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ILLUSTRATED

FALL 2022 ■ ISSUE 100

100

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42



in this **issue**

FEATURES

16 *Carved 100th Issue Quilt*

See what readers did with a single 4" square!

By Staff of Woodcarving Illustrated

20 *Carving Community Roundup*

Check out this list of prominent groups who promote woodcarving

By Hannah Carroll

23 *100 Tips from the Last 25 Years*

Consult these timeless tidbits from the WCI archives

By Kaylee Schofield

TECHNIQUES

38 *Wood-and-Resin Floating Leaf*

Combine relief carving, epoxy, and paint for a winning tribute to the season

By D.L. Miller

53 *One Block, 64 Faces*

Rotating facial features let you create a whole cast of characters in a single blank

Designed by Joe You

Written by Gary Fenton

85 *Carving Pumpkin Heads*

Transform a simple egg blank into hundreds of different expressions

By Jim Hiser



Search for Woodcarving Illustrated
on Facebook, Pinterest, TikTok, and Instagram

32



PROJECTS

32 **Gunslinger McCoy**

This cowboy in motion has one mean stare

By Chris Hammack

45 **Cottage Incense Burner**

This cozy house sports whimsical colors and a working chimney

By John Housefield

56 **Ivy Leaf Sugar Spoon**

Dial up your breakfast routine with this little carved showstopper

By Saskia De Jager

59 **Hanging Caricature Bat**

This fanged friend is cute enough to display all year

By Richard Embling

69 **Laid-Back Guy**

This flat-plane piece is perfect practice for removing wood with confidence

By Charles Banks

74 **Bridge Troll**

Impress your friends with a charming fairy-tale grump

By Nikki Reese

79 **Chip Carved Box**

Store little treasures in this nature-inspired keepsake

By Tatiana Baldina

Find these free extras at

WOODCARVINGILLUSTRATED.COM

Free Project Combine two holidays in one caricature with Russell Scott's Halloween Santa.

Extra Patterns Find more of Joe You's patterns with personalities (page 53) on our website.

Bonus Gallery Get a behind-the-scenes look at the WCI team's carving session with Jim and Joan Hiser!

PATTERNS

42 **Easy Candy Corn**

Enjoy a beginner-friendly "sweet" that won't worry your dentist

By Bob Kozakiewicz

51 **Chip Carved Candle Dish**

Adorn a simple vessel with repeating symbols of fall

By Charlene Lynum

64 **Whittle a Magic Wand**

This spellbinding (and simple) project is perfect for fantasy lovers

By James Ray Miller

67 **Carved S'more**

This classic campfire treat will melt your heart

By Kevin Johnson

83 **Mallard in Flight**

Heed the call of the wild in a colorful woodburned portrait

By Lora S. Irish



DEPTS.

4 **Editor's Note**

6 **Letters to the Editor**

9 **Coming Features**

10 **Bookshelf**

12 **News & Notes**

14 **Stay Connected**

92 **Calendar of Events/Ad Directory**

96 **Woodchips**

COVER

100 **Tips ...23**

Make Reliefs Pop ...38

Block Out Faces ...53, 85

Scrap Wood S'more ...67

ON THE COVER

The stunning relief on our cover was designed by John Allard and carved by Lucy Fox. Find more of their work at allarddesignstudio.com and on Instagram @lucyfoxcarvings.



It's Our 100th Issue!

In late 1997, the premiere issue of *Woodcarving Illustrated* went to print, unleashing a flood of reader letters. These expressed excitement at the in-depth projects, suggestions for improvement, and requests for tips on everything from DIY finish recipes to green wood carving. While it has gone by different names over the years, our Letters section (page 6) is one of our favorite parts of each issue, because it's our direct line to you: your joys, your frustrations, how you've made the projects your own. I can't say it enough: we love getting your emails, messages, and postcards, and we read every one with a glee that rivals Christmas morning.

That same glee found us every time a new block arrived for our 100th issue reader quilt; see it fully assembled, and find out the challenge winner, on pages 16-18. Each block is unique and impressive in its own right; thank you for joining in, and stay tuned for more carving challenges in future issues.

If you're new to carving, welcome! Be sure to check out our Carving Community Roundup (page 20), Stay Connected (page 14), Calendar of Events (page 92), and our various advertisers for club info, tool tips, and ways to get involved in the community. If you've been here a while, turn to our article on the 100 best tips from the last quarter century of *WCI* (page 23); see if you recognize any from your back issue collection, and then challenge yourself to try out a few more.

When I started at the magazine in 2018, one of my first assignments was to whittle a bird. I'd edit articles with woodchips strewn around my feet, and four years later, not much has changed (except that now, on a good day, I draw less blood). I didn't know it at the time, but I had stumbled into one of the most rewarding pursuits imaginable, containing some of the funniest, kindest people on the planet.

We hope you enjoy the 100th issue as much as we enjoyed putting it together. Here's to 100 more.

Happy carving!

Kaylee Schofield, Editor
schofield@foxchapelpublishing.com

The *WCI* team took a carving and painting class with Jim and Joan Hiser, and these caricature gourds were the result. You can carve the same project on page 85.



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Pumpkin Head
I decided to try my own take on Matt Kincade's "Spooky Jack-o'-Lantern" from the fall issue (#96). It was a fun project!
Stu Seashols
Ruskin, Fla.



From Tree to Workbench
I saw Matt Kincade's "Spooky Jack-o'-Lantern" on his social media and was super excited that he shared the pattern in the magazine (issue #96). I knew I had to give it a try. I carved mine from homegrown Minnesota basswood.
Cody Harstad
Hillsboro, N.D.

Note from the Editor: We received so many letters about Matt Kincade's "Spooky Jack-o'-Lantern" from issue #96 that we're sharing a selection here. We love seeing how you put your own twist on these projects!

Halloween Spirit

Each year, my son and I create Halloween decorations. This year, he requested that I carve a pumpkin. Matt Kincade's "Spooky Jack-o'-Lantern" from issue #96 immediately came to mind. Matt's combination of caricature eyes and teeth, plus a jack-o'-lantern nose is such a unique composition. It spoke to the budding caricature carver in me while also incorporating the scary Halloween flair that my son was after.

Paul Bruillard *Seattle, Wash.*



Pearly Whites

Once I saw the spooky eyes and big set of teeth on Matt Kincade's project from the fall issue (#96), I knew I had to try carving it! It was perfect practice for me, as I had just begun carving teeth on caricatures.

Derek McCoy *Flat Rock, N.C.*



Hocus Pocus
I decided to make Richard Embling's "Wendy the Shelf-Sitter Witch" from the fall issue (#96) for two friends I knew would be keen to have one. I made each version a little different.

Pete Spiers
Hull, England



A Field of Mice

I am a part of the Council Oak Woodcarvers Club. Many of our members subscribe to your magazine and we really appreciate the variety of carving projects that are offered for all different skill levels. We often use the patterns and instructions for group projects—Betty Padden's "Friendly Field Mouse" from issue #95 was perfect! Our club enjoyed learning how to carve the mouse with such detailed instructions and wanted to thank WCI for continuing to supply ideas and education to woodcarvers.

Alicia Walker *South Bend, Ind.*

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Playful Pup ▶

My granddaughter saw Parn Aniwat's "Dog and Butterfly" caricature from the spring issue (#98) and liked it so much, I *had* to carve one for her. Beagles are her favorite, so together we painted it to look like one. Thanks for the idea, Parn.

Tom Mellott
Colorado Springs, Colo.



Little Gremlin ▶

I came across Tom Borecki's "Pocket-Sized Gremlins" in issue #63 and decided to give one a try. I found the carving to be quick and rewarding, with a lot of wiggle room for making it my own.

Casey Foster
St. Cloud, Fla.



Welcome to the Club ▶

While at a scout summer camp with my son in 2018, I discovered a new passion that would become a large part of my life: woodcarving. I found the Alamo Area Woodcarvers, a great local club that has a wonderful library with a huge selection of *Woodcarving Illustrated* magazines. I first carved Les Ramsey's "Santa Claus" from issue #37. I have continued to carve and now feel competent in my ability to take on most of the projects I find. I look forward to seeing carvings from contributors like Myron Compton and Dwayne Gosnell, and I am thrilled that *WCI* is engaged in the carving community!

Jerry McNulty *Kingsbury, Texas*

We love hearing about the carvings that readers like you create! If you tried your hand at one of our projects, or put your own spin on an existing design, send us an email at editors@woodcarvingillustrated.com. Please include your name, where you live, high-res photos, and a brief description of the piece.

From the Editor:

*Dear Jerry and Ed,
We love that you're engaging with local clubs! For more information and a directory of other clubs near you, check out woodcarvingillustrated.com/clubs.*

Once I Caught a Fish ▶

After my wife introduced me to woodcarving, I joined the Central Nebraska Woodcarvers (CNWC) and became fond of carving human busts. My latest carving, named *Tight Line*, was inspired by my love of fly fishing. I carved the piece from aspen and sealed it with a natural finish to showcase the grain.

Ed Wilcox *Kearney, Neb.*



Sparkling Inspiration ▼

Your magazine rekindles my inspiration every time it shows up on my doorstep. The handy step-by-step pictures and instructions helped me a lot during the pandemic. I leaned into caricature carving and have started to be more creative in making my own carvings and patterns.

Lee Baldwin
*Richmond Hill,
Ontario*



coming **features**

Look for these projects in
an upcoming issue!

Find the
Fox Hunt
winners
on Page 93!



This caricature
celebrates
Santa's
enormous
sweet tooth.



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cardinal.

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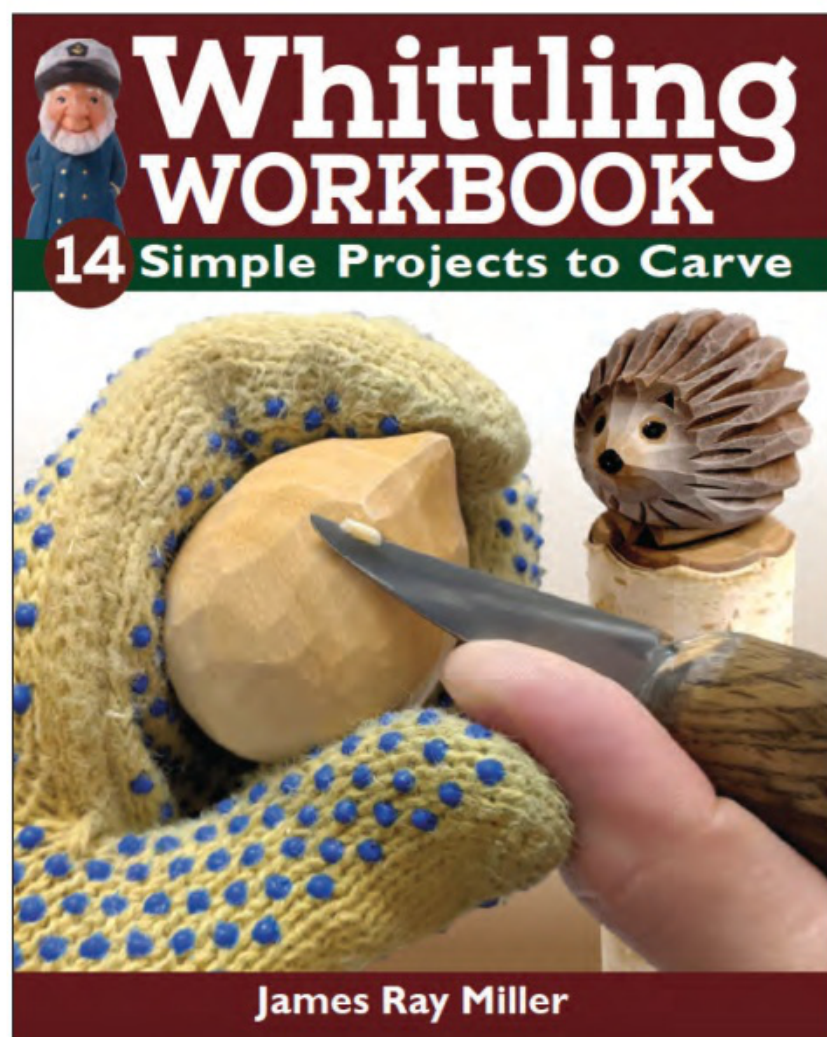
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Whittling Workbook: 14 Simple Projects to Carve

By James Ray Miller

\$17.99 ISBN: 978-1-4971-0270-5

Ever since his work first appeared in *Woodcarving Illustrated* in 2010, James has charmed the carving community with his simple designs and easy-to-follow tutorials. His latest book contains 14 projects, broken down in a straightforward, logical way with excellent corresponding photography. In addition to the projects, the book includes invaluable information for the beginner and the seasoned carver, such as how to prepare blanks without power tools, align proportions, and conceptualize and execute original designs. From a speckled egg-in-a-cage to camping utensils, a dinosaur, a flower, and a sea captain, James has included something for everyone. Once you've tried his latest projects, go back and check out his first book, *Whittling Flat-Plane Animals: 15 Projects to Carve with Just One Knife*.

Quick Whittles: 16 Caricature Projects to Carve in a Sitting

By Sara Barraclough

\$12.99 ISBN: 978-1-4971-0279-8

Sara's new book takes simple subjects and gives them "just a little more oomph." From fresh takes on classic whimsies to a friendly bear, a roly-poly Santa, and a ladybug on wheels, the 16 projects in this book are fun and lovable. Sara encourages you to use the projects as stepping-stones to build your skills and gather an arsenal of techniques to apply to future carves. You'll learn how to incorporate elements such as craft wire and movable parts, as well as how to achieve Sara's charming, cartoonish style of painting. She makes conveying emotion in a carving look easy—and gives you the knowledge to do the same. The book also includes detailed overviews on all the basics, from safety and tool maintenance to carving techniques and finishing. No matter your skill level, this book is a valuable addition to any carving library. Want more from Sara? Check out her first book, *Learn to Carve Gnomes, Trolls, and Mythical Creatures: 15 Simple Step-by-Step Projects*.



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Woodcarving and Wildlife Art Festival

Carvers of all styles showcased their work at the annual Pennsylvania event

Photos by Michael Wine

On the weekend of March 12, the Lancaster County Woodcarvers (LCWC) held their 47th annual Woodcarving and Wildlife Art Festival at Millersville University in Millersville, Pa. The two-day event, organized by show chairs Bob Hershey and Andy DiPace, was attended by over 500 guests. The show featured 50 exhibitors including *WCI* regulars such as Bob Kozakiewicz, Ken Kuhar, and Kathy Overcash. The *WCI* team also had a table featuring projects from the magazine, a project tutorial giveaway, and a gift card raffle. Carving supply vendors were also present, occupying 26 tables at the event. The show had been cancelled the previous two years due to the COVID-19 pandemic. “This show is particularly meaningful to me for the opportunity to see old carving friends and meet new ones,” said LCWC member and show co-chair Bob Hershey.

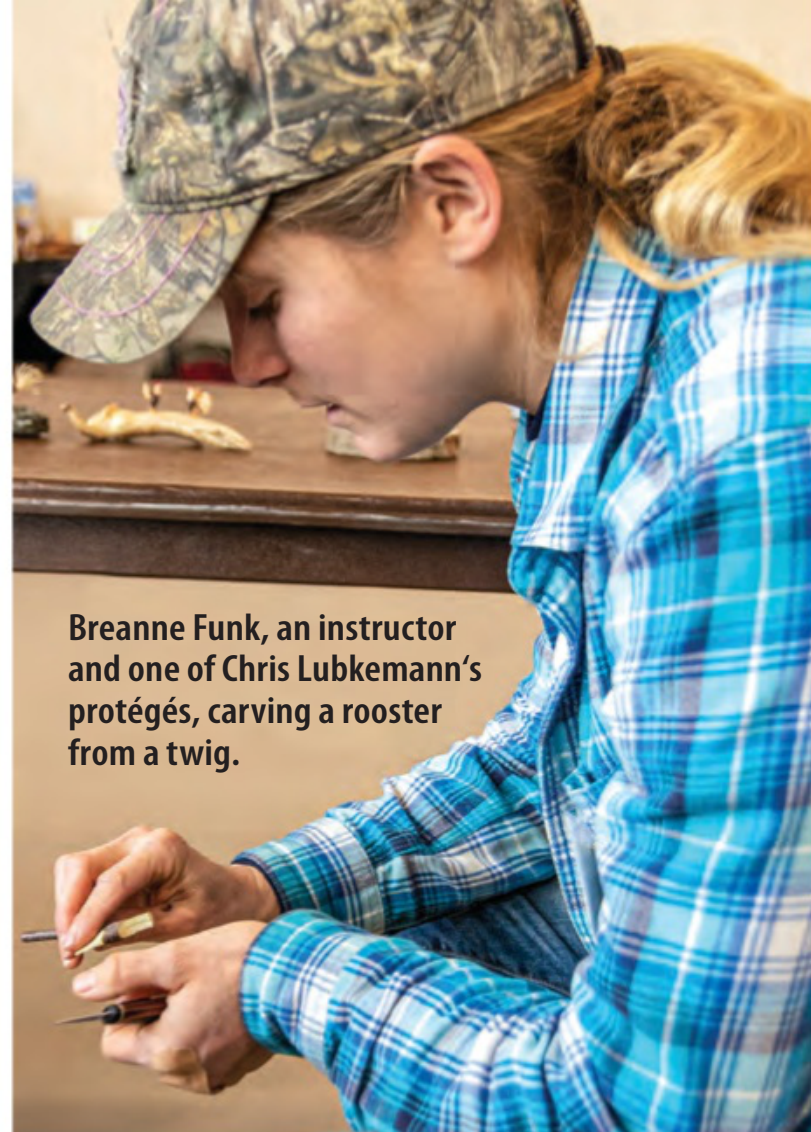
The carving competition included categories ranging from intermediate and novice to wildlife art and youth. Carving competition highlights included Jeff Rechin’s cactus wren winning best of show, Christa Roser’s pyrography horse scene winning second place, and Bob Stadtlander’s Santa carving in cottonwood bark taking third. Also of note: Jon DeHart swept first, second, and third place in the novice category.

The event had a variety of demonstrations ranging from caricature and spoon carving to whittling roosters from twigs. This year’s featured carver was decoy and Santa carver Mike Dieter. Non-carving classes, such as Joan Hiser’s painting demo and Christa Roser’s introduction to intarsia seminar, were also offered. An instructional class on how to carve a five-minute owl or hedgehog was available to attendees for the duration of the event.

The LCWC announced that Kevin Applegate will be next year’s featured carver. “The show is a great place to network with other carvers, get inspiration, learn new techniques from seminars, and buy all the supplies you need for any kind of carving from our vendors. We work hard to create a festive atmosphere to welcome carvers and non-carvers to our show,” said Bob.

The 48th annual Woodcarving and Wildlife Art Festival is scheduled for March 11 and 12, 2023. The event will take place from 10am to 5pm on Saturday, and 10am to 4pm on Sunday at Millersville University in Millersville, Pa.

Original show report submitted by Bob Hershey. For more information about the Woodcarving and Wildlife Art Festival or upcoming LCWC events, visit lancarvers.com, or email Bob Hershey at bzcarvn@ptd.net.



Breanne Funk, an instructor and one of Chris Lubkemann’s protégés, carving a rooster from a twig.



Ivan Snyder caricatures.



A flock of John Eichelberger’s duck decoys.

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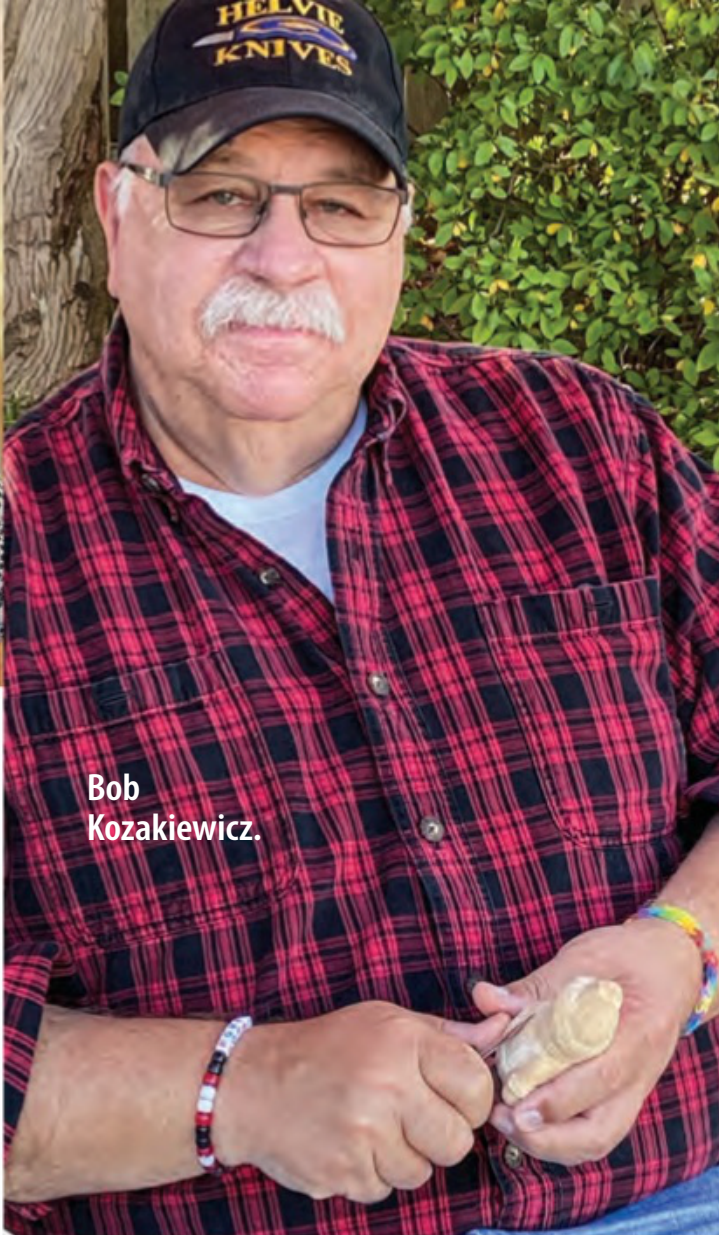
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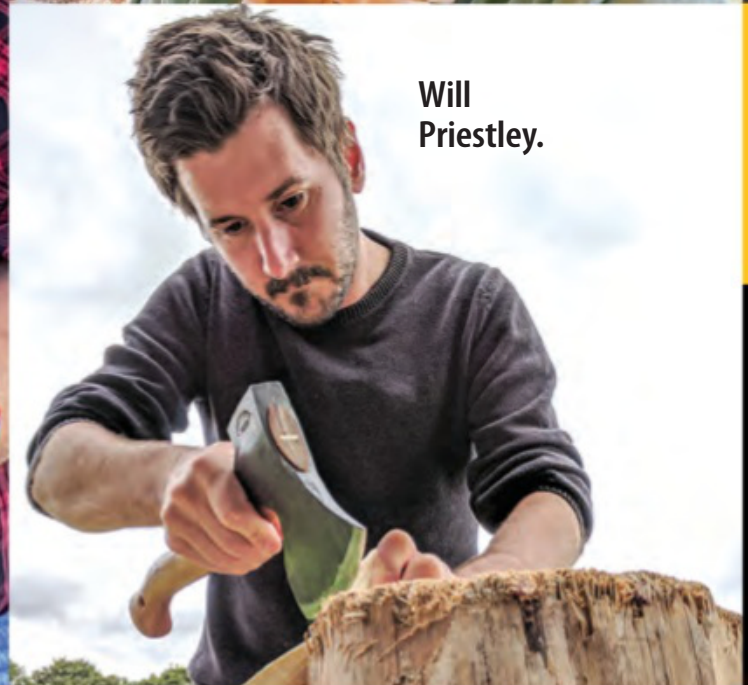
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Stay Connected

Looking for ways to engage and connect with fellow carvers? Check out these online resources for fresh ideas and woodcarving inspiration.

Instagram Handles to Follow:

- **The Shrum Shop:** Edgar Shrum lets his imagination run wild with wooden creatures that range from friendly reindeer to scary pumpkins. He finishes them with vibrant oil paints and wire features. Visit @the_shrum_shop on Instagram for more.
- **The Clever Carver:** Sara Barraclough's warm, whimsical caricatures are sure to set your imagination alight. When she's not taking care of her kiddo, Sara is busy turning blanks into honeybees buzzing around the hive, sharks with mischievous smiles, and wide-eyed ducks on wheels. Visit @theclevercarver on Instagram for more.
- **Wood by Wout:** Wouter de Bruijn recreates scenic landscapes and animals through wood, from tropical birds to miniature snowy villages. Wouter also carves spoons, which was the first subject he learned. When he's not making woodchips, Wouter is honing his photography skills. Visit @woodbywout on Instagram for more.

YouTube Channels to Subscribe to:

- **The Somerset Whittler:** Ben Yarde, an English woodcarver, showcases his skills to teach others how to carve eyes, noses, and other facial features. He also uploads helpful tutorials focused on topics from painting techniques to tool maintenance. See what Ben whittles next at The Somerset Whittler.
- **The Coffee and Carving Show:** Celebrated carvers Doug Linker and Alec LaCasse dive into woodworking-related topics while doing a bit of carving themselves. Doug and Alec discuss how to keep yourself motivated during a challenging piece, what carving tools they recommend, and how to stand out from the rest. Brew a strong cup of joe and tune in each week at The Coffee and Carving Show.

- **Scott Carvings:** Russell Scott, a woodcarver from Saint Paul, Minn., shows beginners' the beauty you can create from a simple piece of basswood. Russell posts weekly videos on everything from cowboy and Santa projects to general caricature carving techniques. Follow along with Russell at Scott Carvings and try one of his projects on our website.

Blogs to Check Out:

- **Wood Chip Chatter:** WCI contributor Bob Kozakiewicz regularly posts carving tips and techniques that have helped him along his journey. His post topics range from wood finishes and solvents to techniques for carving a nose. Bob also uploads free, original patterns for fellow carvers to try. Visit woodchipchatter.com/blog and get started on one of his projects on page 42.
- **The Spoon Crank:** Hunting for a new blog to scoop up your attention? Look no further than this spoon carving blog, created by carvers Dionisis Chalikias and Lee Stoffer. Dionisis, Lee, and other spoon carvers such as Will Priestley post how-tos, tips, and techniques on everything from applying oil finishes to troubleshooting while sharpening. Visit thespooncrank.com/blog to learn more.
- **EZ Carving:** Marty Leenhouts, WCI contributor and creator of My Chip Carving, uploads a variety of project tutorials to help carvers improve their carving and finishing skills, as well as tackle different styles. His posts touch on everything from chip carving on an egg turning to making miniatures. Find more by visiting ezcarving.com/blog.



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Carved 100th Issue Quilt

**See what readers did with
a single 4" square!**

By Staff of Woodcarving Illustrated

In our summer issue, we asked readers to send in handmade quilt blocks for inclusion in a commemorative 100th issue quilt—and boy, did you deliver! Some mailed in chip carvings, some sent pierced relief, some used a Dremel or a woodburner; some blocks arrived painted and others were finished naturally; we even saw a vast array of woods, from mahogany to oak. It's amazing what can be done with a single 4" by 4" square. Check out the complete quilt on page 17, and then turn the page to find out more about each handmade block. Great job, all!

Love Quilts?

For other quilt-inspired articles from our archive, check out A Chip-Carved Quilt (issue #18), Quilts You'll Never Have to Wash (issue #25), Country Charm Quilt Squares (issue #40), and Quilt Patterns Inspire Chip-Carved Coasters (issue #44). Have your own quilt-related design to share? Be sure to email us at editors@woodcarvingillustrated.com.



WINNER



Kim Hykes (more on page 18)

RUNNER-UP



Cliff Glenz (more on page 18)

Blocks are listed in order of
appearance on page 18.



1



2



3



4



5



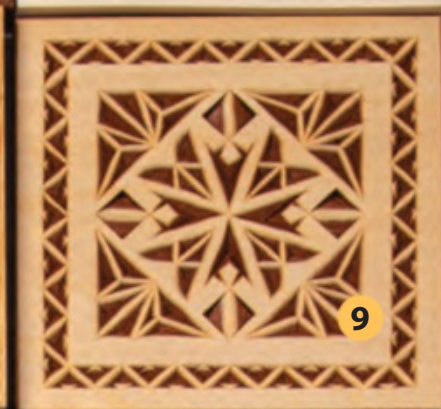
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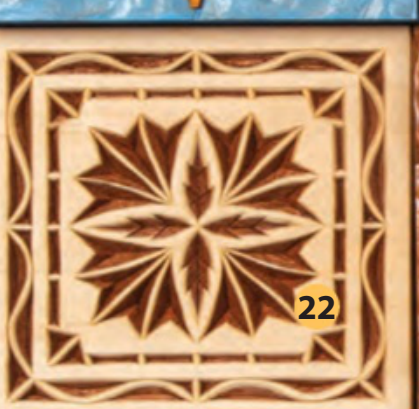
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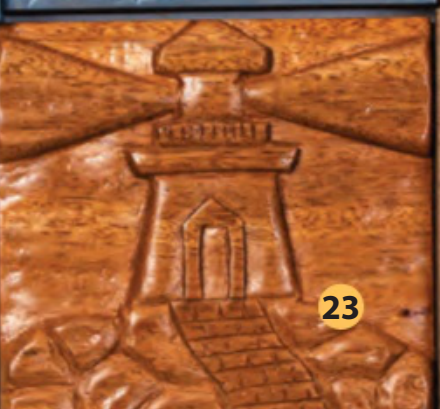
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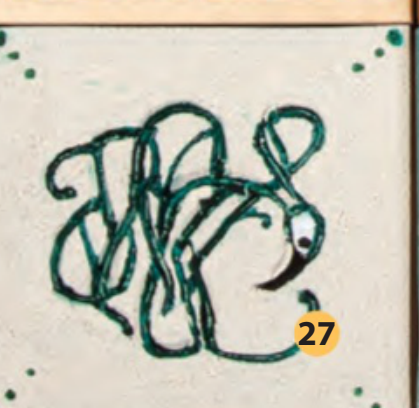
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35

1. **Don Karnas** (Port Jervis, N.Y.)
“*Floral Imagination*” — Don recently created these new chip carving designs. His inspiration comes from the desire to combine various cuts, depths, and stains into his latest projects.
2. **Patsy Hartnett** (Gettysburg, Pa.)
“*Jacobean Posie*” — Patsy was a quilt teacher for over 40 years and loved the idea of a wooden quilt. She was inspired by the patterns from Lora S. Irish’s book, *Great Book of Floral Patterns*. Patsy wanted the design for her block to have flowing lines and enjoyed woodburning some of the details.
3. **Steve Barron** (Tamaqua, Pa.)
Steve carved and textured this oak relief and finished it naturally for a rustic look.
4. **Connie Hoover** (East Berlin, Pa.)
Connie’s carving includes a range of differently shaped three-corner chips bound by a simple border.
5. **Carl Schofield** (Middleboro, Mass.)
“*Serch Bythol: Celtic Knot*” — Carl decided to carve the Welsh *serch bythol* symbol, which symbolizes family, love, and solidarity. He carved the block from an old mahogany shelf board.
6. **Eric Moyer** (Elizabethtown, Pa.)
Eric decided to carve the personal emblem of J. R. R. Tolkien, author of the *Lord of the Rings* series. While it looks like a symbol from another language, Tolkien designed it so his initials are mixed together in the insignia.
7. **Jan Jenson** (Eau Claire, Wis.)
“*Hibiscus Blooming*” — Jan’s freeform chip carved flower was finished with a stain to add contrast to the chips.
8. **Bob Hershey** (Lititz, Pa.)
“*Wilbur T. Wabbit*” — Bob found a rabbit in his backyard, eating the Mexican sunflower plants that he saves for the monarch butterflies. He named the rabbit Wilbur T. Wabbit and thought the perfect response to the garden invasion was to include Wilbur T. in his quilt block, holding the *Woodcarving Illustrated* banner.
9. **Charlene Lynum** (Eau Claire, Wis.)
“*Nordic Window*” — Charlene formed her block by layering a thin piece of contrasting wood over mahogany. Then she pierced through the top layer to reveal the darker chips. She was inspired to carve this Nordic design after reading about Scandinavian carving.
10. **Loretta Young** (Michigan City, Ind.)
“*Snowman*” — Loretta went light on the color for a wintry look in this cheery relief.
11. **Dan Patton** (Bartlett, Tenn.)
“*The Grinch*” — Dan carved several Grinches last Christmas, and he had received a lot of positive responses. The design also fit perfectly into the 4" block.
12. **Rick Bartels** (Prairie du Chien, Wis.)
“*Sunburst*” — Rick was inspired by one of Jan Jenson’s Christmas ornaments that had overlapping chips, and decided to rearrange the chips into a circle.
13. **Kaylee Schofield** (Bainbridge, Pa.)
“*This Year’s Harvest*” — At the time of this issue’s publication, it is strawberry season in Central Pennsylvania. After begrudgingly sharing her backyard patch with many chipmunks and rabbits, Kaylee had strawberries on the brain.
14. **Cameron Schofield** (Tampa, Fla.)
“*Good Vibes from the Sunshine State*” — Cameron carved this beach scene from a piece of scrap oak.
15. **F.B. Jackson** (Nottinghamshire, England)
F.B. gave his swimming seahorse a glossy finish to simulate water.
16. **Cliff Glenz** (New Brighton, Pa.)
“*Two Sharp Tools and a Band Aid*” — One of Cliff’s two quilt blocks was inspired by his love of carving; in this piece, he decided to carve his own carving tools. A BAND-AID® is included so that he is always prepared for a slip of the knife.
17. **Jim Weiner** (Etters, Pa.)
“*Sunny Boy*” — Jim decided on this design after seeing many patterns related to folklore and tales of old. He decided something mystical would work and created a pattern that included the sun. The carving is named after his family’s nickname for him.
18. **Cliff Glenz** (New Brighton, Pa.)
“*Pennsylvania Dutch Pretzel*” — One of Cliff’s two quilt blocks includes a pretzel inspired by the German immigrants who brought their pretzel-making skills to Lancaster, Pa., in the 1800s.
19. **Justin Bere** (York, Pa.)
Justin’s carving of a hand making a peace sign was painted in thin washes and drybrushed with titanium white. This is his first carving.
20. **Rick Bartels** (Prairie du Chien, Wis.)
“*Sunburst*” — Rick’s chip carved block features identical chips carved close together to form a striking ring that was inspired by Jan Jenson’s chip carving designs.
21. **Carol Freeland** (Dillsburg, Pa.)
Carol chose to send in a pair of sassy woodburned ostriches.
22. **Charlene Lynum** (Eau Claire, Wis.)
“*Autumn Days*” — Charlene’s second block design includes curvier chips and a wheat motif. The basswood layered on top of mahogany reminded her of fall, and she designed some of the chips to look like carved leaves.
23. **Robert Halfhill** (Millersburg, Pa.)
“*Inspiration Light*” — Robert’s carving was inspired by what lighthouses can represent: a solid foundation, new adventures and new opportunities ahead, and guidance in dark times. He wanted his lighthouse carving to encourage people to let their light shine in every part of life.
24. **Jim Koontz** (Columbus, Ind.)
“*Rustic Barn Scene*” — When planning his block, Jim chose “Rustic Barn Scene” by Lora S. Irish from *The Best of Woodcarving Illustrated: Relief Carving Projects & Techniques* (2011). Jim simplified the design to give it an old print block feel. He finished the carving with burnt umber acrylic paint and medium walnut Watco®.
25. **Kim Hykes** (Greencastle, Pa.)
Kim packed every ounce of this block with detail, from the lit cabin windows to the little flying geese.
26. **Megan Koss** (Harrisburg, Pa.)
Megan finished this tulip relief with thinned acrylic paints to let the grain show.
27. **Darlene Henderson** (Michigan City, Ind.)
Darlene’s piece was inspired by a Celtic bird illustration.
28. **Kelly Umenhofer** (Lancaster, Pa.)
“*Flamingo Love*” — Since she was a child, Kelly’s favorite animal has always been the flamingo. She decided to continue showcasing her fondness for the pink bird by carving its shape into her quilt block.
29. **Jan Jenson** (Eau Claire, Wis.)
“*Basket of Posies*” — Jan’s old-world-style chip carving incorporates details reminiscent of traditional quilt blocks.
30. **Nils Ohlson** (Newtown, Pa.)
“*Majestic Songbird*” — Nils’ carving inspiration came from his fondness for the songbirds that used to eat out of his backyard birdfeeders. He is also an avid supporter of The Cornell Lab of Ornithology.
31. **Paul Stephens** (Taylor, Pa.)
“*Uncommon Place*” — Paul’s inspiration for his block came to him over a morning cup of coffee. He sketched out his quilt block design and carved it in just three hours.
32. **Don Karnas** (Thomasville, Pa.)
“*Square Dancing*” — Don designed a chip carving based on patterns often associated with square dancing.
33. **Phyllis Stone** (Columbia, Pa.)
Phyllis is a member of the Conewago Carvers’ Club and carved its logo to celebrate the beloved group.
34. **Kathleen Hays** (Michigan City, Ind.)
“*Eagle*” — Kathleen’s bald eagle in flight incorporates intricate feather textures and a touch of paint.
35. **Eli Kilmer** (Harrisburg, Pa.)
The cannon logo and colors were inspired by Arsenal, Eli’s favorite English football team.

