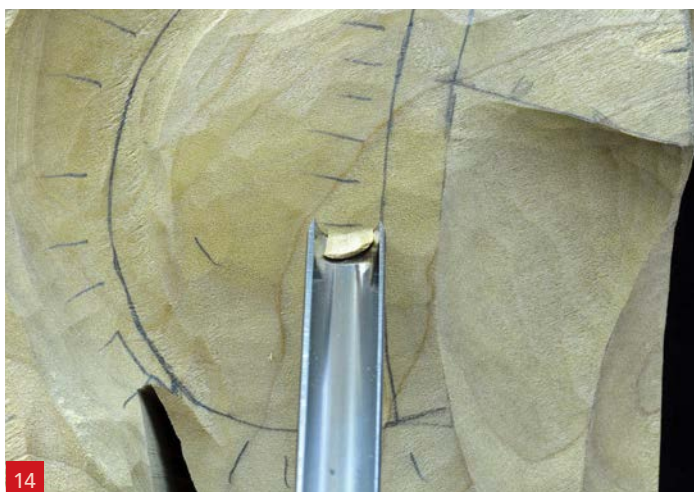
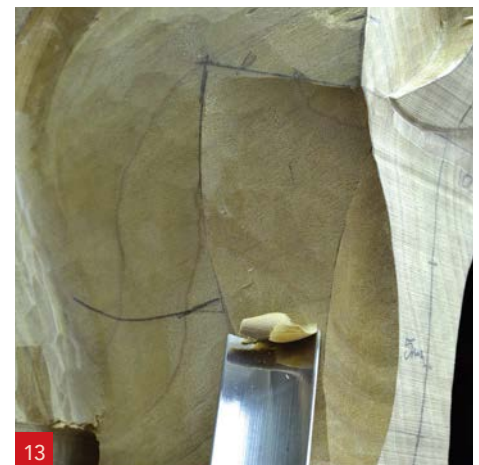
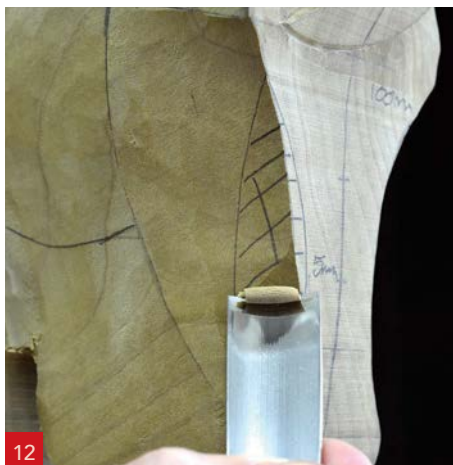
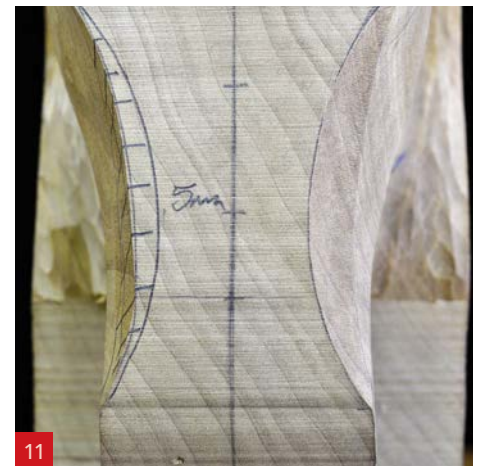
11 Next, draw the inner curved lines on the front edge and the upper curved lines on the sides of the head. The centre of the line on the front edge should be approximately 5mm from the outer line

12 Use the No.5, 20mm again to carve an even concave curve between these lines

13 The lower section can now be deepened. Do this by using a No.7, 20mm to create a deeper channel between the lower and upper lines

14 Directly underneath the lower line that has just been established on the side of the head, is the rather prominent bone called the zygomatic crest. Measure and draw this, and also the lower jawline, accurately onto both sides of the wood. Check for symmetry from all angles. Use the No.9, 10mm gouge to carve a deep groove directly along the outside of the zygomatic crest, and along the curved line adjoining its foremost position leading around to the neck. Use a 'V'-tool to carve a deep groove along the lower line of the jaw

15 Pare the surrounding areas evenly into the gouge and 'V'-tool grooves





16 Repeat steps 14 and 15 until you achieve enough depth to produce the desired realistic result

“Do this and then check for symmetry from all angles and adjust if necessary.”



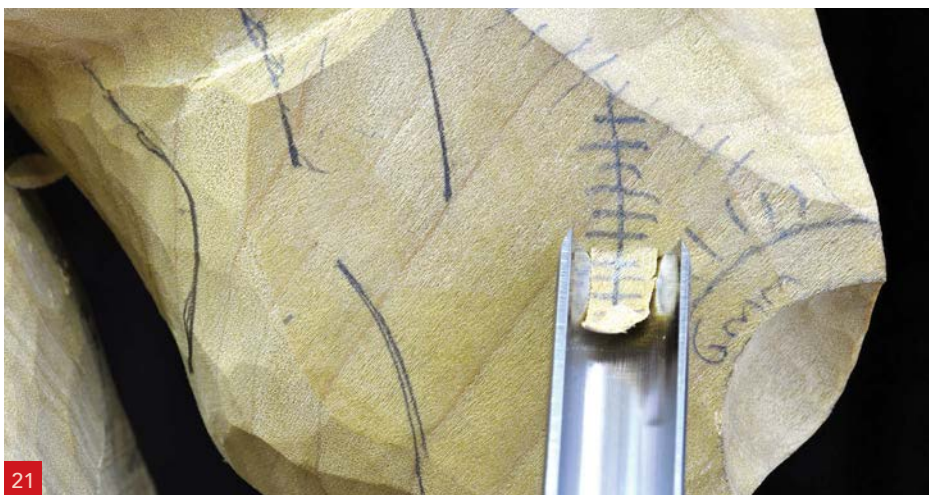
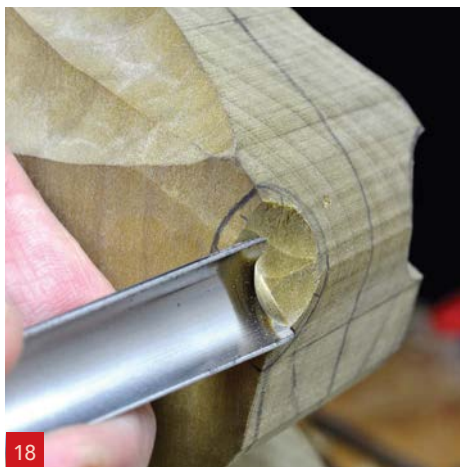
17 Moving down to the nostrils now. Measure and draw the nostrils in their correct positions on both sides of the head, and check from all angles to ensure they are level with one another

18 Use a No.7, 14mm gouge to create a deep concave cut between the lines

19 The hatched areas shown here; underneath the nose, along the lower edge of the mouth, and the neck, can now be roughed out to their basic shape

20 The lines separating the jaw muscles can then be accurately measured and transferred onto both sides of the head. Do this and then check for symmetry from all angles and adjust if necessary. When the need arises for verifying symmetry, such as it does on this project, looking up through the face from the tip of the nose/lowest position, or down through the face from the ears/highest position, gives a clear view of both sides together, which helps immensely to visually understanding how the level of one side corresponds with the opposite side.

21 The first cuts to make around the mouth and nose areas are made with the No.9, 10mm, from the lower edge of the nostril, across the curved line that was created in step 10 and terminating at the end of the zygomatic crest



22 Carefully merge the area around the nostril and the lower curved line that was created in steps 10–13 into the No.9 gouge cut. Also merge the edge of the hatched area evenly into the gouge cut, to produce the desired appearance of the bulging facial muscle

23 Moving slightly down now to the mouth and its surrounding jaw muscle surface anatomy. Measure and draw the lips accurately in their correct position, from one side of the head to the other. Then, use a No.9, 7mm to carve a fairly deep groove around the outer line of them

24 Next use a No.11, 4mm to carve deep grooves directly along the centre of both jaw muscle lines

25 Use the No.5, 8mm gouge, carving along the hatched areas, leaving the centre of the mass raised to produce the desired effect of the bulging jaw muscles

26 The area directly beneath the muscles that have just been carved is a deeper recess which emerges from the jawline/throat and joins the chin. This should be carved back in and under quite deeply to create the realistic effect required, which is accomplished with a No.8, 14mm gouge

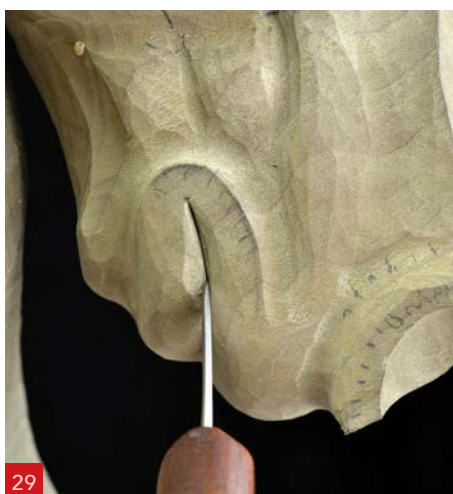
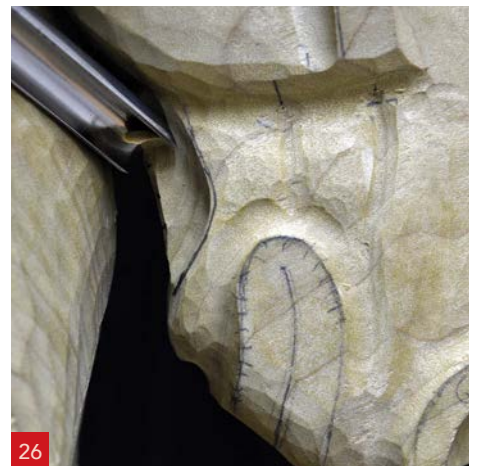
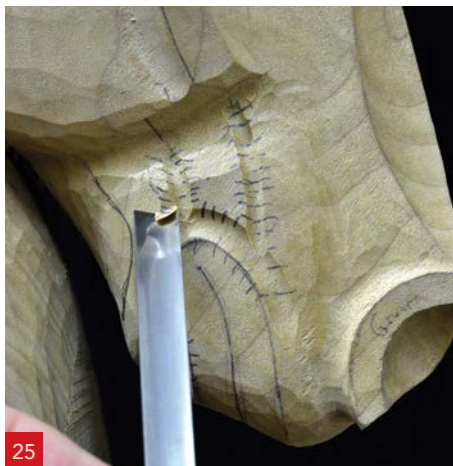
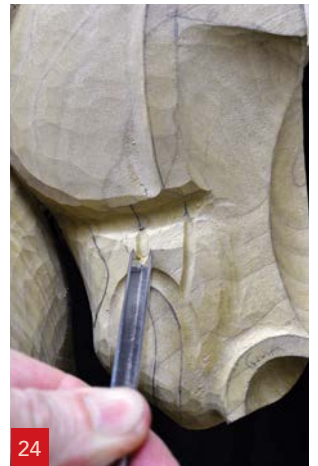
“... until the lips have a good natural, realistic curve...”

27 The sharp edge around the nostril can now be softened and blended naturally into the surrounding areas

28 Moving finally down to the separating line of the mouth. This needs to be accomplished very carefully to ensure the line travels symmetrically and naturally from one side of the head to the other. Using a ‘V’-tool, make a very shallow cut all of the way around the line, which will act as a tram line to make a subsequent deeper cut. Use a No.2, 10mm gouge to curve the lips into the ‘V’-tool cut. Repeat this procedure until the lips have a good natural, realistic curve, flowing into the separating line

29 Then, use a razor-sharp knife to cut along the ‘V’-tool line to produce a fine slit, which naturally enhances the realistic appearance of the separated lip volumes

30 The details of your horse’s head should now look like this ▶



In the next issue of *Woodcarving*, I shall be continuing with the facial details and the carving of the mane.

wood carving tools and wood chisels specialist

Ashley Iles - Henry Taylor - Robert Sorby

All items in stock, ready for dispatch..
*unless marked otherwise all prices inclusive of VAT



Henry Taylor 6-Piece Starters Carving Tool Set

for only
£79.99

NEW to Toolnut...

**Wood Punches
7 New Designs**



**Cone Waterstone
240g**



HUGE SELECTION OF HENRY TAYLOR CARVING TOOLS



Henry Taylor Supersharp Carving Tool Set

for only
£47.50

**Natural Leather Chisel Rolls
from only
£17.50**



huge
range of
carving tools
and sets

Order online today at
www.toolnut.co.uk



tool sharpening



CARVERS Mallet
Leadwood and
Wild Mango

£27.99

whittling



straight
£50.00

gouge
adze **£65.00**

scrapers



KEVLAR GLOVES: £5



corradi riffles



Huge range of Ashley Iles Carving Tools available

Order online today at **www.toolnut.co.uk**



or call to order on 01424 224269

Oak leaves and acorns

Dennis Zongker carves elliptical oak leaves and acorns for furniture panels



PHOTOGRAPHS BY DENNIS ZONGKER

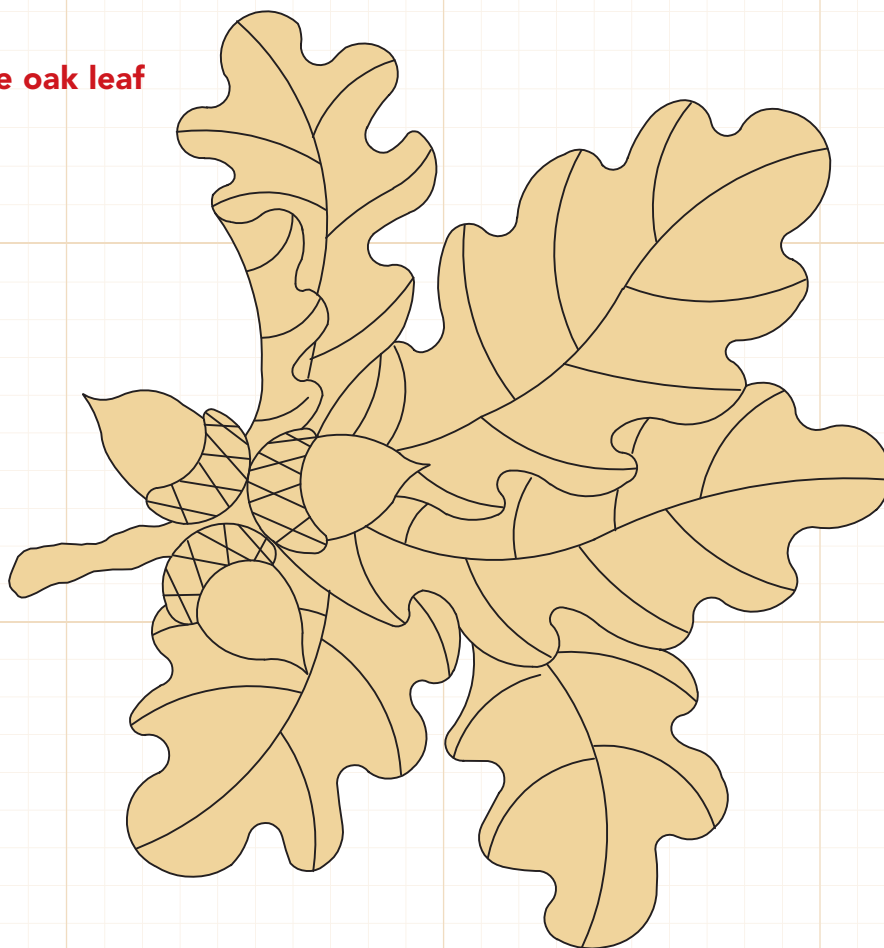
ABOUT THE AUTHOR

Dennis Zongker has been a professional custom furniture maker for over 28 years and is co-owner of Zongkers Custom Furniture in Omaha, Nebraska. He teaches woodcarving and marquetry classes at Midwest Woodworkers. To see more of Dennis' work visit his website. Web: www.zongkers.com



Many 18th-century furniture makers used a wide variety of hand carved embellishments to enhance and add visual interest to their pieces. For this French Renaissance style two-sided buffet, designing and carving elliptical centre panels with oak leaves and acorns was a nice and elegant touch. There are two different panel designs; one has five oak leaves with three acorns with one folded wrap leaf, the other panel design has seven oak leaves with only two acorns. To balance the proportion of the buffet the panels were carved in pairs, lefts and rights. The buffet and the eight carved panels are out of genuine mahogany (*Khaya ivorensis*) hardwood. The size of each elliptical carved panel is 25 x 225 x 320mm.

Five oak leaf



Things you will need...

