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SUMMER 2023 ■ ISSUE 103

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- *Tool Selection*
- *Sharpening*

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ILLUSTRATED

27



69

PATTERNS

45 *Summer Harvest Bowl*

Share the season's bounty with a stunning chip carved vessel

By Marty Leenhouts

47 *Lighthouse In-the-Round*

Make a nautical novelty with a few pieces of basswood

By Aaron and Andy Mayer

71 *Carving a Hot-Air Balloon*

Pay tribute to a legendary mode of transport with this vivid little project

By Mehmet Berat Tas

TECHNIQUES

40 *Honeybee Relief*

Channel those summer vibes in a sweet ode to backyard pollinators

By Lucy Fox

77 *Painting a Power-Carved Bluebird*

Texturing, layering, blending: this realistic flier is all about the details

By Randy Conner

DEPTS.

- 4 *Editor's Note*
- 6 *Letters to the Editor*
- 9 *Coming Features*
- 10 *Artists to Watch*
- 14 *News & Notes*
- 15 *Bookshelf*
- 16 *My First Carve*
- 92 *Calendar of Events*
- 93 *Ad Directory*
- 96 *Woodchips*

COVER

- Choose the Right Bench Knife ...21*
- All About Wood ...17*
- Tool Selection ...21*
- Sharpening ...19*
- Nautical Projects ...27, 47, 60*
- Teaching Kids to Whittle...54*
- 2 Ways to Paint a Bird...51, 77*
- Super-Easy Succulents ...33*

PROJECTS

27 **Caricature Pirate Captain**

Peg legs are so last season—and it looks like this seafarer just got an upgrade

By Dwayne Gosnell

33 **Carved Succulents**

Turn Instagram's favorite plant into a wooden desk sitter using just one knife!

By David Young

51 **Stylized Nuthatch**

Perch this dynamic bird on a real tree branch

By Wouter de Bruijn

57 **Tic-Tac-Toe**

Build this classic game with some string and branches from your backyard

By Frank and Lillian Egholm

60 **Whittled Turtle**

Transform a block of wood into a sea of woodchips in this cute project

By Tom Hindes

63 **Kelly the Clown**

This colorful circus performer is sure to be the life of the party

By Bob Kozakiewicz

69 **Four-Point Ribbon**

Create a classic whimsy in just a few steps

By Garth Burgon

73 **Uncle Sam Chip Clip**

Carve a patriotic addition to your pantry

By Mark Akers

83 **Simple Dinosaur**

Travel back to the Jurassic Period with a creature you can carve using just three tools

By Parn Aniwat

87 **Shaving Brush Caricature**

Personalize your beard-care routine with a handcarved handle

By Roger Beane

45



FEATURES

17 **Choosing Wood for Beginners**

New to carving? Never fear! Here are the best materials for the job

By Jon Deck

19 **The Basics of Sharpening**

Properly prepare your knife for safe and enjoyable carving

By Staff of Woodcarving Illustrated

21 **The Right Bench Knife for You**

Looking for your first carving tool or a reliable upgrade? Check out these quality options

By Staff of Woodcarving Illustrated

54 **Teaching Kids to Carve**

Thinking about bringing a child into the fold? Here are some things to consider

By Doug Stowe

Find these free extras at

WOODCARVINGILLUSTRATED.COM

Bonus Design Find an additional pattern for Roger Beane's shaving brushes (page 87) on our website.

Free Project Create two simple but stunning combs from Keoma McCaffrey.

More Project Downloads Discover additional projects and patterns in our How-To section.



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47





Sharing Your Wisdom

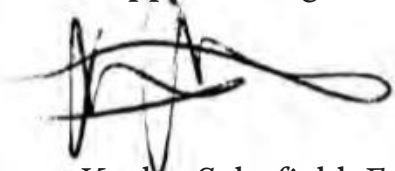
At a recent trade show, the *WCI* team met a young girl calling herself the Rainbow Carver. She excitedly followed her dad around to the different classes and booths, holding a colorful toolbox full of—what else?—Helvies. Watching the two of them interact, seeing the pride in his face as she showed off her latest projects, stuck with us, a perfect reminder that the best wisdom is the kind you share.

We put this issue together with sharing in mind. Have a neighbor or family member who might be keen to carve? Open to pages 17-23 for guides to starter woods, sharpening, and selecting a quality knife. Then, if you're so inclined, hear lifelong woodworker and teacher Doug Stowe's philosophy on introducing carving to kids (page 54). Try it in real time with Frank and Lillian Egholm's tic-tac-toe yard game (page 57), a great kids' project and sneak peek from their forthcoming book—*Quick & Easy Whittling for Kids* (see page 24 for more details).

For the more seasoned carvers among us, now's an ideal time to practice undercutting on a honeybee relief by Lucy Fox—finished, appropriately, in beeswax (page 40). Then follow along with Dwayne Gosnell to make a caricature pirate who ditched the peg leg for something more creative (page 27). Keep that nautical mood going with a custom lighthouse made from glued-up scraps (page 47), and, finally, learn Randy Conner's showstopping method for painting a power carved songbird (page 77). With enough practice, the newbie you teach today will be ready to tackle these projects with you down the road (just make sure to start them with a good knife).

Speaking of knives, we have another competition afoot: the Blade Cover Challenge! Based on past reader feedback, we've set this deadline for even further out—so by September 13, 2023, send us a photo of the weirdest wooden blade cover you've carved. Arrowheads, animals, even a human face—we want to see them all! Just email a photo and short description of your creation to editors@woodcarvingillustrated.com to enter. Whether you're a pro carver or a bright-eyed beginner with rainbows on your toolbox, drop us a line; we look forward to hearing from you.

Happy carving!



Kaylee Schofield, Editor
schofield@foxchapelpublishing.com

This issue is full of useful tips for carvers of all stripes; whether you need help choosing a knife, want to learn about carving woods, or are looking to up your sharpening game, we've got you covered.



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Editorial Administrator Kelly Umenhofer
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Founding Editor Roger Schroeder
Contributing Photographer Mike Mihalo
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A Tiny Request

My wife Janice always reads my *WCI* magazines and dog-ears pages of projects she wants me to make. One of her latest project requests was David Young's "Tiny Carved Gnomes" from issue #99. After carving the gnomes, I used a scrap of butternut to make the gnomes' log.

Dean Irving *Loudon, Tenn.*



Diving In

I saw Matt Kincade's "Snorkeling Gnome" in issue #99 and thought it would be a great gift for my brother-in-law, who scuba dives. I also wanted to try the epoxy on the mask.

Steve Hibbard
Tillsonburg, Ontario



Stumped

I was inspired to carve David Young's stumps and logs with critters inside after seeing them in issue #99. I used mineral oil as a sealer before painting the eyes.

Doug Roll *Charlotte, Mich.*



Quilted Hat Gnome

I decided to carve a folk-art gnome with his hat based on a quilting idea from Chris O'Dea. I used a woodburner to add and define details on the hat, and I made his glasses out of wire.

Wade Huggins
Ambler, Pa.



Ready for Liftoff

When I saw Rick Stoddard's "Blast Off!" from issue #95, it reminded me of the rocket from the animated series *Doctor Snuggles*, which I liked a lot as a child. I hesitated because I thought it would be too difficult for me, but I decided to give it a try.

Emil Westman
Örnsköldsvik, Sweden



Jammin' Out

I just finished John Welch's "Carving a Jam Knife" from issue #98. I carved it from a scrap of black walnut I received from a friend, and I loved the way it turned out!

Using John's finishing method, I got a super smooth finish with only one coat of mineral oil.

Brian Becker
Sioux Falls, S.D.

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.

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That's Florida for You

As a Florida resident, I recently decided to create a caricature of one of the most well-known residents in the state—the alligator. This alligator is a fan of the theme parks in the greater Orlando area, and his favorite park snack is turkey legs.

Casey Foster
Saint Cloud, Fla.



Carving Tradition

I've decided I want to carve my grandkids an ornament every year. Each ornament is designed to be unique to each of my grandchildren's interests, like fishing.

Christine Hill
Arcanum, Ohio



SET IT STRAIGHT

In the spring issue on page 78, the Special Sources section for the flickering fireplace insert for Betty Padden's "Fairy House" was not included in the Materials and Tools section. The fireplace insert can be purchased online through Etsy and various doll accessory suppliers. Our apologies for the omission.



Summer Magic

I saw James Ray Miller's "Super-Simple Unicorn" pattern from issue #98. My niece loves unicorns, and she came to visit for the summer, so I decided to make her one. It was a fun little carve!

Brian Doty
Merced, Calif.



Endless Possibilities

I saw golf ball carvings online before, but what really tipped the scales was seeing Sara Barraclough's "Carving a Golf Ball Caricature" in issue #98. She made it look so fun! I've been enjoying how easy the rubber core is to carve. Birds and eagles are a no-brainer design for golf balls, but the possibilities are endless.

Rich Hesketh *Calgary, Alberta*

Carving With the Scouts

I do a lot of my carving when I go camping. I'm always looking for projects that I can take with me, so I flip through my collections of *WCI* to find something that catches my eye. I thought Kevin Johnson's "Carved S'more" from issue #100 was cute and a perfect starter project for teaching carving to Boy Scouts. I added with my little spin—a bite cut out of the back.

Chris Lee *Eureka, Ill.*



Scrappy Little S'more

It seems we all have those few inches of offcuts lying around, and it's such a waste to trash them. Kevin Johnson's "Carved S'more" from issue #100 is the perfect project to make from these leftover pieces. This was a really fun, quick carve and my wife Pam did all the paintwork.

Russ Versci *Niagara Falls, N.Y.*



Looks Good Enough to Eat

I saw Kevin Johnson's "Carved S'more" in the fall issue of *WCI* (#100) and decided to give it a try. It was a fun little project!

Al Santucci *Rockaway, N.J.*



Cottonwood Bark to the Rescue

I was asked to teach a basic woodcarving class for youths, and later one for adults. I decided to teach my students to carve Frank Foust's "A Bird in the Hand" from issue #57 out of cottonwood bark, as it was a beginner-friendly project, and cottonwood bark is soft with very little grain effect. Before my first class, I reduced the original design size to 60% to fit on the bark pieces I had. In the end, both the youth and the adult classes went extremely well, and everyone left with a carved and sanded bird.

Tom Mellott
*Colorado Springs,
Colo.*



Happy Solstice!

A friend mentioned Betty Padden's "Winter Solstice Tomte" project from issue #93 and I decided to give it a shot. I created mine out of basswood, painted them with acrylics, and ended up giving them out to family members as presents.

Mark Rutledge
Phoenix, Ariz.



Carving With Linker

The secret's out! YouTube teacher Doug Linker and *Woodcarving Illustrated* will be officially partnering to bring you even more of the fun carving content you love. Stay tuned for more announcements on our social media pages, future issues, and on Doug's channel, youtube.com/@dougLinker!

coming features

Look for these projects in an upcoming issue!



Carve this cute turkey in your workshop, not on your Thanksgiving table.

This not-so-spooky caricature collects candy on Fright Night.



Find the Fox Hunt winners on Page 93!



Fall in love with the gentle affection of an elderly couple.

Jeff Delawder *Dillonvale, Ohio* ▶

Jeff Delawder's interest in woodcarving was sparked after he saw the 1940 animated film *Pinocchio*. "I try to challenge myself by carving everything I can think of," he said. His most recent work, which he named "Digging for Gold," measures at 14" by 19" (35.6cm by 48.3cm) and features a coal miner on the job. Jeff finds the carving process relaxing and enjoyable and tries to carve as much as possible. To see more of Jeff's work, email him at delawderjeff8@gmail.com.



Nate Elarton *Temperance, Mich.*

Ever since his chisel first touched wood, Nate Elarton has been hooked on woodcarving. "I enjoy the peace and solitude that comes from working in my studio and creating pieces that bring happiness to others," he said. In addition to deep relief carving, Nate also sculpts human figures in the round. To see more of Nate's work, visit [@natewoodsculpting](https://www.instagram.com/natewoodsculpting) on Instagram or [natewoodsculpting.com](https://www.natewoodsculpting.com).

Jani Grönlund ▶

Helsinki, Finland

Jani Grönlund often keeps a knife on his belt so he can carve whenever he has a free moment. "With woodcarving, I feel like I am part of an ancient culture of making things by hand," he said. Although he often makes chainsaw sculptures, Jani also dabbles in spoon carving and fan bird carving, a technique that originated in Russia and Finland for making a bird (feathers, wings, and tail) with a single block of wood. See more of Jani's work [@jg_woodcrafts](https://www.instagram.com/jg_woodcrafts) on Instagram.



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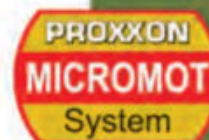
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Mike Mendez *Queens, N.Y.*

After years of being a sculptor, Mike Mendez decided to try his hand at woodcarving. “I love being able to take something from nature and give it new life,” he said. Mike has recently carved tiki sculptures, which he used to make out of clay, and has experimented with carving unique pieces of wood—including paintbrush handles. To see more of Mike’s work, visit [@nemoink](#) on Instagram.

Sal DaBella *Clinton Corners, N.Y.* ▶

Sal DaBella has always had a fascination with woodcarvings—especially those made with a chainsaw. “Since I was always fascinated by chainsaw carvings and had experience operating chainsaws, I decided to give it a try and got hooked,” he said. Most of Sal’s chainsaw carvings are inspired by his fascination with wildlife. See more of his work at [woodlandsaw.com](#).



Donna Spiker *Shelby, N.C.*

After she began carving wooden eggs in 2019, Donna Spiker became known in the carving community as the “Egg Lady.” Donna’s eggs are inspired by her love for natural elements, which range from covered bridges and mountains to childhood memories of fishing and camping. “Every carve makes me feel like a kid on Christmas morning, full of excitement for the end result,” she said. Once her eggs are carved, she highlights her designs with woodburning and paint. See more of Donna’s work at Donna Spiker 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, *Scroll Saw Woodworking & Crafts*, 903 Square Street, Mount Joy, PA 17552, or email [editors@scrollsawer.com](#).



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International Woodcarvers Congress

Iowa non-profit continues to host decades-old woodcarving event

Since the 1960s, the International Woodcarvers Congress (IWC) has given woodcarvers a venue to showcase and refine their craft. After the Mississippi Valley Fair Board decided to discontinue the event in 1982, a group of carvers formed the Affiliated Wood Carvers Limited (AWC) to continue hosting IWC for the carving community.

The IWC is held annually on the second week of June and includes a woodcarving competition consisting of 95+ categories, from animals and caricatures to pyrography and human bust. In addition, the weeklong event includes classes, judges' critique sessions, a public woodcarving show, and an awards banquet. In 2022, classes were taught by 12 seasoned carvers, including Alec LaCasse (bark carving) and Carol Leavy (making holiday ornaments). The upcoming 2023 event will feature 11 expert carvers; Ryan Olson will teach caricature carving and, James Thalacker, bird painting techniques.

The 55th annual IWC event will be held on June 12-17, 2023 at the Jackson County Fairgrounds in Maquoketa, Iowa. The show will be open for public viewing from June 15-17, 2023.

For more information on the IWC and the upcoming 2023 event, visit woodcarverscongress.org.



Ryan Olson teaching caricature carving.



Submissions from the 2022 carving competition.



Handcarved Christmas, Updated Second Edition: 40 Beginner-Friendly Projects for Santas, Ornaments, Angels & More

By the Editors of Woodcarving Illustrated

\$19.99 978-1-4971-0336-8

Want to get a head start on next year's Christmas wish list? This compilation from the archives of *Woodcarving Illustrated* is just the ticket! The book contains 40 of our most beloved holiday carving projects, intentionally chosen to include something for everyone—and we're not just talking about subjects! We've included a variety of techniques, from power carving a dove to giving your figures movable limbs. (Don't worry, we've also included a slew of unique Santa designs for all the St. Nick collectors in your life.) With detailed instructions and coordinating photography from start to finish, you'll have everything you need to complete each project with confidence. Remember, everyone loves a handmade gift, so be sure to carve something special for yourself, as well.

Carving Little Caricatures: 14 Wooden Projects with Personality

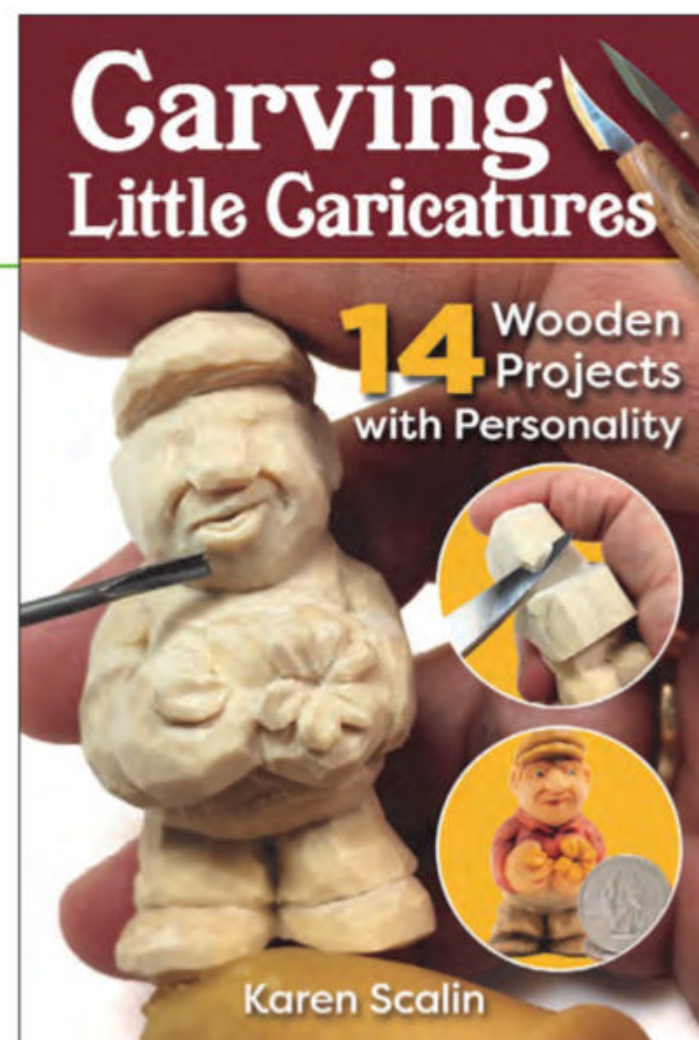
By Karen Scalin

\$12.99 ISBN: 978-1-4971-0296-5

Grab your carving kit, sit back, relax, and let expert caricaturist and *Woodcarving Illustrated* contributor Karen Scalin guide you through the steps to create 14 adorable and unique caricatures! *Carving Little Caricatures* is the perfect book for woodworkers of all skill levels, from those who have never held a carving knife to those who could carve in their sleep.