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CARVING COMMUNITY Roundup

Check out this list of prominent groups who promote woodcarving

By Hannah Carroll

Woodcarving would not be what it is today without the talented individuals and organizations dedicated to the craft. As we look back over the last 100 issues, it is clear that members of these great carving communities have left their marks on the pages, promoting the art form through education and outreach. Thinking of joining a carving organization or following their work? Here are a few to check out.



Caricature Carvers of America (CCA)

"Forty years ago, woodcarving was divided into a hierarchy based on subject matter," Dave Stetson, a founding member of the CCA, said. "Caricature carving was thought to be what you did if you couldn't do 'the good stuff.'"

Dave wanted to change the perception of caricature carving by putting together an exhibit. He presented the idea to his friend Steve Prescott, and together, they created a list of viable carvers. The list was whittled down to those who could communicate well with others. After all, this was the '90s; the group mostly had to rely on snail mail or long-distance phone calls.

The foundation and bylaws laid down by the charter members have held strong, and the CCA's mission remains the same: to promote the art of caricature carving. Elected members do so through speaking engagements at clubs and events, writing how-to articles, and teaching classes around the country. The group has also authored several educational books, and will release its latest, *The Eyes Have It*, this fall.

"I'm proud to be a member of the group we created," he said. "The enduring friendships have made all the work worthwhile."

For more, visit cca-carvers.org.

International Association of Wood Carvers (IAWC)

Created in 2020 by Blake Lunsford and Thom Bate, IAWC's mission was to connect the carving community virtually during the pandemic lockdown. Two years later (and with no intention of slowing down), IAWC continues to host a new meeting every Saturday via Zoom at 3PM EST with a new presenter each week.

"We've had knife makers, chip carvers, chainsaw carvers, pyrographers, golf ball carvers, wooden spool carvers, avocado pit carvers—the list goes on," co-founder Blake Lunsford said. "We believe it is important to share the craft with as many people as possible."

For those who can't make it to the live Zoom meetings, the recordings are available to watch—or rewatch—any time on IAWC's Facebook and YouTube pages. There are no fees or dues required to join; all you need is an internet connection.

"We have amazing conversations with some of the most respected carvers, and thanks to modern technology, we get to share these moments with our community all over the world," said co-founder Thom Bate.

IAWC recently launched a monthly newsletter for its subscribers, as well as added a playlist of "quick cuts"—a running list of bite-sized, invaluable tips from past presenters—to its YouTube page.

Tune in during the weekend of September 24-25, where IAWC will broadcast live from the CCA's event, Carvin' the Rockies Show and Competition, in Colorado Springs, Colo. For more information, visit [YouTube/International Wood Carvers Association](https://www.youtube.com/InternationalWoodCarversAssociation).



NWCA's *Chip Chats* magazines.

National Wood Carvers Association (NWCA)

NWCA is best known for its publication, *Chip Chats* magazine. Initially a mimeographed newsletter, *Chip Chats* has evolved into a full-color publication.

The magazine offers members the opportunity to explore the art of woodcarving. Through its feature stories about clubs and individuals, both amateur and professional, it generates ideas for carvers, offers patterns and projects, lists information on upcoming shows, classes, and books showcases programs that introduce children to woodcarving, and publishes obituaries of members who have passed.



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"NWCA aids the carving community in its endeavors to serve their own communities," said magazine editor Julie Potluri. "Many clubs and individuals use their carving talents to raise funds for charities. NWCA supports their efforts by publicizing these activities at no cost to the carvers or the clubs." *For more information, visit chipchats.org.*



International Wildfowl Carvers Association (IWCA)

IWCA was officially established in 1988 to promote the traditional art of wildfowl carving, which includes decorative carving and sculptures as well as decoy carvings. The association's goal is to advance the craft, as well as define and maintain standards for competition.

"We have created a dynamic set of rules that change with the times," said Monty Willis, IWCA president.

The rules were expanded in 1999 to include fish carving. In the early 00's, canvas decoy and working decoy competition guidelines were added. By 2009, two championships were created—including one for youth.

In addition to maintaining guidelines for the craft, IWCA develops educational programs, provides reference resources, and sends out regular news updates related to wildfowl and fish art. *For more information, visit internationalwildfowlcarvers.com.*

Wood Engravers' Network

At the request of Jim Horton, wood engravers from all over the United States met for the first time in 1994, forming a new organization called the Wood Engravers' Network (WEN). Jim, who has been practicing the art of wood engraving for more than 40 years, wanted to establish a group whose mission was to create resources



An engraver works on a detailed project.

for practicing wood engravers and those interested in the craft.

Wood engraving is a form of printmaking, in which the artist cuts a highly detailed design into the end grain of a block of wood. The raised relief areas are inked, and the design is transferred, creating a mirror image impression of the block.

"We want to bring energy to this historic printmaking medium," said president emeritus Joanne Price.

WEN publishes a biannual journal called *Block & Burin*, a membership booklet, exhibition catalogs, and occasional collaborative projects such as fine press books of members' original prints. WEN also sponsors traveling wood engraving exhibits. *For more information, visit woodengravers.org.*



Vic Hood teaches a class at the Congress.

Affiliated Wood Carvers, Ltd. (AWC)

The Affiliated Wood Carvers Ltd. was created in 1982 to continue the sponsorship of the International Woodcarvers Congress. The event started in the late 1960s under the sponsorship of the Mississippi Valley Fair Board. The original board eventually lost interest in continuing the show, so a group of carvers got together and kept the tradition going.

The Congress, which now takes place in Maquoketa, Iowa, each June, is an anticipated event for woodcarvers around the world to promote and sell their work, connect with other carvers, and enjoy all aspects of the craft. The Congress also continues to remain one of the only shows that offers week-long seminars and carving courses.

"More than a dozen instructors—the best of the best—provide hands-on guidance for interested students," said Marie McDonough, AWC president. "That level of intimate instruction for days at a time is hard to find, making the Congress a one-of-a-kind event." *For more information, visit woodcarverscongress.org.*

We want to hear from you! Do you belong to an organization that is not on this list? Write to us at Letters to the Editor, Woodcarving Illustrated, 903 Square Street, Mount Joy, PA 17552, or email editors@woodcarvingillustrated.com.

100 Tips FROM THE LAST 25 YEARS

Consult these timeless tidbits from the *WCI* archives

By Kaylee Schofield

Good tips are like pocket change: small and compact but useful in a pinch. We've gathered our 100 favorites from the magazine, some dating back to issue #1. They cover chip carving, power carving, caricature, relief, tool care, shop safety, and more; try out a few and tell us how they work for you!

1. Power Carving Texture

After a power carving has been fully textured, position it with a shadow light angled across the surface; this will highlight areas that need further work and is more effective than looking at the carving in regular light.

2. Working with Green Wood

Keep green wood wet with a spray bottle as you work with it; this keeps it pliable.

3. Carving Fine Details

Linocutting blades (such as a Speedball no. 1) work well for creating fine eyelashes, sideburns, and hair.

4. Preparing to Chip Carve

If you apply chip carving patterns with rubber cement, consider sanding the wood to 400-grit and then sealing with a light coat of spray lacquer. Let dry, sand, and wipe off with a rag before applying the pattern. This will reduce the chance of tear-out when you remove it later.

5. Eye Proportions

When sizing the iris in a realistic or caricature eye, remember this general proportion: the iris takes up about a half of the length across the eye.

Always take proper safety precautions and understand the correct use of each tool and material before trying a new technique.



6. The Foolproof Nose

To set in the wings on a nose, push a gouge straight in on the side, perpendicular to the surface of the face. Then make the second cut at a slant to meet the first (do not undercut). Remove the chip.



7. Making Hat Brims

After you round a hat, use a #9 or similar gouge to cut a channel in the brim. In conjunction with taking away wood from the outside edge, this helps "roll up" the edge of the brim.

8. Burn Before You Finish

When adding woodburning to a carving, burn **BEFORE** adding glue or finish; otherwise, you can release toxic fumes into the air.

9. Mega Stop Cuts

For large carved pieces, save time by making straight stop cuts with a backsaw or dovetail saw rather than a knife.

10. Easy Kolrosing

Kolrosing is a Scandinavian technique in which a wooden object is engraved with decorative details. The details are filled with a contrasting powder for emphasis. A good filler for the inscribed lines is bark dust from a tree such as walnut. Rub the bark on some sandpaper, save the dust, and then smear it over the lines before applying a sealer.

11. Airbrush Care

If you use an airbrush, make sure to wash it out with alcohol between paint applications to keep the tool from getting clogged.

12. What Big Teeth You Have

When carving caricature teeth, keep in mind that a few big teeth look better than a lot of small ones. Most caricature carvers use six exposed teeth at most; don't hesitate to make them irregular and put some gaps between them.

13. Oil-Soaked Rags

Some oil finishes, such as tung and boiled linseed, are prone to spontaneous combustion. Make sure to properly dispose of oil-soaked rags per the manufacturer's instructions; typically, oily rags are best stored in an air-tight metal container until you're ready to discard them, and soaked in soapy water before being placed in the trash.

14. Easy Putty Trick

To create smooth transitions between limbs on a carving, apply auto body putty to the area where they attach and smooth the area with a discarded butter knife. The putty usually dries within an hour and can be sanded down.

15. Backing Off

To add dimension to a carving that is not fully in the round, use a knife to round the back edge of the piece. Called "backing off," this technique tricks the eye into seeing the carving as more 3D than it really is.

16. Storing Green Wood

To keep green wood from drying out or cracking, store it in a tightly sealed plastic bag in the freezer between carving sessions. If you do want to dry it out, simply remove it from the bag.

17. Wax On, Wax Off

To prevent unseasoned wood from cracking, melt some paraffin wax in a pot and then brush a heavy layer on the end grain of the wood. This slows down the drying process and allows the wood to stabilize as it dries.

18. Work with the Grain

Be sure to orient the grain with the anatomy of a carving to minimize the chance of breakage in fragile areas. For instance, along a pant leg or arm rather than across it. If you do experience breakage, repair the break with a small amount of 5-minute epoxy or cyanoacrylate (CA) glue.

19. Finding Your Center

When carving faces, divide the face vertically with a centerline to keep the features symmetrical. Redraw the line whenever it is carved off.



20. Makeshift Drill

Often, drilling into a small carving can run the risk of breakage. Instead, consider carefully rotating a small veiner through the wood; this allows you more control.



21. Removing Waste Wood Quickly

To quickly remove waste wood on a larger carving, drill multiple adjacent holes in the wood's surface.

22. Making Easy Wood Filler

To get a ready-made wood filler in the color you need, simply mix one-part leftover wood dust with three-parts quick-setting epoxy.



23. Tool Storage

Construct a simple folding tool holder using scrap wood, hinges, and PVC pipe. It's cheap and will keep your blades organized!

24. Use a Model

For carvings that incorporate movement—from a ballerina in a tutu to a sparrow in flight—start with a reference model. Construct a base of armature wire, wire mesh, or plumbing pipe and cover it with oil-based modeling clay to create the needed shape before putting knife to wood.

25. Calling All Bird Carvers

Super glue, also known as cyanoacrylate or CA glue, is excellent for strengthening beaks or fragile wingtips.



26. Going Against the Grain

Many old adages caution against sanding across the woodgrain on a carving. However, sometimes sanding across the grain can be helpful if you need to remove a blemish on the wood. A compromise for early stages of sanding is to sand at a moderate angle to the grain. Switch to sanding only with the grain as you progress through the finer grits.



27. Rolling Slices

In flat-plane carving, not every cut needs to be flat. For certain parts—such as curly hair on a person or fluffy wool on a sheep—add interest by carving with small, rolling slices, scooping the wood out for a more concave cut. Think of scooping from a container of ice cream.

28. The Newspaper Trick

Many carvers like to thin their paints so the woodgrain shows through. Test this before painting the wood by brushing some of your thinned paints over a newspaper. If you can easily read the newsprint, you're ready to paint your carving!

29. Don't Overthink It

If paint ends up where it doesn't belong, simply carve it off.

30. Relief-Carved Faces

When shaping a relief-carved face, such as a wood spirit or a green man, start at the high points, such as the eyebrows and the tip of the nose, and work down from there, leaving the eye details for last.

31. Adding Screw Eyes

When adding screw eyes, start by making a small hole in the desired area with a nail or compass point. Then apply a small amount of super glue to the threads of the screw eye and twist it in place.

32. Don't Forget to Strop

No matter what wood you are carving, keep your tools sharp; a sharp tool is a safe tool, after all. A good rule of thumb is to strop your blade every 30 minutes.

33. Perspective is Everything

When things don't seem to be going well on a carving, turn your work upside down. Our mind has preconceived ideas that force past what we are trying to see, and we get stuck there. A different perspective can help!

34. Eat My Dust

To see whether your dust collection system protects against small micron dust, put on a dust mask and then sprinkle a little talcum powder into the collection area while the system is running. Talc is an extremely fine powder and, because of its color, will show up easily in your dust bag.



35. Want a Break from Basswood?

Try carving fruit pits! Peach, cherry, olive, plum—it doesn't matter. As soon as the pit is dry and free of fruit residue, it's ready to carve by hand or with power. Just be sure to seal it with polyurethane so it stays intact for years to come.

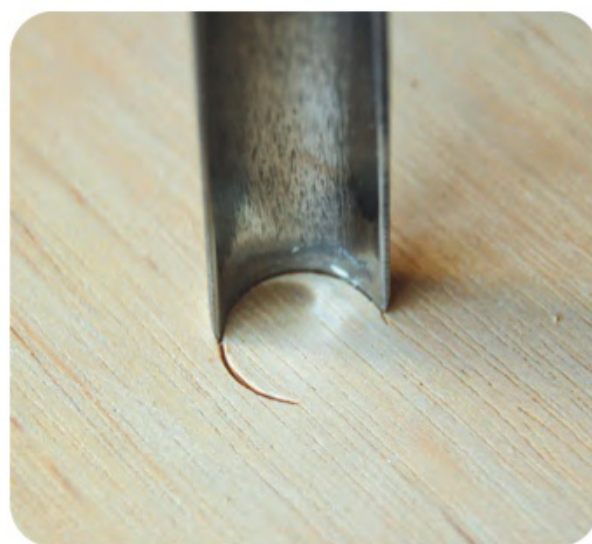
36. Leaving Extra

When carving animals and people, always leave extra wood around the facial features as you rough out. This will give you room to experiment with different expressions.



37. Measure Twice, Buy Once

When you're buying lumber, the listed (nominal) dimensions are not always what you get; the nominal dimension 2" x 4" refers to how the final board started out before it was planed, but in reality, the board could measure closer to 1½" x 3½". Always carry a tape measure with you to ensure you're getting the dimensions you need.



38. What a Relief

Sometimes you need to relieve a circular shape, whether for a pupil or a spot on a bug. For a perfect relief carved circle, push a gouge directly into the wood to make a stop cut and continue around until you complete the circle. Then carve in toward it from all sides to make it stand out.

39. Storing Paints

Consider storing acrylic paint bottles at an angle with the cap pointing downward. If you store the bottles with the paint toward the cap, it keeps the air out and the paint stays usable longer.

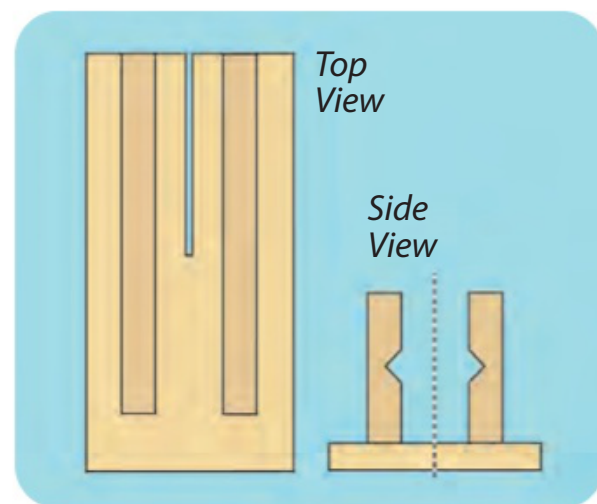


40. Chip Collector

To keep woodchips from escaping as you carve, make a simple chip collector with a carpenter's apron, binder clips, and some ¼" (6mm)-dia. vinyl tubing. Remove the stitching between the standard two front pockets, roll the seamed edge over the tubing, and secure with a line of clips.

41. Choosing Brushes

When selecting a paintbrush, remember: oval and flat brushes are ideal for basecoating your project, round and liner brushes work best for detailing, and square wash and oval glaze brushes are used to apply a final finish.

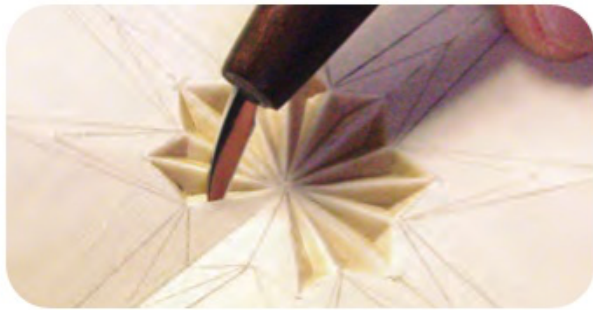


42. Cutting Corners

Want to easily rip a block diagonally without using a table saw? Make a simple jig for cutting triangular blanks on a band saw. Cut a slot halfway through the base piece, and then cut two 45° grooves on each of the uprights as shown. Screw the uprights to the base at a distance that fits the size of your blank, clamp the jig in place, and get cutting!

43. Balanced Breakfast

Old cereal boxes make great templates for production-cutting blanks; they also save on paper, because you can use them repeatedly.



44. One Chip, Two Chip

When carving adjacent chips in a chip carving, make the first cut directly next to the last chip you carved. This will keep you from losing the crisp ridge between chips.

45. From the Outside In

When carving a human or animal figure, it helps to carve the outside dimensions first. As you develop the figure and establish proportions, you can begin to carve the hole at the inside of the elbow, the space between the legs, etc.

46. Cup o' Joe

For a different look, try staining your carving with concentrated coffee.

47. Non-Skid Relief Carving

To keep a relief carving blank from sliding around the worktable, set it on a piece of non-slip drawer liner.



48. Eye Stamps

Rather than painting tiny eyes with a paintbrush, carve a wooden stamp for the iris and pupil by whittling down a piece of thin scrap wood to a cylinder shape. Dip the end into a small amount of paint and stamp away.

49. Using Cottonwood Bark

Every piece of bark has unique characteristics; instead of hiding them, show them off! Always leave portions of the bark exterior untouched and natural; this adds contrast to the smooth carved wood. If the bark twists in an odd way, turn that twist into a beard; if you find a knot, use it as a branch for a little owl.



50. Easy Paint Application

To minimize skin contact while painting, create a painting stick by drilling a small hole into the end of a dowel and attaching the top of a screw in the hole with epoxy, sharp-end-out. Drill a small hole in an inconspicuous place on your carving, screw in the painting stick, and hold it as you paint.

51. Keeping Honing Tools Fresh

Wooden honing tools, whether commercial or shop-made, can weaken and deform depending on the amount of pressure applied during honing. To prevent this, tightly cover the surface of the tool with a piece of thin leather, suede, or pigskin, securing it with rubber cement.

52. Tool Speed

In general, the harder the wood, the slower you should set your rotary tool speed when power carving. Bits will clog less this way.

53. Ready-Made Stand

Classic IV stands are strong and stable enough to support a hanging rotary-power carver, and the adjustable shaft of the stand lets you alter the height to fit your needs. Check with local hospitals, nursing homes, or nursing schools for old IV stands they may be planning to discard.



54. Problem Solved

Eyes can be challenging for beginners to carve. For your first few projects, hide the eyes under a hat brim or keep them closed; then, when you feel more confident, graduate to adding open eyes.

55. Throwing Shade

While shading a carving with paint, use two brushes: one for the paint and one for the water to brush out the edge and make the line disappear. Paint a small area at a time and blend the edge before the color dries—which can be fast with acrylics!

56. Don't Skip Ahead

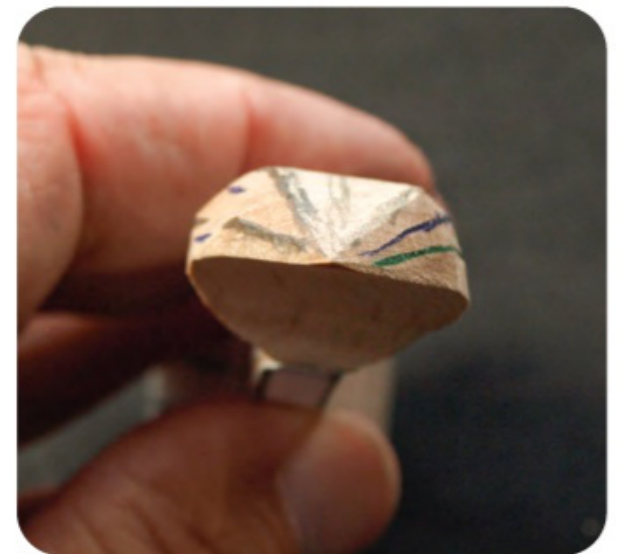
A classic beginner mistake in carving is to start on the details too early. When blocking in limbs, clothing, and accessories early on, think form, not detail. You can add hair texture, buttons, pockets, etc. at the end.

57. Keep Moving

Don't get caught up in one place while roughing out; work all over the carving.

58. Before You Burn

Keep a piece of scrap wood handy while woodburning. You can use it to check the heat setting so you don't scorch the project.



59. Keeping Things Square

When carving a spoon, make sure to keep the sides square with the front face of the bowl. Otherwise, your spoon will develop a twist that will be impossible to fix later. A small engineer's square works well for reference.

60. Better Glue Nozzles

To keep CA glue from building up and clogging the nozzle, apply a small amount of petroleum jelly to a tissue and give it an occasional wipe to clear things up.

61. Measuring Depth

While it is possible to measure depth on a relief carving with a ruler, a commercial depth gauge makes the task much easier.



62. Shop-Made Sanding Sticks

Attach different grits of sandpaper to craft sticks and tongue depressors to create your own sanding sticks for small spaces.

63. Busting Dust

Replace part of your carving work surface with peg board and then hook it up to your dust collector below; this way, most of the dust will be sucked into the peg board holes as you carve or sand.

64. Removing Wood Chips

Use dental picks to remove woodchips from hard-to-reach areas, such as inside a ball-in-cage.



65. The Eyes Have It

Once you've painted a carving and applied finish, use two-part epoxy or nail polish on the eyes to make them shiny. This is especially useful for animals.

66. A Must-Have

Keep a can of compressed air with your traveling carving kit. These non-flammable aerosol cans get all the little bits of wood and dirt out of tight areas wherever you are carving.

67. Shop-Made Eye Punch

Use a small diamond bit to expand and sharpen the hollow in the head of a 16 or 18 gauge wire brad. Seat the brad in a small length of dowel, and then glue it in place with the sharpened brad head pointing out.



68. The Crackle Technique

To give paint a crackled, aged look, paint a layer of white glue on the surface of the carving, let it set a minute, and then apply acrylic paint on the surface of the slightly wet glue. Paint in one direction and do not press hard. Let the piece dry.

69. Giving Bits a Facelift

If you notice your high-speed steel bits getting dull, simply run the bit in reverse on a sharpening stone, a diamond hone, or sandpaper. This will hone (not resharpen or regrind) the bits so they perform better.

70. Keep Paint from Bleeding

To prevent paint bleeds, work on areas that are not next to each other. Or, use a hair dryer to quickly dry one color and proceed to the next.

71. Making Eyes Symmetrical

When carving eyes, start with the eye on the same side as your dominant hand (the opposite side as the piece faces you). Left-handed carvers should carve the left eye (the right as the piece faces you) first, and vice versa. This ensures that your hand doesn't block the first eye you carved, so you can keep them even.

72. Prevent Warping

Use a small V-tool to carve a series of evenly spaced diagonal cuts on the backside of thin wood. Sand the back gently to remove fuzzies, and then stabilize the wood by spraying the back only with satin lacquer. Let dry before carving the front.

73. Extra Protection

Carving gloves often wear out in the thumb area. Before using a new glove, tape a rubber fingertip on the thumb for added protection.

74. Cleaning Oil-Based Ink

For printmaking with woodcuts, use regular cooking oil to clean the ink off the brayer (roller) and block.

75. Cleaning Undercuts

Spoon-bent skewers excel at cleaning out undercuts on a relief. Diamond rifflers are a fantastic way to pick or sand away those last few slivers that never want to come out.

76. Painting with BLO

For a richer look, try using oil paint thinned with 10 to 50 parts boiled linseed oil (BLO). If the piece looks too dark, wash away some paint with a small amount of mineral spirits.

77. Background Check

When photographing your carvings, use a white project display board as a backdrop. Not only does the plain background put the emphasis on your carving, but the white color collects and reflects ambient light so you can turn off the flash (which will overexpose the photo and mask the true colors of your carving).

78. Not Just for Kids

As you carve, use a piece of playdough to check the depth and volume of your work on projects such as cookie molds, measuring cups, and coffee scoops. Examine the impression, and adjust accordingly.

79. Bust Proportions

In a bust, the width of the shoulders should be twice the height of the head, and in general, the height of the face equals the width divided by 1.6.

80. Alternate Method for Inlays

Mix nontoxic powdered pigments into two-part epoxy to create inlaid decorations. A wide range of colors and finishes are available, including some that look like metal.

81. Warm Up

In chip carving, carve several chips on a practice board before you start the project. This helps ensure that your hand position is correct, and your knife is sharp.

82. ANSI

To check the safety and durability of your carving gloves, look up their ANSI (American National Standards Institute) rating online. At minimum, a glove should have a rating of 2; anything at 5 or above has the potential to impede dexterity.



83. Even Eyes

When carving a realistic animal head, such as an eagle walking stick, press pins or thumbtacks into the center of each eye. This allows you to check the accuracy and symmetry from both the top and front of the carving.

84. Don't Hit a Wall

A syringe and needle filled with watered-down paint is perfect for filling in narrow crevices on carvings, such as small gaps and cracks in a rock wall.

85. Slicing Cuts

As you're carving, if you feel resistance on your blade, add a little "slicing" (sideways) motion to either paring or push cuts.



86. Lighting is Everything

The success of a bas-relief depends on how light accesses the work. Trim the piece's border thickness to expose more of the carving to light, making the details pop.

87. Smooth Curves

To chip carve smooth curves, turn the piece rather than your knife. With practice, you can do this by carving on a smooth lapboard or tabletop. An easier way is to use a large Lazy Susan that fully supports your carving.

88. 'Tackle' Your Tools

With a large top caddy compartment and four slide-out drawers, a large Plano™ tackle box can organize and carry an enormous amount of carving tools.

89. Burnishing Eyes

Position the back of a gouge on the eye and press hard as you move the tool across the eye. The goal is to polish away the facets and compress the wood fibers. That way, when you paint the eye, your paintbrush won't be hampered by facets.



90. DIY Marking Gauge

If you don't own a marking gauge, you can make one with a wood screw and a small piece of wood. Simply sharpen the head of the screw using a bench stone. Predrill a hole the size of the screw, and then adjust the depth with a screwdriver.

91. Don't Trip at the Finish Line

After your chip carving is done, spray acrylic or lacquer to the whole thing *before* adding a dye or stain. If you try to color the chips with a penetrating oil stain or dye before, the colors will bleed.

92. For Reference

Whenever you carve an animal, use reference photos throughout the carving process, especially if you haven't carved several of them on your own.

93. Safe and Secure

A wooden hand screw clamp attached to a workbench is great for tightly holding a project in place without marring the wood.

94. Carving in Miniature

When it comes time to paint your finished piece, drill a tiny hole in an inconspicuous spot and insert a toothpick. Use the toothpick as a handle, and very small liner brushes for the finest details.



95. Cosmetic Relief

Because of their ultra-soft bristles, makeup brushes are great for softening and blending paint color transitions. They are also ideal for drybrushing, as they allow for even coverage over large areas of wood.

96. Creative Abrasive

A brown paper bag can be used as a fine-grit sanding medium, as it produces an extremely smooth finish.

97. Just Add Tape

Wrap a small strip of masking tape around your drill bit to mark the desired depth to which you wish to drill. Don't go past the tape.



98. Stretch Regularly

When you carve, stop and take a deep breath every so often. Stand up and walk around the room. Do some shoulder shrugs and stretch your arms, neck, wrists, and fingers. This will minimize strain and keep you carving longer.

99. Undercutting

In relief carving, you can use the technique of undercutting to "lift" the carved design without weakening the bond to the background. Generally a 60° cut, angled inward, is effective in creating depth and shadow.

100. Using a Mallet

When using a mallet, hold the edged tool in your non-dominant hand and the mallet in the other. For heavy cuts, swing the mallet from your shoulder; for lighter cuts, use your wrist in a flicking motion.