Tools:

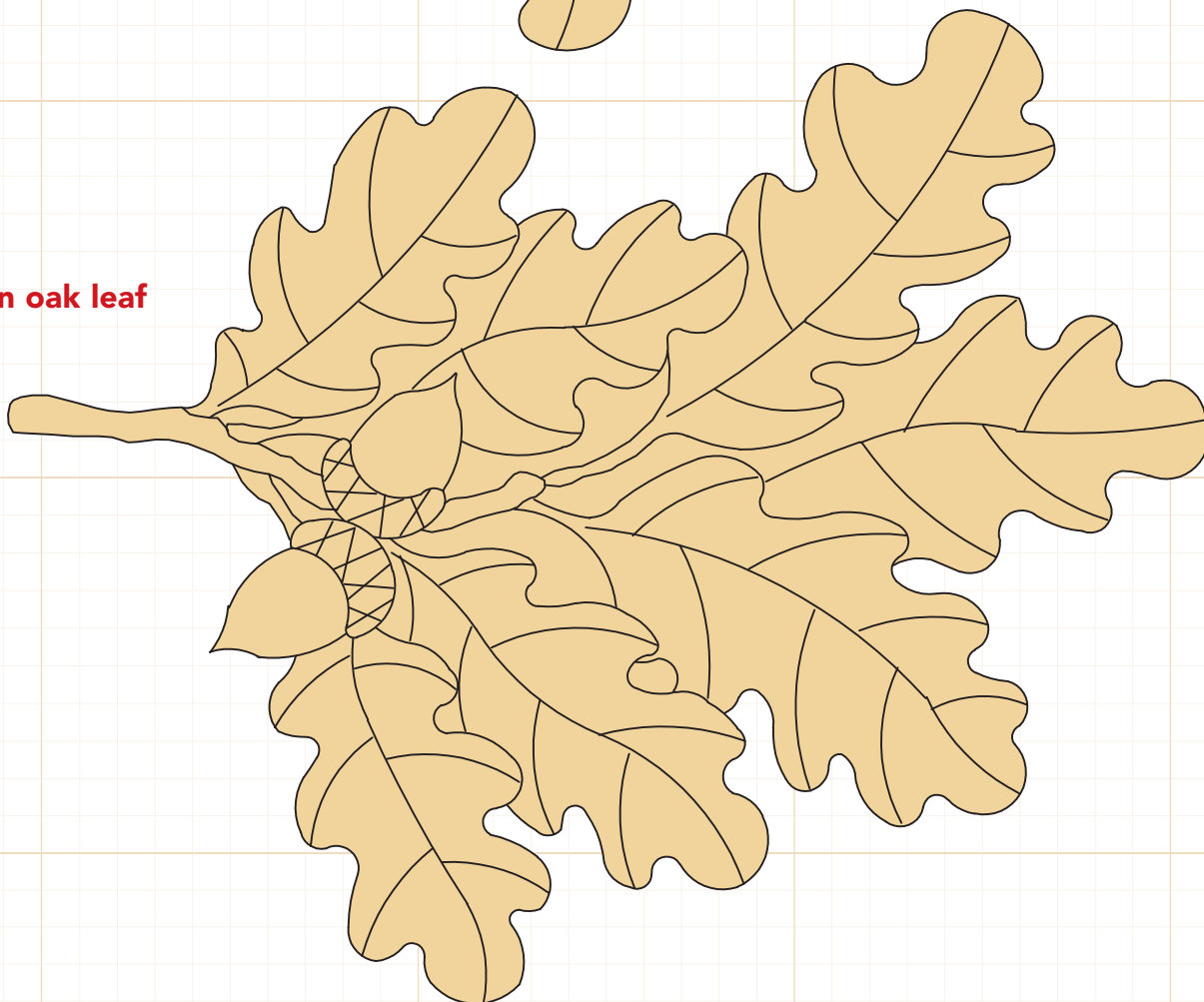
Swiss carving gouges:

- No.2, 8mm
- No.2, 5mm
- No.2, 7mm
- No.2, 10mm
- No.2, 20mm
- No.3, 12mm fishtail
- No.3, 16mm fishtail
- No.4, 5mm
- No.4, 8mm
- No.5, 8mm
- No.5, 12mm fishtail
- No.7, 6mm
- No.7, 8mm
- No.8, 3mm
- No.8, 4mm
- No.8, 7mm
- No.8, 18mm
- No.15, 3mm 'V'-tool
- Bandsaw
- Mallet
- Detail riffler files
- Poster board
- 150 grit abrasive

Wood:

- Mahogany

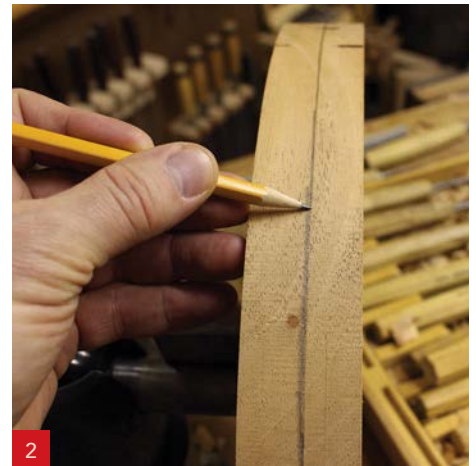
Seven oak leaf



1 To cut out the eight elliptical panels make a drawing template from poster board, which is thicker than a piece of paper, for the pencil to follow around when transferring the pattern unto the wood. Once it is drawn onto the wood, use a bandsaw to cut out all eight panels. Keep the blade to the outside edge of the pencil line



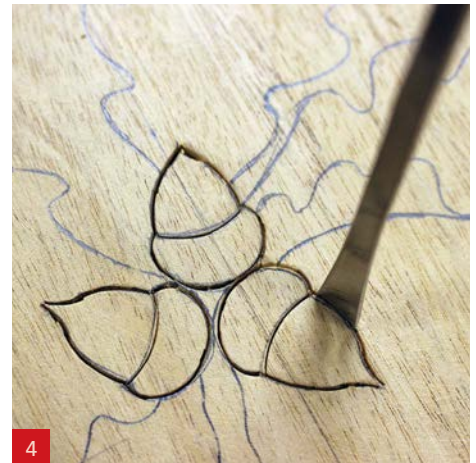
2 To mark the thickness of the carving measure on the side of the panel 17mm from the face. Then, use your fingers as a guide to draw a line around the entire circumference of the panel with a pencil, this will give you a thickness guide



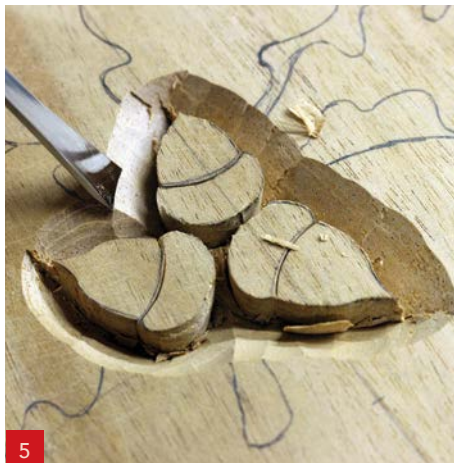
3 Next, make two copies of the acorn and leaf template, then use one to draw the outer edge of the leaves and acorns onto the elliptical panel. To draw in the centre section of the template you can either free hand draw, or with the second template cut out around each leaf and acorn and draw around each one individually



4 The acorns are to be the highest point of the piece so you will need to start carving there. First match up your carving knives to the acorns. Then, stab cut into the wood using a small mallet and lightly tap into the wood approximately 2.4mm



5 Relief cut up to the stab cuts using a No.5, 8mm carving gouge, removing the waste wood. Repeat these two steps until you have carved around the three acorns approximately 9.5mm deep into the panel



"... match up your carving knives to the acorns."

6 After you have the three acorns carved out, the next step is to shape each one. First stab cut into the separation line between the bottom nut and the top cupule with a No.2, 8mm carving gouge. Now round the bottom nut symmetrical using the same gouge (No.2, 8mm) and gradually shave into the cone shape with the lower tip. To shape the upper cupule, use a No.4, 5mm and No.2, 8mm carving gouge, leaving it slightly thicker than the lower nut section

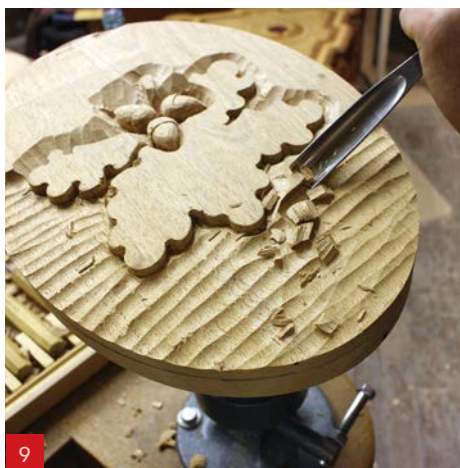


7 Now stab cut in the outside edge of all five leaves using an assortment of different carving gouges. Use a mallet with a harder tap to go approximately 3-4mm deep



8 After you have stab cut around all five leaves, carve up to the stab cuts removing the waste material. Then, repeat steps 7 and 8 until you have reached approximately 17mm deep around the entire carving





9



10



11



12



13

9 To remove the remainder of the waste material around the panel face use a No.8, 18mm carving gouge cutting against the grain. Note: keep your carving gouge sharp as this will help cut the wood faster. As you get closer to the leaves tap your mallet softer to prevent hitting the leaves

10 To get the panel flat use a No.3, 16mm fishtail carving gouge to clean up the gauge marks left behind. For cleaning up around the leaves lightly stab cut around the edges, then come back with your fishtail to remove the remainder of the waste wood

11 Around the entire elliptical panel there is a 20mm radius, with a No.2, 20mm carving gouge used upside down, start shaping the edges to equal the radius. Be careful not to flatten areas by gouging too deep. When you get close to the final radius take off small shavings at a time to avoid flat spots

12 As you begin carving the leaves, the largest one is the second highest point of the carving. Work from this one and as you carve your way around, each one will overlap the other. The first step is to stab cut into each leaf then relief cut up to the stab cuts using an assortment of different carving gouges

13 When carving the leaf with the folded wrap you will need to give it a radius shape on the outside edge. Use a No.3, 12mm fishtail carving gouge to carve on the outside edge, giving it a nice sweep

14 To shape the inside of the folded leaf, use a No.5, 12mm fishtail gouge and start at the outer edges of the leaf where the leaf will be thicker, then carve deeper as you get closer to the inside fold

15 The next step is to clean out the inner fold to create shadow and depth to the leaf. Use a No.8, 3mm and No.4, 8mm carving gouges and carve a gradual sweep in the centre of the leaf. Try to undercut the fold as much as you can to create a natural flowing leaf



14



15

16 Using an assortment of different carving gouges continue to stab cut, to separate the leaves. Then carve each leaf, creating highs and lows. For the side leaf, leave the centre at its highest point and the tip and inner section of the leaf carved deeper. This will give you the shape of a natural flowing leaf

17 Use an assortment of different gouges to smooth and flatten the faces of the leaves. For example, a No.2, 20mm on the larger leaf works well for cleaning up all the gouge marks

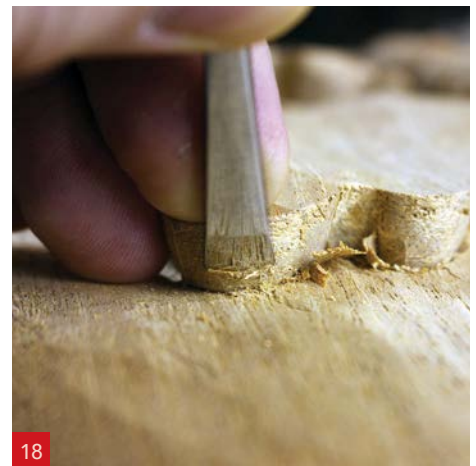
18 Now, use an assortment of different gouges to clean up the edges and slightly undercut around all of the leaves

19 Next, use a No.2, 5mm, a No.2, 7mm and a No.2, 10mm carving gouge to clean up the bottom edges around the leaves flat to the panel

20 After you have the carving panel all cleaned up use a pencil and draw on the tops of the leaves the high points. The pencil lines should be similar to an elongated triangle. These will be used as a guide when carving the concave part of each leaf

21 To carve out the concave sections of the leaves use a No.7, 6mm and 12mm carving gouges. Try to achieve a nice even clean sweep by carving deep at the ends and shallower towards the middle of each leaf

22 To radius and blend the high points of the leaves use a No.2, 5mm carving gouge upside down to shave off just enough to give a nice even convex sweep. Be creative because you want the leaves to have a natural looking flow





23



24



25



26



27



28

23 Next, with a pencil lightly draw in the veins of the leaves by following the centre of each concave section. It is important not to have straight lines. Leaving a slight sweep brings life to each leaf. For the acorn top cupule, draw approximately 4-5 lines in two different directions crossing over each other

24 Now using a No.15, 3mm 'V'-tool carving gouge, follow the pencil lines starting with the long main centre vein, then finish up with the side veins

25 When carving in the veins for the cupule try not to go too deep. Carve lightly to prevent any tear-outs or chips

26 To smooth the leaves veins and edges, I use an assortment of different Riffler files. This small round file works excellently on small and hard to get to areas of your carving. Lightly sand all the leaves' edges with 150 grit abrasive. Be careful not to sand too much because it can take a way the detail

27 To get the flat background section of the panel smooth use a flat corner file close up to the leaves' edges and a larger wood file to get the outer face and outside radius smooth

28 After all the filing and sanding is done look for any place that needs more attention, then move on to the next one ▶

FREE Woodcarving Open Day

23rd & 24th September

with respected carvers Peter Berry
and Mike Painter.

Take your carving to the next level.
Benefit from discounted lime
blanks, we have huge stocks to
choose from.

Free
Entry and
Free
Parking

**G&S
Specialist
Timber**
TOOLS AND MACHINERY

www.toolsandtimber.co.uk

you can order online now

hamlet
CRAFT TOOLS
Suffield England

Flexcut
CARVING TOOLS

pfeil

WE ARE EASY TO FIND:
1½ miles from the M6, J40.
Take the A66 towards Keswick,
turn left at first roundabout,
follow the Brown Signs to
The Alpaca Centre.

G&S SPECIALIST TIMBER

The Alpaca Centre, Snuff Mill Lane, Stainton, Penrith, Cumbria CA11 0ES.
Tel: 01768 891445. Fax: 01768 891443. email: info@toolsandtimber.co.uk

Open 8am to 5pm daily.
10am to 5pm Saturday.
Closed Sunday.

For your passion
Woodcarving tools
made in Switzerland

More than 600 high quality products
www.pfeilttools.com

pfeil

F. Zulauf Messerschmiede und Werkzeugfabrikations AG

Dennliweg 29 CH-4900 Langenthal

P +41 (0)62 922 45 65 E-Mail info@pfeilttools.com www.pfeilttools.com



CARVE YOUR OWN THISTLE IN THE ARTS & CRAFTS STYLE

WOODCARVING

Totem Pole

Insight into the carving and raising of a totem pole in Victoria BC

Make your own Greenman in cherry

Carve a stylised horse's head

How to carve oak leaves and acorns on elliptical furniture panels



SAVE UP TO 30% WHEN YOU SUBSCRIBE

**FREE
EARLY
DELIVERY** +

projects techniques design features inspiration
community workshop tests equipment
instruction carvers toolbag news BDWCA BWA

**DIRECT
TO YOUR
DOOR**

You pay less than **£3 an issue!**
by Direct Debit

3 EASY WAYS TO SUBSCRIBE

+44 (0) 1273 488005

www.thegmcgroup.com



Please quote order code **A4667**

FREEPOST RTHA -TGLU -CTSK,
GMC Publications Ltd, 166 High Street,
Lewes, BN7 1XU (please affix a stamp if posting from overseas)

YES! I would like to subscribe to **Woodcarving**

Subscriber details

Title	Initial	Surname
Address		
Postcode		
Country		
Telephone	Email	

Subscription options (please tick the appropriate price)

Pay by cheque/card	6 issues SAVE 10%	12 issues SAVE 20%
UK	☐ £21.33	☐ £37.92
Europe	☐ £26.66	☐ £47.40
Rest of World	☐ £29.86	☐ £53.09
Pay by Direct Debit (UK only) SAVE 30%		
UK only	☐ £8.30 every 3 issues	☐ £16.59 every 6 issues

The Direct Debit Guarantee: This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit Scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society. Please see your receipt for details. Guild of Master Craftsman Publications will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer to not be informed of future offers, please tick this box ☐ Offer expires 30/11/2016 Plus free gift with some issues; sorry not available overseas

Payment methods (please tick and fill in chosen option)

☐ I enclose a cheque made payable to GMC Publications Ltd, or ☐ Please debit my credit/debit card

Card No.

Start date Expires Security code

Signature Date

☐ Direct Debit

Instructions to your Banks or Building Society



Name of account holder	Originator's identification number
Bank or Building Society account no.	Reference number (office use only)
Bank or Building Society sort code	
Name and full postal address of your Bank or Building Society	
Name	
Address	
Postcode	
Signature	Date

Instruction to your Bank or Building Society:
Please pay GMC Publications Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assumed by the Direct Debit guarantee. I understand that this instruction may remain with GMC Publications Ltd and, if so, details will be passed electronically to my Bank/Building Society.

Banks and building societies may not accept direct debits for some types of accounts.

A4667

CALVO STUDIO

Wood Carving School



235 EAST MAIN ST, GLOUCESTER, MA, 01930, USA

Tel: 978-283-0231

Facebook: Calvo Wood Carving School

www.calvostudio.com



THE FOLK SCHOOL CHANGES YOU.



Engaging hands and hearts since 1925. Come enjoy making crafts and good friends on 300 natural, scenic acres in western North Carolina.

JOHN C. CAMPBELL FOLK SCHOOL

folkschool.org

BRASSTOWN



1-800-FOLK-SCH

NORTH CAROLINA

The North of England Woodworking & Power Tool Show



Gt Yorkshire Showground Harrogate (HG2 8QZ)

18 November	2016	10am - 5pm
19 November	2016	10am - 5pm
20 November	2016	10am - 4pm

SK Promotions

www.skpromotions.co.uk • T: 01474 536535

Make life easy and pre-book your tickets.

Telephone **01749 813899** or write to SK Promotions, The Old Sun, Crete Hall Road, Northfleet Kent, DA11 9AA

Name: _____

Address: _____

Post Code: _____

No of adult tickets ~~£11.00~~ @ £9.00

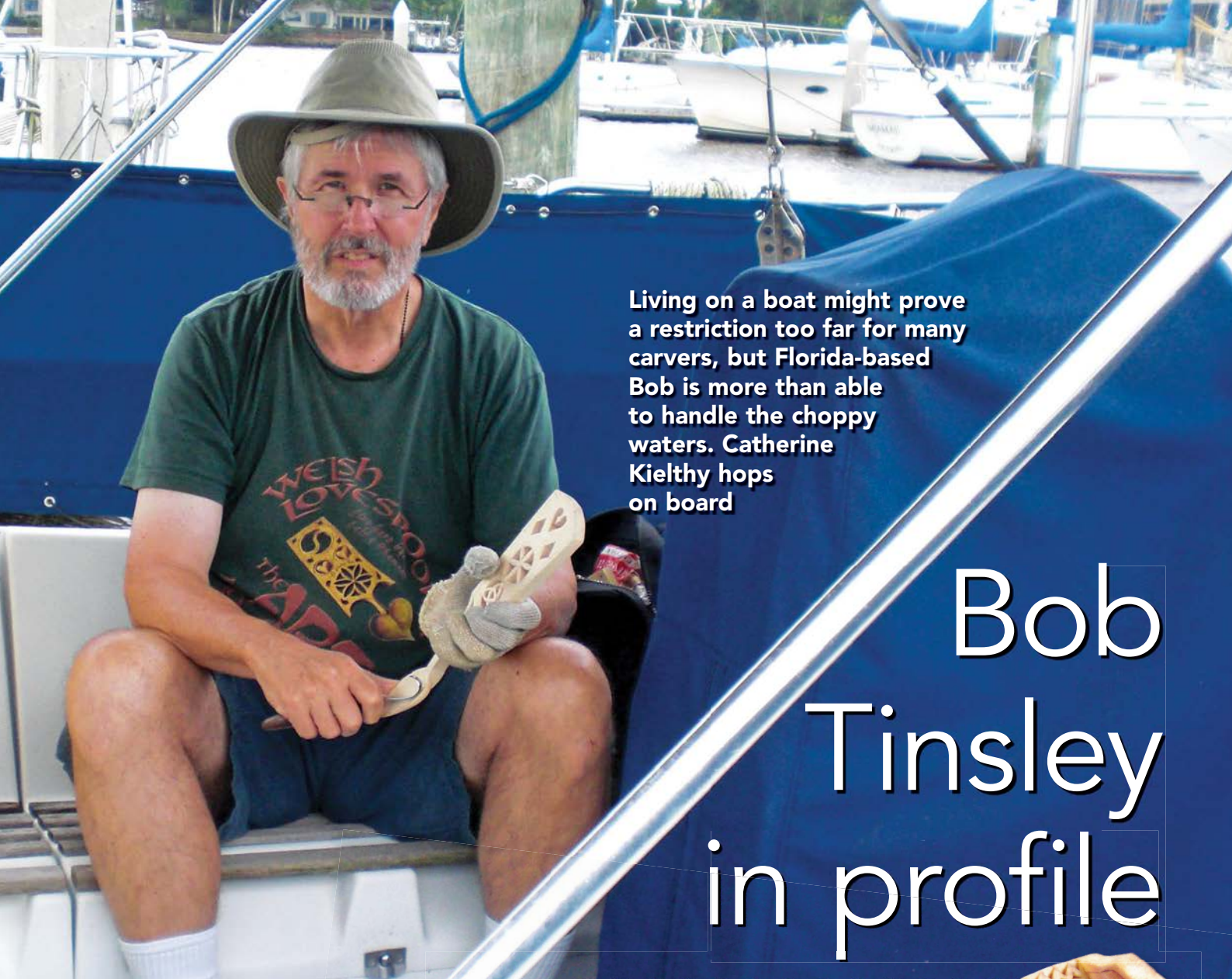
No of concession tickets ~~£10.00~~ @ £8.00

Cheque / P.O. to SK Promotions £ _____

PLEASE ENCLOSE A STAMPED ADDRESSED ENVELOPE.