Opening with a guide on how to get started, the book walks beginners through carving basics: choosing wood and tools, understanding grain, sharpening and stropping, mastering different types of cuts, and carving safety. Karen then jumps straight into beginner, intermediate, and advanced projects. Though these projects are small—some barely bigger than a quarter—they are packed with character. Among the caricatures, you'll find a cheeky gnome beneath a mushroom umbrella, a retired bodybuilder with an affinity for nachos, a disheveled witch whose broomstick refuses to fly, and a jolly “prankster” Santa, making this guide perfect for everyday joy or for special holiday occasions!

Each project is complete with easy-to-follow instructions (including painting tutorials) and a multitude of visual guides. You'll be amazed by the unique projects you can create with just a tiny block of wood, a knife, a little paint, and a lot of love. Want to carve more of Karen's designs? Look for her “Grumpy Lil' Man,” a walnut-sized carve with a lot of character, in issue #96 and her “Mini Detective” in issue #99 of *Woodcarving Illustrated*.



Ordering Information

Both books are available at
foxchapelpublishing.com.

My First Carve

Childhood memories and birthday celebrations inspire a flock of carved creations

By Wouter de Bruijn

My first memory of woodcarving is seeing my grandfather at work at an arts and crafts fair. He made many different things, from ornamental wooden spoons and animal figurines to big relief carvings. Once, he even made me a beautiful wooden biplane for my birthday, which I still have and love.

After years of watching my grandfather carve, I decided to try it myself and attended a spoon carving workshop while in Bergen, Norway, in 2019. In a matter of three hours, I learned the carving basics but did not get to finish my spoon. When I returned home, I got myself a woodcarving knife (I still use the same one) and a small gouge.

After making enough spoons to fill a medium-sized box, I wanted to try my hand at carving something else. My mother's birthday was coming up and, since she loves birds, I decided to try and make some for her. One day, I was asked if I could also paint a bird. Up until that point, I had never painted any of my carvings but decided to dive in.

With each carving, I began to see my painting technique improve and discovered my personal style. I hope, through making birds and spoons, to show others how much fun it is to carve. In the meantime, I continue to learn new techniques and styles to further my skills as a carver.

See more of Wouter's work on Instagram and Etsy @WoodbyWout, and try one of his projects on page 51.

Wouter's first carving.

Kingfisher from Issue 99.



Chickadee.



Puffin from Issue 101.



Choosing Wood for Beginners

New to carving? Never fear!
Here are the best materials for the job

By Jon Deck

The allure of wood is unmistakable. We marvel at the natural grain patterns and relish its warmth and versatility. Little wonder why man surrounds himself with furnishings created from trees.

Nature has graced woodworkers with a vast palette of wood species. Because of their rich color and distinctive grain figurations, many new carvers may be enticed to choose exotic hardwoods only to find them a poor medium for their tools. Conversely, some may carve unknown stock or found wood and be frustrated with the results.

For a new carver, quality tools, sharp blades, and a dedicated workspace will lead to success. But most of all, you must make time to carve often. Practice may

WHAT'S A JANKA RATING?

The Janka scale is used to determine the relative hardness of domestic or exotic wood species. The Janka test measures (in pounds-force) the force required to embed a 0.444" steel ball into the wood to half of its diameter. For perspective, the softer woods have values near 300—the hardest, upwards of 4000.

not make perfect, but it'll get you close—stoking the passion that led you to the art in the first place. Nothing will deflate your desire to carve faster than a hunk of difficult wood. Experienced carvers will tell you to find a source for properly seasoned wood with solid carving capability. It may require a short drive to a lumberyard, or a package delivery from a hardwood seller across the country, but getting a parcel of good carving stock is paramount to your future as a carver.

So before you tackle burls, barks, knees, or any other species, stock your shop with blanks of the following woods. They'll provide many hours of pleasurable carving, present surmountable challenges, and yield beautiful finished carvings.

Janka value: 380

Janka value: 410

Eastern White Pine

A great choice for new carvers, pine carves with little effort compared to most hardwoods. Pine has straight and even grain, and is lightweight, inexpensive, and easy to find, making it a contender for your go-to practice blanks. You can use almost any blade on pine, but make sure edges are sharp, as pine will frequently chip out when cut with a dull blade. It glues, sands, and paints well, but resists staining because of its resins.

Basswood

Check the Materials & Tools listings in any project in *WCI* and, more likely than not, this is the wood used. Classified as a hardwood, it is easy to carve. The grain is straight with few blemishes and holds fine details. It carves well with or across the grain. Basswood sands nicely and accepts glues, stains, and paints. A favorite wood for relief, caricature, and chip carving, it carves cleanly with edged tools.

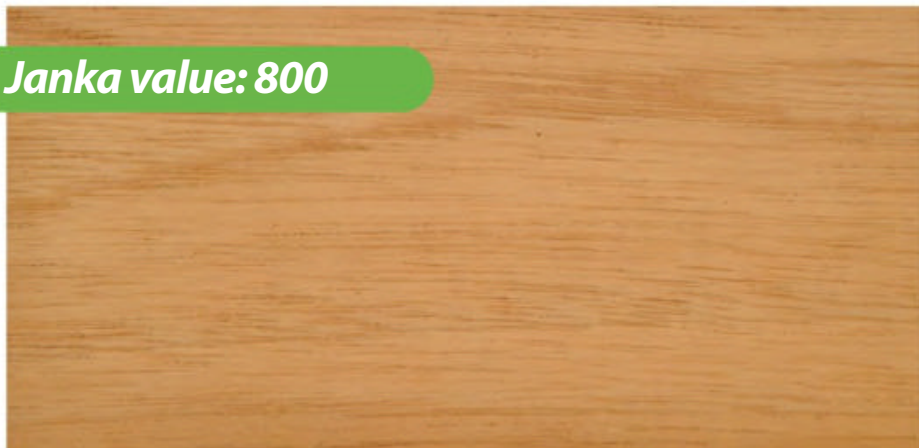
Janka value: 490



Butternut

Referred to as “white walnut,” this hardwood is fairly easy to carve. The grain is straight yet distinctive. It carves well with the grain, resulting in a polished look. Cross grain cutting requires extremely sharp tools to prevent splitting. Butternut is used for carving in the round, relief, and chip carving. The true beauty of the wood becomes apparent when the carving is finished with oil.

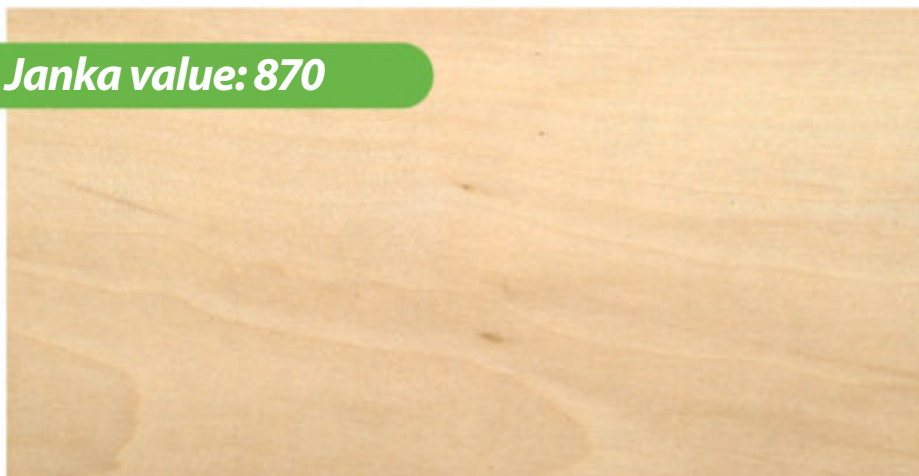
Janka value: 800



Mahogany

Considered an exotic hardwood, mahogany is a carving staple. Maintaining sharp edges on your tools lets you cut mahogany without heavy effort. It carves well with the grain but may want to split in crosscuts. It holds detail well, and small files and rasps will help you shape in tight places where carving tools may break the wood. It works with palm and long-handled tools as well as power carving burrs.

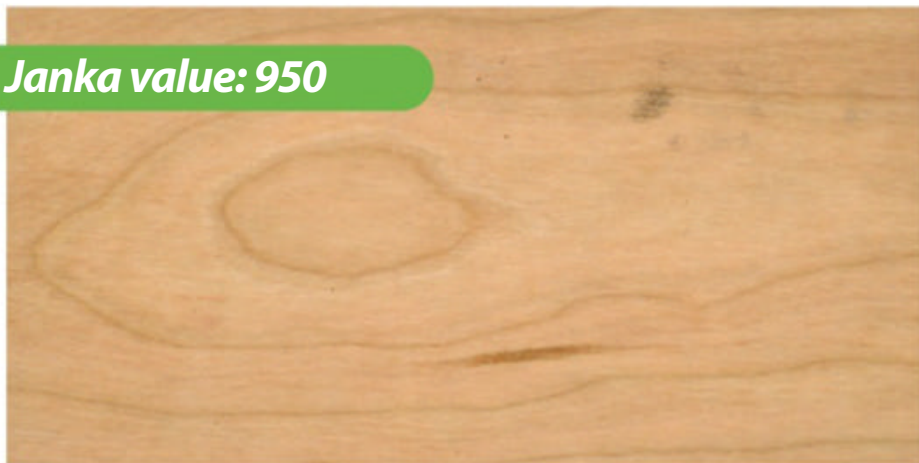
Janka value: 870



Water Tupelo

Tupelo is prized by wildfowl and fish carvers. The wood is super lightweight and floats perfectly for duck decoys. Because of its fine texture and interlocked grain, it power carves beautifully with virtually no fuzz-up. It holds fine details, woodburns nicely, and paints exceptionally well. Tupelo will carve cleanly with a knife but can be a challenge with other edged tools.

Janka value: 950



Cherry

Long valued for cabinetry, cherry has found favor in carving circles as well. Its heartwood is preferred and ranges from pink to red in color. The grain is even, tight, and lightly figured, and holds detail well. When the wood is green, it carves more easily. When fully dry, cherry can become too hard to whittle, but is ideal for relief and power carving. Cherry is also a perfect wood for making spoons and cutting boards.

Janka value: 1010



Walnut

The appeal of this wood lies in its rich brown color and subtle grain figuration. The hardest wood in this listing, walnut can be carved with hand and rotary tools. You can get finer details with gouges and palm tools. It may require more deliberate effort and sharp tools, but carvers agree that it's worth it. Walnut works for all types of carving, and appears incredibly rich when finished with oil.

The Basics of Sharpening



Properly prepare your knife for safe and enjoyable carving

By Staff of Woodcarving Illustrated

Factory grind

Sharpened

Although it may seem contradictory, a sharp knife is a safe knife. A sharp knife requires less force to push through the wood, giving you more control and making you less tired. Plus, you'll make cleaner, more attractive cuts. Many novice carvers get discouraged because they are carving with a dull knife.

Sharpening is a simple process: shape the tool with a coarse abrasive, work through finer grits to remove the scratches, and then polish the edge. You can use any abrasive, ranging from simple sandpaper to elaborate power sharpeners. However, it takes practice to consistently hold the blade against the abrasive at the correct angle.

In addition to sharpening the blade, it is prudent to slightly reshape it for carving. Typically, the factory edge is a steep wedge. It is durable and works well for cutting rope and cardboard boxes, but you'll need a flatter bevel for carving wood (see illustration, above right).

Getting Started

Sandpaper is the easiest abrasive to obtain, so that's what we'll use for our demonstration (see page 20). Start by gathering the necessary materials and making a set of simple, durable sharpeners.

- 1. Cut the boards.** To get a good edge, the sharpening surface must be flat. We use medium-density fiberboard (MDF), which cuts easily and remains perfectly flat in all but the most humid environments. (If you're carving in a very humid location, such as the Gulf Coast, use a piece of floor tile or float glass.) Cut four 3" by 8½" (7.6cm by 21.6cm) strips of MDF on a table saw; this size makes the best use of a standard sheet of sandpaper and gives you plenty of room to sharpen while still fitting in a toolbox.
- 2. Prepare the sandpaper.** You will need the following grits: 120, 180, 220, 320, 400, 800, 1,000, and 2,000. Cut a 3½" (8.9cm)-wide strip of each.
- 3. Assemble the boards.** Use spray adhesive to attach the 120-grit strip to one side of a piece of MDF. Fold the sandpaper over the edge to create a right angle. Label the board with the grit. On the other side of the same piece of MDF, attach the 180-grit sandpaper. Repeat the process with the remaining pieces of sandpaper and MDF, labeling the ends, until you have four abrasive boards.
- 4. Get a strop and stropping compound.** You can purchase a strop or use a piece of scrap leather attached to a piece of MDF. Any stropping compound will work. We use Flexcut Gold™ because it comes in a stick and is easy to apply.

SHAPING & HONING A BLADE



1

Begin shaping the bevel. Hold the entire length of the blade flat against 120-grit sandpaper, with the cutting edge facing away from you. Lift the back of the blade slightly, about $\frac{1}{32}$ " (1mm). Maintain the same angle as you push the knife away from you, toward the cutting edge, and along the length of the sandpaper.



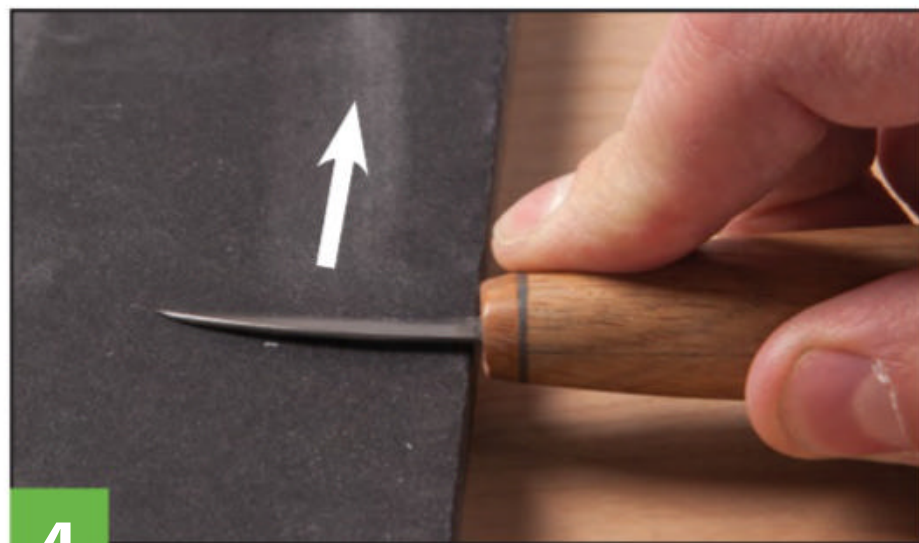
2

Shape the other side of the blade. Lift the blade off the sandpaper and flip the knife over so the cutting edge faces toward you. Lay the entire length of the blade on the sandpaper and lift the back slightly, about $\frac{1}{32}$ " (1mm). Pull the blade toward the cutting edge, along the length of the sandpaper, maintaining a consistent angle.



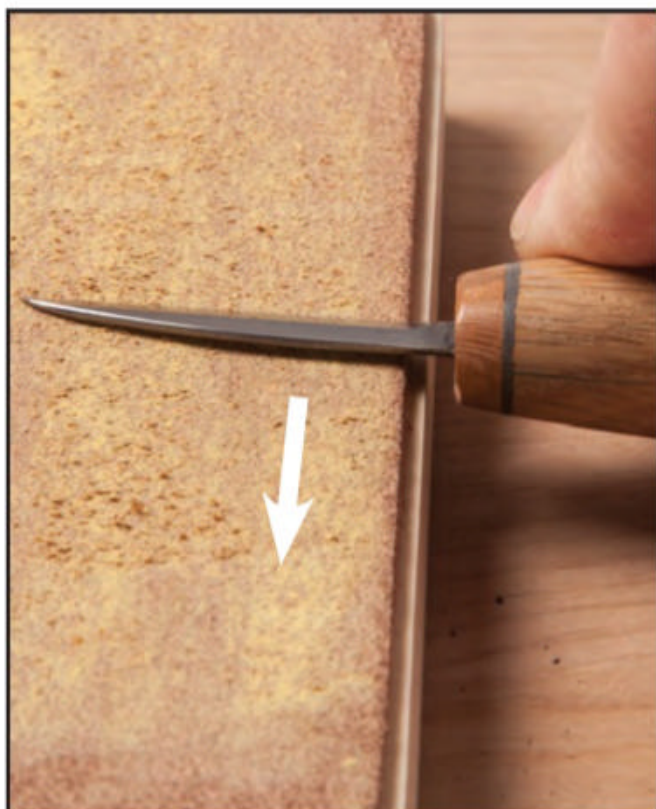
3

Finish shaping the bevel. Repeat Steps 1 and 2 until you create the desired bevel across the length of the blade. You should see shiny metal where you've removed the old bevel and reshaped the blade.



4

Remove the scratches left by the coarser sandpaper. Repeat Steps 1 and 2 as you work through the remaining seven grits of sandpaper. Remove the visible scratches from the coarser sandpaper before moving to the next finer grit.



5

Hone the edge. Apply a small amount of stropping compound to the raw side of the leather strop. Position the entire length of the blade on the leather strop and lift the back of the blade slightly, about $\frac{1}{32}$ " (1mm). Draw the blade across the strop, moving away from the cutting edge. Do not push the blade toward the cutting edge or you will damage the strop and round the cutting edge. At the end of the strop, lift the blade, flip the knife over, and then place the other side flat on the strop. Lift the back of the blade slightly and draw the blade along the strop, moving away from the cutting edge. Do this about 15 times per side. This process hones the blade for a cleaner and smoother cut. Once you've stropped on the side with compound, switch to the tanned leather side of the strop and repeat the process from the beginning of Step 5, this time using no compound. *Note: Once you have shaped the bevel, maintain the cutting edge by stropping often. You only need to sharpen with sandpaper if you nick the blade or damage the cutting edge.*

WANT MORE ON SHARPENING?

Sharpening Carving Tools for Beginners

By Lora S. Irish

Item 3122. Available for \$9.99 + S&H (parcel post) from Fox Chapel Publishing, FoxChapelPublishing.com, 800-457-9112, or your local retailer.



The Right Bench Knife for You

Looking for your first carving tool or a reliable upgrade? Check out these quality options

By Staff of Woodcarving Illustrated

Whether you're a total beginner shopping for your first blade or a hobby carver wanting to graduate to a more reliable tool, choosing a knife is a big decision. After all, this tool will accompany you through your early projects and—if treated right—bring you years of woodchips, sometimes even developing a patina specific to the oils in your hands. In short, buying a carving knife is a commitment.

Not sure where to start? Let us help! In this article, we'll go over nine fixed-blade knives you should know about as you start to build your toolkit.

Rules of Thumb

- If you can, hold the knife before you buy. The ideal knife will fit snugly in your hand and be useable for hours at a time without causing discomfort.
 - Unless you have advanced sharpening skills, buy it pre-sharpened.
 - Even pre-sharpened knives need periodic honing. Make sure to pick up a basic strop and stropping compound along with your knife.
 - Quality steel is an absolute necessity. Buying low-quality tools just because they're cheap will cost you more in the long run—either in time spent maintaining them or money spent replacing them.
- Note: Some budget tools do use good steel; just do your research before you buy.*
- Think about what you'll be carving. If you gravitate toward smaller projects with fine details, a detail blade is best. If you're a flat-plane carver at heart, a longer-bladed Sloyd will make those smooth, sweeping cuts a cinch.
 - Buy the best knife for your needs and budget. There is no perfect knife—just the perfect knife for you.