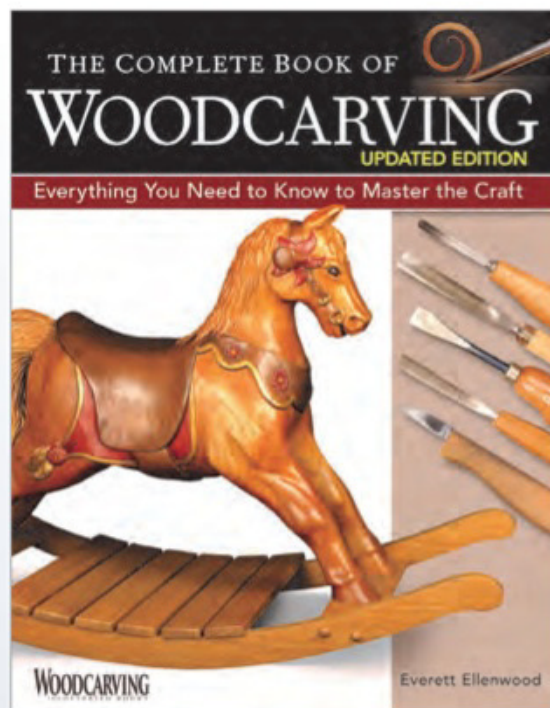
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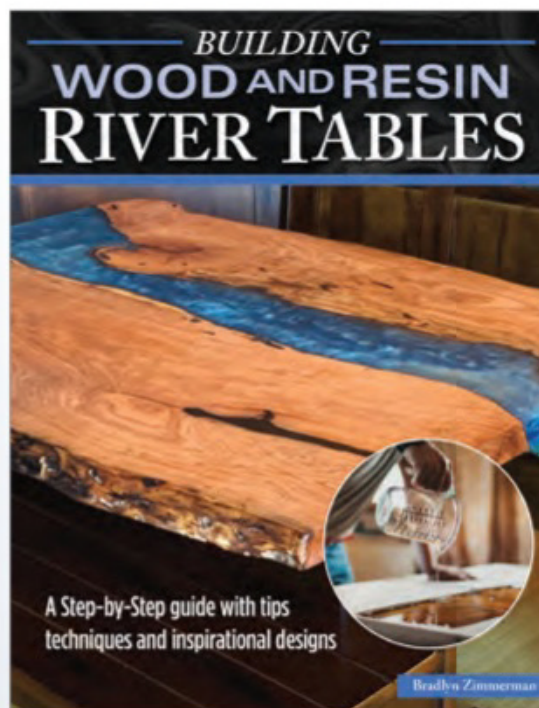
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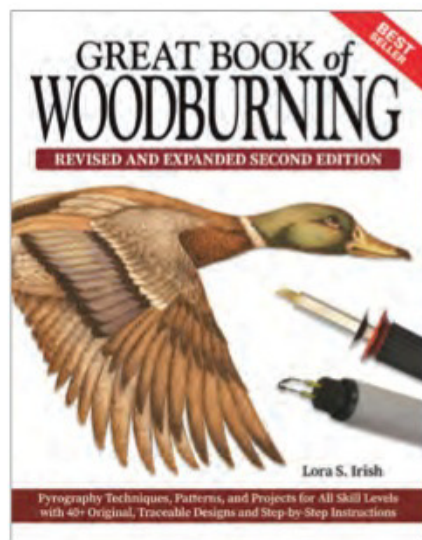
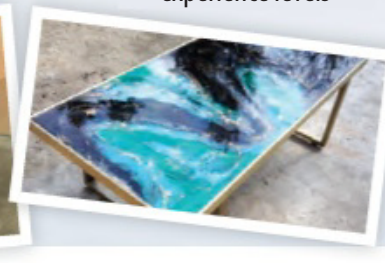
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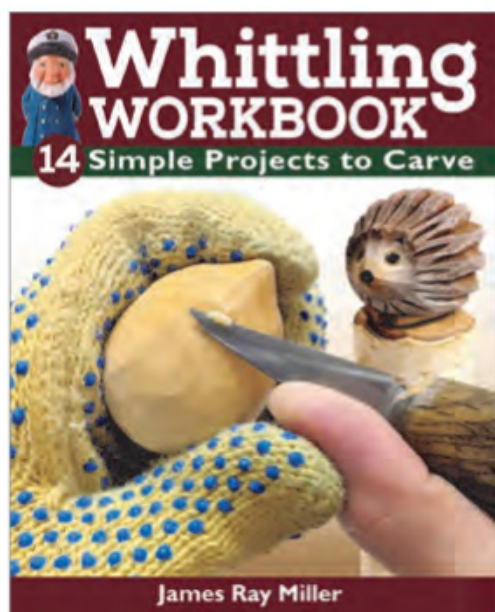


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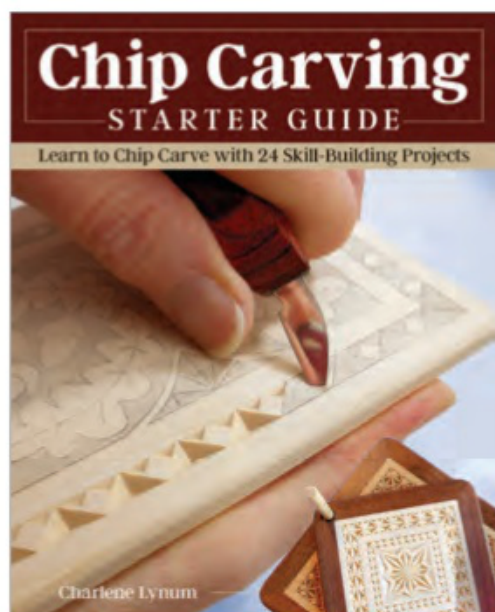


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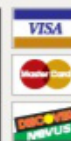
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Gunslinger McCoy

**This cowboy in motion
has one mean stare**

By Chris Hammack

Old cowboys are some of my favorite subjects to carve. The original title of this project was “Next,” because this guy looks like he just took out a couple of bad guys and is waiting for the next one. He’s dirty, scruffy, rough, and tough. This is a good practice piece for making expressive hands and adding movement to carvings.

Getting Started

Transfer the front and side views onto the blank, with the grain running vertically. Cut the views on a band saw.

ROUGHING OUT



1

Block out the head.

Turning the head on a carving can be challenging. Begin by drawing a centerline from the top to establish the direction you want the head and hat to go. Then draw the outside shape of the hat and remove the excess wood with a rough out knife. Round the head and shoulders, maintaining the same centerline. Then, using a ½" (13mm) #9 gouge, rough shape the crown and top of the hat. Carve the dip in the brim but leave the brim pretty thick overall for now.



2

Rough out the arms.

Mark the arms and hands, and then remove excess wood using your lines as guides. Use the knife to shape the shoulders and elbows, and then round the front body. Leave enough wood for adding details later—you just need to establish the major landmarks.



3

Shape the body.

Rough out the bandana and coat with the knife. As you shape the body, keep in mind that this cowboy is kind of hunched over. Carve the chest up into the neck area to define the bandana. Remember to leave some extra wood on the right side of the neck for the knot in the bandana. Begin to shape where the coat swings open on both sides. Establish the hairline, and then give the back and shoulder blades a slight curve.





4

Shape the hands.

Aim for a big mitten shape; you'll add detail later. Use the knife to round the upper and lower parts of the arm, and then begin to distinguish the armpits, elbows, and wrists. Don't worry about adding wrinkles or folds in the coat just yet.



5

Rough out the belt.

Draw the pistol belt on at an angle, slung low on the hips. Turn the lines into stop cuts, and then carve the pants and shirt down to leave the belt raised. Round the holster and butt of the pistol with the knife.



6

Shape the legs and boots.

Draw the rough shape of the boots on the bottom of the carving, noting that each foot points a bit outward. Round the front and back of the boots, legs, and coat with the knife. Establish the location of the knees.



7

Define the rough shape of the face.

Make a stop cut to establish the bridge of the nose. Then make another stop cut to establish the bottom of the nose and mustache. Cut in the sideburns. Then use the knife to narrow the forehead and chin, leaving the cheek area as the widest part of the face. Continue to narrow the overall shape of the face to an elongated oval. Shape the nose and cheeks, and then form the area to carve the eyes. Shape the ears beside the sideburns and remove material under the lower lip to form the chin.

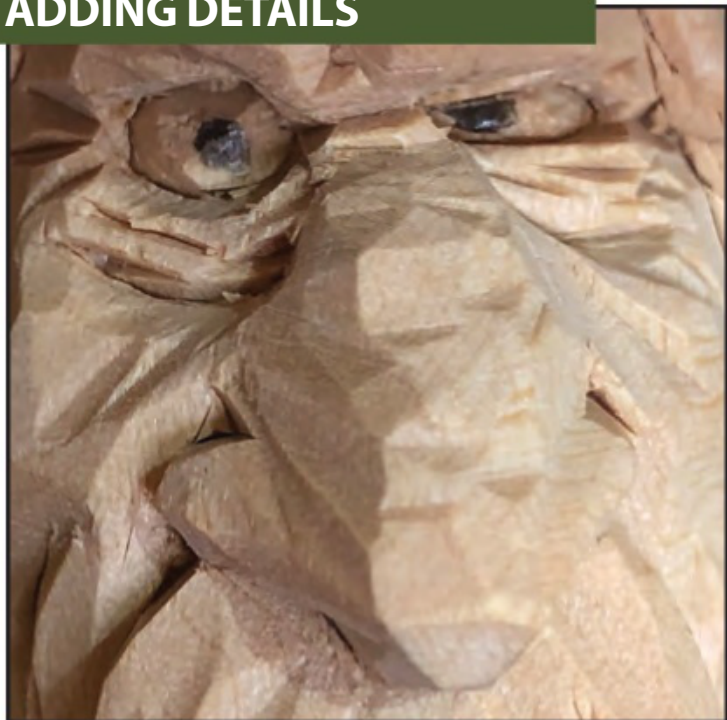


8

Refine the arms and wrists.

Use the knife to add the wrinkles in the coat. Stretch some wrinkles out across the upper and lower parts of the arm. Make any wrinkles under the shoulders and elbows harder and more defined. Establish the final size of the wrists. Tidy up the hands and thumbs, but leave the fingers alone for now.

ADDING DETAILS



9

Define the facial

features. Use the knife to carve the eyes; the left eye is squinting, and the right eye is wide open. Shape the nose and nostrils. Cut in the mustache and teeth. Then use a 1/8" (3mm) 60° V-tool to add the beard stubble texture. Use the same tool to texture the sideburns, eyebrows, and mustache. Then use it to add wrinkles to the face.



10

Refine the hat. Shape the crown and bottom of the hat with the 1/2" (13mm) #9 gouge, checking often for symmetry. Use the 1/8" (3mm) 60° V-tool to shape the rest of the hair. Then add some facets to the outside of the hat brim. I carved a tear in the crown of the hat to add to the worn and weathered look.



11

Refine the fingers. These hands are very expressive and should look poised to draw the pistol at any moment. Use your own hand as a guide for how the fingers curl. Separate the fingers, and then add fingernails and knuckles.



12

Add the finishing touches.

Carve wrinkles into the bandana and add details to the knot. Then finish shaping the vest, belt, pistol, shirt, and coat. Thin down the legs to their final shape, and then add wrinkles to the pants. Use the knife to carve more defined wrinkles at the knee and the bottom of the pants. Finish thinning the bottom of the coat. Add some wrinkles to the top of the boot, carve in the heel, and then use the 1/8" (3mm) 60° V-tool to add the detail on the sole.

Painting and Finishing

Before painting, go over the entire carving to make sure you didn't miss anything. Wash the carving with a mild mixture of dish soap and water, and rinse well. I use only acrylics, and I paint directly on unsealed wood. I prefer to mix my paints thin, as I like to see the grain of the wood through the paint. It is better to build up a desired shade in layers rather than apply a thick coat of color.



Paint Notes

Skin: medium flesh with tomato spice red

Eyeballs, eye highlights, teeth, shirt: titanium white

Hat, eyebrows, moustache, stubble, vest, gun, gun belt, pupils, shirt button, boots: black

Belt buckle: silver

Jeans: midnight blue, drybrushed titanium white

Coat: cream, burnt umber

Gun handles: raw sienna

Bandana: tomato spice red, black, yellow ochre

Seal the carving. I used four coats of a clear acrylic spray. Let dry, and then apply the antiquing. I mixed gel stain with mineral spirits. Antiquing will soften and blend the paint colors to an overall warm tone and leave great shadows. Mix the gel stain and mineral spirits to about the consistency of thin ketchup. Then, using a large brush, apply the mixture to the entire carving. Use a soft cloth to wipe off all excess, being careful to leave the antiquing in the deep cracks and wrinkles. Use a small brush with a bit of full-strength mineral spirits to remove the antiquing completely from the teeth and eyes. Let dry, and then get ready for a rootin'-tootin' showdown!

materials & tools

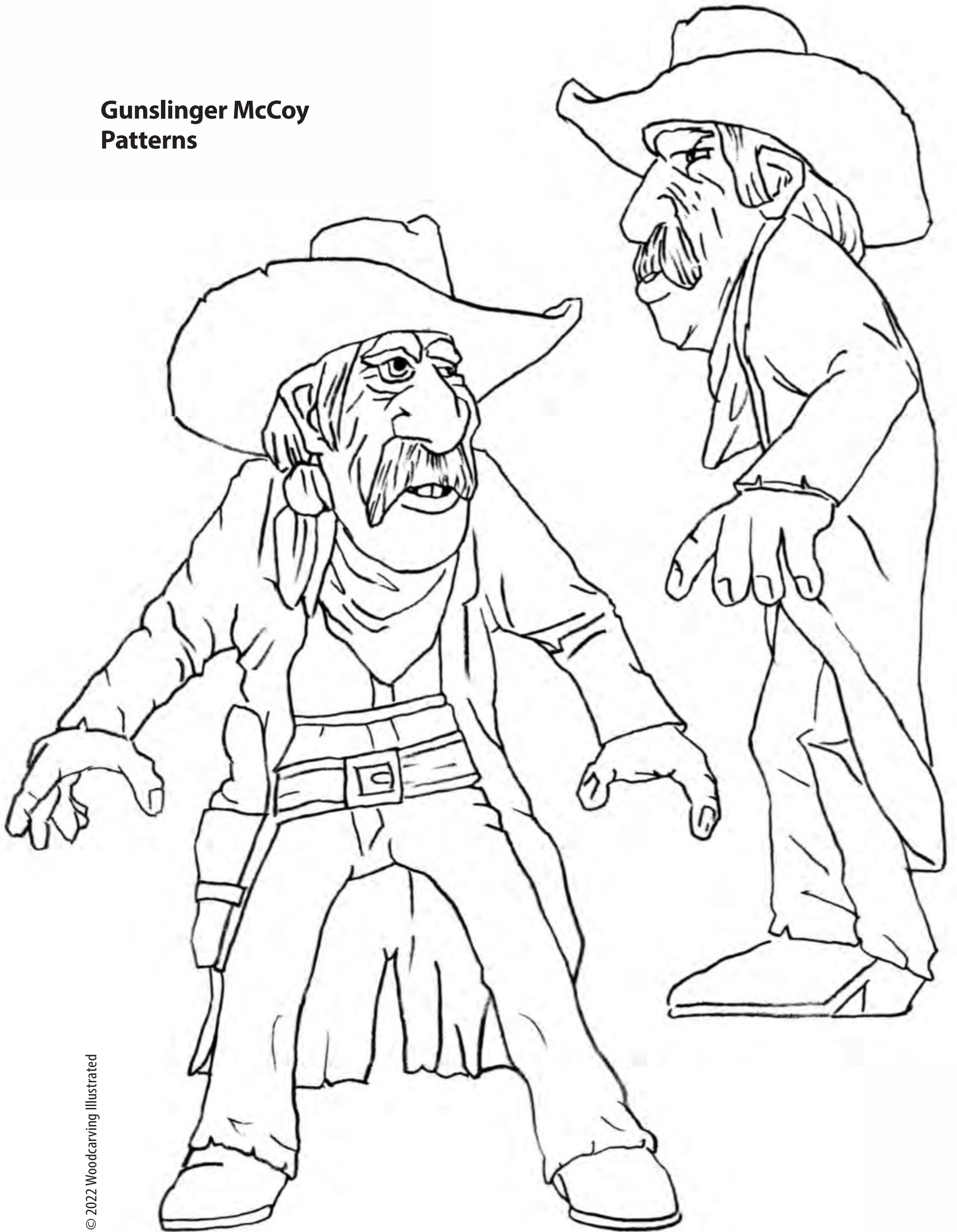
MATERIALS	TOOLS
• Basswood, 3" (7.6cm) thick: 5½" x 8" (14cm x 20.3cm) • Mild cleaner and degreaser, such as Dawn® • Acrylic paints, such as Ceramcoat®: black, burnt umber, cream, medium flesh, midnight blue, raw sienna, silver, titanium white, tomato spice red • Finish, such as Krylon®: clear acrylic spray • Gel stain, such as Minwax®: aged oak • Mineral spirits • Soft cloth	• Band saw • Knife: rough out • #9 gouge: ½" (13mm) • V-tool: ⅛" (3mm) 60° • Paintbrushes: assorted

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Chris Hammack has been a professional woodcarver creating whimsical designs for over 37 years. He has taught carving seminars all over the country, and now teaches woodcarving classes online. He is a long-time member of the Cowboy Cartoonists International and the Caricature Carvers of America (CCA). He currently lives and carves on a small island in the Caribbean, off the coast of Mexico. Find out more about Chris and his carvings at chrishammack.com.

Gunslinger McCoy Patterns



Wood-and-Resin Floating Leaf

Combine relief carving, epoxy, and paint for a winning tribute to the season

By D. L. Miller



Carve your leaf into a larger square of wood to create a ready-made frame.

A freshly fallen leaf floating down a stream is a true sign that seasonal changes are upon us. At first look, our focus is on the brilliance of the leaf's surface, but at second glance, we might start to pick up on the details of the stream bed under it, blanketed with smooth pebbles. I set out to replicate this iconic symbol of fall by combining clear resin with a simple low-relief image.

Giving an illusion of depth is both the challenge and reward of low-relief carving. The introduction of resin can greatly enhance the illusion. This project will teach you basic techniques that can later be applied to larger, more advanced designs.

Getting Started

Choose a variety of wood. For this project, I used a 4" (10.2cm) square space centered on a 12" (30.5cm) square basswood panel. Using a panel larger than your carving surface will allow for safe handling during the carving process as well as provide a ready-made gallery-style frame when finished.

Transfer the pattern onto the center of the panel using graphite transfer paper and a pencil (or another method of your choice).

CARVING THE LEAF



1

Create the outlines. Using an X-ACTO® blade or a straight-bladed carving knife of your choice, create stop cuts along the lines for the square frame and leaf outline, $\frac{3}{8}$ " (1cm) deep. It's helpful to use a ruler as a guide along the straight stop cuts.



2

Lower the background. Using a chisel or a $\frac{3}{8}$ " (10mm) #3 gouge, begin removing the background material between leaf and frame, carving with the grain. Bring down the background by roughly $\frac{3}{8}$ " (1cm).



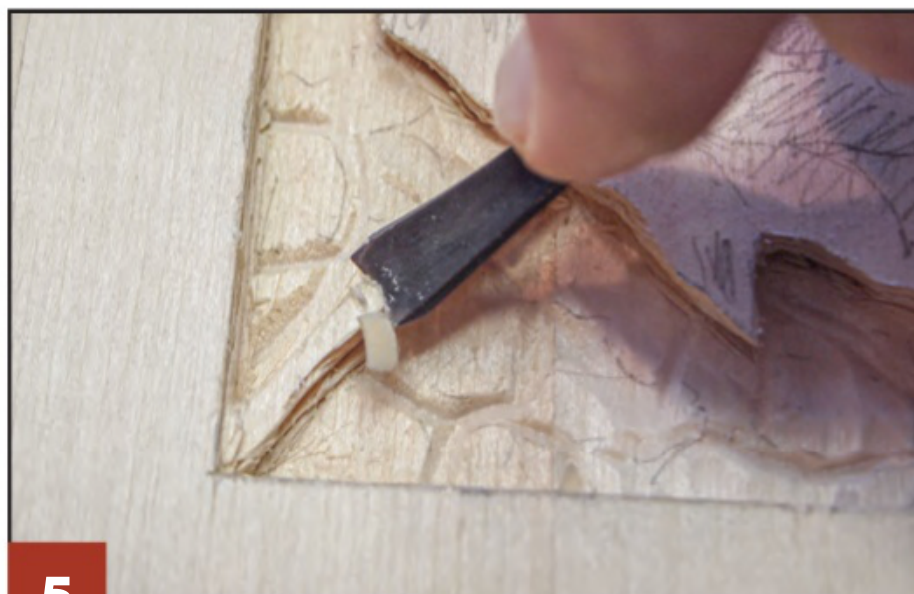
3

Add the stones. Draw the stones with the pencil, varying their size and shape for an organic look. Then use a $\frac{1}{4}$ " (6mm) 70° V-tool to create definition between the stones.



4

Carve the surface of the leaf. Using a shallow gouge, such as the $\frac{3}{8}$ " (10mm) #3, create the leaf's surface by starting from the outside of the leaf's edge and moving toward the center leaf veins. Remove just a small amount of material. *Note: Make sure not to remove any material from the leaf's edge. The high points along the leaf's perimeter will keep it from being flooded by resin as you pour later.*



5

Shape the stem. With the same gouge, gently slope the stem downward toward the frame. This will help to give the floating leaf a more realistic appearance, as some parts will naturally sink lower in the "water." Then, with the $\frac{1}{4}$ " (6mm) 70° V-tool, add the leaf vein details.



6

Undercut the edges of the leaf. Use the thin, straight-bladed knife. Do not undercut the stem. Inspect your carving and add any final details.

ADDING PAINT & RESIN



7

Mix Mars black with white to create a dark gray. Dilute the mixture until it is around 70% paint and 30% water, and then paint it on the pebble background, the interior of the frame edge, and the edges of the leaf and stem. Do not try to cover every element thickly; it is better to show random thick and thin areas, as this will give the pebbles a more mottled appearance.



8

Paint the leaf base coat. Mix crimson red with cadmium yellow to create a vibrant orange, and then brush the surface of the leaf and stem with this color. Vary the tone by blending in more crimson red and cadmium yellow in places. Let dry.



9

Add the leaf vein details. Mix cadmium yellow with a small amount of ultramarine blue to create a pale green, and then use this to carefully paint on the leaf vein details.



10

Prepare the surface for resin. Before adding resin, place the finished piece on a flat surface. Do not pour any resin until your panel is level from all directions; I used a bubble level to check all directions—diagonally as well as along the top and sides. Then cover your working surface with waxed paper or a disposable plastic sheet, and put on gloves before mixing.

TIP

TAKE YOUR TIME

Slow pouring will prevent additional air bubbles in the resin, as well as lessen the likelihood of overflow.



D. L. Miller grew up in the Appalachian Mountains of Western Maryland and now resides in Boiling Springs, Pa. He has a B.A. in fine arts. Today, much of his work is focused on combining techniques and mediums he has learned over the years as a painter, carver, and resin artist, with primary focus on scenes found in nature.



11

Add the resin. Using a two-part epoxy, mix a total of 5 oz., following the manufacturer's instructions. The instructions will provide details on exact mixing ratios, which vary per brand but are often 1:1; they will also include details on working and curing times. Be sure to follow all safety instructions when mixing and pouring resin. Slowly pour your mixed resin into one corner of the frame, allowing the resin to slowly travel around and fill the background. Pour a small amount to start, and then slowly pour a little more, carefully watching the resin level rise at all four corners. Pour a little at a time until the resin has reached the edges of the leaf.



12

Add the water droplets. Take a sharpened craft stick and dip it into the remaining resin in your mixing cup. You can create the appearance of water droplets on the surface of the leaf by letting a small drop of resin drip off the tip of the sharpened craft stick. For this piece, I added about eight drops of various sizes.



13

Remove air bubbles. Even with careful pouring, small air bubbles will appear on the surface of the resin, giving it a cloudy appearance. To eliminate them, spray a mist of isopropyl alcohol on the surface. Let the resin set for at least 24 hours (or the time listed in the manufacturer's instructions) before moving the carving. Display as desired.



Wood-and-Resin Floating Leaf Pattern

materials & tools

MATERIALS

- Basswood panel, 1" (2.5cm) thick: 12" (30.5cm) square
- Graphite paper
- Pencil
- Acrylic paints, such as cadmium yellow, crimson red, Mars black, ultramarine blue, and white
- 2-part clear epoxy kit (16 fl. oz.)
- Clear plastic cup
- Disposable craft stick
- Small spray bottle of isopropyl alcohol

- Waxed paper
- Disposable gloves

TOOLS

- Knife: X-ACTO® or other thin, straight blade
- Chisel of choice
- #3 gouge: 3/8" (10mm)
- #6 gouge: 5/16" (8mm)
- V-tool: 1/4" (6mm) 70°
- Small level
- Paintbrush: #12 round
- Ruler

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

Easy Candy Corn

Enjoy a beginner-friendly “sweet” that won’t worry your dentist

By Bob Kozakiewicz

You can’t eat this candy corn, but it does have a sweet smile. You can complete this fun project in a short time with just a few tools. Carve several and give them out as Halloween treats to your family and friends.

Getting Started

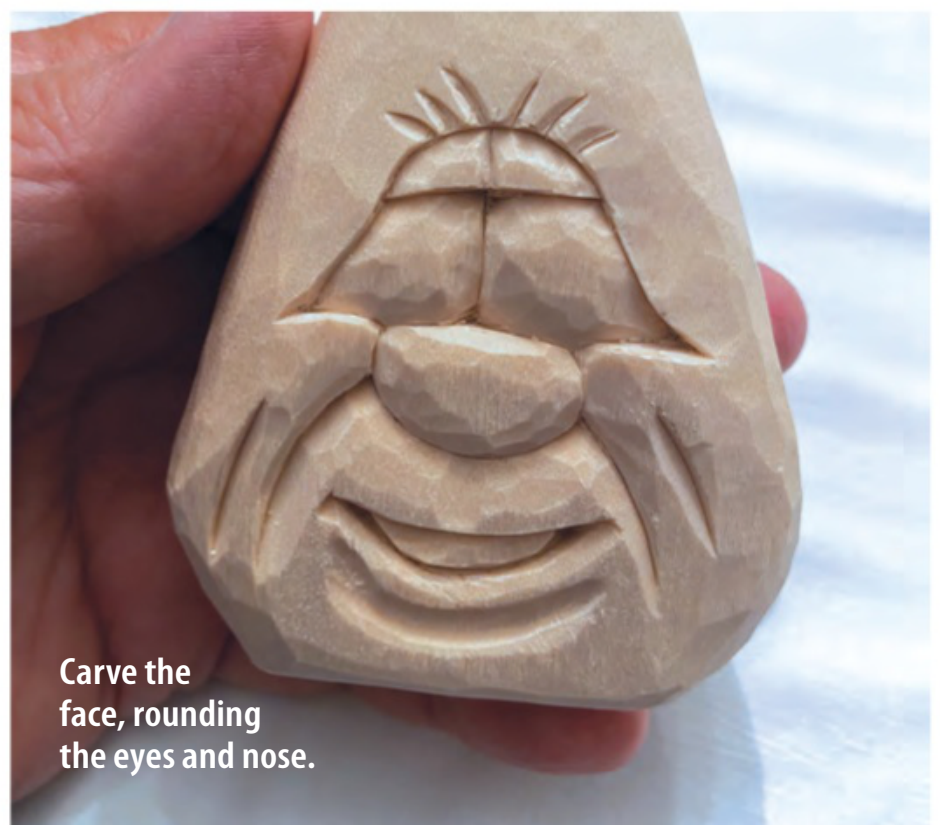
Prepare the blank. Use a pencil to draw the pattern on a block of basswood, making sure the grain runs vertically. Cut the perimeter on a band saw, and then use the pencil to draw a centerline around the entire blank. *Note: Always wear carving gloves and a thumb guard. These photos were taken without them to clearly show tool positions.*

Roughing Out

Rough shape the piece. Use a rough out knife to round off all the edges toward the centerline on the front and back. Use the same knife to remove all saw marks, and then taper the piece to a slightly rounded point as you approach the top. Do this on both sides. Mark the facial details with the pencil.

Adding Details

Carve the face. Use a variety of tools to achieve the desired look. I used the rough out knife, a detail knife, a $\frac{1}{8}$ " (3mm) 70° V-tool, and an assortment of gouges. Carve the outline of the eyes and eyelids with the detail knife. Carve the separation between the eyes with the $\frac{1}{8}$ " (3mm) 70° V-tool. Use the detail knife to carve the mouth and teeth, and then shape the lower lip using the $\frac{1}{4}$ " (6mm) #9 gouge.





Mark the stripes. Use the pencil and a ruler to draw two parallel lines up from the bottom of the carving: 1 ¼" (3.2cm) and 2 ½" (6.4cm). Continue the lines around the back of the carving, stopping at the sides of the face.

Carve the stripes. Use the ⅛" (3mm) 70° V-tool to carve a small V-cut along the entire length of both lines. Burn the lines with a woodburner and skew nib on a medium heat setting.

Painting and Finishing

Prepare the carving for paint. Give the entire carving a light hand sanding. Remove the sanding dust, and then wash the carving with a mild cleaner, such as Dawn® dish soap, and water to remove leftover pencil marks and oils from your hands. I let my carvings dry completely before painting, but you can paint on the wet wood, if preferred.

Add color. It's helpful to have good lighting when painting your carvings; I use an LED desk lamp. Thin the paints with water and then apply them in washes. It is better to add your paint in several thin layers to build up the color rather than applying a single thick coat.

Add finish. Apply a light coat of Krylon® clear matte acrylic spray. Allow the sealer to dry for two hours. Then apply an antiquing medium, such as FolkArt® apple butter brown. I mix one part medium to five parts water. Apply the thinned mixture to the entire carving, and then wipe it down immediately with a soft cloth. Allow to dry for at least 24 hours, and then spray on a final coat of the Krylon® clear matte finish. Once dry, apply a coat of Howard Feed-N-Wax® and allow to sit for 20 minutes. Then buff with a soft cloth and a horsehair shoe brush.

materials & tools

MATERIALS

- Basswood, 1 ¼" (3.2cm) thick: 3" x 4" (7.6cm x 10.2cm)
- Pencil
- Sandpaper: assorted grits
- Cleaner and degreaser, such as Dawn®
- Acrylic paints: such as Americana®: bright yellow, forest green, raw sienna, tomato spice, warm white; Craft Smart®: black, citrus green, pumpkin, white
- Antiquing medium, such as FolkArt®: apple butter brown
- Finish, such as Krylon®: clear matte acrylic spray; Howard Feed-N-Wax®
- Soft cloth

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

TOOLS

- Band saw
- Knives: rough out, detail
- #3 gouge: ⅝" (16mm)
- #6 gouge: ⅜" (5mm)
- #9 gouge: ¼" (6mm)
- #11 gouge: ⅜" (5mm)
- V-tool: ⅛" (3mm) 70°
- Ruler
- Variable-temperature woodburner with nib: skew
- Paintbrushes: assorted
- Shoe brush: horsehair

Paint Notes

Body: bright yellow (1), pumpkin (2), warm white (1)

Face: raw sienna (1)

Nose: pumpkin (2), tomato spice (1), raw sienna (1)

Eyes: warm white (1)

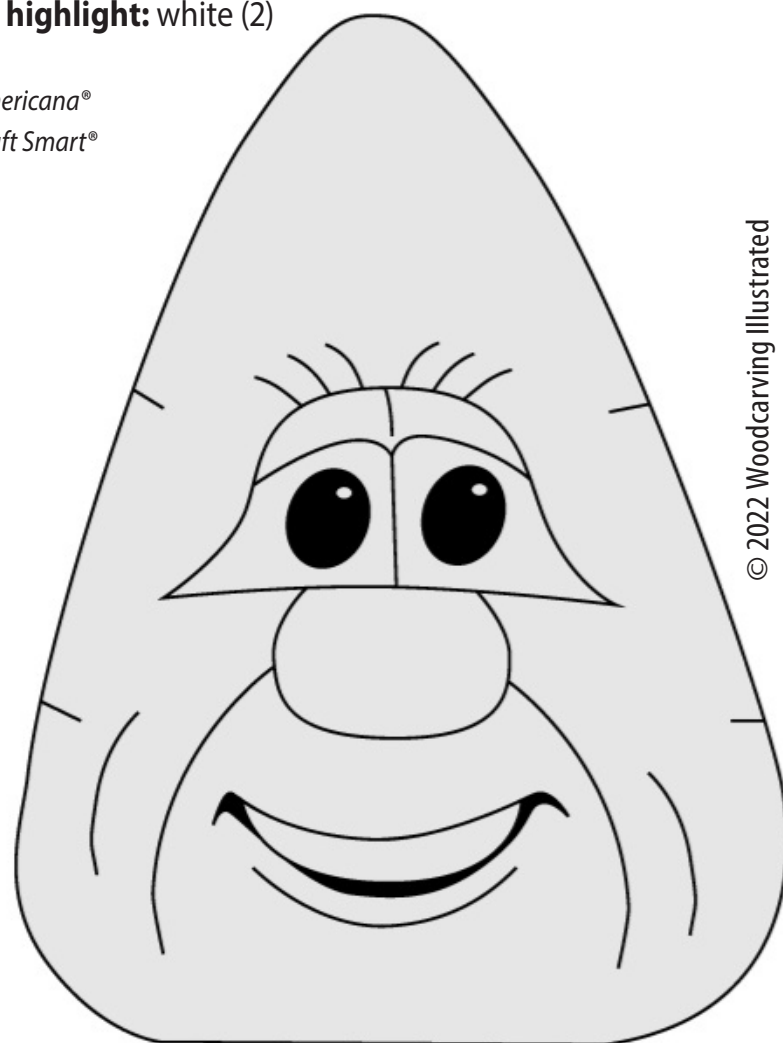
Iris outer ring: black (2)

Iris: forest green (1), citrus green (2)

Pupil: black (2)

Eye highlight: white (2)

1 Americana®
2 Craft Smart®



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Bob Kozakiewicz lives in Ramsey, N.J. with Pat, his wife of 46 years. A self-taught, award-winning carver, Bob, who also enjoys instructing beginners, has been carving since he was a teenager. His favorite subjects are Santas, elves, ornaments, and small caricatures. Today his wood carvings can be found in private collections throughout the United States and abroad. Find Bob on Facebook at facebook.com/robert.kozakiewicz.9, Instagram @carverbobk, or woodchipchatter.com; you can also email him at rwkoz51@gmail.com.

Cottage INCENSE BURNER

This cozy house sports whimsical colors and a working chimney

By John Housefield

A popular folk-art tradition in Germany is the Smoking Man, a small wooden figure that doubles as an incense burner. The tradition of these keepsakes date back to the 17th century and often feature blue-collar workers going about their daily tasks. One day I was looking at the German smoking men I've collected over the years, and the thought came to me to make a house that could burn incense with smoke coming out of the chimney.



Getting Started

Transfer the house, base, and chimney patterns to the blanks. I sketched them on with a pencil, but you could also make reusable clear plastic templates if you plan to cut more than one house. Secure the house blank and drill a 2" (5.1cm)-dia. hole, 2½" (6.4cm) deep in the center of the bottom of the house blank. On either side of the larger hole, drill two dowel holes ½" (1.3cm) deep with a ⅜" (10mm)-dia. bit. Then cut the house and chimney shapes on a band saw. Cut the base on the band saw at a 10° angle (the walls should taper inward slightly).

Sketch the same chimney pattern on the right side of the house, centering it front-to-back. Mark the position of the holes, as well.



John Housefield has been enjoying and learning about carving for 20 years with bark carving being one of his favorite carvings to do. He thanks

God every day for giving him this talent. Contact John about his work at johnswoodworks48@gmail.com.



Drill the largest hole in the side of the house with a 1 1/4" (32mm) Forstner bit so it connects with the 2" (5.1cm) hole in the bottom. Drill the two holes on either side with the 3/8" (10mm)-dia. bit, 1/2" (1.3cm) deep. Then drill holes on the side of the chimney that meets the house, making the 1 1/4" (3.2cm) hole 5/8" (1.6cm) deep. Drill the 3/8" (1cm) holes 1/2" (1.3cm) deep.