For show details either visit www.skpromotions.co.uk or phone 01474 536535.

Should you not wish to receive further information on our woodworking shows please tick ☐



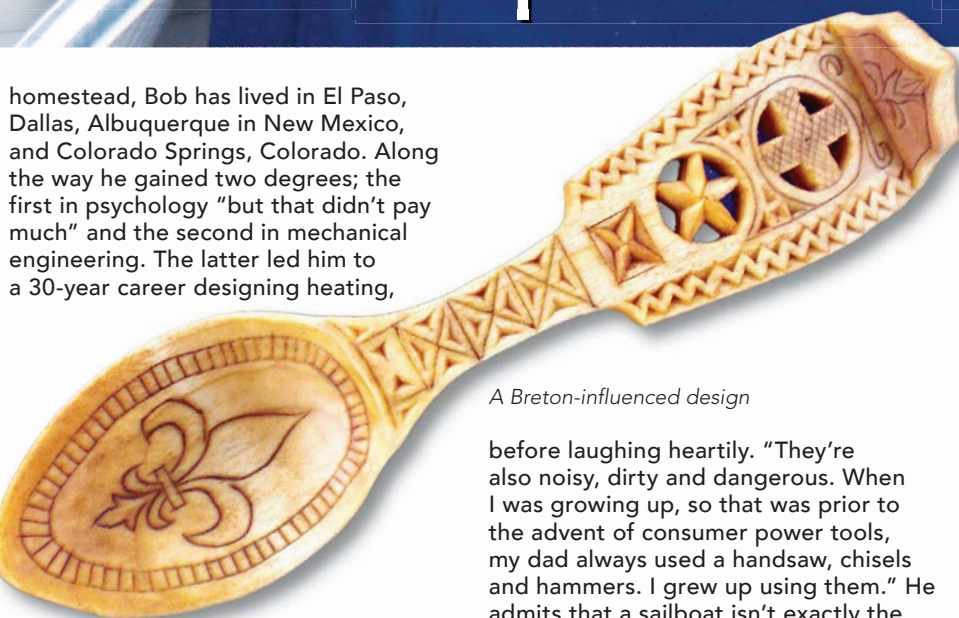
Living on a boat might prove a restriction too far for many carvers, but Florida-based Bob is more than able to handle the choppy waters. Catherine Kielthy hops on board

Bob Tinsley in profile

I'm sitting in my 'shop in the sunlight," reveals Bob Tinsley when we call him in mid-April from our office in cold, rainy East Sussex. In the background, gulls are squawking and the squeak of his sailboat's boom completes the idyllic picture; it's as much as we can do to stop ourselves booking the next flight out to Orlando and driving the 150 miles north to join our boat-dwelling carver in Jacksonville. The fish-and-chip scoffing gulls at nearby Eastbourne will have to suffice for us... But back to Bob, who has been hand carving items for the best part of 50 years and was born and grew up in Colorado City, Texas – "pretty close to the geographic centre of Texas" – a small town in the middle of farm and ranching country.

It was during his formative years that Bob was introduced to carving. "My dad was a folk carver and I got my first knife when I was about eight," he recalls. "Dad carved animals, but he never sold anything. They were always given away to family and friends, but I learned carving and knife sharpening from him and I've been carrying a knife daily since that time." Since leaving the family

homestead, Bob has lived in El Paso, Dallas, Albuquerque in New Mexico, and Colorado Springs, Colorado. Along the way he gained two degrees; the first in psychology "but that didn't pay much" and the second in mechanical engineering. The latter led him to a 30-year career designing heating,



A Breton-influenced design

cooling and plumbing systems. "I retired while we were in Colorado. And we decided that when we'd both retired we'd move to Florida and buy a boat."

Who needs power tools?

Anyone who has followed Bob's work will be aware that he eschews power tools. "They harsh my mellow," he says,

before laughing heartily. "They're also noisy, dirty and dangerous. When I was growing up, so that was prior to the advent of consumer power tools, my dad always used a handsaw, chisels and hammers. I grew up using them." He admits that a sailboat isn't exactly the best place for power-tool carving either. Apart from the inherent instability, there isn't a lot of room aboard his 28ft vessel, *Liberté*. "It's another reason why I just use knives because I get my whole kit in a little bag!"

While Bob carved his santas, elves, Christmas ornaments and wood spirits on a casual basis for many years, he became hooked after seeing fellow

American and renowned proponent of Scandinavian flat-plane carving Harley Refsal. "He was a big influence on me, as was [US caricature and multi-figure specialist] Marv Kaisersatt and the less-well known but equally active carvers Gene Messer and Donald Mertz."

Another significant influence has been Dave Western with whom regular readers will be familiar. But the pair got off to a slightly shaky start. "I saw his book, *Fine Art of Carving Lovespoons*, and started carving at it. I was doing santas and that sort of thing at the time and I'd started my Etsy store. I carved a pattern out of Dave's book and put it on my store. Before long I got an email that said: 'You know, that's kind of my copyrighted design, could you take it off your store?' And I said: 'Okay, sure.' Now, he's my mentor as far as love spoon carving goes. We've become good friends over the time." Traditional love spoons, in particular those from the 1700s and 1800s, are an important part of Bob's work. "They were done typically by Welsh peasants who were impressing the girls," he explains. "And they all used knives, like me. I don't even use gouges or chisels."

Bob has also incorporated Celtic, Viking and Scandinavian designs into his 'fusion' spoons and he's recently been looking at a Breton example. "I get all of this stuff in my mind and then I sit down with a blank piece of paper and start. I sketch out the general aspect ratio of the thing and then put in elements of design, linking them up and then erasing to work out a pattern. If I get to a point where the wood isn't doing what will work in the design then I change it to go with the wood. Recently, I was working on a particularly complicated spoon and I was talking with Dave about how to place all the leaves and vines on it so that the grain worked and they weren't too fragile."

Perfect point

When it comes to timbers, Bob uses seasoned lumber or raw tree branches he finds on the ground. He loves poplar. "It's easy to carve, holds details well and it has lots of colours in it. In fact, the Celtic dragon spoon that I've got looks almost like walnut but it's poplar. And poplar sometimes has purples and greens in it as well. So you can go the whole gamut from a light beige to a dark walnut." It's also fairly common in Jacksonville and therefore easy to source. Whatever the timber, he relishes a challenge and is currently carving a Scandinavian-type spoon from a "nice piece of very heavily spalted wood – it's absolutely beautiful. It's not for anybody in particular, just for my own gratification. But the colours... I just can't not do it."

It helps that he finds the whole process relaxing, comparing carving



Bob's Celtic dragon reveals the different colours found in poplar

to meditation. Hours pass without any hunger pangs or tiredness kicking in until the moment that he puts down his knife. "I get up and I can't move. I'm hungry, dehydrated, all of that."

If all of this sounds time-consuming, then it is. It takes Bob anything between 30 and 40 hours to carve an average spoon, although a recent, extra-complicated piece with leaves and vines ate up some 80 hours. Part of that, of course, is because he forgoes the scroll saws, rotating burrs and power saws that could save him time. It's also because he has "very strong perfectionist tendencies and that often... well, it's not a good thing!" He laughs, but you know he wouldn't have it any other way. And he's not only a perfectionist. He's determined. Asked if he's ever abandoned a seemingly hopeless project, he answers categorically: "No, I haven't!" That's us told. "I've had less successful things and I've had things that I got into and I thought this isn't working out the way I want it to, but I keep going and finish it. The way I look at it is that I'm going to learn something and I'm probably going to be able to save it. Typically, I do save the piece. I've had less successful pieces – well, what I consider less successful – that other people have told me were great. So... it's the perfectionist in me coming out."

Sharing the message

Even when he's not carving, Bob's writing about the craft. For a long time, he had a blog on social media that he used to highlight how detailed pieces could be carved with the absolute minimum amount of tools and financial investment. "I carved my Celtic dragon



Heart of the Sun, a traditional Welsh style love spoon

with a \$15 pocket knife and a \$20 Mora spoon knife." In fact, Dave Western is using the write-up from Bob's 80-hour project in teaching classes to prove that complicated pieces can be created with nothing more than a few knives. Might this attract younger people into the carving community? Perhaps. "Right now, though, if you go to any kind of carving gathering [in the US] most of

the people will be in the 50s up. I think we have a less active craft community or leadership than you do in Britain." He partly credits the latter to the efforts of Robin Wood and his daughter JoJo with Spoonfest and also mentions its Swedish equivalent, Täljfest.

And assuming we can convince younger people that they can afford to take up carving, what else might they

need? "Persistence and patience," he says swiftly. "But, you know, it's odd. I'm very patient when I'm carving, but anything outside of carving, I'm not a very patient kind of guy." As the boat's boom makes itself heard once more, however, we can't imagine anything gets under the skin of this man's 'mellow'. If only we could book that ticket and join him aboard *Liberté*.



Two-Shot Tommy, in basswood, standing at 50 x 50 x 305mm



Santa bottle stopper, in basswood



Virgil Earp on his way to the OK Corral

Collectors' items

Bob's work forms part of Norman D Steven's celebrated collection, A Gathering of Spoons, which will be bequeathed to the Peabody Museum in Salem, Massachusetts, upon the author's passing. It will sit alongside contributions from other renowned carvers from around the world.

Most of Bob's love spoon commissions have been for fellow Americans, but his very first project went to an Italian couple who were graphic artists. "I incorporated a computer theme into the design."

He goes to great pains to research a client's likes, dislikes, family and career history before setting out his draft design. And all his designs are unique and specific to each client. "Everyone's a little unusual! I don't do usual." Pressed to recall some of the more challenging or favoured designs, he mentions a love spoon he carved for a navy chaplain. "It had the chaplain's insignia, it had the navy anchor and cable and things along that line. He was very impressed that I actually got it right." A commission for a Seattle resident, meanwhile, saw Bob include

the Space Needle as well as the woman's house and cat. "Another was for a baseball fan, so I had a couple of baseball hats on it. He was a cat fancier, so I put two Celtic cats on it and he had five children and lived in Texas, so I carved one five-pointed stars, like the ones on the Texas flag, and then put his family's initials in each arm of the star. "And I had another guy, actually two firefighters, where I incorporated the firefighters' symbols into the spoon. One of them had a couple of lovebirds; one of them had a firefighter's helmet on." ▶



Dryad, mystery wood found after a storm. One of my first female faces

Contact details

To visit Bob's Etsy store, go to www.etsy.com/uk/shop/theartofromance; to see some of his early instructional work, visit flyingchips.blogspot.com; or to contact him, email bobtinsley785@gmail.com



**PETER CHILD
ARTIST'S
PYROGRAPHY
MACHINE**

*Create beautiful textures,
designs and patterns.*

- ◆ Slim, light and comfortable pen design
- ◆ Perfect for precise detailed work
- ◆ Cool running handle for comfort
- ◆ Warms from cold in 2 seconds
 - ◆ Excellent reliability
 - ◆ Incredible durability

'I use it every day, its durability is nothing short of amazing – it's perfect for me and my students.'

Bob Neill
Professional pyrographer and teacher

CraftSupplies
A product by... BE INSPIRED, BE CREATIVE

TONY MURLAND THE TOOLSHOP

ARE PROUD TO HAVE THE FINEST SELECTION OF PRE-OWNED QUALITY CARVING
CHISELS AND GOUGES IN THE WORLD! PLEASE COME AND VISIT US AT OUR SHOP
(CALL AHEAD TO MAKE SURE WE ARE OPEN) OR AT ONE OF
THE FINE WOODWORKING EVENTS LISTED BELOW:

Spoonfest, Edale - August 5th - 7th
Outils Passion, St. Nectaire France - August 20th - 21st
Treefest, Westonbirt Arboretum - August 27th - 29th
Woodfair, Bentley Country Park - September 23rd - 25th
Salon Habitat et Bois Epinal France - September 15th - 19th
Wood And Craft Fair, Ickworth, Suffolk - October 8th - 9th
Scotland Woodworking Show, Brodies Timber Dunblane - October 14th - 15th
Tweed Valley Forest Festival, Peebles - October 23rd - 24th
Northern Woodworking Show, Harrogate - November 18th - 20th

THE TOOLSHOP

Unit 105 Bentwaters Park,
Rendlesham, Suffolk, IP12 2TW
01394 421323

email: tony@antiquetools.co.uk
Website: www.antiquetools.co.uk

IF YOU HAVE TOOLS TO SELL I TRAVEL THE WHOLE COUNTRY - JUST CALL ME!
NEXT AUCTION September 7th 2016
2017 AUCTION DATES March 1st, September 6th



Great Big Scroll Saw[®]

Ideal for internal cuts in thick timber



As seen on
YouTube



CUTS 3" AND THICKER TIMBER

QUIETER • SAFER

NO ELECTRICITY REQUIRED • LESS INTIMIDATING

VERY CONTROLLABLE • GOOD EXERCISE

For parts and instructions visit our website
www.greatbigscrollsaw.com

Arts & Crafts thistle

Steve Bisco carves a stylised piece, inspired by the Arts & Crafts movement

The thistle is one of the most easily recognisable wild plants of the British countryside with its spiny leaves and bulbous flowerhead, so it is not surprising that it's widely used as a decorative motif. It has a particular relevance to Scotland where it has been the national heraldic symbol since the 13th century. According to legend, an invading Viking army was creeping up on a Scottish army's encampment one night when one of the barefooted Vikings trod on a prickly thistle, causing him to cry out and alert the Scots to the ambush.

The craftspeople of the late-19th-century Arts & Crafts Movement took their inspiration from the flora of the countryside and much of their work was based on native plants, either in natural or stylised form. The Arts & Crafts style was contemporary with the Art Nouveau style and shared many of its design features, although in a simpler form which emphasised the qualities of the traditional materials used and showed more clearly the hand of the maker.

I have drawn up this design in the spirit of the style and the period, with the simple low-profile decoration typical of Arts & Crafts, and the double elbow-bends at the 'root end' of the stem so often found in Art Nouveau. I have, perhaps less-typically, designed this as a 'pierced' carving rather than a solid panel as it looks much lighter and prettier as a wall decoration. Arts & Crafts woodcarvers worked mainly in oak (*Quercus robur*) so I have kept to that tradition in this project.

ABOUT THE AUTHOR

Steve Bisco has been carving as a hobby for more than 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'.



Things you will need...

Tools

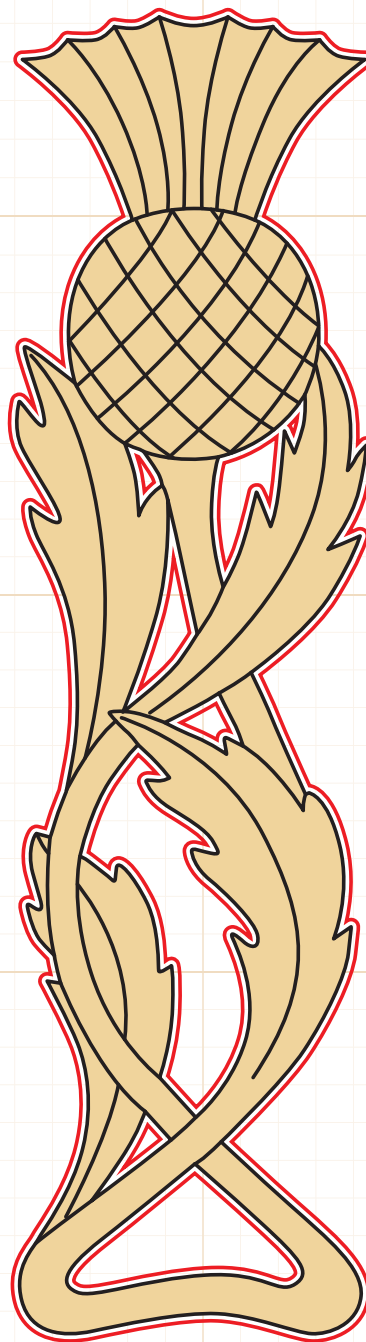
- Jigsaw
- No.3, 20mm fishtail gouge
- No.3, 10mm fishtail gouge
- No.3, 10mm gouge
- No.8, 8mm gouge
- No.5, 7mm gouge
- No.9, 16mm curved gouge
- No.8, 8mm curved gouge
- 12mm back-bent gouge
- Straight 'V'-tool
- 2mm veiner
- 25mm flat chisel
- 10mm skew chisel
- 6.5mm flat chisel
- 3mm chisel

Material

- Oak – 380 x 100 x 18mm
- Wax polish – Antiquax natural

Pierced carvings

A pierced carving is one where the background is completely cut away right through the board. Pierced carvings look lighter and livelier than a solid board, the pattern outlines are fixed at the start, and you don't need to 'ground out' the background. Undercutting is easier as you can get at all the elements from behind. Piercing is done by drilling access holes for a jigsaw or scrollsaw blade in order to cut out the voids. You need to be careful of cutting out the wrong bits, so mark your cutting lines in red and your drilling points with a cross. Use a very narrow jigsaw blade, preferably 5mm. This will get you round the tight curves and you will only need a 5mm drill hole.



The Arts & Crafts Movement

The Arts & Crafts Movement, influential from around 1880 to the First World War, was not just a new decorative style. At its heart was an evangelical group of artists, architects and craftspeople who believed that the 'modern' Victorian world of industrialisation and mass production threatened traditional skills and robbed manual labour of its dignity. The 'craftsperson' was being replaced by factory workers, who used machines to repeatedly perform just one small task in a production line that separated them from the finished product. Socially-minded thinkers like

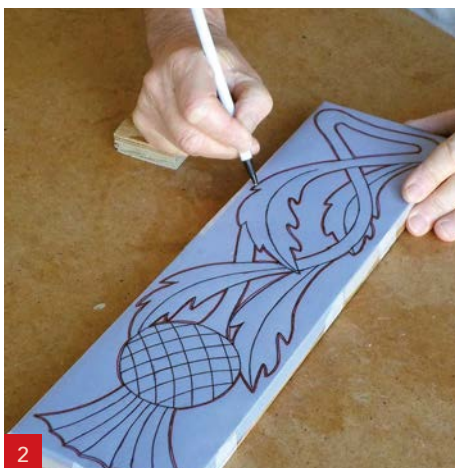
William Morris led the Arts & Crafts Movement in a crusade to produce beautiful objects using traditional methods and traditional materials where the hand of the individual artisan could be seen in the finished object. Central to their principles was the use of simple forms with no extravagant decoration, made from traditional and natural materials, with the method of its construction clearly visible. The flora and fauna of the British countryside was the inspiration for their designs, and oak was the favoured timber for most woodwork.