Note: Tools are listed alphabetically by brand. This is by no means a complete list of all quality knives available; follow the above criteria when shopping and you'll find success.

BLADE COVER CHALLENGE

We have another carving challenge in the works! By September 13, send us a photo of the most unusual carved blade cover you've made. It can be an animal, a person, or an object; painted or natural; and in any style you like. More details on page 4.



Did You Know?

The Rockwell Scale is used to determine how well a material will hold up to damage from an outside object. For carving knives, the ideal Rockwell score is between 58 and 62. *Note: When choosing a quality knife, make sure to consider multiple factors in addition to steel hardness.*



Beavercraft - Beavercrafttools.com

Based in Ukraine, Beavercraft has recently generated a lot of buzz in the carving community—primarily for the wide range of viable starter tools it offers. The C2 bench knife comes pre-sharpened with a moderately ergonomic oak handle (flat sides but a rounded belly). The blade shape works well for basic whittling projects and even simple chip carvings, but given the thickness, we do not recommend it for finer detail work. Given the price point and steel quality, it's a solid first knife choice.

Deep Holler - Deephollerknives.com

Handmade in the "hollers" of Eastern Tennessee by Matthew Altland (who learned his craft from celebrated knifemaker Bud Murray), this flat-grind tool will spoil you for knives—in a good way. Handle shape ranges from classic A to finger groove, but we preferred the feel of the mid-size Double D handle. You can browse Deep Holler's line of bench knives through trusted carving shops such as Mountain Woodcarvers and Art from the Bark.



Drake - Drake-knives.myshopify.com

Drake's Gil Special knife is a powerhouse of a tool: the blade's large surface area allows for easy roughing out, even on larger projects, and the fine tip works well for detailing. Astoundingly sharp out of the box, this tool was a pleasure to use—especially given its unique handle design, which encourages a comfy pistol-like grip as you carve. Given the higher price point, it's a good option if you're looking for a professional upgrade with a lifetime guarantee. Alternatively, consider the \$40 Standard Detail Knife, which you can customize based on blade length and handle shape.

Dunkle - Stadtlandercarvings.com, mdiwoodcarvers.com

Made by second-generation knifemaker John Dunkle, this little straight knife is sharp, stylish, and reliable. The ergonomic handle is sleek but not slippery, and the slightly springy blade works great for all stages of caricature carving. It's available through dedicated retailers such as Stadtlander Carvings and MDI Woodcarvers Supply—and, depending on the source, you can choose from a fun range of handle colors. Leather sheath included.



Flexcut® - Flexcut.com

With an ergonomic, lightweight ash handle and a mildly flexible spring steel blade, this knife is comfortable to use for long carving sessions. It came carving sharp right out of the package, and the thin taper of the blade lends itself well to both roughing out and detailing. While Flexcut offers a range of tool profiles, including a roughing knife, an upsweep knife, and a cutting knife with a chunkier blade, we recommend the versatile detail knife if you're just getting started.

Lee Ferguson - Fergusonknives.com

The sleek A-2 knife boasts a 1¾" blade with a fine tip perfect for detail work. The blade needed a quick strop right out of the package but held an edge well. Lee Ferguson's signature rosewood handles combine a nice heft with a slim body well suited to all hand sizes. If the polished finish is too slippery for you, wrap the handle grip area in a layer or two of vet wrap (available for around \$2 at pet supply stores) and you'll be good as gold.





Morakniv® - Industrialrev.com (US); morakniv.se (Europe)

The Mora 120 is a classic sloyd knife beloved by carvers specializing in the Scandinavian flat-plane style (popularized by Harley Refsal and others in the US). Its long, smooth blade came brutally sharp out of the box and is ideal for large, flat cuts; however, the fine point also lends itself well to minute details. Some carvers may find the large handle a challenge, but the tapered barrel shape allows for multiple grip options depending on your hand size. Sheath included.

Murphy - Rmurphyknives.com

Manufactured in Massachusetts, the Murphy Hand Carving and Dental Lab Knife is a slim little tool with a fine detail tip. If you order directly from the manufacturer, expect to spend some time bringing it up to speed before use: the blade didn't come sharpened and the tang needed a quick grind for a smoother transition into the back of the handle. Once sharpened, however, this knife really holds an edge and is a quality starter tool. Unless you're experienced at sharpening, we recommend purchasing a ready-to-carve version from select retailers, such as Hillcrest Carving.



Kryshak/OCCT - Kryshakcarvingtools.com

Fans of OCC tools will recognize their hallmarks—a squarish handle and a smooth, flat-grind blade—in the Scout beginner knife, now manufactured by John Kryshak in Wisconsin. A good little tool that slices through endgrain like butter, it's great for kids and carvers with smaller hands. You can purchase the Scout and other knives from the former OCCT line through dedicated carving retailers such as Chipping Away, Hummul, and Treeline.



Brand	Model/Name	Price	Rockwell Hardness	Comes Sharp?	Blade Length	Style	Great For
Beavercraft	C2	\$18	56+	Yes	1¾"	Bench Knife	Whittling, simple chip carving
Deep Holler	Double D	\$35-\$40	61	Yes	1⅝" to 1½"	Bench Knife	Flat-plane, caricature carving
Drake	Gil Special	\$50	61-62	Yes	2"	Rough Out	Roughing out and detailing
Dunkle	9ST	\$34-\$43	62	Yes	1½"	Bench Knife	Caricature, detail work
Flexcut	KN13	\$25.95	59-61	Yes	1½"	Detail	Caricature, detail work
Lee Ferguson	A-2	\$35	60	Needed minor stropping	1¾"	Detail	Detail work
Morakniv	120 (M-14028)	\$32.99	58-60	Yes	2⅜"	Sloyd	Flat-plane carving, bushcraft
Murphy	HANDS (Short Blade)	\$23.80	54-58	No, unless purchased specially from select retailers	1½"	Bench Knife	Carvers on a budget
Kryshak	Scout Beginner Knife	\$24.95-\$25.95	59	Yes	1¼"	Detail	Kids and carvers with smaller hands

Note: Prices accurate at the time of publication.

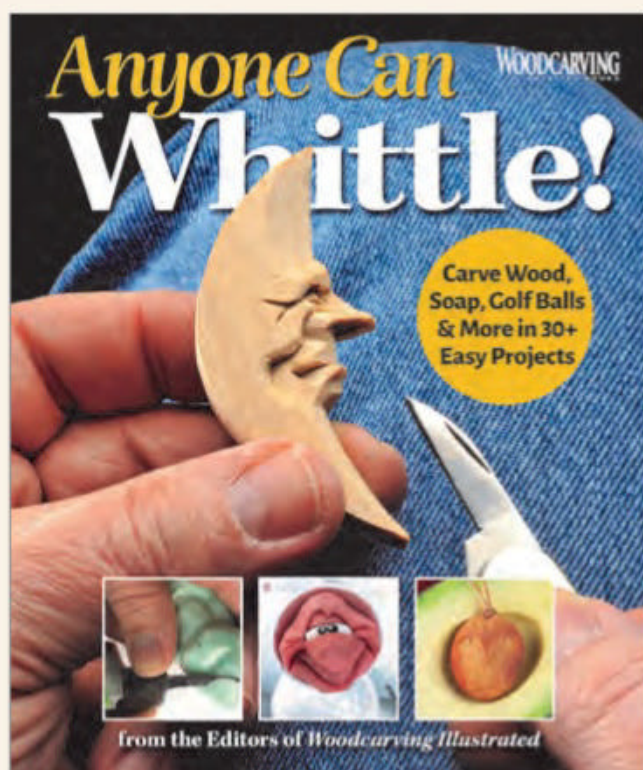
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Enjoy These Skill-Building Titles

No matter your experience-level, there's something for everyone with these whittling books!



Anyone Can Whittle!

By Editors of *Woodcarving Illustrated*

Available in May

- A unique beginner-friendly guide that provides skill-building overviews and incorporates mixed media including golf balls, soap, basswood and even avocado pits
- Includes 30+ easy to advanced whittling projects
- Original patterns are contributed by some of today's leading carvers including, Chris Lubkemann, James Miller, Sara Barraclough, Chris Morgan and more!

Paperback • 136 pages • 7.5" x 9"
Code: 03429 • \$14.99



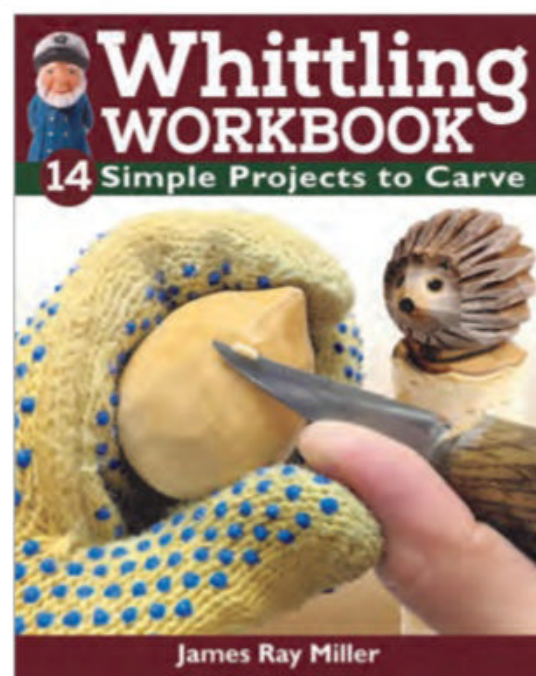
Quick & Easy Whittling for Kids

By Frank and Lillian Egholm

Available in June

- An approachable and age-appropriate introduction to whittling for children 8-14
- Projects only require a few basic tools and twigs, branches or other found wood
- Features 18 step-by-step projects and patterns for a mushroom, boat, spatula, ring toss game, whistle and more!

Paperback • 88 pages • 6" x 9"
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Whittling Workbook

By James Ray Miller

- The ultimate beginner friendly project guide to whittling flat-plane carvings with a modern twist
- 14 fun and easy wood carving projects
- Includes insightful overviews on basic carving cuts, painting, finishing techniques, carving safety and how to join a carving community

Paperback • 112 pages • 8" x 10"
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Scrap Wood Whittling

By Steve Tomashek

- The must-have guide for any woodworker who want to achieve something small, charming and easy
- Includes 19 tiny animal carvings that progress from easy to difficult
- Clear and concise step-by-step instructions, coordinating photography and full-size patterns

Paperback • 136 pages • 8" x 10"
Code: 01685 • \$18.99



Complete Starter Guide to Whittling

By Editors of *Woodcarving Illustrated*

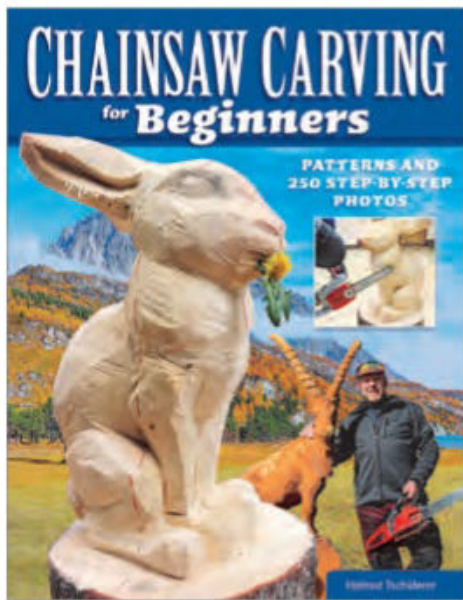
- A great starter guide for new whittlers
- Includes step-by-step instructions, how-to photographs, and ready-to-carve patterns
- Has 24 fun whittling projects that can be completed over a weekend

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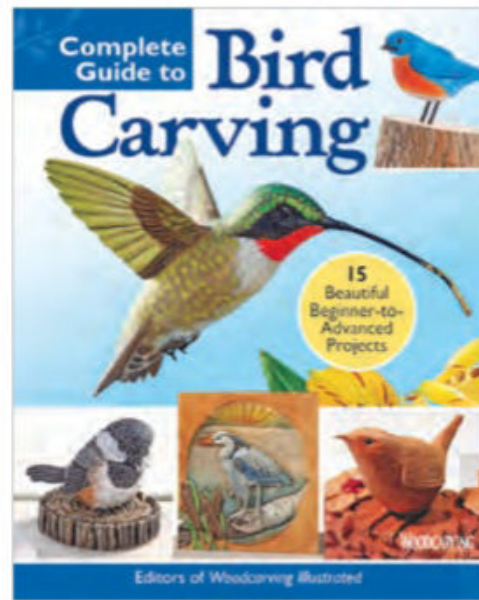
Must-Have Carving Books for Your Woodworking Library!



Chainsaw Carving for Beginners By Helmut Tschiderer

- An ultimate guide to carving amazing wood sculptures safely and successfully
- Includes sections on chainsaw care, maintenance, safety and other essential tips and tricks
- Features 4 projects with step-by-step instructions, photos and expert insight into the craft

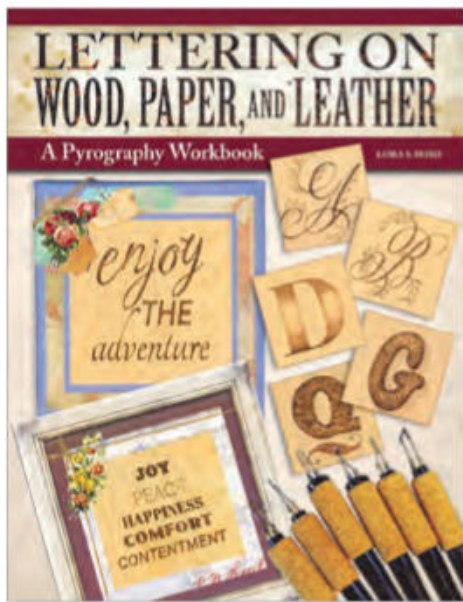
Paperback • 144 pages • 8.5" x 11"
Code: 02743 • \$19.99



Complete Guide to Bird Carving By Editors of Woodcarving Illustrated

- Includes 15 projects from beginner to advanced from *Woodcarving Illustrated*
- Provides tutorials on various techniques wood birds such as whittling, relief carving, and power carving
- Patterns include a variety of birds including woodpeckers, owls, blue herons, gold finches and more!

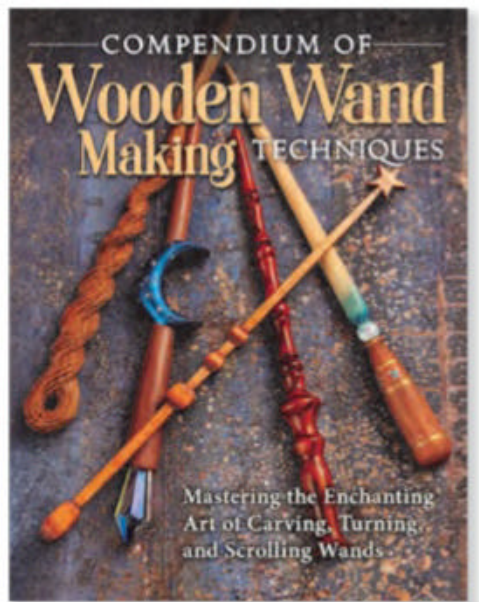
Paperback • 128 pages • 8" x 10"
Code: 02774 • \$19.99



Lettering on Wood, Paper, and Leather By Lora S. Irish

- A complete guide for pyrographers who want to learn how to improve their lettering skills on a variety of mediums – wood, paper, and leather
- Instructions for applying and transferring patterns, as well as tips and tricks for fixing mistakes
- Lora S. Irish is a best-selling author and renowned pyrography artist with more than 500,000 copies of her 30 published instructional guides sold worldwide

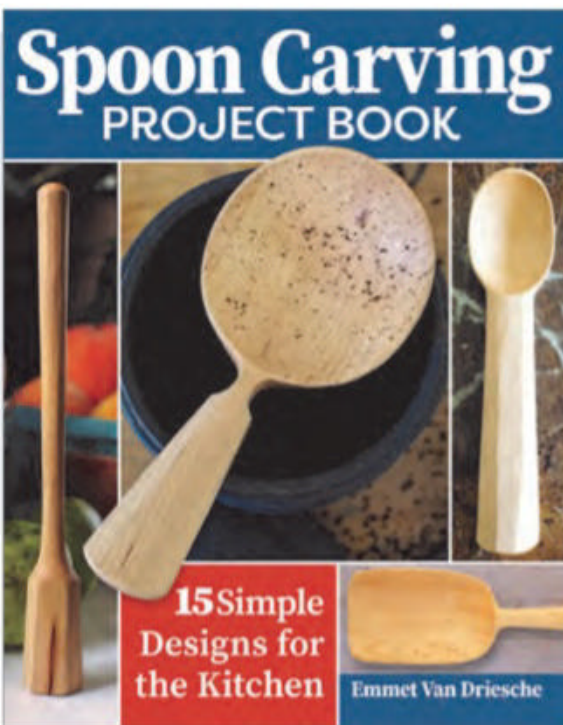
Paperback • 96 pages • 8.5" x 11"
Code: 03283 • \$16.99



Compendium of Wooden Wand Making Techniques By Editors of Fox Chapel Publishing

- Muddle in the world of magic by crafting a collection of magic wands for yourself
- Features 20 unique projects that are sure to delight and manage mischief for all muggles
- There are five projects for each carving style: hand carving, power carving, wood turning and scroll sawing

Paperback • 192 pages • 8.5" x 11"
Code: 01692 • \$19.99



Spoon Carving Project Book By Emmet Van Driesche

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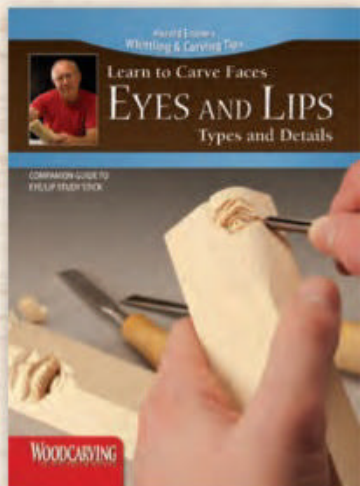


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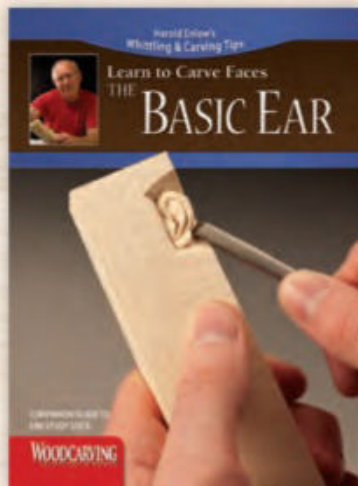
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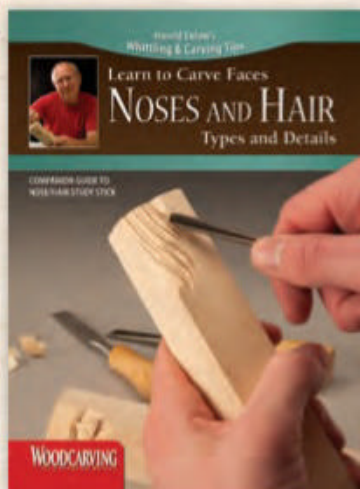
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Caricature Pirate Captain

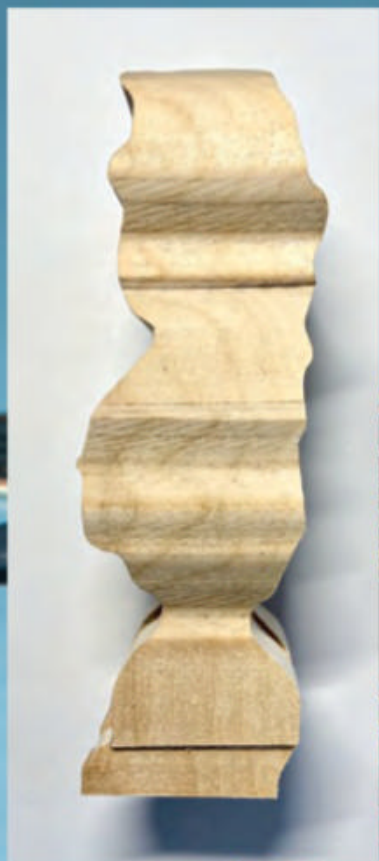
**Peg legs are so last season—
and it looks like this seafarer
just got an upgrade**

By Dwayne Gosnell

When I think of summer, I find myself dreaming of family beach trips and the smell of salt in the air. With these thoughts, it doesn't take long for me to imagine pirates sailing the Seven Seas in years past. My go-to carving this summer is one of those pirates. I attempted to find the humor in this old salt by adding an eye patch and a wheel instead of the typical peg leg.