Adding the Chimney Opening

Secure the chimney in a vise and drill the chimney hole. You can use a 5/8" (16mm)-dia. mortising bit or, if you prefer a round hole instead, use a 1/2" (13mm)-dia. bit. In either case, drill down until you reach the hole in the bottom of the chimney. Then, if desired, burn the inside of the chimney with a butane torch to give it some realism.

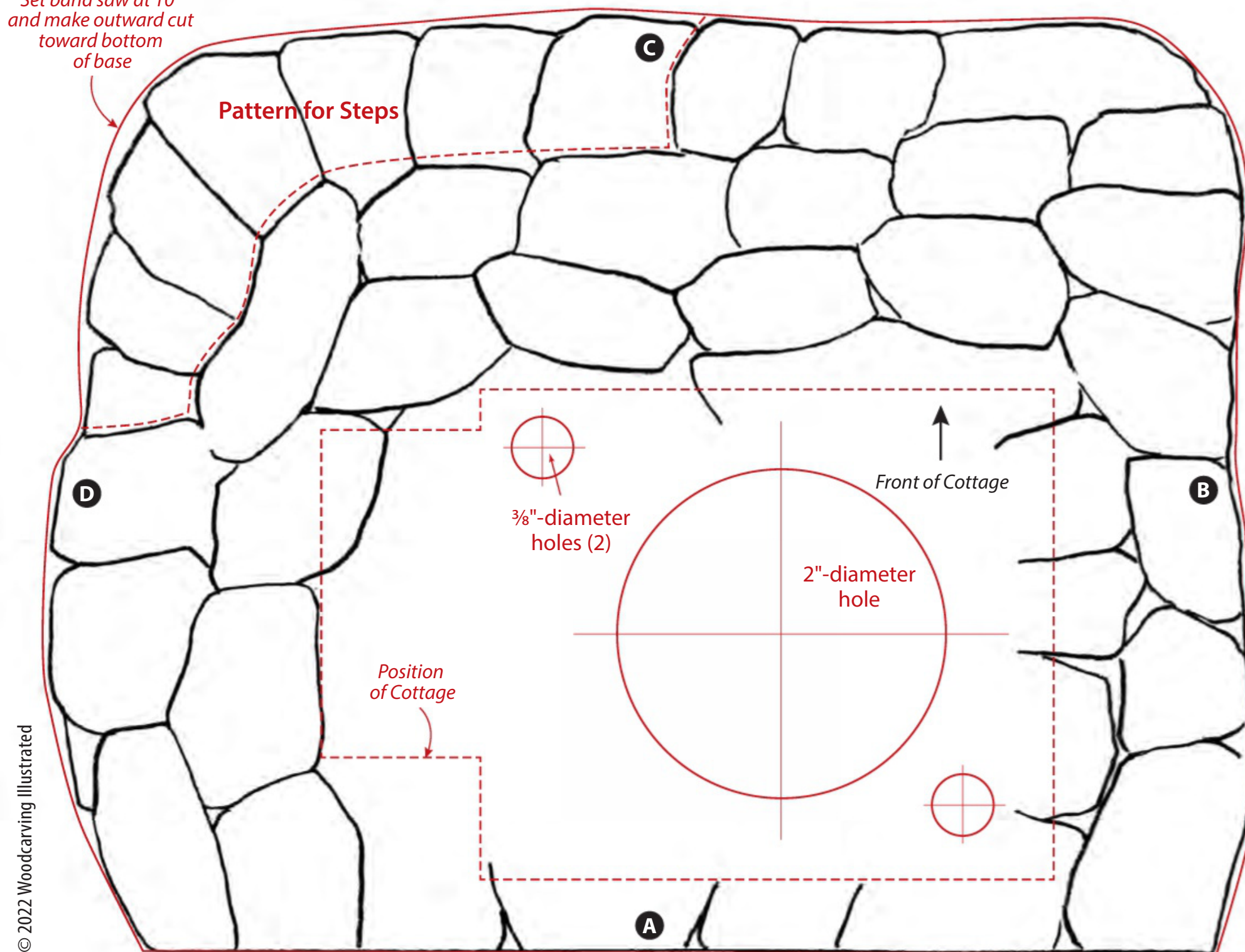
Assembling the Carving Blank

Cut the dowel rod into four 1 1/8" (2.9cm) pieces on a band saw or scroll saw. Place two of the pieces into the small holes in the house, saving the other two pieces for later. Slide the chimney piece onto the dowel rods. If the chimney does not sit perfectly level with the bottom of the house at this stage, enlarge the holes so everything lines up.

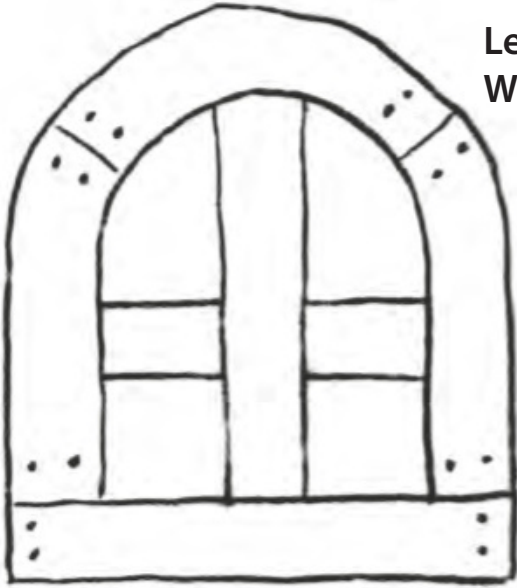
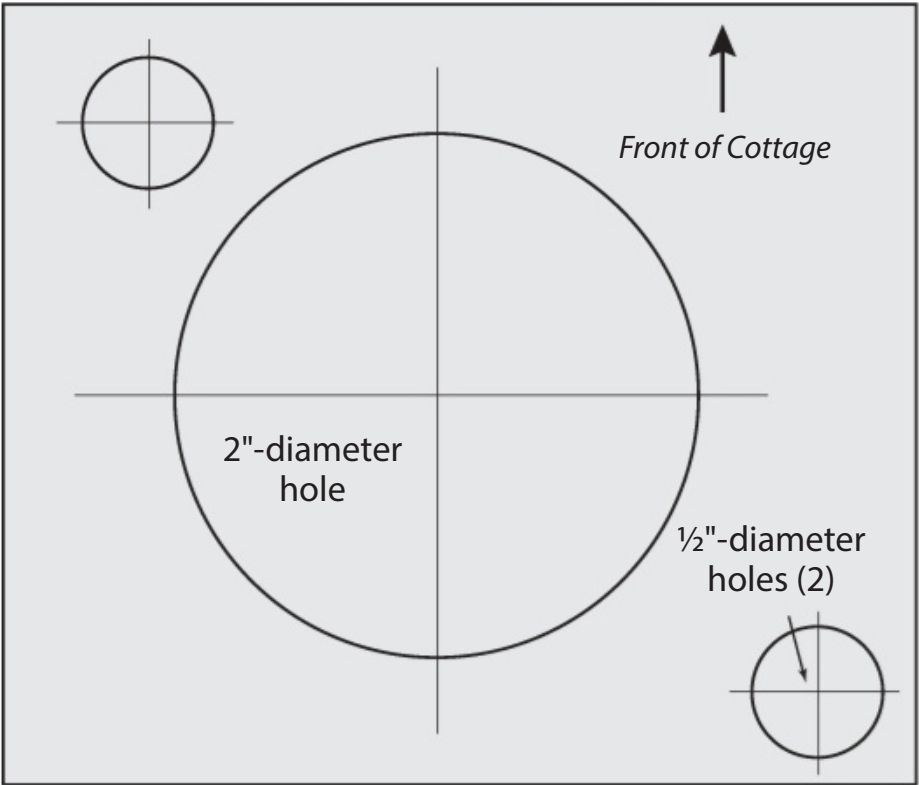
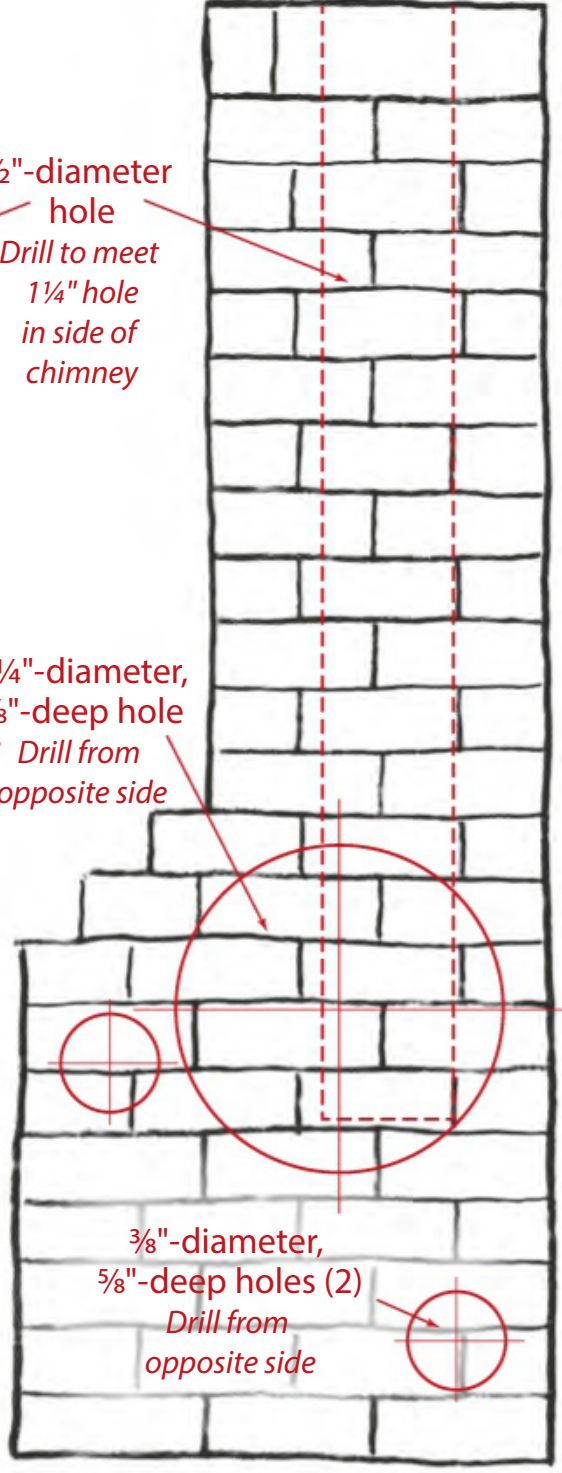
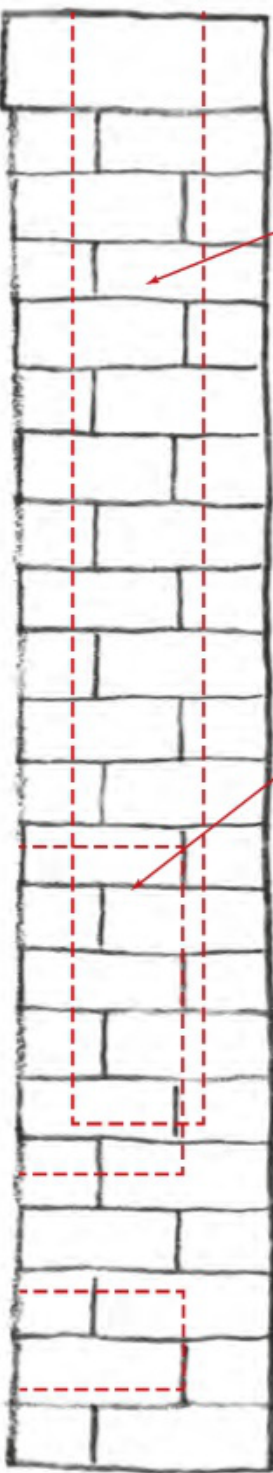
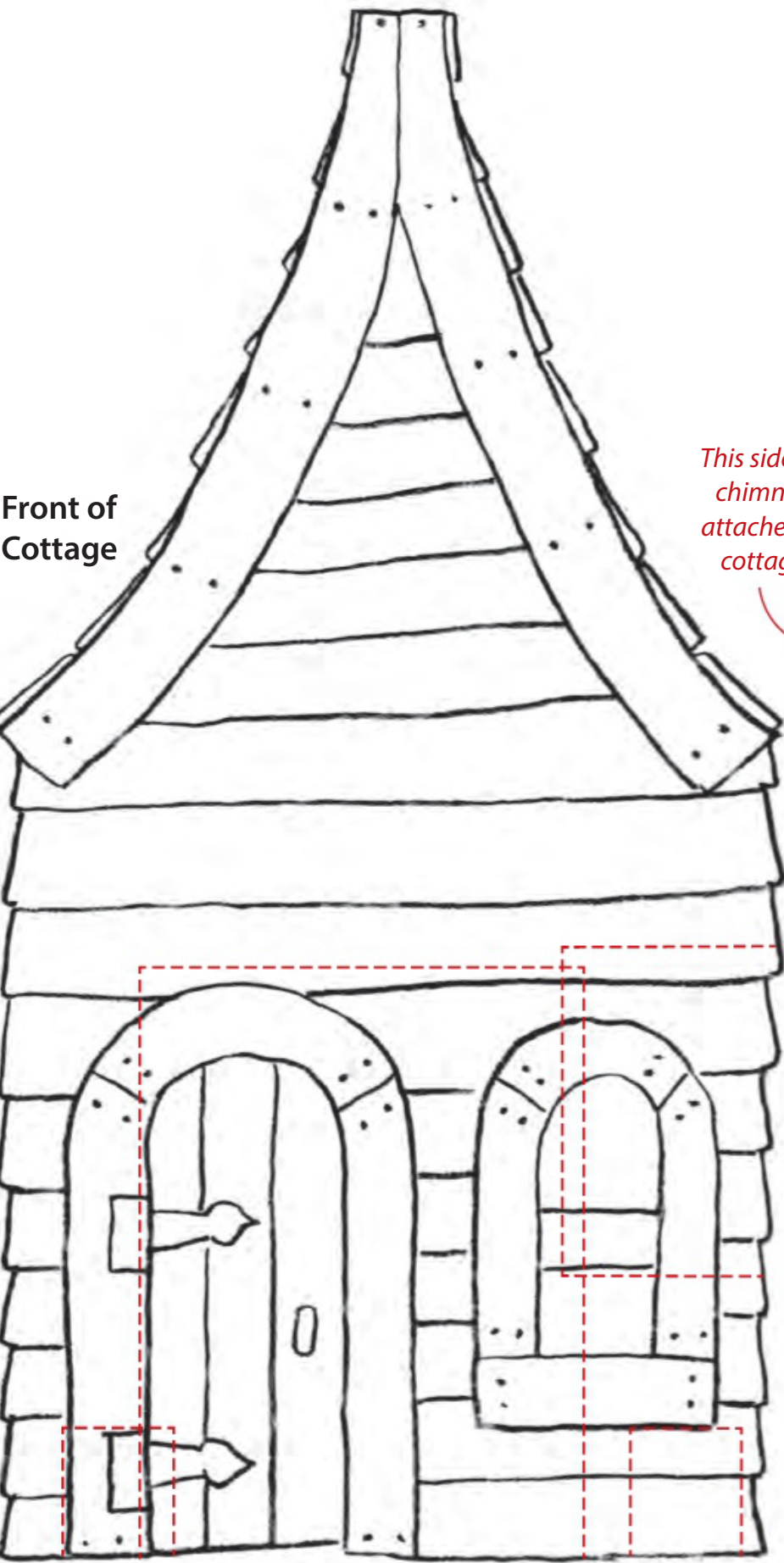


Cottage Incense Burner Base Pattern

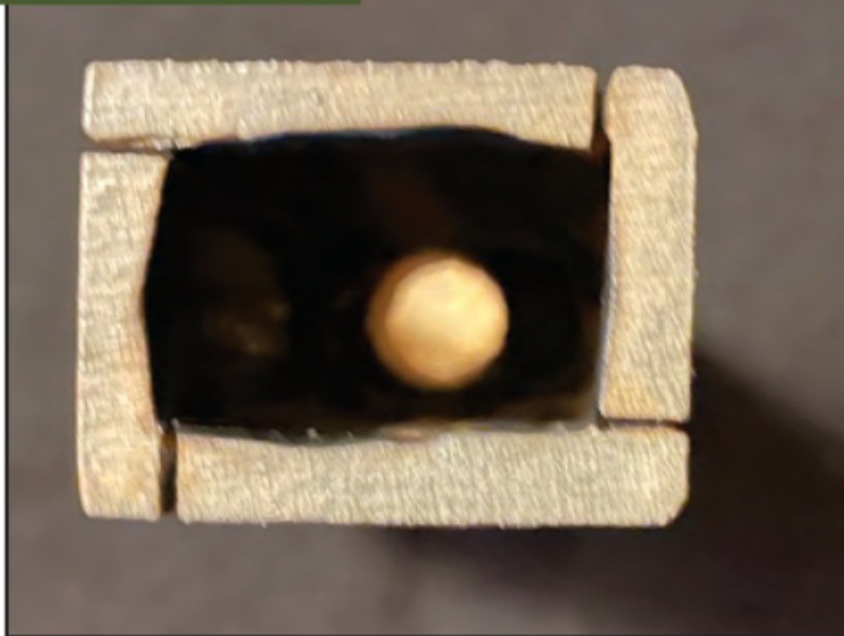
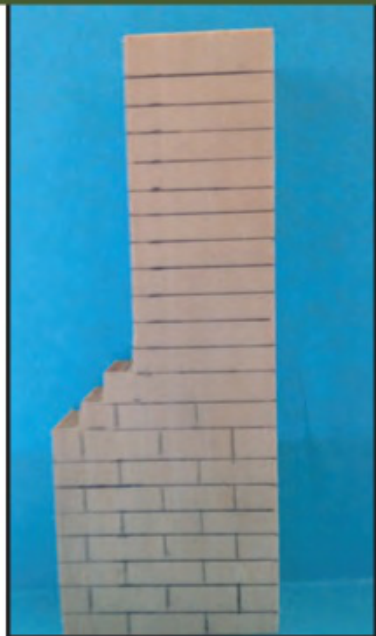
Set band saw at 10° and make outward cut toward bottom of base



Cottage Incense Burner Patterns



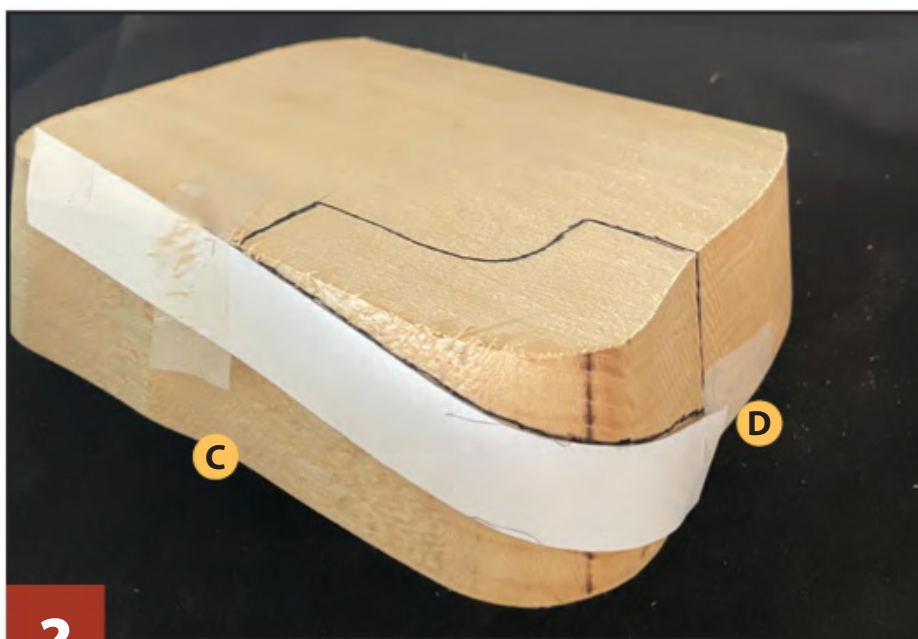
CARVING THE CHIMNEY & BASE



1

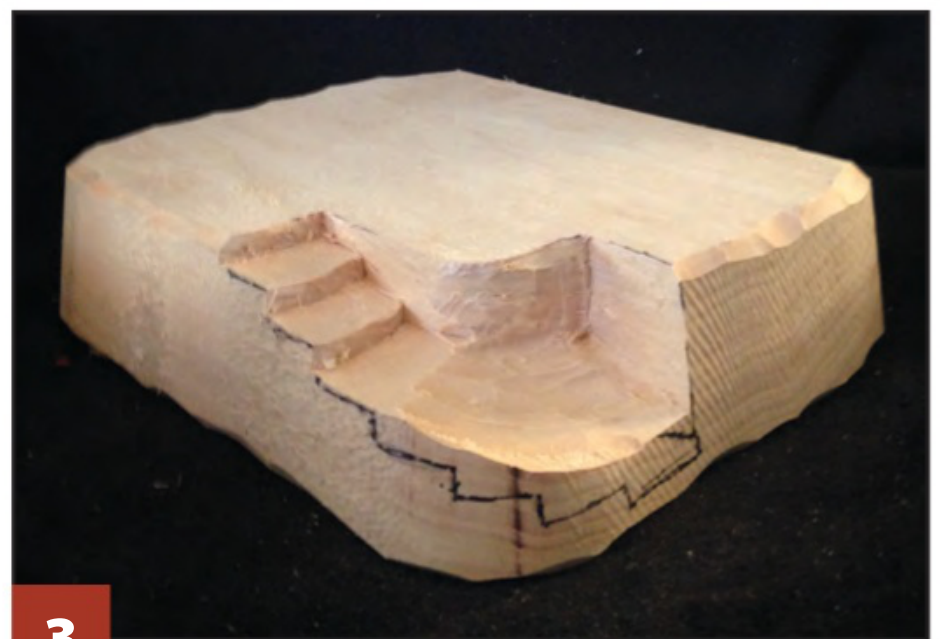
Sketch on the chimney bricks.

You can draw them freehand, use a square, or transfer the brickwork design using graphite transfer paper and a pencil. Be sure to leave $\frac{1}{2}$ " (1.3cm) of clearance at the very top for the last layer of bricks. Then divide the top of the chimney into four equal bricks, and then extend these down the sides to the line $\frac{1}{2}$ " (1.3cm) from the top. With a $\frac{3}{16}$ " (5mm) 45° V-tool, carve along the brick lines you just drew, using shallow cuts.



2

Mark the base. Sketch the steps pattern on top of the base. Then, on Side D, mark a line $\frac{3}{8}$ " (1cm) up from the bottom, and extend a piece of painter's tape from that line up to the area where the steps start on Side C. You should now have a line sloping downward for the stairs.



3

Rough out the steps. With a $\frac{5}{8}$ " (16mm) 60° V-tool, carve away the hollow where the steps will go, following the slant to create a "slide." Draw steps along the "slide," and then carve each step with the V-tool or knife, keeping the tops flat. The steps should be similar in size without being identical. Remove differently sized chips of wood along the top and bottom edges of the base to make the base look more natural.



4

Add the rocks. Start by drawing five levels, keeping the lines organic rather than perfectly straight. Then draw the individual rocks. Separate the layers, using a chip carving knife (or one of your choice) to create V-cuts along the lines. Then separate the rocks. Knock off the sharp corners to give each stone a more rounded, knobby appearance. Refine the rocks using a $\frac{1}{2}$ " (13mm) #5 gouge, and then burn between them (if desired) using a variable-temperature woodburner with a writing tip.

5

Complete the base.

Mark the shape of the house and chimney on the top of the base per the pattern on page 47. Within the house spot, mark and drill a 2" (5.1cm) hole, $\frac{1}{4}$ " (6mm) deep; this is where the incense cones will sit. Use a $\frac{3}{8}$ " (10mm) bit to drill two dowel holes to match those on the bottom of the house; these will be 1" (2.5cm) deep. Then extend the stones from the sides of the base up to the house, bringing them a short distance inside the house outline. Carve along the lines, using the same technique as in Step 4. Once the base is done, hold it up to the light and make any final changes with your tools of choice.

CARVING THE HOUSE



6

Rough out the roof. With a 1" (25mm) curved skew knife or a gouge of your choice, remove all saw marks. Then, along the front and back edge, cut in at an angle with a $\frac{5}{8}$ " (16mm) 90° V-tool to separate the shingles from the trim. Then follow the line of the roof with a pencil, sketching the trim boards $\frac{3}{8}$ " (1cm) down from the top. Do this on the front and back, and turn the lines into stop cuts.



7

Sketch on the windows and door. Refer to the patterns. Then follow the lines with deep stop cuts.



8

Add the shingles and siding. Using a square or straightedge, sketch lines $\frac{1}{2}$ " (1.3cm) apart, starting from the bottom of the house and extending to the top of the roof. Draw the individual roof shingles, alternating the layers like brickwork. With a knife, follow the horizontal lines with stop cuts, and then carve up toward these stop cuts at an angle to create the slats; the shingles and slats should slant inward from bottom to top.

TIP

MAKING SAFE STOP CUTS

As you reach the end of a longer stop cut, rock the blade down for safety. This way, when you release the knife from the wood, you have more control over where the tip of the blade goes.



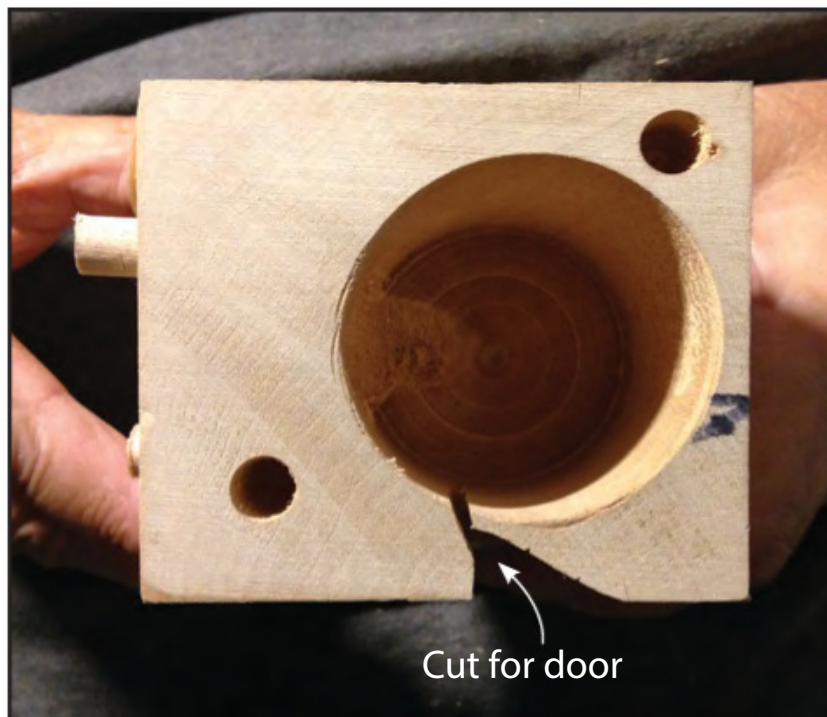
9

Separate the shingles. Using the $\frac{3}{16}$ " (5mm) 45° V-tool, carve along the vertical shingle lines.



10

Refine the siding. To clean up the angled cuts on the siding, I use a $1\frac{3}{4}$ " (44mm) curved blade to make the top of each row sit deeper than the bottom. I recommend choking up on the blade (holding the knife further up the handle than normal) for better control. For the small space between the door and window, I used a $\frac{1}{8}$ " (3mm) dogleg chisel.



11

Define the door, windows, and

trim. Deepen the stop cuts along these areas, and then make shallow cuts on the surface of the door to angle the right side inward. Use a knife of your choice. Bring the deepest part of the door almost to the cut circle in the bottom of the house. Then, in the right side of the door, carve a small crack that extends to the hole. This will allow air to come through, letting the smoke travel up the chimney. Carve the rest of the window and door details using a knife of your choice. Then outline the nails, siding, hinges, keyhole, and other details using the woodburner and writing tip.

Painting and Finishing

Paint the chimney. I used thinned barn red for the bricks and neutral gray for the stones on the top layer. (My ratio of choice is two drops of paint to five drops of water, but thin your paints based on what you're comfortable with.)

Paint the house. I used plantation pine on the roof and door, and barn red on the door frame, window frames, and front and back gables. Paint the siding with milk chocolate and the windowpanes with yellow light. In tight places, such as the area between the front door and window, I recommend switching to a small, flat brush (I use a 1/8" [3mm]). Don't keep too much paint on your brush at any given time.

Paint the base. I used an assortment of colors (wrought iron, slate green, neutral gray, Mississippi mud, honey brown, dark garnet), jumping around with each color to create a randomized effect. Use a color assortment that works for you. As you paint, make sure to turn the piece around at all angles, as it is easy to miss parts of the rocks. Once the stones are dry, load up a coarse dry brush with wicker white and wipe off the majority on a paper towel. Test on a piece of scrap wood before applying it to the project. Once you are sure that the brush contains only the smallest amount of white, drybrush the surfaces of the rocks lightly with the bristles. The rocks should pick up a very small amount of paint—just enough to highlight the facets and ridges. Then turn the brush sideways and take it back and forth between the layers of rocks. Let dry.

Once the pieces are dry, apply a clear spray finish, such as Rustoleum® 2X matte, to the exterior only. Let dry, and then squeeze clear dimensional medium into each window to create an even, shiny coating on each pane. Glue the two remaining dowel rods into the small holes on the base. Finally, place a round aluminum plate in the larger hole in the base for your incense.

TIP

PAINTING PRACTICE

As you paint, keep a piece of sanded-down scrap basswood nearby. That way, when you're thinning your paints, you can test the look before applying them to your carving.

materials & tools

MATERIALS

- Basswood, 3" (7.6cm) thick: house, 3 1/2" x 7" (8.9cm x 17.8cm)
- Basswood, 1" (2.5cm) thick: chimney, 2" x 5 1/2" (5.1cm x 14cm)
- Basswood, 1 3/4" (4.5cm) thick: base, 5 3/4" x 7 1/2" (14.6cm x 19.1cm)
- Dowel rod, 3/8" (1cm)-dia.: 6" (15.2cm) long
- Pencil
- Graphite paper (optional)
- Black marker: fine-point
- Acrylic paints, such as Americana®: honey brown, milk chocolate, Mississippi mud, neutral gray, plantation pine, slate green; such as Apple Barrel®: barn red, dark garnet; such as FolkArt®: wicker white, wrought iron, yellow light
- Clear dimensional medium, such as Glossy Accents
- Clear finish, such as Rustoleum® 2X: matte
- Wood glue
- Tape: painter's
- Paper towels
- Aluminum stamping blank: 2" (5.1cm) round

TOOLS

- Band saw
- Scroll saw (optional)
- Square
- Straight edge (optional)
- Vise
- Drill press with bits: 3/8" (10mm), 1/2" (13mm), 1 1/4" (32mm), 2" (51mm); 5/8" (16mm) mortise
- Knives: 1/2" (13mm) skew, 3/4" (19mm) chip carving, 1" (25mm) curved skew, 1 3/4" (44mm) curved
- V-tools: 3/16" (5mm) 45°, 5/8" (16mm) 60°, 5/8" (16mm) 90°
- Chisels: 1/4" (6mm), 1/8" (3mm) dogleg
- #5 gouge: 1/2" (13mm)
- Woodburner with nibs: skew, writing
- Butane torch (optional)
- Paintbrushes: assorted

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

Chip Carved Candle Dish

Adorn a simple vessel with repeating symbols of fall

By Charlene Lynum

Recently, I came across a plain candle dish that was in need of embellishment. I wanted to create a design that went beyond typical geometric chip carving patterns. So, I included leaves, which add interest and soften the look of this design. I also like the variety of candles that are available now, including battery-operated, which can eliminate worry about wax or heat damage to the finished project.

Getting Started

Lightly sand the candle dish blank to ensure a smooth working surface. Transfer the pattern to the plate with graphite paper or a heat transfer tool, making sure the design is centered with one set of the larger triangles aligned with the grain. I recommend practicing the triangles and leaves on a practice board before beginning the project.



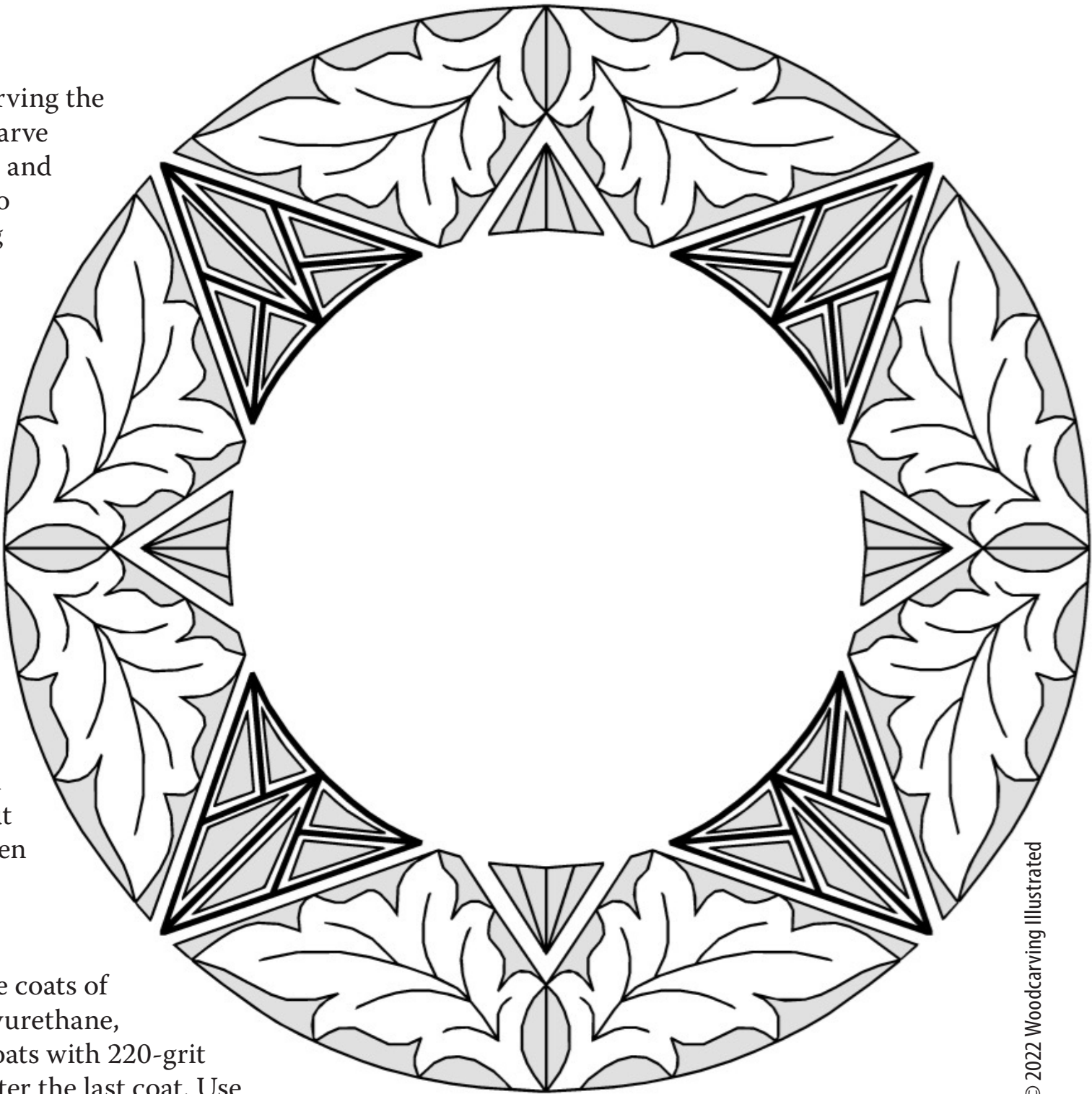
Carving

Carve the chips. When carving the larger triangular shapes, carve the three-sided chips first, and then carve the lines that go in between. When carving the chips that form the leaves, I like to carve the curves around the leaves, and then carve the straight edges.