Handy hints

1. To create the full period effect of the Arts & Crafts style you should have a good finish straight from the tools, so make your finishing cuts by 'planing' over each surface with a gouge that corresponds most closely to the shape of that surface
2. When you are going for a waxed and tooled finish it is important to keep the wood clean. Wear carving gloves, and only use a wax pencil to draw on the wood – graphite will get ground in and will make the wood grubby



1



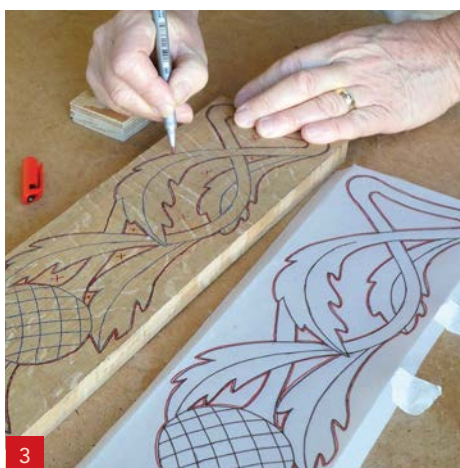
2

Preparing the pierced panel

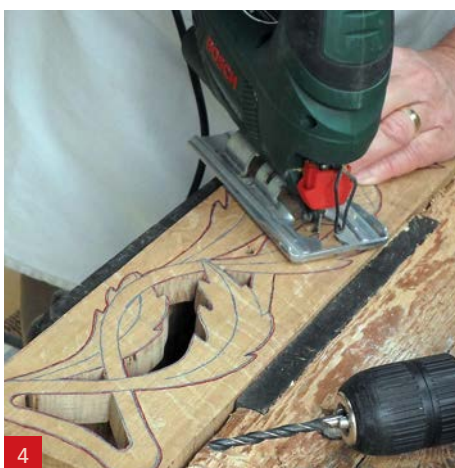
1 Get a piece of oak 380 x 100 x 18mm, or whatever size suits you best. 'Green' oak, air-dried for one to three years, is easier to carve than kiln-dried oak and gives a better finish. Select a piece that is fairly straight-grained and free of knots. Make a full-size copy of the pattern and get some carbon paper

2 Lay the carbon paper on the wood and fix the drawing firmly in place with tape. Press firmly as you trace the lines

3 Mark your cutting lines in red so you don't get lost with the jigsaw. Clearly mark the internal voids



3



4

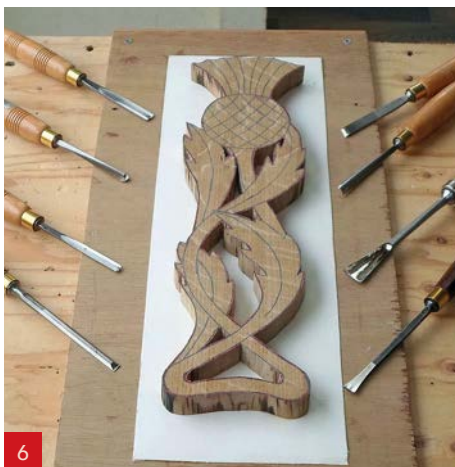
4 Use a jigsaw to cut out the internal voids. Hold the work in a vice so the underside is clear. Drill entry holes first, and be aware that the jigsaw blade may flex a little in the curves. Use a 5mm blade to get around the tight curves – it will get very hot and will scorch the wood, so keep it moving as much as possible

5 Continue with the jigsaw to cut the outer edges, clamping the board so it overhangs the bench. You can also use a scroll-saw or bandsaw if you have one

6 Work holding can be tricky on a pierced carving as there is not much to screw into or clamp onto. It is best to paste it onto a piece of card, then onto a backing board, using glue or sanding sealer. Screw or clamp the backing board to the bench and you are ready to start carving



5



6

Setting the levels

7 First, we need to see what's what. Use a 'V'-tool to separate the leaves from the stems and flower head, then use a shallow gouge to cut out a wedge on the lower side of each overlap in the stems so we can clearly see which goes under and which goes over

8 Cut down the surface of the leaf on the lower left side to about 10mm thick to give room to lower the stem



7



8

9 Reduce the level of the lower half of the stem so that it slopes from the middle leaf down to the bottom left corner, then across to the right and back up under itself to just below the middle leaf tip

10 Continue the flow of the left-hand stem up into the two upper leaves, maintaining the line and level as it passes under the middle leaf tip. Reduce the level of the upper leaves so they are about 8mm thick where they join the flower head. Now lower the central stem to flow down from the flower head, passing under the upper right leaf, disappearing under the lower right leaf and appearing to join the lower stem under the leaf

11 Finish roughing out the levels by rounding over the edges of the flower head, then sloping the fan of petals into it. Note that only the middle-right leaf, the centre of the flower head and the top of the fan of petals remain at the original board surface

Carving the detail

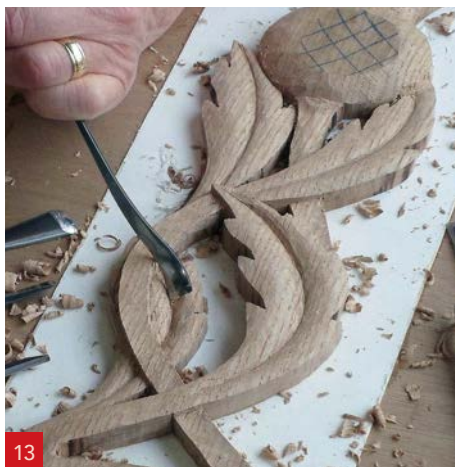
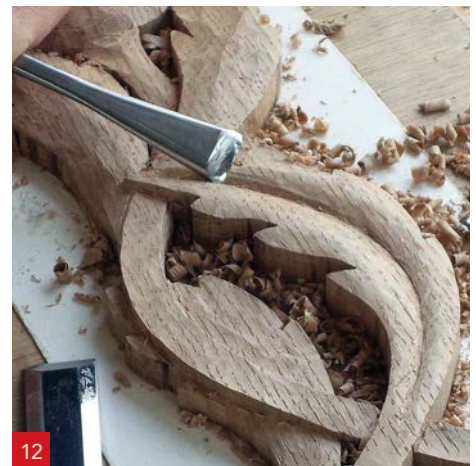
12 Return now to the middle-right leaf. Form its final shape by cutting a deep v-groove along the vein line with a 'V'-tool, then use an inverted shallow gouge to slope the sides away from the vein. Refine the levels to create a smooth flow from the leaf tip down into the stem at the crossover

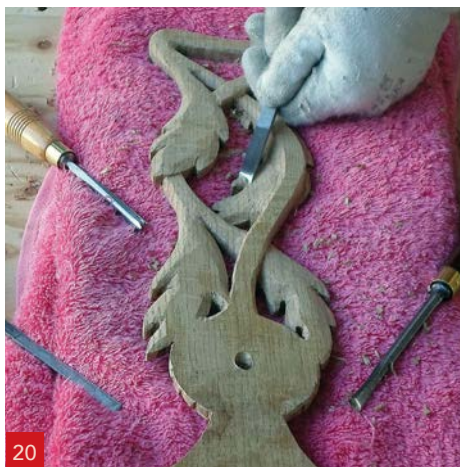
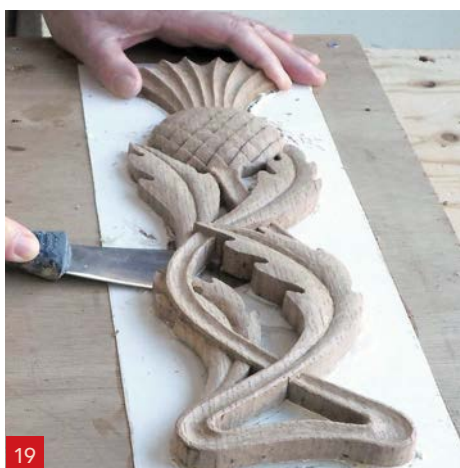
13 Repeat the process on the other three leaves. Carefully redraw the vein lines with a wax pencil to make sure you don't lose the flow of the pattern. With the bottom-left leaf, take particular care to follow through the line and level of the vein and the curve of the leaf surfaces as it flows under the stem. A back-bent gouge is handy here

14 Refine the line of the leaf edges and remove any jigsaw scorch marks with a skew chisel. Use a sharp gouge and a 2mm veiner to finish the 'spikes' and 'eyes' in the leaf edges

15 Now it's time to finish the stem. Use a skew chisel to refine the edges so the stem is the right width and curves smoothly along its length. Use a No.8, 8mm gouge, then a shallower gouge, to form the hollow groove, working a shaving at a time so you don't crumble the edges. Finally, round over the outer edges by running along them with a shallow gouge

16 Moving on to the flower head, refine the shape into a flattened ball. Take a 25mm flat chisel and mark in the slightly curved diaper pattern of the 'scales'





17 Use the skew chisel and a shallow fishtail gouge to carve the scales so they overlap from bottom to top

18 Now we have to carve the fan of curving flutes that represents the long thin petals of the thistle. Use the No.8 gouge to cut the middle of each groove then, working carefully with the grain, work out towards the edge of the groove and use a shallower gouge to create a sharp ridge where it meets the next groove. Each groove must curve gracefully outwards. Carefully cut semi-circles at the top edge of each groove to finish the fan

Undercutting and finishing

19 Finish the carving to a good tooled finish without using abrasives, then prise it off the backing board by sliding a flat knife between the wood and the card. Scrape off all remaining paper and glue from the back

20 Place the carving face down on a soft surface and carefully undercut the edges and underparts of the leaves and stems so they will all appear to be a similar thickness from the front. The leaf edges should be about 6mm thick. Make a hanging hole in the back of the flowerhead. Wear carving gloves to protect your hands now that the carving is not secured

21 Finish by polishing the whole panel with a good light-brown wax polish to bring out the natural colour of the oak. Use a small stiff brush to work the wax into all the crevices, then buff it up to a soft sheen with a dry cloth

22 The Arts & Crafts thistle is now complete and can be hung on the wall to be admired by passing Scots ▶

Henry Taylor Tools

see how we forge
them on our website
or YouTube

Makers of fine handtools since 1834.
Each individual tool is hand forged by
our Sheffield craftsman. Choose from
our vast selection of Straight, Curved,
Backbent, Spoons, Fishtails, Allongee,
Long Pod, Micro or Sculpture tools.
They will perform and serve you well for many
years to come. See our website for a list of stockists
or simply contact the office

Henry Taylor (Tools) Limited
Peacock Estate, Livesey Street
Sheffield S6 2BL
Tel +44 (0)114 2340282
Fax: +44 (0)114 285 2015
email: sales@henrytaylortools.co.uk
website: www.henrytaylortools.co.uk

MORE THAN JUST A RESIN



GPS

For more information please contact

sales@gpsagencies.co.uk

+44 (0) 1730 233366

www.gpsagencies.co.uk

Unit 5 Parkers Trade Park,
Bedford Road, Petersfield,
Hampshire GU32 3QN

Plans for you

PHOTOGRAPHS BY BOB JUBB

Bob Jubb provides plans for carving a nuthatch



The nuthatch is a lovely British woodland bird, with a happy, bubbly song. It can climb up or down tree trunks with equal ease and has a strong pointed beak for breaking open hazelnuts and acorns. It is often carved in a head down position and sometimes with a nut.

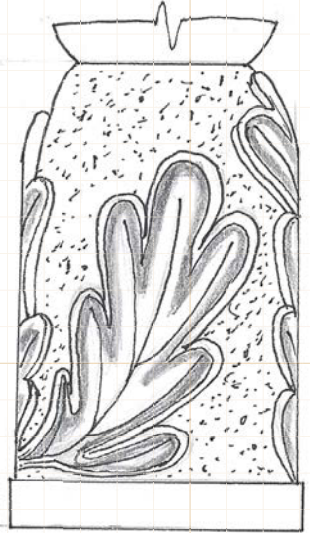
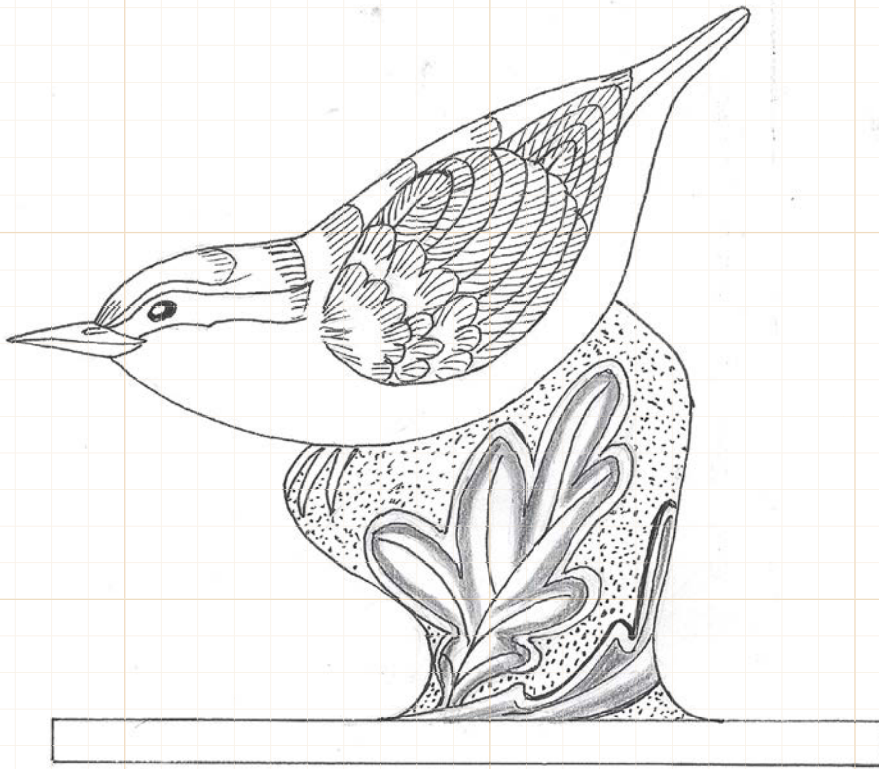
I work at Wakehurst Place gardens in Sussex, UK as a volunteer guide and we have a bird feeding station at the Himalayan glade. Nuthatches frequent this area, to the delight of visitors, many of whom have never seen a nuthatch. I have spent many happy hours there photographing them. ➡



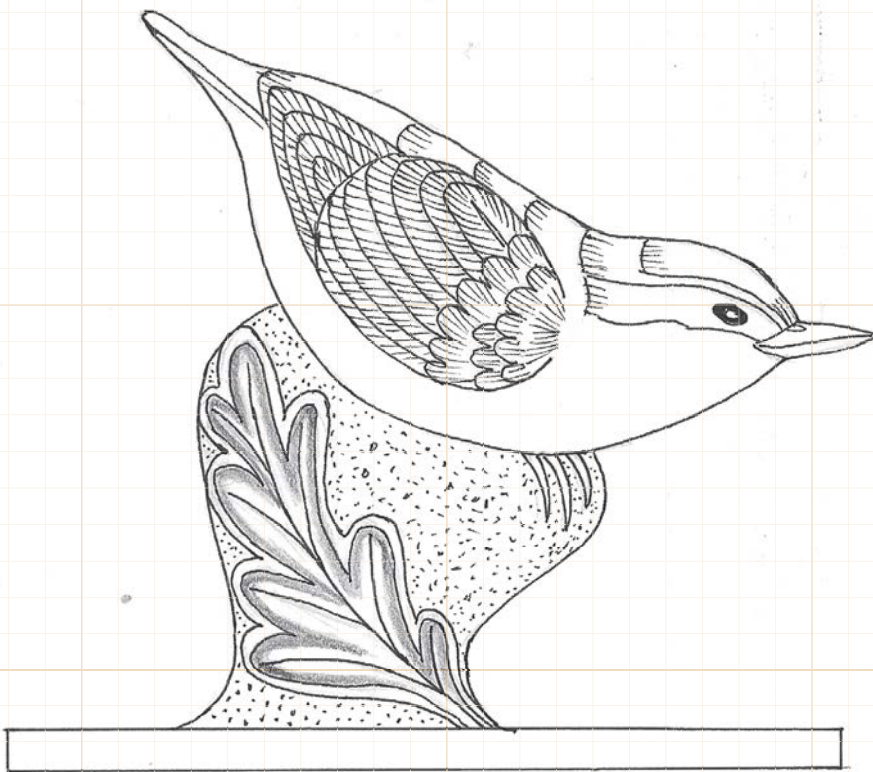
Carving tips

I have carved quite a number of nuthatches and have tried to get the grain in the same direction as the beak, so that it will not break off. The eyes have been inlaid with buffalo

horn dowels, which have been rounded off and polished with a Micromesh stick containing four grades of very fine grit. In some of the carvings I have used a bradawl to mark the background (called sparrow pecking), in order to make the leaves to appear to stand out.



This drawing of the nuthatch can be adapted to suit several compositions, such as that on page 52, with the nuthatch on an old tree stump, or that shown above where oak leaves wrap around a tree stump



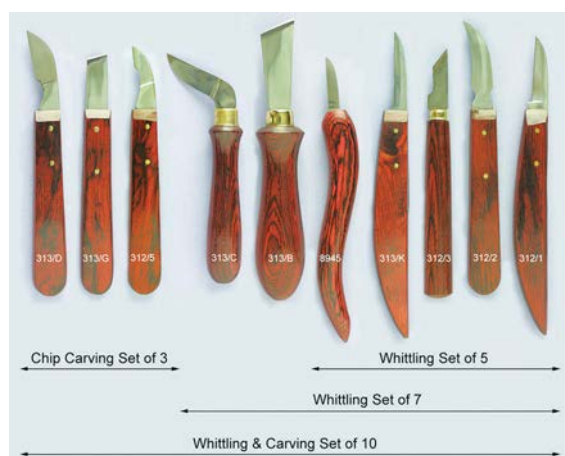
Open House at The ToolPost

Saturday 5th & Sunday 6th November 2016

at our Didcot Showroom and Shop, 10h00 until 16h00 daily, with woodcarving demos by
Simon Clements



This highly regarded show, fast becoming a "must see" for UK carvers and turners, provides a convivial atmosphere where you can meet and talk to a range of demonstrators of both wood carving and woodturning, meet leading suppliers and shop at your leisure, whilst enjoying free refreshments, free parking, free demos and free admission.



ToolPost whittling and chip carving knife sets of three, five, seven or ten knives in leather toolroll from £30.59. Knives may also be purchased individually, with prices from £8.68



Photo shows just some of the range of shapes that we stock

NB: Images not to strict scale

Saburr Burrs are fast-cutting, low-clog tools with a unique open pattern of long-lasting, razor-sharp carbide cutting teeth available in a huge range of patterns. We now offer the range of 1/8" and 1/4" shaft cutters as well as 'donut' wheels for 2" & 4" angle grinders. From £11.59 each.

For carvers who prefer to work in the classical manner, we offer a full range of carving tools from leading industry suppliers including Henry Taylor, Robert Sorby, Flexcut and Hamlet Craft Tools.

The experience of these renowned toolmakers, adding up to many hundreds of years, coupled with our knowledge and enthusiasm, ensures that whether the tools you require are stock items or specials you can trust The ToolPost to fulfill your needs.