Getting Started

Ensure the wood grain on the blank runs vertically on the pirate and parrot for maximum stability. As you prepare the blank, make sure the grain also runs toward the face area (so the lines run down the face), not left to right. Transfer the patterns onto their respective basswood blanks, and then use a band saw to cut the front and side views. Make sure you're in a comfortable carving environment and in the mood to carve—if you force the mood, it will show up in your work.



CARVING THE PIRATE



1

Separate the features. Draw the reference lines for the pirate's body parts: head, arms, foot, and wheel. Then use a $\frac{3}{8}$ " (10mm) soft V-tool to block out the body parts. Think square, not round, at this stage.



2

Refine the arms and face. With the carving knife, continue blocking out the foot and the arms from the wrist to the elbow, maintaining the square shape. Then use the same knife to carve the square shapes into octagonal shapes and the face from the ear area toward the nose area. Do not carve the wheel into an octagonal shape, and do not undercut any areas yet.



3

Establish reference lines in the face area. With a knife, carve the eye socket by creating a stop cut from the brow area and then a relief cut from the nose area. Then draw reference lines for the rest of the pirate's features.



4

Add more detail. Use a $\frac{1}{4}$ " (6mm) 45° V-tool, following the lines you just drew. Lay the V-tool on its side to create layers rather than carving straight into the piece. Accentuate his beard, lip, eye patch, and ears.





5

Add shadow. Carve a triangle in every place where two points connect. This can take time, but the results are worth it! Once the triangles are done, look again. They hide like Easter eggs in tall grass. Take your time; this step is the most important one so far.



6

Shape the face. With a $\frac{5}{8}$ " (16mm) #7 gouge, narrow the face at the temple. This brings out the cheek bone, as well.



7

Work on the eyes—or eye! Shape the eyelids. With a $\frac{1}{8}$ " (3mm) #9 gouge, carve the upper part of the upper eyelid. Then carve the key opening with a $\frac{1}{16}$ " (2mm) 45° V-tool. Only carve deep enough to make a reference line for later knife work.



8

Carve the eyeball. With the knife and small cuts, smooth and round the wood. Above the pupil, carve upward; below it, carve downward. Once the eye is shaped to your liking, use the knife to thin out the upper eyelid. I like to draw an eye with pencil because I feel that carvings look like zombies with a blank, carved eye.



9

Shape the nose. With a $\frac{1}{4}$ " (6mm) #9 gouge, create the nostril hole. Carve almost straight up into the nose, but not directly upward, as you can easily break the wood above the nose. Clean up the cut with your knife.



10

Add more ornate details. Draw some reference lines for detailing the finer points: fingers, hair, tassels, coat, eye patch, and boot details. Use the $\frac{1}{8}$ " (3mm) #9 gouge for the hair. Carve the rest of the details with the $\frac{1}{16}$ " (2mm) 45° V-tool. After the V-tool work is done, go back and add more triangles in those spots where two or more points connect.



11

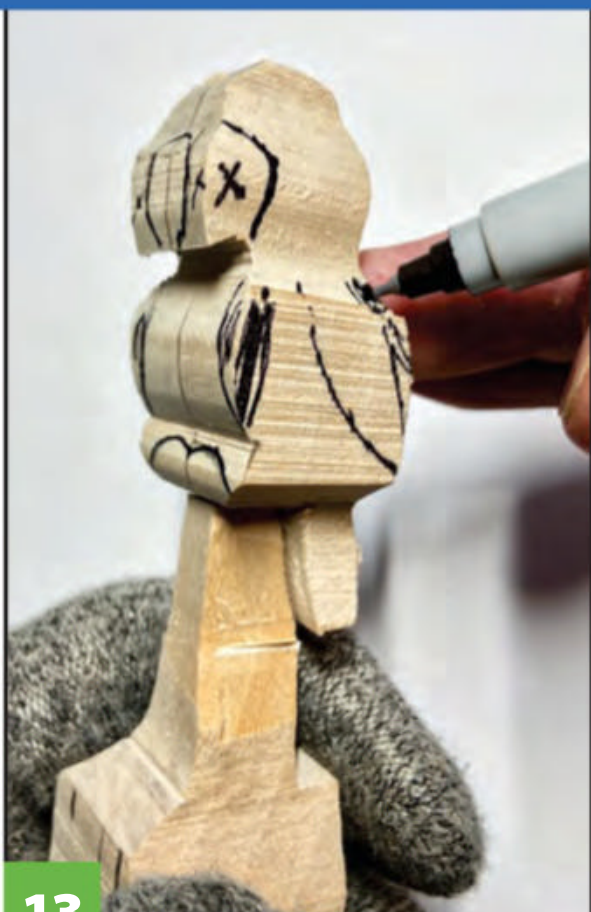
Carve the pirate hat. With the knife, shape the hat, working from the edge of the brim toward the face, rounding the brim. Pirate hats fold such that the brim will look like a triangle from the top. Then, with the $\frac{1}{4}$ " (6mm) #9 gouge, carve a U-shaped opening in each corner of the triangle, making the folds of the hat.



12

Form the wheel. Draw the reference lines for the wheel and spokes. With the knife, carve triangles in the corners of the spokes, progressively making them deeper until they bore through the wood. Once all the openings are complete, finish the wheel by cleaning up the cuts. Go over the entire carving one more time, removing any imperfections.

CARVING THE PARROT



13

Block out the parrot's body. Using the outline of the parrot, draw reference lines of wings, a beak, feet, and a tail. Shave off all corners with the knife, rounding the torso, shaping the beak, and removing any saw marks.



14

Refine the features. With the $\frac{1}{4}$ " (6mm) 45° V-tool, cut in the wing by laying the V-tool on its side to create layers. Using the same V-tool, carve the separation between the beak and the face, and then separate the feet and toes.



15

Add eyes. To make the eyes on either side of the face, use a $\frac{3}{16}$ " (5mm) eye punch.



16

Smooth and add final details.

Use the ¼" (6mm) #9 gouge to smooth out the neck area. With the ¼" (6mm) 45° V-tool, add a couple lines in the tail feather area and a few feathers on the head. I don't add too much detail to the parrot, as its simplicity is cute.

Finishing

Paint the parrot and the pirate, referring to the Paint Notes below. *Note: All details are painted with 1 part paint and 1 part water unless otherwise noted.* There are some details that require special attention. For example, paint the coat with navy blue, and then while the paint is still wet, add the bright red to the trim. This will help the colors blend to create the desired tone of red. Likewise, the parrot's feet and beak should be painted first with yellow, and then with harvest orange while still wet. After the paint is dry, use an antiquing medium solution (also a 1:1 ratio of medium to water) to add a bit of depth to the character. If desired, glue the parrot to the pirate's hat with wood glue.

TIP

READY FOR MY CLOSE-UP

Take photos of your work and zoom in. The hidden chips will show up quickly for easier removal.

Paint Notes

Pirate

Skin: honeycomb (5)

Lips, cheeks: 1 part bright red (1), 9 parts water

Eye whites, shirt: full-strength white (1)

Iris: full-strength Carolina blue (1)

Pupil: full-strength black (1)

Earrings: full-strength rich gold (3)

Hat, pants: midnight blue (2)

Eye patch, wheel: full-strength sable brown (4)

Coat base: navy blue (1)

Coat trim: bright red (1)

Tassel fringe, bandana: bright red (1)

Detail lines around clothes: antiquing medium nutmeg brown (2)

Parrot

Eyes: full-strength white (1)

Irises: Carolina blue (1)

Pupils: black (1)

Body, wings: Christmas green (1)

Beak, feet: yellow (1); harvest orange (1)

1 Apple Barrel®

2 FolkArt®

3 Jo Sonja®

4 Delta Ceramcoat®

5 Minwax® Water-Based Tintable Stain

materials & tools

MATERIALS

- Basswood, 2½" (6.4cm) thick: pirate, 3" x 7½" (7.6cm x 19.1cm)
- Basswood, 1" (2.5cm) square: parrot, 2¾" (6cm) long
- Pencil or marker
- Graphite transfer paper
- Wood glue (optional)
- Water-based stain, such as Minwax®: honeycomb
- Acrylic paints, such as Apple Barrel®: black, bright red, Carolina blue, Christmas green, harvest orange, navy blue, white, yellow; such as FolkArt®: midnight blue; such as Jo Sonja®: rich gold; such as Delta Ceramcoat®: sable brown
- Antiquing medium, such as FolkArt®: nutmeg brown

TOOLS

- Band saw
- Carving knife
- Eye punch: ⅜" (5mm)
- V-tools: ⅛" (2mm) 45°, ¼" (6mm) 45°, ⅜" (10mm)
- #7 gouge: ⅝" (16mm)
- #9 gouges: ⅛" (3mm), ¼" (6mm)
- Paintbrushes: assorted

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

Caricature Pirate Captain Patterns



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Dwayne Gosnell lives in Hickory, N.C., and works in law enforcement. Carving gives him a break from his job, which is high-stress but allows him to view some pretty unique incidents. These often find their way into his caricatures. Dwayne started carving in 2006 and has been addicted ever since. He is a member of the Caricature Carvers of America. See more of his work at dgosnellwoodcarving.com.

Carved Succulents



Turn Instagram's favorite plant into a wooden desk sitter using just one knife!

By David Young

One of the things I love about carving is that once you know just a few basic cuts, you can combine them in different ways to make unique and interesting creations. I got the idea for these succulents while experimenting with using basic cuts to create simple shapes and textures. Give them a try and you'll find they are fun to carve, simple to finish, and easy to customize. Best of all, they will look great on your shelf or desk for years to come, and you don't even need to water them!

Getting Started

Sketch the top and bottom patterns onto the blanks. For the topiary (#1) and palm (#5), transfer the pattern to the sides of each piece, as well. With a pencil, mark the areas to remove. For the other plants, you will need to draw the pattern lines on as you go. Each of these pieces can be carved with just one knife. I use a 1½" (38mm) blade with a detail tip, but you may prefer to use a larger knife for roughing out and a smaller knife for details.

MAKING THE TINY TOPIARY



1

Rough out the shape. Following the pattern, use stop cuts and push cuts to remove each shaded section from the blank.



2

Finish the base. Holding the piece upside down, taper each side of the base toward the bottom at an angle until the bottom is shaped like an octagon instead of a square. Then add a flare to each corner of the base by pushing your knife in at the corner and rolling up toward the bottom of the base.



3

Round the sections. Extend the notches created in Step 1 to further shape the three sections of the plant. Then cut off the hard corners created from this process. Continue to round each section until you have a stack of three roughly spherical shapes. It should look a bit like an ice cream cone.



4

Add the texture. Make horizontal V-cuts with your knife to create the texture on each section of the plant. For each section, make one cut in the middle on all four sides, and then make overlapping cuts just above and below each of the original cuts. Continue the pattern until the section is complete and repeat on all three sections; the cuts do not all have to be the same size.

MAKING THE BARREL CACTUS



1

Shape the block into a cylinder. Remove the four hard corners along the entire length of each side of the block until you are left with an octagon shape when viewed from the top or bottom. Then remove the remaining eight hard corners along each side to arrive at a shape that is near to a cylinder, while retaining some desirable facets along each side.



2

Shape the plant. Use your pencil to draw a horizontal pattern line 1" (2.5cm) up from the bottom and place a stop cut along it to define the top of the base. Then draw two additional horizontal lines to indicate the wide points of the plant (the dotted lines in the pattern). Carve down toward the stop cut from the lower pattern line and up toward the top from the top pattern line. Continue to round the top and taper the bottom until you have shaped the main body of the plant. Use deep, bold cuts and leave large facets remaining on the surface of the plant.



3

Texture the plant. Make eight large, vertical V-cuts at regular intervals along the outside of the plant. Then moving toward the top, make smaller V-cuts between your first set of cuts. As space allows, continue to add smaller V-cuts between the others until you reach the top of the carving. Repeat the same process, extending down toward the base.



4

Chip carve the base. Draw the pattern of triangles onto the base of the carving and place a small dot in the center of each triangle that will be removed. Use the tip of your knife to remove a triangular chip from each indicated triangle in three clean, deliberate cuts. Remove any remaining pencil marks by shaving them off, erasing them, or washing the carving. Do not sand them off, as this can interfere with the crisp look of the chips.

MAKING THE PINCUSHION CACTUS



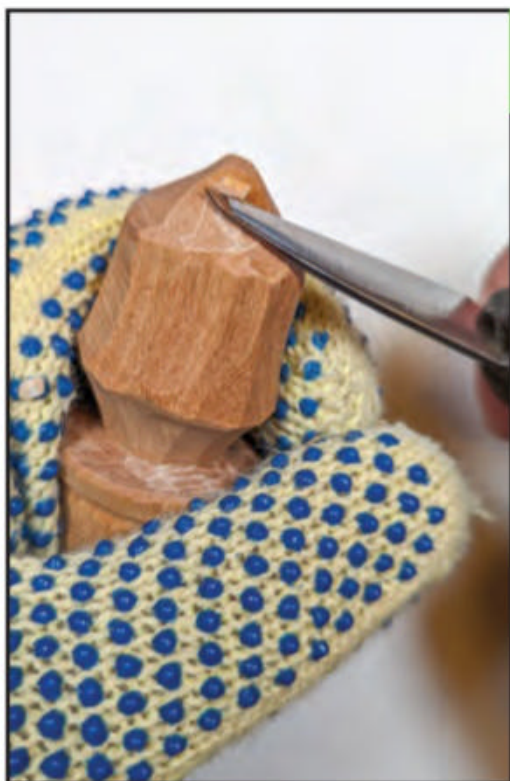
1

Separate the base. Start by shaping the block into a cylinder. Make a horizontal stop cut $\frac{7}{8}$ " (2.2cm) up from the bottom of the carving and draw another horizontal pattern line $\frac{1}{2}$ " (1.3cm) above the stop cut. Holding the block upside down and starting from the pattern line, use deep push cuts toward the stop cut to separate the plant from the base.



2

Shape the base. Taper the base toward the bottom until the size of the circle created on the bottom of the base aligns with the size indicated on the pattern. Then make a horizontal stop cut $\frac{1}{8}$ " (3mm) below the top of the base and carefully carve up to it to create the rim of the base. Then use the tip of your knife to round the hard corners around the rim of the base.



3

Shape the plant. Starting at the point where you carved down toward the base, push your knife in and then roll it up toward the top of the plant. Use this process to create large, concave facets around the entire block. Then draw a pattern line about $\frac{3}{8}$ " (1cm) down from the top of the carving. Shape the carving from this line to a point at the top, again pushing in and rolling up with your knife to create concave facets. Round over the point created at the top.



4

Add texture. Create eight large, vertical V-cuts in regular intervals around the ridge at the bottom of the plant. Repeat the process around the top ridge of the plant, placing the V-cuts in between the ones created on the bottom row. Use the tip of your knife to carefully add two small V-cuts on each side of the large V-cuts.

MAKING THE SMALL SPRUCE



1

Shape the block and separate the base. Shape the block into a cylinder. Then make a horizontal stop cut $\frac{3}{4}$ " (1.9cm) up from the bottom of the block. Carve up to the stop cut all around the base until the base of the block is a cylinder with a diameter of $1\frac{1}{4}$ " (3.2cm), as indicated in the pattern.



2

Shape the bottom of the base. Hold the plant upside down and, starting with your knife halfway between the bottom and top of the base, make a deep push cut toward the bottom of the block, creating a flat plane that aligns with one side of the octagon pattern on the bottom of the base. Rotate the carving and make a similar cut next to it, until you have created eight flat planes all the way around the bottom of the base and the bottom is octagonal.



3

Finish the base. Turn the carving right side up and place your knife in between two of the planes you created on the bottom of the base. Make a deep push cut toward the top of the base. Repeat the process until you have eight planes forming the top half of the base.



4

Shape the plant. Taper the plant from the base to a point at the top to create a cone shape. Then draw two horizontal pattern lines to indicate the tiers of branches and make stop cuts along each one. Carve up to each stop cut from beneath to establish three separate tiers of branches.



5

Separate the boughs.

Holding the carving upside down, make eight large V-cuts at regular intervals along the bottom tier of branches. Add eight similar large V-cuts at the base of the middle and top tiers of branches, alternating alignment between those of the tier below. Then carefully add smaller V-cuts at the tip of each branch. Then use the tip of your knife to extend the base of each large V-cut slightly further up between the branches, so the bottom of each tier is not perfectly flat.

TIP

CARVING DOWNHILL

These succulents are a great way to practice carving downhill, which reduces the likelihood of splitting the grain and creating an unsightly blemish. Whenever you reach a high point in a carving, such as the widest part of the barrel cactus, make sure to aim your carving strokes toward the lower points of the carving, rather than carving toward the high points. Start from the middle of the cactus and carve up toward the top, and then change direction and shape the bottom half by carving down from the midline.

MAKING THE POTTED PALM



1

Flatten the front and back. Shave the hard corner off the front of the carving until the area between the centerlines on each side of the carving is completely flat. Repeat the process to flatten the back side of the block.