Clean up your chips with the knife and remove any remaining pattern lines. If you used graphite paper to apply the pattern, use a white hi-polymer eraser. If you used a heat transfer tool, an ink eraser will remove the lines. If necessary, you can use 220-grit sandpaper, but be very careful not to flatten the ridges of your carving.

Finishing

Apply a finish; I used three coats of a clear satin brush-on polyurethane, sanding lightly between coats with 220-grit sandpaper. Do not sand after the last coat. Use a bristle brush to apply the finish, but be careful not to apply too much. If you experience pooling, use a clean, dry brush to remove the excess finish, and then wipe the brush off with a paper towel. Repeat the sequence as many times as necessary. Follow the directions on your chosen product, making sure you allow enough time to dry between applications.



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Candle Dish Pattern

materials & tools

MATERIALS

- Basswood candle dish, 6" (15.2cm)-dia.: 3" (7.6cm) center
- Graphite paper
- Sandpaper: 220-grit
- Eraser: white hi-polymer or ink
- Paper towels
- Finish, such as Minwax®: clear satin fast-drying polyurethane
- Candle: wax or battery-operated

TOOLS

- Chip carving knife
- Heat transfer tool (optional)
- Brush: natural-bristle
- Compass (optional)

SPECIAL SOURCES

For basswood candle dishes and plates, visit montzkawoodworking.com.

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

WANT MORE CHIP CARVING?

Chip Carving Starter Guide

By Charlene Lynum

Item 01678. Available for \$16.99 + S&H (parcel post) from Fox Chapel Publishing, FoxChapelPublishing.com, 800-457-9112, or your local retailer.



Charlene Lynum began chip carving around 1985. She lives near Eau Claire, Wis., and is a member of the West Wisconsin Woodcarvers Guild. What started out as a hobby has turned into an artistic adventure over the past few years. She appreciates the simple beauty that chip carving can add to a project.

Find her on Instagram @theLynums.

One Block, 64 Faces

Rotating facial features let you create a whole cast of characters in a single blank

*Designed by Joe You
Written by Gary Fenton*

Faces come in many shapes and sizes. This project lets you mix and match different personalities by rotating the blocks. The four original faces can be rotated into sixty-four different looks. You've seen this concept in flip books—now caricature carvers have it, too! Use my designs or alter them to create your own; they'll become a great reference as you experiment with facial expressions.

Getting Started

Prepare the blocks. Start with a basswood blank that is 1 3/4" (4.5cm) square and 5 3/8" (13.7cm) long. With a pencil, mark a line 2" (5.1cm) down from the top of the blank. This will be block A. Make another line 3/4" (1.9cm) down from the line you just drew. This will be block B. The section below it will be block C. Using a band saw, cut the lines to separate the blocks. For the end caps, choose wood of a contrasting color, such as walnut or mahogany.

Drill a 3/8" (1cm)-dia. hole exactly in the center of each block, making sure to secure the piece with clamps prior to drilling. Use the bit to also drill a centered hole in the end caps, but don't drill those holes all the way through.

Assemble the blocks in order, with block C on the bottom and block A on the top. Use a threaded metal rod that is long enough to extend through the blocks and accommodate a washer and nut on each end. *Note: The threaded metal rod will only be used to keep the blocks together for carving and painting purposes.* Make sure the blocks are aligned before tightening the nuts.



Rather than carve into the sides of the blocks, I like to carve on the corners because you automatically have plenty of depth to work with. Mark the facial features with the pencil, being mindful of your proportions: foreheads, hair, and hats go on the four corners of block A; eyebrows, eyes, and noses on the corners of block B; lips, mouths, and chins (or mustaches and beards) on the corners of block C. Use this as an opportunity to practice expressions. Choose different occupations and emotions—worry, joy, surprise, anger, etc.

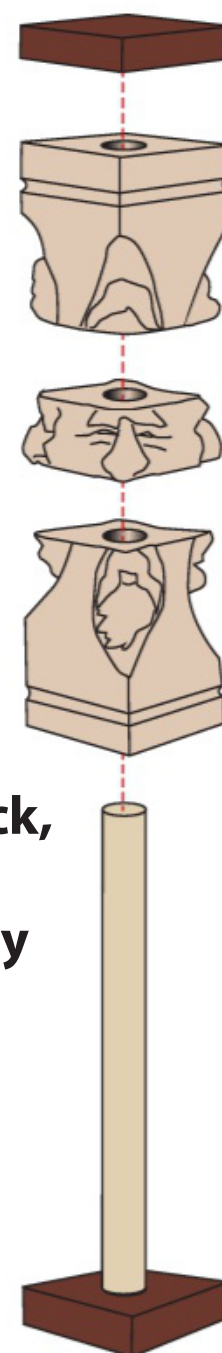
Carving Personality

Using a sharp carving knife and a variety of gouges and V-tools, carve all four faces while the blocks are still bolted together. Keep the faces narrow so that there is a bit of blank space between each. This will help separate the characters from one another. Then, if desired, cut in straight borders on blocks A and C with V-tools. I think these give the project a more polished look.

Painting and Finishing

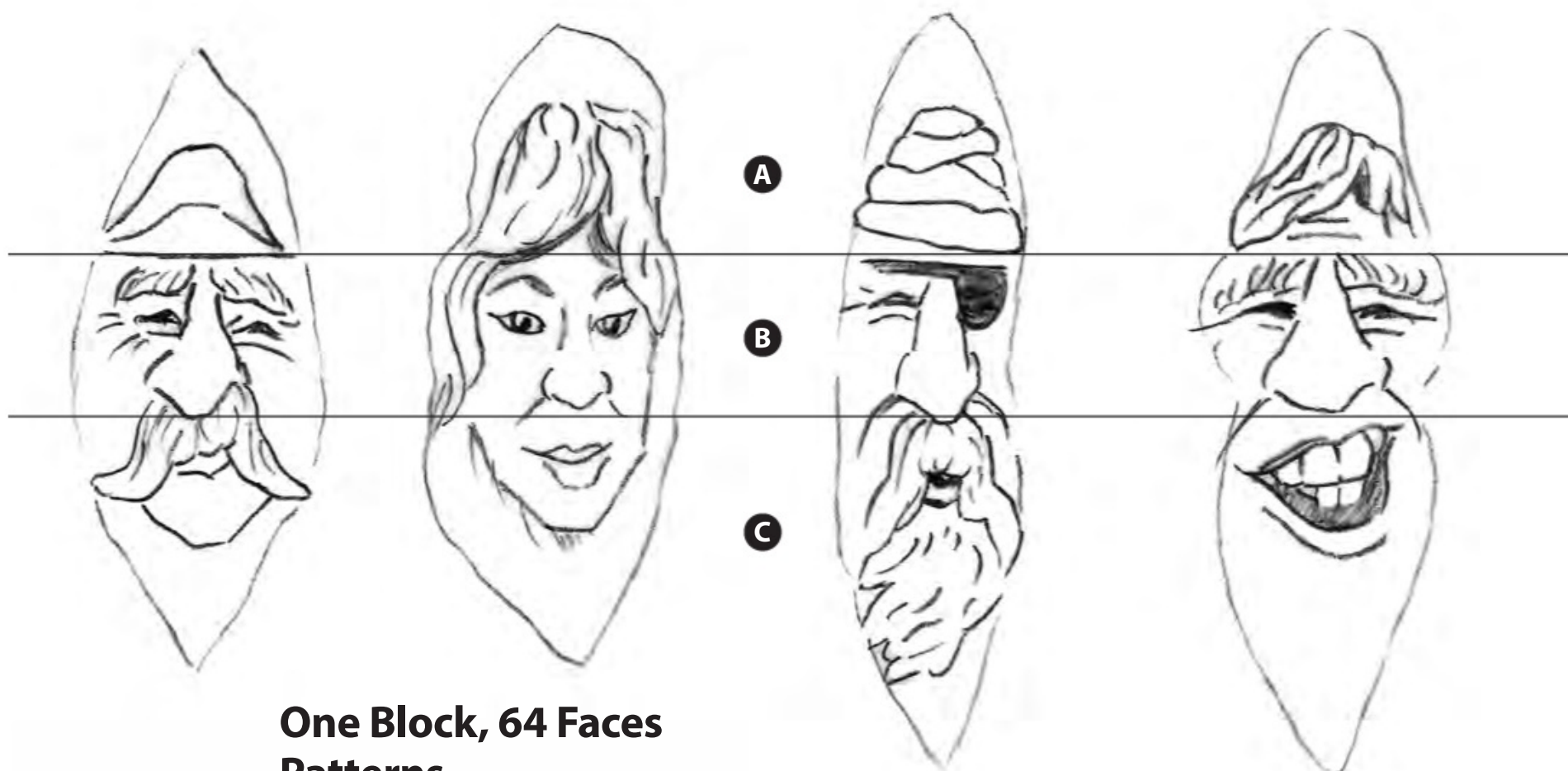
Paint the project while the blocks are still bolted together. Heavily thin your paints with water. Drybrush with white to highlight the facets and higher areas. Once dry, brush on boiled linseed oil or a clear oil finish. Do not remove the threaded metal rod yet. *Note: Dispose of any oil-soaked towels and rags appropriately, as they can spontaneously combust.* Add a finish of your choice and let the project dry. The blocks should not stick together, but if needed, you can gently run the knife between the segments to separate them. It is not necessary to put any lubricant or wax between the blocks.

Once dry, remove the washers, nuts, and threaded metal rod. Cut a $\frac{3}{8}$ " (1cm)-dia. wooden dowel to length. It should be long enough to go through the blocks and into each end cap, and still allow the blocks to rotate freely. Glue one end of the wooden dowel into the bottom end cap. Reassemble the blocks in order, with block C on the bottom and block A on the top. Then glue on the top end cap. Use only the minimum amount of glue needed so that the blocks will rotate freely. Wipe off any squeeze out and let dry. Rotate the faces and enjoy!

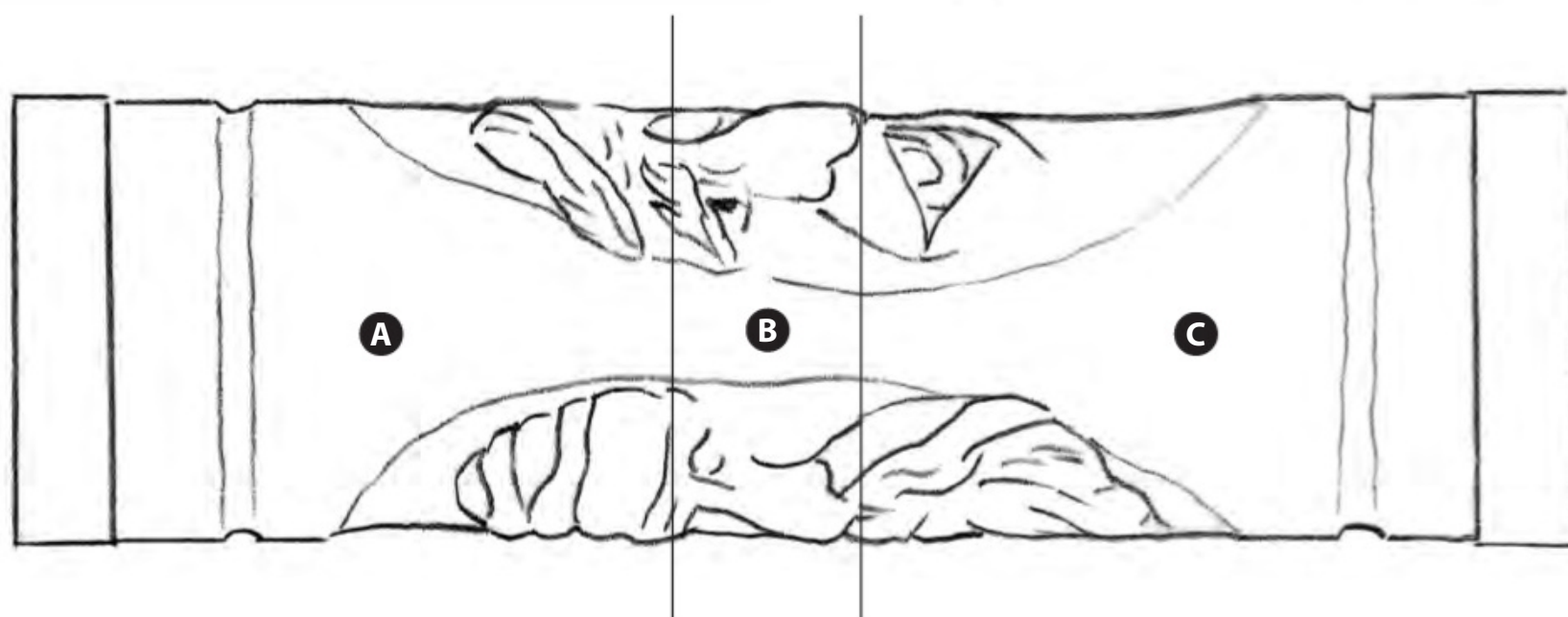


**One Block,
64 Faces
Assembly
Drawing**

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One Block, 64 Faces Patterns



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ON THE WEB Download additional face patterns from our website.
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materials & tools

MATERIALS

- Basswood, 1 $\frac{3}{4}$ " (4.5cm) square: 5 $\frac{3}{8}$ " (13.7cm) long
- Wood, such as walnut or mahogany, $\frac{3}{8}$ " (1cm) thick: end caps, 2 each 1 $\frac{3}{4}$ " (4.5cm) square
- Pencil
- Sandpaper: assorted grits
- Acrylic paints: assorted
- Boiled linseed oil
- Finish of choice
- Wooden dowel: $\frac{3}{8}$ " (1cm)-dia.: cut to size
- Glue: wood

TOOLS

- Band saw
- Clamps
- Carving knife
- Drill with bit: $\frac{3}{8}$ " (10mm)-dia.
- Gouges: assorted
- V-tools: assorted
- Threaded rod: $\frac{3}{8}$ " (1cm)-dia.: approx. 7" (17.8cm) long
- Washers and nuts: 2 each
- Paintbrushes: assorted

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Joe You discovered woodcarving in the early '90s after going to a woodcarving show where he purchased a knife, some wood, and a Santa carving book by Ron Ranson. He was hooked on carving, and especially carving faces. Joe is currently the president-elect of the Caricature Carvers of America (CCA) and will become the president in 2023. Before he retired, Joe was a general dentist. He and his wife Chris have three adult children and six grandchildren and live in Sacramento, Calif.



Gary Fenton teaches statistical problem-solving techniques for a living and carves for recreation. Gary is a member of Pikes Peak Whittlers in Colorado Springs, Colo., where he lives.

Ivy Leaf Sugar Spoon

Dial up your breakfast routine with this little carved showstopper

By Saskia De Jager

This piece was inspired by the ivy leaves that grow outside my window. Often seen as a symbol of eternity, the plant stays green year-round and defies the man-made world, often climbing up houses and engulfing walls. I created this piece so the stems wrap around the spoon and the leaves serve as the handle. This functional item is sure to make its way into your morning routine, adding pleasure and beauty to everyday tasks.

Getting Started

Transfer the pattern to the blank, with the grain running the length of the spoon. Use your preferred method; I used graphite paper and a pencil. Cut the perimeter of the design using a band saw or a scroll saw with a #5 skip-tooth blade.

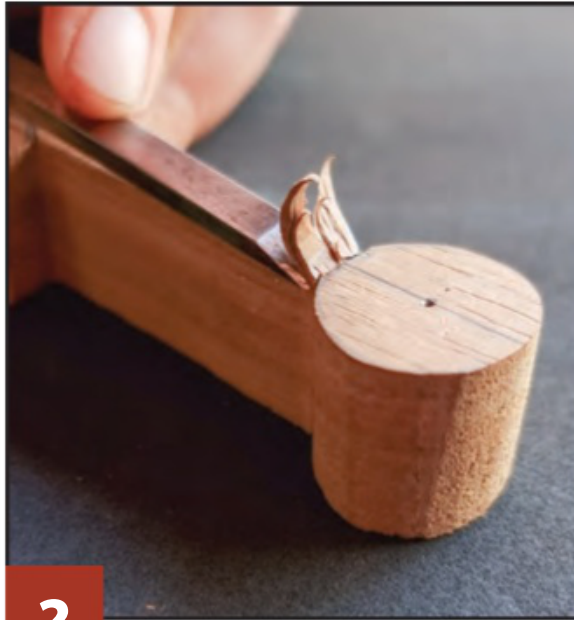


ROUGHING OUT



1

Rough out the spoon. Using a $\frac{3}{16}$ " (5mm) chisel, make stop cuts to separate the ivy leaves and stems from the spoon handle and bowl.



2

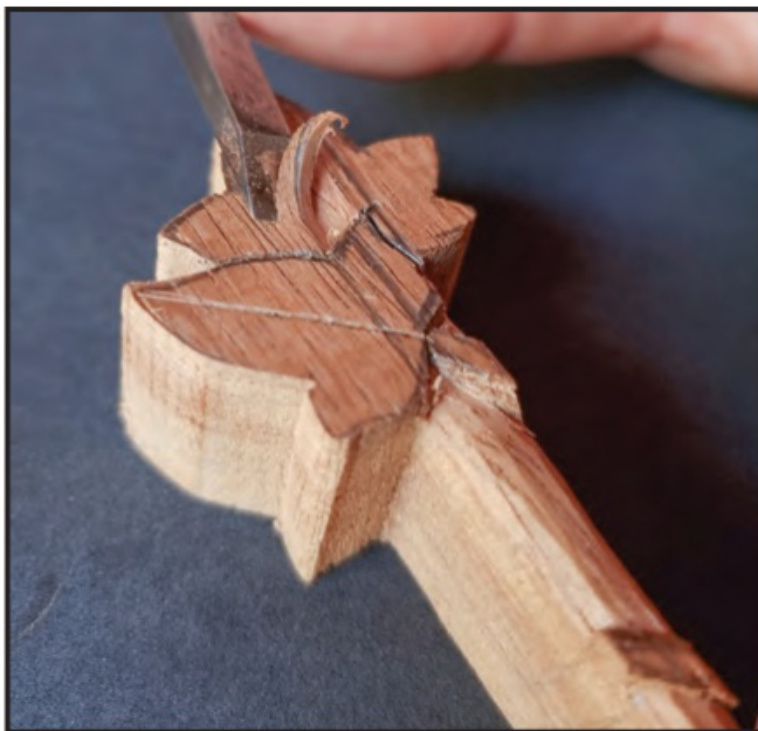
Round the handle. Use a $\frac{1}{4}$ " (6mm) chisel, making smooth cuts with the grain. Round the entire handle, taking extra care near the delicate ivy stems. Redraw the ivy stems on the sides.



3

Shape the ivy

leaves. Separate the two ivy leaves from each other with the $\frac{3}{16}$ " (5mm) chisel. Use downward, sloping cuts to hollow out the leaves to your desired depth. Then use the $\frac{1}{4}$ " (6mm) chisel to gently round the stems.



4

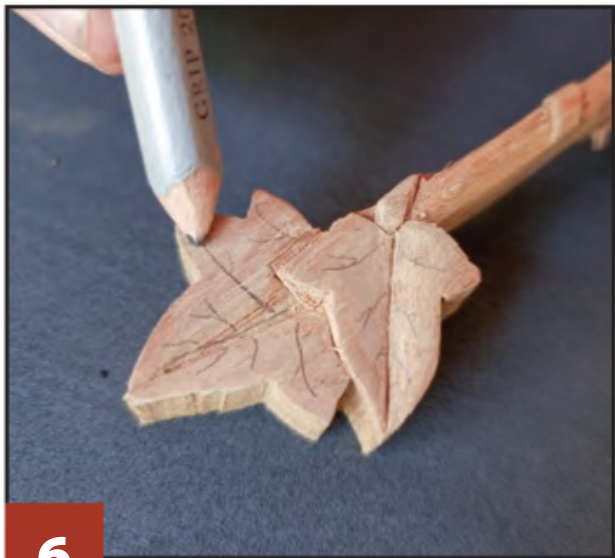
Carve the bowl. Use a $\frac{3}{8}$ " (10mm) #10 gouge. You can make the spoon bowl as deep or as shallow as you wish; just be careful not to make it too thin, as it can break easily.



ADDING THE FINAL DETAILS

5

Sand the entire spoon. Use 220-grit sandpaper, and then sand progressively through the grits until you reach 1000.



6

Create the leaf veins. Use the pencil to draw the leaf veins. You can use the pattern or create your own. Follow the drawn lines with a $\frac{1}{8}$ " (3mm) chisel, establishing small valleys between each section. *Note: You can use a V-tool or gouge of your choice for this portion, if desired.*



7

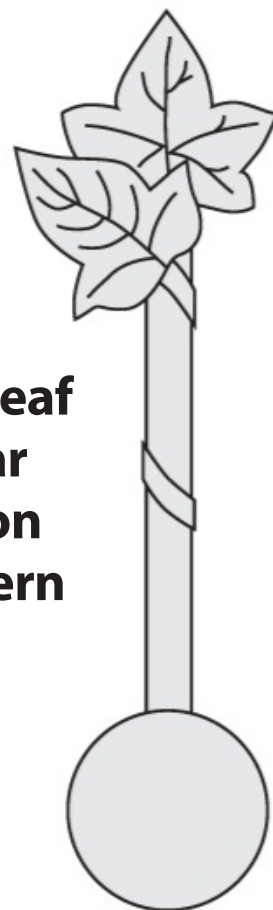
Round out the spoon.

Use a $\frac{9}{16}$ " (14mm) #3 gouge flipped upside down to round the back of the bowl. Then use the same tool to round the backs of the leaves.

Finishing

Finish the project. Apply a food-safe finish, such as Danish oil, over the entire surface using a foam brush or a clean cotton cloth. Rub it in well and wipe off all excess. *Note: Always dispose of oil-soaked rags/paper towels properly, as they can spontaneously combust.* The number of coats you apply will depend on how glossy you want the scoop to be; I usually apply three coats. I use Gobelins Original Danish Oil, a South African brand, as a finish, because it is nontoxic and biodegradable. It also gives the wood a natural, matte look. I prefer a finish that provides permanent protection, as this lessens the need for periodic maintenance.

Ivy Leaf Sugar Spoon Pattern



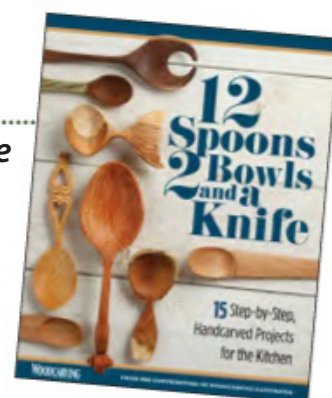
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WANT MORE SPOONS?

12 Spoons, 2 Bowls, and a Knife

By Editors of Woodcarving Illustrated

Item 01142. Available for \$16.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.



materials & tools

MATERIALS

- Wood, such as mahogany or kiaat, $\frac{9}{16}$ " (1.4cm) thick: $1\frac{3}{16}$ " x $3\frac{7}{16}$ " (3cm x 8.7cm)
- Graphite paper
- Pencil
- Sandpaper: assorted grits up to 1000
- Finish, such as natural Danish oil
- Cotton cloths (optional)

TOOLS

- Band saw
- Scroll saw with blades: #5 skip-tooth
- Straight chisels: $\frac{1}{8}$ " (3mm), $\frac{3}{16}$ " (5mm), $\frac{1}{4}$ " (6mm)
- #3 gouge: $\frac{9}{16}$ " (14mm)
- #10 gouge: $\frac{3}{8}$ " (10mm)
- Foam brush

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Saskia De Jager started selling her carvings under the brand Ash & Elm in 2015, after she and her partner moved to a small Karoo town in South Africa. Regardless of the growing culture of machine-carved wood, Saskia believes in preserving the art of handcarving. She has created hundreds of handcarved wooden pieces of art, which are sold all around the globe. Find her on Instagram @ash_and_elm.

Hanging Caricature Bat

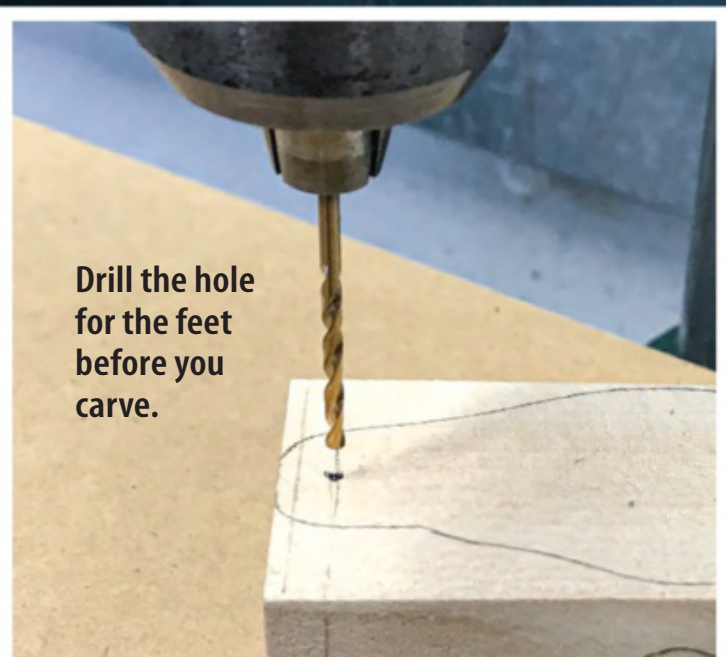
This fanged friend is cute enough to display all year

By Richard Embling

One of the animals I associate with this time of year is the bat. Many seasonal celebrations involve lighting bonfires, which attract bugs—which, in turn, attract bug-munching bats. I designed this little friend to be a good beginner's project. You can complete the carving with just a knife; however, I used a V-tool and gouge to help with the concave cuts and add extra texture. Give it a go—you'd be batty not to.

Getting Started

Transfer both views of the pattern to the blank using transfer paper and a pencil. Clamp the workpiece down and then drill a 1/8" (3mm)-dia. hole through the side of the feet, as indicated on the pattern. Cut the front view with a band saw. Wrap the project (waste and all) with clear packaging tape. This will keep the blank from falling apart as you cut the second side. Then cut the side view with the band saw. Draw a centerline down each side of the blank. Use the lines as guides to maintain symmetry.



Drill the hole for the feet before you carve.



ROUGHING OUT



1

Rough shape the bat. Using a rough out knife, start to round off the square edges around the head and body. Leave the feet and ears alone for now. *Note: Always wear carving gloves and a thumb guard. These photos were taken without them to clearly show hand and tool positions.*



2

Draw the basic landmarks. Use the pencil to mark key features such as the ears, facial details, and wings.



3

Shape the ears. With the rough out knife, make angled cuts at the front of the ears to turn them gently away from the face. Begin to shape the back of the head, and then separate the ears from the head with an extended V-shaped cut.



4

Shape the back of the head. Round over the back of the ears and top of the head with the rough out knife.



5

Block out the arm. Use the rough out knife to cut around the elbow to make the arm appear to be resting across the body.



6

Shape the wings. With the rough out knife, make a stop cut around the front of the wings and cut up to it. Aim to make the wings look as if they cross over one another. Use a $\frac{3}{16}$ " (5mm) 90° V-tool to carve the wing veins. Reduce the thickness of the material between the veins by about $\frac{1}{16}$ " (2mm).



7

Shape the shoulder. Use the rough out knife to round over the shoulder and define where the head meets the body.



8

Block out the face. Use the rough out knife to remove material from around the nose to make it stand proud. Redraw the facial features as you carve them away.



9

Carve the face. Turn the lines you redrew in Step 8 into stop cuts, and then carve up to them with a detail knife. The teeth are small, so be careful not to chip them off. Shape the nose into an upside-down heart.



10

Define the face. Using a $\frac{3}{16}$ " (5mm) #9 gouge, hollow each side of the nose slightly, making sure not to cross the centerline. Make small chip cuts for the nostrils with the tip of the detail knife.



11

Texture the ears. Use the $\frac{3}{16}$ " (5mm) #9 gouge to hollow the ears with long, vertical scoops. Don't make them look too perfect or straight. Use the $\frac{3}{16}$ " (5mm) #9 gouge to cut a notch into the edge of the right ear.



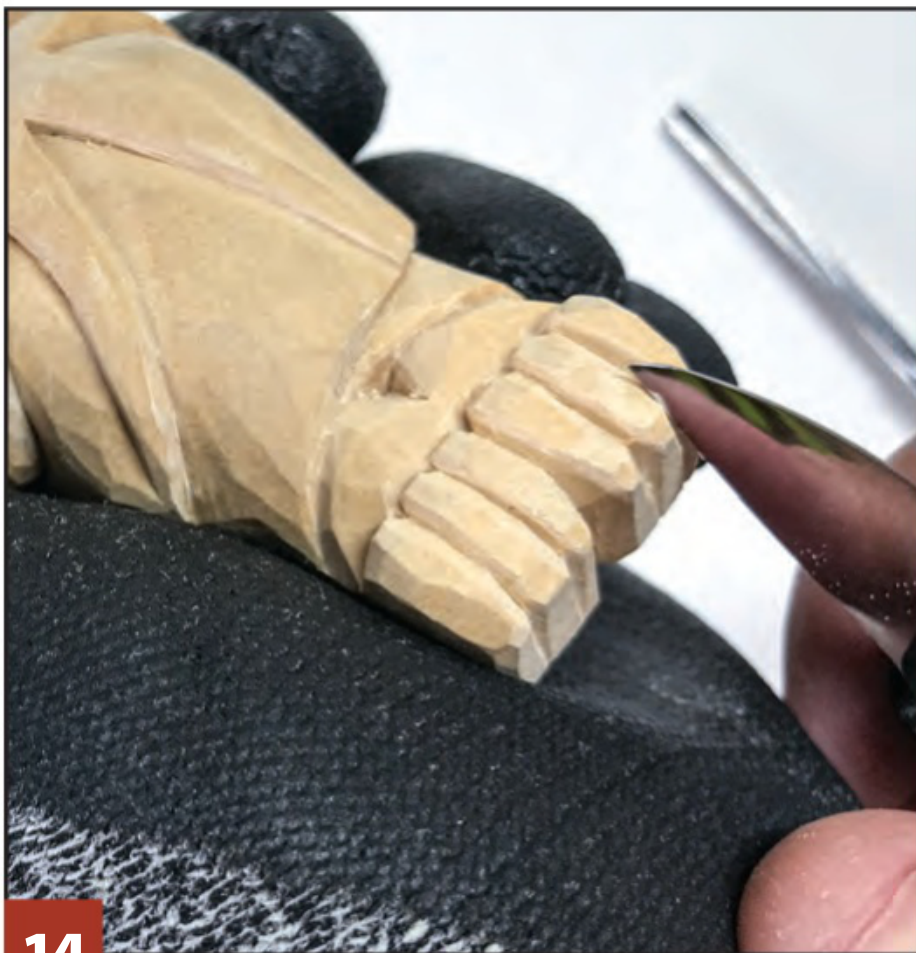
12

Refine the wings. Remove material between the high points on the wings to add more depth and interest. Round over any sharp edges on the wings and body with the rough out knife.



13

Carve the feet. Using a knife of your choice, round over the edges of the feet. Make a large triangular cut to separate the feet from the legs.



14

Add toes. Carve separations for the toes with the detail knife or the $\frac{3}{16}$ " (5mm) 90° V-tool. Don't make the cuts too deep, as this will weaken the feet. Carve the sides of the feet so the outermost toes appear to be curling around the hole you drilled in Getting Started.

Painting and Finishing

Prepare the carving for paint. Use a toothbrush to clean your finished carving with dish soap and water. This will help to remove leftover pencil marks, as well as dirt and oil from your hands. Allow the carving to dry fully before brushing on a coat of boiled linseed oil. Wait 15 minutes, and then wipe off any excess with a clean paper towel. Allow to dry for at least eight hours. *Note: Always dispose of oil-soaked rags/paper towels properly, as they can spontaneously combust.*

Add color. Thin the paints with water to the consistency of skim milk. I prefer to add washes and build up the colors in layers to allow the woodgrain to show through. Paint the nose and the insides of the wings and ears with soft suede. Paint the eyes with yellow. Then paint the head and body with storm cloud grey. Paint the teeth with white. Add shading to the body with slate. Drybrush the insides of the ears and wings with natural beige. Use a toothpick to paint the pupil with black and the eye highlight with white. Allow the paint to dry for at least 24 hours, and then apply a coat of Howard Feed-N-Wax®. Let sit for 30 minutes before buffing with a lint-free cloth. Thread a loop of string or ribbon through the hole in the feet and display.