From Wivamac we offer a range of copy carving machines. The KPB2545el, the baby of our range, costs £1568 (exc. router). The superb Wivamac SPB1050 Heavy Duty 80mm Ball Clamp with single lever operation at £269.72 (right) is one of a range of carving clamps we keep in stock, including the WDS-SF Hydraclamp.

The ToolPost

Unit 7 Hawksworth, Southmead Industrial Park, Didcot, Oxon. OX11 7HR • 01235 511101 • www.toolpost.co.uk

Prices correct at time of going to press, inc. VAT

sharing expertise

What you want to know about...



The angles of the face looking from the top. It is important that these are established early in figure carving

carving in the round

Peter Benson looks at keeping tools sharp for carving figures

For this article on queries I received at the European Woodworking Show at Cressing Temple Barns last year, I will deal with a third general area that visitors were worried about: how to deal with carving figures in the round – animal and human.

For figures in general it is most important to study the basic skeleton first and then look at as many pictures of your subject as possible to get an idea of what sort of pose and position is typical of that subject. Many carvings of animals and humans are basically accurate but don't sit right. The balance and centre of gravity are all wrong. How many carvings of birds have you

seen that are falling backwards off their perches, or people that are supposed to be moving but look like statues? Such errors are nothing to do with carving but are as a result of insufficient research. We must remember that we can only carve things we know about and understand. We must study, look and learn before we start carving. Plasticine models or maquettes can be a great help and their value shouldn't be underestimated. There are many good books available that can give a wealth of useful information.

More specifically, in spite of numerous articles in this magazine on the subject, many carvers still have great difficulty

carving good human faces. It is important that the general proportions of the face are learnt thoroughly, and this information is readily available.

The first stage in carving any face is to cut back the angles of each side of the face making an angle in the centre of no more than 90°. Look at how deep set the eyes are and how far back into the face the nose goes. The back of the nostrils should be as far back into the face as the tip of the nose sticks out. How many times have you seen short flat noses with the nostrils far too close to the tip of the nose? Look at human noses carefully and you will never make that mistake again. Look at how far the

eyes go round the side of the face and how deep they are from the bridge of the nose. We are hunters, so our line of vision should stretch through 180° from right to left. Therefore, you should be able to see half an eye when looking at a face from the side.

It is well worthwhile taking a series of pictures of someone in the family from the front, side, back, top of the head and under the chin. Even if these are nothing like the carving you want to do, there will not be any great difference, assuming the ages of the subjects are not too different.

The secret with almost all the problems you are likely to encounter is to collect and study as much reference material as you can. Modern phones and cameras are wonderful for this as you can take hundreds of pictures and delete those you don't need.

Questions

I have had a couple of queries as a result of my last articles and you may be interested in them and my answers.

One

Now, this endless problem with keeping carving gouges sharp, I have taken note of Peter's advice on grinding a

flat cutting edge to the gouge (how you do that on a spoon gouge I don't know!). The problem I have is that after sharpening and stropping a good edge on my bent gouges with a Tormek T7 machine, I lose the edge when doing a quick strop (Tormek is too slow) with my pro max mini bench grinder, I must point out that I haven't got felt or cloth wheels for it yet (3in x 10mm spindle wheels are difficult to find) so I can't expect to get a silk purse out of the sow's ear that came with the grinder. But the questions I have for Peter are:

1. How do you make and attach the angled block of wood to the toolrest, or do you just cut a wooden triangle and hold it with one hand on the toolrest?
2. What are the best wheels to get for honing with a grinder, felt or cloth?
3. What is the best honing paste to use on grinders or is there a harder honing block product to dress the wheel with? I'm using my Tormek honing paste at the moment but it's not doing a good job.

Robert W. – via email

The answer is...

I will deal with this one query at a time.

- When grinding a flat bevel on any tool, spoon gouges included, the tool

shaft should be parallel to the shaft of the grinder, i.e. at a right angle to the rotating wheel. By gently rocking the tool from side to side you should get a flat bevel across the full width of the tool.

- Stropping or honing the edge after grinding can be done by hand on a suitable strop or on a felt or rag wheel on a bench grinder. As most grinders run at around 2500rpm or more, wheels should be no larger than 100mm in diameter or you will overheat the tool edge.
- The angled block to give the right honing angle can be screwed or glued onto the machine rest.
- I use a 100 x 25mm medium felt wheel for shallow gouges and 'V'-tools and a close stitched rag wheel for deeper gouges.
- I have used most compounds and have found little difference. The important thing is that it is soft enough to remain on the surface of the wheel. Heating the wheel up with a piece of waste steel can help with this. One of the main purposes of the compound is to cool the honing surface. Without it you will still hone the tool but will create a lot of smoke and may overheat the tool.
- If you get in touch with me through the magazine I will let you know where to get the wheels you need.



This shows the forming of a flat bevel holding the tool at right angles to the direction of rotation rocking it back and forth to keep the bevel in contact with the grinding wheel. This can be any fine abrasive wheel and the direction of rotation is unimportant. Guards have been moved for clarity



Honing is done on a rag or hard felt wheel rotating away from you at the top (opposite to the normal direction of grinding wheels). An adjustable rest can set the angle or a wooden block added if the rest is not adjustable

Two

I was reading an article 'Old carving tools - good or bad buy?', by Peter Benson in the Mar/Apr 2016 issues of Woodcarving magazine. Peter suggests it is never a good idea to buy sets of carving tools. With this seed planted in my mind I read on, waiting for that gem of knowledge suggesting which tools are good for a beginner to start with. I was disappointed. In Australia, I have not been able to find specialist carving tool suppliers. Also, I am not aware of any woodcarving clubs in the cities, let alone where I live - a six hours drive from a major city. Opportunities are limited, but I was lucky to come across a copy of the magazine. So, I am limited in availability of advice and opportunity to try or buy tools. Could you please advise me of the best path to take to start a beginner's toolbox and possibly a hit list

of tools in priority order. I would like to start with quality tools, which I would need to order from Britain (or somewhere outside of Australia). In advance, thanks for your time.

Tony W.

And the answer is...

The choice of tools will always be affected by the type of carving intended as well as the experience and pocket of the carver. Assuming that around six tools are within your price range, as most hobby carvers generally only use around this number of tools at any one time, I would recommend that you choose the following range of sweeps in sizes to suit you. You will probably need a fairly large gouge for roughing out and I suggest an 18mm x 6 or thereabouts. For basic hand carving I suggest one

of a No.3, one No.5 (probably around 6-12mm), a No.9, 6mm, a No.39, 6mm 'V'-tool and a No.10 or No.11, 3-5mm Veiner.

This choice should cover most types of carving that you might attempt and will give a good grounding in tool management. I would only add further tools if you find that you need them for any particular purpose.

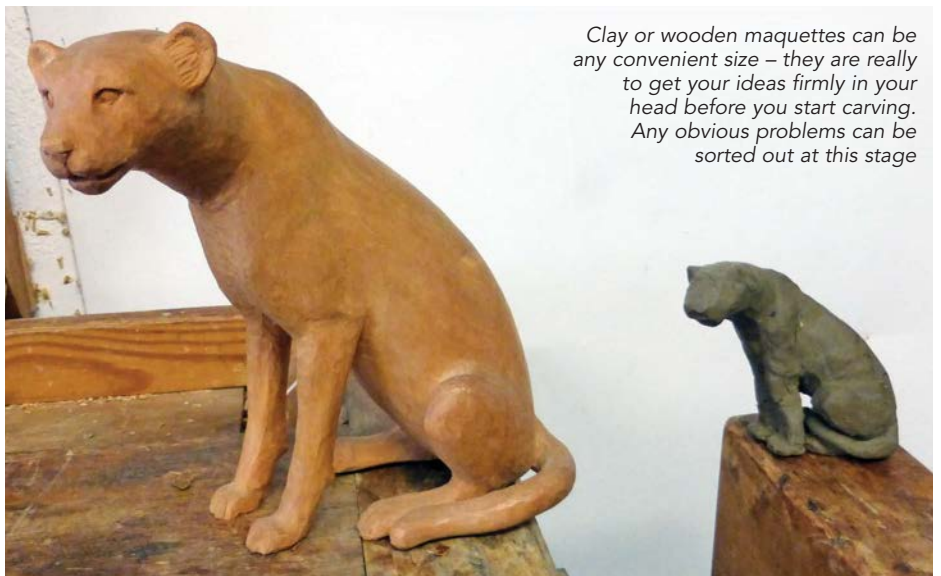
You don't say where you are in Australia but there are definitely carving tool suppliers there - a search on the internet would be of help. I know Woodworks supply Stubai tools which are very good and I am sure there are others available like Ashley Iles, Pfeil or Henry Taylor. My only experience is in Western Australia where there is a thriving woodcarving community. Thank you for your comments and I hope this helps ▮



Maquettes do not have to be in clay or plasticine. Softer woods like jelutong are ideal for sorting out details before attacking your expensive piece of wood



Plastic skulls are not expensive and can be a great help in getting the head proportions right



Clay or wooden maquettes can be any convenient size - they are really to get your ideas firmly in your head before you start carving. Any obvious problems can be sorted out at this stage

Contact details: If you'd like your questions answered by Peter, send them in to Mark Baker at markb@thegmcgroup.com.



Search for
"Wood Carving Game"
in the Google play store
or

Scan this code with a qr-code
scanner app in your phone:



Wood Carving Game

I am sure you have done many things with your hands. You probably tried woodcarving with an electric tool. But I bet you have never done woodcarving on your phone or a tablet.

Try it. A free app for Android™ "Wood Carving Game". You are given a sample, a work piece, an electric tool and a set of cutters for your choice. Your goal is to replicate the given sample.

Do you have a child, spending all their time with a phone? Do you want to interest them in your hobby? Show them the app, maybe they will like it, maybe they will share the common interest with you.





Kaizen Bonsai

The cutting edge of UK Bonsai

Terrier carving tools available exclusively from
www.kaizenbonsai.com



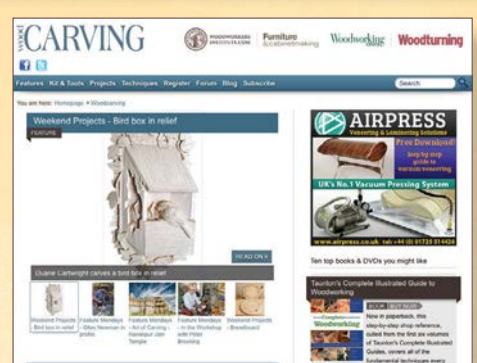
EXCEPTIONAL POWER CARVING TOOLS FOR EXCEPTIONAL WOODCARVERS
Visit our website to view our large range of unique hand and power carving tools and machines. Or, email info@kaizenbonsai.com



woodworkersinstitute.com

The UK's No. 1 source of information from the world of woodworking

[Furniture & cabinetmaking](#)
[Woodturning](#)
[CARVING](#)
[Woodworking CRAFTS](#)



- Latest news • Projects • Reviews • Techniques
- Competitions • Blogs • Forums • Giveaways

**Europe's largest woodworking website
offering expertise and a vibrant community**

NEXT ISSUE
153 NOV/DEC
ON SALE 27 OCT

wood CARVING



**CARVE
A VIKING
REINDEER
with
Dave
Western**

FUN CHRISTMAS MAKES

- Humorous shelf-sitting reindeer
- Santa's helper
- Carve a mouse letter opener with Paul Purnell

STEVE BISCO looks at designing and carving a limewood foliage

DIARY OF A STUDENT CARVER

William Barsley looks at the trials and tribulations of sharpening and chip carving

DOWNLOAD WOODCARVING TODAY

FOR JUST £1.99
AND GET 1 FREE ISSUE

Subscribe and get individual
issues wherever you are
+ save money!

6-month subscription £14.99
12-month subscription £26.99
Single issues £2.99

pocketmags.com



nook
by Barnes & Noble



WOODCARVING

recreates the
eur of Baroque

CARVE YOUR OWN THISTLE IN THE ARTS & CRAFTS STYLE
WOODCARVING

Totem Pole

Insight into the
carving and raising
of a totem pole
in Victoria BC

Make your
own Greenman
in cherry

Carve a
stylised
horse's head



MAKING A BETTER LOVESPOON WITH DAVE
9:41 AM 100%

WOODCARVING

Johan Roudy
explains how to carve
a decorative pierced
panel in cherry

ZOE GERTNER
creates a relief
carving of a trio
of chasing hares

STEVE BISCO
carves a festoon
in the style of
18th-century master
carver Luke Lightfoot

CARVE A CELTIC RELIEF PATTERN

WOODCARVING

We take a look at
the exquisite work
of scholar and artist

Stephanie
Rocknack



DAVE
investigates
bent knives
PETER B
a fun lit

PETER BENSON ASKS 'ARE OLD TOOLS A GOOD OR BAD BUY?'

CARVING

Easy guide



Cherry greenman

Duane Cartwright carves a fun cherry greenman

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 greenman as a carving subject is more popular now than ever and in his many guises it's easy to see why. The greenman also has different meanings to different people and cultures around the world, but for me it's how we put a face to nature; the fusion of man and nature, how we hold nature and its future in our hands, but also how we are entwined with it. For us woodcarvers we are even more entwined as our chosen medium is wood/timber and in carving a greenman we're returning life to the wood. The other good thing about carving a greenman is it's great practice for carving facial features, like the eyes and mouth which can be challenging and take practice,

even poorly carved facial features can sometimes work and even add character to the greenman carving.

For this greenman and some others I'm carving at the moment, I'm trying to follow a theme of carving each greenman so the foliage matches the species of wood. This greenman is carved in American black cherry wood (*Prunus serotina*), so the leaves, flowers and cherries are from the black cherry tree, the butterflies and mouse are species that live or feed from the tree. This theme in theory could be used with most species of wood, it comes down to researching the tree's leaf shapes and the creatures that live in and around the particular tree.

Design

When designing your greenman start with an oval egg shape and draw a cross in the centre. Then draw some eyes on the horizontal line and the nose on the vertical line, then using a list of the leaves, flowers and creatures you want to add, start to draw the placements of the leaves, rearranging and redrawing them until you're happy with how it looks.

If you find drawing difficult, then make some cardboard templates

of the leaf shapes you want to include. Then draw around the templates, and keep rearranging and redrawing them until you're happy with how it looks. Of course, you can use the design provided or even make some changes to it, making it more personal and to your liking.

Whether you use the design provided or you make your own, start by printing the design at the required size for your

piece of timber, then either glue the printout onto the wood or trace it on by rubbing a carbon stick over the back of the print and trace over it. Now if you want a pierced relief as I have done, you will need to drill and cut away the waste with a bandsaw/jigsaw or by hand with a coping-saw, or you could carve it as a relief panel and carve the background down to a thickness of about 5mm from the back.

Things you will need...

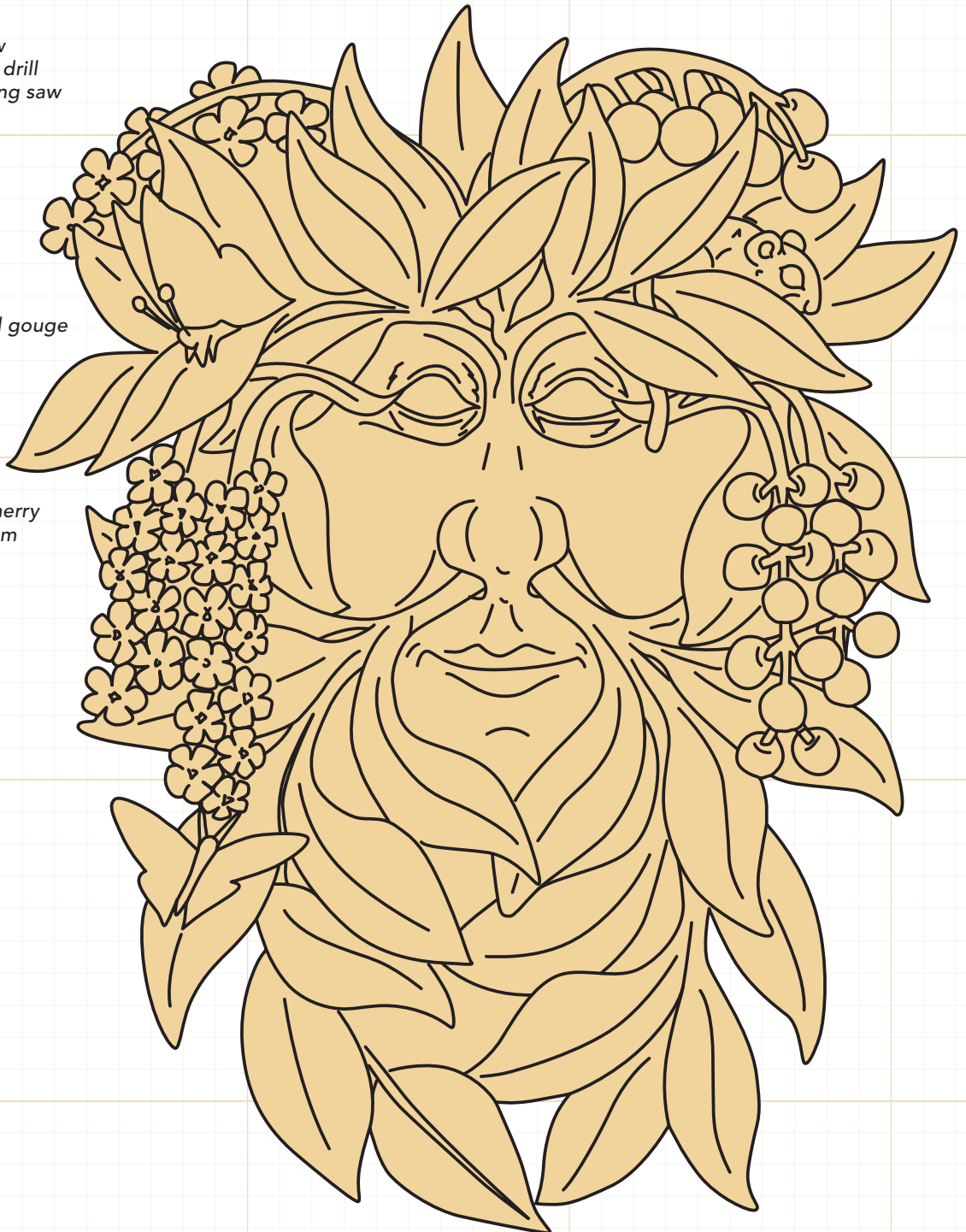
This list of tools is what I used and is a guide only. Try using the tools you own before buying any new tools as this carving can be carved with any basic selection of tools.