2

Rough out the shape. Use stop cuts and push cuts to remove the shaded sections of the pattern. This should leave a square base and three large triangle shapes on each side.



3

Shape the branches.

Holding the carving upside down, extend the stop cuts at the base of each tier across the front and back of the plant. Carve up (toward the base) diagonally into each stop cut. Don't attempt this with one cut, but instead gradually extend the stop cut across each side until they meet in the middle. Repeat this process on each tier until you are left with three distinct sets of branches. You will use multiple cuts in this process, but finish each tier with a final set of long cuts, leaving wide, flat facets.



4

Shape the top tier. Draw a centerline across the length of the top of the carving. Then, starting from halfway down the top tier, taper the top up toward the centerline. Continue until both sides of the top tier meet at the centerline.



5

Separate the palms. Use large V-cuts along the ridge of each tier to separate the palms. For each tier (including the top), add four large notches across the front and four across the back. If you have trouble creating these cuts without your knife hitting the next row, don't worry. You can use the spots your knife hit as a guide for the V-cuts in the next tier. After adding the large V-cuts, use the tip of your knife to extend each notch slightly further back so that the top of each tier is not flat.



6

Finish the top. Connect the corresponding large V-cuts on the front and back of the top tier with deep stop cuts across the top of the plant. Then make four V-cuts across the top of the plant along these stop cuts. You will be carving against the grain, so be sure to stop your knife well before and after this step. Add a small vertical V-cut on the front center of the top tier and two V-cuts extending diagonally from this toward the top and sides. Repeat the pattern on the center of the back.



Finishing

Coat each piece in a boiled linseed oil (BLO) mixture (roughly 1 pint of BLO to an inch of burnt umber oil paint). *Note: Always dispose of oil-soaked brushes and rags according to the manufacturer's instructions, as they can spontaneously combust.* To create some interest and variety between each plant, I like to use different shades of green and

finishing techniques for each piece. Use heavily watered-down paint (5:1 water to paint) for the topiary and pincushion cactus, slightly watered-down paint (2:1) for the spruce and palm, and full-strength paint for the barrel cactus. Allow the paint to dry.

Apply full-strength antiquing solution to the barrel cactus and wipe off the excess with a paper towel. Follow the same process with the palm but dilute the antiquing solution (3:1 water to antiquing solution). Then lightly drybrush the ridges of the pincushion cactus with vintage white. Finally, stipple the spruce with fresh cut grass (to stipple, load your brush as if for dry brushing, and then gently tap the bristles on the surface of your carving instead of brushing back and forth). Leave the bases natural, with just the BLO finish. After the carvings have completely dried, seal them with a matte finish spray or your preferred finishing coat.



Paint Notes

#1 Tiny Topiary: fresh cut grass (2)

#2 Barrel Cactus: olive green (2), antiquing solution

#3 Pincushion Cactus: forest moss (2), drybrushed with vintage white (2)

#4 Small Spruce: black forest green (1), stippled with fresh cut grass (2)

#5 Potted Palm: avocado (1), antiquing solution

1 Americana®

2 FolkArt®

materials & tools

MATERIALS

- Basswood, 1" (2.5cm) square: tiny topiary, 3½" (8.9cm) tall
- Basswood, 1½" (3.8cm) square: barrel cactus and small spruce, 3" (7.6cm) tall
- Basswood, 1¼" (3.2cm) square: pincushion cactus and potted palm, 2½" (6.4cm) tall
- Pencil or pen
- Boiled linseed oil
- Oil paint: burnt umber
- Clean rags
- Acrylic paints, such as Americana®: avocado, black forest green; such as

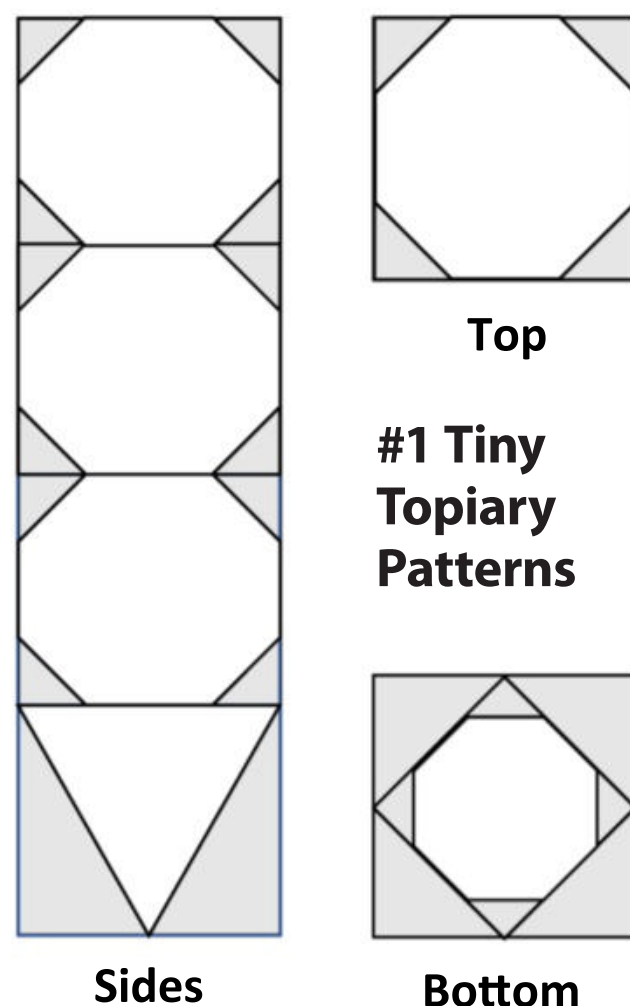
FolkArt®: forest moss, fresh cut grass, olive green, vintage white

- Antiquing solution, such as FolkArt®: nutmeg
- Clear spray finish, such as Krylon®: matte
- Paper towels

TOOLS

- Carving knife
- Paintbrushes: assorted

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

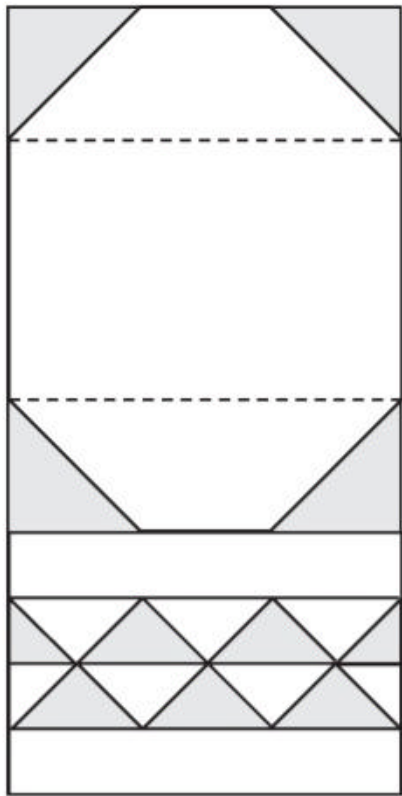


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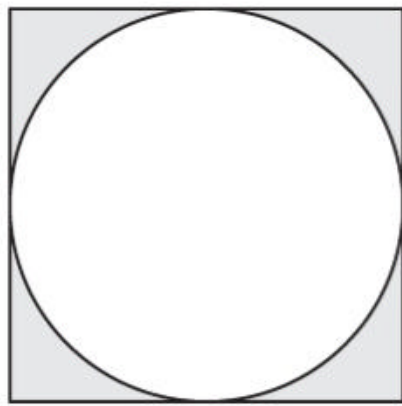
#1 Tiny Topiary Patterns

Sides

Bottom

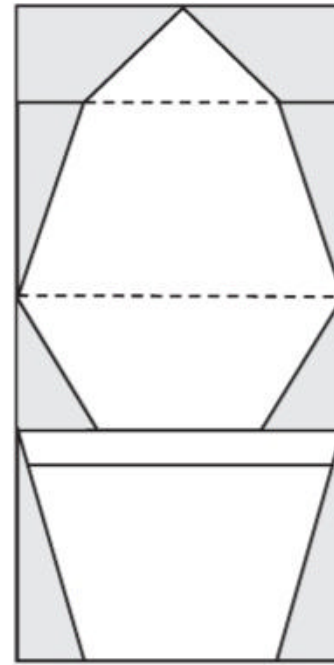


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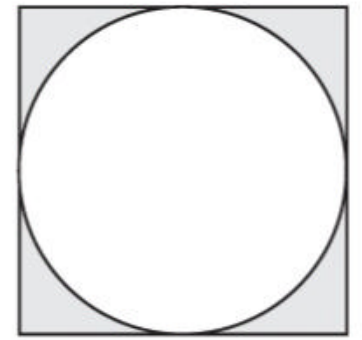


Top / Bottom

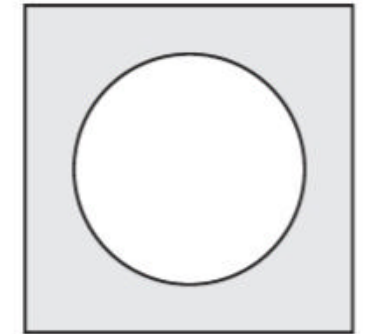
#2 Barrel Cactus Patterns



Sides



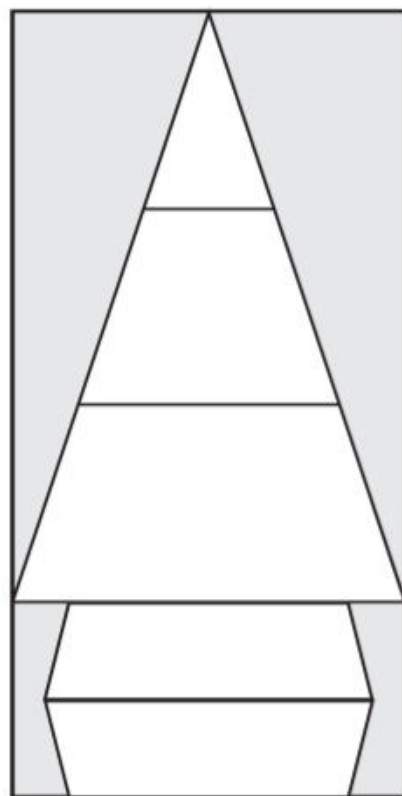
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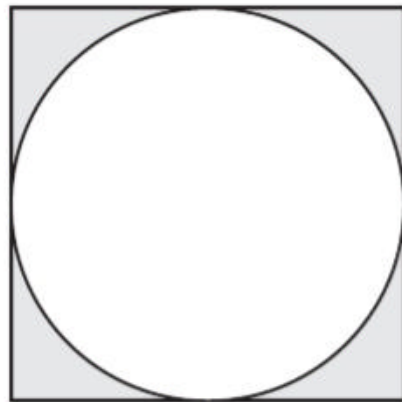
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#3 Pincushion Cactus Patterns

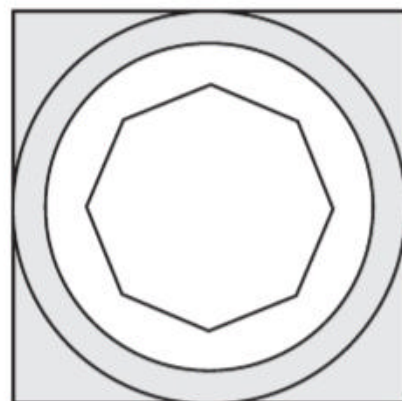
#4 Small Spruce Patterns



Sides

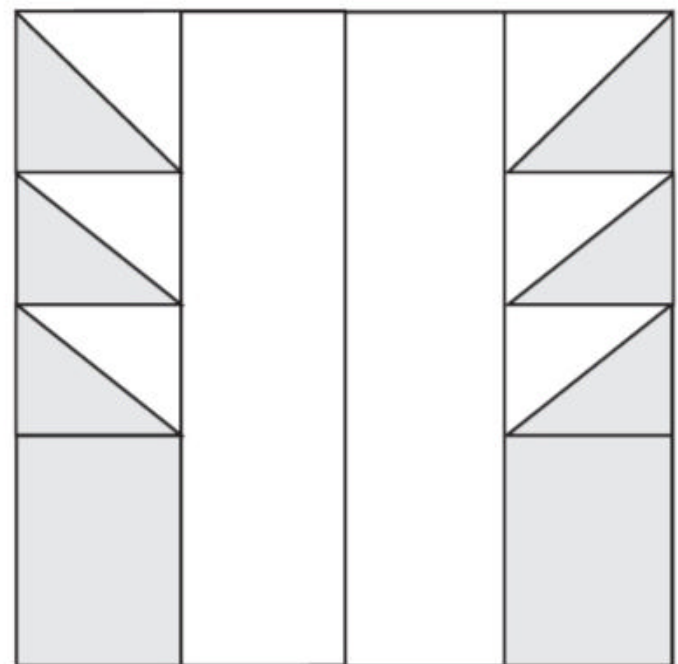


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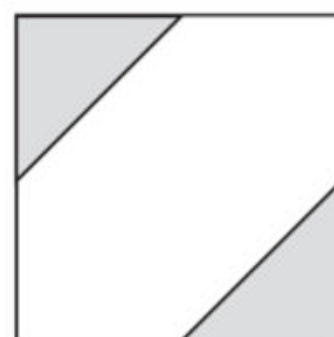
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#5 Potted Palm Patterns

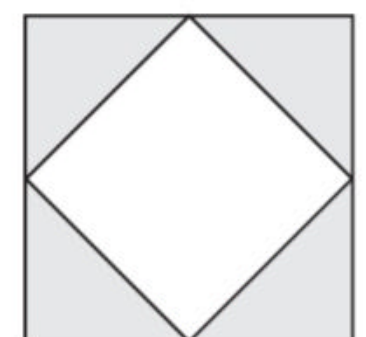


Front/Back Sides

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Top



Bottom



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

Honeybee Relief

Channel those summer vibes in a sweet ode to backyard pollinators

By Lucy Fox

Did you know that honeybees and other pollinators are the reason roughly a third of our food exists? These amazing creatures are the tiny “farmers” of the natural world. This particular bee is carved in basswood (called limewood here in the United Kingdom), and I’ve centered the design in a bowl of scooped-out wood. With some careful undercutting, it is possible to give the bee and flowers a lovely, realistic lift, which really brings it to life—a great way to hone your relief carving skills.

Getting Started

Position the pattern stock with the grain running vertically. With a ruler, draw a cross from corner to corner to determine the centerpoint. Using a compass, draw a circle with a radius of $3\frac{1}{8}$ " (7.9cm) centered on that point. Position the image on the wood and transfer it with carbon or graphite paper and a pencil. Secure the wood to your carving surface in a vise.

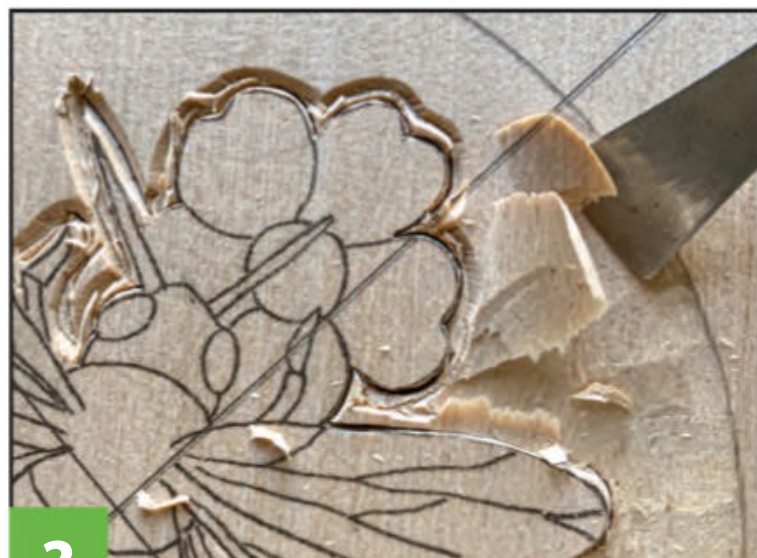


LOWERING THE BACKGROUND



1

Define the bee and flowers. With a $\frac{3}{16}$ " (5mm) 60° V-tool, outline the entire scene, using a mallet for control. Then set in (or vertically cut down around) the image using suitably sized gouges. For the flower petals and wing tips, I used a $\frac{3}{16}$ " (5mm) #5 gouge; for the wings, I used a $\frac{5}{16}$ " (8mm) chisel and a $\frac{9}{16}$ " (14mm) #2 gouge. When it comes to the fragile legs and antennae, give yourself extra space and set in $\frac{1}{32}$ " (1mm) outside the line.



2

Scoop out the inner circle. Position a $\frac{3}{4}$ " (19mm) #3 gouge on the inner line of the circle and carve inward toward the flowers and bee, starting shallow and getting deeper toward the image. Turning the carving around as you go will help here.



3

Refine the circle. So that it's possible to remove wood to a nice depth, you will need to reset in around the image as you go to release the wood. Take this stage slowly, removing thin layers at a time to remove wood in a uniform manner around the circle. Take the depth down until it is between $\frac{3}{8}$ " and $\frac{9}{16}$ " (1cm to 1.4cm) by the bee's body; the deeper you go, the more dramatic the relief will be.

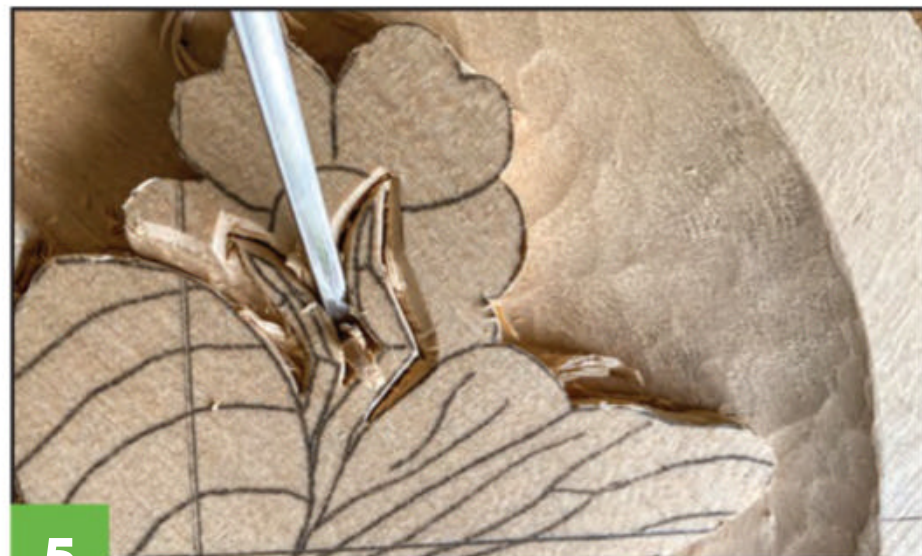


ROUGHING OUT THE BEE & FLOWERS



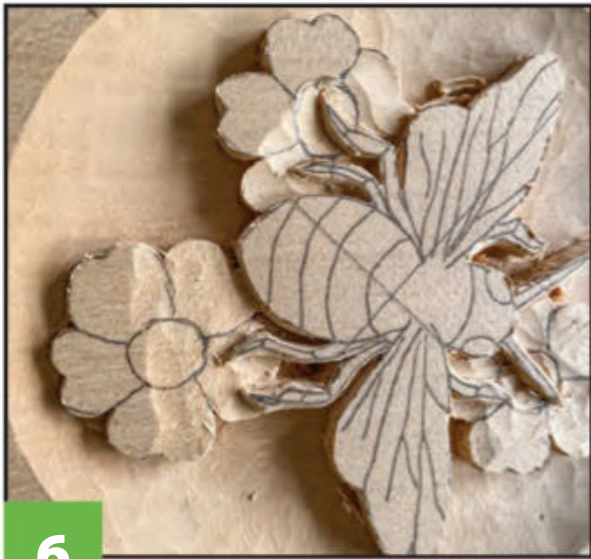
4

Refine the perimeter of the bee. Set in around the legs and bee's body using the smallest gouges you have; I used a $\frac{1}{4}$ " (6mm) #3 and a $\frac{1}{8}$ " (3mm) #3 gouge, but if you have micro tools, they will come in handy here, as well. Gradually and gently remove the wood until you are level with the rest of the background.



