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WINTER 2022 ■ ISSUE 101

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40

FEATURES

19 *Holiday Shopping Guide*

Virtual classes make a great gift for carvers at any skill level

By Kaylee Schofield

83 *Hiding in Plain Sight*

Thomas Dambo creates gargantuan trolls from pallets and scrap wood

By Hannah Carroll

TECHNIQUES

35 *Power Carved Snowman*

Build this smiling creature using just a few raw materials

By Edgar Shrum

40 *A Trio of Woodland Ornaments*

With a little burning and low relief carving, you can turn craft store rounds into works of art

By Michele Parsons

Find these free extras at

WOODCARVINGILLUSTRATED.COM

Free Project Want more chip carving projects? Check out Tom Noller's collection of snowflake ornaments on our website.

Bonus Carve Carve some whimsical trees to go with Dave Francis' Folk Art Polar Bear (page 64).

Extra Feature See how veteran Scott Harrison transformed an old carousel into a memorable attraction.

76



PROJECTS

23 *Kindly Santa Ornament*

Practice carving curls and hair texture with this rosy-cheeked caricature

By Tony Harris and Bob Kozakiewicz

29 *Flat-Plane Winter Bird*

Celebrate the understated beauty of the female cardinal with one knife and a little paint

By James Ray Miller

45 *Smiling Star Tree Topper*

"Light" this year's tree by adding a beaming caricature on top

By Richard Embling

49 *Cookie Thief Santa*

Enjoy a snack break with this off-duty St. Nick

By Bruce Ankeny

53 *Carving an Atlantic Puffin*

Create a stylized showstopper in just eight steps

By Wouter de Bruijn

57 *Christmas Gnomes*

Carve these beginner-friendly guys with just three little tools

By David Young

64 *Folk Art Polar Bear*

Peaceful features combine with dramatic textures in a must-have winter carve

By Dave Francis

69 *Winter Cottage in Cottonwood Bark*

This cozy woodland hideaway is a perfect introduction to bark carving

By Kathy Overcash

79 *Gnomes in Pajamas*

Catch this pair of sleepy characters before they vanish for their winter nap!

By Nikki Reese

86 *Floppy Hat Santa Ornament*

Same Santa, new duds—this easy carve is a recipe for success

By Bob Kozakiewicz



29



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DEPTS.

- 4 *Editor's Note*
- 6 *Letters to the Editor*
- 9 *Coming Features*
- 10 *Artists to Watch*
- 12 *My First Carve*
- 14 *Tips & Techniques*
- 18 *Product Review*
- 94 *Calendar of Events/Ad Directory*
- 96 *Woodchips*

COVER

- Cozy Mittens ...76*
- Ornaments! ...23, 40, 76, 86, 91*
- Flat-Plane Cardinal ...29*
- Fairytale Cottage ...69*
- Happy Star ...45*
- Folk Art Polar Bear ...64*
- Massive Trolls ...83*



79

PATTERNS

43 *Holly Berry Earrings*

Carve a pair of festive baubles—for your ears!

By Akane

60 *Chip Carved Bottle Holder*

Impress dinner guests with a gravity-defying piece

By Marty Leenhouts

76 *Chip Carved Mitten Ornaments*

Mimic the look of knitwear with a pair of carved "accessories" for the tree

By Charlene Lynum

91 *Snowman Relief Ornament*

Create a clever holiday tableau using scrap wood and wire

By Betty Padden



A Memorable Carving

We've come across our fair share of unique holiday traditions, but an especially curious one involves hiding a pickle ornament in a tree. As the custom goes, the first person in your household to find the pickle can expect first dibs on presents, a year of good luck, or at very least, temporary bragging rights. If you're familiar with this game, we're impressed; if you are just hearing about it now, you're unlikely to forget it. There's a reason for this, and it forms the basis for most caricatures: take something conventional, like a Christmas tree, add something people don't expect, and voilà—they'll remember it forever.

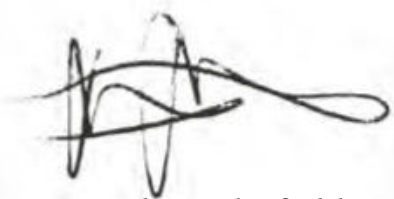
Want to ensure a memorable carving? Look no further than the ones in this issue. Start on a sleepy gnome couple who traded their classic kit for matching PJs and are ready for their winter's nap (page 79). Then break out your long-handled gouges and sculpt a folk art polar bear who'd rather decorate interiors than forage for fish (page 64). When you're done, carve a rare view of Santa with his hat off, scarfing down cookies as the busiest night of the year draws to a close (page 49). Trust us, taking a classic subject and adding a dash of the unexpected can be refreshing—and could even make the difference between a good carving and a great one.

If caricature isn't your style, don't worry. You can take a traditional mitten design and add carved chips to mimic knitted stitches (page 76). Or, shape two little scraps into holly berry ornaments—for your ears, not the tree (page 43). If you're passionate about birds, you're in luck, too: craft a female cardinal who shows that earth tones can be just as exciting as red (page 29), and then try an Atlantic puffin with all the typical features, plus a colorful, stylized twist (page 53).

For more on stopping viewers in their tracks, read our feature on Thomas Dambo, who transforms wood castoffs into 60-foot trolls (page 83). While exploring a park in Maine, Colorado, London, or Copenhagen, you may just come across one of his creations taking a joyride or peering out from behind a tree. And just like that, a normal day out becomes spectacular.

Once you've started your holiday carvings, write to us! We'd love to see which projects stopped *you* in your tracks—and what you did, like hiding a tasty gherkin in a tree, to make them unforgettable.

Happy carving!



Kaylee Schofield, Editor
schofield@foxchapelpublishing.com

To make a memorable carving, try approaching a conventional subject from a new perspective, like Bruce Ankeny did with this cookie-stealing Santa (page 49).



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Say Cheese!

I was inspired by the Jack Pumpkinhead character from L. Frank Baum's *Oz* books, when he carves faces for himself and chooses the one with a smile. I decided to name this carving "Put On a Happy Face" and used basswood shavings to mimic pumpkin innards.

Cathryn Smith
Milledgeville, Ga.



Hawaii, Here I Come!

I painted Wayne Laramore's "Mr. Vacation" from the summer issue (#99), and my wife suggested I paint him in a set of tropical-style clothes similar to ones I bought back in 1965. I decided to name him Wayne after his designer, and he is now on his way to Hawaii. He will be hitting the beach as soon as he arrives!

Jack Proseilo West Kelowna, B.C.



Happy Chappy Penguin

I was asked by a friend to carve something different for Christmas. I came across Betty Padden's "Cozy Penguin" in her 2014 book *Carving & Painting Christmas Ornaments*. So, from a block of English lime, I carved this happy Chappy.

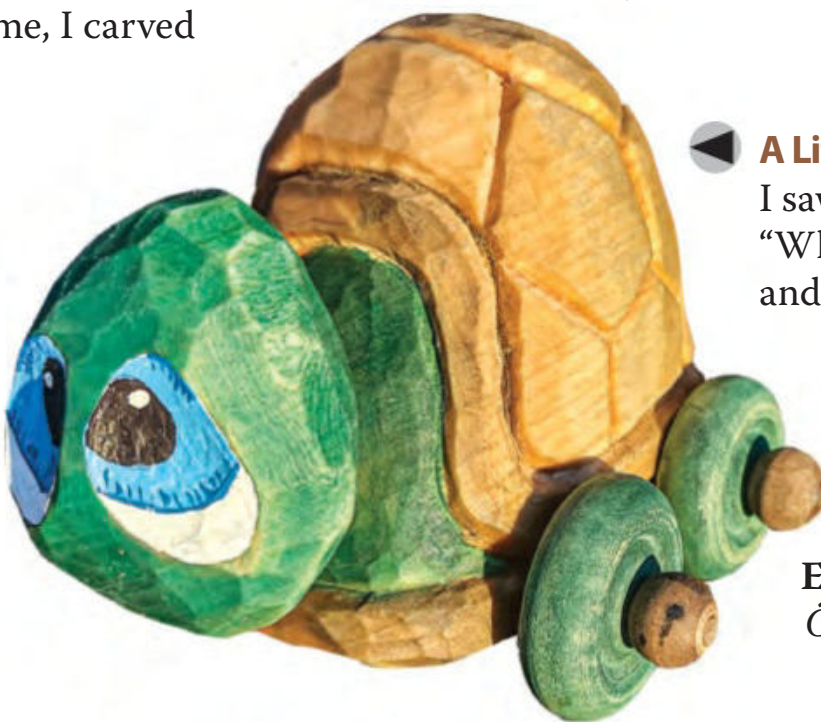
Jason Forkings
Powys, Wales



Penguin Pals

When I found out that three other members of my carving group (Glyn Weir, Celina Wong, and Lori Yellowega) were all drawn to Matt Kincade's "Peppermint Penguin" in issue #93, we decided to carve him at the same time. This cute fellow was our first project for 2022, and we all had a lot of fun making him, encouraging each other along the way.

Petra Barentzen
Port Coquitlam, B.C.



A Little Turtle of My Own

I saw Sara Barraclough's "Wheely Turtle" before and thought it was cute.

I got so happy when it was included as a *WCI* project in issue #97 and made my own.

Emil Westman
Örnsköldsvik, Sweden

Movie Night

I have been carving as a steady hobby for the past 10 years—and been a faithful *WCI* subscriber for most of it. This past fall I decided to challenge myself by taking a scene from one of my favorite Christmas movies, *Emmet Otter's Jug-Band Christmas*, and turning it into a carving!

Sean Dougherty
Laramie, Wyo.



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Double Bevel Sloyd Hook Knife KN51 - \$84.95



Single Bevel Sloyd Hook Knife is perfect for forming the hollows of spoons and bowls. The deeply curved, single-edged blade is sharpened all the way to the pointed tip.

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Single Bevel Sloyd Hook Knife KN52 - \$79.95



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Stub Sloyd Knife KN53 - \$49.95



Spear Point Small Radius Hook Knife is great for spoons and hollowing bowls. The spear tip is perfect for delicate and detail work. It features a double beveled blade with an ambidextrous design. Overall length is 6-1/2" including its 1.9" blade.

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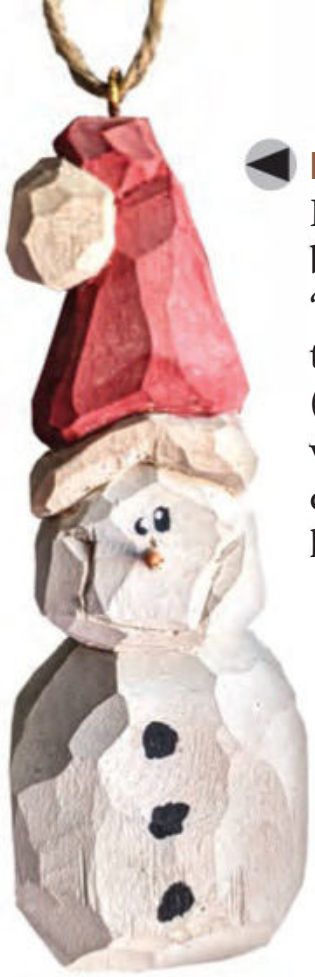


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Frosty Smiles

I carved this snowman based on Sara Barraclough's "Snowman Ornament" from the 2021 *Whittling* issue (Vol. 7) because it seemed very approachable. I love the cheeky smiles she puts on her ornaments!

Casey Foster
St. Cloud, Fla.



Carving Confidence

When I saw Bob Kozakiewicz's "Simple Snowman Ornament" from issue #97, I knew I could do it! His instructions and illustrations are clear and easy to follow, and seeing my finished piece gives me the confidence to try more and push myself just a little further. Thank you for a great magazine that shares the talent of so many skilled carvers.

Diann McDonald
Waverley, Nova Scotia

North Pole Charm

I saw Steve Russell's "North Pole Snowman" from issue #77 and decided to round out the design. I enjoyed such a fun project—didn't get it quite right, but that is part of its charm.

Janet Robinson
Huntingdon, England



From the Editors:

*Dear Janet,
We think you did an amazing job and love the creative spin you put on the project!*



Go Where The Wind Takes You

I carved some small Christmas ornaments out of small scrap pieces of basswood to hand out during the holidays. Many of my carvings are made without patterns; I just let the designs reveal themselves as I go.

Roy Myers Peoria, Ariz.



Hey, Soldier

I decided to make Matt Kincade's "Toy Soldier" from issue #97 because I thought he was adorable, and I had never seen something like it before. I also collect nutcrackers, and the soldier reminded me of one. I used a block of basswood and just one knife.

Willow LeFrenier
Brick, N.J.

Winter Projects

I've gained lots of inspiration from *WCI* over the last year. When I got last year's winter issue (#97), I was eager to challenge myself by carving "Workshop Santa" and "Carving Santa's Cousin Petunia," both Chris by Hammack. I have found a hobby I really enjoy, and my only regret is not starting it years ago.

Pete Spiers Hull, England



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.

coming **features**

Look for these projects in
an upcoming issue!



Find the
Fox Hunt
winners
on Page 94!



Carve a forest
gnome with
a jaunty birch
bark hat.



Decorate a trio
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Bernadett Bak *London, England* ▶

Crafty and adventurous, Bernadett Bak was instantly drawn to pyrography. She started with letters and then moved on to designing portraits. “I haven’t stopped since I got my first pyrography machine, and I love the smell when I’m burning,” she said. Bernadett enjoys working with various woodburning tips to test out different line thicknesses and types of shading. Find more of Bernadett’s work @bettybak_ on Instagram.



Edward Mercer *Brunswick, Ga.*

For over 25 years, Edward Mercer has had an admiration for snakes and regularly incorporates them into his carvings. Each of his snake carvings is designed to tell a story and represent the uniqueness of the reptile. Edward woodburns each individual scale—and some snakes have thousands. “I really enjoy seeing the progression of each carving and watching these snakes come to life,” he said. Edward also carves other animals to interact with the snakes, ranging from turtles to rodents. See more of Edward’s work @snakelifecarvings on Instagram, or Snake Life Carvings on Facebook.

Share Your Latest Work!

Send a slide, professional print, or digital image (300 dpi minimum) with 100 words about you and your piece. Include your hometown, the name of the pattern maker, and a list of wood and materials used. Send to Artists to Watch, *Woodcarving Illustrated*, 903 Square Street, Mount Joy, PA 17552, or email editors@woodcarvingillustrated.com.



Josh Carte *Logan, Ohio* ▶

When it comes to carving inspiration, Josh Carte simply observes people’s facial expressions. He carves just about any type of wood he can get his hands on, ranging from old tree trunks to twigs and sticks he finds on the ground. He has even carved antler. “Woodcarving really frees me from the world and allows me to immerse myself in the process of bringing characters to life,” he said. To see more of Josh’s work, visit @joshcarteart on Instagram, or visit joshcarteart.com.



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My First Carve

A love of Christmas paved the way to a cherished vocation

By Betty Padden

My carving journey started in high school, with a sharp knife and wood that was lying around. My father built houses, so there was always plenty to spare! Since I love Christmas and anything to do with winter, it was only natural to start with a Santa.

In the beginning, my sketching and painting skills left a lot to be desired. I relied on simple finishes such as wood stains and basic poses that fell within my comfort zone. I later started to add color to my pieces, using first latex paint, and then found the ease and richness of working in oils.

After I made a few Santa carvings, I wanted to develop my skills further by adding more detail and movement to my pieces. So, I made a sign that featured Santa sledding down a snowy hill with a little elf sticking out of his hat. The carving was in honor of my beloved uncle, who used to tell me as a child that I could one day become an elf in Santa's workshop, if I was good. I began carving Santas in various scenarios, from Old Saint Nick peeking through a window to a casual Claus skating on thin ice.

One of my college professors—who was also a woodcarver—introduced me to different woods, as well as Swiss-made chisels. I was lucky enough to travel to Switzerland during my time in college and tour the woodcarving factories there. I was even able to purchase my own Swiss-made chisels!

After college, I worked at a sign carving company and eventually opened my own, called Wooden Apple Signmakers, with my husband Bob. For more than 40 years now, I have been carving and teaching the craft to others.

See more of Betty's work at woodenapplesignmakers.com. Try one of Betty's projects on page 91.

One of Betty's first Santa carvings.

Betty's amazing tree stand features working doors, intricate furniture, and even a lit room in the very center.

Betty's Santa carvings have developed into ornate and fanciful pieces.



Sledding Santa Sign.



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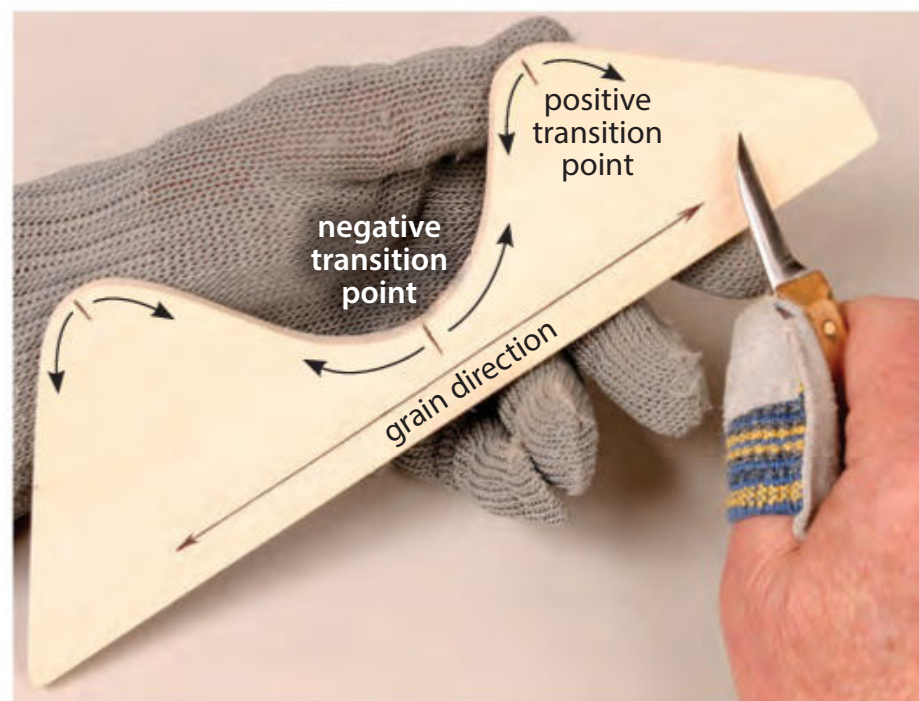
By Everett Ellenwood

Carving isn't just removing pieces of wood. You also need to know how your knife will interact with the woodgrain. Sound complicated? It doesn't have to be. Start by determining the grain direction and transition points in a piece of wood, which will help ensure clean cuts. Below are a couple of grain exercises that will give you some practice. Soon you'll find that you can carve any piece of wood with ease.

Exercise on Grain

No matter what cut you're making, always cut so your knife blade does not have the opportunity to go between the vessels (the grain) of the wood. Remember, because the blade of a carving tool is shaped like a thin wedge, the wedge tends to go between the vessels. Then the walls of the vessels tear apart and the wood splits with the vessels.

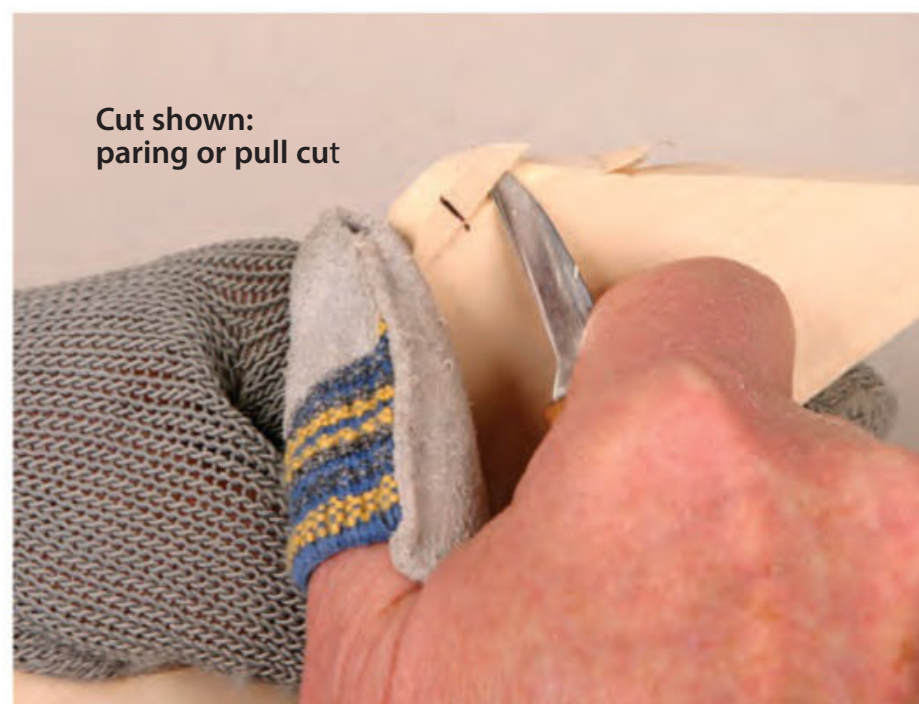
The straight arrows show the direction of the vessels (see photo at right for reference). The curved arrows demarcate the change in woodgrain. This will help you visualize which direction you need to cut in. If a carving tool wants to go between the vessels, stop and reorient your blade so you're always cutting across the vessels.



When you're carving, always anticipate the grain transition points.



If you always cut across the exposed ends of the vessels, you'll get a clean, controlled cut. The result should be a smooth, shiny surface.



If you cut into the exposed ends of the vessels, the knife will attempt to take the path of least resistance and go between the vessels, causing the piece to split or tear. When that happens, you've lost control of the cut.

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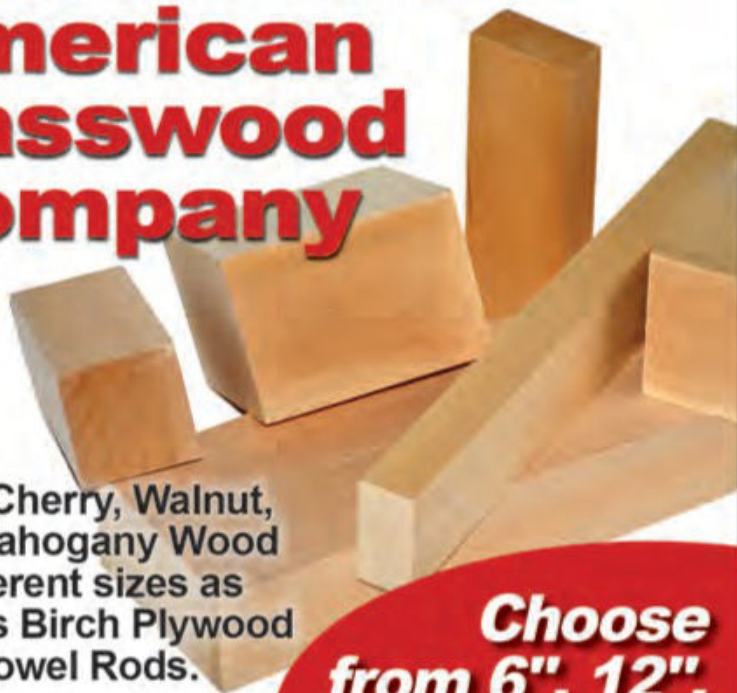
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Exercise on Negative and Positive Transition Points

There are also what I call “negative and positive transition points” in wood. A transition point is where you need to change the direction you cut so the cutting edge of your tool cannot go between the vessels. You cut toward a negative transition point to get clean cuts; you cut away from a positive transition point to get clean cuts. If you attempt to continue the cut when you reach the negative transition point, you will start cutting into the exposed ends of the vessels, and your knife will try to go between them, causing a split.

Notice how I used a pull cut toward the negative transition point on one side and a push cut toward it from the other side (see photos below). By using a different cut, I didn’t need to turn the piece around to make the second cut.

I’ve cut this piece to create negative and positive transition points (see labeled photo on page 14). Every carving will have a number of them.

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The Complete Book of Woodcarving, Updated Edition

By Everett Ellenwood

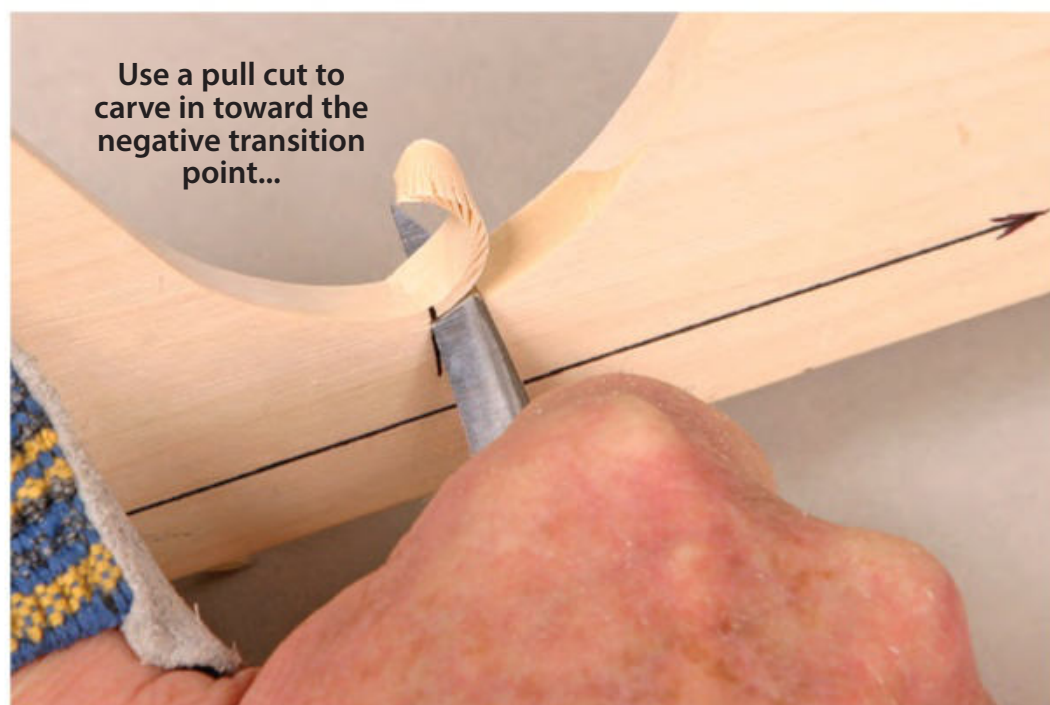
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TIP

FINDING THE GRAIN

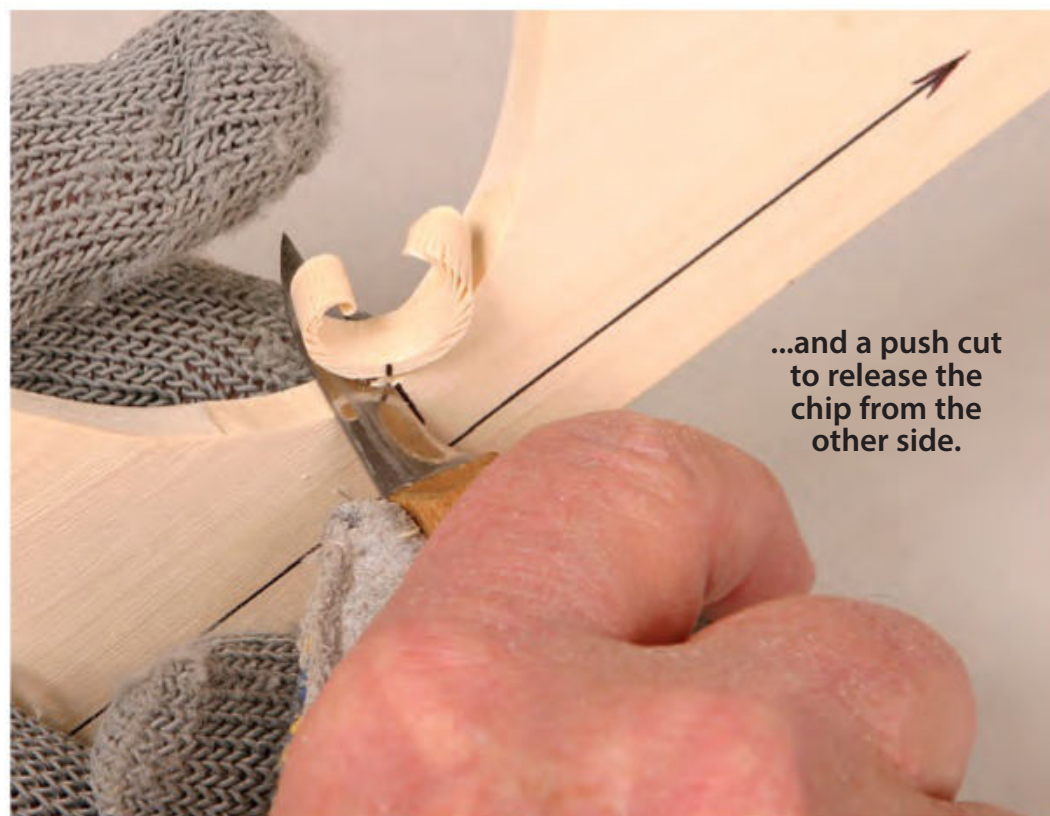
If you can’t see the direction of the grain in a piece of wood, lightly pull your knife into the wood to cut it. If your knife wants to go between vessels, you’re cutting in the wrong direction and need to reorient.



1

Make a clean cut by coming down toward the negative transition point.

This will give you a clean, controlled cut across the vessels up to the transition point. When you reach the negative transition point from this direction, the knife will attempt to go between the vessels. You now need to cut from the other direction to the negative transition point, so your knife is never given an opportunity to go between the vessels.



2

At this point, you have reached the negative transition point and need to cut from the other direction so your knife continues to cut across the vessels. Use a push cut to cut from the center of the indentation down toward the bottom of the indentation.



Everett Ellenwood is a well-known carving instructor and author, and has produced DVDs on carving and sharpening. Check out more of his work on foxchapelpublishing.com.

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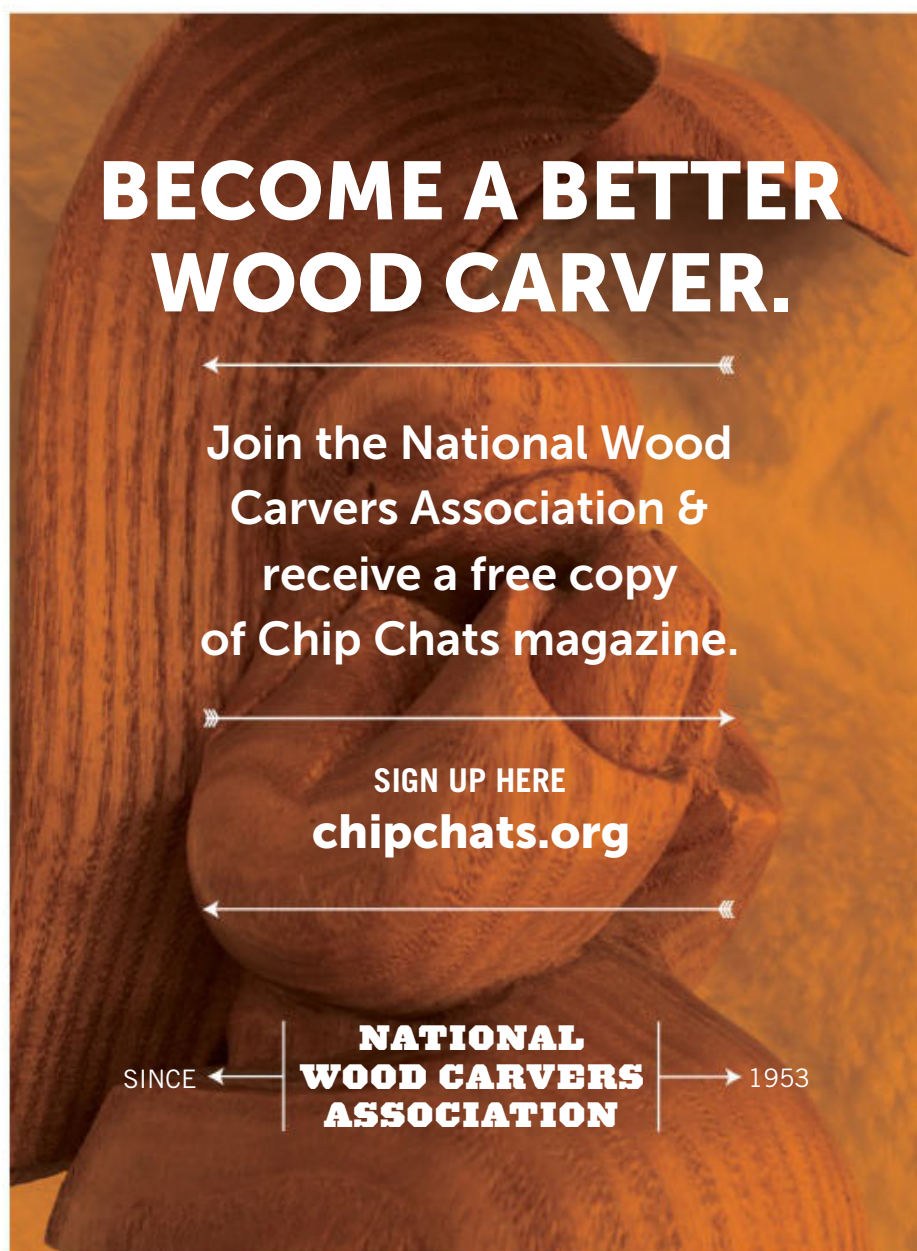
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By Michele Parsons

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Whether you're searching for a useful tool to treat yourself or gift a loved one, you may want to consider the new Customizer™ Professional Engraving Pen by Culiau. The handy, portable design makes etching details on carvings or woodburned pieces easy and convenient. Use it to touch up carvings, score pyrography projects, or lightly create whiskers, hair, and fur texture.