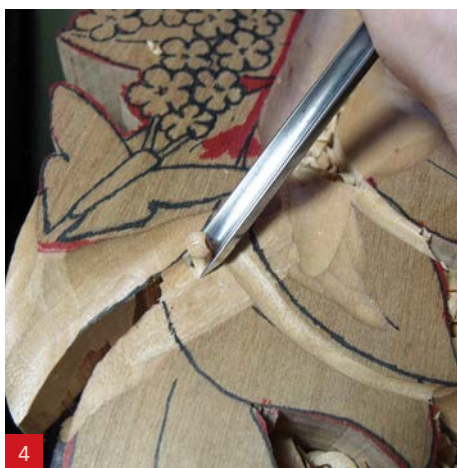
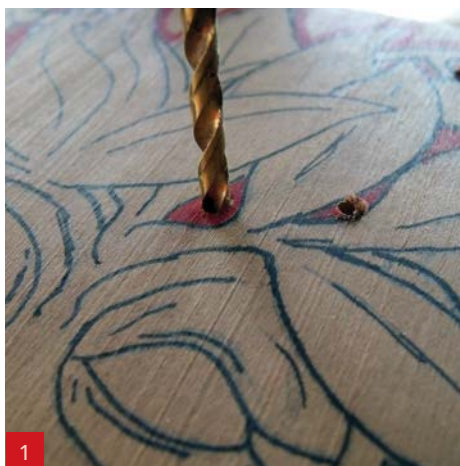
Tools

- Bandsaw or jigsaw
- Pillar drill or hand drill
- Scroll saw or coping saw
- No.9, 14mm
- No.9, 5mm
- No.11, 3mm
- No.7, 6mm
- No.7, 9mm
- No.6, 4mm
- No.6, 14mm
- No.3, 8mm
- No.2, 20mm
- No.4, 9mm fishtail gouge
- 'V'-tool, 2mm
- Hooked skew
- Depth gauge
- Dividing callipers
- Laser level

Wood

- American black cherry
– 310 x 240 x 25mm





1 First, drill some pilot holes in the inner waste areas. You need the hole to be big enough to get a jigsaw or coping saw blade through it, to be able to cut out the waste wood. If you're carving a relief panel, then drilling out the waste areas to just above the required depth of about 6–7mm from the back can help speed up the lowering of the background

2 Now using a bandsaw/jigsaw, or a coping saw cut out the inner waste areas first, then cut out and remove the outer waste areas. If carving a panel, use the best fitting gouges to cut in around the outline and lower down the background

3 With the carving secured to a bench or carving vice, and with a large deep gouge, carve down the sides of the nose and out across the cheeks, hollowing out the eye and cheek areas up to the flowers and cherries on each side and down past the mouth area

4 Using a 5mm or similar deep gouge, sketch out around the leaves and areas that over and under lap each other separating the various features. By sketching out with a gouge rather than cutting in and creating stop cuts, this will allow for change later if a bit breaks off, and it doesn't leave any stab marks that will need to be removed or they will show up after the carving is polished

5 Use a large deep gouge to carve down some of the lower leaves. When bolstering in the leaves look how they overlap each other and think of how strong each leaf will be after it's carved. Angling the leaves in different directions will add to the overall effect of the carving

6 Use some dividing callipers, plus the pattern, to redraw the rough placement of the eyes and the stems coming out from the nose. Then, with a deep gouge sketch them in and carve down the cheeks and surrounding waste

7 Keep checking the depth as you carve down around the eyes and cheeks. Make a simple depth gauge from a piece of scrap wood by drilling a hole in the middle, the same size as a dowel or pencil, have the piece of wood resting on top of the carving and push the dowel through until it's flush with the back. Then make a mark on the dowel. This way when you place the depth gauge over the carving the gap from the top of the gauge to the mark you made will show how much wood is left for you to carve

8 Once the bulk of the bolstering in on the face is done, start cutting in around the flowers, cherries and leaves on both sides of the face

9 Now slope the nose back to the bridge and redraw the centreline. Then, with a deep No.11 gouge or similar carve around the eyeballs, keep using the depth gauge to check both eyes are of equal depth

10 Now use a shallow gouge to round over the eyeballs – keep some wood where the stems will come out of the outer corners of each eye. Using a laser level or a profile gauge or even some card can help in drawing a straight horizontal line across the eyes

11 Set some dividing callipers to the width of the eye and measure the distance between the callipers, and from the vertical centreline measure equally half the callipers width on both sides of the centreline, marking the inside of each eye. Then, from the inside eye mark use the callipers to measure to the outside corner of the eyes

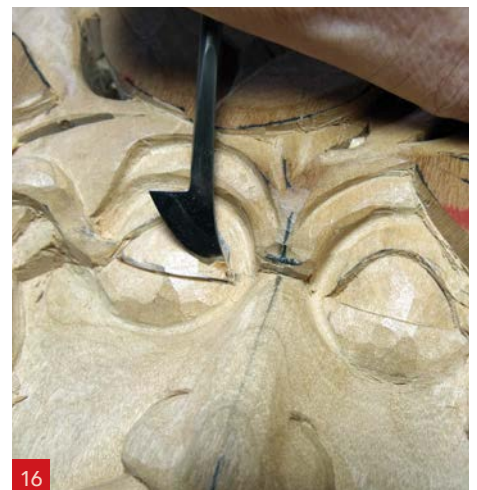
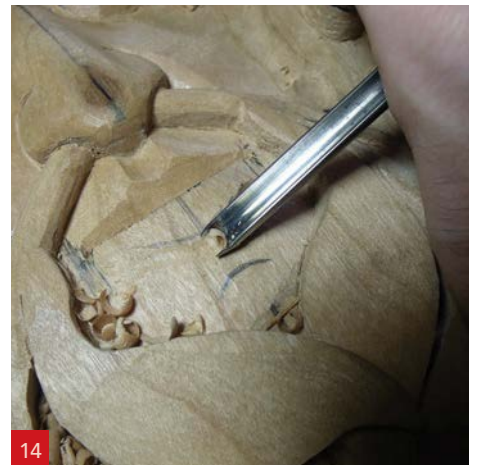
12 With the callipers set for the eyes you can use them to mark out the width of the mouth. Measure out from the centreline to each corner of the mouth. This will give you the rough width of the mouth. Draw on how you want the mouth and whether you want a smile or frown. Also, how you carve the mouth will affect the eyes and cheeks so make sure you're happy with your drawn-on features before committing by carving them in

13 Before carving in the eyes and mouth, continue shaping the nose. Round over the tip of the nose and slope back the nostrils, cut in around the edge of the nostrils with the best fitting gouges, then with a shallow gouge carve down the sides of the nostril's blending into the surrounding cheek

14 Carve in the septum up to the nose and the stems coming out of the nose. Now either use a 'V'-tool to carve a groove between the lips, or create a stop cut with a tap from a mallet, then use a very shallow gouge to carve in the top lip. Then with a deep gouge carve under the bottom lip around to the corners of the mouth, now using a shallow gouge reversed round over the bottom lip

15 Now back to the eyes. Once you're happy with the shape of the eyes you've drawn, use the best fitting gouges to cut in, creating a stop cut on the top eye lids. Then, carve up to the stop cuts. Remember to carve in the stems coming out of the corner of the eyes and the mouse's tail

16 Now, again with the best fitting gouges, cut in the bottom of the eyes, then using a hooked skew or similar carve from the top of the eye down to the stop cut you just created, rounding the eyeball, carving deep in the corners of the eyes





17



18

17 Draw the iris in place so half of it is hidden under the bottom eye lid. Use a No.9 gouge to cut in a stop cut, step back millimetres and carve up to the stop cut

18 Continue carving foliage. Use the best fitting gouge to create a circle that fits the circumference of the cherries, then cut in. Lower the rest, redraw and cut in. Use a reversed gouge to round over the cherries



19



20

19 Use the same gouge to cut in the flowers into circles, cutting in the highest ones first. Redraw and cut in. The flowers need to be angled. Once the blossom circles are carved, draw the shape of the petals. Once drawn, cut in, then using a deep gouge with a rolling cut carve from the outer edge of the petals to the centre

20 Use a deep gouge to carve down the centre of the butterfly, then a shallow gouge to slope the wings in. Draw the body of the butterfly in place and use a Veiner to carve down both sides. Round over and finish sloping the wings

21 Draw the centre veins onto the leaves and use a Veiner No.11 gouge to carve them in. Slope the leaves into the centre

22 Start undercutting some of the leaves. Bolster in the mouse's body shape, draw in and use the best fitting gouges to cut in and carve the features



21



22

23 If carving a relief panel, continue undercutting. If carving a pierced relief then, before you finish undercutting, turn over the piece and draw on the leaves under/overlaps. Now back cut and check the back blends with the front

24 Finish undercutting, then carve in the other leaf's veins

25 Finish and check the carving. Sanding is a personal choice but I left the carving with a tooled finish. Once happy give it a coat of sanding sealer and once dry, cut it back to remove any raised grain. Then apply your chosen finish, add a picture hook to the back and you're done ▶



23



24



25

FIND
MORE
FREE
MAGAZINES

[HTTP://SOEK.IN](http://soek.in)

hamilton beverstock

CNC sharpening & material cutting specialists



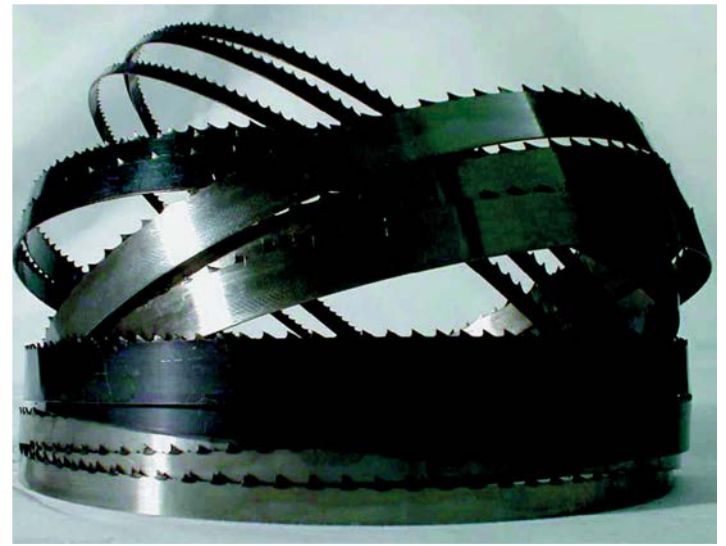
The Leading Supplier of Band Saw & Circular Saw Blades in Wales

- TCT CIRCS • SERVICING • ROUTER CUTTERS • POWER TOOLS
- ABRASIVES • TURNING TOOLS • PLANER BLADES

TOOLING & CUTTERS, SPIRAL & DISPOSABLE TIP CUTTERS, COLLETS & JIGS.



BAND SAW BLADES - WELDED TO ANY LENGTH



With over 33 years experience in the saw industry, and as a supplier to major machine manufacturers, we know, like thousands of other satisfied customers, you'll be happy with our high quality band saw blades for cutting wood, metal, plastics, food...

If you're a hobbyist or a professional, call us today for a friendly service, free advice and competitive prices.

Hamilton Beverstock Ltd

Grange Industrial Estate, Llanfrechfa Way, Cwmbran, Torfaen, NP44 8HQ

Tel: (01633) 838900 Fax: (01633) 873803

Email: sales@hamiltonbeverstock.com

View our full stock range at:

www.hamiltonbeverstock.com

Founder Member of
The Saw Doctor
Association



Maple Leaf Pin

In an abridged extract taken from *Power Carving Manual*,
Kenny Vermillion makes a autumnal maple leaf pin



PHOTOGRAPHS BY CARL SAATHOFF

This delightful fall accent can be worn alone or paired with leaf earrings. The pin uses the same techniques used to create the earrings, but is more advanced due to the multiple layers. Keep in mind that a pattern is to be interpreted – not followed as a blueprint. Feel free to alter the pattern, experiment with different techniques or change the colors. These minor changes personalize your work and build confidence. I use tupelo, but you can use the wood and tools of your choice. I show you what I use and how I use it, but if you have a tool that will work instead, that is great. As you become more dexterous, your work will become more refined.

All of my subjects are carved with the same general philosophy:

- I believe in good work habits. There are no practice pieces.
- Know your subject—thoroughly.

- Don't overwhelm yourself. You must visualize every step from start to finish.
- Carving and painting is a series of corrections. Correct every mistake as soon as you see it.
- Keep your work neat from start to finish.
- Develop a light touch. Finesse achieves more pleasing results than force.
- Critique and analysis – positive and continuous.
- Desire supersedes patience. Time is insignificant.

All of that sounds rather stern, but that doesn't mean we don't have fun. Of what good can it be if it isn't enjoyable? Developing my power carving and painting skills has been extremely gratifying. I hope you find it equally so.

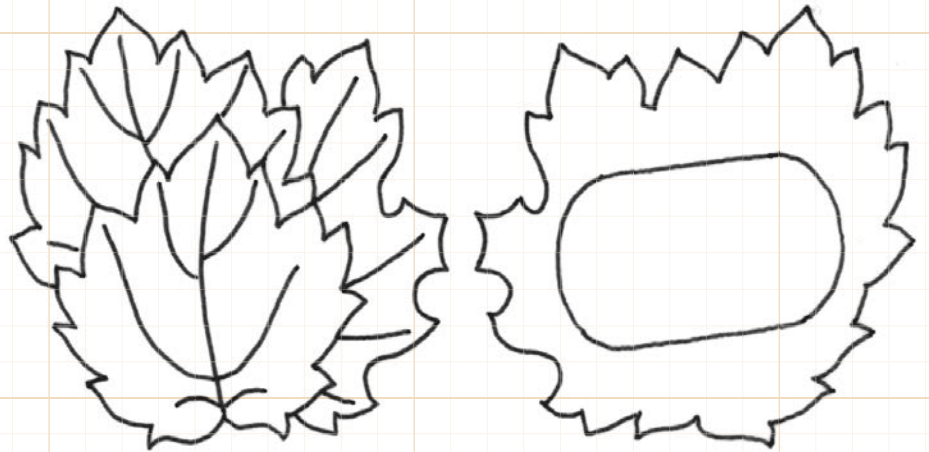
Things you will need...

Tools:

- Power carver of choice
- Mechanical pencil with .5mm HB lead
- Sandpaper, 220 grit
- Large, flame-shaped diamond bur
- Cylinder stump cutter
- Small, flame-shaped diamond bur
- Reduced-grit, bonded ruby bur
- Fine-grit diamond hone
- Egg-shaped stump cutter
- Ball-shaped aluminum oxide stone
- Reduced-diameter ruby stone
- Old carving knife (to measure paint)
- Paintbrushes of choice (at least one stiff-bristled brush to mix with, and a camel hair brush to apply the paint)

Materials:

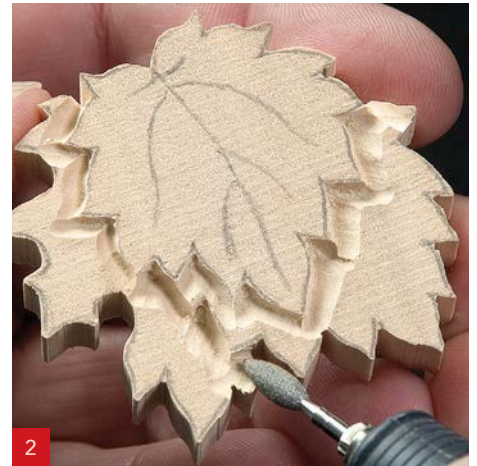
- 3/8" x 2in x 2in tupelo
- Pin back of choice
- 5-minute epoxy
- Toothpick (to mix epoxy)
- Wet sponge (to keep paint in palette from drying out)
- Window cleaner with ammonia (to clean brushes)
- Palette
- White gesso
- Acrylic tube paints: brilliant yellow, cadmium red light, cadmium red medium, Hookers green, burnt sienna, acra violet



1 Cut out the blank. Transfer the pattern to stock with flat grain running parallel to the center veins. Sand the back with 220-grit sandpaper. Draw the pattern lines with a pencil. Only draw the veins on the top leaf. The piece should be handheld while carving. Hold the power carver like a pencil, and extend a finger from one hand to touch the other so your hands move in unison.



2 Outline the leaves using a large, flame-shaped diamond bit to follow the pencil lines. Outline the top and center leaves. Do not carve the veins at this time. Create shallow furrows then deepen the furrows to approximately 1/4 the thickness of the blank, creating a 90° side.



3 Reduce the thickness of the second and third leaves using the side of a cylinder stump cutter. These levels should come straight out from the furrows to create a layer for each leaf. Keep the bit flat and avoid running the cutter over the edges.



4 Refine the leaves, using the tip of a large flame-shaped diamond bit to refine the ragged sides between the leaves. Maintain the 90° sides between the leaves. Use the same bit to smooth the rough surface left by the stump cutter. The goal is to have flat planes. Orient the bit diagonally, and stroke from the outside edge toward the center to protect the outside edges.





5 Carve in the basic veins. Lightly draw curved veins on the second and third leaves. The side veins originate from the center vein and extend to the leaf points. Use a small flame-shaped bit to start the veins creating shallow furrow from the centers toward the edges. Stop before reaching the edge, because the bit hides the leaf point from view. Rotate the leaf and carve from the outside edges toward the center, connecting the furrows.

6 Deepen and contour the veins...

7 ... then contour the leaves between the veins following the contour of the veins, and relieve the wood from both sides of the veins. The areas between the veins sweep and flow smoothly. The arcs and bows at the points of the veins direct the shape variation of the leaf edges. While contouring the leaf tops, maintain the 90° sides where the leaves overlap. Notice how the areas between the veins blend. Do not leave any flat spots.

8 Refine and smooth the veins. I favor modified ruby bits over sandpaper. Sandpaper flattens the details. Reduce the grit of a ruby bit by brushing it lightly against a diamond hone at a high rpm. Test the bit on a piece of scrap for spikes and inconsistencies. Do not remove all the grit! Pull the modified ruby bit slowly from the center toward the edge at a high rpm. Use the side of the tip to define the veins. Smooth each section between the veins. Stroking diagonally across the grain will smooth it evenly.

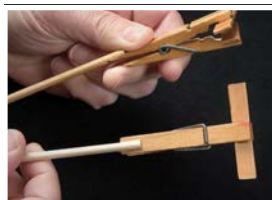
9 To hollow out the recess for the pin, transfer the pattern to the back of the carving. Use an egg-shaped stump cutter to relieve the area to accommodate the pin. Carve a series of diagonal lines across the area 1/16" deep. Clean out the recess, and create a flat bottom for the pin to sit squarely.

10 Epoxy the pin in the recess. I use 5-minute epoxy and neatly apply the glue to the underside of the pin, avoiding the hinge and lock orientating the pin with the hinge to the right.

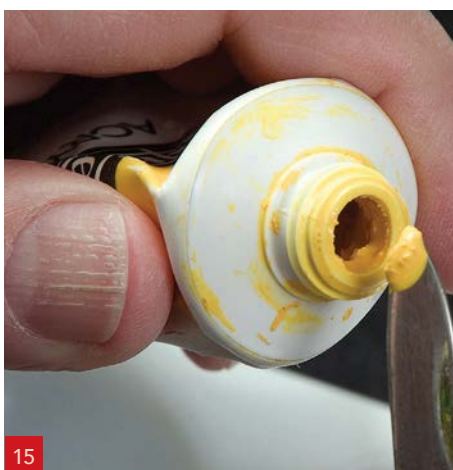
11 Enhance the texture of the edges. Use the side of a reduced-diameter ruby stone at a high rpm to lightly soften the saw marks. Hold the stone parallel to the saw marks, and stroke carefully to maintain them evenly up and down the sides.

12 Texture the edges of the middle and bottom leaves. Use a reduced-diameter ruby stone to refine the 90° sides between the overlapped leaves. Carefully follow the contour of the middle and bottom leaf. Replicate the vertical saw marks onto the overlapping sides. Wooden 90° edges chip and break. Slightly round the edges on both the top and bottom of the sides completely around each leaf.