5

Prepare to lower the flowers. With the $\frac{3}{16}$ " (5mm) 60° V-tool, outline the antennae, legs, and body of the bee, wherever the bee overlaps with the flowers. Set in these areas using the appropriate tools; I used the $\frac{1}{4}$ " (6mm) #3 gouge, $\frac{1}{8}$ " (3mm) #3 gouge, and a $\frac{1}{32}$ " (1mm) micro gouge for the legs, a $\frac{5}{16}$ " (8mm) chisel for the antennae, a $\frac{9}{16}$ " (14mm) #3 for the body, and the $\frac{3}{16}$ " (5mm) #5 for the head and right eye.



6 **Lower the flowers.** Using the $\frac{9}{16}$ " (14mm) #3 gouge, lower the level of the flowers where the bee parts overlap them. Then level out the surface of the flowers and draw the flower details back in.



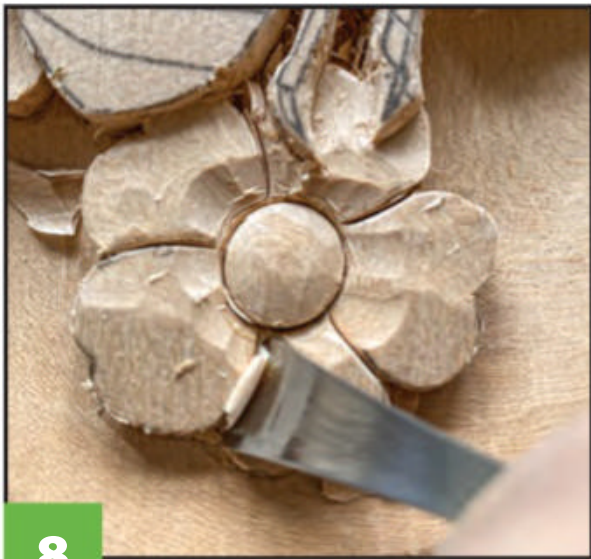
7 **Define the flower parts.** Using a $\frac{1}{4}$ " (6mm) #7 gouge or similar, set in each flower center. Then, using the $\frac{9}{16}$ " (14mm) #3 gouge, set in the edges of the petals. With the $\frac{5}{16}$ " (8mm) #7 gouge, remove wood around the flower centers and round them over into button shapes using the $\frac{1}{4}$ " (6mm) #3 gouge.



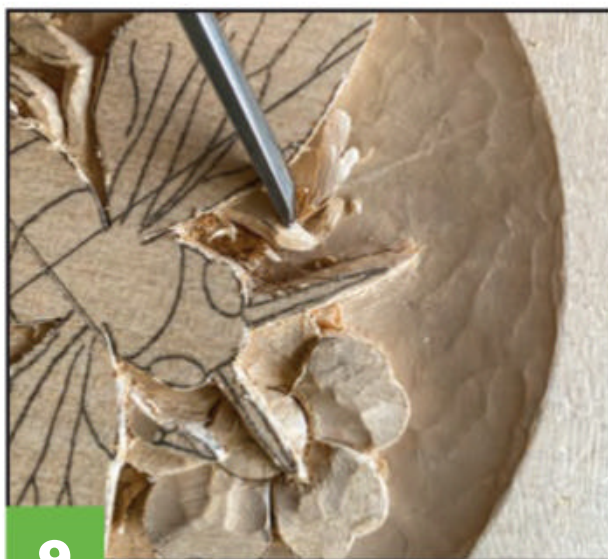
TIP

CAREFUL CUTS

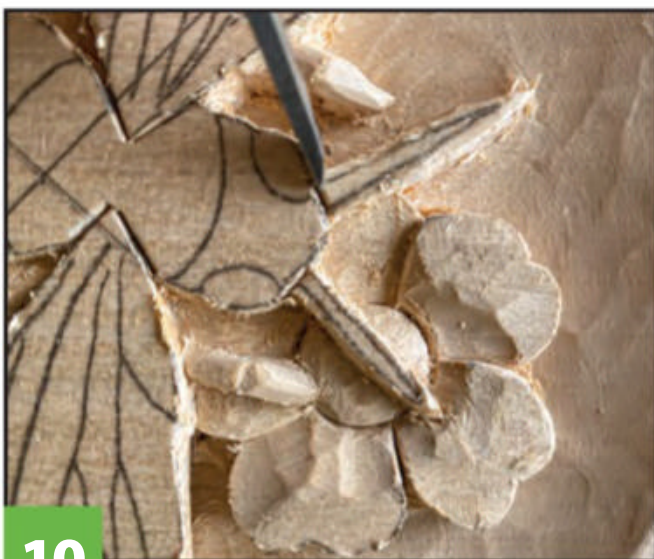
When setting in around small fragile areas, tilt the top of the gouge away from the image when you make the cut; this lessens the likelihood of damage.



8 **Layer the petals.** Lower the petals that sit below adjacent petals using the $\frac{9}{16}$ " (14mm) #3 gouge and the $\frac{1}{4}$ " (6mm) #3 gouge.



9 **Separate the legs from the body.** Set in the areas where the legs meet the main body, and lower them so the body appears to overlap them. Use the $\frac{1}{4}$ " (6mm) #3 gouge. Then round over the legs using the same tool, tapering them slightly toward the tips. Separate and define the individual parts of the legs. Avoid undercutting yet, and be mindful of the grain direction.



10 **Separate the wings and antennae from the body and head.** Use the $\frac{9}{16}$ " (14mm) #2 gouge or similar. Lower the antennae toward the tips.



11 **Rough out the bee body.** Round over the body with the $\frac{9}{16}$ " (14mm) #3. Then use the $\frac{3}{16}$ " (5mm) 60° V-tool to separate the head from the body and set in with a gouge of appropriate size. Set in around the eyes with a $\frac{3}{16}$ " (5mm) #6 gouge, and then round them over with the $\frac{1}{4}$ " (6mm) #3. Round the head and upper segment using the same tool.



12

Rough out the wings. Use the $\frac{9}{16}$ " (14mm) #3 gouge to carve over the surface of the wings. Keep the surface flat, as this will be key to giving them a fragile look in later steps. Separate the upper wings from the lower wings with the $\frac{3}{16}$ " (5mm) 60° V-tool, set them in with the $\frac{9}{16}$ " (14mm) #2 gouge, and then remove wood from the lower wing where it meets the upper to give a sense of overlap.



13

Add the veins and stripes. Redraw the body stripes and wing veins, and then carve over the lines with your $\frac{3}{16}$ " (5mm) 60° V-tool, using the mallet for added control. Then switch over to the petals, scooping out some of the centers with the $\frac{5}{16}$ " (8mm) #7 and rounding others down to the background with the $\frac{9}{16}$ " (14mm) #3. You may need to set in the flower centers and petal sides again for easier wood removal. Use your smallest gouge to remove the small pieces of petal that sit under the legs and antennae. Then add some petal veins with the $\frac{3}{16}$ " (5mm) 60° V-tool.



ADDING THE FINAL DETAILS



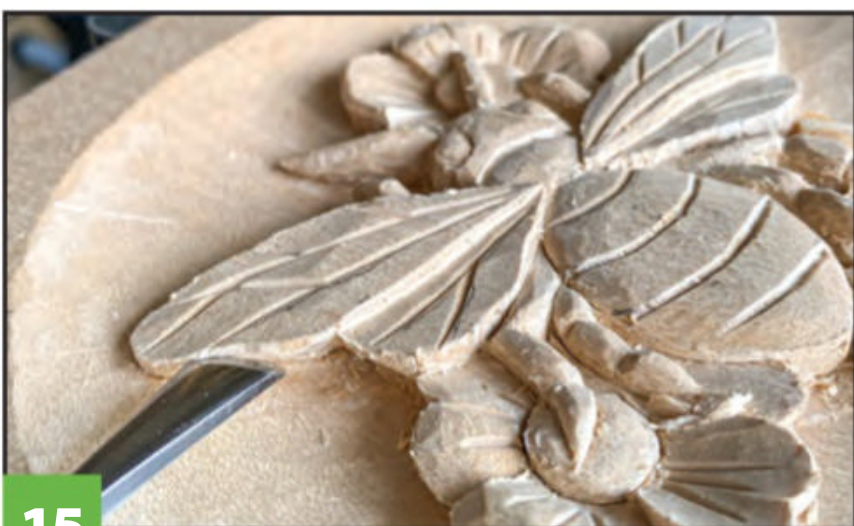
14

Undercut the flowers. Use the same tools that you used to set in these areas at the start of the project. For the flowers, take the tool and position it on the sides of a petal, about halfway down from the top surface at an angle of about 40°. Then cut in, using the mallet if necessary. Be careful not to cut too deeply or you will mar the background. Continue around the entire shape, and then go around it again, this time holding the gouge flat against the background. Cut in to remove the wood under the flower at the background level.

TIP

FRAGILE FEET

It's possible to totally remove the wood from under the back right-hand legs, as the feet are getting support from the flower. However, this is not necessary if you think it is too fragile to carve.



15

Undercut the wings. Come in at a 45° angle, but otherwise follow the same method as in Step 14. I used the $\frac{9}{16}$ " (14mm) #3 gouge turned over to help remove wood from the crevices. Then undercut the legs and the left side of the head. Undercut the antennae only slightly.



16

Clean up. Make sure your gouges are very sharp for this step. Once you are happy with your undercutting, clean up the background with the $\frac{9}{16}$ " (14mm) #3, smoothing it out and removing tool marks. Redefine the flower centers with the $\frac{5}{16}$ " (8mm) #7 gouge. Then, with the $\frac{1}{4}$ " (6mm) #3, tidy up the edges of the entire image. Gently fine-tune the antennae and legs using the $\frac{1}{32}$ " (1mm) micro gouge.

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
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fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE:ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>



17

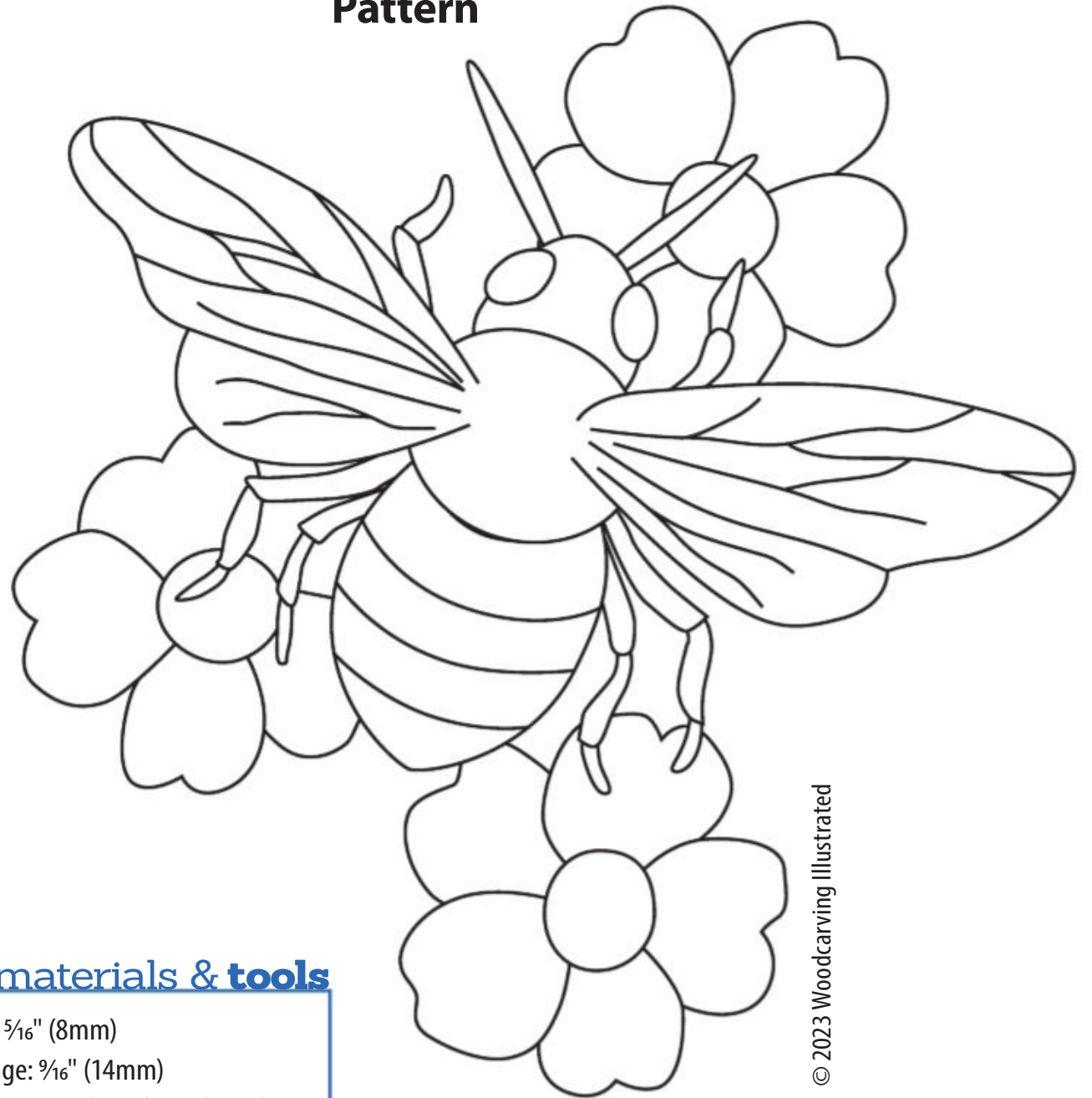
Sand and add texture. With 180-grit sandpaper, gently sand the background and image. Brush off and sand again with 320-grit. *Note: Make sure to use a mask here to protect your lungs.* Then texture the flower centers using a mallet and background punch.

Honeybee Relief Pattern



Finishing

Seal the entire carving, including the sides, with beeswax, rubbing it in with an old toothbrush and warming it with a hair dryer as you go. Leave for about an hour and then buff to remove the wax.



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materials & tools

MATERIALS

- Basswood, 1/2" (1.3cm) thick: 7 7/8" (20cm) square
- Pencil
- Carbon or graphite transfer paper
- Sandpaper: 180 to 360-grit
- Beeswax
- Buffing cloth

TOOLS

- Ruler
- Mallet
- Compass
- Vise

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

- Chisel: 5/16" (8mm)
- #2 gouge: 9/16" (14mm)
- #3 gouges: 1/8" (3mm), 1/4" (6mm), 5/16" (14mm), 3/4" (19mm)
- #5 gouge: 3/16" (5mm)
- #6 gouge: 3/16" (5mm)
- #7 gouges: 1/4" (6mm), 5/16" (8mm)
- Micro gouge, such as Ashley Iles®: 1/32" (1mm)
- V-tool: 3/16" (5mm) 60°
- Background punch
- Brush
- Old toothbrush
- Hair dryer



Lucy lives in Kingston upon Thames in the UK and carves from a workshop at the end of her garden. She has been carving for some years and takes her inspiration from nature and classical woodcarvers whose work can be seen in old churches and museums. While she mainly carves in relief, she has been working more 'in the round' and hopes to improve in this area going forward. Find more of her work on Instagram @lucyfoxcarvings.

Summer Harvest Bowl



Share the season's bounty with a stunning chip carved vessel

By Marty Leenhouts

Over the years I've had the privilege of meeting many wonderful chip carvers at shows, in my classes, and across social media. I got acquainted with Gunnar on Instagram after seeing his beautifully chip carved mugs, plates, bowls, and plaques. He surprised me by sending me this basswood bowl with a dark red inlay around the inside of the rim. Inspired by his carving style, I created this pattern to thank him for his thoughtful gift.

Getting Started

Start with a plain bowl, which has been sanded to at least 320-grit inside and out. To accommodate the pattern, you'll need a bowl blank with a flat rim that measures at least 1" (2.5cm). Apply the pattern using a Pattern Transfer Tool (see Special Sources on page 46), or graphite paper and a pencil.