The improved model includes more battery capacity than its predecessor (500 MHA, up from 280 MHA), as well as more power (16.6W-18W, up from 9.3W) and torque (30g/cm, up from 19g/cm). The motor transitions smoothly between three speeds—low (8000 rpm/min), medium (15000 rpm/min), and high (25000 rpm/min)—allowing users to work not only on wood, but with other materials such as metal, glass, stone, and leather.

The Customizer comes with a manual and how-to guide, protective pen cap, charging cable, and 30 3/32" (2.4mm) diamond bits. Changing bits, by the way, is a dream. They magnetically lock in place when the

motor turns on. Just insert the bit and turn on the pen. Once finished, cut the power and simply pull out the bit. Culiau also offers add-on items specifically designed for drilling, carving, grinding, sanding, and polishing. They also offer a hard-shell case to protect the engraver from accidentally being damaged or turned on while in your tool bag. I recommend the high-speed tungsten steel bit set, which is wonderful



for exposing wood under heavy, dark burns.

In addition to more capability, the upgraded version now includes a digital display showing which speed level is in use and how much battery life remains. It also runs on a rechargeable battery,

charged via any USB port, eliminating the need for electrical outlets. Easily bring the Customizer to club meetings, classes, or carving and burning gatherings. Just charge the pen and toss it in your backpack—it'll be ready when you are.

Michele Parsons lives in N.C. near the Blue Ridge Mountains. She has spent her professional life as a graphic designer, art director, and executive director in the creation of educational materials. Michele is a frequent contributor to Pyrography magazine and teaches pyrography regionally. To see more of her work, visit ParsonsWoodArtistry.com.

Holiday Shopping Guide

Virtual classes make a great gift for carvers at any skill level

By Kaylee Schofield

Fresh acrylic paints, unblemished basswood, a shiny new palm tool—they all have their place in the gift-giving season. But for the carver who already has the essentials, is hard to buy for, or doesn't want more *stuff*, why not give the gift of education instead? Whether you want to practice chip carving, perfect an architectural relief, carve realistic faces in cottonwood bark, or just improve your painting skills, there's a class for that! Not only that, these prominent carving instructors offer virtual options, so you can log in and get carving no matter your location. *Note: Classes are listed in alphabetical order.*

Art Tutorials, Minisa Robinson

Minisa's videos are a treasure trove of woodburning tips and techniques, whether you're looking to make a hyperrealistic animal portrait, master wood and stone texture, or burn a reflection in a pair of sunglasses. Follow along via full-length tutorials with voice-over instruction, or check out her archive of livestreams. You'll be stocking up on graphite paper and basswood rounds in no time!

Cost: \$14.99-29.99 per project or \$5-15 for assorted tutorials on Patreon.

Website: minisapyrography.com.

Chip Carving Courses, Marty Leenhouts

Chip carving can be intimidating, but Marty makes it accessible and fun. His friendly video classes walk you through applying a pattern, carving chips of all shapes and sizes, and creating everything from traditional ornaments to free-form portraits and lettered signs.

Cost: \$13 per month or \$120 annually; \$19.95-\$39.95 per individual course.

Website: mychipcarving.com.

Fundamentals of Woodcarving, Alec LaCasse

Tackling a host of carving topics with characteristic wit, Alec teaches students to turn cottonwood bark into woodland scenes, human faces—even Sasquatch. Each video includes a complete materials and tools list, and projects are organized by difficulty so you can gradually build your skills.

Cost: \$25 per month or \$250 annually.

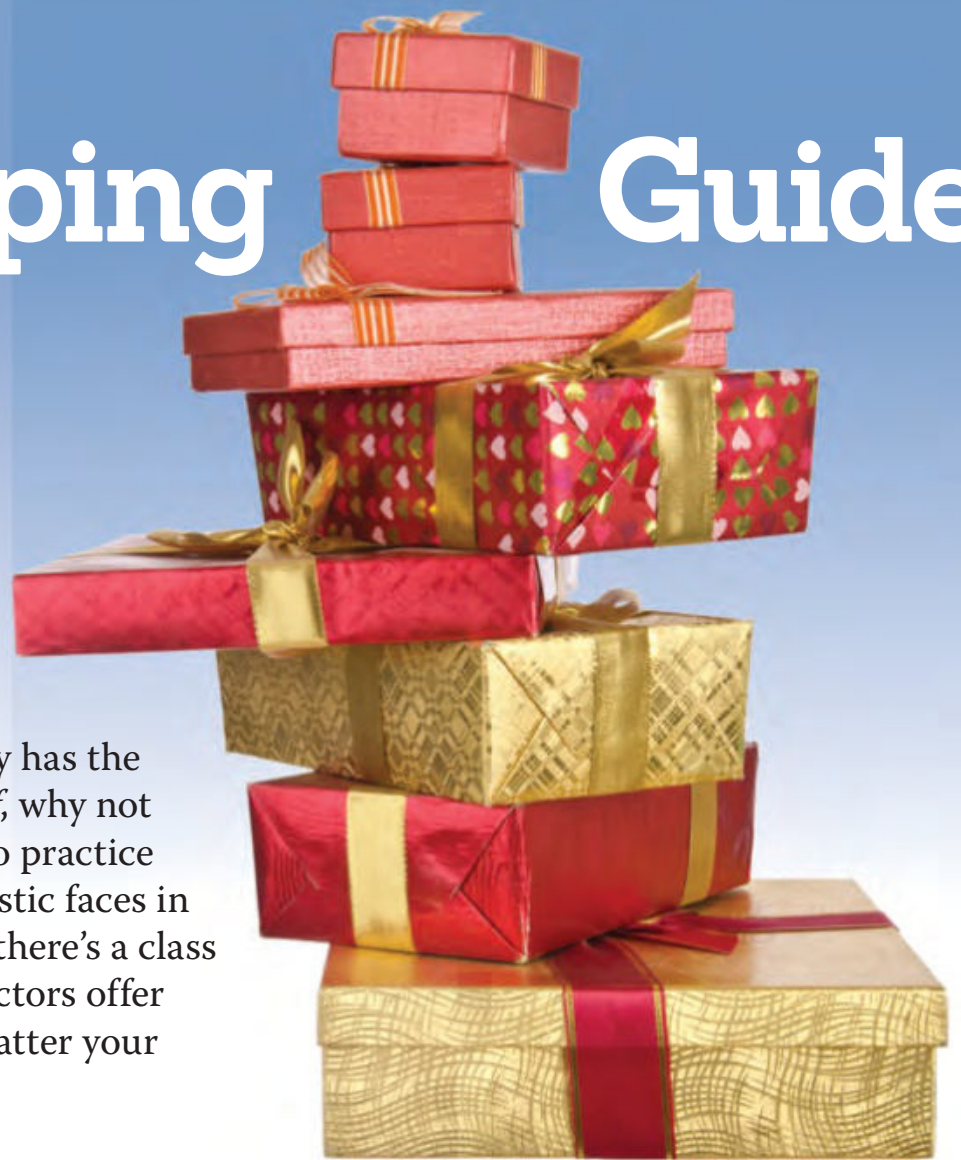
Website: aleclacasse.com.

School of Traditional Woodcarving, Mary May

Mary's thoughtful, beginner-friendly videos will show you just what a long-handled gouge and a mallet can do. Whether you prefer classic rosettes and acanthus leaves, Santas and crosses, or shells and stars, you'll find enough lessons to keep you making woodchips for years.

Cost: \$14.99 per month or \$159.99 annually.

Website: marymaycarving.com.



Woodcarving Classes, Betty Padden

Whether you prefer lettered signs, woodland scenes, or whimsical characters-in-the-round, Betty's got you covered. While many classes teach a single project, Betty helps you design and carve your own, working with students to bring their creative visions to life (up to and including the painting stage).

Cost: \$110 for 7 classes; remote students can join a scheduled class on Monday, Wednesday, or Thursday from 7-9pm EST.

Website: bettypadden.com.

Woodcarving Workshops, Chris Pye

Chris's tutorial videos are conversational and easy to follow, walking you methodically through projects ranging from Green Men and animals to architectural reliefs and lettering (he even includes a few boxes and clocks). The high-quality footage made us want to jump right in and start carving; we particularly loved the series on low relief leaves (see issue #60 for the companion article).

Cost: £15 per month or £150 annually.

Website: woodcarvingworkshops.tv.

Look Online

We keep a running list of online carving courses on woodcarvingillustrated.com. If you teach a virtual class and would like to be added to the list, email editors@woodcarvingillustrated.com.

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By Emmet Van Driesche

Available in January

A stunning guide to carving wooden spoons for beginner to intermediate carvers.

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- Projects include step-by-step instructions, patterns, materials lists, and high-quality, atmospheric photography
- Includes comprehensive sections on sourcing green wood, roughing out, basic cuts, food-safe finishes, utensil care, and sustainable carving tips



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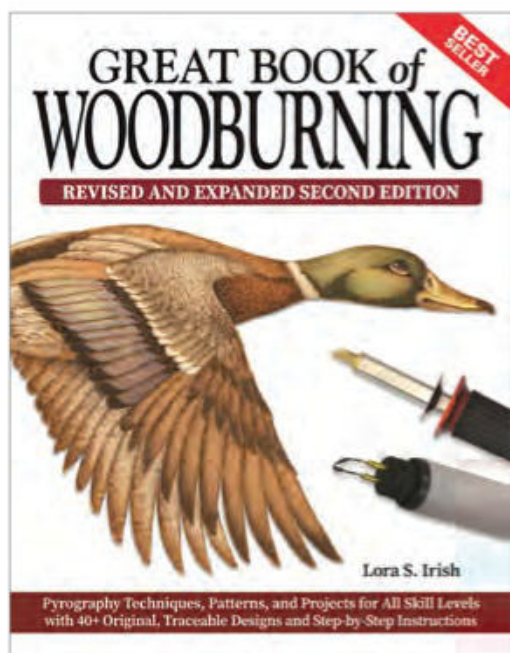
Building Wood and Resin River-Style Tables

By Bradlyn Zimmerman

Available in November

A complete, beginner-friendly guide to building live edge river tables from beginning to end.

- Includes guidance on how to build a form for the epoxy – both colored and clear – as well as how to make your own base
- Features detailed overviews for each step of the process, including tools, safety, selecting wood, preparing slabs, preparing and pouring epoxy, sanding, mounting, finishing, and more
- Contains a gallery of more than 100 real-life river tables contributed by woodworkers of all skill and experience levels



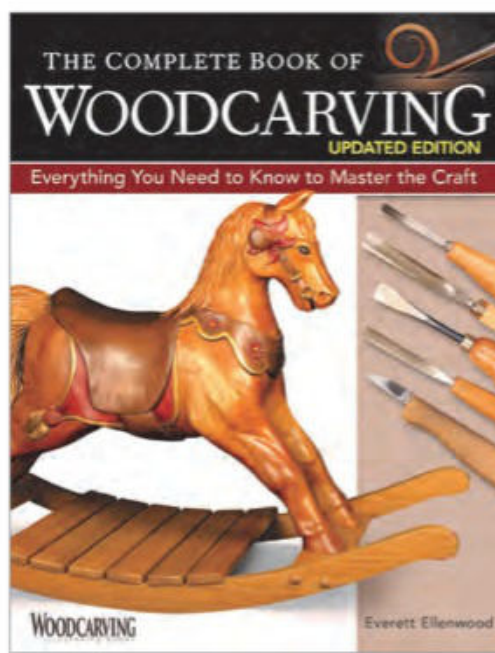
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By Everett Ellenwood

A complete guide for woodcarvers of any level to practice, further, and master their skills.

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By Karen Scalin

Available in November

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- Includes 14 step-by-step beginner-friendly projects and full-size patterns of various characters that slowly progress in difficulty
- Caricatures include all-time favorite carving subjects, from a Santa and a gnome to a mountain man, fisherman, and other expressive human characters with a few seasonal designs.
- All projects can be made using a few hand tools and a standard-sized basswood block measuring 1" x 1" x 2"

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By Lora S. Irish

Keep all your woodcarving tools and knives sharp and in tip top shape!

- A clear, step-by-step illustrated guide that walks beginners through the basics of sharpening, honing, and polishing hand tools used for carving
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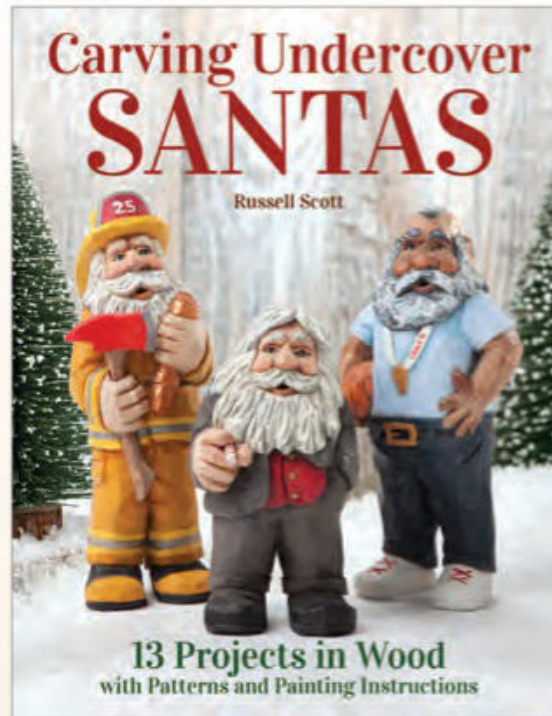
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- Includes four step-by-step projects, plus 20 additional Santa patterns by carving's top artists
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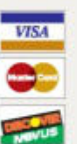
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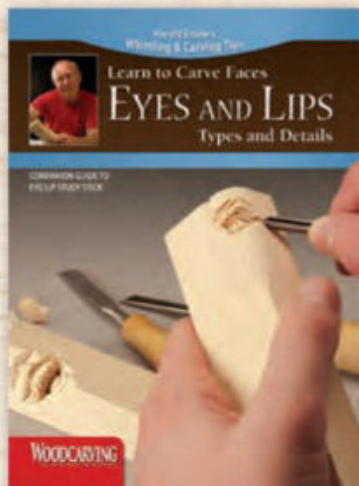


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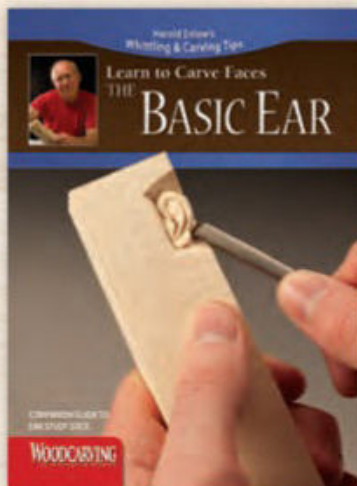
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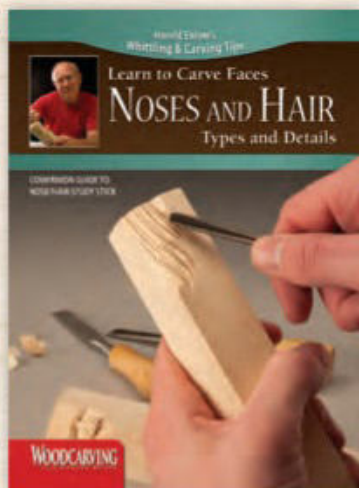
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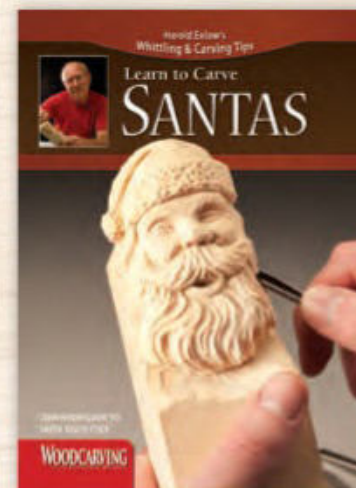
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Kindly Santa Ornament

Practice carving curls and hair texture with this rosy-cheeked caricature

Design by Tony Harris

Written by Bob Kozakiewicz

I have a long-standing tradition of carving ornaments for my daughters each year. This year, I went with a simpler Santa design, one with a big round nose and curls on the ends of his mustache and beard. This whimsical ornament is easy to carve and paint, and only requires a few tools to complete.

Getting Started

Transfer the pattern using a method of your choice; I used push pins to create reference points for the mustache, nose, and other facial features, and then used the points to sketch on the rest of the details. However, you could use graphite transfer paper and a pencil. Cut the shape on a band saw.

Before you begin carving, make sure your tools are sharp. Keep them sharp as you go with periodic stropping, and always wear a safety glove and thumb protection when carving.



ROUGHING OUT



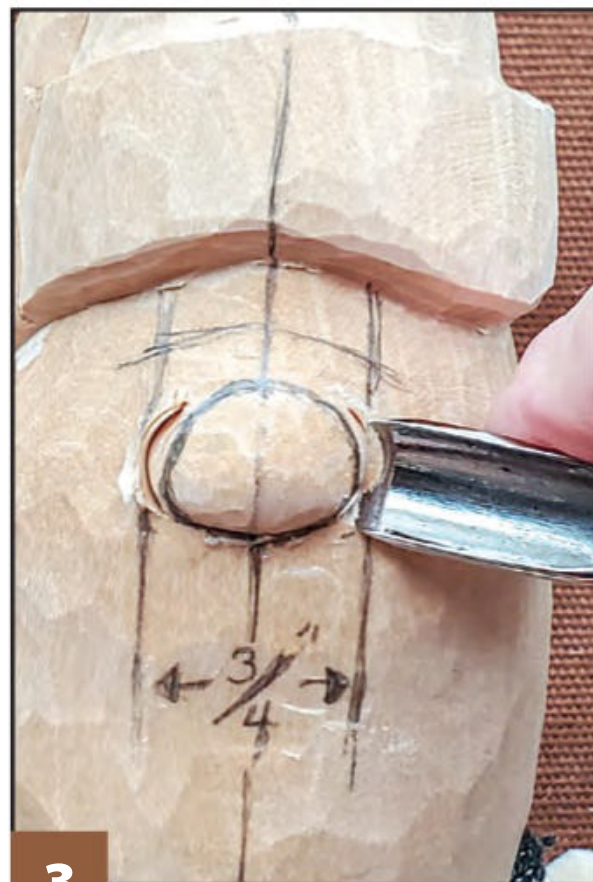
1

Rough shape the ornament. Use a rough out knife to knock off the sharp edges and round the ornament, keeping away from the outer marks for the nose. Stop cut the hat brim and carve up to it. Round the hat, and then use the rough out knife to shape the curl at the bottom of the beard.



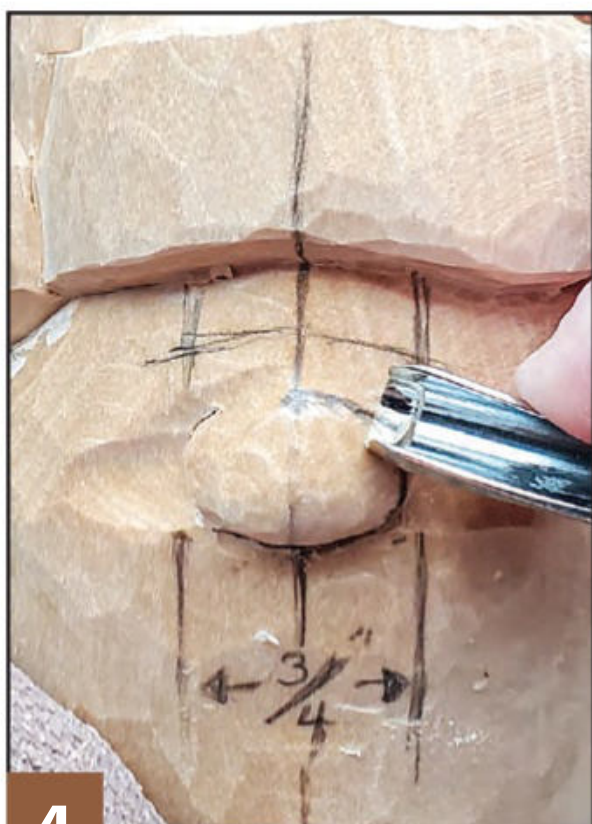
2

Block out the nose. Use a 1/2" (13mm) soft V-tool to carve around the outside of the nose. Bevel the top and side edges slightly with the rough out knife, and then smooth out the area around the nose.



3

Shape the nose area. Using a 3/8" (10mm) #7 gouge, stab straight in on both sides of the nose, making two stop cuts at the outer nostrils. Relieve the nose, cutting back to the stop cuts from both sides with the gouge.



4

Refine the shape of the nose. Redraw the circle, if needed. The nose should look like an oblong-shaped ball, about 1/2" (1.3cm) in diameter, with large wings on either side. Use a 1/4" (6mm) #11 gouge to carve around the circle to make the ball more pronounced.



5

Finish the nose. Use the 3/8" (10mm) #7 gouge to stab straight in to form the bottom center of the nose. Then shape the nose wings with the same tool. Define the forehead, cheeks, and sideburns at the side of the face, and then refine the curl at the end of the beard. Finish shaping the hat by carving in some wrinkles and rounding the pom-pom.





6

Rough in the face and mustache.

Redraw the lines, and then carve them with the ½" (13mm) soft V-tool. Clean up the cuts with a ⅛" (3mm) 70° V-tool. Carve a shallow channel for each eye socket with the ¼" (6mm) #11 gouge. Leave space between the channels for the bridge of the nose. Mark a centerline down the middle of the face that extends through the mustache, and then use the tip of the rough out knife to carve the line marked on the mustache only.

CARVING THE EYES



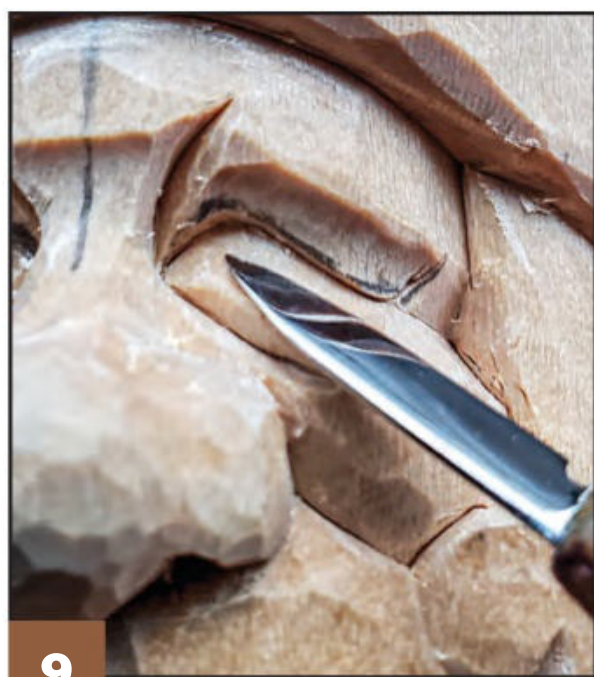
7

Mark the location of the eyes. Draw a dot in the inner corner of the eye. Draw a boomerang-shaped line, starting at the forehead and ending at the cheek, with the dot at the center.



8

Set the eyes. Use a ¼" (2mm) micro gouge to carve the lines drawn in Step 7. Then use a detail knife to deepen the cuts.



9

Carve the upper eyelids. Draw a wavy line to mark the shape of the upper eyelid, and then follow that line with a deep stop cut. Carve up to the stop cuts to create a V-shaped groove along the upper eyelid line. You'll want to stab deep into the inner corner but "soft cut" the rest of the line; I usually make three passes to avoid tear-out. Carve in at an angle with the detail knife to make a wedge cut out of the ¼" (2mm) cuts you made in Step 8. Remove the wedge to create a good shadow for the top eyelid. Do this on both sides, and then deepen your cuts even more.



10

Define the upper eyelids. Use the detail knife to round and clean up the upper eyelids. Clean up the eye area and carve away the pencil lines. Carve deeply in the corners.



11

Form the lower eyelid. Draw a relatively straight line from corner to corner. Make sure the space is big enough for an eyeball. With the detail knife, make three "soft cuts" straight in on the drawn line. Then carve from the middle of the eye down to the stop cuts to round the eye.



12

Detail the upper eyelid. Draw the rest of the upper eyelid, and then carve the line with a $\frac{1}{16}$ " (2mm) or smaller micro gouge. Use the detail knife to make a soft, straight line in the cut above the top edge of the eyelid. Make a second cut at a slight angle, and then remove the resulting small wedge. This creates a deeper shadow.



13

Carve the wrinkles. Use the $\frac{1}{16}$ " (2mm) micro gouge to carve under the eyes that extend into the tops of the cheeks. Deepen the cuts with the detail knife. Then carve a few notches into outer corners of each eye, just above the cheeks, to mimic crow's feet.



14

Refine the bridge of the nose and brow area. Use an inverted $\frac{1}{4}$ " (6mm) #6 gouge on the top ridge of the nose to the center of the eyes. Then use the same gouge, right side up, from the brim of the hat down to the center cut.



ADDING DETAILS



15

Draw the hair and beard details. Go over the lines with the $\frac{1}{4}$ " (6mm) #11 gouge. Then deepen the cuts with a $\frac{1}{4}$ " (6mm) 70° V-tool. Texture the pom-pom and fur trim on the hat with the $\frac{1}{4}$ " (6mm) #11 gouge.



16

Finish the mustache. Switch between micro gouges; use the $\frac{1}{16}$ " (2mm) and a $\frac{3}{16}$ " (5mm) to carve the hair texture for the mustache. The lines should appear to flow out from under the nose and toward the curled ends; use the carved centerline as your guide. Refine the outer shape with the detail knife.



17

Prepare the carving for paint. With a variable-temperature woodburner and a skew nib, woodburn in the shadow areas and along the lines that make up Santa's hat. Use a rotary tool with a burgundy Scotch-Brite™ pad to lightly buff away leftover pencil marks and smudges. Alternately, you could wash the carving with warm water and mild soap.



Painting and Finishing

Note: Thinned paint ratio is 25% paint to 75% water, except the facial hair, which is 50% paint to 50% water. Paint the eyes first, using undiluted paints. If desired, use a hair dryer to help speed up drying time between color applications. Paint the entire eyeball with eggshell white, and then paint a black circle that takes up most of the eye. To form the iris, paint over the black circle with sky blue, leaving a thin ring of black around the outer edge. Then paint a black half circle onto the sky blue for the pupil. To create the half-moon shaped glint, use a small stylus to add a dot of eggshell white. Place the dot in the same spot on both eyes. Then dot the white with black, offsetting the placement so that a small sliver of white still shows. Across from the half-moon, add a tiny dot with eggshell white. Paint the rest of the ornament with diluted paints in the following order: face, beard, mustache, eyebrows, hat trim and pom-pom, and then the hat. Refer to the Paint Notes, top right.

Allow the paint to dry completely. Then seal the carving with a coat of clear matte acrylic spray. Once dry, use a disposable brush to apply a coat of Howard Feed-N-Wax®. Wipe off the wax and buff with a washcloth. The cloth's rough texture will remove excess wax from the deep cuts. Add the screw eye and hang with decorative ribbon or string.

Paint Notes

Eyes: eggshell white (2), black (2), sky blue (1)

Face: medium flesh (2)

Blush: deep sea coral (2)

Beard, mustache: butter cream (2)

Hat: tompete red (2)

Hat trim, pom-pom: white (2)

1 Apple Barrel®

2 Ceramcoat®

materials & tools

MATERIALS

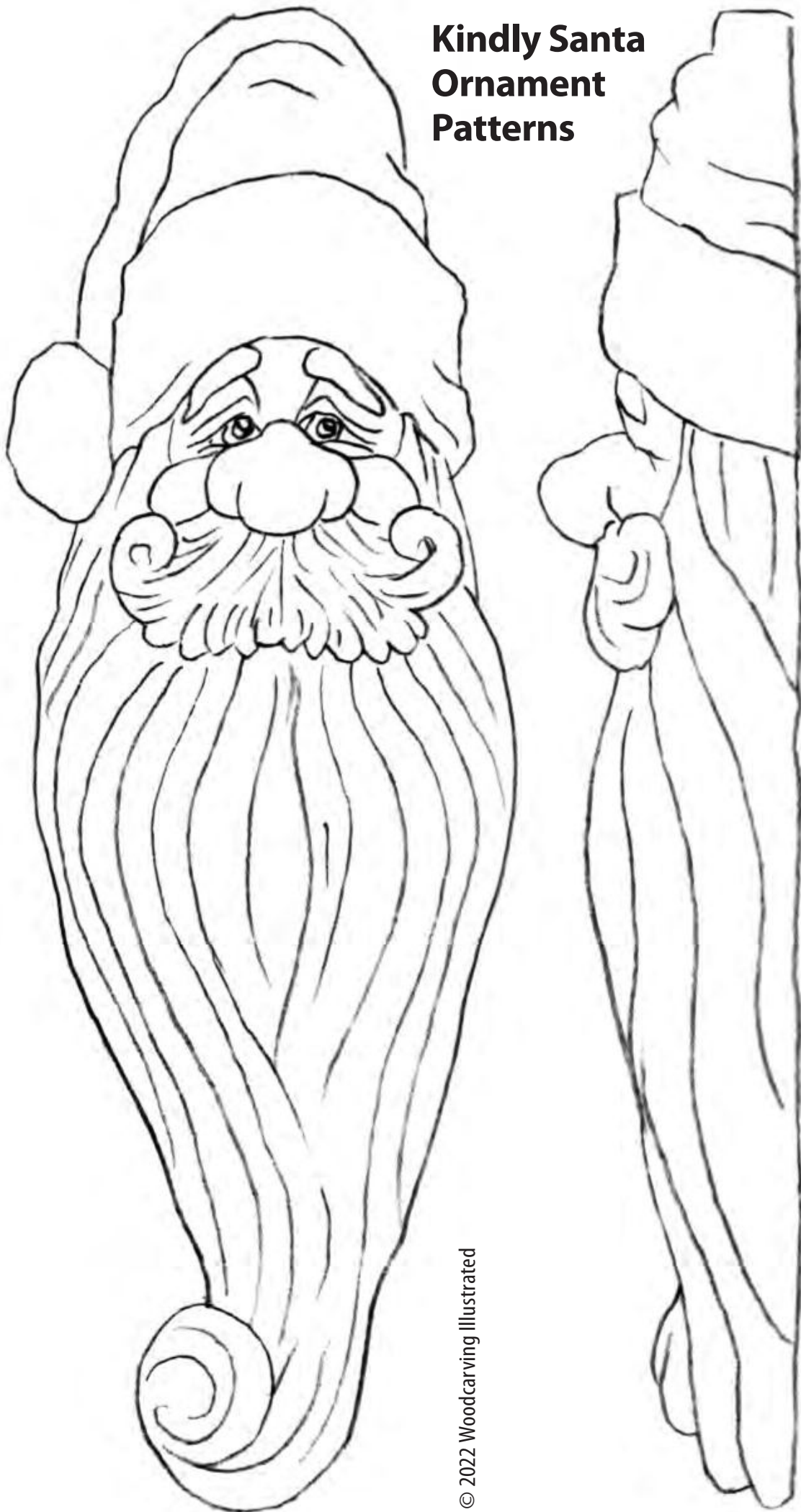
- Basswood, 1½" (3.8cm) thick: 3" x 8" (7.6cm x 20.3cm)
- Pencil
- Push pins or graphite transfer paper
- Scotch-Brite™ pad: burgundy
- Soap (optional)
- Acrylic paints, such as Apple Barrel®: sky blue; such as Ceramcoat®: black, butter cream, deep sea coral, eggshell white, medium flesh, tompete red, white
- Clear finish: such as Krylon®: matte acrylic spray
- Howard Feed-N-Wax®
- Washcloth
- Ribbon or string (for hanging)
- Screw eye

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
- #6 gouge: ¼" (6mm)
- #7 gouge: ⅜" (10mm)
- #11 gouge: ¼" (6mm)
- V-tools: ⅛" (3mm) 45°, ¼" (6mm) 70°
- Micro V-tool: ½" (13mm)
- Micro gouges: ⅛" (2mm), ⅛" (3mm), ⅜" (5mm)
- Rotary tool
- Variable-temperature woodburner with nib: skew
- Stylus
- Paintbrushes: assorted
- Disposable brush
- Hair dryer (optional)

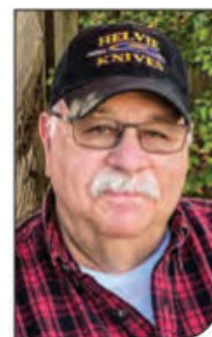
Kindly Santa Ornament Patterns



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Tony Harris lives in Cleveland, Tenn., with his wife, Renee. He has been carving since the early '80s and has won numerous awards in local and national competitions. He loves carving caricatures, especially Santas. He is always willing to share his techniques and suggestions with any woodcarver who asks for help. Find Tony on Facebook, Instagram, and Etsy at [carvingsbytony](#), or email him at tonyharris231@gmail.com.