13 Now apply sealer to the the pin. Sign the back of the pin with pencil before sealing the carving. I create small clamps by gluing popsicle sticks to clothes pins and gluing the clothes pins to dowels. Drill holes matching the dowel size in a scrap piece of wood so you can insert the clamp to allow the piece to dry. Clamp the pin hardware between the popsicle sticks and apply three to four light coats of interior/exterior lacquer spray. Spray the entire pin, front, back, and sides. This prevents the grain from rising when painting with washes. Allow the lacquer to dry for at least 12 hours, then peel the lacquer from the pin hardware.



14 Apply a base coat of gesso. Using a stiff-bristled brush, mix a couple drops of white gesso with water to the consistency of milk. Paint from the center vein out, one section at a time, with as few strokes as possible. The sides and the back of the leaves do not require gesso, only the tops. Half of the top leaf shows two coats, and the other half has one coat. Notice the even coverage. Subsequent coats are needed if coverage is uneven.



15 Mix a wash of brilliant yellow paint. I use an old knife to scrape a small amount of paint from the end of the tube. Use a stiff-bristled brush, first dipped in water, to mix the paint. Add water as needed to get the consistency of skimmed milk.

16 Base coat the leaves. Always wet your brush with clean water before picking up any paint. This photo shows the leaves with one coat. Two coats are required. Blending acrylic paints with only one coat is very difficult. Best results are achieved with multiple, thin coats that overlap or underlap. Each coat must be dry before applying the next. Thin paint is key.



17 Paint the top leaf. Add a touch of cadmium red light to the yellow paint mix to get a creamy orange color. Touch the tip of the brush to the paint – don't overload the brush – and touch the brush's point to the outside edge next to the center vein. Stroke along the outside perimeter to the end of the side vein. Repeat on the other side of the section, the full length of the vein, to meet the outside stroke. The perimeters of each section should be orange and the centers should be yellow. Paint each remaining section of the leaf in the same manner.

18 Apply a second coat. After the first coat has thoroughly dried, repeat the process on the top leaf. The second coat will overlap the first and cover a slightly broader area. Use the same mixture to add color to the middle leaf. Apply the paint in the same manner, but only on the veins and as a shadow around the perimeter where the top leaf meets the surface of the middle leaf. Apply a second coat to the middle leaf after the first has dried.





19



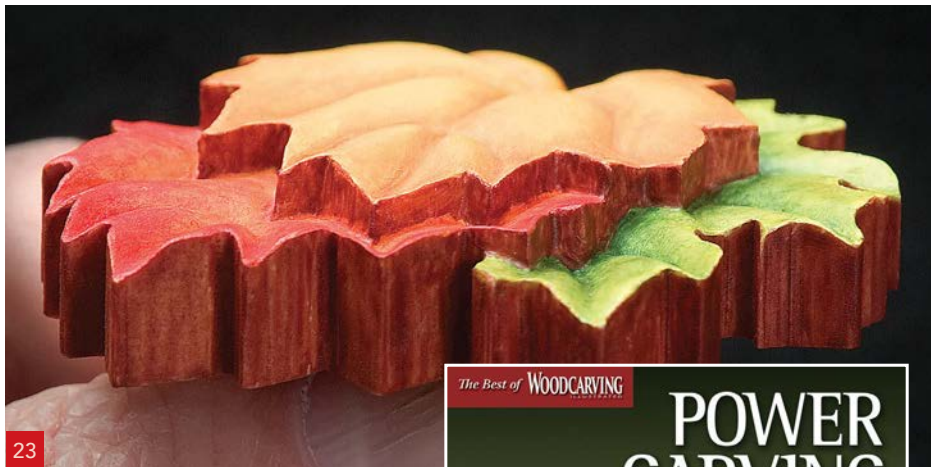
20



21



22



23

19 Apply a homogenizing wash. Increase the orange color volume by one-third with water, and stir it well. Apply this wash to the entire surface of the first and second leaves. This wash ties the colors together. One coat should be enough. Save this color for Step 22. Allow sufficient time for the wash to dry thoroughly. The middle leaf is now ready for the red color.

20 Stipple a coat of cadmium red medium paint over the middle leaf. Stippling is lightly tapping and dabbing. In a clean well, mix the paint with water to the consistency of skim milk. Touch the tip of the brush to the paint, and dab the brush onto a paper towel to remove any excess paint. Start on the points of the leaf, and lightly stipple toward the base. Avoid the veins and the area around the perimeter of the top leaf. Allow the paint to dry thoroughly. Two to four coats will be required. The outside of the leaf and the area between the veins should be red and gradually blend into the orange.

21 Paint the veins on the bottom leaf. Mix eight parts yellow and one part Hookers green with water to the consistency of skim milk. Hookers green is a very intense color and it is difficult to gauge how much to mix. Adjustments may be made to suit individual taste. Use the same techniques you used on the top leaf to wet blend the green into the veins of the bottom leaf. Allow the first coat to dry and apply a second coat. After the second coat has dried, a touch up coat may need to be stippled on. Stippling is an effective way to darken the center of the veins and the perimeter of the overlaying leaf.

22 Prepare a final wash for the green leaf. Increase the volume of the green paint by one-third with water and add a touch of the orange from Step 19. Because green is such an intense color, the orange is added to tone it down. One coat should be enough, but more can be applied, or a wash of the orange mixture can be added. Mixing paint is imprecise; adjustments are just part of the process.

23 Paint the edges of the leaves. In a new well, mix burnt sienna, a very small amount of acra violet, and a couple drops of water to a consistency of thick cream. Using light vertical strokes (follow the saw marks), paint the sides with this color all the way around each leaf. Too much pressure on the brush will squeeze paint onto the top and bottom of the leaf. Mix gloss medium and varnish with water to the consistency of milk. Put one coat on the top, being careful not to get it on the sides. This establishes two finishes for visual interest. ▶

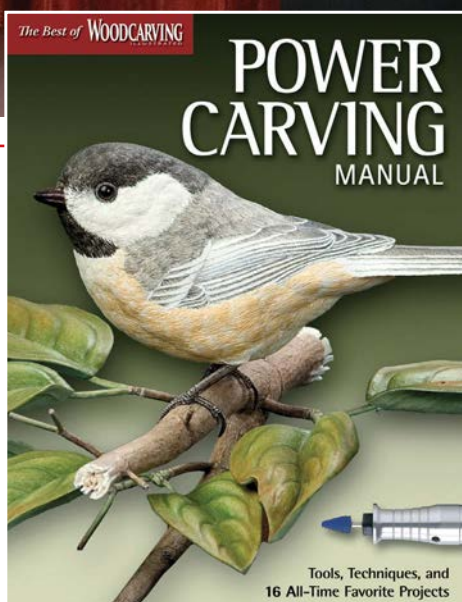
Power Carving Manual

ISBN: 9781565234505
RRP £14.99, offer price
£10.49 plus p&p

To order please call 01273 488005
or visit www.thegmcgroup.com
and quote code: R5090

Closing date: 24 November, 2016

Please note: p&p is £2.95
for the first item and £1.95
for each additional item



WIN! WITH RECORD POWER

The perfect
kit for anyone
new to the
hobby!

PHOTOGRAPH COURTESY OF RECORD POWER: WWW.RECORDPOWER.CO.UK



Win a Record Power woodturner's starter kit worth over £1000!

To enter the competition and see full terms and conditions go to:
WWW.WOODWORKERSINSTITUTE.COM/C/WIN

Password: WTWIN16

THE CLOSING DATE FOR ENTRIES IS THE 2ND NOVEMBER 2016

KIT INCLUDES:

DML305 305mm Lathe • SC3 Chuck Package • RPCHS8 8-piece Bowl and Spindle Set
RSBG8 200mm Grinder • CGV336-4 Twin Motor CamVac Extractor and accessories



The carver's toolbag

Bringing you all the latest tools, machinery and products to meet your carving needs

All prices are correct at the time of going to press. Photographs courtesy of the manufacturers/retailers, unless otherwise stated

Tormek T-8

The T-8 provides the best design possible for successful sharpening. Tormek have integrated the previously mounted sleeves for the Universal Support into the fully cast housing, guaranteeing minimal play and improving control when sharpening, which ultimately increases the accuracy of the final results. The efficient drive system maintains a constant speed, even under full load and the user can sharpen all qualities of steel, including HSS (high speed steel). The SE-77 upgraded jig is used for square edge tools, and it now has a movable side that allows for fine adjustment of the setting, ensuring a 90° corner or the option to create a cambred shape.

Contact: BriMarc
Tel: 03332 406 967
Web: www.brimarc.com



Foredom H30 Handpiece

Limited editions in Deep Sky Blue or Hot Pink versions are available of Foredom's General purpose and most popular handpiece. Featuring a geared 3-jaw chuck that accepts any size accessory shank or drill bit up to 5/32in. Pre-lubricated ball bearings require no maintenance. HPCK-0 chuck key included. There are various attachments that use this handpiece, including the angle grinder, belt sander, right angle collet adapter and filer. Various bench top tools also attach to this versatile handpiece, such as the Foredom drill press, handpiece holder, or the AllSet stone setting and milling kits.

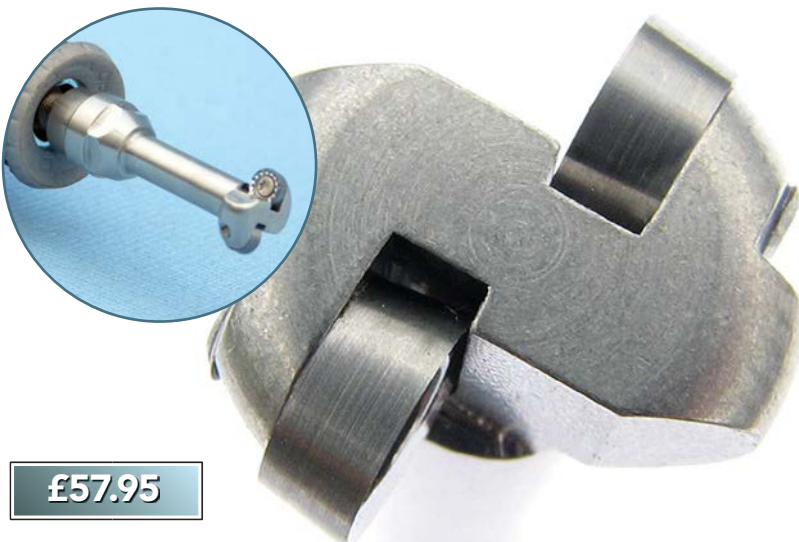
Contact: Woodworks Craft Supplies Tel: 01633 400 847
Web: www.woodworkscraftsupplies.co.uk



The Terrier

Gives effortless power carving of all wood types, seasoned or green. Smooth chip cutting action allows your work to take shape before your eyes. Super smooth controllable cutting action allows safe working. CNC machined from a single piece of 304 stainless steel. Cutting teeth can easily be rotated to present a new sharp edge. 6mm or ¼ shaft fits most readily available die grinders and high speed power tools. Needs 10,000rpm minimum speed. Maximum speed 25,000rpm. Tool supplied pre-assembled and ready for use.

Contact: Kaizen Bonsai
Tel: 0800 4580 672
Web: www.kaizenbonsai.com



Dial speed control for Series TX and LX

A table top speed control for use with the current LX motor and the older model 230 volt 13HP TX motors. It is constructed of heavy-duty plastic with durable solid state electronics. It has a dial control for precise speed settings, as well as good repeatability of previous settings.

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



65mm Twca Cam

The edge is a continuous 65mm diameter, with a concave inside face for ease of sharpening and a convex outside for a smoother cut. The blade is approximately 18mm wide, with a round tang 8mm in diameter.

Contact: Nic Westermann Tel: 01650 511 715
Web: www.nicwestermann.co.uk



Pyro Master

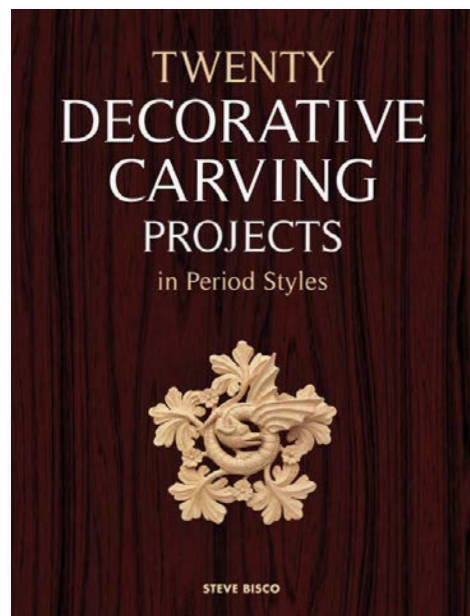
Create personalised wooden gifts and decorative patterns with this pyrography tool. Burn creative designs or wording onto wood and leather products. The ideas are endless; name plates, eggcups, wooden spoons, chopping boards, etc. The Pyro Master comes with 19 different tips for branding, drawing and shading. The Antex entry level pyrography tool for decorative items comes with a safety stand plus a key ring and leather fridge magnet to get you started.



Contact: Antex Craft Tel: 01822 613 565 Web: www.antexcrafter.com

BOOK REVIEW & OFFER

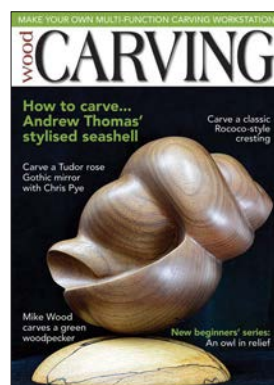
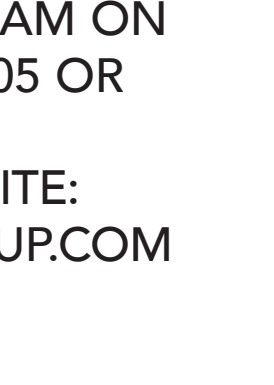
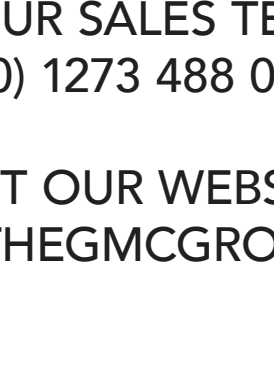
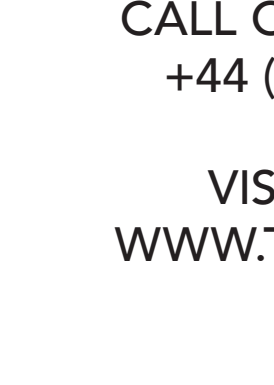
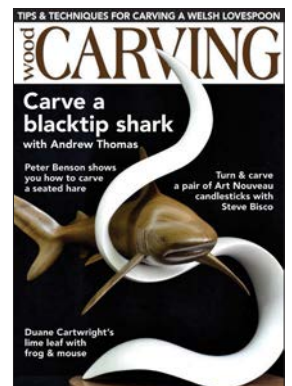
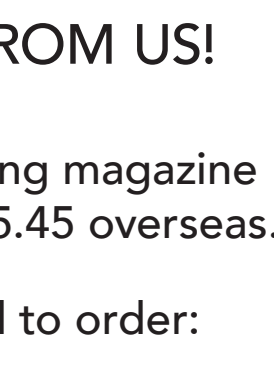
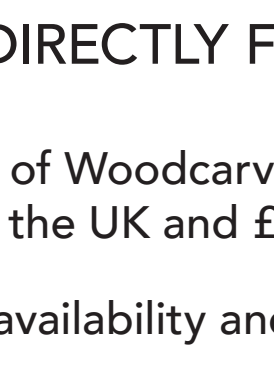
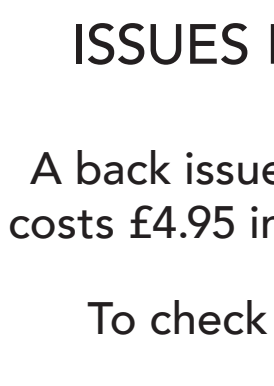
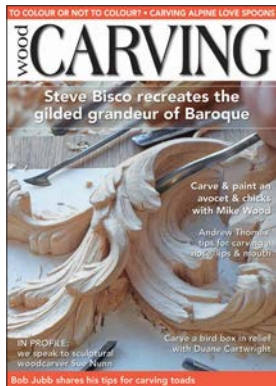
Twenty Decorative Carving Projects in Period Styles



This wonderful collection of inspirational period carving projects ranges from the quick and simple to the long and complex, so caters for hobby carvers of all abilities. The new carver can start with the simplest project and, over a period of time, work through to the intermediate and advanced levels, while experienced carvers will find pieces to challenge and engage them. Each project is designed to capture the spirit and style of a particular period throughout history and at the end of each project readers will have developed new skills, gained an understanding of another style and created a carving to proudly display in their home. Projects each have an introduction setting it in historical context, a tracing pattern, an inspirational picture of the finished carving and comprehensive, easy-to-follow step-by-step instructions and photographs.

DETAILS:

ISBN: 9781861086945
RRP £16.99, offer price £11.89 plus p&p
To order please call 01273 488005
or go to www.thegmcgroup.com
and quote code: R5070
Closing date: 24 November, 2016
Please note: p&p is £2.95 for the first item and £1.95 for each additional item



Missed an issue

YOU CAN STILL OBTAIN BACK ISSUES DIRECTLY FROM US!

A back issue of Woodcarving magazine costs £4.95 in the UK and £5.45 overseas.

To check availability and to order:

**CALL OUR SALES TEAM ON
 +44 (0) 1273 488 005 OR**

**VISIT OUR WEBSITE:
 WWW.THEGMCGROUP.COM**

WOODCARVING TUITION IN DEVON

**SPECIALIST TUITION IN ALL ASPECTS OF CARVING BY
EXPERIENCED QUALIFIED TEACHER. WELL EQUIPPED STUDIO.
MAXIMUM 5 STUDENTS, WITH BEGINNERS/RETIRED STUDENTS
ESPECIALLY WELCOME.
COMFORTABLE ACCOMMODATION NEARBY.**

**SAE: Zoë Gertner,
Puddleduck Farm, South Wonford, Thornbury,
Nr Holsworthy, Devon EX22 7DR
Tel: 01409-261648
www.zoegertner.co.uk**

British carvers escorted carving tour to Tyrol!

new!