Carving and Finishing

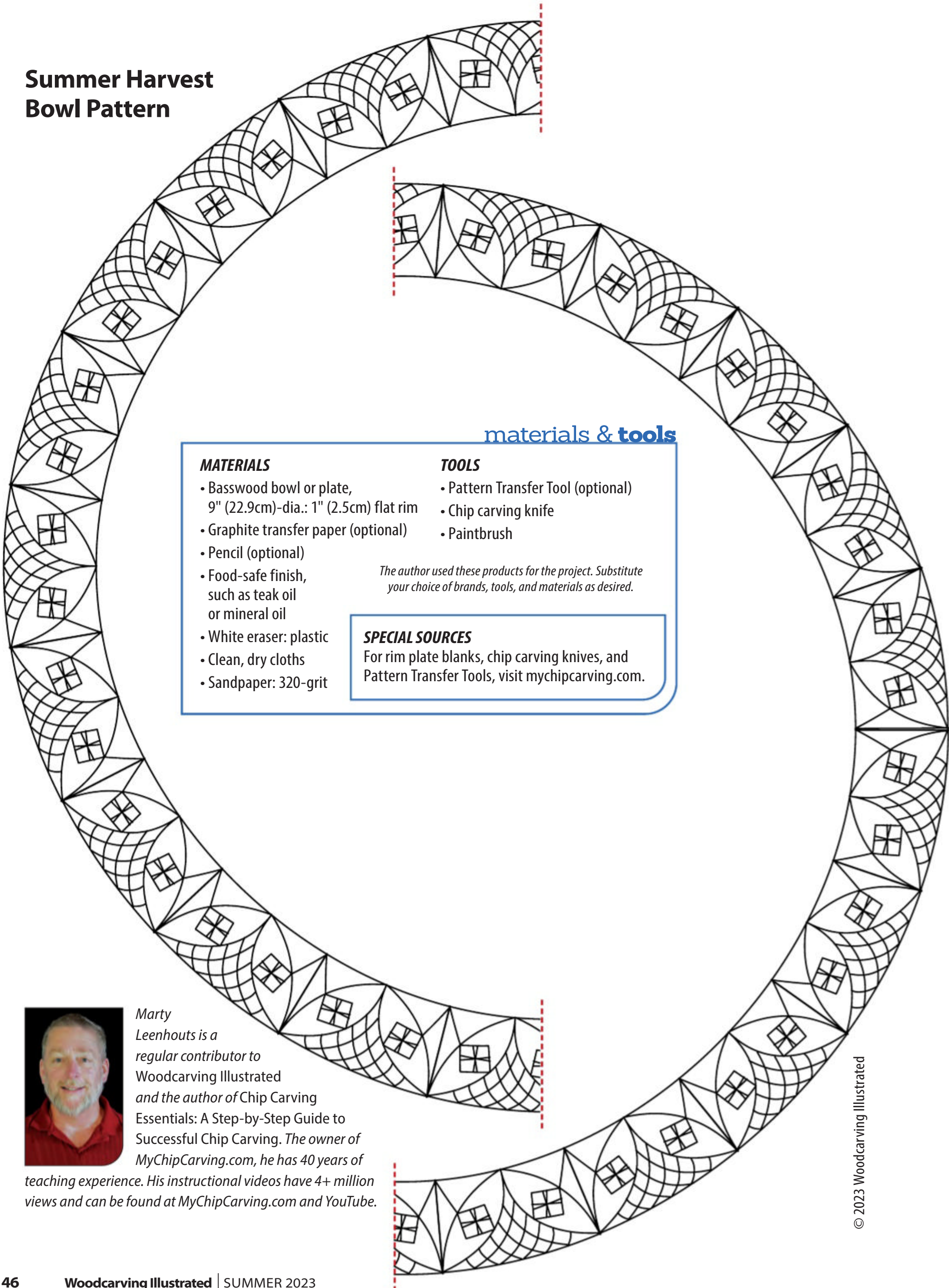
To chip carve this bowl, I held it on my lap and turned it, so it stayed as stable as possible and I could make each cut comfortably. For efficient and consistent carving, make the same cut all the way around the rim. Then go back and make the next cut in the sequence, again all the way around the rim. Not only will this speed up the process, but it will also result in consistent angles on each cut, because you're not having to move your knife position drastically from cut to cut. I started with the almond-shaped designs and then moved inward and outward from there. Inspect your cuts and clean up any mistakes.

If this bowl will be used to hold food, select a food-safe finish, such as natural teak oil or mineral oil. The wood will absorb the finish quickly on the first coat. When applying the second coat, make sure to brush out any oil that wasn't absorbed, so the finish is smooth and even. Let cure and it's ready for use!

Making a Plate

You can use this same pattern on a flat-rim plate without hand drawing. Photocopy the pattern and use the Pattern Transfer Tool to transfer the pattern using heat.

Summer Harvest Bowl Pattern



materials & tools

MATERIALS

- Basswood bowl or plate, 9" (22.9cm)-dia.: 1" (2.5cm) flat rim
- Graphite transfer paper (optional)
- Pencil (optional)
- Food-safe finish, such as teak oil or mineral oil
- White eraser: plastic
- Clean, dry cloths
- Sandpaper: 320-grit

TOOLS

- Pattern Transfer Tool (optional)
- Chip carving knife
- Paintbrush

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

SPECIAL SOURCES

For rim plate blanks, chip carving knives, and Pattern Transfer Tools, visit mychipcarving.com.



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, he has 40 years of teaching experience. His instructional videos have 4+ million views and can be found at MyChipCarving.com and YouTube.

A detailed wooden carving of a lighthouse stands on a base of grey, textured rocks. The lighthouse is white with a blue door and a blue band around its base. It has a small square window and a larger rectangular window. The top is a blue conical roof with a yellow interior. The background is a dramatic sunset over the ocean with waves crashing against dark rocks.

Lighthouse In-the-Round

**Make a nautical novelty
with a few pieces of basswood**

By Aaron and Andy Mayer

Lighthouses have long been used to help boats navigate safely to shore and warn sailors of dangerous areas ahead. All lighthouses are different, but all have a beauty that's easy to appreciate. This project is designed to be versatile and can be carved to look like a specific lighthouse—or you can make your own original design.

Roughing Out

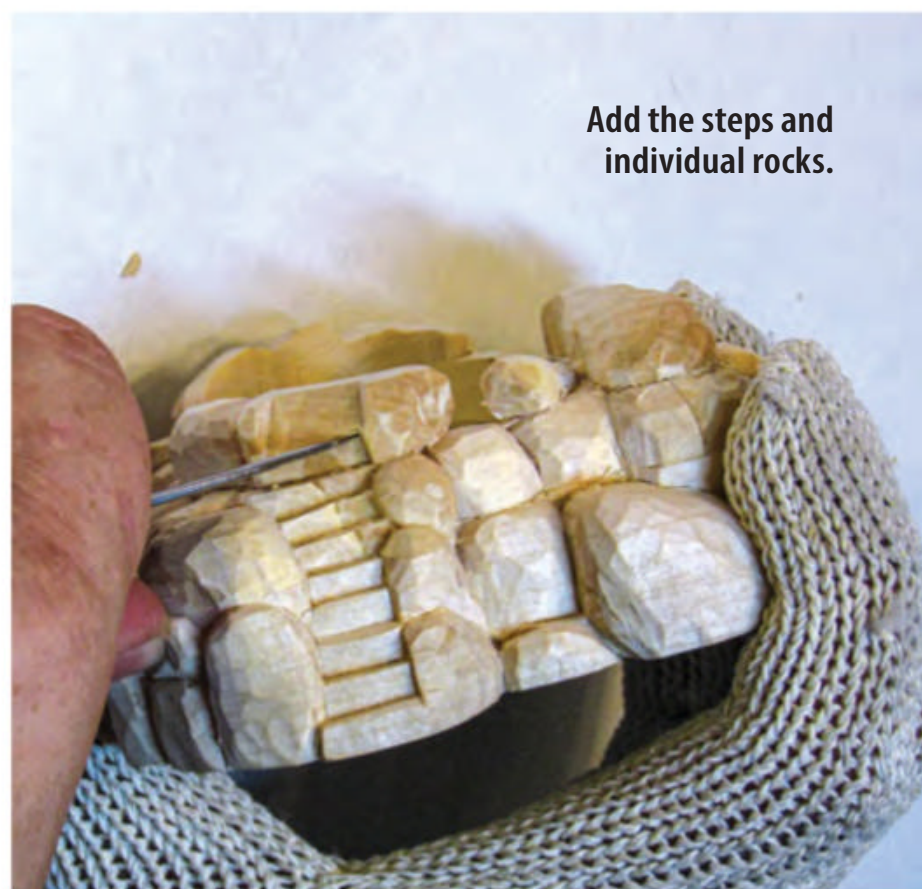
Shape the lighthouse blank on a lathe or cut out on a band saw. If using the lathe, shape the blank into a cylinder, and then translate the high and low spots

from the pattern to the blank using the appropriate turning tools and a caliper. If using the band saw, transfer the lighthouse pattern onto two adjacent sides of the blank and cut the views. Remove the corners of the lighthouse with a carving knife to create an octagon shape. Continue removing corners until the piece is totally round. Transfer the top view rock patterns onto their respective blanks, and then cut them out on a scroll saw. *Note: Always wear a carving glove and thumb guard. The photos were taken without a thumb guard to clearly show hand and tool positions.*

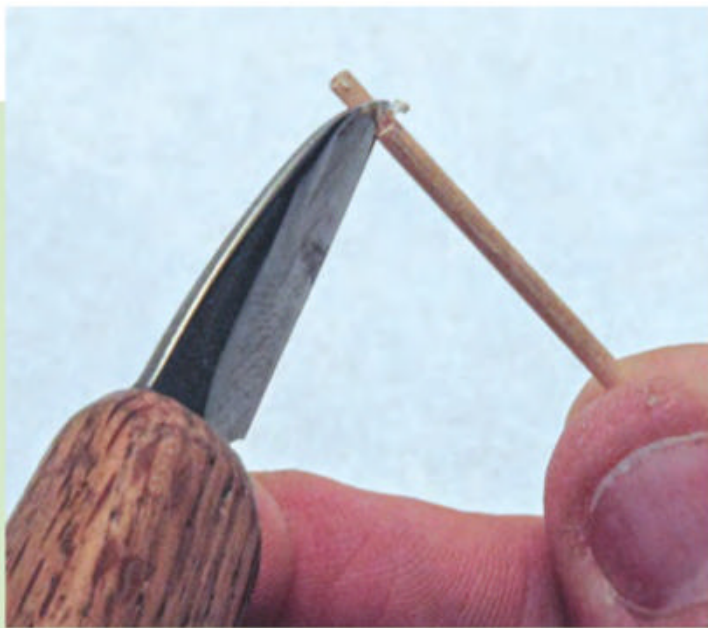
© Konstantin Shabalin/Shutterstock.com

Adding Detail

Make stop cuts with the carving knife to define the windows, railings, and door, and then use a $\frac{1}{8}$ " (3mm) and $\frac{1}{4}$ " (6mm) #1 chisel to flatten the area between the stop cuts. Carve the roof, door boards, and brick lines with a $\frac{3}{8}$ " (10mm) 50° V-tool. Use a drafter's compass to evenly sketch the bricks, and then make the cuts horizontal with the $\frac{3}{8}$ " (10mm) 50° V-tool, making sure to offset them for a realistic look. After carving the horizontal lines, carve the bricks' vertical lines using the same technique.



Glue all the rocks together and clamp until dry. Place the lighthouse in the center of the 1" (2.5cm) rock base and mark its location; you'll want to keep this circle flat as you carve the rest of the base. *Note: Do not glue the lighthouse to the rocks at this time.* Carve the rock base, giving it plenty of levels and shadow spaces. Then use the knife to refine the individual rocks. Use the tip of your knife to cut deep crevices between the rocks and along the seams. Make stop cuts to create the steps.



Don't Want to Carve the Railing?

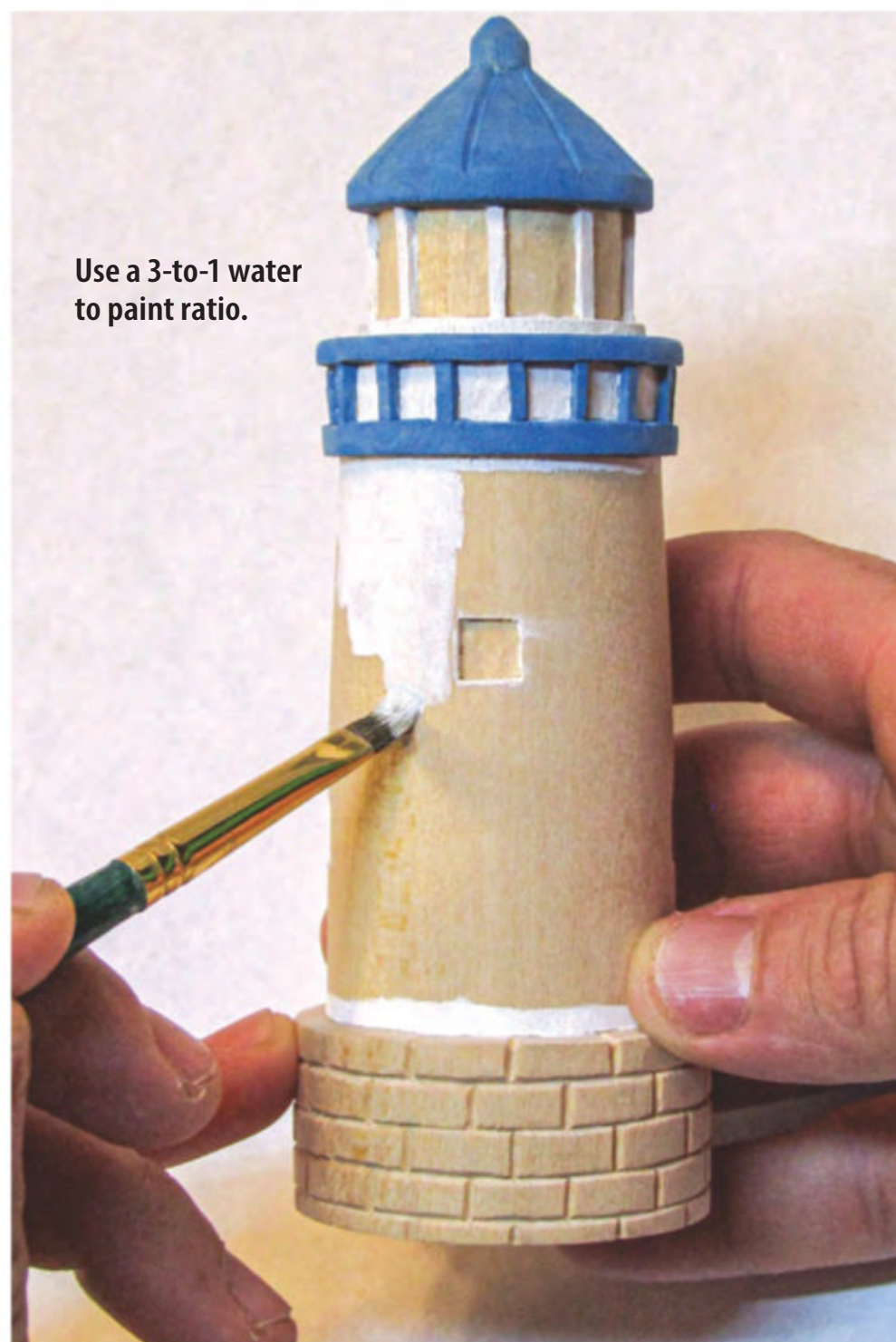
Another way to make the railing is to use toothpicks and embroidery floss. Cut off the pointed ends of the toothpicks, and then carefully make stop cuts with the knife, about $\frac{3}{16}$ " (5mm) from the ends. Carve up to the stop cuts, creating notches half the diameter of the toothpick. Then add a small dab of glue on all the toothpick notches and attach each to the lighthouse, about $\frac{3}{8}$ " (1cm) apart. After all the toothpicks are glued on, add a drop of glue to the top of one of the toothpicks. Place the end of the embroidery floss into the glue, securing it in place with an accelerator, if desired. Then glue and secure the floss to the rest of the toothpicks until the entire balcony is surrounded by floss.



Painting and Finishing

Prepare the lighthouse for paint. Sand the carving smooth with 150-grit sandpaper. Paint the project, using 3 parts water to 1 part paint for each color. Paint the door, railing, and roof with electric blue, and then paint the lighthouse body with white. Paint the bricks with award blue. Then paint each window with yellow, and add apricot around the outsides of the windows, watering down to a 5:1 water-to-paint ratio. Paint the windows' centers with light yellow.

Paint the base of the rocks with granite gray and use pewter gray to accent them. Drybrush the high spots with white to create highlights. Glue the lighthouse into the center of the base, spray the entire carving with a clear matte finish, and let dry.



Use a 3-to-1 water to paint ratio.

materials & tools

MATERIALS

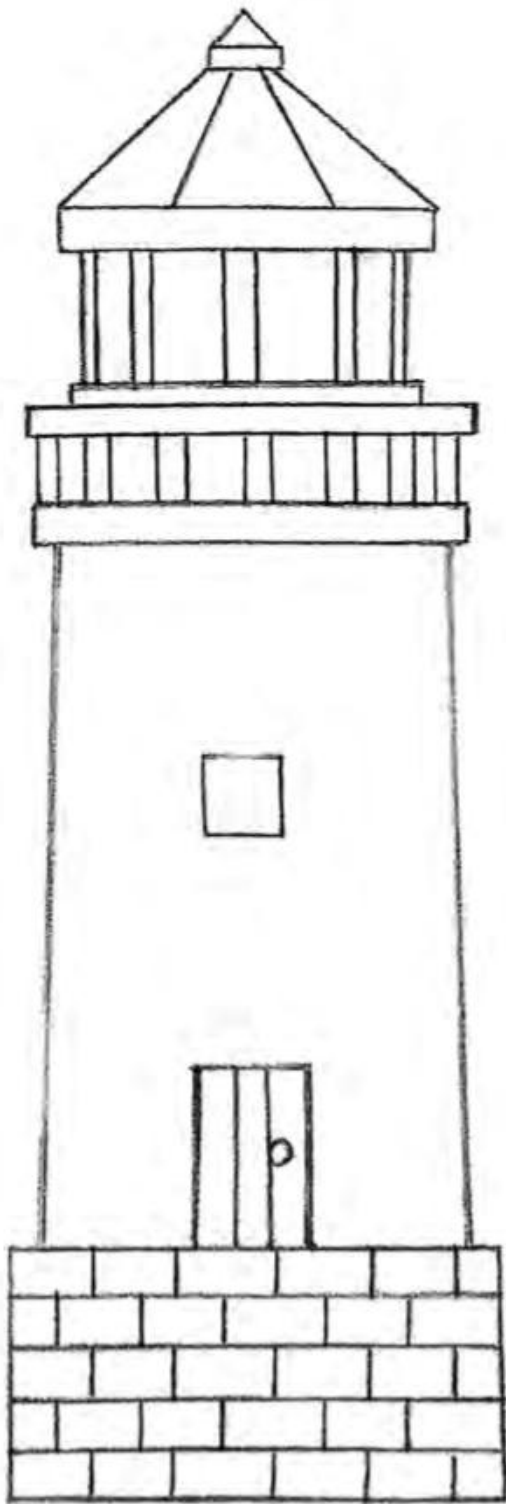
- Basswood, 2" (5.1cm) square: lighthouse, 6" (15.2cm) long
- Basswood, 1" (2.5cm) thick: base, 4" (10.2cm) square
- Basswood scraps, approx. 3/8" (1cm) thick: assorted rocks, 1/2" to 1 1/2" x 1/2" to 2 1/2" (1.3cm to 3.8cm x 1.3cm to 6.4cm)
- Glue: cyanoacrylate (CA)
- Accelerator (optional)
- Sandpaper: 150-grit
- Toothpicks (optional)
- Embroidery floss (optional)
- Finish, such as Krylon®: clear matte
- Acrylic paints, such as Apple Barrel®: award blue, apricot, electric blue, granite gray, light yellow, pewter gray, white, yellow