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](#), through Instagram @[carverbobk](#), his woodcarving blog [woodchipchatter.com](#), or via email at rwkoz51@gmail.com.

Flat-Plane Winter Bird

Celebrate the understated beauty of the female cardinal with one knife and a little paint

By James Ray Miller

Step photography by Allison Cully



Follow the paint instructions on page 33 to make a male cardinal instead, or tweak the design slightly to make a blue jay. The male cardinal design was based on an original piece by Mike Loeffler.

Cardinals are very common carving projects and popular subjects for holiday cards, calendars, wrapping paper, and so on. The cardinal is an iconic symbol of wintertime; their vivid red feathers can be spotted miles away against a snowy white backdrop. When we discuss cardinals in this way, we often forget about approximately half of their population: the females.

Female cardinals do not get nearly as much representation in media and art as their male counterparts. From a distance, they just look like gray, washed-out versions of male cardinals, but when viewed in detail, I think they are far more interesting to behold. Their feathers reflect a subtle but gorgeous

palette of grays, blue-grays, whites, yellows, and reds. And, since their shape is virtually identical to that of the males, one carving pattern allows you to carve a happy pair.

While there are numerous species of cardinal, I did not constrain myself to any one in particular. Instead, I drew inspiration from numerous photographs in various poses and shapes. For this design, I chose to represent a jovially plump form and a simplified paint scheme that still hints at the beautiful coloration of those in nature. The base adds a rustic touch, and the way it is attached offers a simplistic workaround to the challenge of representing bird legs and feet in wood.

Getting Started

Trace the front and side view patterns onto the wood, with the grain running vertically along the height of the block. Using a band saw, cut the front view to shape, leaving tiny tabs of wood between cuts so the scrap wood does not fall off. Then turn the block over and saw the side view to shape. Remove all waste wood.

Sketch a centerline round the front and back faces of the blank. This line will help you maintain symmetry as you carve. Then sketch the outlines of the wings and beak, referring to the pattern.

To prepare the base, either saw a block of basswood to 1 1/4" square by 1 3/4" high (3.2cm by 3.2cm by 4.5cm), or use an offcut from a branch of similar size. If you do not have a band saw, feel free to modify these instructions for use with a knife, coping saw, or pull saw.

ROUGHING OUT



1

Round the head. With bold sweeps of a knife, slice off the corners of the front of the head. Since the beak will be considerably narrower than the current width of the head, there is plenty to remove here. Continue until the facets on each side of the beak nearly meet in the middle.



2

Round the body. Using long, wide slices, remove the back corners of the cardinal. Take off more wood toward the shoulders than at the bottom of the wings. The wings stick out a bit on the sides, but the shoulders should not look extended outward. Round the belly, rounding all the way up to your drawn lines denoting the wings. Leave those lines visible.



3

Define the wing area. Make shallow stop cuts all the way around the wing lines, starting at the curve at the top of the wings. As you work your way to the bottom of the wings, cut deeper and deeper. For a faceted curve, cut with the edge of the knife, and for a smoother curve, incise with the tip of the knife. The result should be a V-shaped cut for each wing that deepens as it goes downward. Continue to round and stop-cut under the ends of the wings until the cuts meet to form one wing mass.



4

Undercut the wings. At this point, the bottoms of the wings appear very thick due to the deep stop cutting. If you like that look, feel free to leave them as is, but for a bit more depth, undercut these V-shaped cuts by cutting into each wing shelf at a tight angle.



5

Curve the belly. As you defined the wings, the belly may have lost some of its initial curve, and corners may have formed on the edges. Address this now by rounding the belly into the wings. Slice downward from the breast with the tip of the knife pointing in toward a wing V-cut. Do this for both sides, and then sweep the knife in a curved motion where the belly transitions into the tail to restore the curve.



6

Separate the wings. Sketch a V-shaped notch at the base of the wings, and then extend a line up from the notch that is about ½" (1.3cm) long. Cut out the notch by pushing the end of the knife into it with the tip at the vertex. Slice down on one of the edges, repeat for the other one, and then slide the tip of the knife into these cuts, keeping the blade flush with the tail. After some adjustment, you will remove a triangular wedge. Then create a V-shaped cut following the vertical line.



7

Shape the shoulders. You do not need to separate the wings from the back with distinct lines. Instead, sweep the knife to create shallow concave surfaces in the neck area between wings and head. Do so for both wings.



8

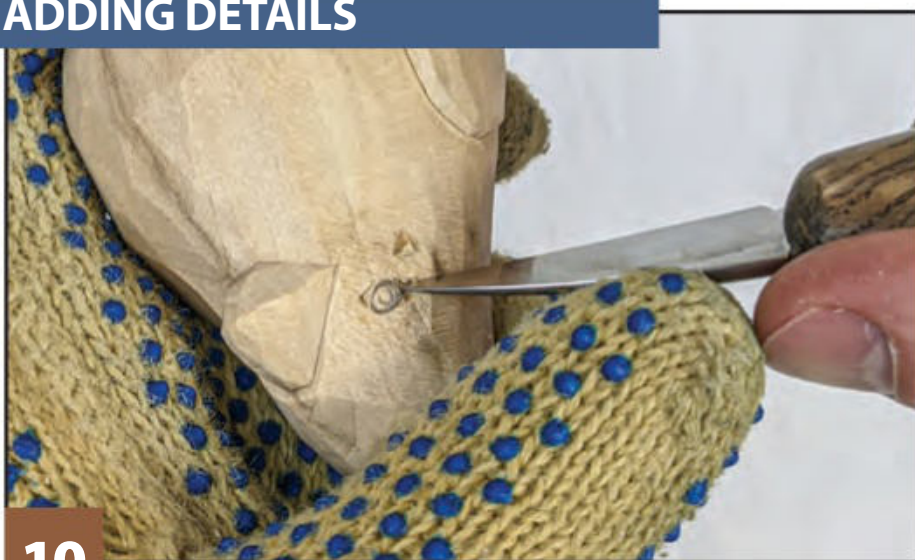
Cut under the beak. Stop-cut underneath the beak and round the surrounding area as you remove wood by the sides of the beak. Angle the bottom of the beak upward symmetrically on both sides.



9

Carve the top of the beak. Using similar techniques as the previous step, shape the top of the beak. Unlike the dramatic depth of the angle formed under the beak, the angle formed on top of the beak will be quite shallow for contrast.

ADDING DETAILS



10

Open the eyes. Sketch the position of the eyes; I like to place them slightly above the center of the beak, and about ⅛" (3mm) to the side. Draw circles for the eyes, and also add a small line outward from each corner of the eye. Then stick the tip of the knife in one of these corners to begin defining the eyes. Carve a triangle out of each eye corner, and then round the eyeball.



11

Split the beak. Carve a shallow V-shaped channel into the beak on both sides. For a friendlier look, angle it slightly upward from the tip of the beak.



12

Carve the feather details. Use the tip of the knife to incise the feather with pairs of stop cuts to create V-shaped channels.



13

Shape the base. Start the rounding process by turning the base into an octagonal prism. In other words, slice off all corners somewhat evenly so that the resulting shape is octagonal when viewed from above. This helps make sure you will not end up with rounded corners, but rather an overall rounded shape. Haphazardly remove the corners of the octagon to create a somewhat organic cylinder. Slice across an end that you designate as the top.



14

Detail the base. To add a basic bark texture, cut some notches around the top and bottom of the base all the way around with random spacing, depth, width, and length.



15

Drill the leg holes. Using a $\frac{1}{8}$ " (3mm)-dia. bit or comparable boring tool (a sturdy gouge with a straight shaft can do the job if pushed and rotated), drill straight up into the belly of the cardinal, centered roughly where the legs would be. Insert the $\frac{1}{8}$ " (3mm)-dia. dowel into this hole, and then use it as a reference for determining the angle you should drill into the base. You want the bird's center of gravity to be directly above the center of the base. Drill into the base around $\frac{1}{8}$ " to $\frac{1}{4}$ " (3mm to 6mm) from the edge.



16

Fit the assembly. Push the cardinal, dowel, and base together. Test the balance by placing the project on a flat surface. If adjustments are needed, it may be possible to redrill, boring into the side of the existing hole. If more adjustments are needed, you may want to fill the hole with wood filler, which can be made from sawdust and wood glue, and then redrill altogether.

TIP

ALLOW FOR ANGLES

If you choose to undercut an area, like with the acute angles created under the wings, shape the surrounding area first. If you undercut a V-shaped cut and then choose to adjust afterward, the resulting incisions may end up limiting your options.

Painting and Finishing

Remove the base and apply the base coat. Add a few dots of black paint followed by a dot or two of brown paint to $\frac{1}{4}$ cup of water. Mix it up and test the color on a scrap piece of wood or newspaper. The consistency should be quite thin and should dry gray on a light surface. If it is too dark, add more water. Cover the entire cardinal (and the attached dowel) with this base coat. While the base coat is still wet, blend full-strength gray paint all over the cardinal, except the beak and bottom of the tail. Then blend light blue lightly into the gray (concentrated mostly on the back of the neck), and mix brown lightly onto the wings and top of the tail. Clean your brush, and then apply red to the beak, top of the crest, bottom of the tail, and bottom feathers of both wings. If the red fades as it dries, apply a few additional coats to these areas. Paint over the face and eyes with black. To bring the eyes to life, add a tiny white dot to the back corner of each with a toothpick.

If you are satisfied with the appearance of your cardinal at this point, feel free to move on to painting the base. I, however, like to throw in some more color with simple dot patterns. Using the toothpick, add a somewhat symmetrical series of dots all around the cardinal. I went with a mostly three-dots-in-a-row motif that I repeated in a few places on the wings and face, and then I added a dot pyramid underneath the black feathers in the front. Let the cardinal dry while you paint the base. Apply the same base coat to the base, and then blend in some brown. To create a growth ring pattern on the top, add a few rings of tan with the toothpick. Once dry, glue the bird to the base.

Apply a wax finish with a toothbrush. Rub the wax all over the carving, let sit for a few minutes, and then buff with a lint-free rag. Follow the specific instructions on the bottle for proper handling and drying times.

Two Birds in the Hand

To carve a male cardinal, you can use this same pattern! The shape of male and female cardinals is not that different, especially at this level of detail, so all you have to change is the color. Apply the same base coat, cover the whole piece in red, and then paint a similar pattern of black feathers on the face. Darken the back feathers with a light dusting of black or dark gray. For dot accents, I recommend a palette of white, black, and orange.

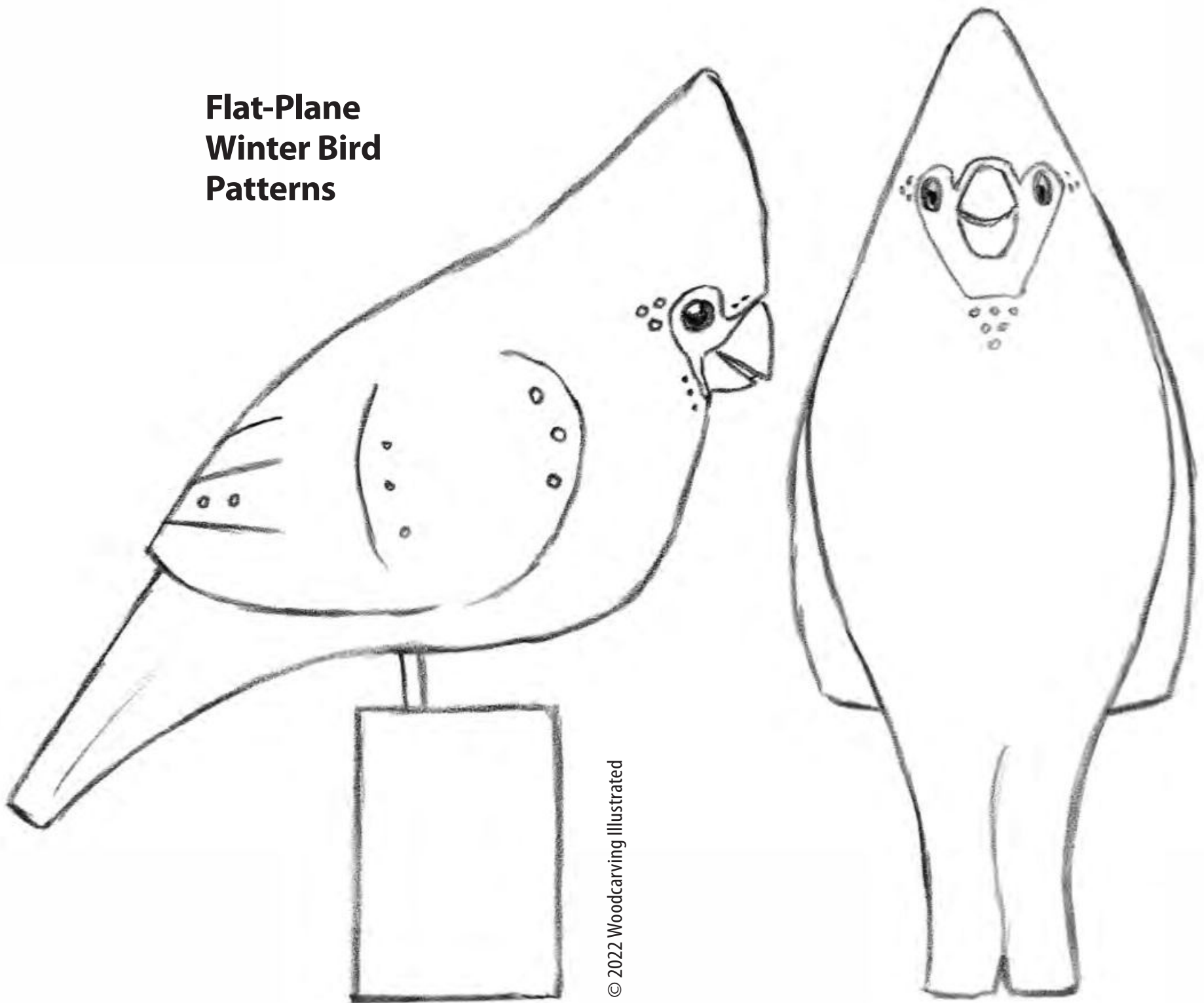


An ordinary toothpick is useful for adding painted details.



Use an old toothbrush to apply the wax.

Flat-Plane Winter Bird Patterns



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materials & tools

MATERIALS

- Basswood, 2½" (6.4cm) square: bird, 6" (15.2cm) tall
- Basswood, 1¼" (3.2cm) square: base, 1¾" (4.5cm) tall
- Pencil
- Wooden dowel, ⅛" (3mm)-dia.: 2" (5.1cm) long
- Acrylic paints, such as Apple Barrel®: black, burnt umber, country tan, pewter grey, red spice, white; such as Ceramcoat®: blue heaven
- Toothpicks
- Lint-free rags

- Howard Feed-N-Wax®
- Glue: wood

TOOLS

- Band saw, coping saw, or pull saw
- Carving knife
- Drill with bit: ⅛" (3mm)-dia.
- Paintbrushes: assorted
- Toothbrush

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

WANT MORE FROM JAMES?

Whittling Workbook

By James Ray Miller

Item 02705. Available for \$17.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, 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.

Power Carved Snowman

Build this smiling creature using just a few raw materials

By Edgar Shrum

This whimsical little snowman came to life from a piece of ponderosa pine, a chainsaw, and various carving and grinding tools. Vary the colors and facial expression as desired; this little guy will look great either way! When the winter snow and cold wind strike, I hope he brings a cozy feeling to your home.



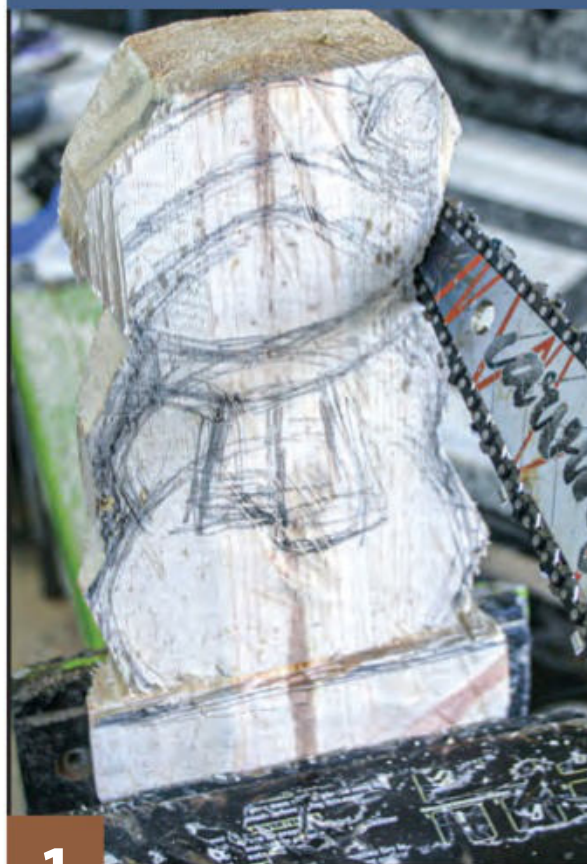


Getting Started

Start with a log that measures 6" by 11" (15.2cm by 27.9cm). Use a chainsaw to slice off the back of the log so the piece is about 2½" (6.4cm) thick. I used a ponderosa pine round for this carving, but any type of green wood will work. Carving on half logs helps minimize cracks as the green wood dries.

Draw the basic landmarks for the shape of the body, hat details, and scarf on the front and back of the wood.

ROUGHING OUT



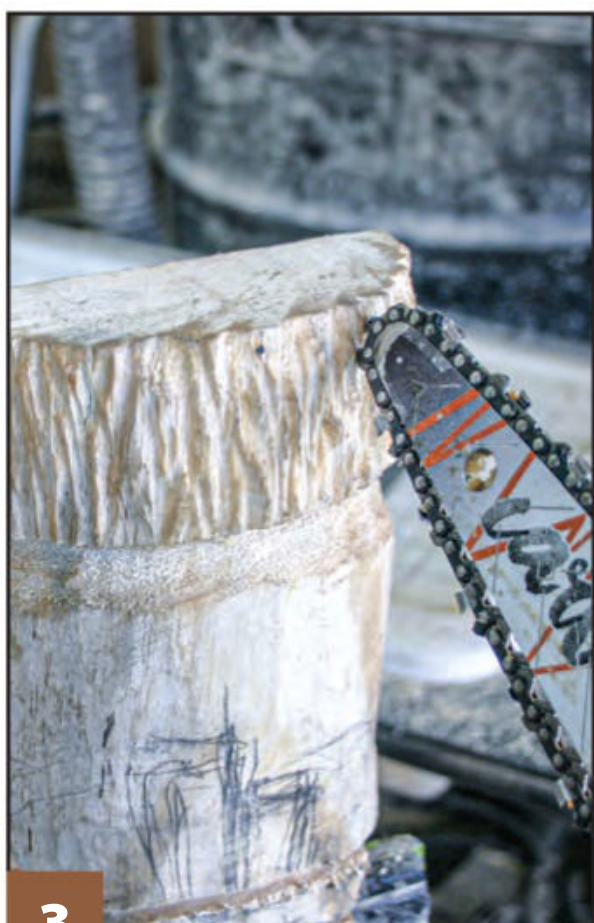
1

Rough in the shape. Secure the workpiece. Then use the chainsaw to remove the negative space, and carve the lines that separate the features. *Note: If you don't have a chainsaw, you can use a bandsaw, securing the workpiece in a shop-made jig.*



2

Redraw the pattern on the front.



3

Add texture to the base. Flip the carving upside down, and then carve wavy lines in a random fashion into the base using the chainsaw or a rotary tool with a coarse-grit cylinder-shaped bit. You want to mimic the look of tree bark. I like to leave the back flat for my signature, but you could extend the texture all the way around, if desired.



4

Refine the shape. Use an angle grinder to smooth the piece.



5

Draw the facial features and scarf details.

ADDING DETAILS



6 **Carve the scarf details.** Use the coarse-grit cylinder-shaped carbide cutter to carve the lines and shape the pieces that hang down the front of the body.



7 **Refine the scarf.** Use a 1/8" (3mm)-dia. sanding drum to clean up the cuts.



8 **Carve the face.** Cut in the eyes and mouth with a 1/8" (3mm) flat-end diamond bit.



9 **Shape the nose.** Use the angle grinder to shape one end of a 5/16" (8mm)-dia. dowel to a rounded point. Then cut the dowel to size; I made mine about 3/4" (1.9cm) long.



10 **Drill the hole for the nose.** Use a 5/16" (8mm)-dia. bit and drill no deeper than 1/2" (1.3cm).



11 **Attach the nose.** Use a mixture of wood glue and sawdust to fill in gaps, if needed.



12

Apply a base coat. I used a dark brown primer. *Note: For better adhesion, dampen the wood a bit with a wet rag before adding the base coat.*



13

Paint the snowman. Go over the face, body, and the pom-pom of the hat with diluted unbleached titanium. Paint the base, scarf, and hat with diluted ivory black.



14

Add the highlight. Drybrush the hat and scarf with cadmium red and the base with burnt umber. *Note: The more layers of drybrushing you do, the brighter the color will be.* Finish the base by adding yellow ochre and red oxide highlights to mimic bark.



15

Add shadow. Apply a wash of burnt umber over the parts painted with unbleached titanium. Then use a rag to wipe it off.



16

Paint the face. Go over the nose with red oxide. Paint the eyes and mouth with burnt umber. Then splatter the entire piece lightly with burnt umber and bright aqua green. Add details to the scarf and hat as desired.



Finishing

Drill two holes with a $\frac{5}{32}$ " (4mm)-dia. bit on each side of the body for arms. Then shape two pieces of wire into arms with hands and insert them into the holes. *Note: Floral wire can be found online or at your local craft store.*

materials & tools

MATERIALS

- Green wood, such as ponderosa pine, 6" (15.2cm)-dia.: approx. 11" (27.9cm) long
- Pencil or marker
- Wooden dowel, 5/16" (8mm)-dia.: 6" (15.2cm) long
- Glue: wood
- Wood filler (optional)
- Primer paint, such as Valspar®: dark brown
- Acrylic paints, such as Liquitex®: bright aqua green, burnt umber, cadmium red, ivory black, red oxide, unbleached titanium, yellow ochre
- Floral wire: 18 gauge
- Rag

TOOLS

- Chainsaw
- Clamps
- Angle grinder with 60-grit pad
- Rotary tool
- Drill with bit: 5/32" (4mm), 5/16" (8mm)-dia.
- Diamond bit: 1/8" (3mm) flat-end
- Carbide cutter: 1/8" (3mm) coarse-grit cylinder
- Sanding drum: 1/8" (3mm)-dia.
- Paintbrushes: assorted
- Toothbrush

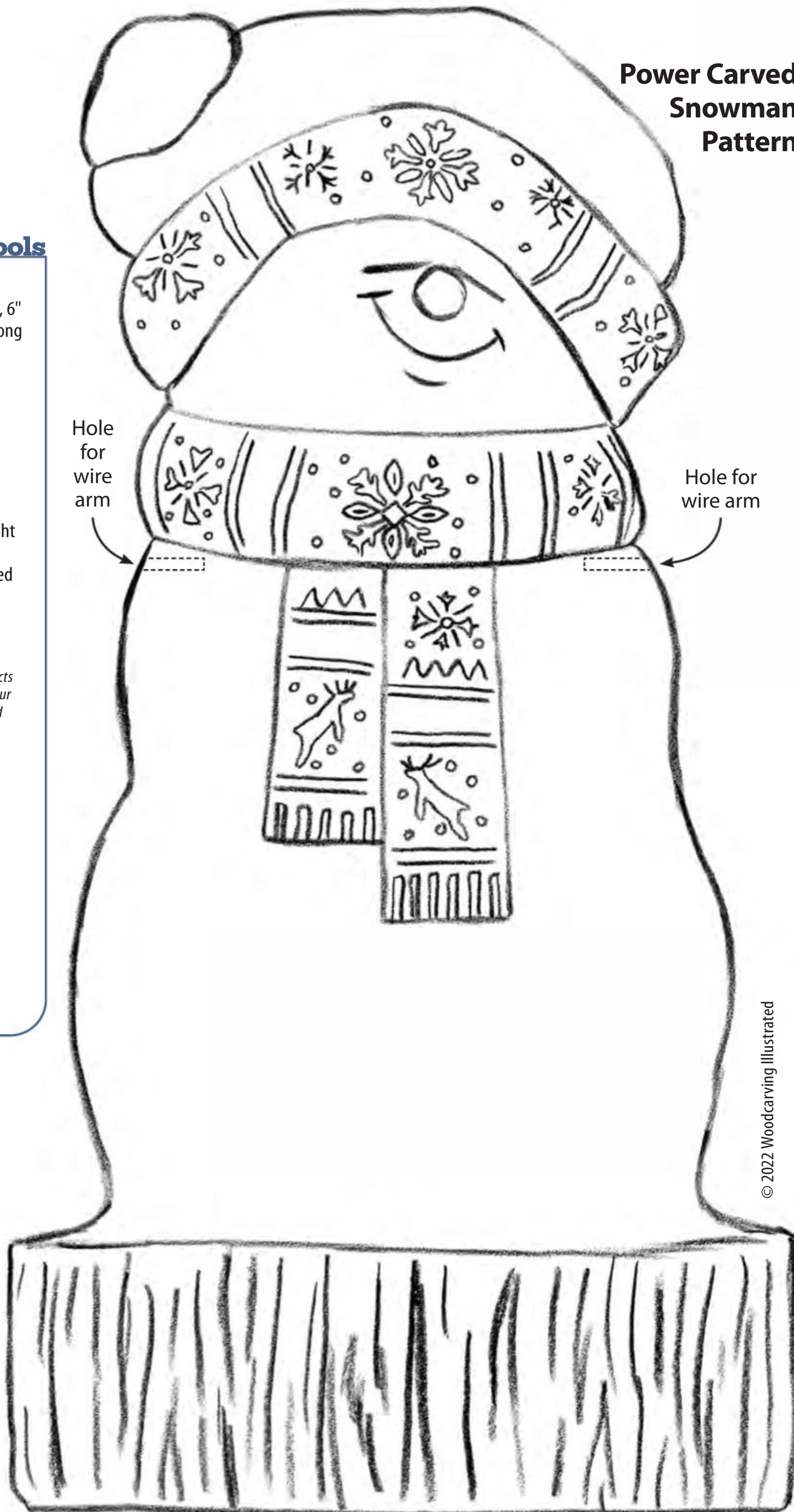
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Edgar Shrum is a full-time artist living in New Mexico with his wife and two children. He enjoys drawing,

sculpting, oil-painting, and woodcarving. His woodcarving journey began about four years ago, after he moved to the mountains. See more of Edgar's work at TheShrumShop.com or on Instagram @The_Shrum_Shop.

Power Carved Snowman Pattern



A Trio of Woodland Ornaments

With a little burning and low relief carving, you can turn craft store rounds into a work of art

By Michele Parsons

Over the years, I have gathered an assortment of handmade ornaments for my Christmas tree. These rustic designs are my contribution to the collection. Since I love including woodland animals in my pyrography work, I decided to carve and burn a few of my favorites on birch rounds. Because the ornaments will be displayed at Christmas, I darkened the backgrounds and added falling snowflakes to depict a cold winter's night. *Note: I describe my process for carving the deer, but you can use these same techniques to make the other designs as well.*



Prepping and Carving

Use graphite paper to transfer the pattern to the blank. Drill the hole for hanging the ornament. Outline the deer with a $\frac{3}{8}$ " (10mm) 60° V-tool. Then use #3 gouges to carve the background; I used a $\frac{1}{4}$ " (6mm) and a $\frac{1}{2}$ " (13mm). Make the deer sit proud by carving toward the center of the round, increasing the depth of the cut as you go. Use a detail knife and assorted gouges to shape the features; hollow the ears, round the eyes, taper the antlers, and carve the nostrils and mouthline. Then create a stop cut under the chin and throat and carve up to the line to separate the head from the body. Make shallow stop cuts along the sides of the face, and then carve up and down to them to round the cheek. For visual interest, lower the surface of the face slightly so that the nose, mouth area, and the areas around the eyes are the highest points. Sand the background smooth with 320-grit sandpaper.

Burning

Burn the ornament with a variable-temperature woodburner. Using a medium to high-heat setting, burn the nostril, mouthline, eye sockets, and the line coming down from the right eyeball with a small ball writing nib. Burn tiny bumps over the nose to texture it; I left a small area unburned for visual interest. To texture the antlers, reduce the heat setting to low. Use light pressure and long strokes, running the length of the antlers. Switch to a round-toe shading nib and burn the eyeballs black, leaving a small spot unburned for the eye highlight. Use a medium spoon shading nib to burn the background black. Your strokes should follow the natural growth rings of the round. Burn around the tiny snowflakes. Then add fur texture with a medium knife nib. Use a medium heat setting and short, controlled strokes. Switch to a low heat setting

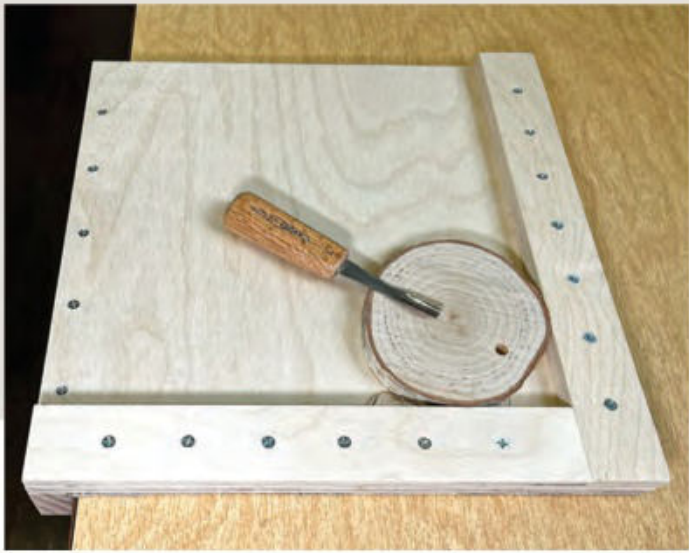


When burning for texture, use light pressure and few strokes.

to texture the areas with light-colored fur, using light pressure and few strokes. When making fur lines, move in the direction of the fur's growth. Most of the strokes will be in the same direction, but I recommend adding a few slightly slanted to the left and right for a more realistic look. Use a rotary tool with a ball-shaped diamond bit to whiten the snowflakes and the eye highlights.

Making a Jig for Carving Ornaments

To keep my fingers safe while holding the birch round, I made a jig. Cut a 12" (30.5cm) square base from ½" (1.3cm)-thick Baltic birch plywood. Make two rails: 1½" by 12" (3.8cm by 30.5cm) and 1½" by 10½" (3.8cm by 26.7cm). Then cut a piece of solid wood that measures 1" by 2" by 12" long (2.5cm by 5.1cm by 30.5cm long). Drill pilot holes and countersink the rails as shown. Then screw the solid wood piece under the front edge. I added non-slip shelving material on the bottom of the base and along the inside edge of the overhanging piece so that the jig stayed put while I carved. *Note: The picture shows a configuration for a lefthanded person. If righthanded, add the rails to the left side of the carving board.*



Finishing

Use colored pencils to add some subtle color to your ornament, if desired. For the deer, I used dark brown, light peach, light umber, sienna brown, and white. I used a white gel pen to accent the snowflakes, the eye highlights, and around the eyes and nose. Seal the ornament with two coats of a semigloss spray. Then add a ribbon or hook for hanging. I used a strip of suede leather lace to add to the ornament's rustic aesthetic.