Adding paint in light washes gives you more control over the final look.

materials & tools

MATERIALS

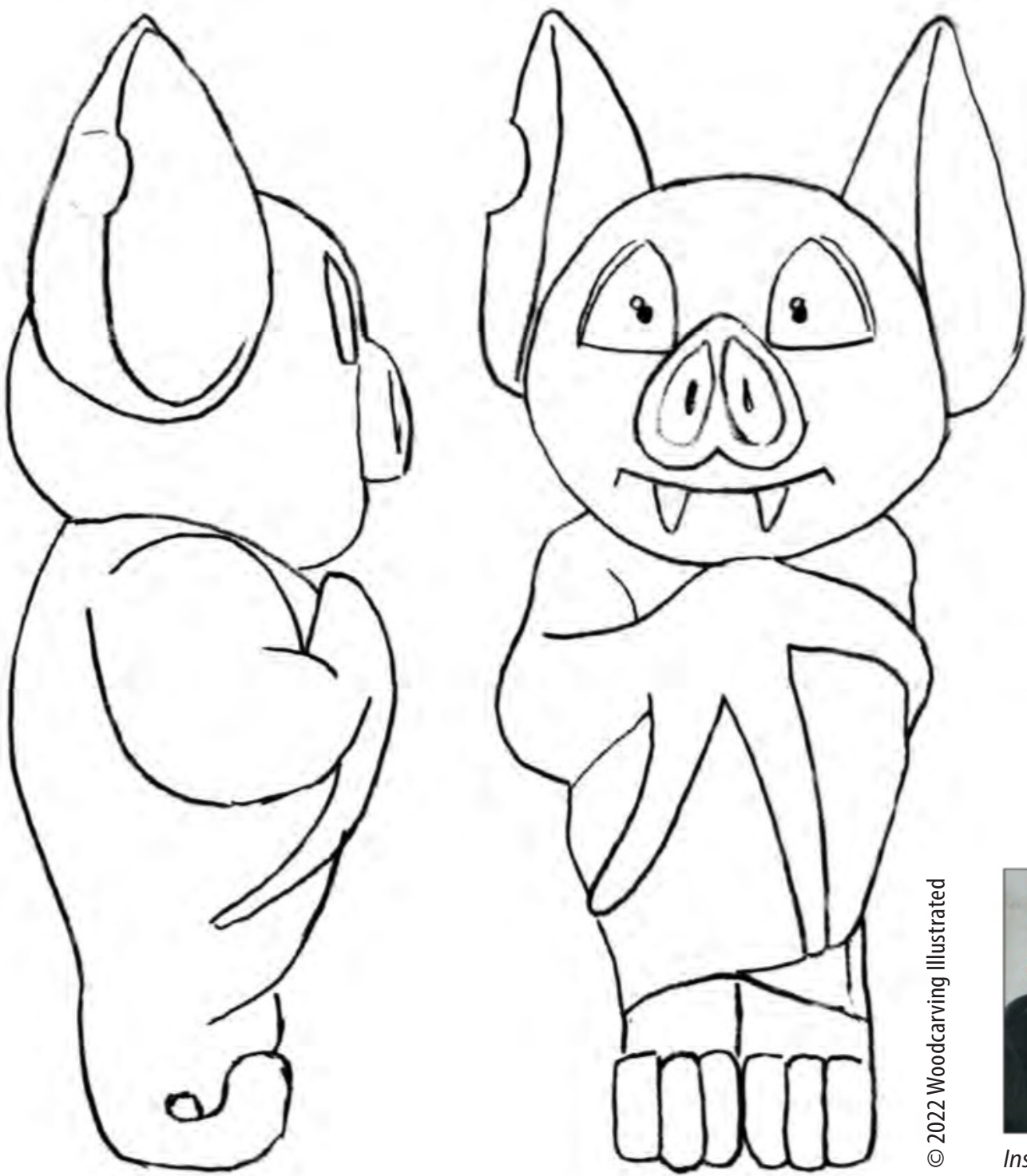
- Basswood, 2" (5.1cm) thick: 2½" x 5¼" (6.4cm x 13.3cm)
- Pencil
- Transfer paper
- Tape: clear packaging
- Boiled linseed oil
- Paper towels
- Finish, such as Howard Feed-N-Wax®
- Cloth: lint-free
- Acrylic paints, such as DecoArt®: black, natural beige, slate, soft suede, storm cloud grey, white, yellow
- Cleaner and degreaser, such as Dawn®

- Thin string or ribbon: approx. 4" (10.2cm) long

TOOLS

- Band saw
- Clamps
- Knives: rough out, detail
- V-tool: ⅜" (5mm) 90°
- #9 gouge: ⅜" (5mm)
- Drill with bit: ⅛" (3mm)-dia.
- Toothbrush
- Paintbrushes: assorted
- Toothpick

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



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Hanging Caricature Bat Patterns



Richard Embling lives in Wales. He has been carving since age 12 and originally carved walking sticks and decorative canes. Over the past five years, he has developed a passion for carving wooden puppets and marionettes. See more of Richard's work on Instagram and Facebook @TheUrbanTinker.

Whittle a Magic Wand

This spellbinding (and simple) project is perfect for fantasy lovers

By James Ray Miller
Photos by Allison Cully

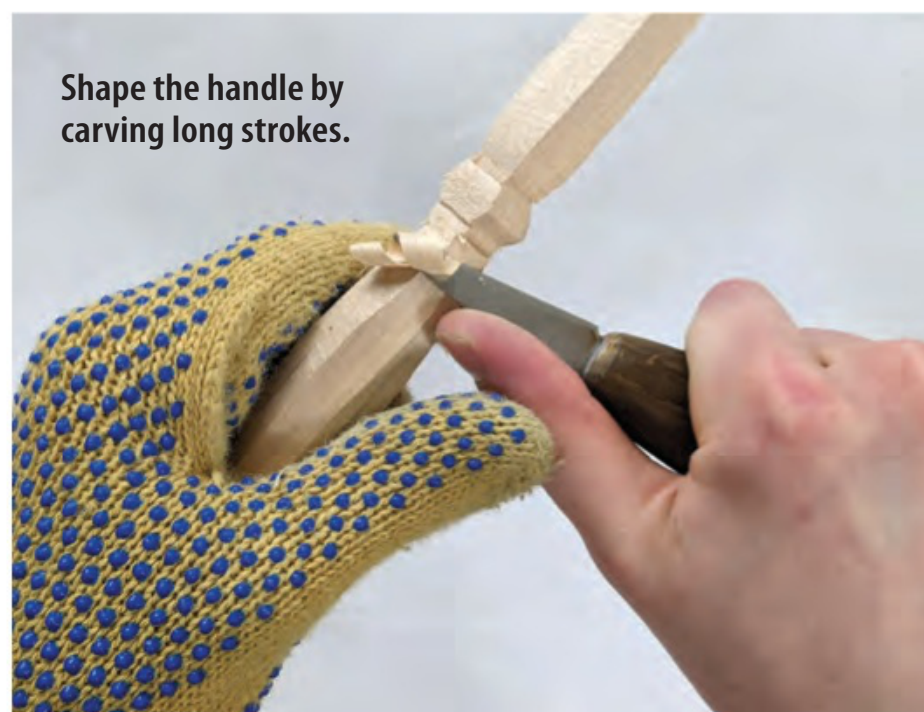
This wand allows for a great range of creativity—while still being an approachable project for carvers of every skill level. It requires just a single knife but introduces some additional opportunities for carved artistic flair. While the project is quite simple to create, it gives the impression of a much more intricate, difficult piece. A bit of a magic trick, one could say. *Note: Always wear a carving glove and thumb guard. These photos were taken without them to clearly show hand and tool positions.*

Getting Started

Prepare the blank. Sketch or transfer the pattern onto two adjacent sides of the blank, making sure it is aligned correctly. Next, saw out both perimeters; you could use a hand saw or a band saw. If you use a band saw, make sure to leave small tabs of wood between cuts so that the waste does not fall off until the end. This will help keep the block stable as you flip the blank to saw out the other side. Once you have cut both views, sketch a centerline down all four sides of the handle. *Note: The parts of the wand are labeled on the pattern on page 66.*

Roughing Out

Remove the corners of the handle by carving down toward the shaft. Use long slicing cuts, ending each at the base of the bead. Form the handle octagonally first, and then remove the corners of the octagon to evenly round it.



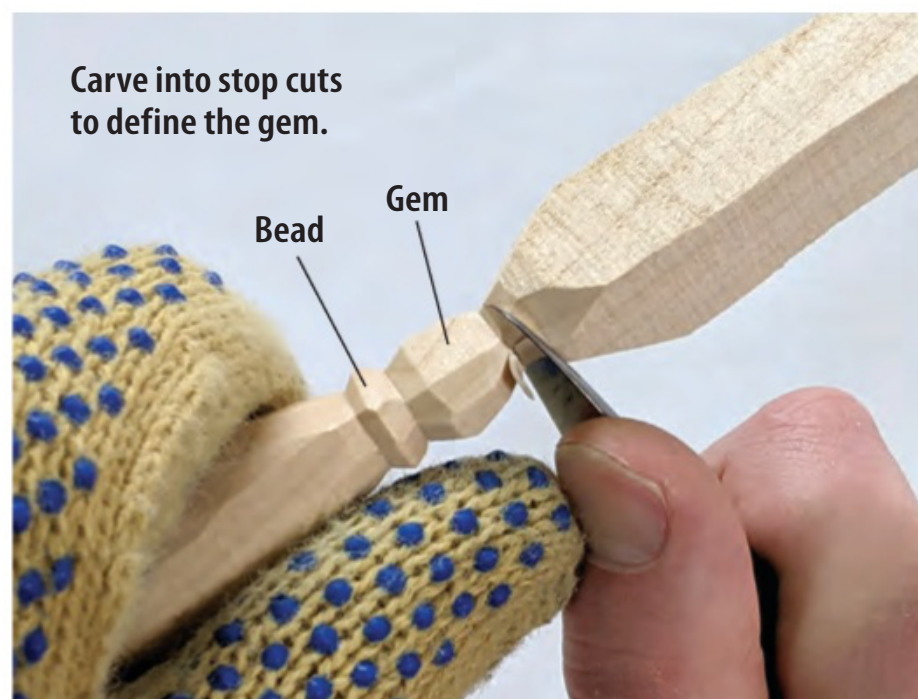
Demarcate the end of the handle by cutting up and away from the bulk of the wand, starting about ½" (1.3cm) from the end. Then glide the knife along the edge so that the area is smooth and entirely rounded.



Adding Details

Make two even stop cuts around the top and bottom of the bead. Carve in toward each stop cut from the top and bottom to make the bead stand proud from the handle. I chose to leave my bead somewhat faceted, but you can round yours entirely, if desired.

Shape the shaft by slicing down from the tip and into the gem. Clean up the separation by carefully meeting the cuts from above and below. Use the octagon method, and then turn the carving around. This time, start at the gem, and then carve up toward the tip to remove the corners. Take long, even slices repeatedly until the shaft is straight and smooth.



Round over the tip in the same fashion as you rounded the end of the handle, using smaller cuts.

Then define the gem. Stop-cut all the way around the gem, and then carve in toward the cut on both sides to form a V-shaped groove. I left mine octagonal from the front and almost flat from the side. To mimic the gem facets that I carved, slice away from the center of the gem, so that each cut is made "downhill." This is particularly relevant for the corner facets.

Painting and Finishing

Examine the wand with a critical eye. Rotate it in your hands and hold it up to the light. Adjust any forms or facets that do not look quite satisfactory. If you're not sure whether or not you are done, set the wand down and come back to it later.

Add paint, starting with the base colors. Wet your brush a little to help the colors soak into the wood rather than cake on top of it. I chose metallic copper for the handle, brushed gold for the bead, metallic ice blue for the gem, and bright blue for the bottom of



the shaft. Apply the bright blue paint evenly above the gem, but then, instead of reloading your brush, lightly feather the remaining pigment up the shaft toward the tip. Rotate the wand as you go to keep it even.

Add an additional dimension of detail by using a somewhat coarse wooden object, such as the side of a toothpick, to wear down the facet edges. Doing so will compress the borders between the facets and rub away some of the paint in these areas and give the wand a slightly worn and weathered look.



Using a toothpick and a fine liner brush, apply the final details. Paint three golden bands on the handle with the liner brush while rotating the wand rotisserie-style, and then add more dots of various colors. Notice my use of repeated motifs: flowers between the two top golden bands and simple dots in other places. Finish the wand using a clear sealer of your choice.

materials & tools

MATERIALS

- Wood, such as willow, 1" (2.5cm) square: 13" (33cm) long
- Pencil
- Acrylic paints, assorted: such as FolkArt®: bright blue, brushed gold, metallic copper, metallic ice blue, pink
- Toothpicks
- Finish, such as boiled linseed oil or clear acrylic spray
- Lint-free rag

TOOLS

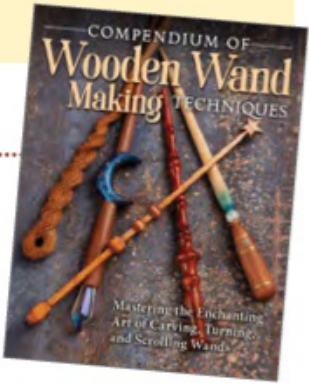
- Knife: 2" (5.1cm) straight
- Saw, such as a band saw or hand saw
- Paintbrushes: assorted, liner

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

WANT MORE WANDS?

Compendium of Wooden Wand Making Techniques

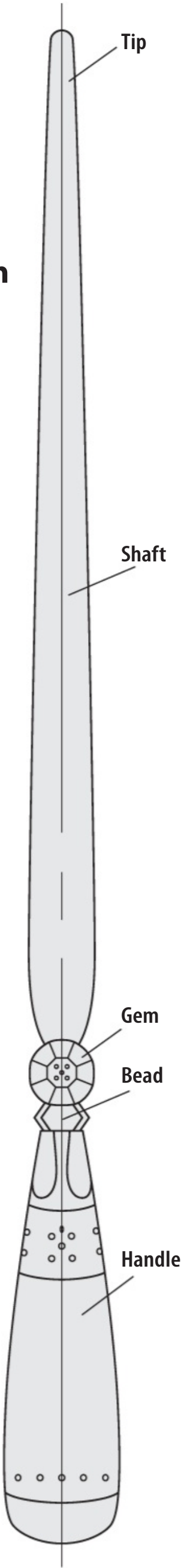
By Editors of Fox Chapel Publishing with contributions by Albert Baggetta, Barry Gross, James Miller, and Tamera Seevers
Item 01692. Available for \$19.99 plus S&H (parcel post) from Fox Chapel Publishing, FoxChapelPublishing.com, 800-457-9112, or your local retailer.



James Ray Miller started carving at the age of 11 after being inspired by family members who dabbled in woodworking. A software developer by trade, James enjoys the creative challenge of simplifying and abstracting forms in unique ways. For more of his work, visit Facebook.com/jrm.woodcarving.

Magic Wand Pattern

Enlarge this art to 150%, or to desired size.



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Carved S'more

This classic treat will melt your heart

By Kevin Johnson



My family has always enjoyed a good backyard bonfire, and marshmallows are our favorite snack to go with it. Sometimes they turn into a bigger treat—s'mores! Everyone prefers their marshmallow toasted a little differently, so enjoy “roasting” yours the way you like it.

Getting Started

Prepare the blank. Use a pencil and a ruler to make two lines up from the bottom: $\frac{3}{8}$ " (1cm) and $\frac{5}{8}$ " (1.6cm). Then mark a line $\frac{3}{8}$ " (1cm) down from the top. Use a square to make the lines continue around all four sides of the blank. Don't worry if the top or bottom is not perfectly square; this will just add more character.

materials & tools

MATERIALS

- Basswood, $2\frac{1}{4}$ " (5.7cm) square: $2\frac{1}{2}$ " (6.4cm) long
- Pencil
- Sandpaper: 150, 320-grit
- Finish, such as Howard Feed-N-Wax®
- Boiled linseed oil
- Paper towels
- Wood dowel, $\frac{5}{16}$ " (8mm)-dia. (optional)

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

- Acrylic paints, such as Anita's™: warm brown; such as Apple Barrel®: chocolate bar; such as DecoArt®: lamp black; such as FolkArt®: cinnamon, titanium white

TOOLS

- Knives: rough out, detail
- Awl
- Square
- Paintbrushes: assorted
- Ruler

Carving and Shaping

Rough shape the marshmallow. Use a rough out knife to make stop cuts along each $\frac{3}{8}$ " (1cm) line, and then carve out toward those cuts at an angle from the side. Do this for the bottom and top of the marshmallow to separate it from the graham crackers. Round the sharp edges of the marshmallow, turning the carving as you go to ensure symmetry. Take your time and make small cuts to avoid breaking off the top graham cracker. Aim for a squished, oblong shape.



Carve the piece of chocolate. Make a small stop cut to separate the chocolate from the bottom graham cracker. Shape the chocolate as desired; I softened the corners and slightly beveled the top edge with a detail knife. Don't worry too much about a perfect look

here, as melted chocolate is not symmetrical.

Inspect the carving with a critical eye. Then lightly sand the sides and edges of the graham crackers with 150-grit sandpaper. Use an awl to make evenly spaced indents across its surface. Lightly sand the piece of chocolate and marshmallow with 320-grit sandpaper.



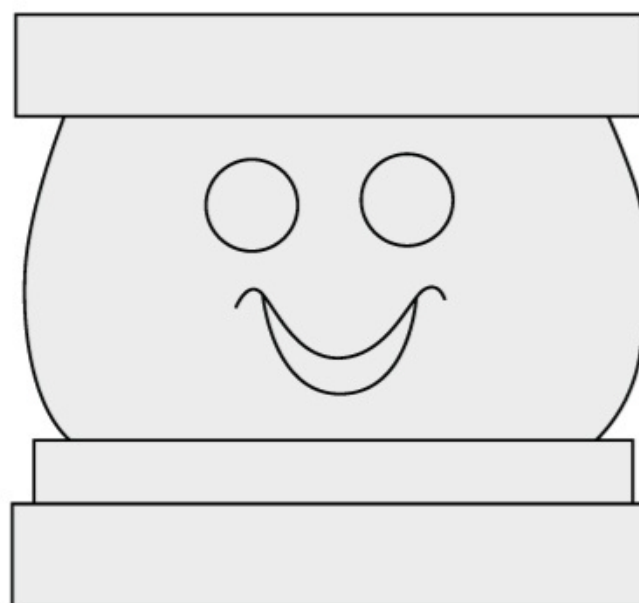
Painting and Finishing

Prepare the carving for paint. Coat the carving with boiled linseed oil. Wipe off after two or three minutes, and then let dry for at least a day. *Note: Dispose of the paper towels appropriately. oil-soaked paper towels and rags can spontaneously combust.*

Add color. Paint the marshmallow with titanium white. Add eyes and a mouth with lamp black. *Note: To create the circles for the eyes, I dipped a $\frac{5}{16}$ " (8mm)-dia.*

wood dowel in lamp black. Dip the end of a paintbrush handle in titanium white to add the eye highlights. Take a stiff brush and lightly blend warm brown on the corners of the marshmallow. Then lightly blend lamp black over the warm brown to create a burnt effect. Paint the graham crackers with cinnamon, using a 4:1 water-to-paint ratio. Build up the color in layers. Paint the piece of chocolate with chocolate bar. I like to put it on heavy and drizzle it over the bottom cracker. Make yours as melty as you like!

Once dry, seal the carving with Howard Feed-N-Wax®. Let sit for a day, and then gently wipe off any excess with paper towels.



Carved S'more Pattern

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TIP

MAKE IT A MINI

The main project is carved from a 2¼" (5.7cm) square blank, but you could make it smaller (i.e. 1½" [3.8cm] square) and add a screw eye with a ribbon to turn it into an ornament.



Kevin Johnson lives in York, Pa., with his wife Jen and their two children. He has been carving for seven years and is a member of the Conewago Carvers in East Berlin, Pa. See more of Kevin's work on Instagram @Carvingcreationden and on Etsy at CarvingCreationDen.

Laid-Back Guy

This flat-plane piece is great practice for removing wood with confidence

By Charles Banks

This character's posture reflects a laid-back attitude—one we should all aim for sometimes! Unlike many of my other pieces, this carving was not intended to be freestanding; I intentionally designed him to lean against something when finished. The removal of waste material, the facial features, and the painting of the sweater design are the most challenging parts of the piece, which makes it great practice for techniques often found in flat-plane carving. Remember, it can be fun to change certain features to suit your own interpretation!

Getting Started

Trace the front view pattern on the blank, with the grain running vertically. Cut the view on a band saw.



TIPS

REFERENCE PHOTOS

This sweater was inspired by the Marius, an iconic Norwegian design often found on knitted wear. For added realism in the clothing folds, look online for photos of this design, especially pictures of the sweater worn on people. You will be able to see how the pattern lays across the character, where you would find folds around the elbows and waist in real life, etc.

ONE-TOOL PROFICIENCY

The entirety of this carving was completed with a 1 7/8" (48mm) straight carving knife in the tradition of the Scandinavian flat-plane style, which emphasizes one-tool proficiency. Resist the urge to over-carve; use simple push and pull cuts, V-cuts for detail and separation of subjects, and a few chip cuts for the facial features. Less is more!



ROUGHING OUT



1

Establish the facial features and waste areas. With a pencil, draw the hair, eyes, nose, mouth, and ears, and mark the waste material in gray; on the front, you'll be removing material in the shoulder and upper chest areas, as well as the leg that sits behind the crossed one. On the back, you'll remove material on the other leg, as well as the head, since his head leans slightly forward. With a straight carving knife, rough out the carving, removing the marked waste areas.



2

Draw the landmarks. Sketch the simple lines that separate the arms, legs, waist, and boots.



3

Separate the features. Follow the lines you just drew with a series of V-cuts and simple plunge cuts. Use V-cuts to create folds in the clothes. These are typically found in the joints of the character, such as the elbows, knees, waist, and boots. Do this on the front and back.



4

Rough out the face. Cut away each side of the face at an angle; this will start to give the head the appearance of roundness. The sides of the face flare back, and the forehead, nose, and mouth area protrude forward.

ADDING DETAILS



5

Rough out the ears. With the knife, remove the extra material in front of the ears to separate them from the hair. To keep it simple, let the ears rest on the shoulder and sit behind the beard; there should be a distinct line running from the top of the ear to the bottom of the beard.



6

Refine the ears. I chose simplicity of shape and detail by making a single concave sweeping cut for each inner ear.



7

Rough out the facial features. Redraw the face as necessary. Then make two large, open V-cuts under and above the nose. The top cut should be fairly long to leave room for the eyes and forehead.



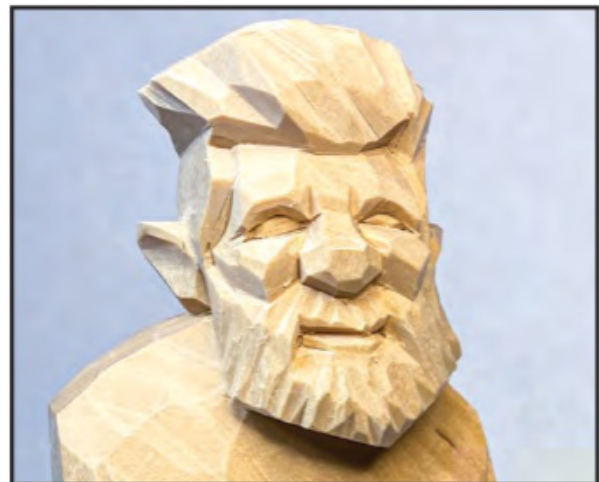
8

Add the eyes, nose, temple, and cheeks. Use simple V-cuts. Then refine the nose and eye mounds by removing the edges of the nose and making a small, deeper V-cut in the inner corner of each eye.



9

Shape the hair and add the mouth. I chose to give my character a slight smile by carving an "M" shape along the bottom of the mustache, and left the bottom lip exposed. Shape the hair with a few large, flat, decisive cuts.



10

Finish the face. I added simple eyes by carving just a flat line for the bottom lid, and a curved line for the top lid. With a series of V-cuts, texture the hair and beard.





11

Paint the face and

hair. Use a ¼" (6mm) angled acrylic brush to paint the skin with thinned sunkissed peach and layer over it with pink to add some warmth to the skin. Then use a ¼" (6mm) flat acrylic brush to paint the hair and beard with nutmeg brown. Paint the top of the shoes nutmeg brown with the ¼" (6mm) flat acrylic brush; having multiple areas in the same color on a carving creates visual balance. Finish the eyes any color you'd like; I chose sky blue to pick up the blue in the sweater. Add the black pupil and a white highlight with a #1 round detail brush.

TIP

LEFT-HANDED VS. RIGHT-HANDED

Whether you're right-handed or left-handed, consider carving the eye opposite your dominant hand (as you look at the piece) first. Right-handed carvers should cut the left eye first and vice versa. I find it's easier to create symmetry this way.



12

Paint the clothing base coats. I chose thinned award blue for the sweater and gray for the pants, using a ½" (13mm) flat acrylic brush. Use the ¼" (6mm) flat acrylic brush to paint the soles of the shoes with khaki.



13

Add the sweater details. Using white and flag red paint and a #1 liner brush, paint on the sweater pattern. The pattern itself can be simplified into lines, squares, V shapes, and dots. *Note: Use the back end of your brush for creating symmetrical dots.*





14

Add the finishing touches. I chose to make my character's sweater a bit more worn by drybrushing award blue over the entirety of the sweater with the ¼" (6mm) flat acrylic brush. This knocked down the intensity of the white paint, giving the sweater a softer look. I also drybrushed black over the pants, hair, and shoes to "antique" these parts. Once the paint dries, dunk the carving in natural Danish oil and let sit for several hours. *Note: Dispose of any oil-soaked paper towels and rags appropriately as they can spontaneously combust.*

materials & tools

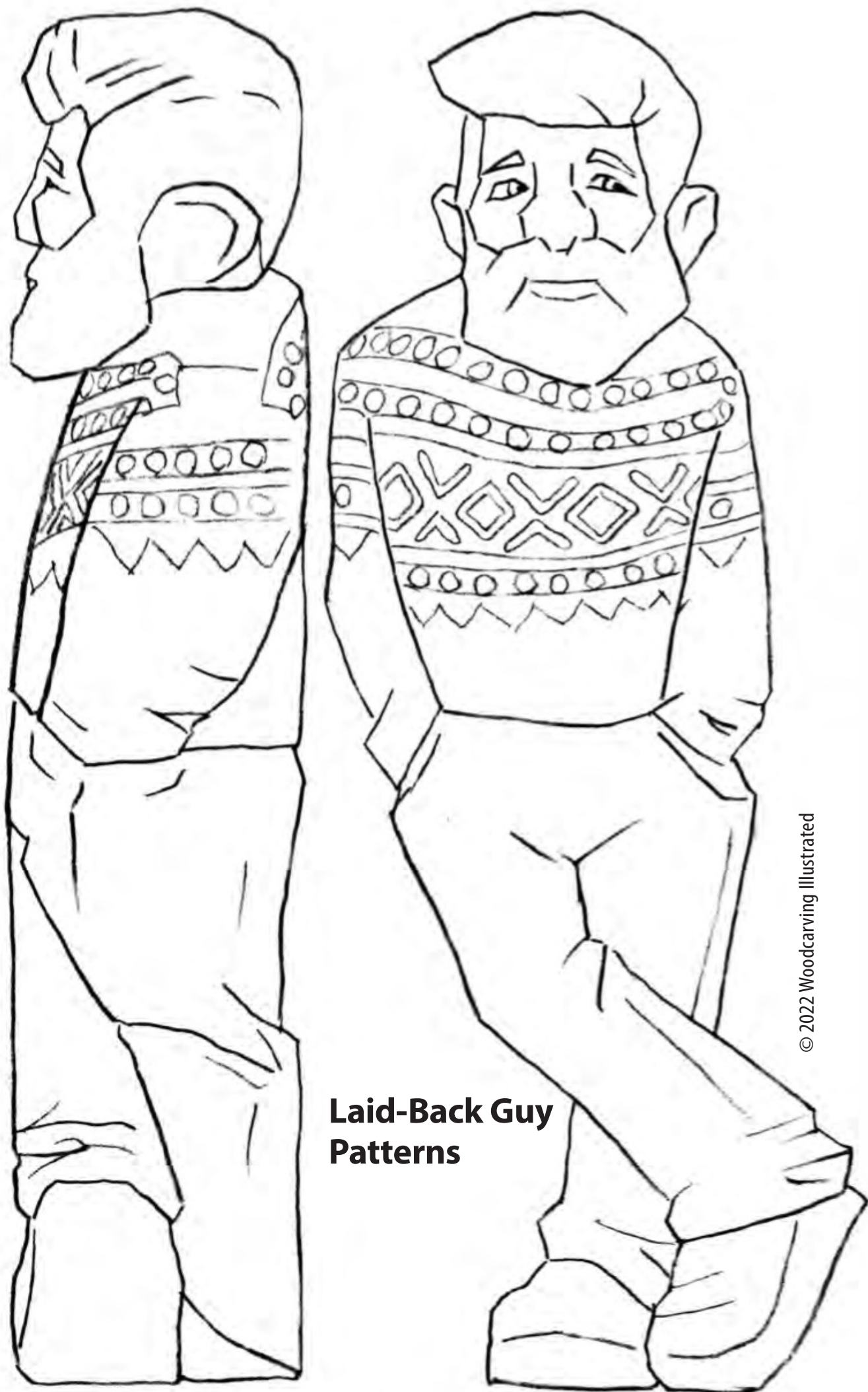
MATERIALS

- Basswood, 1¾" (4.5cm) thick: 2½" x 8" (6.4cm x 20.3cm)
- Pencil
- Acrylic paints, such as Apple Barrel®: award blue, black, flag red, gray, khaki, nutmeg brown, pink, sky blue, sunkissed peach, white
- Finish, such as Danish oil: natural

TOOLS

- Band saw
- Straight carving knife, such as OCCT 1⅞" (48mm)
- Paintbrushes: ¼" (6mm) flat acrylic, ¼" (6mm) angled acrylic, ½" (13mm) flat acrylic, #1 detail, #1 liner

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Laid-Back Guy Patterns

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Charles Banks is an arts educator with a passion for all things Nordic. This design was created as a thank-you to one of his Norwegian relatives, Ingunn Boye-Olsen, who knit the Marius sweater he's wearing in his headshot! Tusen takk for den flotte gaven Ingunn (Thank you so much for the great gift, Ingunn)! He lives with his wife and two pugs in Litchfield, Minn.

Bridge Troll

Impress your friends with this charming fairy-tale grump

By Nikki Reese



Meet Crepitus, the tiny bridge troll with a big attitude. This design is simple, and you should be able to finish it in a couple of evenings—maybe with a nice mug of warm cider. You can create this carving with just a few hand tools and a simple color palette.

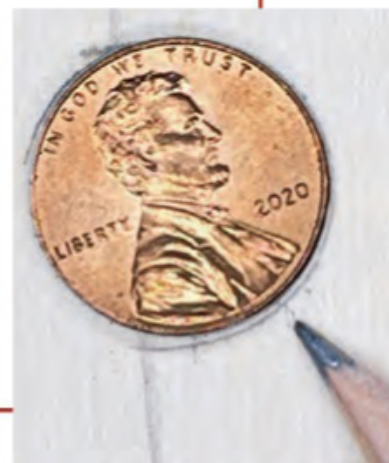
Getting Started

Use a pencil to draw a centerline on all sides of the blank. On the front, draw a horizontal line about 2" (5.1cm) from the top to indicate where the chin will be. On the back of the blank, draw another horizontal line a little higher than the front line, to indicate where the bottom of the hair will be. Draw horizontal lines on the left and right sides of the blank to connect the lines.

TIP

HAVE YOU HEARD?

To draw evenly shaped ears every time, trace around an American penny, a British five pence coin, or a coin measuring 1.9cm in diameter. For differently sliced carvings, adjust your coin size accordingly.



Note: Always wear a carving glove and thumb guard. These photos were taking without them to clearly show hand and tool positions.

ROUGHING OUT



1

Block out the ears. Use the pencil to draw ears on either side of the blank (see Tip on page 74). Then, using a rough out knife, turn those lines into stop cuts. Use a 1/2" (13mm) #7 gouge to carve up to the cuts to pull the ears away from the head. The thicker the ears become, the further they will stick out from the head and the smaller the top of the head will be.



2

Shape the head. Carve the front of the face to a gentle peak, and then round the top of the head.



3

Mark the hairline and facial details. Use the rough out knife to turn the nose and eyebrows into stop cuts. Periodically redraw the face as you carve. Using a detail knife, carve up to the bottom of the nose and alongside it up to the eyebrow line. The deeper the cuts, the larger the nose will be. Cut alongside the hairline in the front to shape the front of the face.