Enjoy an intensive carving holiday in the lovely Tyrolean Alps from the 2nd to the 9th of October 2016 escorted by David Andrews from the airport Munich. Cheap flights for Munich available. Tour price from 790,- pounds for 1 week carving class, 7 overnights, full board, transfer and escort.

please ask for Details and full programme:
David Andrews: andrews12@btinternet.com 01553-672903 (GB)
Woodcarvingschool Geisler-Moroder geisler-moroder@aon.at,
www.woodcarvingschool.com 0043 5634 6215

Advertisers Index

Alec Tiranti	22
Calvo Studio	38
City & Guilds of London Art School	7
Classic Hand Tools	21
Creative Welsh Woodturning	22
DJ Evans	22
Flexcut Tool Company	IFC
G & S Specialist Timber	36
GPS Agencies	50
Great Big Scroll Saw	44
Hamilton Beverstock	66
Henry Taylor Tools	50
John C. Campbell Folk School	38
Kaizen Bonsai	58
Peter Child	43
Pfeil	36
Razertip Industries	BC
Saburrtooth	15
SK Promotions	38
The Toolpost	54
The Toolshop	43
Tomaco	8
Tomaco - CMT	16
Toolnut	29
Wood Carving Game	58
Woodworks Craft Supplies	IBC
Yandle & Sons	7

MICHAEL PAINTER - MASTER CARVER

over 35 years experience

WOODCARVING CLASSES/COURSES

Daytime/1 day/2 day
in fully equipped carvers studio
beginners to advanced carvers all welcome
study courses for the following disciplines:-
RELIEF, CLASSIC CARVING & FIGURE CARVING
ALSO AVAILABLE FOR
DEMONSTRATIONS AND LECTURES



For further information contact Mike on 01827 830133
Well Cottage 14 Main Road, Austrey,
Nr Atherstone, Warwickshire CV9 3EH
www.mikepainter.co.uk Email: info@mikepainter.co.uk



W.L. West & Sons Ltd
Selham, Petworth, GU28 0PJ
t: 01798 861611 f: 01798 861633

- Hardwoods
- Wood finishes
- Australian Burrs
- Exotic Timbers
- Woodturning Blanks
- Woodturning Courses (see website for dates)
- Woodworking Tools
- Fencing, Gate & Decking Products
- Bespoke Garden Furniture

Open: Mon-Fri 8-5

**Timber, Tools & Machinery
for D.I.Y • Carving
Woodturning • Furniture Projects**
shop@wlwest.co.uk

Off A272 Midhurst to Petworth road opp The Halfway Bridge Inn



www.wlwest.co.uk

Hexhamshire Hardwoods

*Hexhamshire Hardwoods
For Your Woodcarving Supplies*

Stockists of tools from Ashley Isles,
Robert Sorby, Flexcut, Microplane,
Dura-Grit, Ligmun Vitae Mallets

Prepared Blanks in Lime, Oak,
Walnut, Cherry etc.

Large Timber Sculpture Pieces

Abrasives, Polishing and Stains

**Hagwood, Whitley Chapel, Nr Hexham,
Northumberland NE47 0HB
01434 673528**



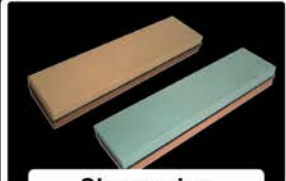
Ockenden Timber

SPECIALIST WOODTURNING & CARVING SUPPLIERS

Est. 1987



We are leading retailers of specialist woodturning and carving supplies, offering an extensive range of products including tools, finishes, timber and machinery. Woodturning and woodcarving blanks are processed on site at our Woodyard & Shop, situated on the Powys/Shropshire border. Thousands of blanks are in stock for self selection or nationwide delivery. Visit our website for more information and to view our full range of products.

			
Timber	Tools & Accessories	Machinery	Finishes
			
Sharpening	Adhesives	Safety Equipment	Abrasives

Shop opening times: Tuesdays, Thursdays & Sundays 10am - 3pm
Ockenden Timber, Broadway Hall, Church Stoke, Powys, SY15 6EB

E-mail: info@ockenden-timber.co.uk
Tel: 01588 620884



www.ockenden-timber.co.uk

LINCOLNSHIRE WOODCRAFT SUPPLIES

Specialist in high quality carving blocks inc.
Cherry, Lime, Mahogany, Sycamore and
Walnut etc from 1" - 6" in thickness.
Send 6 1st class stamps for catalogue.

Send for details
The Old Sawmill, Burghley Park, London Road,
Stamford, Lincs. PE9 3JX
Open 9am to 4.30pm - Monday to Friday
9am to 4pm - Saturday.
Tel: 01780 757825
New website: www.lincolnshirewoodcraft.co.uk



When you need a reliable tradesman for work on your home...

...choose a member of The Guild of Master Craftsmen.
For a tradesman you can trust - and a job done well.

findacraftsman.com

The only place to list members of The Guild of Master Craftsmen exclusively



TIMBERLINE

Suppliers of fine and rare timbers
Veneers and inlays
Tools and sundries
For the craftsman in wood

Unit 7, Munday Industrial Estate,
58-66 Morley Road, Tonbridge, Kent TN9 1RP
Tel: 01732 355626 Fax: 01732 358214
email: exotic.hardwoods@virgin.net
www.exotic hardwoods.co.uk

JOIN US ON FACEBOOK

Like our page for
regular updates!



 **WoodworkersInstitute**

ISCA WOODCRAFTS

Suppliers of quality blanks,
spindles and boards in
native hardwoods and
exotics. Also abrasives and
finishes. We will cut to
customers requirements.
Visits to clubs welcome.
Mail order available.

The Craft Units,
Tredegar House
Newport NP10 8TW
Tel: 01633 810148
Mob: 07854 349045
www.iscawoodcrafts.co.uk
iscawoodcrafts@yahoo.co.uk

ALL OLD WOODCARVING TOOLS WANTED

Also wanted - all woodworking hand tools and anvils.

Very best prices paid for Norris planes.

Please contact Tony Murland
Telephone: **01394 421323**
Email: **tony@antiquetools.co.uk**

John Davis WOODTURNING CENTRE

The Old Stables
Chilbolton Down Farm
Stockbridge, Hampshire SO20 6BU
Tel: 01264 811070
www.johndaviswoodturning.co.uk
Open: Wed - Sat 10.00am - 5.00pm
Sun - 10.00am - 2.00pm

- Australian Timbers and Burrs
- British and Exotic Timbers
- Crown Turning Tools
- Craft Supplies
- Chestnut Products
- Robert Sorby
- Record Power
- A, B, CV, D, F, M, S, T, W

Jelutong & Lime Etc Supplied: Mail Order Available

Richard Potter Ltd, Millstone Lane,
Nantwich, Cheshire CW5 5PN
Tel: **01270 625791** Fax: **01270 610483**
richardpotter@fortimber.demon.co.uk
www.fortimber.demon.co.uk

Walking the talk.



The largest selection of Ashley Iles tools in North America
718.499.5877 32 33rd St., 5th Fl., Brooklyn, NY 11232

**TOOLS FOR
WORKING WOOD**
www.toolsforworkingwood.com

pfeil

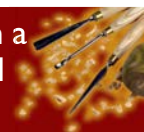


For your passion

Wood carving tools
made in Switzerland

www.pfeilttools.com

Want to find out how to advertise in a magazine that is referred to time and time again by its readers?



Then contact Russell on

01273 402841 or **russellh@thegmcgroup.com**

WOOD CARVING BINDERS

Now you can keep your magazines in order and build up a complete practical reference library.



These stylish and durable binders each hold up to 12 issues and are an ideal way to protect your magazine collection.



	UK £	Europe £	Rest of World £
Binder (each)	£8.99	£8.99	£7.49 (excl. VAT)
P&P for first binder	£2.95	£3.95	£4.95
P&P for any additional binders	£1.95	£1.95	£4.95

I would like to order _____ binder(s) for Woodcarving

Mr/Mrs/Miss/Other _____ Name _____
Surname _____
Address _____
Postcode _____
Country _____ Tel _____
Email _____

☐ **I enclose a cheque** (made payable to GMC Publications Ltd.)

☐ **Please debit my credit/debit card** (please indicate)

TO THE VALUE OF £ _____

Card Number _____

Expiry Date _____

Security Code _____ The last 3 or 4 digits on the signature strip

Card Type



Signature _____

Date _____

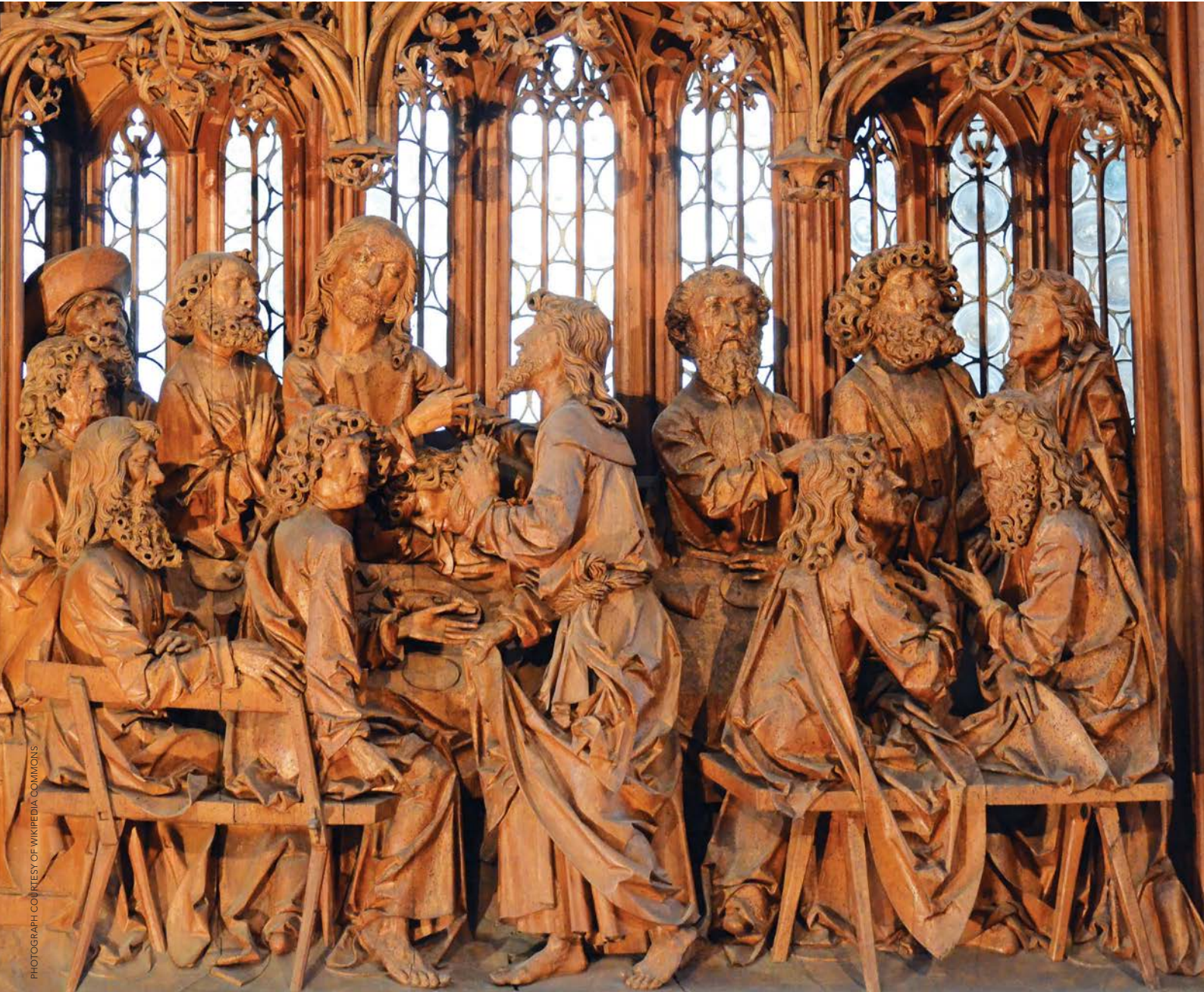
Guilford of Master Craftsman Publications Ltd. will ensure that you are kept up to date on other products which will be of interest to you. If you would prefer not to be informed of future offers, please tick this box ☐ Offer ends 30/11/2016

CALL: +44 (0) 1273 488005
ORDER ONLINE: www.thegmcgroup.com

SEND FORM TO: FREEPOST RTHA -TGLU -CTSK,
GMC Publications Ltd, 166 High Street, Lewes, BN7 1XU
(Please affix a stamp if posting from overseas) Please allow 28 days for delivery

Holy Blood Altar

This exquisitely carved Holy Blood Altar was created by Tilman Riemenschneider



Holy Blood Altar

Carved by German woodcarver and sculptor Tilman Riemenschneider (c. 1460 – 7 July 1531), the Holy Blood Altar stands in St. James's Church, Rothenburg ob der Tauber, Germany. In the late Gothic style, Riemenschneider was active in Würzburg from 1483 and his work is characterised by the expressiveness of the figurines' faces so they look deeper in thought, and also by the detailed and intricate fabric patterns in their clothing. It is claimed

that Riemenschneider's early success as a sculptor was due to the plasticity of his works, with great care being taken of modelling the folds of garments. He was one of the most prolific and versatile sculptors of the transition period between late Gothic and Renaissance, a master in stone and limewood (*Tilia vulgaris*). Although little is known about the early years of his woodcarving career, it is likely that he came into contact work of Martin

Schongauer, whose copper engravings served him later as examples.

Riemenschneider is seen today as one of the first sculptors of the 15th century who did not have all his figures painted. The piece was never meant to be painted, but there is a pigmented glaze to protect the wood and a bit of colour to highlight the faces. The altarpiece is meant to represent the Last Supper, a well-known story, and emphasises Jesus offering communion to Judas, the sinner.

woodworks

Carving, Craft, Pyrography and Toy Making all in one place

Supplying all your power carving & pyrography needs

Peter Child Machine

Now back in stock



We currently stock, probably the largest range of Pyrography Tips in U.K. and all will fit the Peter Child, Firewriter and Razertip machines



A Family business, giving family service and family values

Order online at

www.woodworkscraftsupplies.co.uk

or phone on
01633 400847

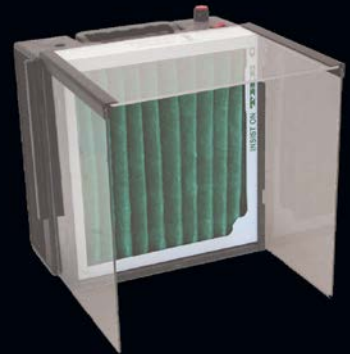
Woodworks Craft Supplies, P.O.Box 102, Caldicot NP26 9AG

Razertip® ...Powered to Fire Your Imagination...

Fine Pyrographic Tools & Portable Dust Collectors

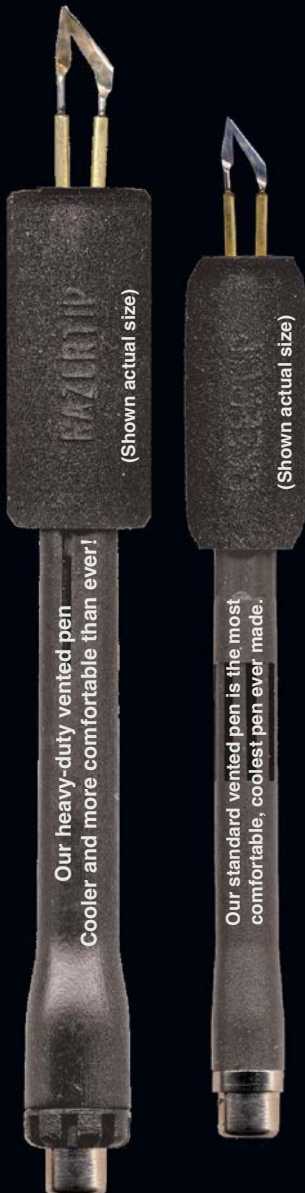
Razertip® Pyrographic Tools:

- Preferred by some of the world's finest pyrographers
- World's finest, sharpest, most innovative burners
- Exceptional temperature control for delicate detail
- 10 Amp output for superb tip heat recovery
- Over 800 different tip profiles available
- Fixed-tip or interchangeable-tip pens and tips
- Unconditional warranties:
 - 3 year power supply
 - 1 year unconditional pen warranty includes fixed tips
 - 6 month warranty on re-tips
- World's only hot-wire burning tool safety certified to:
 - CSA C/US (North America) • C-Tick (Australia) • CE (Europe)
- Choose from regular or heavy-duty pens and cords
- Adapters and cords available to fit most other brands
- Systems starting at \$158.95
- Dealers world-wide

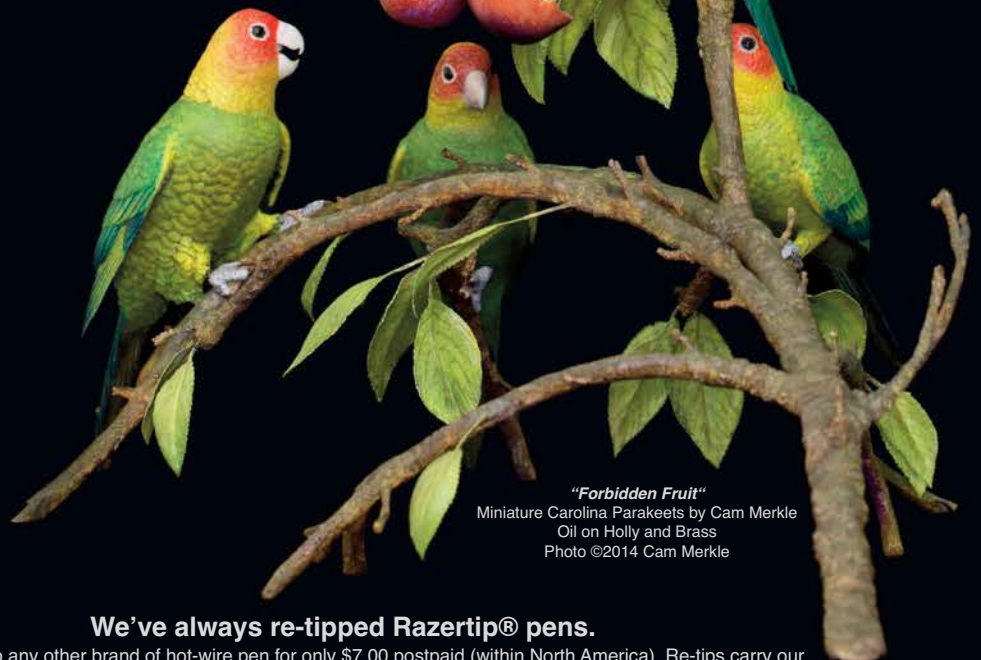


Razaire™ 530 Dust Collector:

- Smallest, lightest, quietest, only 11"x11"x6" and under 8lbs.
- Super portable - takes up less than one sq. foot on your workbench!
- Easy-in, easy-out, easy-clean filters.
- Variable-speed German-made impeller fan.
- Includes fold-down 8" hood.
- Add extra filter stages, a tool hanger, 4" hose adapter, or add a lap tray
- Built-in carry handle.
- Built-in lamp holder holds a standard swing-arm lamp
- Safety certified to CSA C/US standards
- Unconditional warranty - 5 years on fan & 10 years on cabinet & electronics
- Built to last a lifetime
- \$399.00



Imagine burning feathers and barbs in seconds. Excellent for multiple lines and textures. Create fully formed feathers fast and easy, burning from 40 lines per inch to 250 lines per inch!



We've always re-tipped Razertip® pens.

We can also re-tip any other brand of hot-wire pen for only \$7.00 postpaid (within North America). Re-tips carry our exclusive 6 month unconditional warranty - that's better than most new pen warranties! Call or email us for details.

Razertip Industries Inc.

- PO Box 910, 301- 9th Street North, Martensville, SK Canada S0K 2T0 •
- Phone 306-931-0889 • Fax 306-242-6119 • Toll-free order line 1-877-729-3787 •
- Email: info@razertip.com •
- More information & free catalogue at www.razertip.com •