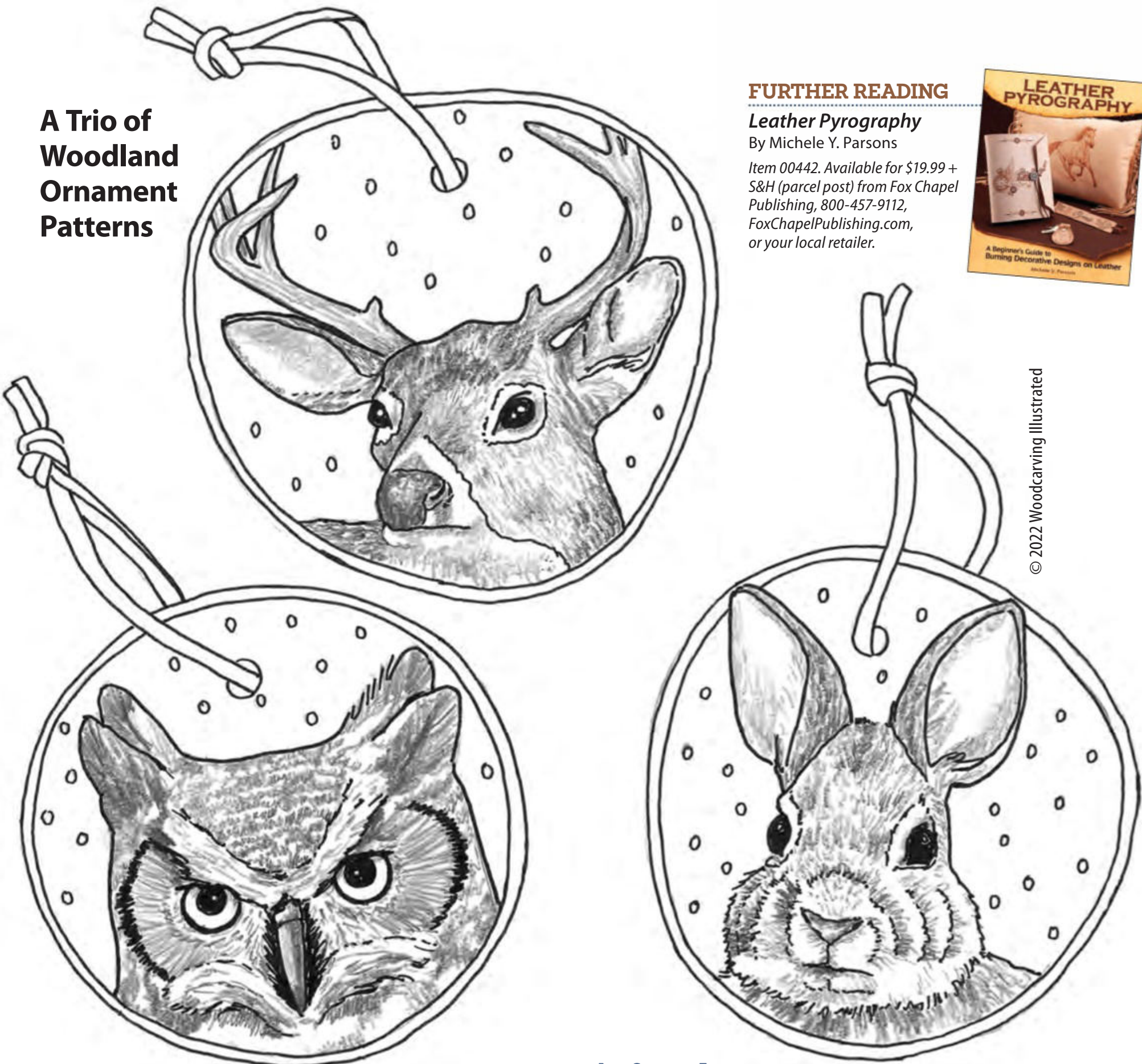
TIP

ALTERNATE BACKGROUND

If you have trouble burning the background smooth, you can stipple it instead with a ball writing nib. To stipple the background black, simply burn black dots that overlap one another until you've completely covered the area.



A Trio of Woodland Ornament Patterns



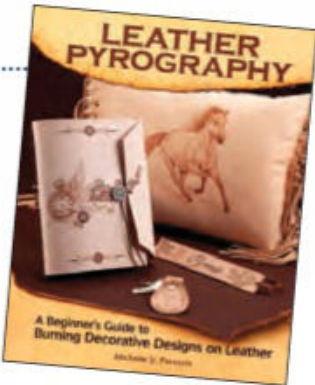
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FURTHER READING

Leather Pyrography

By Michele Y. Parsons

Item 00442. Available for \$19.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.



materials & tools

MATERIALS

- Birch rounds, ½" (1.3cm) thick: approx. 4" (10.2cm)-dia.
- Graphite paper
- Sandpaper: 320-grit
- Artist-grade colored pencils, such as Prismacolor®: dark brown, light peach, light umber, sienna brown, and white
- Gel pen, such as Sakura Gelly Roll®: white
- Finish, such as Minwax®: clear semigloss spray
- Ribbon, hook, or suede leather lace, ⅛" (3mm) thick: 9" (22.9cm) long (for hanging)

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

TOOLS

- Shop-made jig (see Sidebar, page 41)
- Detail knife
- #3 gouges: ¼" (6mm), ½" (13mm)
- #5 gouge: ¼" (6mm)
- #11 gouge: ⅛" (2mm)
- V-tool: ⅜" (10mm) 60°
- Variable-temperature woodburner with nibs: small ball writing, round-toe shading, medium spoon shading, medium knife
- Drill with bits: assorted
- Rotary tool with bit: ball-shaped diamond



Michele Parsons lives in N.C. near the Blue Ridge Mountains, where she draws inspiration. She earned a fine arts degree from Western Carolina University and spent her professional life as a graphic designer, art director, and

executive director in the creation of educational materials. Michele is a frequent contributor to Pyrography magazine and has taught pyrography for nearly 20 years. She is also a regular instructor at the International Woodcarving Congress, Southeastern Woodcarving School, and John C. Campbell Folk School. To see more of her work, visit parsonswoodartistry.com.

Holly Berry Earrings

Carve a pair of festive baubles—for your ears!

By Akane

This holiday season, I was inspired to turn some scrap magnolia wood into jewelry. Magnolia turns a beautiful green color when carved, lending itself perfectly to a natural finish. Since these earrings are cut from a thin wood, you can always stack-cut several blanks at once to save time.

Getting Started

Prepare the blanks. Sketch the pattern on the surface of the wood with a pencil or attach it with repositionable spray adhesive. Then cut the outlines of the earrings on a scroll saw. Keep in mind that the earrings will be mirror images of each other.



Cut the basic shape on the scroll saw.

materials & tools

MATERIALS

- Wood, such as magnolia, $\frac{3}{16}$ " (5mm) thick: 2 each $1\frac{3}{16}$ " x $1\frac{3}{8}$ " (2.1cm x 3.5cm)
- Pencil
- Spray adhesive: repositionable (optional)
- Oil or acrylic paint: red
- Earring findings: 2 each
- Eye pins: 2 each small
- Glue: cyanoacrylate (CA)
- Finish, such as Danish oil: natural

TOOLS

- Scroll saw with blades: #3 reverse-tooth
- #5 gouge: 1" (25mm)
- #7 gouge: $\frac{3}{16}$ " (5mm)
- Chisel: 1" (25mm)
- Micro V-tool: $\frac{1}{16}$ " (2mm)
- Hand drill with bit: $\frac{1}{32}$ " (1mm) -dia.
- Pliers: needle nose
- Paintbrush: small

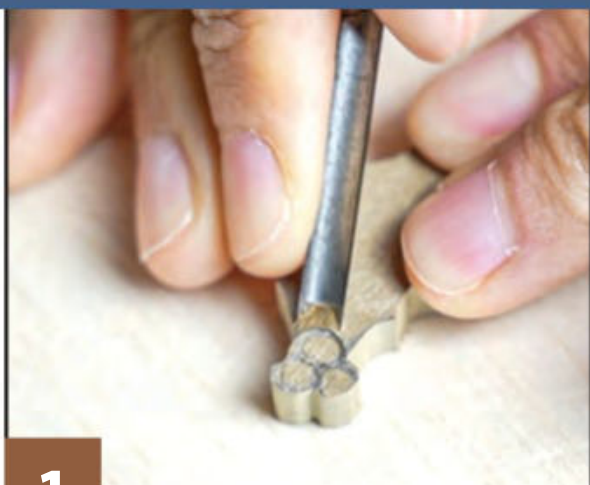
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

Holly Berry Earring Patterns



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ROUGHING OUT



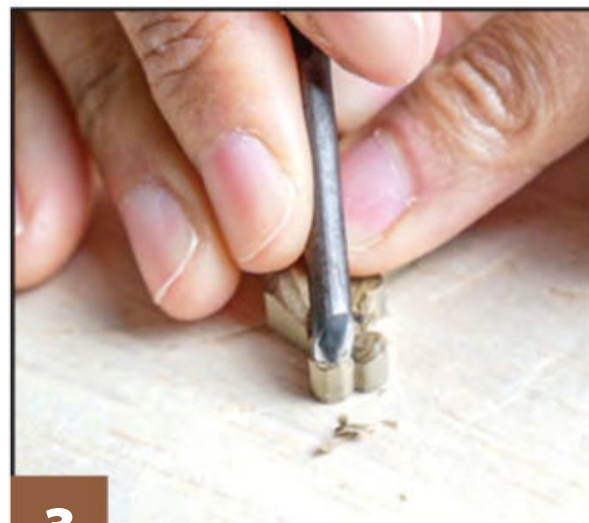
1

Relieve the berries. With a $\frac{3}{16}$ " (5mm) #7 gouge, make a stop cut directly perpendicular to the wood to separate the berries from the leaf. Then, with the same tool, carve in toward the berries at an angle to make them stand out.



2

Shape the leaf. With a 1" (25mm) chisel or a large gouge of your choice, smooth the surface of the leaf. Then carve the edges down, giving them a gentle curve so the center is slightly raised.



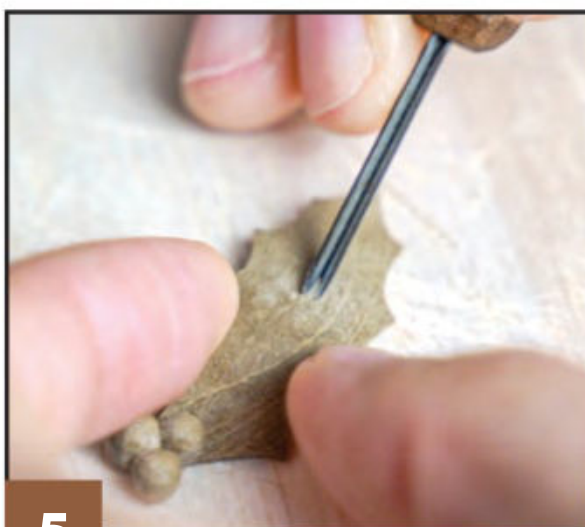
3

Round the berries. Flip the $\frac{3}{16}$ " (5mm) #7 gouge upside down and use it to round over each berry. Do this carefully, taking small, paper-thin slices so as not to snap the wood.



4

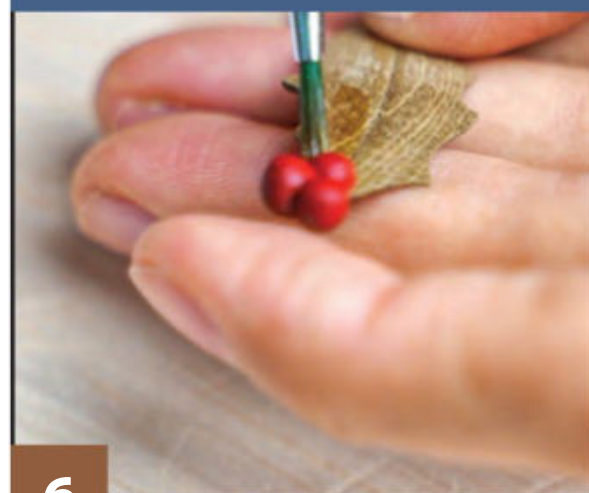
Flip the leaf over. Then, using a 1" (25mm) #5 gouge or similar, thin the backside of the leaf to give it more lightness. The back should follow the same curve as the front. When you've reached the desired shape, smooth the surface to give it one continuous curve.



5

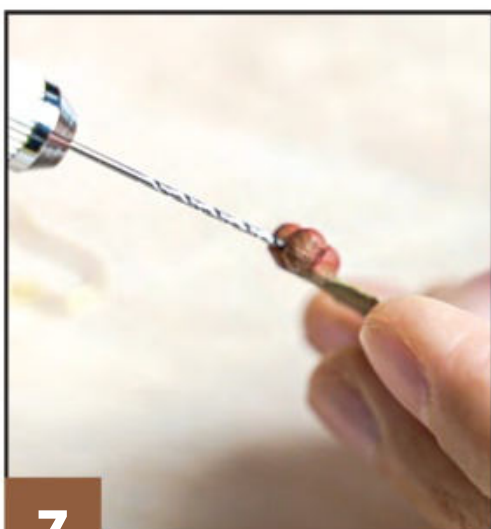
Add the central leaf vein. Use a $\frac{1}{16}$ " (2mm) micro V-tool for the first pass, and then use a chisel of your choice to soften the lines on either side.

PAINTING & FINISHING



6

Add color. I painted the berries with red oil paint and left the leaves natural, brushing them with a natural oil finish to highlight the grain. Let dry.



7

Add the holes for the hardware. With a hand drill, carefully drill a $\frac{1}{32}$ " (1mm)-dia. hole in the top of the fruit.



8

Prepare the eye pins. Cut them short using pliers, dip the ends in cyanoacrylate (CA) glue, and stick them in the holes you drilled in Step 7. Spread the loop in the earring finding slightly using the pliers, attach the finding to the eye pin, and close the loop.

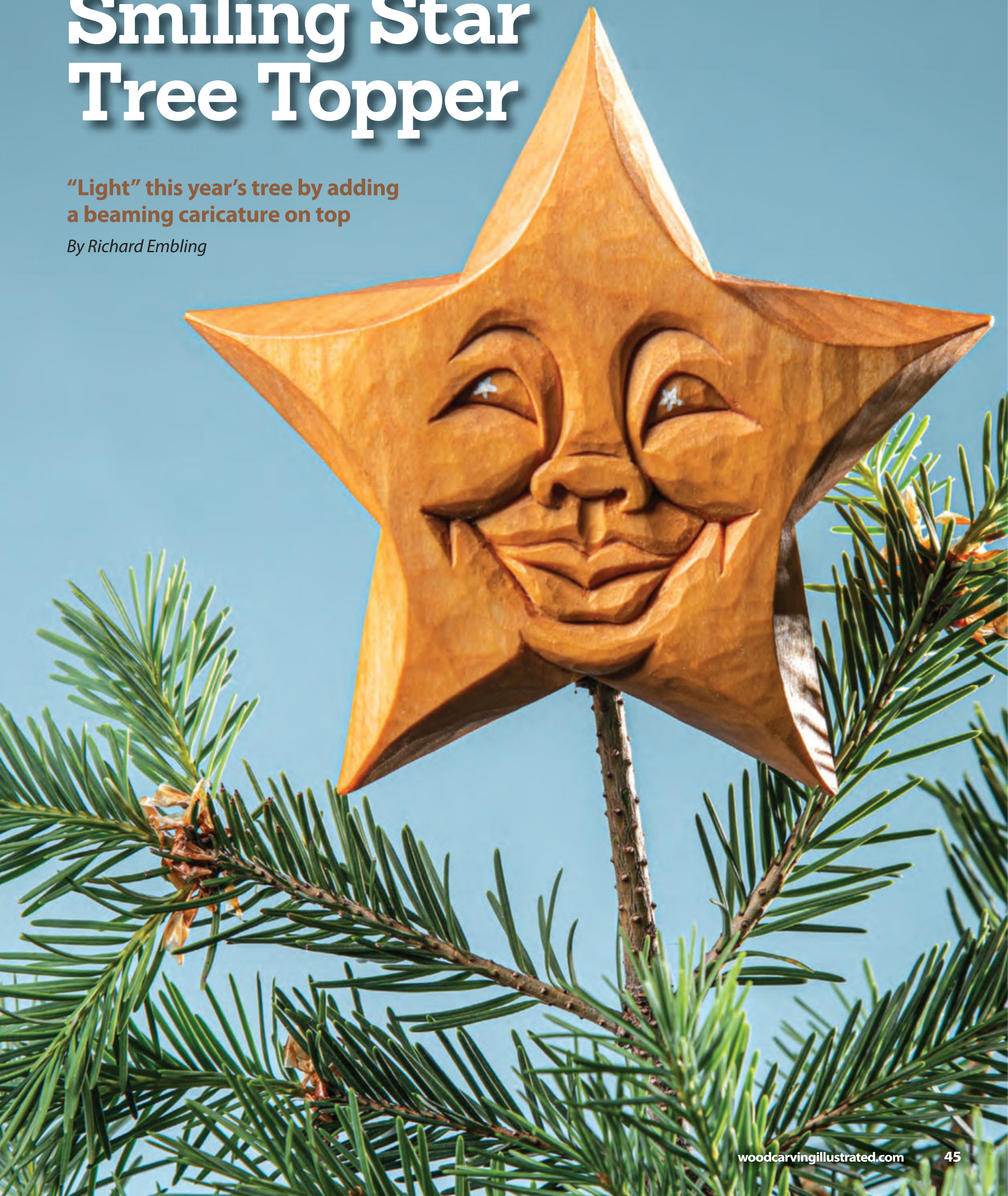


Akane is a wood artist based in Japan. Find more of her work on YouTube at [Scrollsaw Akane](https://www.youtube.com/channel/UCk1Q1Q1Q1Q1Q1Q1Q1Q1Q1Q1) or email her at scrollsaw.akane@gmail.com.

Smiling Star Tree Topper

**“Light” this year’s tree by adding
a beaming caricature on top**

By Richard Embling



The star is an iconic symbol of Christmastime, and is sure to put a smile on your face as it winks down from the top of the tree. I designed this charming holiday project as a twist on the classic shape. It also has a whimsical face carved in low relief, making this an ideal project for any skill level.

Getting Started

Use graphite paper and a pencil to transfer the pattern onto the blank, making sure the design is centered on the wood. Then use the pencil to mark the center of the bottom edge of the blank. Using a $\frac{3}{8}$ " (10mm)-dia. bit, drill down into the blank to an approximate depth of $1\frac{1}{2}$ " (3.8cm). Cut the star shape on a band saw. Sketch on the facial features. Then draw a centerline around the outer edge of the star with a pen or pencil to help you maintain symmetry as you carve. *Note: Always wear a carving glove and thumb guard. These photos were taken without them to clearly show hand and tool positions.*



ROUGHING OUT



1

Rough shape the star points. Using a rough out knife, cut away from the center of the blank, and then carve toward the outer edge of each star point.



2

Taper the star points. Use the pencil or pen to draw centerlines on the front and back of each star point. Remove the corners of each point with the rough out knife to create an angled edge.



3

Redraw the facial features. Use the pencil or pen to mark in the details you may have lost during the initial stages of carving.



4

Outline the face. Use a $\frac{1}{8}$ " (4mm) 90° V-tool to carve all the facial features, and then deepen these cuts with a detail knife.



5

Block out the nose. Use the detail knife to make a triangular cut on either side of the nose. *Note: The nose should be the highest point on the face.*



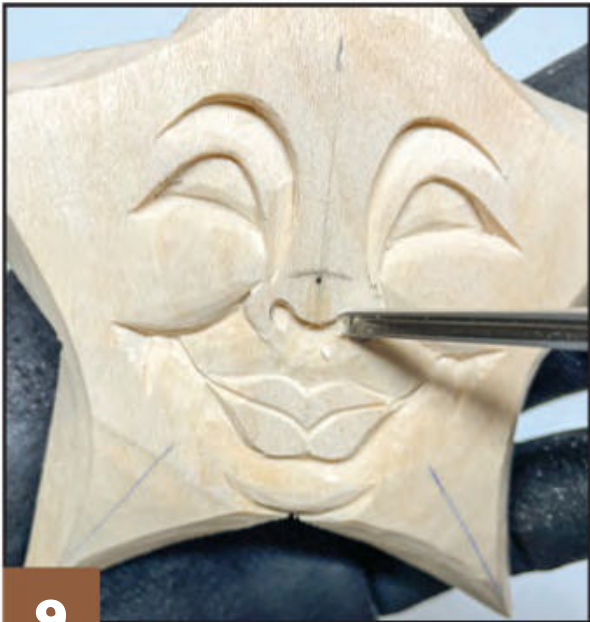
6 **Deepen the eye sockets with the rough out knife.**



7 **Round over the cheeks.** Carve toward the wings of the nose using the same tool.



8 **Shape the eyes.** Make a triangular cut in the corners of each eye, and then round the eyes with the detail knife.



9 **Refine the nose.** Using a $\frac{1}{8}$ " (3mm) #11 gouge, stab cut the nose to create the nostrils. Clean up the nose and mouth area with the rough out knife.

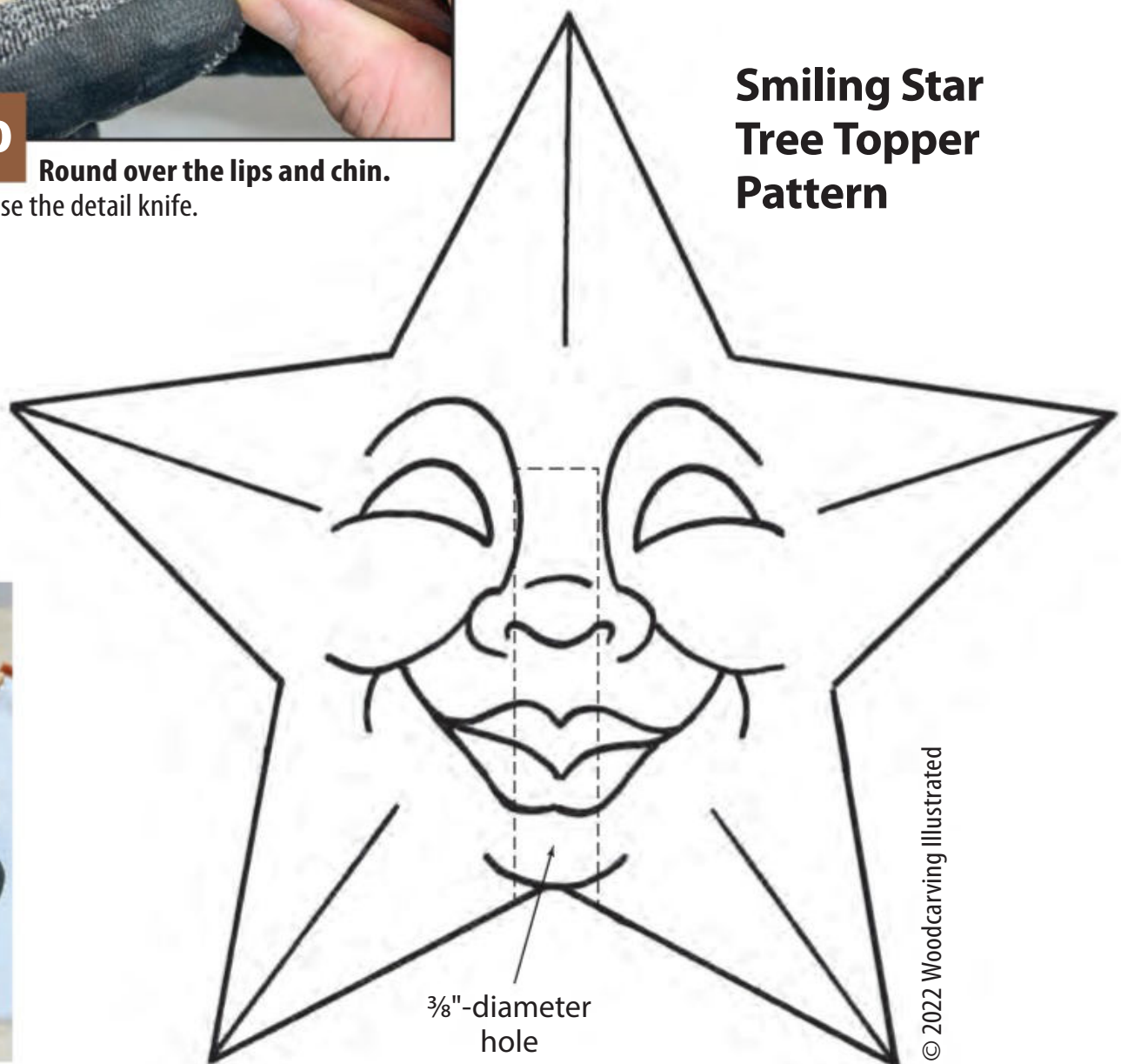


10 **Round over the lips and chin.** Use the detail knife.

TIP

ADDITIONAL SUPPORT

Wrap masking tape around the blunt end of a pencil to match the size of the hole underneath the star. Insert the pencil and use it as a holding stick as you paint.



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Apply a natural finish that doesn't obscure the grain, and embellish with minimal painted details.

Painting and Finishing

Inspect the carving with a critical eye and remove any marks left behind from the band saw. Then scrub the carving with a toothbrush dipped in a solution of dish soap and water to remove pen or pencil marks and dirt or oil that may have been left behind during the carving process. Allow the carving to dry fully. Then brush on a coat of tinted boiled linseed oil. To create this, simply add a small amount of burnt sienna oil paint to a small amount boiled linseed oil and mix well. Apply this over the entire surface of the carving. After about 15 minutes, wipe away excess oil with a clean paper towel, and then allow the carving to dry overnight.

Note: Always dispose of oil-soaked rags/paper towels appropriately, as these can spontaneously combust.

To create a slight sparkle, mix equal parts undiluted yellow and glorious gold acrylic paint. Drybrush this color over the entire carving. When drybrushing, keep a very small amount of paint on the brush. As you pull the brush over the carving, you want to only pick up the high points. Do this several times until you achieve the desired look. Once dry, use a toothpick to add a small star with white on each eye. Allow the paint to completely dry overnight, and then apply a coat of Howard Feed-N-Wax®. Allow it to sit for 30 minutes before buffing with a lint-free cloth.



Richard Embling lives in Wales. He has been carving since age 12, originally starting with 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.

materials & tools

MATERIALS

- Basswood, 1" (2.5cm) thick: 5" (12.7cm) square
- Pencil
- Graphite paper
- Pen
- Toothbrush
- Oil paint: burnt sienna
- Boiled linseed oil
- Acrylic paints, such as DecoArt®: glorious gold, white, yellow
- Toothpicks
- Howard Feed-N-Wax®
- Paper towels
- Cloth: lint-free
- Mild cleaner and degreaser, such as Dawn®
- Tape: masking (optional)

TOOLS

- Band saw
- Knives: rough out, detail
- V-tool: 1/8" (4mm) 90°
- #11 gouge: 1/8" (3mm)
- Drill with bit: 3/8" (10mm)-dia.
- Paintbrushes: assorted

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

Cookie Thief Santa

Enjoy a snack break with
this off-duty St. Nick

By Bruce Ankeny

I began my Santa-carving journey in 1988, when I carved six of the same design to give away as gifts to family members. In the years that followed, I designed a new Santa for each holiday season—and each holiday season, I received more and more requests from family and friends who wanted one. Since I am a bit of a procrastinator, I often found myself starting the annual project around the end of October, resulting in me spending countless nights after work trying to fill all of the requests for that year's design. When I stopped in 2011, I was up to 65 of the same Santa! This project was inspired by that last design. I still carve Kris Kringle, but now I do it on a much smaller scale.

Getting Started

Using a pencil and carbon paper, transfer the front and side pattern views to the blank, making sure that the grain runs vertically. Cut the front view on a band saw. Back the blade out, and then cut the side view.

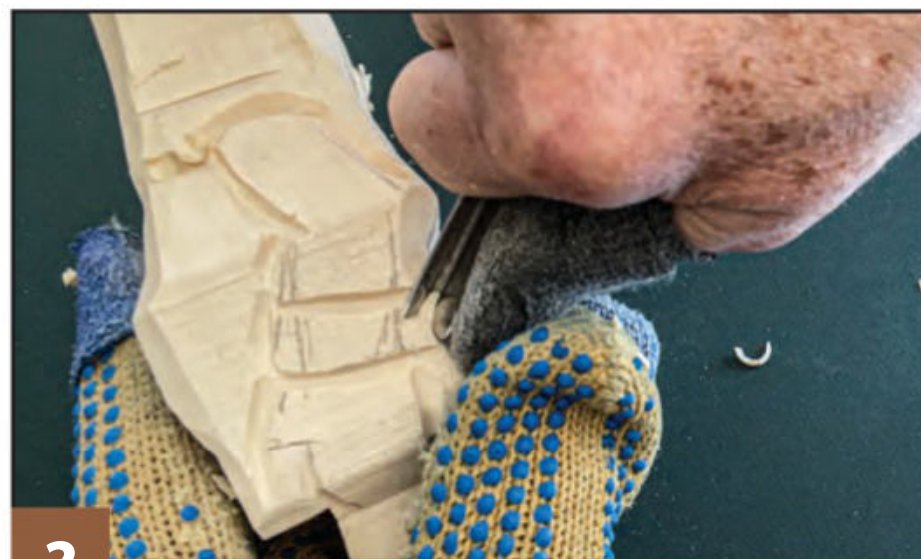


ROUGHING OUT



1

Rough in the shape. Use a rough out knife to round the corners and remove any saw marks left on the blank.



2

Block out the side body. Use the pencil to sketch on the side body features, such as the arm, jacket cuff, and mitten. Then carve the lines with a $\frac{1}{4}$ " (6mm) 60° V-tool.



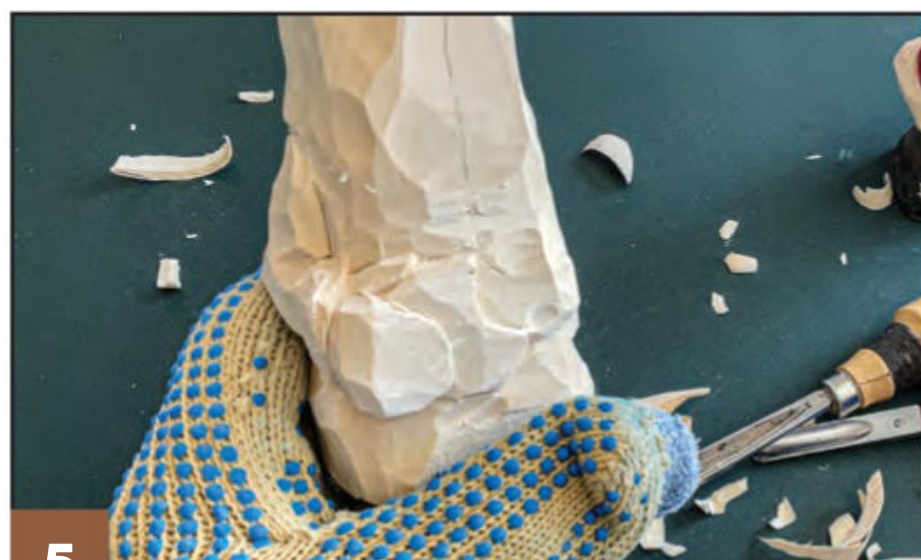
3

Define the head. On top of the blank, draw two intersecting centerlines. Using them as a guide, knock off the corners and shape the head with the rough out knife.



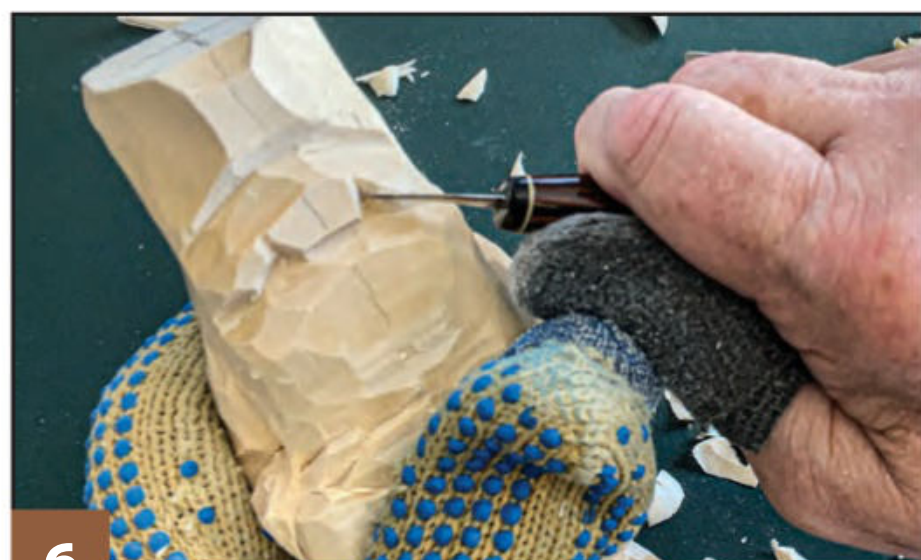
4

Carve the boots. Use the knife.



5

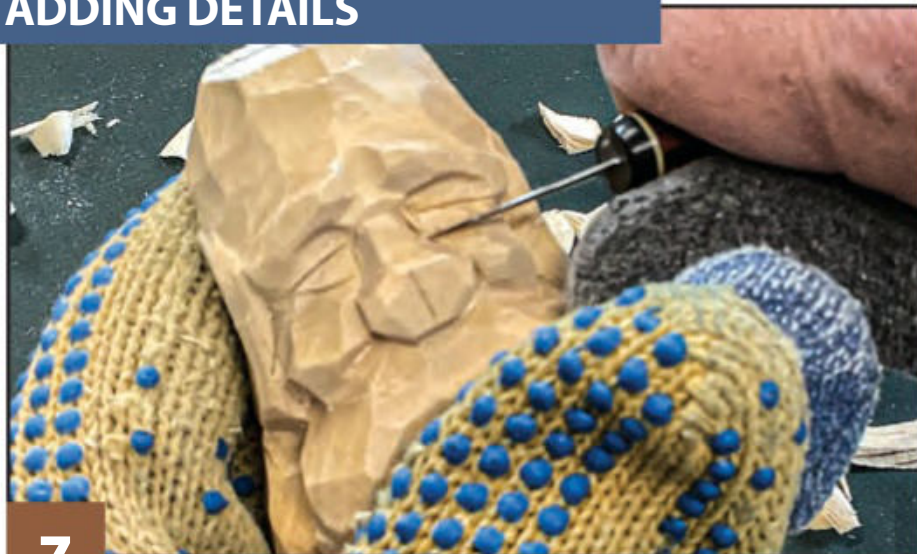
Shape the front body. Refine the arms, mitten, and cookie. Begin to shape and round the shoulders, leaving plenty of material for the beard.