4

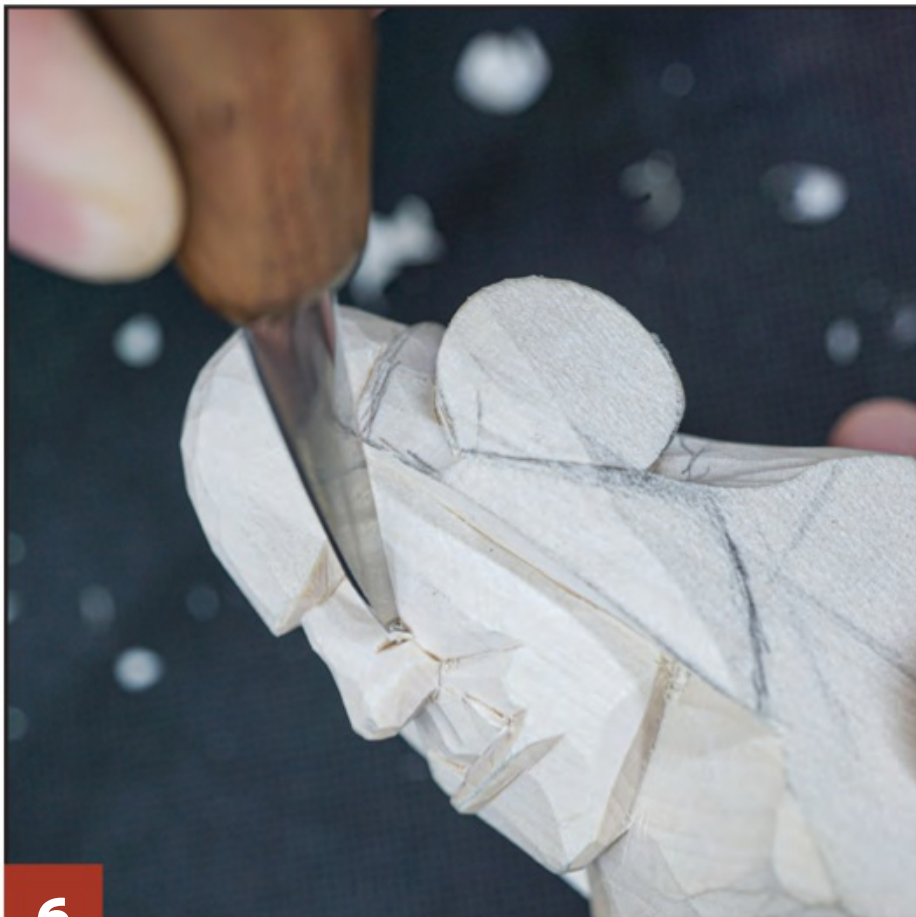
Carve the chin. Use the rough out knife to remove the sharp edges, isolating the face. Make a stop cut on the chin line, and then cut up to it to pull the bottom of the face away from the body. Make a V-cut on either side of the bottom of the nose to form the mouth. Carve the top of the hairline around the head, turning your drawn lines into stop cuts.



5

Carve the mouth. With the rough out knife, make a small V-cut for the mouth, and then draw the fangs. Turn them into stop cuts, and then carve along their sides to make them protrude. Be careful here, as the wood is very thin. Carve a philtrum by making a shallow channel from the top of the lip to the base of the nose with a 1/8" (3mm) #3 gouge. Use the detail knife to make a V-cut below the mouth line to create a bottom lip.





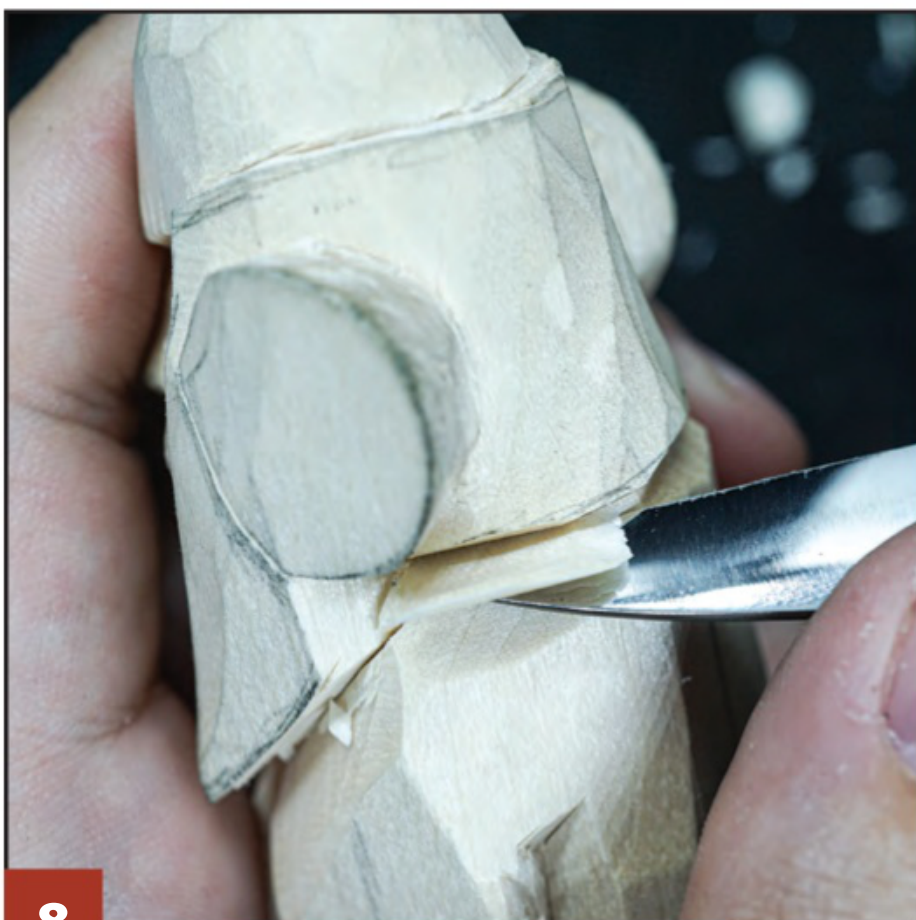
6

Shape the nose. Using the detail knife, cut off the hard edge of the nose up toward the eyebrows to round out the bridge of the nose. You can also cut the bottom of the nose downwards to round out the tip. Then, using the detail knife, make little V-cuts on either side of the nose to separate it from the cheeks. Cut two triangular chips under the nose to form the nostrils.



7

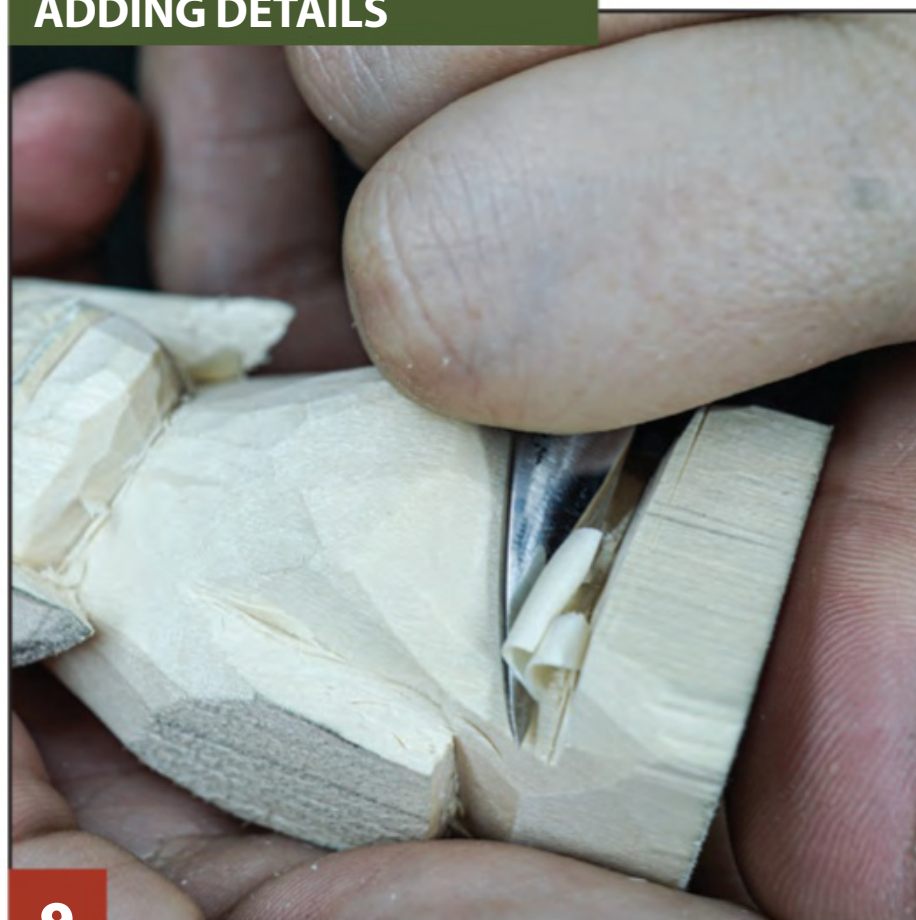
Block out the arms. Mark the arms, using your centerlines as a guide. You may also want to draw a horizontal line around the carving to indicate where the bottoms of the hands will rest. Using the rough out knife, turn the lines into deep stop cuts. Use the 1/2" (13mm) #7 gouge to carve up to the lines to remove the wood. Go slowly. Once you are happy with the thickness of the arms, use the rough out knife to smooth out any gouge marks and shape the body a little.



8

Block out the hair. Using the rough out knife, make a stop cut where the bottom of the hair will be and carve up to that cut. Separate the hair from the body, and then shape the shoulders. Do this for the bottom of the hair on the sides of the head, taking your time.

ADDING DETAILS



9

Block out the feet. Use the rough out knife to make a horizontal stop cut for the feet toward the bottom of the blank. Use the rough out knife to carve down toward the cut. This will shape the legs and establish the belly. Draw on the shirt details, as well as the top of the pants in the front.



10

Carve the hands. On the back of the carving, make a horizontal stop cut just above the base of the hands. Carve up to this line to establish the bottom of the shirt and the slope of the legs. Draw the fingers, and then use little V-cuts to separate them. Using the detail knife, turn the shirt lines into stop cuts, and then carve up to those lines to pull the clothes away from the body. Round the tummy.



11

Carve the shoes. Using the rough out knife, make a large V-cut to separate the feet. Continue to remove wood with a series of V-cuts. Then use a knife of your choice to smooth the rough edges inside the legs and feet. Knock off the hard edges of the feet with the rough out knife and carve up to where the bottom of the pants will be.



12

Add the clothing details. Use the pencil to mark the details you wish to include. I added a few patches, wrinkles, creases, and even a hole in one of the shoes. Use the detail knife to turn these into stop cuts. Making shallow cuts, carve up to the lines. Carve notches into the hem of the shirt and pant legs to give them a tattered look. Cut a little triangular chip in the center of the belly for the belly button.



13

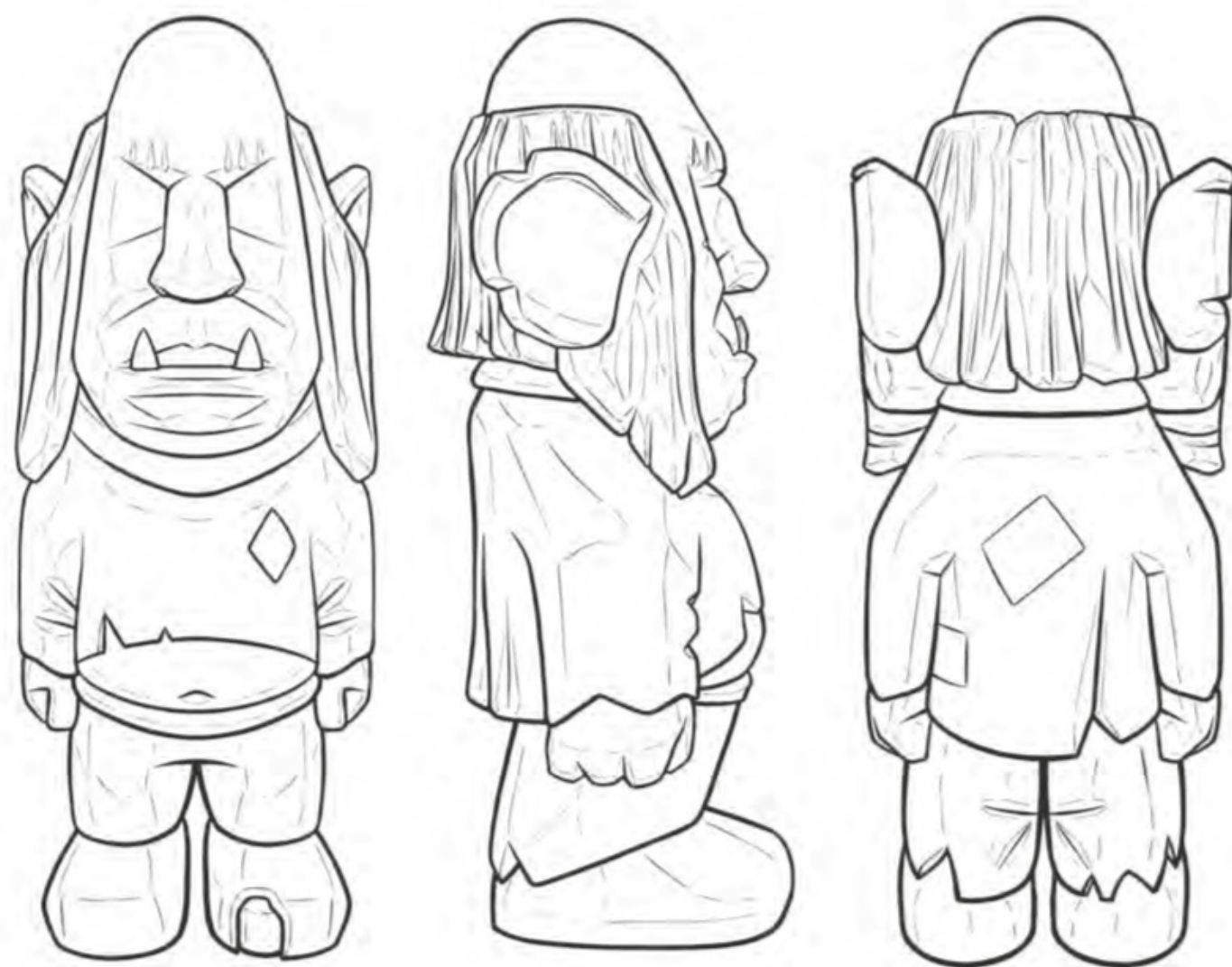
Refine the ears. On the back of the carving, use the rough out knife to make a stop cut around the base of the ear. Then carve down to it. Shave off the bulk of the material behind the ear to make it protrude from the head and stick out of the hair. Then use a 1/4" (6mm) #9 gouge to scoop out the inside of the ear, starting from the top edge and carving down into the mutton chops. Texture the hair with a 1/16" (2mm) micro V-tool using small, wavy cuts. Carve away or erase any remaining pencil lines.

Painting and Finishing

Dip the carving in boiled linseed oil and let sit overnight. *Note: Dispose of oil-soaked rags properly, as they can spontaneously combust.*

Add color. For the base skin color, use a wash of thinned classic green mixed with daffodil yellow. Apply the wash to all skin areas, and then, using your wet brush, highlight the top of the head, nose, cheeks, tips of the ears, mouth, and chin with thinned classic green. Paint the shirt with a mixture of thinned burnt umber and daffodil yellow. Paint the pants with classic brown and the shoes with classic French gray.

Then, using a dry brush, add shadow to the creases of the clothes with thinned classic brown. Do the same for where the pant legs meet the shoes. Paint the eyes and hair with full-strength licorice black. Add eye highlights with titanium white. Let the carving dry completely. Then drybrush the hair with titanium white and the shirt with classic yellow to highlight the facets. If desired, decorate the skin with tiny yellow and green dots using a toothpick. Buff with finishing wax and let dry.



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Bridge Troll Patterns

materials & tools

MATERIALS

- Basswood, 1¼" (3.2cm) square: 4" (10.2cm) long
- Pencil
- Boiled linseed oil
- Paper towels
- Acrylic paints, such as FolkArt®: burnt umber, classic brown, classic French gray, classic green, classic yellow, daffodil yellow, licorice black, titanium white
- Toothpicks
- Finishing wax, such as FolkArt®

TOOLS

- Knives: rough out, detail
- Micro V-tool: ⅛" (2mm)
- #3 gouge: ⅛" (3mm)
- #7 gouge: ½" (13mm)
- #9 gouge: ¼" (6mm)
- Paintbrushes: assorted

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

WANT MORE FROM NIKKI?

Carve a World of Gnomes

By Nikki Reese

Item 41777. Available for \$9.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.



After several years of procrastination, Nikki started carving in 2019 and hasn't looked back since. She lives in Austin, Texas, with her wife and dog. Find her on Instagram @yetirage.

Chip Carved Box

Store little treasures in this nature-inspired keepsake

By Tatiana Baldina

This project shows how a combination of the simplest chips can form a complex-looking design. So, even if you've never tried chip carving, you can succeed with a little focus and time. I will show you how to carve the entire pattern by demonstrating how to complete just one quarter; you can apply the same method to the rest of the project. Practice your first few cuts on a piece of scrap wood until you are confident.

Getting Started

Assemble the box, or use a prepurchased one that measures roughly $2\frac{7}{16}$ " (6.2cm) square and $2\frac{1}{4}$ " (5.7cm) high. If making the box from scratch, refer to the Parts List on page 82. Photocopy the patterns and transfer them to the box elements using your preferred method; I sketched mine on, but you could also use graphite paper and a pencil or ballpoint pen. *Note: Do not include the red dotted lines on the side patterns; you will apply them in Step 12.*



CARVING THE TOP



1

Carve the center. Push the tip of a skew knife approximately $\frac{1}{8}$ " (3mm) deep in the very center of the pattern. Then, without removing the tip of the blade from the wood, lower the heel to only the outer star points.



2

Carve the star's center triangles. Following the wood grain, step back $\frac{1}{16}$ " (2mm) from the central line of the triangle and make the first cut at a 45° angle. Repeat this with the other side of the triangle, and then with the rest of the triangles inside the star.



3

Carve the mini ovals.

Following the shape of the oval, make a cut at a 90° angle, as if for a straight-walled chip. Then carve it, lowering the blade to the surface of the wood. Draw a line that runs parallel to the cut, and then repeat the previous steps.



4

Carve the four-sided chips. Dig the tip of knife about 1/16" (2mm) deep along the pattern lines to turn them into stop cuts. Then carve all sides at a 60° angle.



5

Define the tip of the petal above the four-sided chips.

Carve two thin four-sided chips. Carve the side of the first chip at a 60° angle, and then turn the box to carve the side of the second chip at the same angle. Use the very tip of the knife to grab both chips once the cuts have been made.



6

Define the tip of the petal. Carve the long, thin chips that follow the shape of the main figure of the pattern.



7

Carve the straight-walled chips that extend over the edge of the box.

Since the chips are large, go carefully, especially on those that go along the grain (see Sidebar, on page 81). Cut the sides at a 90° angle by pushing the tip of the knife deep where the sides of the chips meet. Turn the box to a secure and comfortable position, and then make a rocking cut with the heel or the tip of the knife. Place the knife blade parallel to the base of the box 1/8" (3mm) deep and slice off the chip. If you cannot achieve this depth, then make several passes.



8

Isolate the tip of the petal. Draw two lines inside the chip you cut in Step 7 so that it forms a diamond. Cut the sides of the diamond at a 90° angle, and then carve two straight-walled chips, keeping the knife parallel to the base of the box. Carve the remaining four-sided chips.



9

Prepare to carve the box sides. Wrap the box several times with a soft ribbon. Secure the end of the ribbon by tucking it into the binding. A ribbon will allow you to keep the box closed while you carve without harming the wood. You can easily move the ribbon out of the way to carve the next section.



10

Carve the repeating pattern on the side of the box. Cut the design, following the same order of steps as for the top of the box. Then carve the large straight-walled chips (when carving the sides along the grain, refer to the Sidebar at right) and the straight-walled chips that go along the edges.

Carving Along the Grain

When carving along the grain, the most important thing is to pay attention to what your carving hand feels while you hold the knife: if it feels resistance, change the direction of the knife or the grip of your hand. In my experience, if the knife goes through easily toward you on one side of a project, you will need to carve away from yourself on the other side.



11

Bevel the two large areas on the side of the box. Follow the shape of the outermost pattern line with the knife tip, holding the tool at a 90° angle. Turn the line into a stop cut, as if for a straight-walled chip. Place the knife $\frac{3}{16}$ " (5mm) from the cut, and then carve along the cut at an angle. Repeat this for the other side.





12

Carve the background petals. Draw the shapes by hand or transfer them with graphite paper. Use the knife to carve the lines, following the process for four-sided chips.

Finishing

Remove the pencil lines with an eraser. For stubborn lines, carefully sand them away with a fine-grit sandpaper. Drill holes for the hinges, check that the placement is correct, and then attach the hinges with small screws.

Apply a finish, such as natural Danish oil. If desired, though, you could follow an alternate finishing method, which I outline in the Sidebar below.

The Oil-and-Stain Method

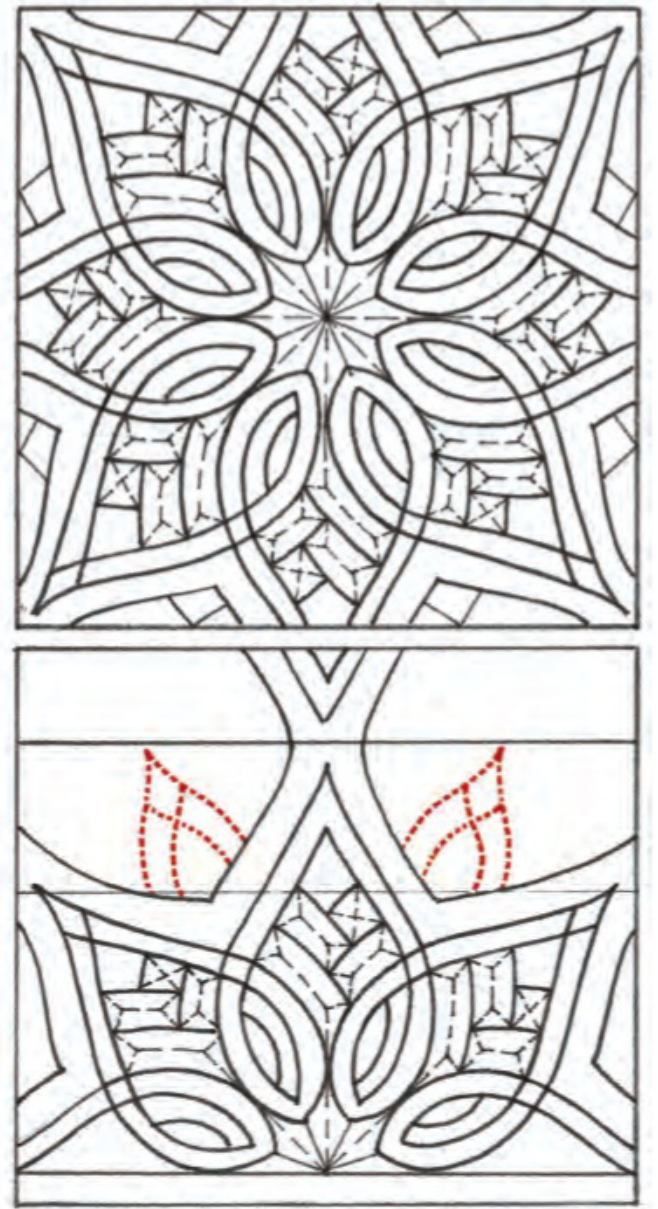
I have always wanted to find a variety of finish that enhances the beauty of a carving without hiding any intricate details. After experimenting with Danish oil for the past few years, I have developed a method of application that works well for projects in need of a more dramatic coloring.

First layer: Apply Danish oil without any stain. This layer prepares the wood grain and carved surface for the next layers of oil. Before adding the next layer of oil, brush the carved surface with a clean, soft toothbrush. I do not typically use sandpaper at this stage.

Second layer: Apply a layer of Danish oil mixed with a small amount of your preferred stain.

Third layer: Apply another layer of Danish oil and stain.

Fourth and final layer: Apply a layer of Danish oil without any stain. Let sit for a few minutes and wipe out any excess from the carved areas before it pools.



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Chip Carved Box Patterns

materials & tools

MATERIALS

- Basswood, $\frac{3}{8}$ " (1cm) thick: lid top, lid sides, and box sides (see Parts List)
- Basswood, $\frac{1}{8}$ " (3mm) thick: box bottom, $2\frac{3}{8}$ " (6cm) square
- Graphite paper
- Pencil: HB standard
- Ballpoint pen (optional)
- Eraser
- Hinges: 2 each, small
- Sandpaper: 220-1600 grits (optional)
- Danish oil: natural

- Stain, such as Minwax®: dark brown
- Screws

TOOLS

- Chip carving knife: skew
- Drill with bit: $\frac{1}{8}$ " (3mm)-dia.
- Toothbrush

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

Parts List

Item	Quantity	Materials	Dimensions
Lid top	1	Basswood, $\frac{3}{8}$ " (1cm) thick	$2\frac{3}{8}$ " (6cm) square
Lid sides	4	Basswood, $\frac{3}{8}$ " (1cm) thick	$1\frac{5}{16}$ " x $2\frac{3}{8}$ " (2.4cm x 6cm)
Box sides	4	Basswood, $\frac{3}{8}$ " (1cm) thick	$2\frac{3}{16}$ " x $2\frac{3}{8}$ " (5.6cm x 6cm)
Box bottom	1	Basswood, $\frac{1}{8}$ " (3mm) thick	$2\frac{3}{8}$ " (6cm) square

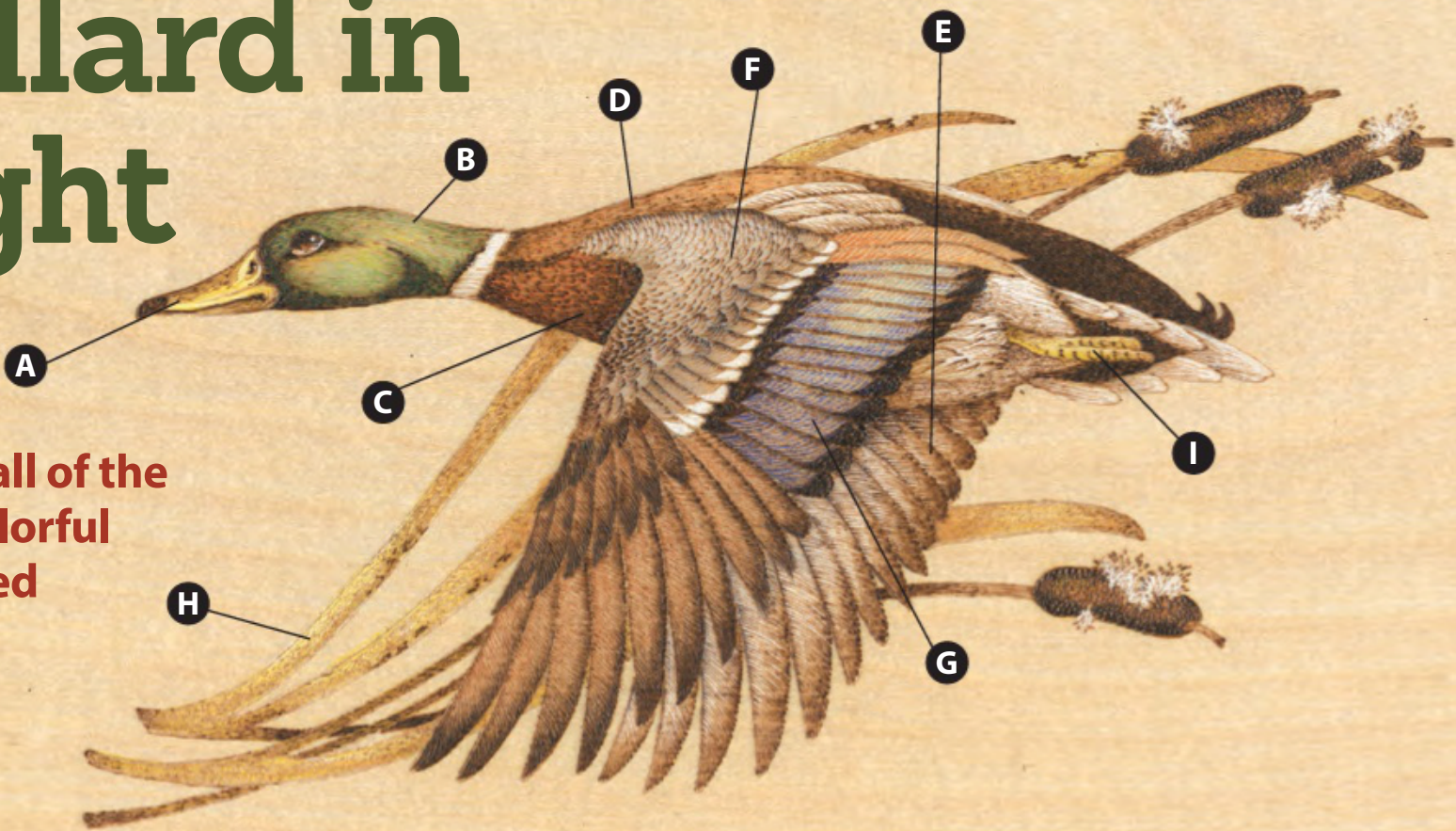


Tatiana Baldina is a professional woodcarving artist with a degree in Applied Fine Arts from the Volga Regional State University, and lives and works in Zhigulevsk, Russia. Tatiana specializes in chip carving on basswood and has been a freelance woodcarver since 2014. Contact Tatiana at tatbalcarvings@gmail.com.

Mallard in Flight

Heed the call of the wild in a colorful woodburned portrait

By Lora S. Irish



This mallard drake, with his beautiful wings, green head, and rust-colored chest, is captured in front of a graceful stand of autumn cattails. You can give him a three-dimensional look through tonal value textures. When the burning is complete, add color with artist-quality colored pencils.

Getting Started

Lightly sand the blank with fine-grit sandpaper and remove dust with a lint-free cloth. Transfer the pattern with your method of choice; I used graphite paper and an ink pen. Trace only the lines needed to guide you through the work.

Burning the Body and Wings

Using a variable-temperature woodburner and a medium-cool setting, trace the outline of the bird. Increase the heat to medium-high and fill in the chest area. Use a lower heat setting to shade the underbelly and the undersides of the tail feathers, and then use a medium-high heat setting to shade the back.

The nostril, tip of the bill, mouth, and facial details are some of the darkest values. Use a medium-high heat setting and tightly packed spots for these areas. As you get nearer the highlights behind the eye and the cheek, lighten your strokes. Shade the top and bottom of the bill with short, straight-line strokes. As you work each section of feathers, adjust the woodburner's heat setting accordingly. You will

have a grouping of dark flight feathers, four medium-toned colored feathers, and an upper section of colored bands that remains pale in value. Create the dark bars on the wing with tightly packed spots. Cover the wing shoulder with small, tightly packed scales.

Burning the Cattails

Use a medium heat setting to fill the leaves and stems with a random curl stroke. Any leaves that go under another element should be darkened to add dimension. Burn the cattail heads using tightly packed spots on a high heat setting, and add a small black dot at the end of each fuzzy fiber.

Color List

	Area	Highlight Color	Shading Color	Dark Shading Color
A	Bill	Pale Yellow	Yellow Ochre	N/A
B	Head & Neck	Pale Yellow	True Green	Dark Green
C	Breast	Light Burnt Sienna	Burnt Sienna	Burnt Umber
D	Upper Front Back	Light Burnt Sienna	N/A	N/A
E	Flight Feathers	Medium Brown	Burnt Umber	N/A
F	Shoulder Feathers	White	Pale Gray	Blue
G	Colored Wing Feathers	Light Blue	Medium Turquoise	Dark Purple
H	Cattail Leaves	Pale Yellow	Yellow Ochre	Light Burnt Sienna
I	Foot	Pale Yellow	N/A	N/A

Finishing

Lightly sand the surface of the project with fine-grit sandpaper and remove dust with a lint-free cloth. Apply color; I used colored pencils in very light layers. Use the Color Chart (on page 83) as a guide. Do not force the pencil point into the woodburned strokes; instead, let the color lie on the high ridges between those strokes. Apply white to the lower line in the eye, the neckband, the upper colored wing feathers, the upper wing feather group of four, the belly, the tail feathers, the inside back wing, and the fuzzy fibers of the cattail heads.

Give the piece several light coats of spray polyurethane to protect the wood and seal in the color.

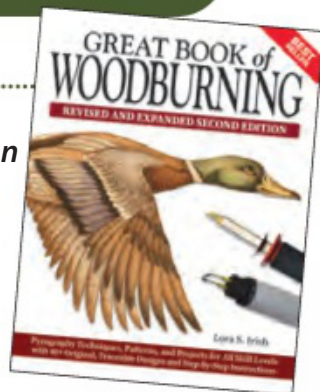
A long-form step-by-step tutorial for this project is included in Lora S. Irish's newly released book.