6

Block out the face. Use the $\frac{1}{4}$ " (6mm) 60° V-tool to make a brow line $\frac{7}{8}$ " (2.2cm) down from the forehead. Then cut across the head $1\frac{1}{2}$ " (3.8cm) down from the top of the blank for the nose and cheeks. Use the rough out knife to shape the nose.

ADDING DETAILS



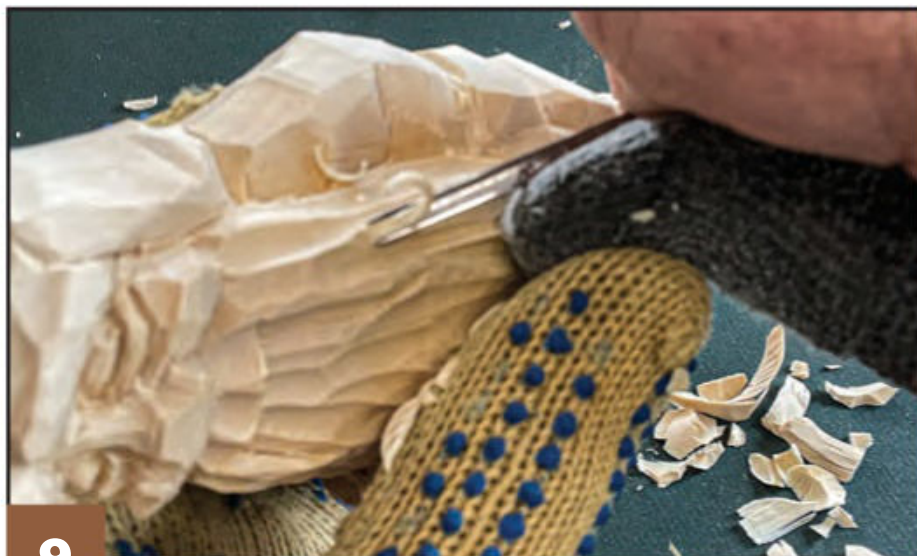
7

Carve the facial features. Lay out the nose, cheeks, and eyes with the knife. Separate the space between the eyebrows with a $\frac{3}{8}$ " (10mm) #11 gouge. Use the rough out knife to round the top of the head.



8

Rough in the mustache. Use the pencil to outline the mustache, giving it a slight upward curve to indicate a smile. Use the rough out knife to carve the lines, and then relieve the wood in between.



9

Carve the beard. Use the $\frac{3}{8}$ " (10mm) #11 gouge to carve the beard texture. Then switch to a $\frac{1}{8}$ " (3mm) #11 gouge to add more depth. Avoid straight lines; making them a little wonky and random will give the beard a more realistic look. Repeat this technique using the same tools on the eyebrows and hair, leaving the top of the head bald.



10

Carve the rest of the clothing details. Use the pencil to sketch on the jacket. Then carve the lines with the $\frac{1}{4}$ " (6mm) 60° V-tool. Separate the boots, and then incise a sole on each all the way around. Use a detail knife to carve a few wrinkles into the face and forehead.



Dilute the paint to let the grain show.

Painting and Finishing

Thin your paints with water until they reach a stain consistency so the woodgrain can show through. *Note: Allow the paint to dry fully before moving on to a new color.* Paint the face and head with a mixture of yellow ochre and red iron oxide, and then paint the eyes with ivory. Paint the irises with blue, aiming them both off to one side for a playful look. Paint the pupils with black and the eye highlights with white. Then paint the beard, eyebrows, and hair with titanium white. Paint the jacket with burgundy, the mittens with pine green, and the boots with black. Paint the cookie with brown, and then dip a stylus in full-strength brown to add the chocolate chips. Seal the piece with Howard Feed-N-Wax®.



Cookie Thief Santa Patterns

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materials & tools

MATERIALS

- Basswood, 2" (5.1cm) square: 4" (10.2cm) long
- Pencil
- Carbon transfer paper
- Acrylic paints, such as Ceramcoat®: black, blue, brown, burgundy, ivory, pine green, red iron oxide, white, yellow ochre
- Howard Feed-N-Wax®

TOOLS

- Band saw
- Knives: rough out, detail
- V-tool: ¼" (6mm) 60°
- #11 gouges: ⅛" (3mm), ⅜" (10mm)
- Paintbrushes: assorted

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



Bruce Ankeny lives in Blue Earth, Minn., with his loving wife of nearly 50 years, Bonnie. Bruce attended a local woodcarvers' exhibition in 1982 and was immediately impressed with a hillbilly chess set carved by John Sabin. Bruce dove right in, becoming the youngest member of the Blue Earth Royal Chiselers. He eventually found his niche in caricature carving. See more of Bruce's work on facebook.com/bruce.ankeny, Instagram @ankenybruce, or email him at bruce.ankenywoodcarver@gmail.com.

Carving an Atlantic Puffin

Create a stylized showstopper in just eight steps

By Wouter de Bruijn

Did you know that the Atlantic puffin's beak changes color? During winter, the beak fades to dull, muted shades of its summer hues. But every spring, the bright, vivid orange returns. Have fun with the shape and the painted details; if you'd like a slightly rounder bird or different shades, go with your instinct.



Getting Started

Draw the body design on the wood, with the grain running from head to tail. You can copy the design onto a thick piece of paper or cardboard and trace around that, or you can use graphite transfer paper and a pencil. You will carve the feet from a separate piece of wood. For the feet, the grain should run from front to back. Each foot should be roughly $1\frac{3}{16}$ " (2cm) wide at its widest part near the toes. Cut the body shape on a band saw; I prefer a hand saw. Then cut the feet on a scroll saw, and use a knife to clean up the saw marks.

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



CARVING THE BIRD



1

Rough out the shape. Start by removing negative space from the sides; I used the knife, but you can use the band saw, if preferred. When you get to the beak, take special care and don't carve too close to the line.



2

Shape the belly. Use the knife to round the chest and taper it up into the beak and down into the tail.



3

Refine the contour of the body. An easy way to do this is by drawing a line down the center of the bird, carving toward the line, and making the two sides meet in the middle. Do this for both the back and underside of the bird. Then mark where the legs will go; the outside of the legs should be $\frac{3}{8}$ " to $\frac{1}{2}$ " (1cm to 1.3cm) from the centerline and about $\frac{1}{4}$ " (6mm) wide.



4

Shape the legs. Use a $\frac{1}{8}$ " (3mm) #11 gouge and the knife to shape little nubs for legs. Drill a $\frac{1}{32}$ " (1mm)-dia. hole in the center of each for attaching the feet later on. The holes do not need to be deep; $\frac{3}{16}$ " (5mm) should be more than enough.



5

Shape the beak. Draw centerlines down the top, bottom, and sides of the beak. Then use the knife to round the edges by connecting these lines. Once you're happy with the shape of the beak, sand the entire bird. Move progressively up through the grits to 600. Take care around the leg area, as you do not want to remove much there.

CARVING THE FEET



6

Rough shape the feet. Remove the negative space, making each foot thinner near the toes and narrower at the ankle. Draw a little square on top where it will attach to the body. Then use the $\frac{1}{32}$ " (1mm)-dia. bit to drill a small hole in the center of the square.



7

Refine the feet. Draw two small semicircles for the toes. Use the $\frac{1}{8}$ " (3mm) #11 gouge to remove the wood between the lines to create the illusion of webbed feet. Start with shallow cuts near the tops of the feet and deepen your cuts near the edges.



8

Assemble the legs. Use a small piece of copper wire to dry-fit the feet. Determine the bird's stance and see if it balances. Make slight adjustments until it can stand upright on its own. Then glue the feet to the body. Once the glue dries, sand the joint lightly to make the project look carved from one piece of wood. Don't worry if you can still see a bit of the joint; it'll be painted over.



Painting and Finishing

Draw the bird's plumage, making sure both sides are symmetrical. You can copy my design or look at reference photos online and alter it as desired.

Paint the head, feathers, toenails, and bands at the bottom of the legs with black. Paint the beak with cadmium red light, and then add the stripe details with black and a mixture of azo yellow and titanium white. On each side of the beak, add a dot with azo yellow. Paint the eyes with black and cadmium red light. Then mix cadmium red light and azo yellow to make orange. Paint the feet with this color. Let dry.

materials & tools

MATERIALS

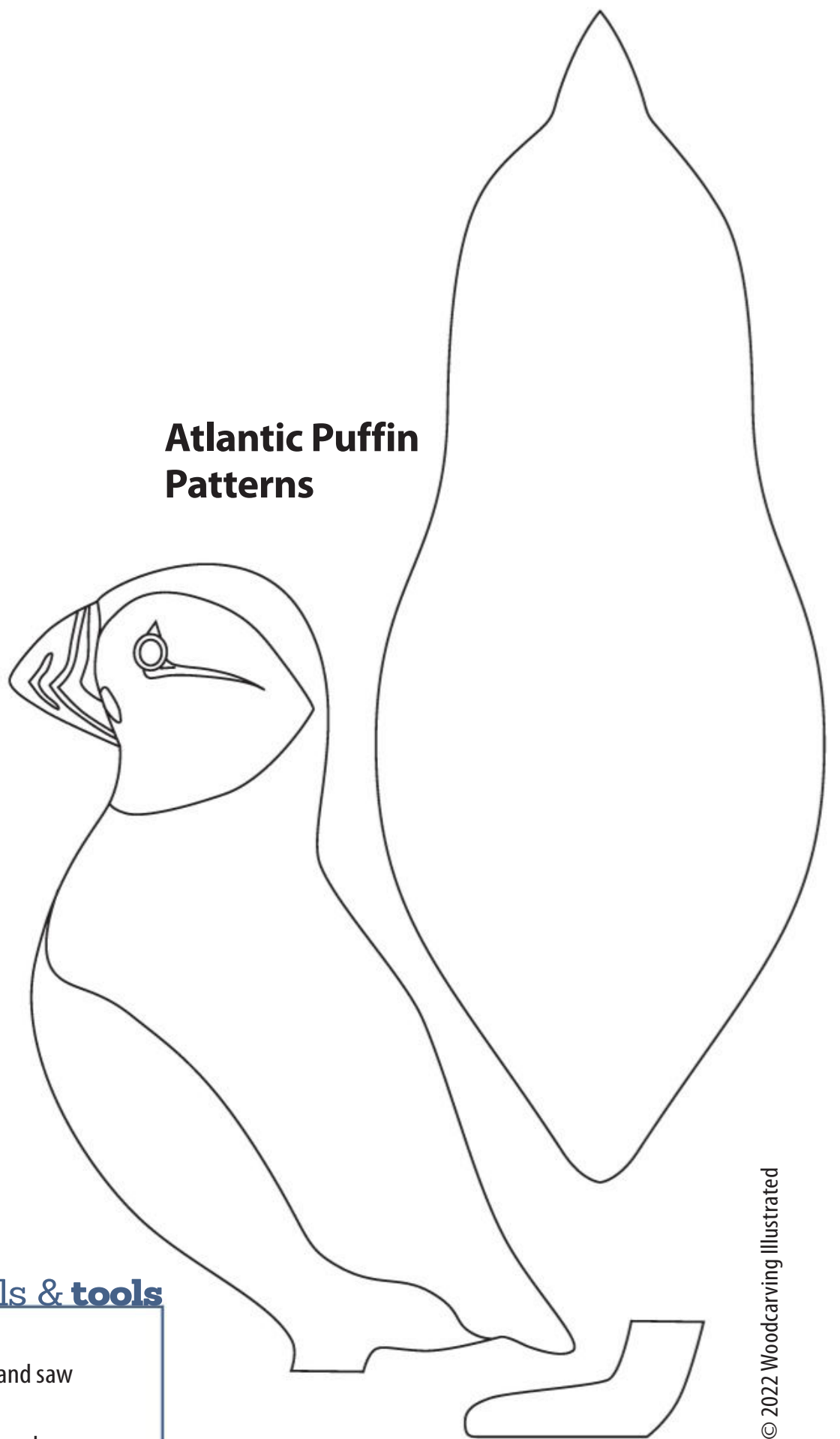
- Basswood, 3½" (8.9cm) thick: bird, 2½" x 4½" (6.4cm x 11.4cm)
- Basswood, 1" (2.5cm) square: feet, 2 each 1½" (3.8cm) long
- Pencil
- Cardboard or thick piece of paper
- Graphite transfer paper (optional)
- Pen or marker
- Sandpaper: assorted grits to 600
- Glue: wood
- Copper wire, ⅛" (1mm)-dia.: 4" (10.2cm) long
- Acrylic paints, such as Amsterdam or Liquitex®: azo yellow, black, cadmium red light, titanium white

TOOLS

- Handsaw or band saw
- Scroll saw
- Carving knife, such as Mora 106
- #11 gouge: ⅛" (3mm)
- Drill with bit: ⅛" (1mm)-dia.
- Combination pliers
- Paintbrushes: assorted

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

Atlantic Puffin Patterns



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Wouter de Bruijn lives in Middelburg, a small city in the Netherlands. Wouter has been carving since 2019, when he took a spoon carving course during a trip to Norway. He was inspired to try woodcarving because of his grandfather, who thoroughly enjoyed the hobby. You can find Wouter's work on Instagram and

Etsy @WoodByWout.



Christmas Gnomes

Carve these beginner-friendly guys with just three little tools

By David Young

This little gnome (inspired by my project from issue #99) is ready for Christmas! One of the neat things about this craft is that with a few modifications, practically any character can be altered to fit a particular season. I gave this gnome a red robe and Santa hat, but you can have fun with the pattern by experimenting with different color combinations and beard styles. This carving is quick, and small enough to drop into a stocking or hang on a tree. So, be sure to carve a few and give them away.

Getting Started

Draw the pattern lines for the hat, nose, and sides onto the blank. I find that it's easiest to draw the rest of the pattern freehand as you go. If the carving is a little too small for comfort, or if you don't have any $\frac{3}{4}$ " (1.9cm)-thick basswood on hand, the pattern scales perfectly to a 1" by 1" by 4" (2.5cm by 2.5cm by 10.2cm) block. *Note: Always wear a carving glove and thumb guard. These photos were taken without them to clearly show hand and tool positions.*

materials & tools

MATERIALS

- Basswood, $\frac{3}{4}$ " (1.9cm) square: 3" (7.6cm) long
- Pencil
- Acrylic paints, such as FolkArt®: camel, Christmas red, classic French gray, vintage white
- Boiled linseed oil
- Rag or paper towels
- Finish, such as Krylon®: matte spray

TOOLS

- Carving knife
- Micro gouge: $\frac{1}{8}$ " (4mm)
- Micro V-tool: $\frac{1}{8}$ " (3mm)
- Paintbrushes: assorted

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



David Young has been carving since 2019. He lives in Holt, Mich. with his wife and three kids. You can find more of his work on Instagram @dywoodcarving.

ROUGHING OUT



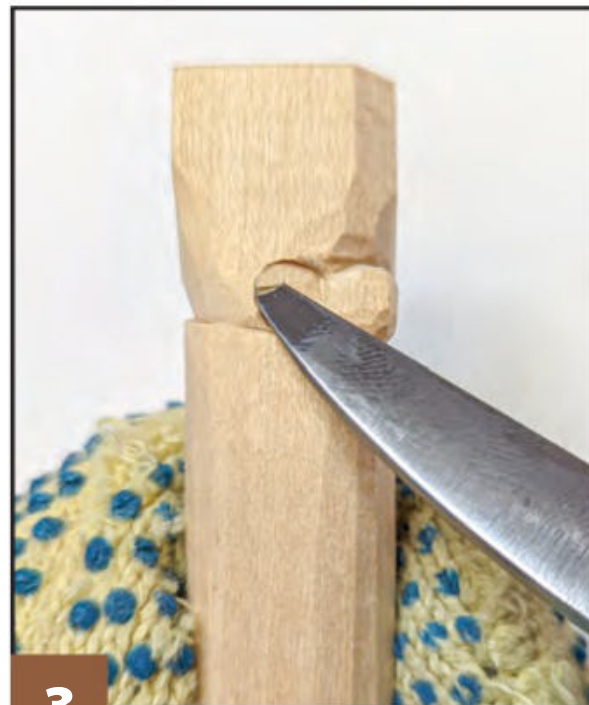
1

Rough out the hat. Establish the hat brim by placing stop cuts on each corner of the hat and carving up to them. On the front, cut up to the brim from about halfway down the nose. On the sides, cut up to the brim from the point of the elbows as indicated on the pattern. After establishing the brim, work your way around the hat, flattening each hard corner until the hat is a cylindrical shape.



2

Carve the nose. Start by carving a notch under the nose. Then use the tip of the knife to create vertical stop cuts along the sides of the nose. Carefully carve along each of these from the bottom of the nose up to the hat brim to create a square. Undercut each corner of the nose with the tip of the knife, and then cut the corners off at 45° angles. Continue to remove hard corners until the nose is perfectly round.



3

Shape the body and carve the cheeks. Starting at the elbow points on each side, taper the body up toward the hat brim. Then flatten the body below the nose and round the hard corners. Repeat the same process to shape the back. Use the pencil to mark round cheek lines. Make stop cuts along the cheek lines with the tip of the knife. Slice carefully along the inside of each stop cut to establish the cheeks, and then round the hard edges.



4

Carve the beard and mustache. Draw the beard and mustache lines with the pencil. Then use the tip of the knife to make a stop cut across the entire shape of the beard. Shave up to the stop cut from the bottom and sides until the beard sticks out 1/16" (2mm) all the way around. Cut a triangle chip out of the middle of the mustache, and then stop cut the mustache, carefully carving underneath it to establish the rest of the mustache. Use the tip of the knife to round the hard edges of the beard and mustache.



5

Carve the arms. Mark the locations of the arms, coat trim, and pockets with the pencil. Place a deep stop cut along the bottom edge of each arm, and then carve up to it from the base of the block, creating a flared look for the bottom of the robe coming up to the arms. Make stop cuts along the pocket lines that extend just past the width of each arm. Cut a triangle chip out of the corner where the bottom of each arm goes into the pocket. Then carve the pockets.

ADDING DETAILS



6

Refine the arms and coat. Smooth all of the edges along the bottoms of the arms and pockets. Make stop cuts, and then make slicing cuts along them to carve the trim on the front of the robe.



7

Carve the hat trim. Use the pencil to mark the location of the trim around the hat. Cut small notches along the line to create the top of the trim. Carefully smooth the edges of the bottom of the hat trim by carving along it with the tip of the knife.



8

Shape the hat. Mark the hat pattern lines with the pencil, and then cut out large notches from the sides of the hat. Each notch should be parallel to the brim of the hat, slanting down toward the back and up toward the front. As you work on the notches, taper the hat so that it gets narrower toward the top when viewed from the side.



9

Finish the hat. Extend each notch on the sides of the hat to create a crisscross pattern when viewed from the front and back. Carve in and up along the outside edges of the hat to create small flares and uniform facets all around. Taper the top of the hat and round the end. Then draw a line across the tip of the hat to define the pom-pom. Use a stop cut and cut back to the pom-pom to distinguish it from the rest of the hat. Then round the tip to finish the pom-pom.



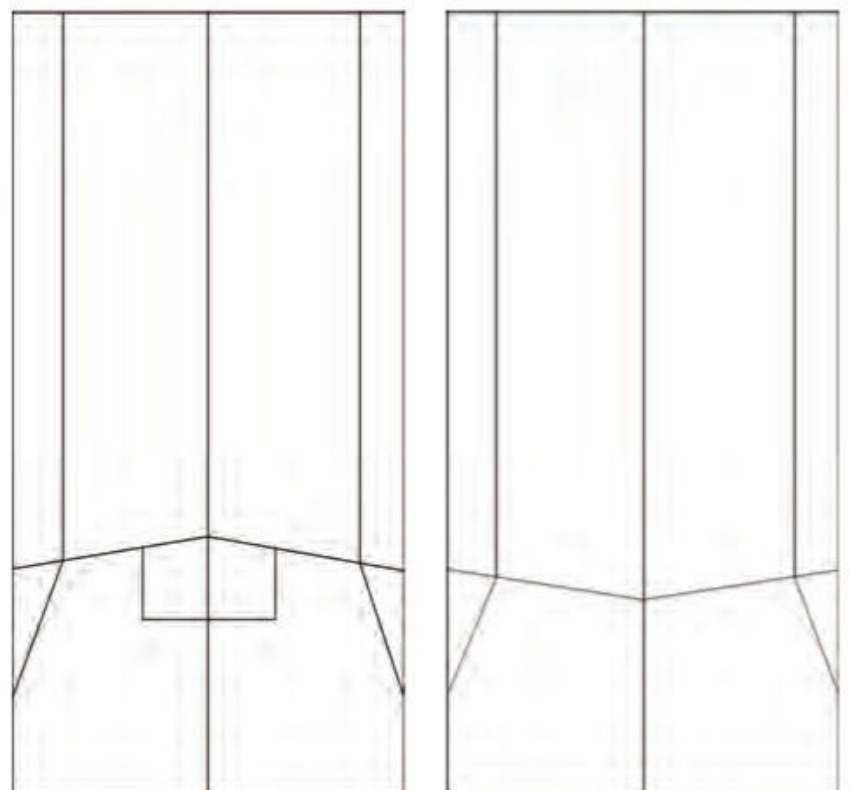
10

Texture the trim and beard. Using a 1/6" (4mm) micro gouge, make small, parallel cuts at 45° angles in three overlapping rows along the top, middle, and bottom of the hat trim. Texture the coat trim and pom-pom using the same technique and tool. Then switch to a 1/8" (3mm) micro V-tool to texture the beard and mustache.

Painting and Finishing

Coat the carving with boiled linseed oil and dry with a rag. *Note: Always dispose of oil-soaked rags according to manufacturer's instructions, as they can spontaneously combust.* Then prepare your paint station. Thin the paints slightly with water (2-3 drops of water for every 10 drops of paint). I like to leave some parts of my projects unpainted, so I kept the nose and cheeks natural. Paint the coat and hat with Christmas red and the beard with classic French gray. For the hat and coat trim, mix vintage white with camel in a 5:1 ratio. Then drybrush the beard, hat, and coat trim with vintage white. Let dry, and then seal the carving with a matte finishing spray, such as Krylon®.

Christmas Gnome Patterns



Chip Carved Bottle Holder

Impress dinner guests with a gravity-defying piece

By Marty Leenhouts

Balance a bottle of your favorite wine in this chip carved holder and you've got an immediate conversation starter. The grid pattern for this project consists of just one shape. Learn how to carve a four-sided diamond and you can carve this unique piece.

Getting Started

Photocopy the patterns and transfer them to the blank using your preferred method; I prefer using a Pattern Transfer Tool (see Special Sources, page 62). Alternatively, you can also trace the pattern directly onto the wood using graphite transfer paper, or attach the pattern to the wood using rubber cement.

Carving

There are two methods to choose from when carving the diamonds. The first method, which I prefer, is to remove each chip by making four individual cuts. When each cut is made at the same angle, the chip will come out. The second method is to remove four three-corner chips. Draw two lines from point to point; this will divide the diamond into four parts. The cuts on the dividing lines will be made at a 90° angle to the surface of the workpiece. Then the cuts on the outside to remove each chip will be in the normal range of 55-65°. Try each method on a practice board to see which you prefer. *Note: To carve the thin sides of the holder, slide a stack of books the same height as the wine bottle holder along one side to make a larger base so your hand isn't hanging in space.*

After you're done carving, remove any leftover pattern lines. Use a Tombow Sand Eraser for best results; it breaks apart as it removes the lines. Don't sand away the lines because sandpaper will flatten the carved ridges.

Finishing

Apply a finish. Spray the piece with three to four coats of satin lacquer or matte acrylic, letting it dry completely between coats. Then use a cotton rag to apply one coat of gel stain to the uncarved surfaces. Do your best to keep the stain out of the carved recesses. Use a brush to apply acrylic paint to the carved diamonds and wipe off any paint that gets on the surface; I used metallic gold and bronze for a more festive look. Once dry, add more coats of paint, if desired.

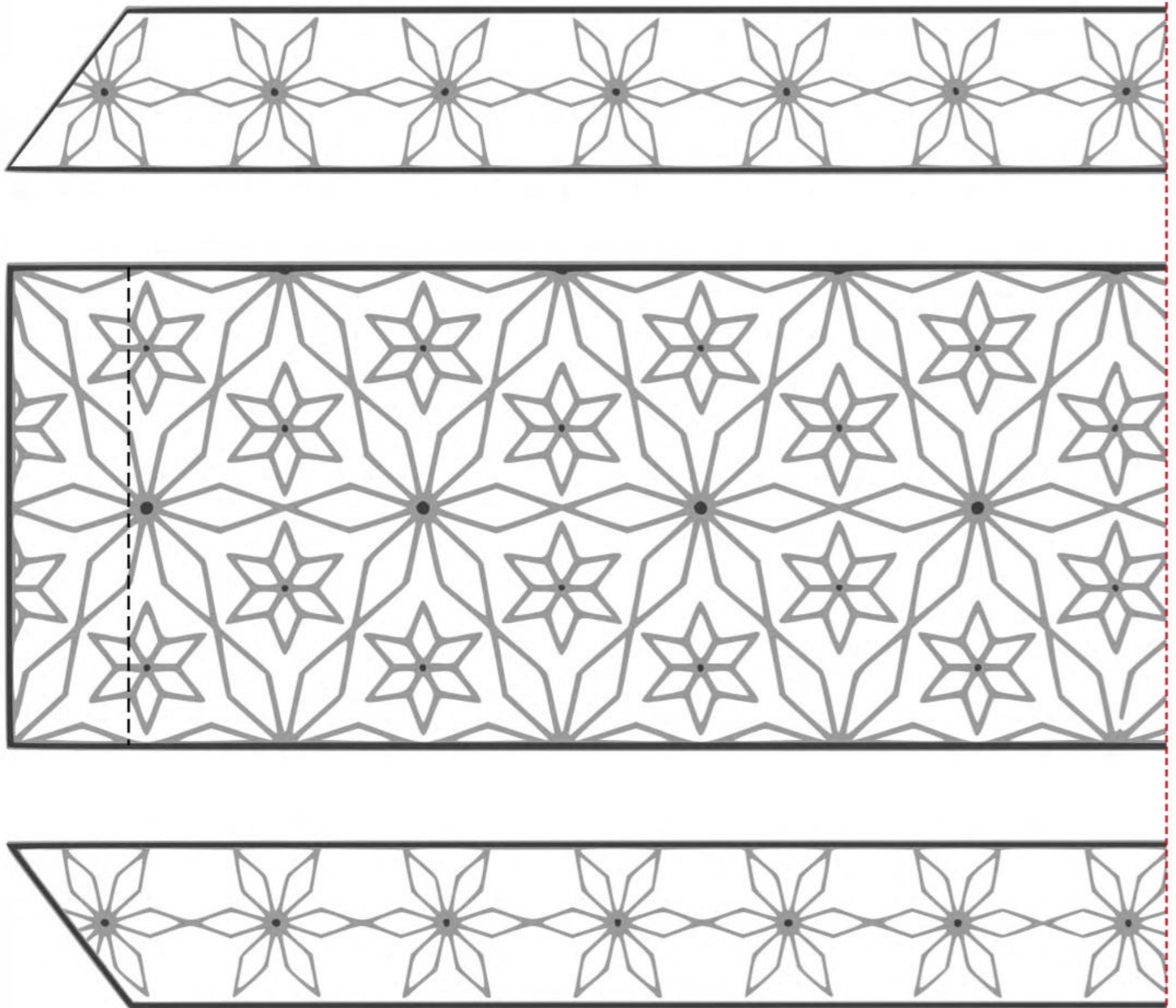


TIP

HOW IT WORKS

Cut the bottleneck hole at a 30° angle. To balance a wine bottle in the holder, slide the bottle forward or back until it balances. It will hold a full or partially full bottle in midair.





materials & tools

MATERIALS

- Basswood, 1 $\frac{1}{8}$ " (2.9cm) thick: 3" x 12" (7.6cm x 30.5cm)
- Transfer paper (optional)
- Rubber cement (optional)
- Pencil (optional)
- Tombow Sand Eraser
- Clear spray finish, such as satin lacquer or matte acrylic
- Gel stain, such as Varathane®: nutmeg
- Rags
- Acrylic paints, such as metallic: bronze and gold

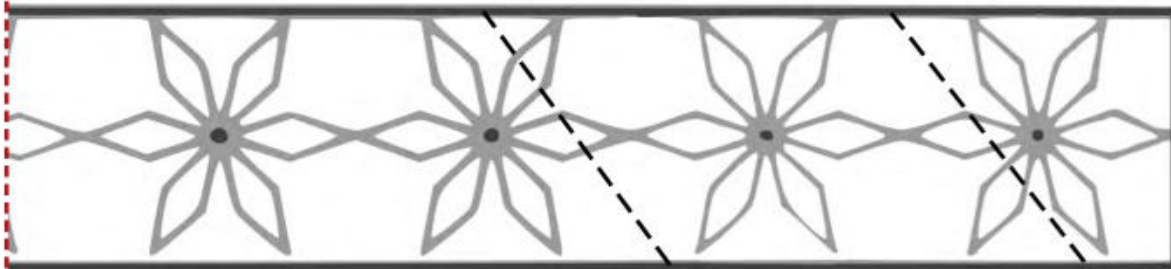
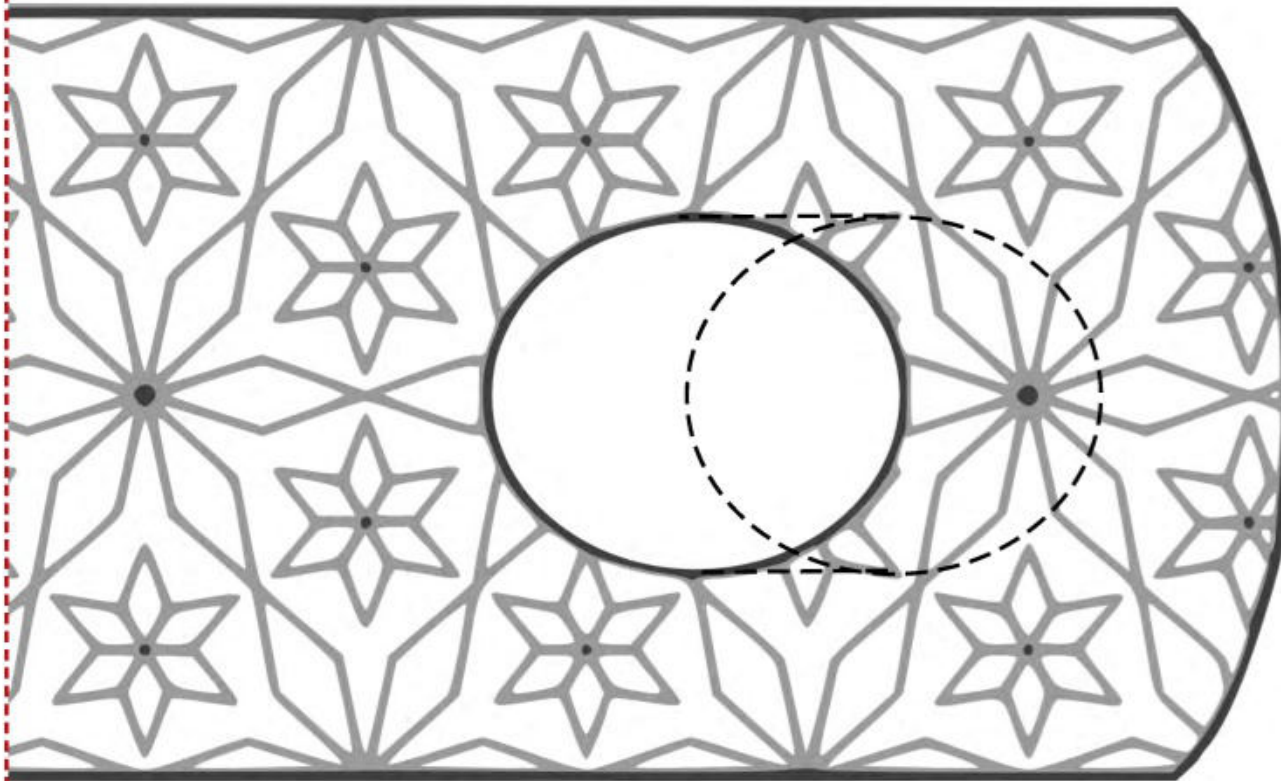
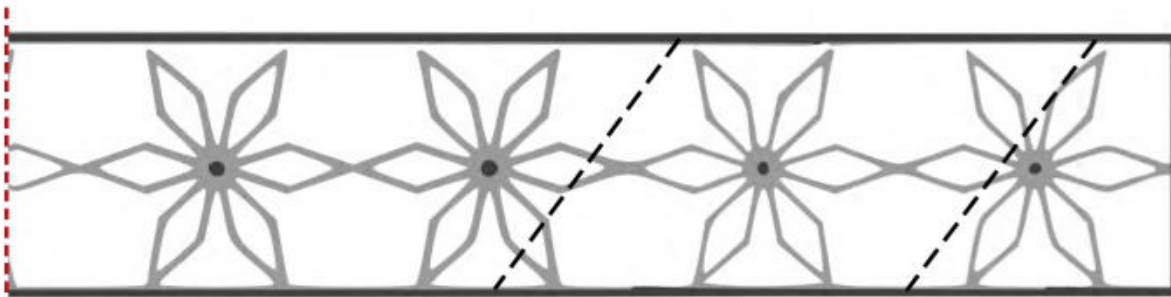
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

TOOLS

- Pattern Transfer Tool
- Chip carving knife
- Paintbrushes: assorted

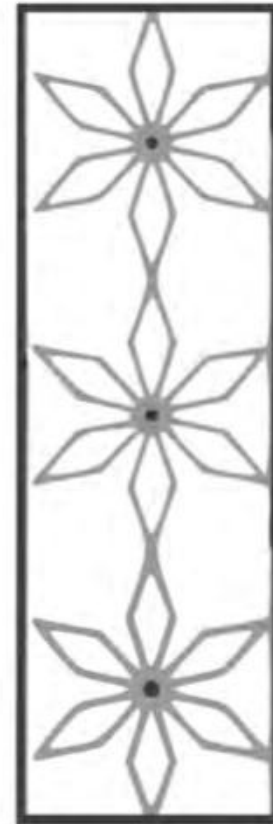
SPECIAL SOURCES

For precut blanks, Scary Sharp Sharpening Kits, and Pattern Transfer Tools, visit mychipcarving.com.



Chip Carved Bottle Holder Patterns

The bottleneck hole should be centered and cut at a 30° angle, 1½" (3.8cm) down from the end of the blank.



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Marty Leenhouts is a regular contributor to Woodcarving Illustrated and the author of *Chip Carving Essentials: A Step-By-Step Guide to Successful Chip Carving*. The owner of MyChipCarving.com and EZcarving.com, he has 30 years of teaching experience. His instructional videos have 3+ million views and can be found on

YouTube under MyChipCarving.

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Folk Art Polar Bear

Peaceful features combine with dramatic textures in a must-have winter carve

By Dave Francis

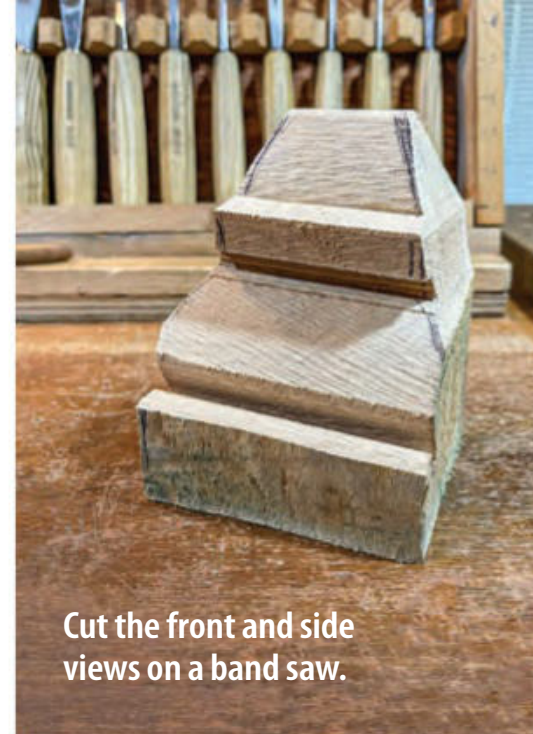


ON THE WEB Patterns for the evergreen trees are on our website.
woodcarvingillustrated.com

An iconic symbol of the holiday season, this friendly fellow is the perfect addition to your winter décor. Leave the distinctive facets unsanded to give him a furry, fluffy look; then add a hat and wreath to complete the festive ensemble.

Getting Started

Sketch the front and side profiles onto the blank, and then cut them on a band saw. The profile doesn't need to be perfect, as you'll be removing plenty of wood while roughing out. Secure the workpiece; I use a carving screw attached to a jig to help keep my blank stable. If you do not have a carving screw, use a vise instead.



Cut the front and side views on a band saw.

ROUGHING OUT



1

Rough shape the front of the carving. Use the largest gouge you have; I chose a $1\frac{9}{16}$ " (40mm) #5 to round all corners. Turn the blank as you go to keep the removal even. View the piece from all angles, even from above, in order to achieve the desired shape. Taper the belly in, and then thin the top and sides of the face so they taper down into the snout. Separate the legs and round the heels slightly, making sure to leave plenty of wood for the feet.



2

Rough shape the back of the carving. Round over the back so his posture appears hunched. Outline the little round tail with a $\frac{9}{16}$ " (14mm) 60° V-tool. Remove wood around the tail with a $1\frac{3}{16}$ " (20mm) #5 fishtail gouge. Flip the gouge upside down to round the tail off.



3

Rough in the main features.

With the pencil, draw lines for the hat, face, wreath, and front paws. Add a centerline down the face to keep your proportions straight. Cut along these lines with a $\frac{3}{8}$ " (10mm) 60° V-tool. Then deepen the separations: carve up to the back of the hat to make the hat stand out, carve up to the front paws from the haunches, and carve up to the hat in the front to separate it more clearly from the face. Rough shape the stocking cap. Remove small bits at a time so as to keep your carving symmetrical. Continue rotating the piece in the carving screw as you go. *Note: Don't worry about having all your lines clean at this stage. After the piece is roughed out, you'll go back in and clean up your cuts.*



4

Define the wreath. Use the $\frac{13}{16}$ " (21mm) #5 fishtail gouge to remove wood from under the wreath. Try to create decent depth and separation between the wreath and paws at this stage. Then outline the center of the wreath with a $\frac{3}{8}$ " (10mm) #8 gouge, gently pressing the gouge straight down into the wood to create a deep, round stop cut. Use the same tool to scoop out wood from the center of the wreath.



5

Rough out the face. Use a $\frac{9}{16}$ " (14mm) #5 fishtail gouge to carve the eyes, giving them a curved, half-moon shape. Take extra care here, so as not to chip out the wood above the eyes. Rough in the nose and mouth shapes using a tool of your choice.

ADDING DETAILS



6

Clean up your cuts. With a sharp bench knife, go over the whole carving, cleaning up any little woodchips and fuzzies you may have missed. The goal is not to remove too much wood at this stage. Carve the wreath ribbon with the $\frac{3}{8}$ " (10mm) 60° V-tool. Make the shape and design your own!



7

Add the fur texture. Use an assortment of gouges; I used the $\frac{3}{8}$ " (10mm) #8 gouge and a $\frac{9}{32}$ " (7mm) #8 gouge. I recommend using a bright light so you can see all the tool marks clearly.



8

Add the woodburned details. I burned in the checkering on the hat, as well as adding lines along the ribbons and some texture to the wreath greenery.

Painting and Finishing

Paint the carving. I always start with the titanium white body base coat, so it has time to dry before the darker colors can bleed into it. You do not want to skimp on this step; aim for two to three coats minimum. If the white paint is too thin, the antiquing will go right through it, creating dark spots. Then paint the hat checkering; start with two coats of the true red checkers, and then add the ebony black checkers (one coat should suffice here). Paint the bear's nose with the same color, making sure to add a second coat here.

Add the wreath details; I used antique gold and wild iris, but you can use any colors you prefer. Paint the main body of the hat with phthalo green, and do the same for the main body of the wreath. Once this is dry, drybrush the green areas on the wreath with titanium white. This will help to highlight the greenery, as well as giving it a snowy look. Once dry, apply a light coat of satin polyurethane spray. Let dry overnight.

Antique the carving. Using an old toothbrush, generously apply some dusky brown shoe cream to the carving, going one section at a time. Wipe off the surface with a rag once the entire carving has been covered. Then apply neutral shoe cream to the areas with white paint, also going one section at a time. Then rub it off with a rag. This will brighten the white areas, but still leave enough antiquing behind to achieve the desired effect. Polish the entire piece with a new rag to achieve a subtle shine.

materials & tools

MATERIALS

- Basswood, 4" (10.2cm) thick: 5" x 6" (12.7cm x 15.2cm)
- Pencil
- Cleaner and degreaser, such as Simple Green® (optional)
- Acrylic paints, such as Apple Barrel®: wild iris; such as DecoArt Americana®: antique gold, ebony black, phthalo green, titanium white, true red
- Kelly's Shoe Cream: dusky brown
- Clean rags
- Clear finish, such as satin polyurethane

TOOLS

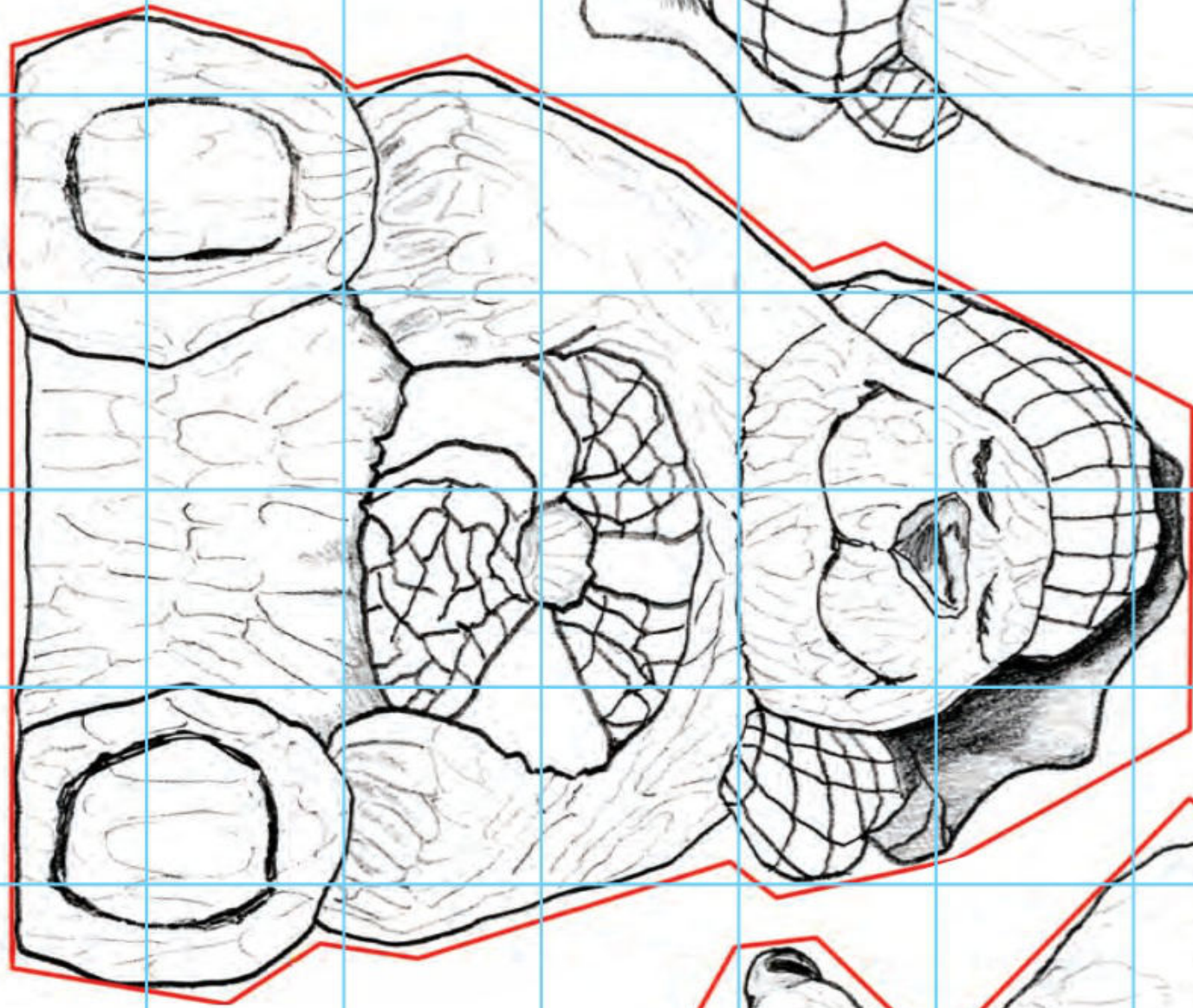
- Band saw
- Bench knife
- Carving screw or vise
- #5 gouge: 1 $\frac{1}{16}$ " (40mm)
- #5 fishtail gouges: $\frac{9}{16}$ " (14mm), $\frac{13}{16}$ " (21mm)
- #8 gouges: $\frac{5}{32}$ " (7mm), $\frac{3}{8}$ " (10mm)
- V-tools: $\frac{3}{8}$ " (10mm), $\frac{9}{16}$ " (14mm) 60°
- Variable temperature woodburner with nib: skew
- Paintbrushes: assorted
- Toothbrush

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



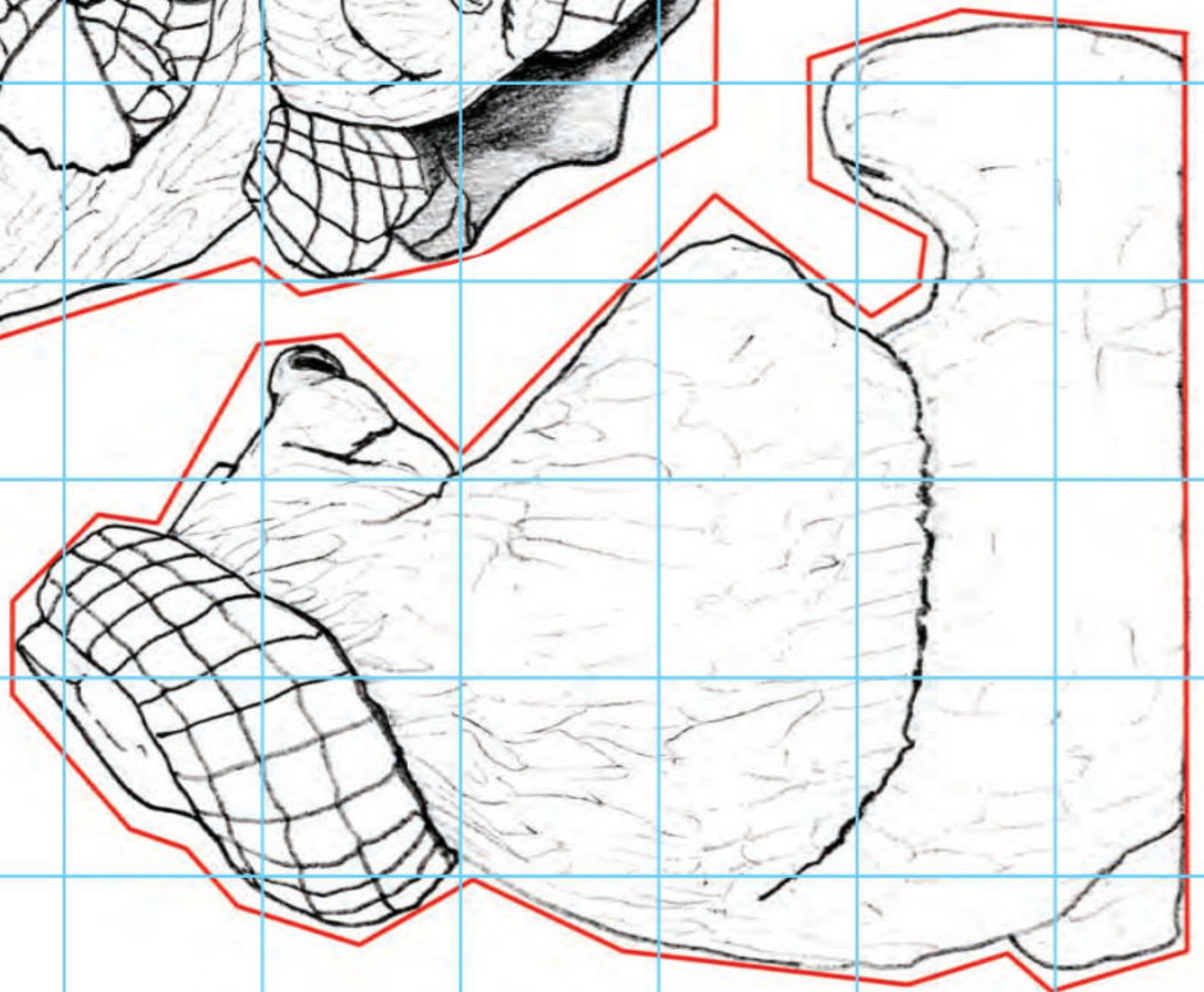
Dave Francis has been carving since getting hooked in 1992. He lives in the small West Kootenay town of Castlegar, British Columbia, with his wife Tammy. To date, he has completed over 9,400 Santas and related carvings, which reside in collections worldwide. For more of Dave's work, visit snowcottagecarvings.com or follow @snowcottagecarvings on Facebook and Instagram.

Folk Art Polar Bear Patterns



Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to 115%, or to desired size.

Use the bold red perimeter line for band sawing, and the interior lines for reference as you carve the details.



Winter Cottage IN COTTONWOOD BARK



This cozy woodland hideaway is a perfect introduction to bark carving

By Kathy Overcash

In 2006, I took my first bark carving class with master bark carver Rick Jensen, where we learned how to carve whimsical bark houses in the round. I fell in love with carving bark houses and haven't stopped since then. Rick Jensen originated the method of combining two pieces of bark to create the bark houses in the round, and building on Rick's foundation, I have broadened and revised the techniques to reflect my own style.

All bark is different. It doesn't take a huge piece of bark to create an impressive carving. Each house will be unique based on the features that the bark provides. Adjust the design of your house based on the pieces of bark you choose, and most of all, enjoy the process.

Getting Started

For this project, I wanted a light-colored piece of bark, so the features would show up better for the camera. I received this piece of eastern cottonwood bark from Don Shook, a fellow bark carver based in Michigan. Because each piece of bark varies a little in coloring and shape, it's best to select one long piece and cut it down to size as needed.

I always wear a carving glove on my non-carving hand. To protect my hands from the rough exterior of the bark, I recommend wearing a fingerless glove on your carving hand, too. *Note: The tools identified in the materials and tools list are based on the blank sizes given. Vary your tool size to match the size house you are carving.*

PREPARING THE BARK



1

Prepare the pieces for gluing. Plane or flatten the back of the bark with a jointer or a belt sander. Then cut the house pieces to size. Cut the piece in the center so that one half is a bit longer than the other to allow for the height of the chimney; the non-chimney side is approximately 4¼" (10.8cm) and the chimney side is 4½" (11.4cm). Glued together, the house will be approximately 3" (7.6cm) thick and 1¾" (4.4cm) wide at its widest point.



2

Create the temporary glue-up.

Put a piece of masking tape on the back of each piece, and then fold the tape over the bottom of the bark to create a tab (see photo at bottom left). *Note: The tab is important, as you will use it later to pull the bark from the tape.* Apply a thin, curved line of cyanoacrylate (CA) glue to one side of the tape. Holding the other piece of bark away from the piece with CA glue, spray the tape with accelerator. Bring the two pieces together, ensuring the bottoms of the pieces are flat and aligned. Hold for about 20 seconds to give the glue time to adhere. *Note: Don't allow the glue to get close to the edge of the tape or onto the bark.* Once you've carved the basic layout of the house, you will separate the pieces to hollow out the inside.



3

Sketch on the patterns.

Remove any flaky bark from the front and back of the blank, and then use the patterns on page 74-75 to draw the house

details on the top. Draw the chimney across the joint between the two halves. Draw the roof ridge in a lazy "S" shape. Ensure that the curve of the roof ridge on the chimney side is convex to the chimney, as this will allow more room to carve between the chimney and roof. Draw the approximate location of any roof ridges for side gables. Then follow the diagrams to sketch the rest of the house layout on all sides, modifying based on your piece of wood. Lay out the roof eaves, step foundation, and posts; this piece has a single eave on the front and back, and two on the side opposite the chimney.

ROUGHING OUT



4

Rough out the roof. Use a ½" (13mm) #7 gouge to carve the planes of the roof. Add dips and valleys to give the shape some movement. Carve the front and side gables concurrently, alternating between the eaves as you go. Carve between the gables, narrowing the space between them as you descend. Switch to a ½" (13mm) #9 gouge where the gables meet, and then use a tool of your choice to cut out slivers of bark on the roof and chimney (and in between).

TIP

MARK IT UP

Use colored markers to flag areas you want to remove.

TIP

AVOID WEAR AND TEAR

The outer layer of the bark is rough on the carving tools. Save your good gouges. Use rough out gouges to remove the bark on the outside.



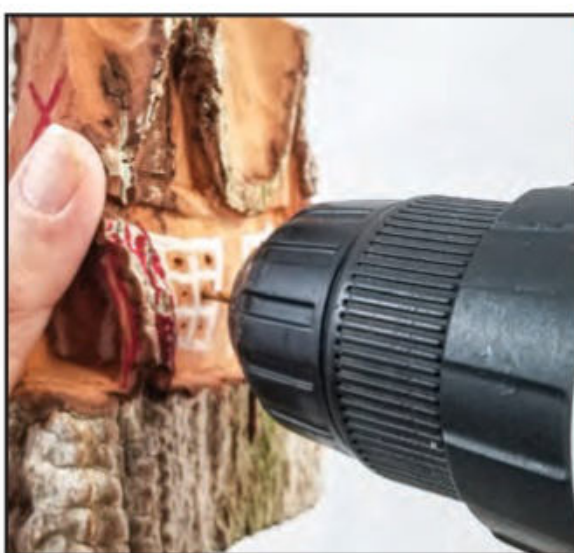
5

Rough out the exterior walls. With a $\frac{1}{4}$ " (6mm) 70° V-tool angled slightly downward, make a stop cut all the way around the house. Avoid carving the peaks of the gables at this point; cut straight across the gable bottom. Block out the posts using the same tool and create a stop cut along the foundation, tilting the tool so that the foundation side is cut flat. With a $\frac{1}{2}$ " (13mm) #3 gouge, carve down from the center of the wall to the foundation stop cut, and then carve up from the center to the eave stop cut. This will start to give the center of the wall a bulgy, barrel shape. Continue this process until you have a deep walking path and a good depth on the underside of the eave.



6

Rough out the post holes. On the front and back of the house, carve the exterior wall further back to allow for the depth of the posts; you'll carve them away from the exterior wall later. Drill two holes at an angle between the back of the post and the exterior wall using a $\frac{5}{64}$ " (2mm)-dia. bit. These holes will dictate where the front and side walls come together and become starting points for carving the posts.



7

Rough out the windows and doors. Sketch them on with white chalk; you can remove these marks with water as needed. The frames around the windowpanes should be thick to prevent breakage as you carve. Keep the doors and windows a bit wonky in shape. Use an awl to create a starting point for the drill bit and drill a small

hole through each windowpane. Drill no more than half the depth of the house to avoid piercing through the other side. Repeat the drilling process by progressively increasing the size of the drill bits until the drilled hole covers most of the window without touching the frame. This technique will put less strain on the inside window frames and prevent tear-out.



8

Open the house. From the bottom of the house, pull the two pieces of masking tape together. Holding the two pieces of tape to one side of the house, gently pull the other half of the house from the tape. Once the first half is released, pull the tape off the other half and gently rub any residue off. If some of the fibers become loose, gently sand them down.



9

Hollow the house. First, evaluate the area to be hollowed; this should include all side windows and door windows. Leave space on the edges of the house so it can be glued back together. With the $\frac{1}{2}$ " (13mm) #9 gouge, carefully hollow the inside of the house, checking wall depth as you go. Once the drill holes appear, use them as a guide for carving the walls thinner. To do this, I used a marker to color a $\frac{1}{4}$ " (6mm) bar on the end of a toothpick and occasionally pushed it through the pane holes to get a sense of my progress. The walls should be $\frac{1}{4}$ " (6mm) at final thickness.



10

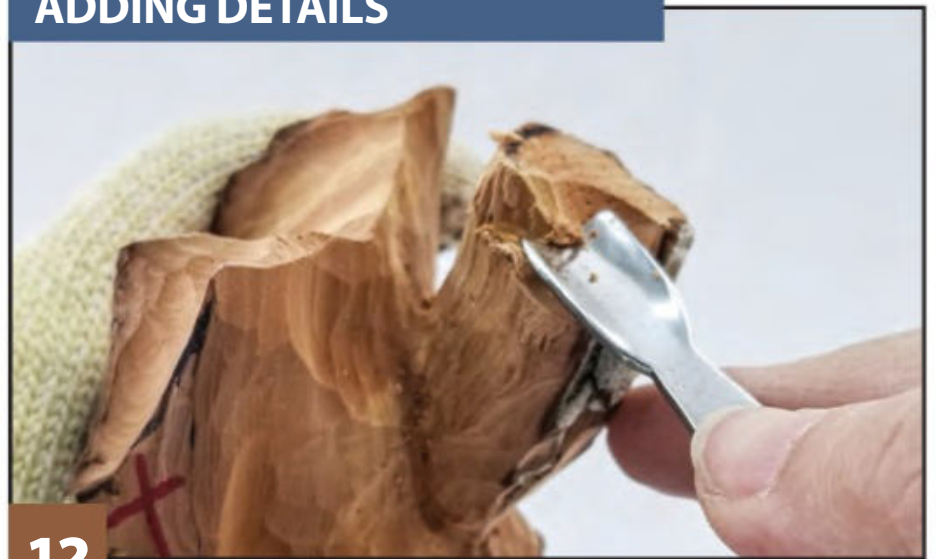
Refine the windows, frames, and doors. With the detail knife, start from the center of the drilled hole, and then gently make a stop cut toward the corner of each windowpane. Make small slicing cuts on each side of the stop cut to remove the bark. Repeat the process until all four corners have been removed. The cross-member of the frame around each windowpane will be fragile. If a cross-member begins to move, move it back in place and stabilize it with a little CA glue. Thin down the insides of the window frames with the detail knife. Then switch to the outside of the house and use a V-tool to separate the inside frame sections from the outer frame. Use the 1/4" (6mm) #3 gouge to bring them down slightly, so they sit further back than the frames. Create the corners for the window in the door using a triangular diamond file, and then add the doorknob using a nail punch. With the 1/8" (3mm) 45° V-tool, define the outside window frames; deepen your cuts with the detail knife. With the 1/4" (6mm) #3 gouge, pare back the exterior wall so it sits below the frames. Then remove wood from the outside of the door, creating a stop cut on the inside of the frame around the door with a 1/32" (1mm) micro V-tool. Deepen the cut with a detail knife, and then switch to a 1/4" (6mm) #3 gouge to carve the door back from the frame by about 1/16" (2mm).



11

Glue the pieces back together. Place a piece of waxed paper under to house to catch excess glue. Spread a thin layer of wood glue on one side of the bark, place the pieces together, and clamp, making sure the bottoms are flush with each other. Avoid clamping in the hollowed-out areas. Let dry for 30 minutes and unclamp.

ADDING DETAILS



12

Detail the chimney area. With the 1/8" (3mm) 45° V-tool and the 1/4" (6mm) #3 gouge, carve the chimney back from above and below the roof eave so that the chimney appears to be "growing" through the roof. Thin the chimney where it meets the roof. Use the 1/2" (13mm) #9 gouge to create a shallow hole in the top of the chimney, and then give the top edge of the chimney an uneven look.



13

Define the gables. With the 1/4" (6mm) 70° V-tool and detail knife, create a stop cut on the inside edges of the gables. Remove the bark inside the gables using a 1/8" (3mm) #3 gouge, leaving around 1/8" (3mm) of depth from the exterior wall to create a design inside the gable. Draw in a design inside the gable and remove the bark around the design so that the design stands out. With the 1/4" (6mm) 70° V-tool, outline the design, and then use the 1/4" (6mm) #3 gouge to remove excess material. If desired, use a stylus to create texture on the sections of the gable that were cut back.



14

Carve the steps. With the ¼" (6mm) #3 gouge, slice across the top of the highest step on the right. Then, to create the next step down, use a V-tool of your choice (held at an angle) to create a separation and use the same gouge to bring down the level of the second step. Continue until you reach the middle (the lowest point), rounding each step slightly. Lay out the steps so the curved section slopes down toward the next level. Then start at the highest step on the left and follow the same process; some of the steps will merge at the bottom, facing each other. *Note: To give the steps a worn look, make a few passes with a 400-grit Abranet® cloth.*



15

Add the rocks. Draw out different size rocks on the foundation of the house, and then outline them with the ⅛" (3mm) 45° V-tool. Then shape the rocks with the ¼" (6mm) #3 gouge, varying the depths for visual interest. Undercut the rocks and deepen the grooves with the detail knife for a more dramatic shadow.



16

Add the shingles. You will layer them down toward the chimney on both sides. With the chalk pencil, draw irregular, curved lines across the roof to mark the bottom of each row. Then sketch the shingles, varying the shape, size, and positioning slightly. Starting on the right-hand side of the roof, use the ⅛" (3mm) 45° V-tool to make a stop cut along the bottom of the first shingle by the gable. Then create a stop cut on the upper left side of the same shingle. With the ¼" (6mm) #3 gouge, relieve the shingle from the surrounding wood. Flowing out from this point, use the same technique to create an overlapping effect for all shingles until you reach the center of the house. Then start at the other end of the house and work toward the center again. Use the detail knife to undercut the shingles for more shadow. Then use the ¼" (6mm) #3 gouge to give the tops of the shingles a wavy look.



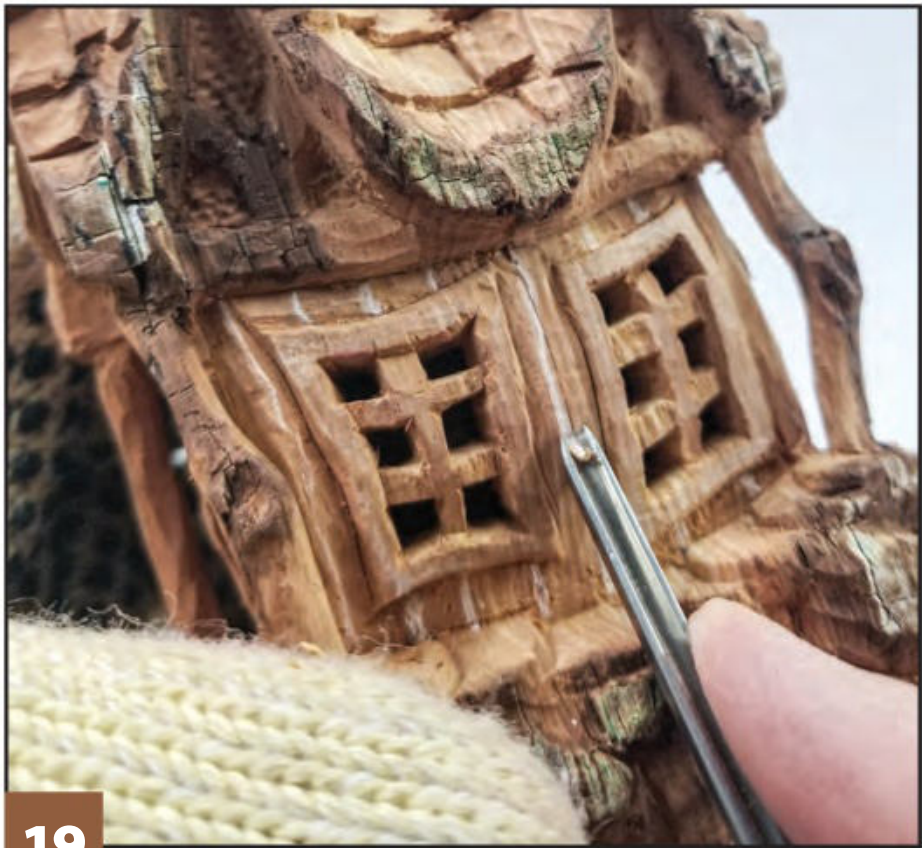
17

Add the bricks. With the ⅛" (3mm) 45° V-tool, cut the outlines of the bricks, row by row. Use the detail knife or a small gouge to vary the height on some bricks and cut off some of the corners; this creates a worn, irregular look. When done, burn the top of the chimney with a small butane torch or a lighter. Keep water handy to put out any flames, if needed.



18

Add the posts. Use the detail knife to cut slivers of bark from between the drilled holes on the posts. Once the material between the holes has been removed, proceed to carve the post upward toward the roof eave and then down to the foundation steps. I made my posts crooked and knotty.



19

Add the siding. With the 1/8" (3mm) 45° V-tool, create vertical exterior siding panels on the walls. Deepen the shadows with the detail knife. On longer panels, add horizontal crosscuts. Use a stylus to put nail hole indentations in a few siding boards. Inspect your work and clean up your cuts.

MATERIALS

- Cottonwood bark, approx. 1 1/2" (3.8cm) thick: 1 3/4" x 9" (4.4cm x 22.9cm)
- Glue: wood, cyanoacrylate (CA)
- Accelerator
- Masking tape
- Waxed paper
- Chalk pencil
- Shoe cream, such as Moneysworth & Best™: black, dark brown, neutral, white
- Toothpicks
- Cloth, such as Abranet®: 400-grit
- Colored markers

TOOLS

- Detail knife
- Belt sander or jointer
- Drill with bits: 5/64" (2mm), 3/32" (2.4mm), 1/8" (3mm)-dia.
- #3 gouges: 1/8" (3mm), 1/4" (6mm), 1/2" (13mm)
- #7 gouge: 1/2" (13mm)
- #9 gouge: 1/2" (13mm)
- V-tools: 1/8" (3mm) 45°; 1/32" (1mm), 3/8" (10mm) 60°
- Awl
- Triangular diamond file
- Nail punch
- Stylus (optional)
- Clamps
- Lighter or butane torch
- Paintbrushes: assorted
- Shoe brush

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

Front



Left



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Gently apply shoe cream to the whole carving.