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materials & tools

MATERIALS

- Basswood or plywood blank, 1" (2.5cm) thick: 6½" x 11" (16.5cm x 27.9cm)
- Sandpaper: assorted grits to 320
- Lint-free cloths
- Graphite paper
- Pen
- Artist-quality colored pencils: assorted
- Finish, such as Minwax®: clear spray

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

TOOLS

- Variable-temperature woodburner with nib: writing



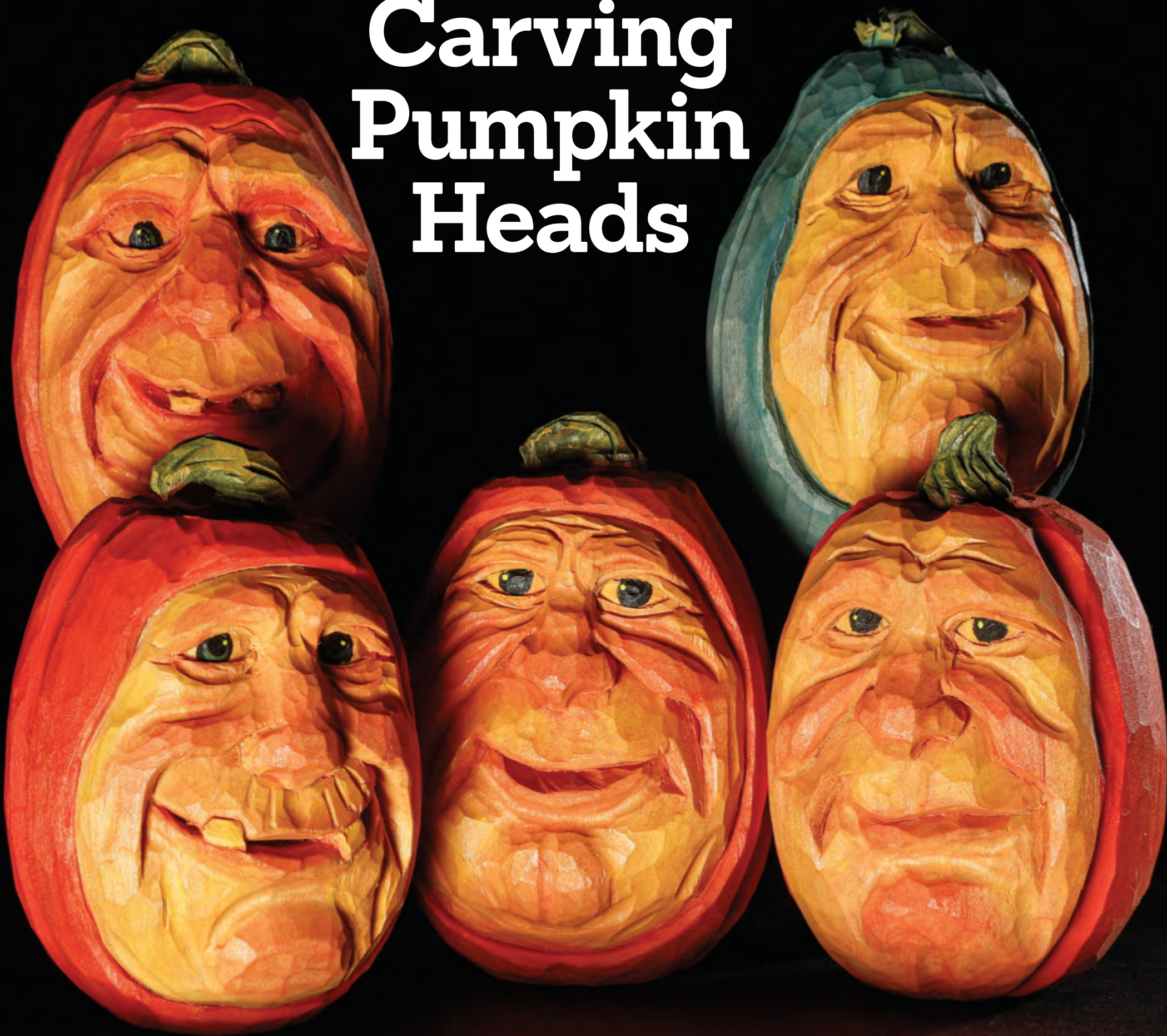
Lora S. Irish is an author, artist, carver, and pattern designer residing in Mount Airy, Md. She has written *Landscape Pyrography: Techniques and Projects*, *Crafting with Gourds*, *Finishing Techniques for Woodcrafters*, and many other Fox Chapel Publishing books. For more of her work, visit lsirish.com.

Mallard in Flight Pattern



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Carving Pumpkin Heads



**Transform a simple egg
blank into hundreds of
different facial expressions**

By Jim Hiser

Pumpkin carving is a lot of fun, but the problem with pumpkins is that as soon as you carve them, they decay. A few years ago, I began applying the same techniques to goose-egg-sized turnings. This way, I can display my carved “pumpkin” faces year-round.

This project is an easy carve that lets you push the boundaries with facial expressions. Try something that you would not try on your regular carvings to see how far you can go; you may be surprised at the results!



Getting Started

Think about what you want the face to look like: do you want teeth, will the tongue stick out, what size and shape will the nose be, etc. Once you've decided on the general features, turn the egg and look for the growth rings. There are different opinions on the best way to carve eggs, but for this design, I've carved into the face of the egg, not into the rings. (In other words, the side with vertical "stripes" going down the egg will be the side of your carving, not the front.) Draw a centerline down the front of the egg, and then add horizontal lines to mark the brow and bottom of the nose.

TIPS

KEEP AN EDGE

Keep your tools sharp—and strop your knife before carving the eyes!

STEM SPACE

Make sure to leave a good amount of space near the top of the head; remember, you'll be adding the stem later.

ROUGHING OUT



1

Set in the brow and nose. Use a $\frac{3}{8}$ " (10mm) #9 gouge to carve along the horizontal lines you just drew.



2

Lay out the eyes. Using the same tool, deepen the eye socket area by scooping out wood on either side of the area that will become the bridge of the nose. Then set in the general nose shape by drawing two lines that slant up from the lower horizontal line to the eye sockets. Make sure these lines are equidistant from the centerline. The bigger the area between these lines, the bigger the nose will be, so adjust accordingly. Carve up along these slanted lines using the same tool.



3

Soften the lines. With a knife, remove wood from the cheeks and soften the harsh lines that the gouge created on the nose. You want the nose to protrude from the face, so carve wood back on either side of the nose. Rough shape the nose with a knife. Define the nostril areas using a knife or gouge of your choice; draw curved lines to mark the nostril areas, and then push straight down into those lines with the $\frac{3}{8}$ " (10mm) #9 gouge. Then gently press the handle of the gouge out to compress the wood fibers, pull the tool out, and carve in from the side to remove the chip.



ADDING DETAILS



4

Draw the smile lines. These will look different depending on what you want the finished carving to look like. No matter the expression, make sure to start the smile lines up at the top of the nostril creases.



5

Carve the smile lines. Make a deep stop cut along each line and carve up to it with the knife. Round the mouth mound.



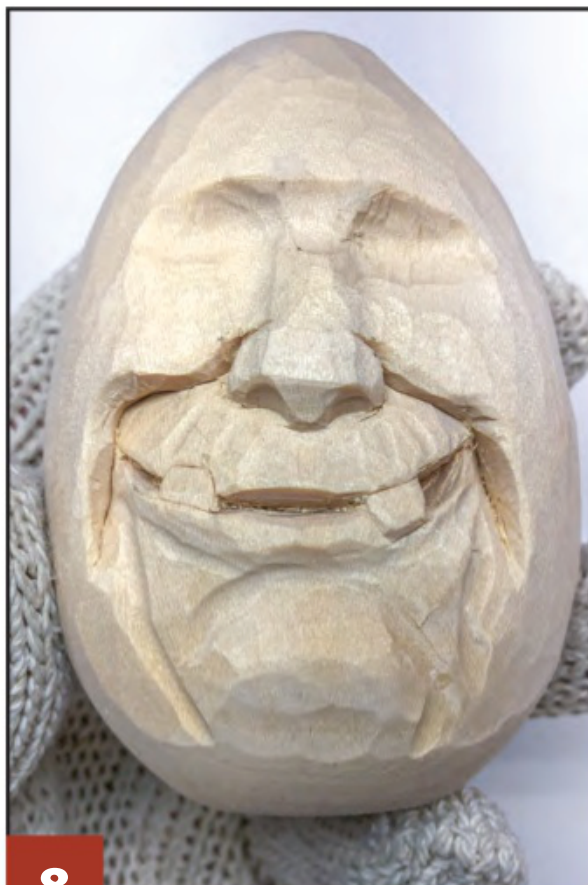
6

Add the mouth details. Think about how you want the finished mouth to look; in this example, I added a pleasant smile and a few teeth, but you could give it a frown, vampire teeth, an open mouth, etc. Draw the details, and then relieve them from the mouth mound.



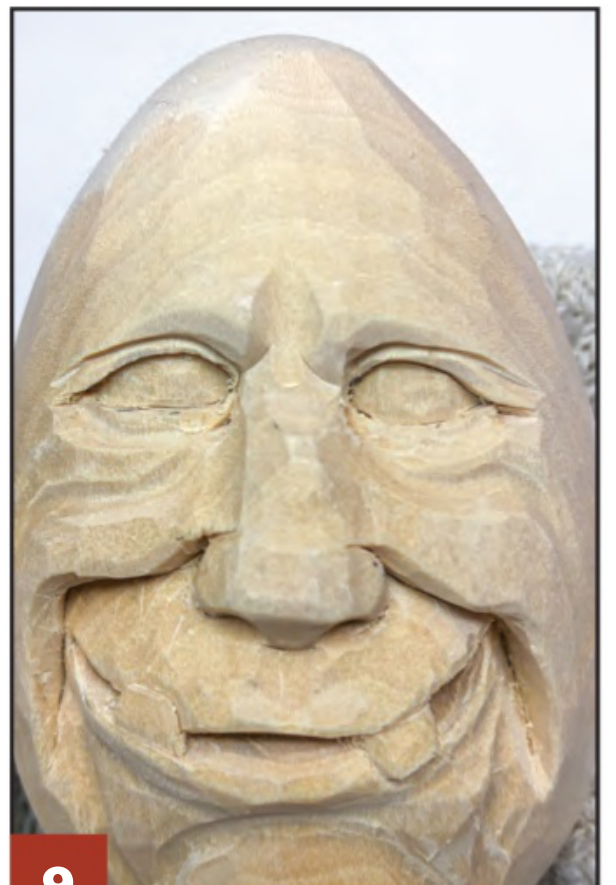
7

Carve the lower lip. Run a 1/4" (6mm) #9 gouge along the underside of the mouth, leaving plenty of space for the lower lip. Refine this area with the knife.



8

Define the chin area. I gave mine a rounded, prominent chin, but you can give it a weak little chin, a lopsided look, a pointed look, or anything else that strikes your fancy. Refine the mouth, cleaning up any unfinished areas or fuzzies with the knife. Soften the smile lines and any sharp edges you see.



9

Carve the eyes. Draw the shape of the eyes, and then follow these lines with stop cuts. Then round the eyeball into these lines by carving out from the eyeball at an angle on all sides. Add little triangular chips at the corners of the eyes for extra shadow and depth. Then add muscle structure, wrinkles, and lines as desired. *Note: For a simpler eye option, see Sidebar, page 88.*



10

Add the vine and stem. Draw the location and shape; and use a combination of gouges and the knife to remove wood around the stem and make it stand out. Then add texture with a 1/8" (3mm) 60° V-tool.



11

Finish shaping the face. You can either frame it, as I have done, or softly blend the face into the skin of the pumpkin. I have done both versions and each has its merits. If you prefer to frame the face, draw a line around the face and outline it with a V-tool or the knife. Set the face back into the skin, so the skin stands out like a hood. Look over the face and carve in more wrinkles, if desired; clean up the fuzzies and add any final details.



12

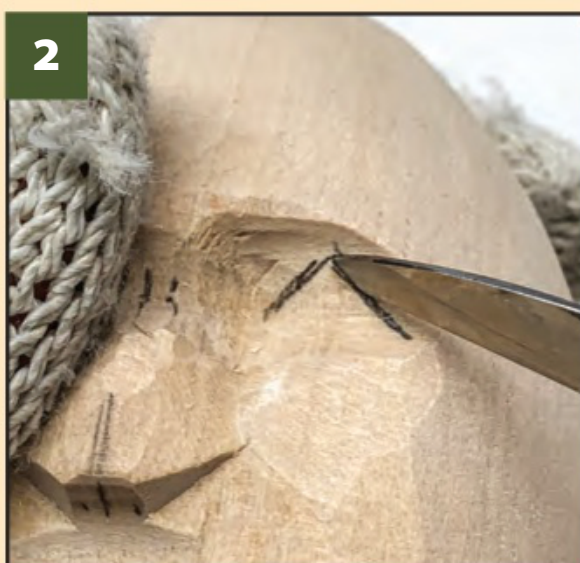
Add the ribs. Use the 3/8" (10mm) #9 gouge to carve a few vertical grooves around the pumpkin, and then soften the edges with the knife or a gouge of your choice. Give your carving a final once-over and make any last-minute adjustments. You're ready for paint!

Making Simpler Eyes



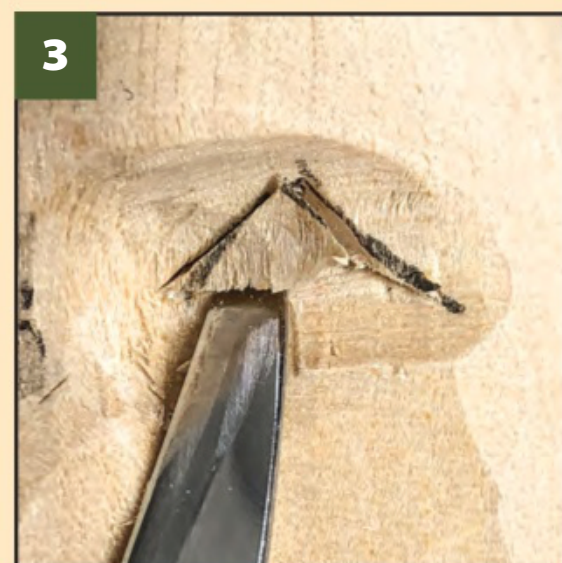
1

Draw a lopsided triangle.



2

With the knife, cut one side of the triangle by placing the tip at the point of the triangle, pushing deeper at the top and easing out at the bottom. Repeat for the other side.



3

Angling the knife, slice across the bottom of the triangle to remove a chip.

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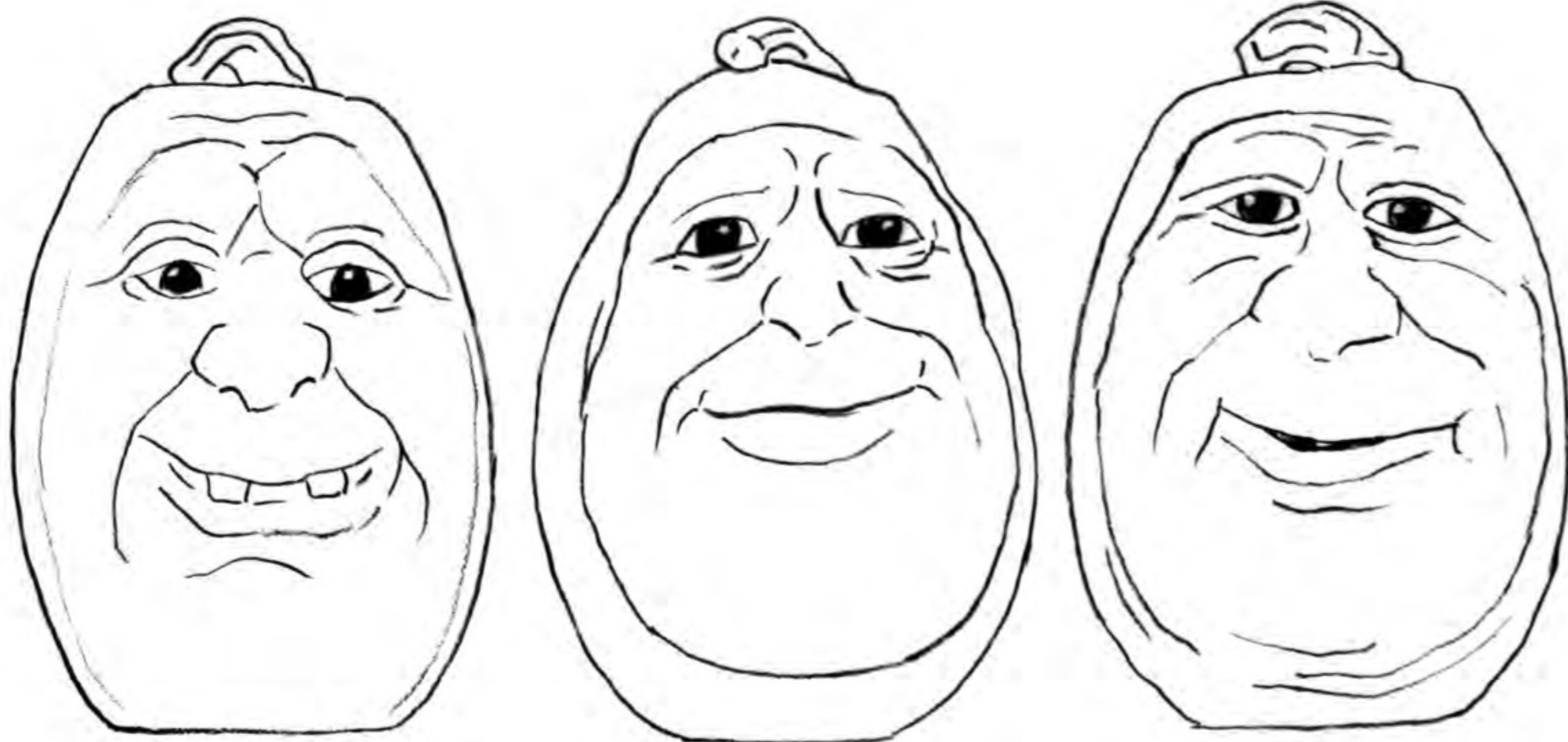
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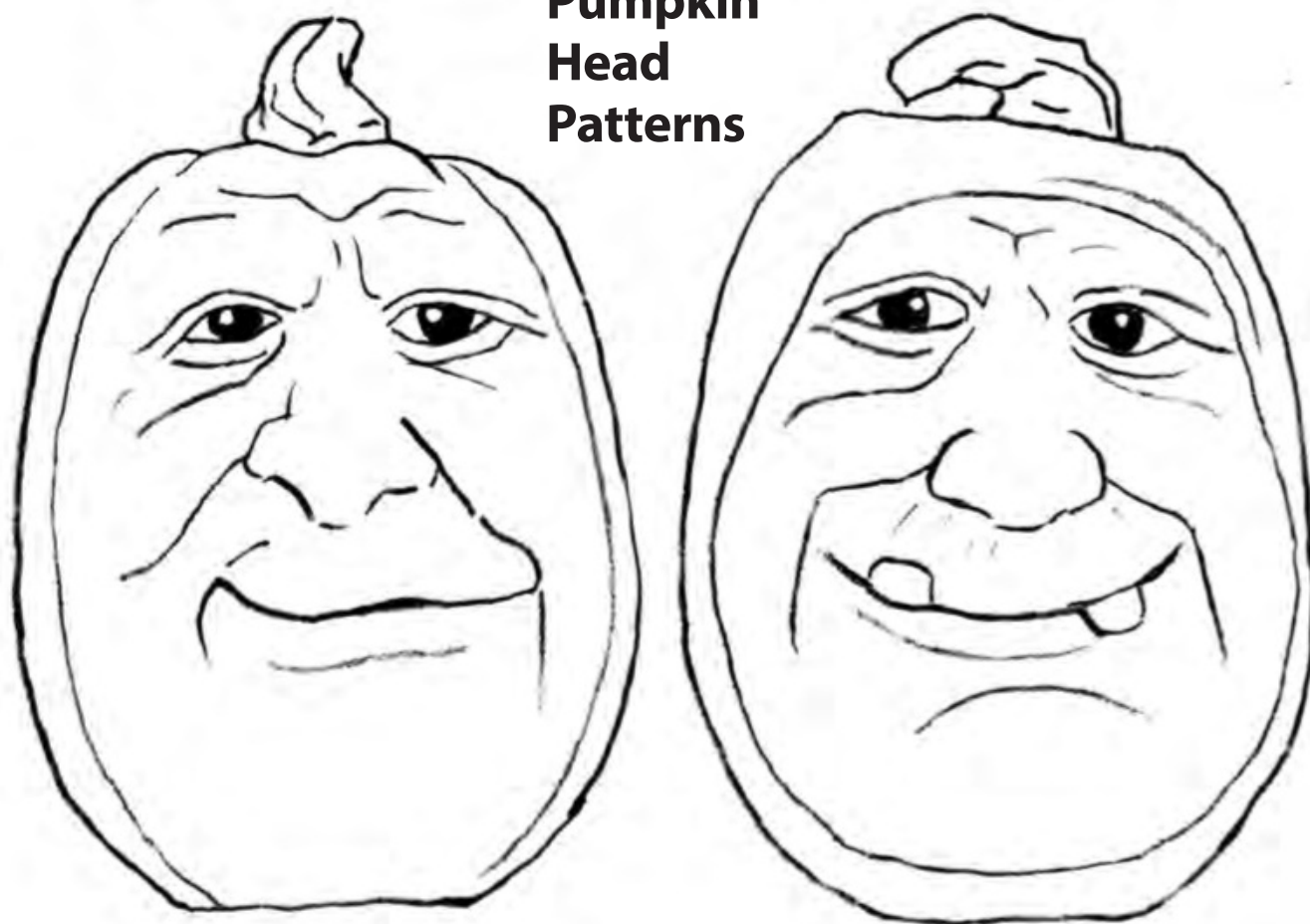
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Pumpkin Head Patterns



Painting and Finishing

I prefer to paint on raw wood with diluted acrylic paints. Paint the pumpkin skin with a diluted base coat of naphthol red mixed with sunflower. Then paint the face with a mixture of the pumpkin skin base coat and a little more sunflower. Use the original pumpkin skin base coat to create a blush on the cheeks, and add face highlights with diluted cadmium yellow. Paint the vine with a mixture of tarragon and a hint of carbon black. Then paint the irises with carbon black, let dry, and paint the pupils with a mixture of treefrog green and tarragon. Once the carving is dry, antique it with boiled linseed oil mixed with burnt sienna oil paint. *Note: Dispose of any BLO-soaked paper towels and rags appropriately as they can spontaneously combust.* Let dry and spray with two coats of clear acrylic sealer.

materials & tools

MATERIALS

- Basswood egg: goose-sized
- Pencil
- Acrylic paints, such as Jansen Art Studio: carbon black, naphthol red; such as Jo Sonja®: sunflower, tarragon, treefrog green; such as DecoArt Americana®: cadmium yellow
- Boiled linseed oil
- Oil paint: burnt sienna
- Clear acrylic spray

TOOLS

- Carving knife
- V-tools: 1/8" (3mm), 1/4" (6mm) 60°
- #9 gouges: 1/4" (6mm), 3/8" (10mm)
- Paintbrushes: assorted

The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Jim Hiser lives in Carlisle, Pa., with his wife Joan. He has been carving since 2000 and enjoys traveling around the country teaching caricature carving. He is an active member of the Caricature Carvers of America, the Conewago Carvers, Lancaster County Wood Carvers, and West Shore Wood Carvers.

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calendar of events

COLORADO

Sep 24-25: COLORADO SPRINGS

CCA Carvin' the Rockies and the National Caricature Carving Competition. The Colorado Springs Shrine Club, 6 South 33rd St. 10am-4pm daily. \$5 adm. Children free. Contact Dale Green, 801-503-8754, dalecarves@gmail.com.

FLORIDA

Jan 6-7: PUNTA GORDA

Southwest Florida Wood Art Expo and Competition. Charlotte Harbor Event and Conference Center, 75 Taylor St. 9am-4pm daily. \$7 adm. per day or \$12 adm. for both days. Contact Jim O'Dea, 941-697-2002, jeodea@aol.com.

Feb 7-10: NORTH PORT

Florida Woodcarvers Roundup. VFW Post 8203, 4860 Trott Circle. 8am-4pm daily. Free adm. Contact Jim O'Dea, 941-697-2002, jeodea@aol.com.

ILLINOIS

Sep 3: WILLIAMSVILLE

Sangamon Valley Woodcarvers Show. Williamsville Village Hall, 141 W Main St. 10am-4pm. Free adm. Contact Bill Rice, 217-414-4790, williamwrice@sbcglobal.net.

Sep 30-Oct 2: SANDWICH

The Gathering of Woodcarvers Woodcarving Art Festival. Sandwich Fairgrounds, Suydam Rd. 10am-3pm Fri. and Sat., 10am-2pm Sun. Free adm. Contact Mike Noland, 630-730-3490, gatheringofwoodcarvers@gmail.com.

INDIANA

Oct 22-23: EVANSVILLE

Wonders in Wood. Vanderburgh County 4H Center, Banquet Hall, 201 E Boonville-New Harmony Rd. 9am-3pm daily. \$3 adm. Children 12 and under free. Contact Jeff Hancock, 812-858-6174, tristatecarvers@gmail.com.

KANSAS

Nov 19-20: TOPEKA

Kaw Valley Woodcarvers Show and Sale. Ramada Downtown, 420 SE 6th Ave. 10am-5pm Sat., 11am-4pm Sun. \$4 adm. Contact Katrina Meredith, 785-249-4958, kmeredith605@gmail.com.

MICHIGAN

Oct 8: SALINE

Saline Carvers Annual Show and Sale. Liberty School, 7265 N Ann Arbor St. 10am-4pm. \$3 adm. Children 12 and under free. Contact Tom Jacobson, 734-476-3441, tomjacobson@comcast.net.

MISSOURI

Sep 17: BALLWIN

West County Woodcarvers Show. Salem in Ballwin United Methodist Church, 14825 Manchester Rd. 10am-4pm. Free adm. Contact Larry Keller, 636-227-4598, club.mail@wcwoodcarvers.org.

Oct 15: CAMDENTON

Lake of the Ozarks Woodcarvers Club Woodcarving Show, Sale, and Competition. Community Christian Church, 1064 N Business Route 5. 8:30am-3:30pm. Free adm. Contact Doug Bibbles, 573-286-1049, dbibbles@charter.net.

NEBRASKA

Oct 15: OMAHA

Mid-America Woodcarvers Association Fall Show and Sale. German American Society, Inc., 3717 S 120th St. 9am-5pm. Free adm. Contact Tom Paskach, 402-321-4784, tpaskach@cox.net.

NORTH CAROLINA

Oct 29-30: ASHEVILLE

Western North Carolina Carvers 2022 Woodcarving Exhibition. Folk Art Center, Blue Ridge Parkway, Milepost 382. 10am-5pm Sat., 10am-4pm Sun. Free adm. Contact John Nieburg, johnnieburg@msn.com.

OHIO

Sep 16-18: WELLINGTON

Lorain County Woodcarvers Show. Lorain County Fairgrounds, 23000 Fairgrounds Rd. 9am-5pm Fri. and Sat., 10am-3pm Sun. \$5 adm. Contact Ann Mowery, 440-864-0496, amowery22@gmail.com.

Sep 24-25: WILMOT

38th Annual Wilderness Center Woodcarvers Show. The Wilderness Center, 9877 Alabama Ave SW. 10am-4pm Sat., 11am-5pm Sun. Free adm. Contact Keith Shumaker, 330-359-5235, keith.f.shumaker@gmail.com.

Oct 28-29: ARCHBOLD

Sauder Village Woodcarvers Show and Sale. Sauder Village Campground, 22611 State Route 2. 10am-5pm daily. \$22 adm. for adults; \$14 adm. for students, military personnel, and AAA members. Contact Deb Ridgeway, 800-590-9755, deb.ridgeway@saundervillage.org.

PENNSYLVANIA

Sep 23-25: HONESDALE

18th Fall Carve In. Cherry Ridge Campsite, 147 Camp Rd. 9am-4pm daily. Free adm. Contact Robert Muller, 570-470-2736, rmuller@nep.net.

Oct 15-16: FAIRLESS HILLS

Artistry in Wood Show and Competition. Bucks County Technical High School, 610 Wistar Rd. 10am-4pm daily. \$5 adm. Children under 12 free. Contact Maxine Ernest, 215-752-7193, maxern1568@gmail.com.

Oct 29-30: EAST BERLIN

30th Annual Woodcarving and Art Show and Sale. East Berlin Community Center, 405 N Ave. \$4 adm.; Veterans, active duty military, and children 12 and under free. Contact Bob Nesbitt, 717-713-8273, rjnes80@gmail.com.

Mar 11-12: MILLERSVILLE

Lancaster County Woodcarvers' Woodcarving and Wildlife Art Festival. Millersville University, 101 Shenks Ln. 10am-5pm Sat., 10am-4pm Sun. \$5 adm; free adm. with military or student ID. Contact Jeff Pretz, 717-940-3311, jeffpretz@ptd.net.

SOUTH CAROLINA

Nov 12-13: SIMPSONVILLE

Piedmont Wood Carvers Club Sculptures and Designs in Wood. Simpsonville Activity and Senior Center, 310 W Curtis St. 10am-5pm Sat., 11am-4pm Sun. Free adm. Contact Charlie Arnold, 864-716-0046, gaygreer2004@yahoo.com.

TENNESSEE

Oct 1-2: SEVIERVILLE

Smoky Mountain Woodcarving Show. My People Senior Activity Center, 1220 W Main St. 10am-5pm Sat, 2pm-5pm Sun. Free adm. Contact JR Hemmerlein, 309-620-1197, corngrinder50@yahoo.com.

Woodcarving Illustrated publishes a general listing of carving shows in each issue. To list your show in our Calendar of Events, send the following to editors@woodcarvingillustrated.com:

Deadline for the Winter 2022 Issue is Sept 8, 2022.

- Name of event
- Date(s)
- Location (city, state, address, and building name if applicable)
- Hours for each day of show
- Admission
- Contact information

UTAH

Sep 23-24: SPANISH FORK

Utah Valley Woodcarvers Annual Show. Veterans Memorial Building, 400 N Main St. 12pm-6pm Sat., 10am-5pm Sun. \$3 adm. Children 10 and under free. Contact Gary Heaton, 385-329-5442, drgaryheaton@yahoo.com.

WASHINGTON

Sep 24-25: SPOKANE

Spokane Carvers in Partnership with Spokane Public Library Show and Sale. The Hive, 2904 E Sprague Ave. 9am-4pm Sat., 12pm-4pm Sun. Free adm. Contact Tim Rahman, 509-244-3467, spokanecarversinfo@gmail.com.

WISCONSIN

Sep 10: EAU CLAIRE

Carve In on the Chippewa. VFW Post 305, 1300 Starr Ave, 10am-4pm. Free adm. Contact Rich Thelen, 715-456-8253, rlthelen@charter.net.

Sep 10: JANESVILLE

Rock River Valley Carvers Show and Sale. Craig Center, Rock County Fairground, 1301 Craig Ave. 9am-4pm. Free adm. Contact Brad Crandall, 608-755-3040, bwkicrandall@gmail.com.

NOTE: Be sure to visit the event website or reach out to the show contact beforehand for updates on masking policies and protocols relative to COVID-19.

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2

Outline the design. Block out the magnolia
branch using a 5/16" (8mm) 60° V-tool and a mallet.
Outline the subject, being sure to stay about 1/16"

FOX HUNT

Robert A. Coffman Jr. of Huntsville, Ohio, and Mellanie Boone of Mill Hall, Pa., are the winners drawn from the correct entries received for *WCI* Summer 2022 (Issue 99). The fox was hiding in Step 2 of Rosanna Coyne's Magnolia Blossoms on page 86.

Find the fox in this issue, and contact us with the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by September 8, 2022, to be eligible. *Note: With his feet on the "ground," the contest fox faces left (other foxes in WCI don't count).*

Send your entry to: *Woodcarving Illustrated*, Attn: Find the Fox, 903 Square Street, Mount Joy, PA 17552, or enter online under the contests link at woodcarvingillustrated.com.



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(Continued from page 96)

have to keep in mind that pumpkins are food; they begin to deteriorate from the moment you begin carving into them, so time is of the essence. I try to carve my pumpkin sculptures from start to finish in one sitting to reduce the chance of the pumpkin rotting. It also creates a nice carving flow from start to finish.

WCI: Why pumpkins?

Ryan: I always carved pumpkins for the season, but I did not begin carving them with a chainsaw until I saw 3D pumpkin sculptures created by Ray Villafane and some of my carving friends. After seeing them carve these huge pumpkins for years, I just decided to start them myself at home in Oregon.

WCI: So, how does one carve a pumpkin sculpture?

Ryan: Many of the techniques used for woodcarving carry over to pumpkin carving. With the larger Atlantic giant pumpkins that can weigh upwards of 1,500 pounds each, I use the chainsaw to peel off the pumpkin skin, which is similar to using sandpaper to take off the rough exterior on a piece of wood. It is easier to use a chainsaw for large pumpkins, as a regular peeler will



Photo by Ryan Anderson

Witch Pumpkin.



*Ryan holding the **Outrageous Pumpkins** Grand Champion belt.*

Photo by Matthew Odom/Food Network

having you removing skin forever. Once you have the shape roughed out, you can switch over to hand tools to hollow out the inside and add details. I also use clay tools and fruit paring tools for adding details.

WCI: What inspires your work?

Ryan: A lot of my inspiration comes from my son Cooper's imagination. He always has so many different ideas of what we can create in a pumpkin from sharks and dinosaurs to monsters. It is a great thing we get to do together.

WCI: What was it like to compete in and eventually win *Outrageous Pumpkins*?

Ryan: It was very fun to be a part of the show. They contacted me in 2021 after finding my work online and asked if I wanted to compete. I said yes, and then had to be in Virginia in less than a week for filming. I learned a lot on the spot during the three-week competition and got to carve Atlantic Giant pumpkins for the first time. I spent three to six hours a day stacking and carving pumpkins, and had to think on the fly about how to carve the piece without the stack collapsing. It was an adrenaline rush the whole time, because I never knew what was going to

happen next. Even if I didn't win the competition, I would have been proud of the carving I did. It was such a unique experience and I hope to have that again down the road.

WCI: Do you have any tips that a beginner pumpkin carver should keep in mind?

Ryan: I would say make sure you have a good set of carving tools. For smaller pumpkins, I always suggest using the clay ribbon loop tools that you can find online or at your local craft store. They easily cut into the pumpkin skin and are safe to use. If you plan to insert a light or candle inside the pumpkin, I suggest cutting out the back and shining a light source through to see how the pumpkin will glow as you carve. Remember, the deeper you carve, the more light will shine through. You could also cut out the bottom of the pumpkin for the light if you do not wish to cut out the back. And the most important carving tip would be to have fun. There's no right or wrong way to carve a pumpkin. Just start carving and enjoy yourself!

To see more of Ryan's work, visit @sculpturesinmotion on Instagram.

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Winner Takes All



Photo by Matthew Odom/Food Network

Champion pumpkin carver Ryan Anderson talks chainsaw carving tips, design inspiration, and what makes 1,500-lb pumpkins special

By Kelly Umenhofer

Ryan Anderson has always had a passion for carving—especially with a chainsaw. When he was still in high school, Ryan discovered the art form and soon began taking lessons from Washington chainsaw carver Trace Breitenfeldt. Wood was his medium of choice, until he came across a new material to cut into—pumpkins. What started out as a fun project around Halloween soon led Ryan to compete on the Food Network™ show, *Outrageous Pumpkins*, where he was crowned the Season 2 champion.

WCI: How is carving pumpkins different from carving wood?

Ryan: Wood blocks have a solid mass to them all the way through, whereas pumpkins only provide you with a few inches of solid material. Pumpkins are easier to cut into but trickier to work with, as you are dealing with something that is completely hollow at its core. You also

(Continued on page 94)



Pumpkin Plant.

Photo by Ryan Anderson

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