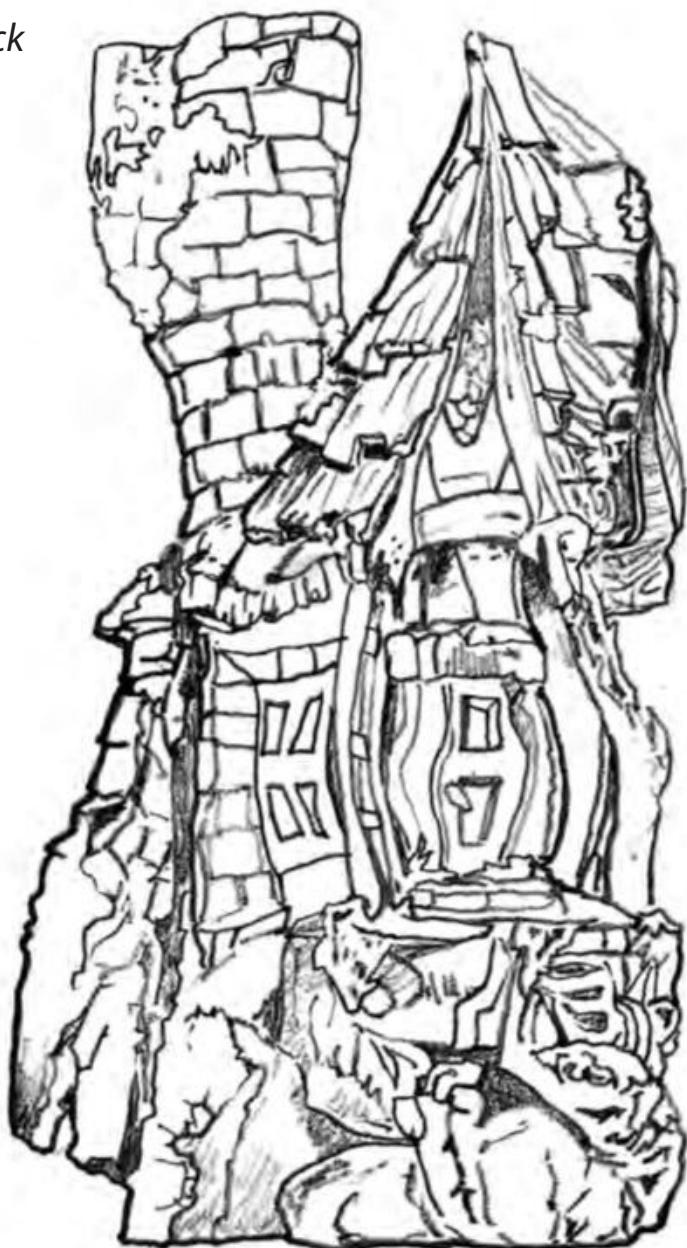
Finishing

I finished the house with shoe cream. With a small, stiff paint brush, apply a light coat of Moneysworth & Best™ neutral shoe cream to the house, rubbing it in until it looks wet and no white cream shows. After the wax dries, use a long-haired shoe brush to buff the house. If you want more of a shine, add another coat, let dry, and then buff again. The neutral shoe cream works as a great foundation for other colors. Use Moneysworth & Best dark brown shoe cream to add shadow to the rocks, window frames, and steps. Apply a small amount of Moneysworth & Best black shoe cream to the post's knot holes. Selectively add white shoe cream to the house to give it the appearance of snow, but don't overdo it. Let dry.



Kathy Overcash lives in Mineral, Va., and has been carving for about 17 years. Kathy and her husband, Dennis, own a woodcarving store, Art From The Bark Store and Studio, where Kathy teaches classes and sells wood carving tools, supplies, and woodcarving art. She is a member of the James River Woodcarvers in Richmond, Va.

Back



Winter Cottage Patterns

Right



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Chip Carved Mitten Ornaments

Mimic the look of knitwear with a pair of carved “accessories” for the tree

By Charlene Lynum

When I think of winter, I think about bundling up to stay warm. I have great memories of dressing in heavy winter clothing to play outside. Over the years, I’ve made my own pieces, including many pairs of mittens, with homespun yarn. These Christmas ornaments were inspired by those memories and feature a bit of Scandinavian flair.

Getting Started

Photocopy the pattern, and then transfer it to the wood using your preferred method; I ironed it on using the Transfer Tool by Wall Lenk Corporation (make the copy on a machine that uses toner), but you could use graphite paper and a pencil, if preferred. Cut the ornament(s) out using a scroll saw. Sand the edges with 220-grit sandpaper to remove fuzzies and irregularities. If necessary, practice on a scrap piece of wood before carving the project.

Carving and Finishing

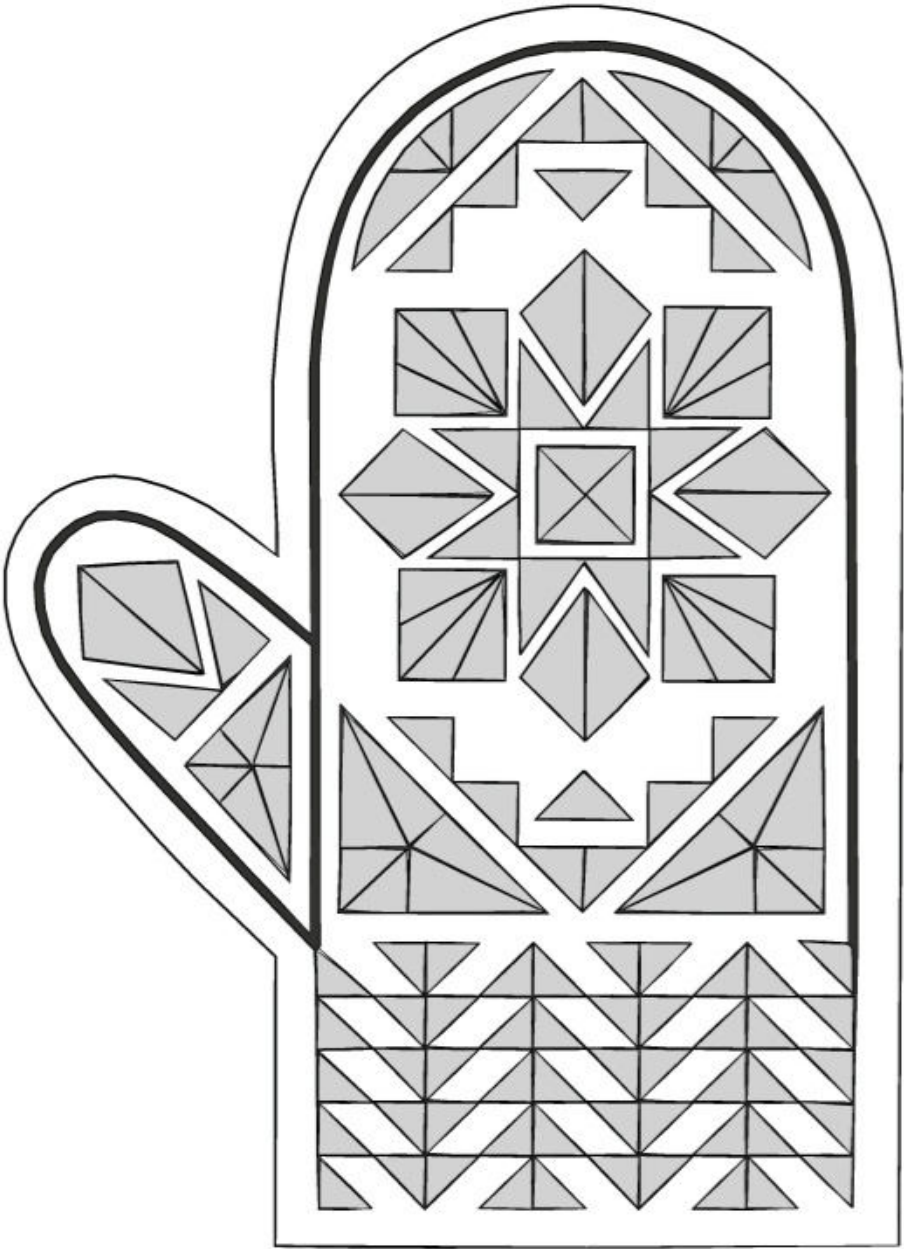
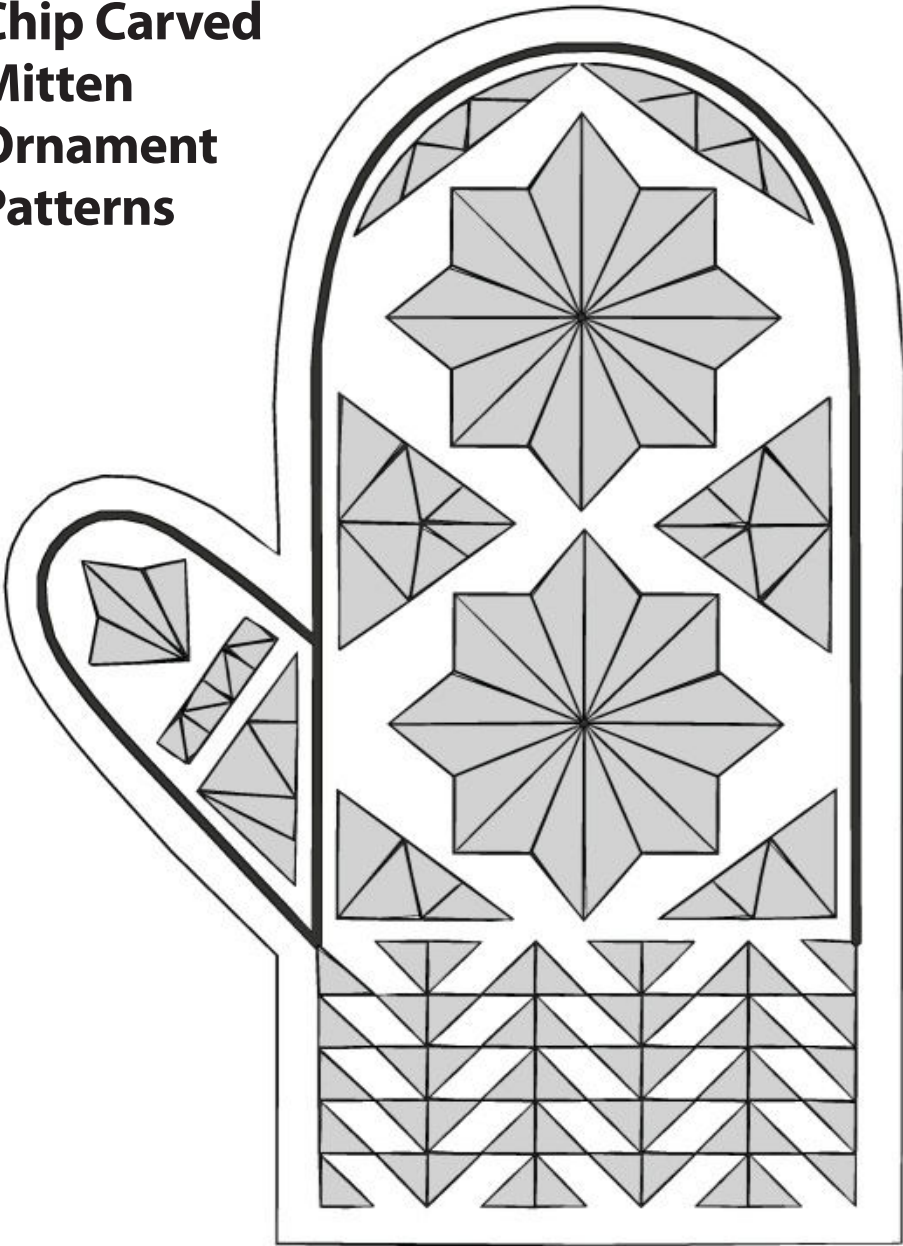
Carve the project. Remember to angle your blade at approximately 65°, making sure that the deepest part of your cut coincides with the center of each chip. You should not have flat ridges between two chips that sit right next to each other. There should be a sharp ridge.

If some of the chips seem too large to take out as one chip, remove a smaller chip from the middle, and then take out the full-sized chip. Once you have finished carving, remove any remaining lines. If you used the heat transfer tool, you can use an ink or colored pencil eraser; if you used graphite paper, erase marks with a hi-polymer eraser. If necessary, lightly sand problem areas with 220-grit sandpaper, being very careful not to flatten the crisp ridges.

Apply finish. I used three coats of a clear satin wipe-on polyurethane. Once dry, use an awl to mark the center corner below the thumb for the hanger; the awl makes it easier to drill a hole, as the bit is less likely to wander. Drill a 1/16" (2mm)-dia. hole, 1/2" (13mm) deep. Then cut a thin cord (I used gold lamé) into 6" (15.2cm)-long pieces, put a little wood glue on both ends of the cord, and insert them into the hole. Add some wood glue to the end of a round toothpick, and then insert it into the hole with the cord. Break it off so it sits flush with the surface of the wood. Wipe off excess glue, let dry, and display.



Chip Carved Mitten Ornament Patterns



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Chip Carving Starter Guide

By Charlene Lynum

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



materials & tools

MATERIALS

- Basswood, 3/8" (1cm) thick: 3" x 3 1/8" (7.6cm x 7.9cm)
- Sandpaper: 220-grit
- Graphite paper (optional)
- Pencil
- Eraser: ink or hi-polymer
- Finish, such as Minwax® Wipe-On Poly: clear satin
- Clean, lint-free cloth (for applying finish)
- Lamé cord or ribbon, for hanging
- Glue: wood
- Round toothpicks

TOOLS

- Scroll saw with blades: #5 reverse-tooth
- Pattern transfer tool
- Chip carving knife
- Awl
- Drill with bit: 1/16" (2mm)-dia.

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



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 in recent years. She appreciates the simple beauty that chip carving can add to a project. She became a 2022 Gold Medalist in woodworking at Vesterheim Museum in Decorah, Iowa. Charlene is a regular contributor to WCI, and is the author of Chip Carving Starter Guide, published by Fox Chapel Publishing. See more of her work on Instagram @thelynums.



Gnomes in Pajamas

Catch this pair of sleepy characters before they vanish for their winter nap!

By Nikki Reese

Did you know that you're unlikely to ever catch a gnome without its hat on? In fact, they swap out their stiff felt hats for soft cotton ones at night. These gnomes dye their matching pajamas by hand with the indigo plant.

My hope is that you will enjoy carving this gnome couple without the need for power tools. With just a couple of knives and gouges, I'm confident you can recreate these simple patterns. I'll walk you through the steps for making the female gnome, and you can use these same techniques to carve her sleepy partner.

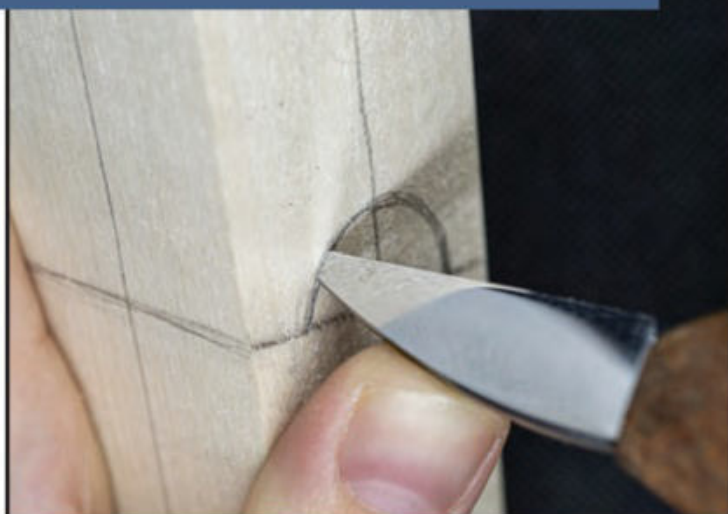
Getting Started

Draw the horizontal line for the hat around the entire blank. The front of the hat should be a little higher than the back. Draw the ears onto the blank. You can control the size of the ears, but they should be big enough to stick out from the hat. Draw vertical centerlines down the length of all four sides of the blank. This will help to keep things even down the road. *Note: Always wear a carving glove and thumb guard. These photos were taken without them to clearly show hand and tool positions.*

Tips & Tricks

- If you have multiple basswood blanks in the same size, weigh them on a kitchen scale. Generally, the lighter pieces will be softer to carve, and the heavier pieces will be harder to carve.
- Keep a spare piece of basswood nearby as you paint. This way, you can test your paint colors before you apply them to your finished carving. This is especially helpful when you're testing skin tones.

ROUGHING OUT



1

Rough out the ears.

Make the ear lines into deep cuts with a rough out knife, making sure to cut straight down. Take your time; you can always go deeper later. Use a ½" (13mm) #7 gouge to carve up to the stop cuts you just made. The thicker the ear, the further it will stick out, and the smaller the head and hat will be.



2

Rough out the hat.

Using your rough out knife, carve the hat flush with the base of the ears, knocking off the hard edges and rounding the top of the blank. Take time to carve the area where the face will be into a gentle peak. This will make the face easier to carve.



3

Redraw the facial features.

Sketch the front of the hat line, and then draw a line connecting where each ear meets the face at the top and bottom. This "hairline" will separate the ears from the face. Draw the nose, eyebrow ridges, cheek lines, mouth, and inner hairlines.



4

Rough out the face area.

Using a detail knife, make deep stop cuts for the front hat line, nose, eyebrow ridge, and hairlines. Cut along the nose line and up to the eyebrow ridge, removing a wedge-shaped chip for each eye. Depending on which hand is dominant, you will probably have to flip the blank upside down to get the other side with a pull cut. Carve up to the base of the nose. The deeper you go with these cuts, the more shadow and interest the face will have.



5

Taper the face.

Redraw any cheek or mouth lines that you carved off. Using a knife of your choice, carve up to the hairlines on the sides of the face. It is okay if you carve off the outside of the eyebrow ridge while doing this; you're aiming to make the face narrower, and to sink it under the hat and hair.

ADDING DETAILS



6

Round the nose.

With the detail knife, make V-cuts on the sides of the nose where the nostrils start to flare. Then make tiny, triangular cuts for the nostrils on the bottom of the nose. If you don't have a ton of room to do this, that's okay; do what you can. Make deep V-cuts along the cheek lines, and then turn the mouth line into a stop cut.



7

Refine the mouth. Using the detail knife, cut down from the top lip area into the mouth stop cut you just made. Make the chin line a stop cut, and then cut up to the line to separate the face from the chest. Once you have established some depth in the chin and cheeks, carve down on either side of the face to narrow the shape and bring the chin to a point. With a 1/8" (3mm) #3 gouge, add the philtrum, which runs from the center of the upper lip to the base of the nose. Be sure to leave some of the upper lip out of this cut, as that will leave a fuller top lip. With the detail knife, add a V-cut crease between the bottom lip and the chin.



8

Refine the eyes. Draw two half-moons for the eyes. Using the 1/8" (3mm) #3 gouge, press directly down into the half-moons to create a stop cut. Using the detail knife, cut from corner to corner on each of these cuts to complete the eyes. If desired, you can extend the outer crease of the eye further to give the face some age.



9

Carve the arms. Draw arms on either side of the blank, and then turn those lines into stop cuts. From the inner armpit to the wrist corner, carve down at an angle and a triangle chip should come out. Repeat these cuts to alter the depth of the armpit area or the thickness of the arm as desired. Carve up and along the back of the arms to separate them from the body, altering the thickness as desired. Draw the braid, and then draw a line to connect it to the bangs in the front of the carving. Turn those lines into stop cuts, and then carve up to your cuts to make the braid stand out from the back.



10

Rough out the gown. Draw the scoop of the neck, and then carve down to it with a knife of your choice to create the separation between clothes and skin. Round out the body and arms. You can use a small knife with a curve to carve the contour of the gnome's chest.



11

Add the clothing details. Draw the gown separation in front, and then draw the buttons. Make a stop cut along the gown separation, and then cut along that line at an angle so that one part "overlaps" the other. Use the 1/8" (3mm) #3 gouge to create the buttons; start by making stop cuts all the way around the circumference of the button, and then carve in toward those cuts with the same tool. Be careful not to snap the buttons.



12

Refine the braid. Draw the braid pattern on the blank, and then make those lines into little V-cuts to show the separation of individual locks of hair. Finish the remaining hair details with a 1/16" (2mm) micro V-tool to add texture to the unbraided parts.



13

Refine the ears.

With a 1/4" (6mm) #9 gouge, hollow them out, starting from the outside and carving in toward the hairline. Once you have reached your desired depth, you can shave down the backs of the ears with the detail knife to give them a more delicate shape.

MATERIALS

- Basswood, 1 1/2" (3.8cm) square: 2 each 4 1/2" (11.4cm) tall
- Pencil
- Boiled linseed oil
- Finishing wax, such as FolkArt®
- Toothpick
- Acrylic paints, such as FolkArt®: black licorice, cardinal red, classic French gray, daffodil yellow, indigo night, real brown, titanium white

TOOLS

- Knives: rough out, detail
- #3 gouge: 1/8" (3mm)
- #7 gouge: 1/2" (13mm)
- #9 gouge: 1/4" (6mm)
- Micro V-tool: 1/16" (2mm)
- Paintbrushes: assorted

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

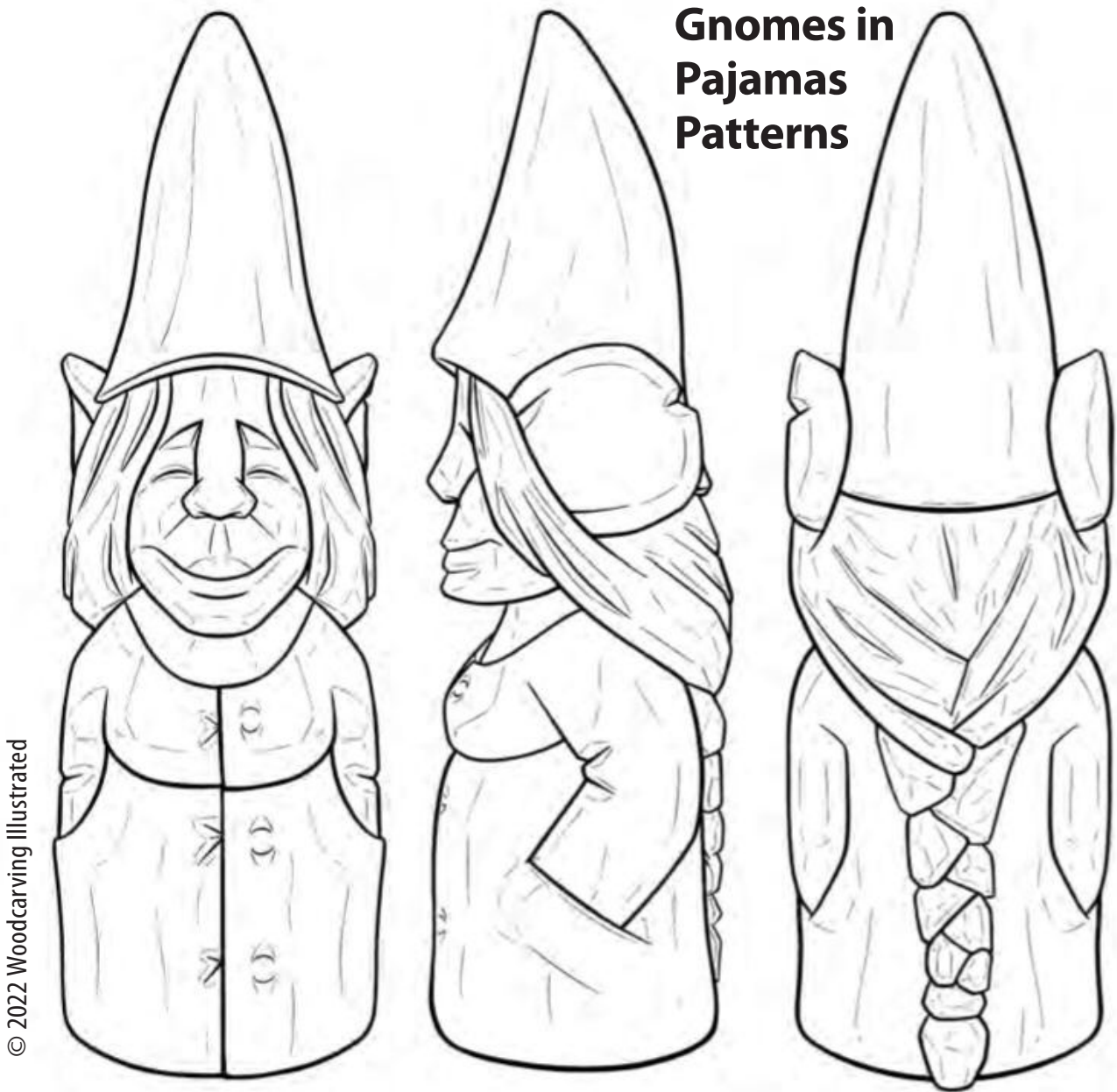
Painting and Finishing

Coat the gnome with boiled linseed oil and allow it to sit for three to 24 hours. *Note: Always dispose of oil-soaked rags following the manufacturer's instructions, as they can spontaneously combust.*

In your paint palette, mix indigo night with water in varying dilutions. The more water, the lighter the blue will be; the less, the darker. Paint the gnome's pajamas with the blue, concentrating the less-diluted paint in the creases to create shadows. Heavily dilute the tiniest bit of cardinal red, daffodil yellow, and real brown to create the skin tone for the gnome; alter the ratios for this mixture depending on the skin tone you're aiming for. Separately, heavily dilute some cardinal red to create a blush on the cheeks and nose (for lighter skin tones; if you're going for a darker skin tone, dilute the paint less). Paint the hair with classic French gray; you can add a touch of black licorice paint to make the gray darker in the creases of the braid for added depth.

With a toothpick, use undiluted titanium white paint to apply your dot pattern to the clothing. Once everything is dry, go back again with undiluted white, and drybrush the braid and hair details to add further depth. Finish the carving as desired; I used wax.

Gnomes in Pajamas Patterns



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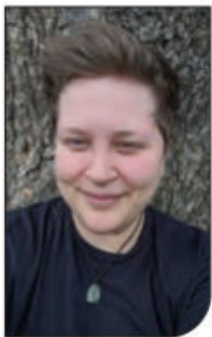
ON THE WEB The patterns for the male gnome are on our website. woodcarvingillustrated.com

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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.

Hiding In Plain Sight

Thomas Dambo creates gargantuan trolls from pallets and scrap wood

By Hannah Carroll

Photos by Thomas Dambo



Bibbi takes flight at the Aullwood Audubon Center in Dayton, Ohio.



Mikil fetching water from a well in Boom, Belgium.



Little Tilde plays in a Copenhagen, Denmark forest.

“I started to see how I could build big things fast and impact more people.”

Thomas Dambo refers to his Copenhagen studio as “the wizard tower,” and it’s obvious why. It has a porthole window, rope bridge, and shelves filled with treasures from around the world: a hat woven from Puerto Rican palm leaves, a chunk of rock from a subterranean mine in Belgium, and even an E.T. action figure. The studio abuts his workshop and is covered in discarded ad banners, which he calls “dragon shingles.”

Raised to be resourceful, Thomas builds things out of items people throw away. He is most known for his giant, benevolent trolls that “hide” in dense forests, lush meadows, and along coastlines—poised and ready to be discovered by nature-seekers and trail-goers.

Between 13 and 60 feet tall, a single troll uses 15,000 screws and almost 100 pallets worth of wood—sourced locally from the city where it will be displayed.

“Diving into a big dumpster full of trash is a good feeling,” he says. “There is so much of value we throw out.”

Thomas and his woodworking crew, along with the help of many local volunteers, build the troll bodies at the installation sites. The heads are

fashioned in the workshop and then shipped over to complete the project.

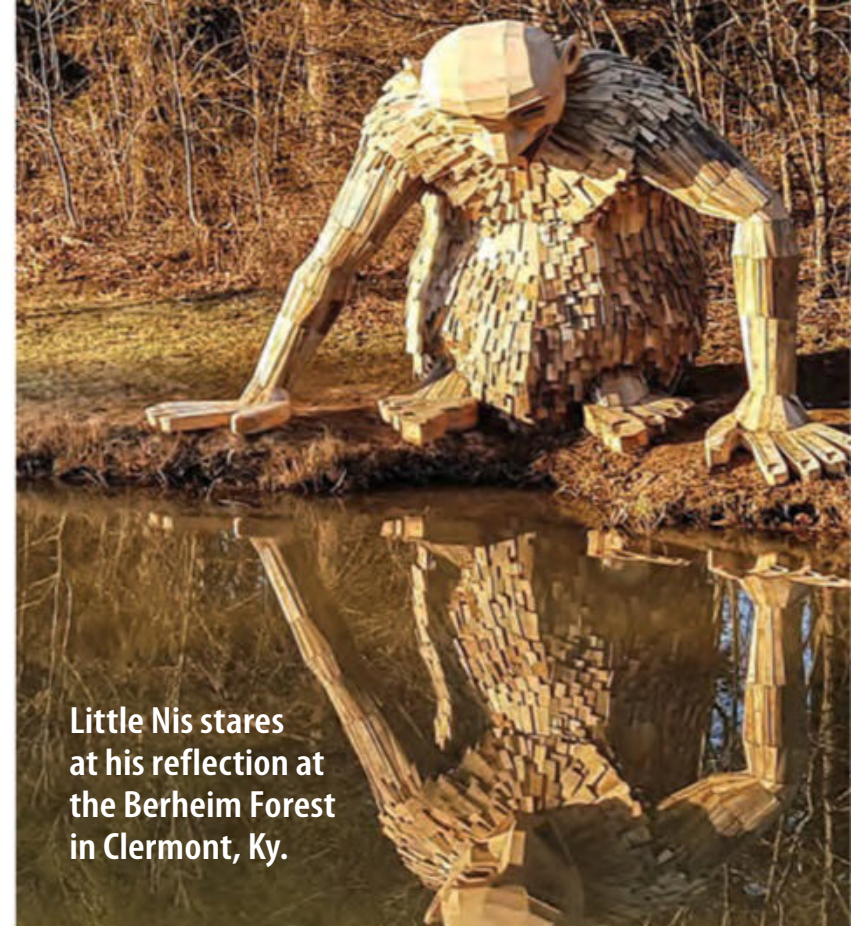
When it comes to troll-building, Thomas says it’s important to develop a name and backstory before construction even begins. Some stories are more intricate than others; some names are stories in and of themselves, and each are influenced by the troll’s locale, Scandinavian folklore, and Thomas’ Danish heritage.

In Pinecrest Gardens, South Florida’s Cultural Arts Park, troll siblings Berta and Terje take on the ills of the world and help out a wise old banyan tree. In Taastrup, Denmark, Teddy Friendly extends an arm across a stream for people to cross. Little Lisa wraps her arms lovingly around a giant tree in Neukirchen, Germany. Seated on the edge of Puerto Rico’s Culebra island, Hector El Protector holds out a lantern to welcome visitors and ward off hurricanes.

Nearly 100 exhibitions are scattered around the world, including nine in the United States. *The Troll That Hatched an Egg* is situated in the Aullwood Audubon in Dayton, Ohio, and tells a tale of a troll family that cares for a stone they saw fall from a “giant metal bird” in the sky. Bibbi, the troll daughter, teaches herself to fly in an effort to return the egg (pictured



Vild Emil snoozes in a woodland clearing in Tinkerdal, Denmark.



Little Nis stares at his reflection at the Berheim Forest in Clermont, Ky.

on page 83, bottom left). The story is about honoring nature, and is even emblematic of Ohio's place in the history of aviation, as it was where the Wright brothers tested the world's first airplanes.

So, what led to trolls? Thomas says the answer is simple: birdhouses. While attending design school, Thomas participated in the street art movement happening in Copenhagen by installing upcycled birdhouses in the nooks and crannies of the city.

"Everybody else would go around tagging [making graffiti], or putting up stickers and posters, things like that, and there I was—the birdhouse guy," he said.

Thomas installed more than 4,000 birdhouses around Denmark and beyond. As the project evolved, he realized he was onto something with sculptural street art.

"I started to see how I could build big things fast and impact more people," he explains. "I've always wanted to encourage people to think of trash as a resource, and to connect with the Earth. What better way than with a big, friendly troll?"

To learn more, visit thomasdambo.com. Those interested in visiting the trolls can find all their locations on an interactive troll map included on his website.



Terje protects a banyan tree at the Pinecrest Gardens in Pinecrest, Fla.



Runde Rie fishes on the coast of one of the Lynghøjsøer (Lynghøj Lakes), just south of Roskilde, Denmark.



Scan the code for a video tour of Thomas' studio.

Floppy Hat Santa ORNAMENT

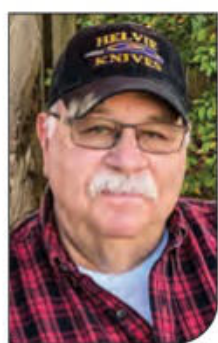
Same Santa, new duds—this easy carve is a recipe for success

By Bob Kozakiewicz

I love Christmas, Santas, and ornaments, so I combined all three in this piece! Carve one for yourself to hang on the tree, or carve many to give away to family and friends. Creating the ornament's curved shape from a flat block of wood is a fun challenge, achievable with just a handful of tools.

Getting Started

Transfer the pattern onto the block using graphite paper and a pencil. Cut out the shape with a band saw. Before you begin, make sure your tools are sharp. Keep them sharp as you go with periodic stropping. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*



Bob Kozakiewicz lives in Ramsey, New Jersey 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](https://www.facebook.com/robert.kozakiewicz.9), through Instagram @carverbobk, on his woodcarving blog at woodchipchatter.com, or via email at rwkoz51@gmail.com.

ROUGHING OUT



1

Mark the placement of the hat.

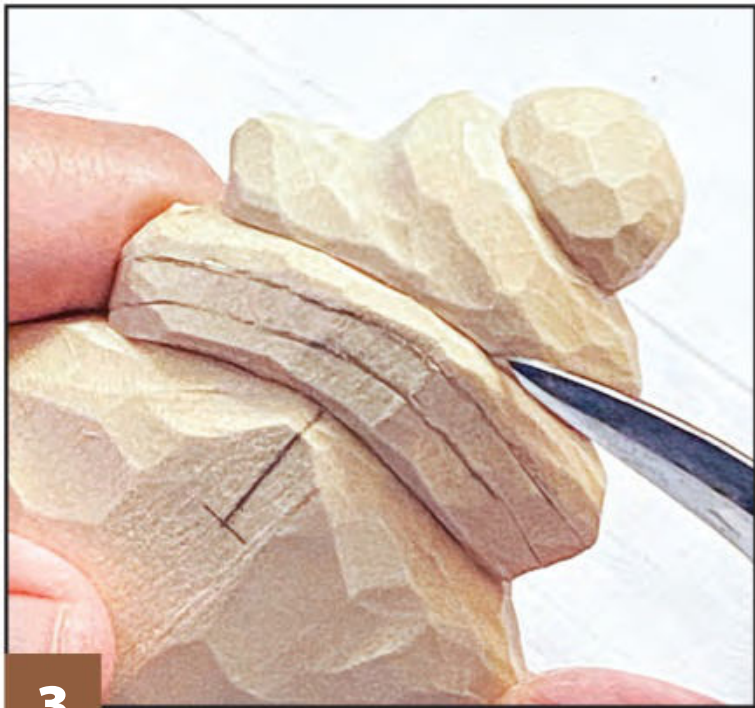
Use the pencil to draw the hat details. Draw a line $\frac{3}{4}$ " (1.9cm) down from the center of the hat to mark the location of the nose. Draw a short, horizontal line to mark the bottom of the nose. Using a rough out knife, stop-cut all the hat lines.



2

Rough out the shape.

Round off the top side of the blank to a gentle mound shape, leaving the nose area as the highest point. During this process, make sure to maintain the stop cuts on the hat. To better identify them, I marked the lines with the pencil.



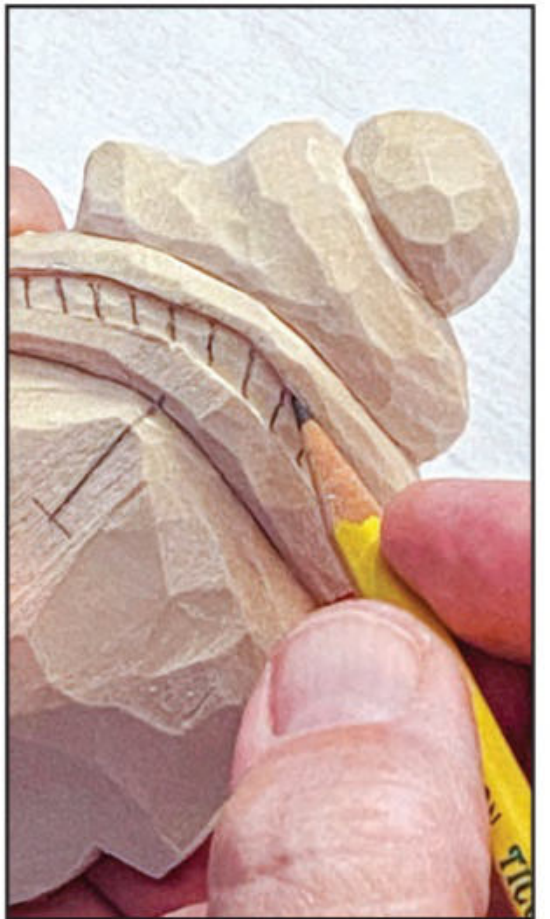
3

Carve the hat. Use the rough out knife to remove wood from the face, carving toward the bottom of the hat brim. Then remove wood from the crown of the hat by carving toward the stop cut at the top of the hat brim. Separate the hat and pom-pom, and then round the pom-pom and shape the crown of the hat. Cut the outer ends of the hat brim all the way back so that the brim forms a distinct mound shape. Cut the face back toward the hat brim. Clean up your cuts.



4

Set up the hat roping. Use a detail knife to carve a shallow channel in the area marked for the rope detailing on the hat. With the pencil, draw diagonal, lazy "S" curves along the entire length of the channel.



5

Carve the hat roping. Stop-cut all the "S" curves with the detail knife. Carve up to the stop cuts, and then open the upper and lower areas of the curves with tiny V-shaped notches. I used an X-ACTO® knife with a #11 blade to clean up the details between the curves. Round off the top and bottom edges of the channel.



6

Rough out the nose. Use the rough out knife to carve back in toward the hat brim from a point about two thirds of the way down the nose line. Form a gradual slope ending about 1/4" (6mm) deep at the hat brim. Redraw the nose centerline. Then form the tip of the nose with a 1/4" (6mm) #6 gouge, stabbing into it at a downward angle and cutting back up to it. Invert the same tool and stab it straight in to form the nostrils on both sides of the center. Use a 1/4" (6mm) #9 gouge to carve the eye sockets and bridge of the nose. With the pencil, draw lines from the outside corners of the nostrils, meeting on the centerline just below the hat brim.



7

Shape the nose. Run a 3/16" (5mm) #11 gouge along the lines on the nose from the outer nostrils to the hat brim on both sides. Then use the detail knife to lower the cheek areas on each side of the nose. Use a 1/8" (3mm) #11 gouge, a 1/4" (6mm) #8 gouge, the 3/16" (5mm) #11 gouge, and the detail knife to continue shaping the nose and cheeks on both sides. Use the 1/4" (6mm) #6 gouge and the detail knife to lower the area below the tip of the nose and mustache area. A 9/16" (14mm) #3 gouge can be helpful here.



8

Mark the facial features.

Remove a small triangular chip from the corner of each nose wing with the detail knife. Then use the pencil to draw the face and mustache. The hat is pulled down over the eyes, so you only have to draw the bottom half of the eyes.



9

Carve the face and mustache.

Use the detail knife to rough out the face and mustache. Then use the rough out knife and the $\frac{9}{16}$ " (14mm) #3 gouge to shape the beard and taper the outer edges to approximately $\frac{1}{8}$ " to $\frac{1}{4}$ " (3mm to 6mm) thick.



10

Carve the mustache.

If you want to include a lower lip, now is the time to do it; I chose to carve my Santa without one. Change the pattern to suit your own style and make the carving your own. Use $\frac{1}{16}$ " (2mm) and $\frac{1}{8}$ " (3mm) micro gouges to carve the mustache detail. Deepen the cuts with a $\frac{1}{8}$ " (3mm) 70° V-tool. Carve a few notches in the bottom of the mustache with the detail knife. Then shape the outer edges of the beard with the rough out knife. Carve the beard texture with an assortment of V-tools. Do not carve straight cuts. Instead, carve lazy "S" and "C" cuts for a more realistic look.



11

Carve the eyes.

Use a mini detail knife to stop-cut the outline of the eyes. Cut back to the stop cuts from inside the eye, forming sloped mounds. Because the hat is pulled down so far, the eyes will not have upper eyelids, making them easier to carve. Use a $\frac{1}{32}$ " (1mm) 45° V-tool and the mini detail knife to carve wrinkles into the face and bags under the eyes.

materials & tools

MATERIALS

- Basswood, $\frac{3}{4}$ " (1.9cm) thick: 3" x 3 $\frac{3}{4}$ " (7.6cm x 9.5cm)
- Cleaner and degreaser, such as Dawn®
- Pencil
- Graphite paper
- Toothpicks
- Sandpaper: assorted grits
- Acrylic paints, such as Americana®: blue bird, raw sienna, sand grey, warm white; such as Americana® Dazzling Metallics: crystal green; such as Craftsmart®: black, holiday red, white
- Finish, such as Krylon®: clear matte acrylic spray

- Howard Feed-N-Wax®
- Soft cloth
- Eye screw: brass, small
- Ribbon or string (for hanging)
- Walnut oil
- Paper towels

TOOLS

- Band saw
- Knives: rough out, detail, mini detail, X-ACTO® with #11 blade
- #3 gouge: $\frac{9}{16}$ " (14mm)
- #6 gouge: $\frac{1}{4}$ " (6mm)
- #8 gouge: $\frac{1}{4}$ " (6mm)
- #9 gouge: $\frac{1}{4}$ " (6mm)
- #11 gouges: $\frac{1}{8}$ " (3mm), $\frac{3}{16}$ " (5mm)

- Micro gouges, such as Dockyard: $\frac{1}{16}$ " (2mm), $\frac{1}{8}$ " (3mm)
- V-tools: $\frac{1}{32}$ " (1mm) 45°; $\frac{1}{8}$ " (3mm), $\frac{1}{4}$ " (6mm) 70°
- Stylus
- Toothbrush
- Paintbrushes: assorted
- Shoe brush: horsehair

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

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Painting and Finishing

Lightly sand the carving, and then wash it with mild dish soap and water to remove pencil marks, as well as dirt and oils that may have transferred from your hands. Allow the carving to dry completely.

Coat the carving in walnut oil. Blot the excess oil with a clean paper towel, and then allow the piece to dry for at least one hour. *Note: Walnut oil is odorless and noncombustible, so you don't have the same cleanup and disposal concerns as with other drying oils such as boiled linseed oil.*

Prepare your paint station and thin your paints with water. It is better to add several thin layers to build up the color rather than applying a single thick coat.

Paint the hat brim and pom-pom with raw sienna. Paint the hat with holiday red. Use a ¹⁰% shader brush to paint the hat roping with undiluted crystal green. Then paint the mustache and beard with sand grey. Once dry, use a mop brush to lightly drybrush white over just the mustache and beard.

Paint the eyeballs with warm white. While the eyes dry, dab the nose and cheeks with holiday red. For faces, I prefer to highlight the natural color of the wood with just a bit of blush. Paint a large spot in each eye with black; the location of the spot will vary depending on the direction you want the eyes to look. Paint the iris on top of the black spot with blue bird, leaving just a very thin ring of black around the outer edge. Once dry, paint a pupil in the center with black. *Note: Do not make the pupils too small. Small pupils make eyes look scared or surprised. Larger pupils have a more pleasing look.* Then use a small stylus or toothpick to add a glint of highlight with white.

Once the paint dries completely, seal the carving with a coat of Krylon® clear matte acrylic spray. Wait at least two hours, and then apply a coat of Howard Feed-N-Wax®. Use a toothbrush to scrub the wax into the nooks and crannies. Allow the wax to soak in for at least 20 minutes, and then buff with a soft cloth and a horsehair shoe brush. Insert a screw eye and a hook, ribbon, or colored string of your choice to hang and display.



Drybrushing Technique

Use a fluffy brush, such as a small mop brush. Dab just the tip of the brush into the paint, and then dab the brush on a paper towel to push the paint up into the bristles. Wipe the brush several times across the paper towel. You don't want the brush too wet, as that will result in a huge smear. All you want to do is catch the high points of the carving with the paint, so less is more. Use a back-and-forth brushing motion to lightly apply the paint.

Paint Notes

Hat brim and pom-pom: raw sienna (1)

Hat: holiday red (3)

Hat roping: crystal green (2)

Mustache and beard:
sand grey (1), drybrushed
with white (3)

Face highlights: holiday
red (3)

Eyeballs: warm white (1)

Irises: blue bird (1)

Pupils: black (3)

Eye highlights: white (3)

1 Americana®

2 Americana® Dazzling Metallics

3 Craftsmart®

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Floppy Hat Santa Ornament Pattern

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Snowman Relief Ornament

Create a clever holiday tableau using scrap wood and wire

By Betty Padden

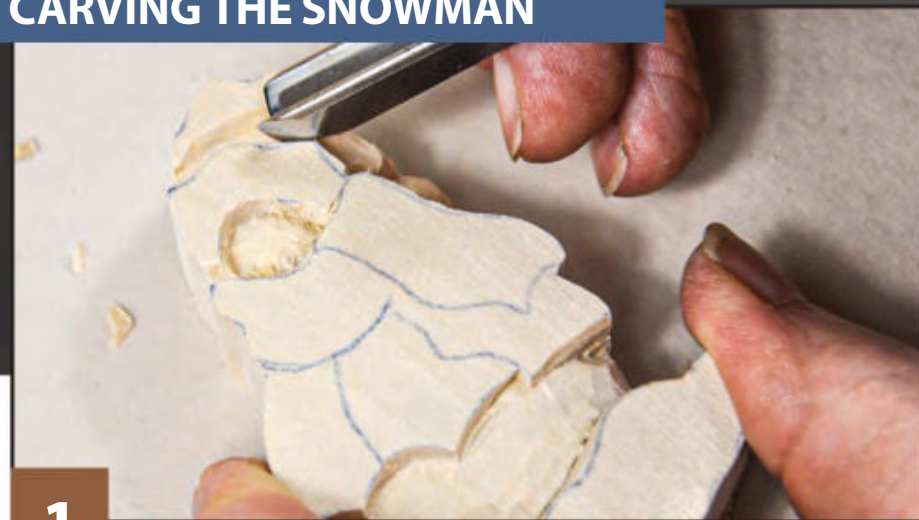
This cute little snowman vignette is one of my favorites, as it evokes a warm, cozy feeling every time I look at it. The addition of movable elements, such as the arms and swinging sign, really bring this ornament to life. Personalize the sign however you'd like; I wrote a greeting and added holly berries.

Getting Started

Transfer the patterns onto the blanks, paying attention to grain direction. Then use a scroll saw or band saw to cut out the pieces.



CARVING THE SNOWMAN



1

Rough out the head. Use a 1/4" (6mm) #11 gouge to remove material from the floppy back section of the hat. Bring the thickness of this area down to about 3/8" (1cm), and then round the pom-pom. Use a 1/3" (8mm) #5 gouge to round the face, tucking it under the hat brim and scarf. Use a 1/4" (6mm) 45° V-tool to stop-cut the bottom of the vest, and then shape the lower body. Use the same tool to deepen the separation between the top of the hat and the hat brim.



2

Carve the clothing details. Stop-cut the lines with a 1/4" (6mm) #15 gouge, and then use the 1/3" (8mm) #5 gouge to shape each element. Note that the vest sits on top of the body; the scarf sits on top of the vest. Tuck the vest under the scarf, and then shape each scarf segment. Use the 1/4" (6mm) #11 gouge to carve a shallow horizontal depression through the middle of the hat brim. This will give it a more realistic look, as if the fabric is folded over.



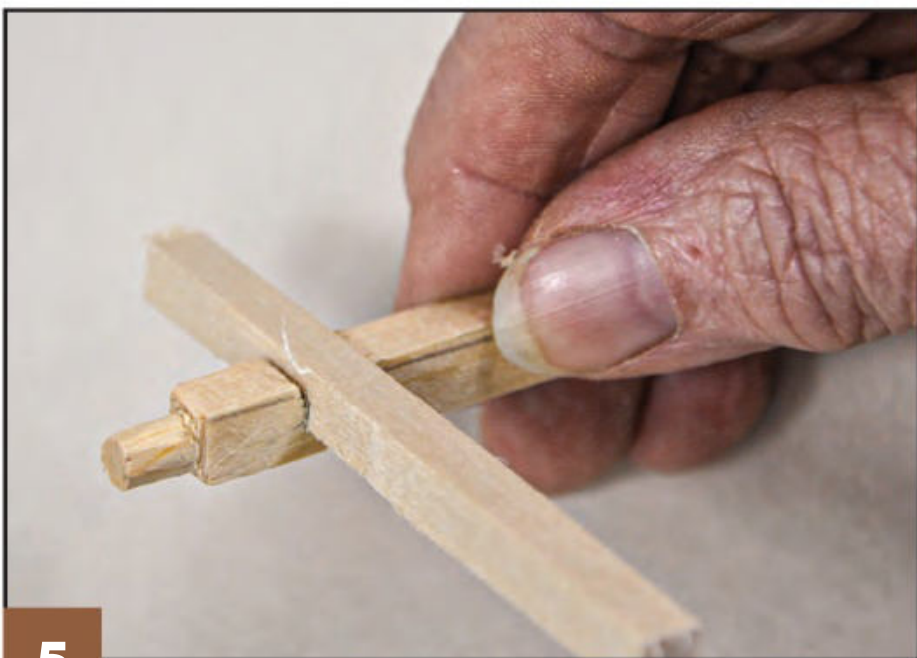
3

Finish shaping the body. Use the $\frac{1}{4}$ " (6mm) #15 gouge to cut the line on the front of the vest, and then drop the left side slightly. Then turn the carving over, and use the same tools and techniques as before to shape the back of the body. Plunge cut the pom-pom with a $\frac{1}{3}$ " (8mm) #7 fishtail to separate it from the hat brim. Then, using your choice of tools, clean up your cuts. I like to leave the facets showing for a more textured look, but you can carve your ornament smooth, if desired.



4

Carve the snow. Glue on the front and back layers of snow, and then clamp the assembly. Once dry, shape the layers with the $\frac{1}{3}$ " (8mm) #5 gouge so they blend in with the rest.



5

Build the lamppost. Using a knife of your choice and a $\frac{3}{16}$ " (5mm) #3 gouge, carve a $\frac{1}{2}$ " (1.3cm)-thick slot in the lamppost. Then carve a $\frac{1}{2}$ " (1.3cm)-thick slot in the signpost, where the two pieces will meet. Using a $\frac{5}{64}$ " (2mm)-dia. bit, drill a hole into the bottom of the lamp, as well as into the top of the base next to the snowman. Shape both ends of the lamppost into circular-shaped joints, and then test the fit of all the pieces. Insert one end of the lamppost into the lamp and the other end into the base. Insert the signpost into the lamppost. Once happy with the fit, secure all pieces in place with glue.

6

Carve the shovel. Use the $\frac{3}{32}$ " (2.4mm)-dia. bit to drill a hole in the bottom of the shovel to accept a twig handle; whittle one end of a stick to a point, test the fit, and then secure with glue. Use the knife to round over any sharp edges on the shovel and sign. Drill the holes to attach the sign to the signpost, and then drill a hole in the base to add a tree. (I found mine at my local craft store.)

Painting and Finishing

Paint the lantern. Add titanium white to the bottom half of each side, followed by Winsor yellow. Stipple the titanium white into the yellow, and then add an arc of burnt sienna and blend. Outline each side with lamp black, and then use a script liner brush to paint intersecting lines at the center of each face. Paint the top half of the lantern with lamp black. Paint the posts, sign, and base of the lantern with raw sienna thinned with water; add shading to the lamppost with burnt umber.

Paint the snowman. Paint the snowman's face and body, as well as the hat pom-pom and snow bank with titanium white. Paint the vest and hat brim with raw sienna thinned with water, and then add shading with a mixture of burnt sienna and burnt umber. Paint the hat and scarf with one-part burnt umber to three-parts Prussian blue. Then use this mixture to add shadow to the face, body, pom-pom, and snow bank. Add titanium white to the high sections and blend. Add embellishments to the snowman as desired; I used a toothpick to add buttons, eyes, and a mouth with lamp black. Then I added polka dots to the scarf and stripes to the hat with titanium white. Shape a nose from a toothpick, and then paint it with orange; I mixed Winsor yellow and alizarin crimson.



Paint the shovel with raw umber. While the paint is still wet, add streaks with titanium white. Use a clean script liner brush to paint vertical lines with lamp black. Then add two horizontal lines with titanium white and sweep to soften. Add black dots with a toothpick.



Use colored markers to personalize the sign. Shape two pieces of black floral wire into arms with hands, and then insert them into the body holes. Insert the tree into the base and wrap one of the hands around the twig shovel to hold it in place. Add a screw eye in the top of the lamp and display.

materials & tools

MATERIALS

- Basswood, $\frac{3}{4}$ " (1.9cm) thick: snowman body and base, 3" x 3 $\frac{1}{4}$ " (7.6cm x 8.3cm)
- Basswood, $\frac{3}{4}$ " (1.9cm) thick: front and rear snow additions to base, $\frac{1}{2}$ " x 3 $\frac{1}{4}$ " (1.3cm x 8.3cm)
- Basswood, $\frac{3}{8}$ " (1cm) thick: sign, 1 $\frac{1}{4}$ " (3.2cm) high
- Basswood, $\frac{3}{8}$ " (1cm) thick: shovel head, $\frac{7}{8}$ " (2.2cm) square
- Basswood, $\frac{3}{4}$ " (1.9cm) thick: lamp, 1" x 2" (2.5cm x 5.1cm)
- Basswood, $\frac{1}{4}$ " (6mm) thick: lampposts, 2 each 2 $\frac{1}{2}$ " x 3 $\frac{3}{4}$ " (6.4cm x 9.6cm)
- Transfer paper
- Pencil
- Markers
- Acrylic paints, such as Winsor & Newton™: alizarin crimson, burnt sienna, burnt umber, lamp black, Prussian blue, raw sienna, titanium white, Winsor yellow
- Floral wire, such as black: 18 and 24 gauge
- Tiny screw eyes

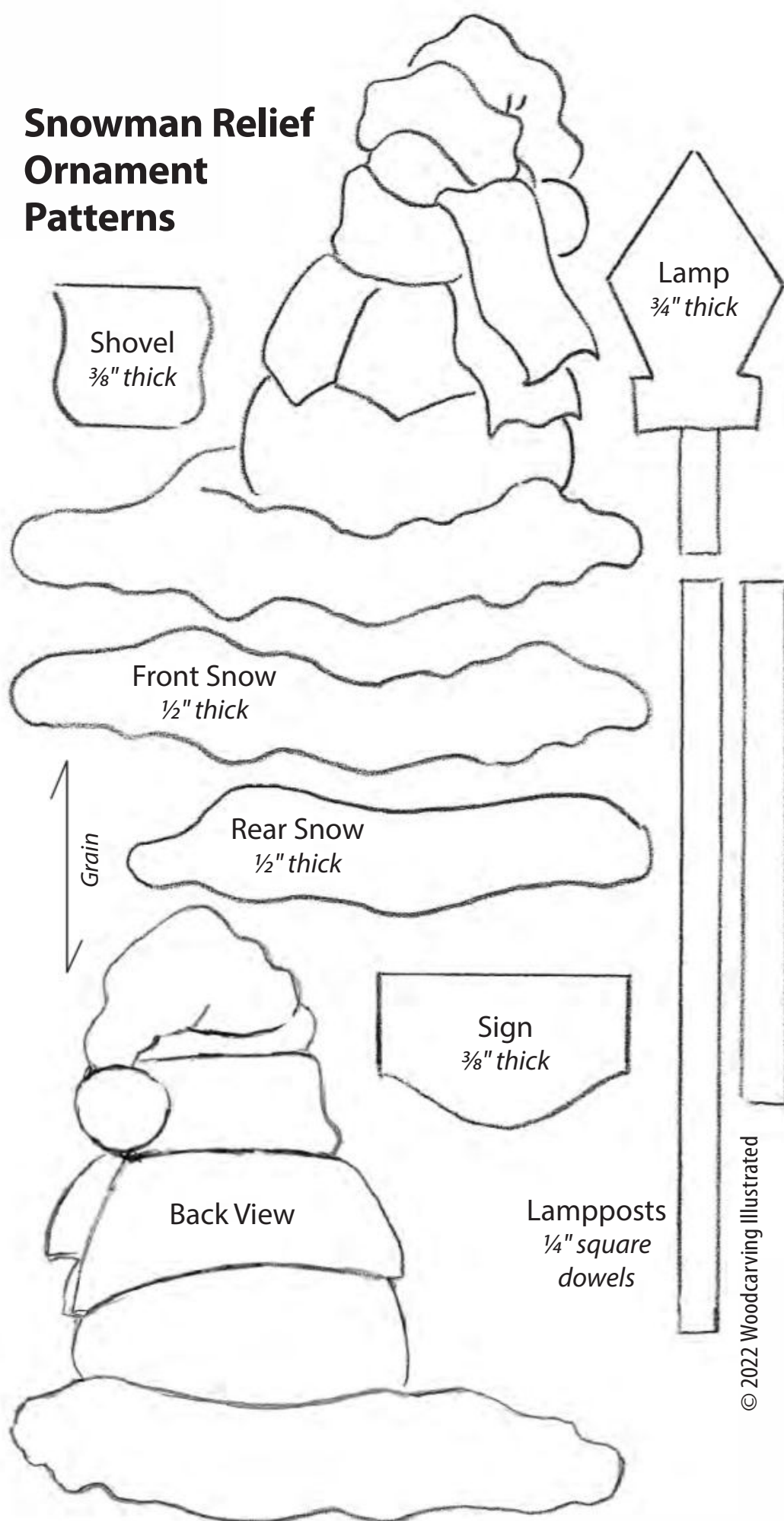
- Twig (for shovel handle)
- Frosted tree for under and behind sign
- Toothpick
- Glue

TOOLS

- Band saw or scroll saw
- Knife of choice
- V-tool: $\frac{1}{4}$ " (6mm) 45°
- #3 gouge: $\frac{3}{16}$ " (5mm)
- #5 gouge: $\frac{1}{3}$ " (8mm)
- #7 fishtail: $\frac{1}{3}$ " (8mm)
- #11 gouge: $\frac{1}{4}$ " (6mm)
- #15 gouge: $\frac{1}{4}$ " (6mm)
- Awl
- Clamps
- Drill with bits: $\frac{5}{64}$ " (2mm), $\frac{3}{32}$ " (2.4mm)-dia.
- Paintbrushes: assorted

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

Snowman Relief Ornament Patterns



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Betty Padden and her husband, Bob, own Wooden Apple Signmakers in Auburn, Mass. They have been professional sign carvers for 35 years and have been teaching their craft to students for more than 30. They are the creators of SantaCarls®, a unique figure that has been sold at Disney parks and Busch Gardens. Betty also designs and paints for Ne'Qwa Art and Blossom Bucket, among other companies. Visit bettypadden.com for cutouts, patterns, and designs, and help for woodcarvers struggling with projects. See more of Betty's work at woodenapplesignmakers.com.

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Feb 23- Mar 19: ANCHORAGE

Artistry in Wood. Midtown Mall, 600 E Northern Lights Blvd. #133. 12pm-6pm daily. Closed Tuesdays and Wednesdays. Free adm. Contact Robert Peln, 907-575-2002, robertpelno@yahoo.com.

ARIZONA

Feb 25-26: MESA

Desert Woodcarving Show and Sale. Mesa Centennial Hall, 201 N Center St. 9am-4pm Sat., 10am-4pm Sun. \$10 adm. Contact Bobby Gray, 480-323-8981, bgray839@gmail.com.

ARKANSAS

May 6-7: MOUNTAIN HOME

North Arkansas Woodcarvers Club's (NAWC) Woodcarving Show. Baxter County Fairgrounds, College and Wade Sts. 10am-5pm Sat., 10am-4pm Sun. Free adm. Contact: Sandy Smith, 870-431-8070, webmaster@northarkansaswoodcarvers.org.

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.

Jan 8: PORT ORANGE

Friends Woodcarving and Woodworking Show. Port Orange Adult Center, 4790 S Ridgewood Ave. 10am-4pm. \$2 adm. Contact Connie Teeters, 386-624-2334, connieteeters49@gmail.com.

Jan 29: MELBOURNE

Space Coast Wood Carvers Annual Show. Eau Gallie Civic Center, 1551 Highland Ave. 9am-3pm. \$3 adm. Contact Tom Anstett, 407-325-5424, tomironsides54@yahoo.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

Nov 5-6: BELLEVILLE

51st Midwest Artistry in Wood Show and Sale. Belle-Clair Fairgrounds and Expo Center, 200 S Belt E at Hwy. 159. 9am-5pm Sat., 10am-4pm Sun. \$4 adm. Children under 12 free. Contact Dennis McBride, 618-806-7232, dpmcabin@charter.net.

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.

MONTANA

May 5-7: MISSOULA

Montana State Woodcarvers Show and Sale. Missoula County Fairgrounds. 1101 South Ave W. 9am-6pm Sat., 11am-5pm Sun. \$5 adm. Contact Thomas Collins, 406-529-0239, tomcollins875@gmail.com.

NEBRASKA

Feb 1-4: ASHLAND

Nebraska Carving Retreat. Peter Kiewit Lodge, Eugene T. Mahoney State Park. 9am-5pm daily. Contact Roger Nadrchal, wood_chips@yahoo.com for pricing and event information.

Jun 3-9: CRETE

46th Doane Woodcarving Experience. Doane University. 1014 Boswell Ave. Advance registration required. Contact Rohn Collins, 402-880-6721, rohncollins@cox.net.

OHIO

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@saudervillage.org.

Mar 4-5: MIDDLETOWN

Miami Valley Woodcarvers Annual Show. Christ United Methodist Church, 700 S Marshall Rd. 10am-5pm Sat., 12:30pm-5pm Sun. \$6 adm. Children under 12 free. Contact Teresa Balsbaugh, 513-594-2074, dtbalsbaugh@gmail.com.

PENNSYLVANIA

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, jefpretz@ptd.net.

SOUTH CAROLINA

Nov 12-13: SIMPSONVILLE

Piedmont Wood Carvers Club 33rd 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.

TEXAS

Jan 20-21: PHARR

Rio Grande Valley Woodcarvers 2023 Carving Show. Nomad Shrine Club. 1044 W Nolana Loop. 10am-4pm Sat., 9am-4pm Sun. \$5 adm. Contact Rio Grande Valley Woodcarvers, 320-252-7205, rgvcarvers@rgvwoodcarver.org.

Jan 23-28: PHARR

2023 Rally on the Rio Woodcarving Seminar. Nomad Shrine Club. 1044 W Nolana Loop. 8am-4:30pm daily. Contact Rio Grande Valley Woodcarvers, 320-252-7205, rgvcarvers@rgvwoodcarver.org for pricing and event information.

EGYPT

Dec 15-18: CAIRO

Cairo Woodshow 2022. Cairo International Convention and Exhibition Centre, 2 El-Nasr Rd, Al Estad, Qesm Than Madinet Nasr. 10am-6pm daily. Free adm. Contact Dnyanada Madlekar, +971 503283904, info@woodshowglobal.com.

UNITED ARAB EMIRATES

Mar 7-9: DUBAI

Dubai WoodShow 2023. Dubai World Trade Centre, Halls 5-8, Sheikh Zayed Rd. 10am-6pm daily. Free adm. Contact Dnyanada Madlekar, +971 503283904, info@woodshowglobal.com.



FOX HUNT

Tim Schoch of Mandan, N.D., and Cary Cline of Riverside, Calif., are the winners drawn from the correct entries received for *WCI* Fall 2022 (Issue 100). The fox was hanging with the Hanging Caricature Bat by Richard Embling on page 59.

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 December 10, 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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- Name of event
- Date(s)
- Location (city, state, address, and building name if applicable)
- Hours for each day of show
- Admission
- Contact information

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.

Deadline for the Spring 2023 Issue is Dec 10, 2022.



MTWA
members
Kathy Herr
and Phyllis
Stone.

(Continued
from page 96)

In 2019, the LCWC heard about the project and wanted to join in. With LCWC's contributions, the annual ornament count more than doubled. Subjects range from angels and comfort birds to candy canes, bears, and elves, and each carving is unique.

Now, when December rolls around, the MTWA and LCWC club members are greeted by hospice employees and, occasionally, TV cameras as the new batch of ornaments goes up on the tree. Both club and staff members look forward to seeing the tree covered with ornaments, knowing each one will become a future keepsake for families. "For many, the ornaments are more than just a holiday decoration," said Jess. "They are a tangible expression of care."

For more information, email Ruth Stetter at r.stetter@yahoo.com, or visit lancarvers.com.



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A Tree to Remember

Two carving clubs come together annually to make ornaments for their local hospice center

By Kelly Umenhofer

Every year on December 1st, a handful of dedicated carvers stops by the Bob Fryer and Family Inpatient Center in Mount Joy, Pa., to deliver their annual holiday gift. From Santas and snowmen to whales and lighthouses, the two carving clubs—the Manheim Township Woodcarvers Association (MTWA) and the Lancaster County Woodcarvers (LCWC)—cover a Christmas tree with an abundance of handmade decorations. “The members of the MTWA and LCWC help to bring peace and comfort to patients and families with their woodcarving talents,” said Jess Lopane, Vice President and Chief Development Officer for Hospice and Community Care.

Thirteen years ago, the MTWA decided to carve and donate ornaments to the local Mount Joy facility. The members carved around 70 ornaments and provided an artificial tree to the center for display. The tree was placed in the chaplain’s office to offer patients’ family members an ornament to keep in remembrance of their loved ones. Soon after that first tree was delivered, MTWA received a phone call that every ornament had been “adopted” by visiting families.

“I was told I could pick up the tree on one condition—that we promised to bring it back with more ornaments next year,” said Ruth Stetter, MTWA member.



LCWC members John Swartzentruber, Janet Swartzentruber, and Genevieve Pallas.

(Continued on page 95)

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