TOOLS

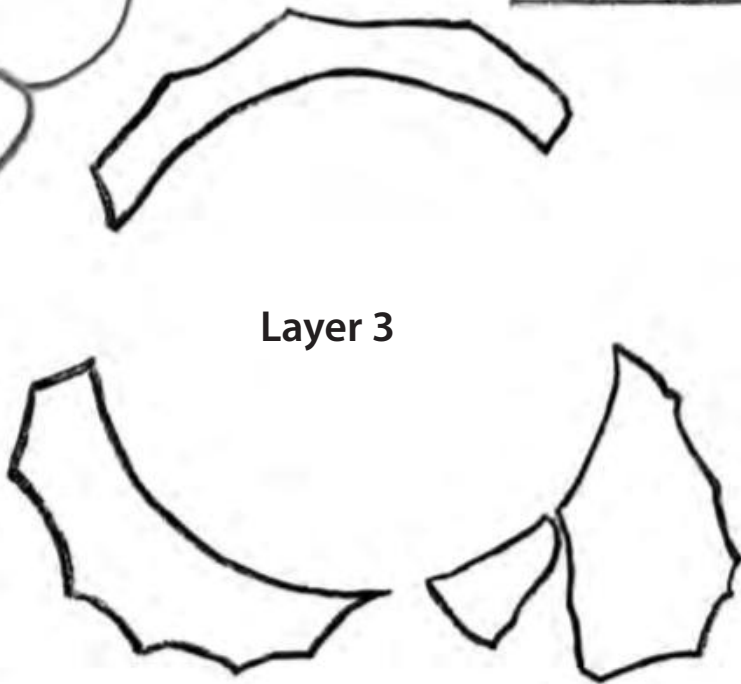
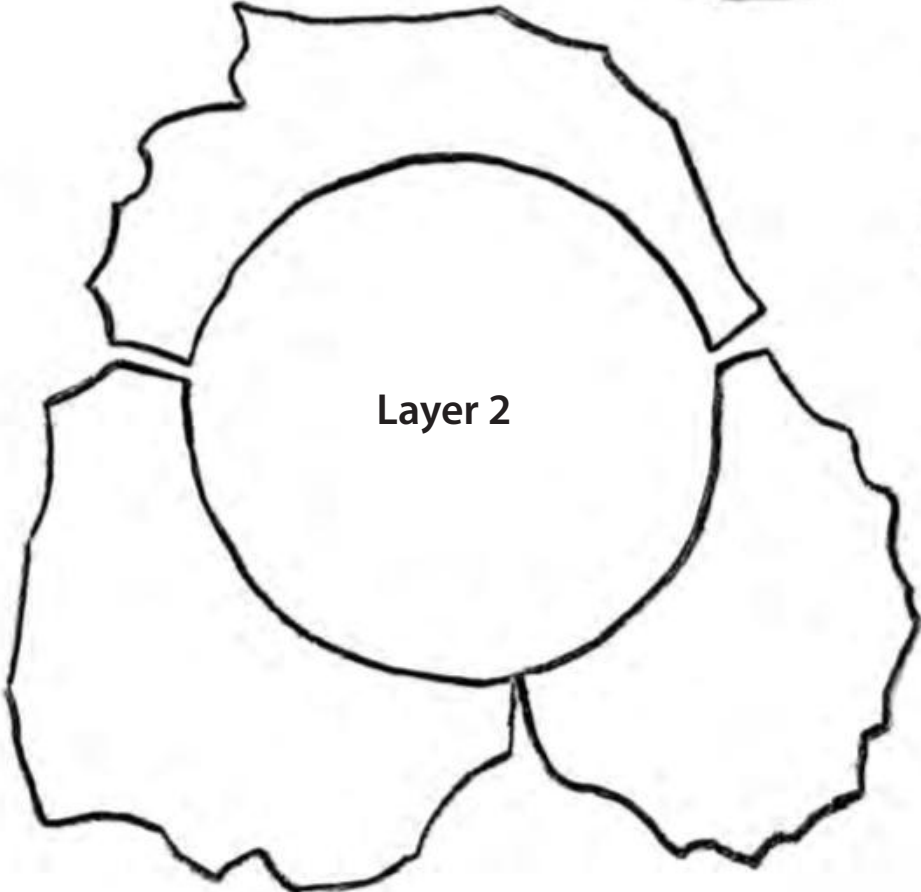
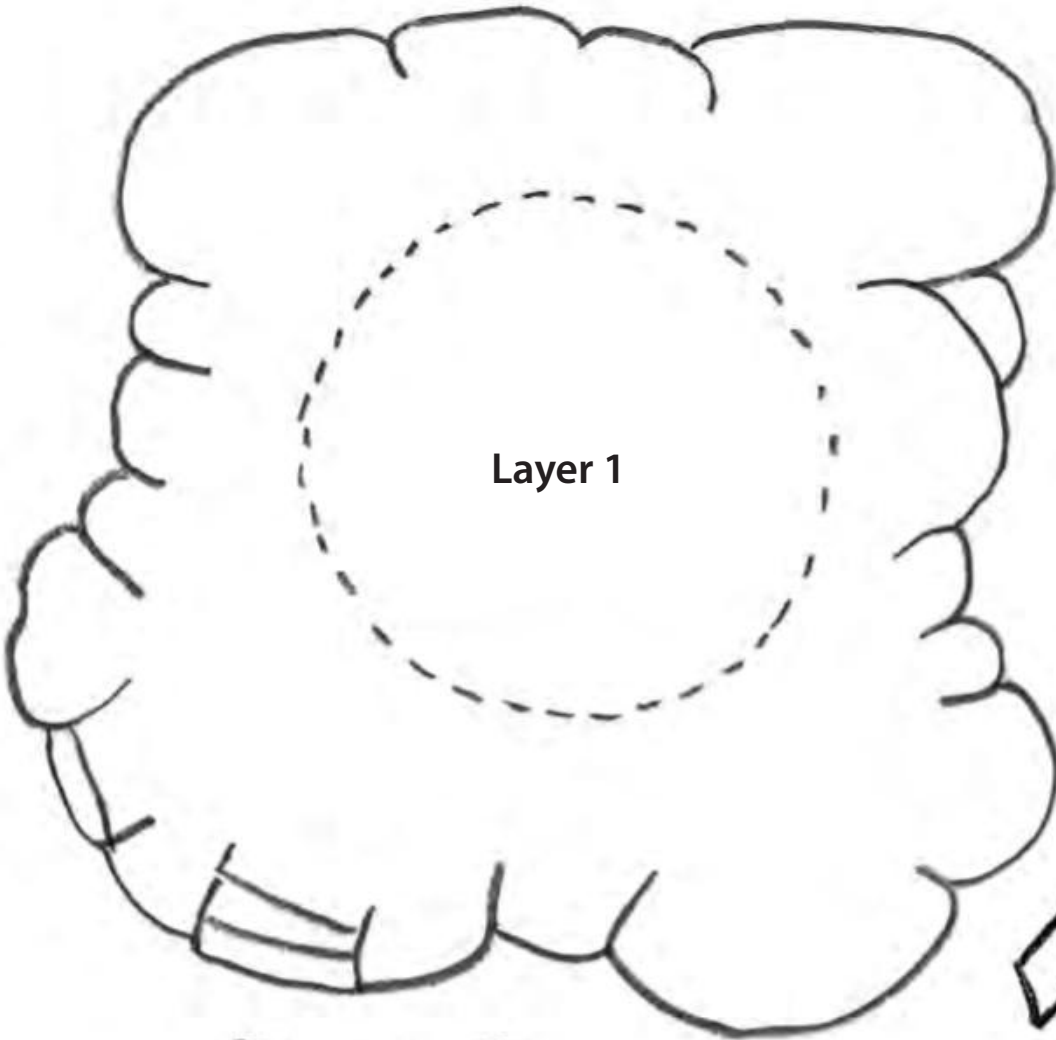
- Carving knife
- Scroll saw
- Band saw (optional)

- Lathe and turning tools (optional)
- #1 chisels: 1/8" (3mm), 1/4" (6mm)
- V-tool: 3/8" (10mm) 50°
- Drafting compass
- Caliper (optional)
- Clamps
- Paintbrushes: assorted

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



Lighthouse
In-the-Round
Patterns



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Aaron and Andy Mayer are brothers who live in Colorado Springs, Colo. They started carving in 2006 and enjoy instructing and sharing their love of carving.

Stylized Nuthatch

Perch this dynamic bird on a real tree branch

By Wouter de Bruijn

When I first saw the nuthatch, I immediately liked it. The contrast between the blue wings and orange underparts is quite striking. The nuthatch is one of the few birds that can crawl down a tree headfirst.

I mounted the bird on a rustic-looking branch I picked up from the forest floor because the rough bark and the smooth finish of the bird contrast nicely, and I think it looks more natural.

Getting Started

Draw the 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 tracing paper or carbon paper. Cut the shape on a band saw, sawing as close to the line as possible.

Read more about Wouter in My First Carve, page 16.



ROUGHING OUT



1

Rough out the right side body. Mark the negative space with a pen or marker. Then remove the highlighted wood; I used a carving knife, but you can use the band saw, if preferred. Take special care when you get to the beak, and don't carve too close to the line.



2

Shape the belly. Use the knife to remove wood up to the line, leaving space to detail the legs later. Take special care around the beak and tail.



3

Rough out the left side body. Use the knife to remove the negative space on the left side of the bird.



4

Refine the shape of the body. Draw a centerline down the bird's back from head to tail. Then use the knife to round off the edges by carving toward the line from both sides.



5

Shape the tail area. Draw a centerline down the underside of the bird from head to tail, and then mark the legs. The inside of the legs should be roughly $\frac{1}{4}$ " (6mm) out from the centerline on both sides and $\frac{3}{16}$ " (5mm) wide.



6

Block out the upper legs. I used a $\frac{1}{8}$ " (3mm) #11 gouge to remove the wood between the legs and the knife to shape their outer edges. Shape one of the legs to point forward and the other to point backward.



7

Drill the holes for the wire legs. Use an awl or the tip of the knife to mark where you want to drill to help prevent the bit from accidentally slipping. *Note: Do not glue in the wire yet.*

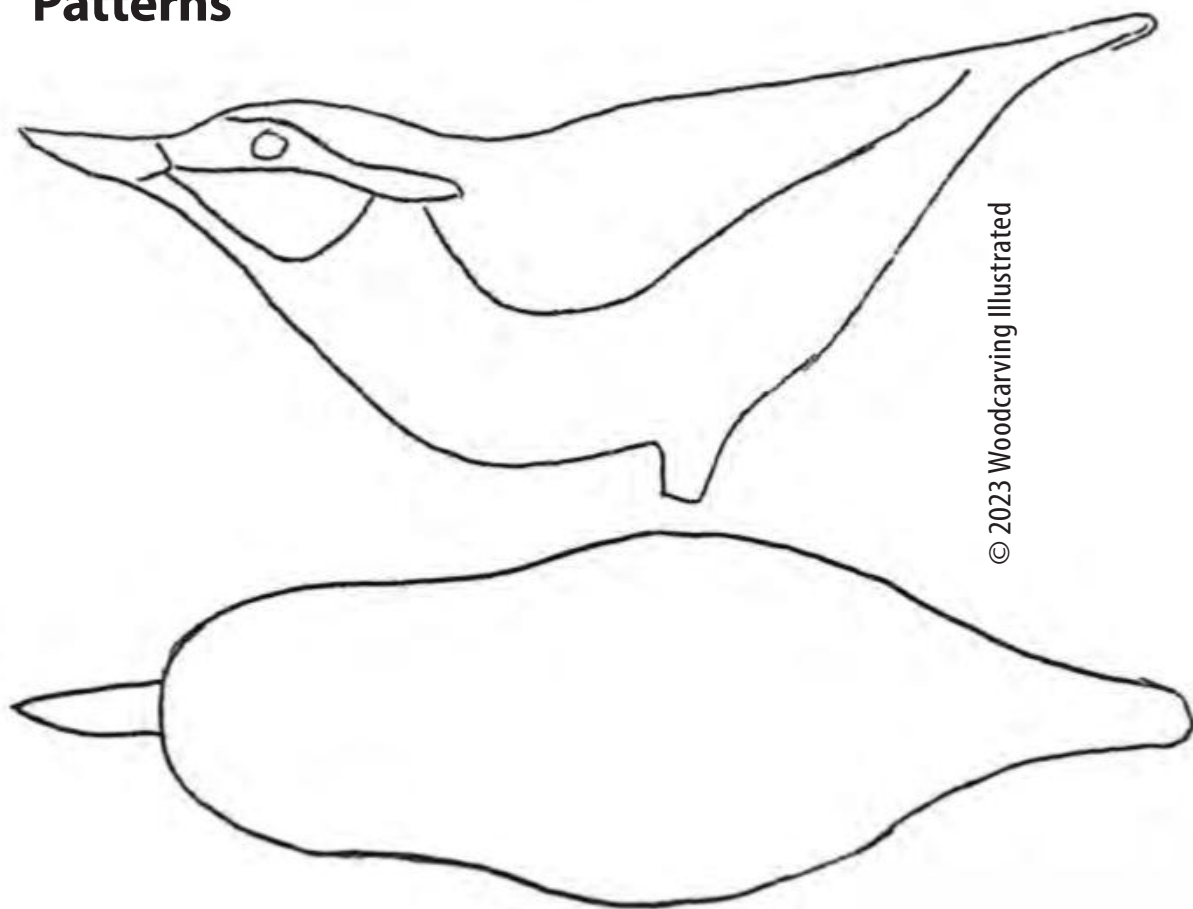


8

Refine the beak. Draw a centerline down the top and bottom of the beak. Then shape the beak by connecting these lines. Make small cuts, as it's easy to accidentally remove too much or even snap off a piece of the beak.



Stylized Nuthatch Patterns



Painting and Finishing

Sand the bird smooth, moving progressively through the grits to 600. Wipe off the sanding dust, and then draw the plumage design on the bird, making sure both sides are symmetrical. Add paint. I started by painting the eye mask with oxide black, followed by the cheeks with titanium white. Mix the leftover black and white to make gray, and then use this mixture for the beak. Mix the gray with blue (I used cobalt blue and light ultramarine) to paint the rest of the bird. Let dry. Then apply mineral oil to the unpainted underparts of the bird.

Insert two pieces of aluminum wire into the leg holes with cyanoacrylate (CA) glue. Then use a pair of needle-nose pliers to bend the wires to make a 'knee' and 'ankle' for each leg, with one leg pointing forward and the other backward. The bend at the

ankle should be about $1\frac{3}{16}$ " (2cm) from the bend at the knee. Prepare the base. Create a flat area for the branch to stand up straight by sawing a small bit off the bottom. Make sure it is stable while standing up. Drill two holes in the diagonal part, so the nuthatch looks like it's climbing down the branch. Drill the holes at the same angle to make mounting the bird easier. Secure the bird to the base with cyanoacrylate (CA) glue. Glue on the small black beads for the eyes, if desired. Then paint just the eyes with gloss varnish.



materials & tools

MATERIALS

- Wood, such as basswood, $1\frac{1}{2}$ " (3.8cm) thick: bird, $1\frac{3}{4}$ " x $4\frac{1}{2}$ " (4.4cm x 11.4cm)
- Branch with a vertical or diagonal offshoot: base, approx. $1\frac{3}{8}$ " (3.5cm)-dia.: 9" x 10" (22.9cm x 25.4cm)
- Cardboard or thick piece of paper
- Tracing or carbon paper (optional)
- Pen or marker
- Sandpaper: assorted grits to 600

- Glue: cyanoacrylate (CA)

- Aluminum wire, 1.5mm-dia.: 2 each 2" (5.1cm) long
- Acrylic paints, such as Amsterdam®: cobalt blue, light ultramarine, oxide black, titanium white
- Mineral oil
- Rags or paper towels
- Black beads: small (for eyes)
- Gloss varnish

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

TOOLS

- Band saw
- Large-bladed carving knife, such as Mora 106
- #11 gouge: $\frac{1}{8}$ " (3mm)
- Hand drill with bit: 1.5mm
- Awl
- Paintbrushes: assorted
- Pliers: needle-nose



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.



Teaching Kids to Carve

**Thinking about bringing a child into the fold?
Here are some things to consider**

By Doug Stowe

While at some schools, small children have been suspended or expelled for carrying their scout knives to class, knives and whittling have long been a tradition at the Clear Spring School in Eureka Springs, Ark., where I taught woodworking to children aged 5-17 until 2022. In fact, pocketknives with locking blades are on the list of required supplies for each child to bring to the biannual all-school camping trips. To sit around a campfire, their knives in hand as they sharpened sticks, is part of every child's school experience.

For an adult sitting alongside them and supervising as the children whittle, the experience feels like a thing relived from a primal past.

When we launched the woodworking program at the school in 2001, knives and whittling took on an even deeper role.

The Sloyd System

You may have heard of sloyd knives, but did you know that "sloyd" started as more than just a knife? In mid-1870s Sweden, a man named Otto Salomon developed a revolutionary system of education based on the notion that physical activity is key to early learning. In this system, it was understood that children coming to school were already comfortable in the safe use of the knife. The sloyd philosophy encouraged students to move from the known to the unknown, from the simple to the complex, and from the concrete to the abstract. The use of the knife in school woodworking was the perfect starting point upon which to build ever-increasing levels of skill. Other tools would be added, but the knife was a tool they would visit again and again.



Why Start With a Knife?

The knife is a special tool in that projects can be completed from beginning to end with it alone. It also lends itself to curved shapes, helping the adult or child to develop a sense of beauty, symmetry, and form.

After students are introduced to the safe use of the knife, whittling is a favorite activity in the Clear Spring School woodshop. Some students work faster than others on assigned projects; when kids finish their work and there's still time in the period before cleanup, they often ask, "May I whittle?" As simple as whittling might seem, it's relaxing and demands complete attention and intense observation.

The Tool for the Job

We use sloyd knives made in Mora, Sweden, by one of the original companies that made Sloyd knives for schoolwork in the 1880s. Our tool of choice is a short-bladed version that offers lower risk and less blade for me to keep up with while sharpening. And very sharp they are. Sharp knives require less effort and so offer safer use and more control in a child's hands. I highly recommend this knife over others.

Skills of Observation

Speaking of observational skills, you can't whittle a stick without making simple, direct hypotheses. *What is the best angle for the blade to address the wood? What is the direction of grain, and how does changing the cut this way or that affect the results? What are the differences between various species of wood?* Educators worry about students in schools learning scientific, investigatory, observational techniques. A bit of time with a knife can help get the ball rolling. And students will find safe use of the knife to be of great importance throughout their lives.

When Should a Child Start Carving?

I recommend introducing children to basic carving tools around first grade (six to seven years old). However, every child is different; modify these suggestions based on your situation.

Woods for Beginners

While my students often use basswood, a hardwood well known for being good whittling stock, other woods can be even more rewarding. Eastern red cedar and sassafras are lovely whittling woods due to the pleasant aromas they release. Softer woods such as spruce, fir, and white pine yield with ease to a sharp blade, making them a great option as well. For beginners, wood with a straight grain provides an easier path than attempting to contend with grain reversals and knots.

Rules of Thumb

When you're teaching children to carve in a formalized setting, there are a few key rules you should share with them right away:

- Sit or stand a safe distance from others.
- For beginners, always cut away from the body.
- When asked to hand a knife to another person, pass the handle (not the blade) first.



- Stay at your designated station. In the classroom, a block of wood mounted in a vise provides a set location for the child's work, discouraging them from walking around the classroom while holding a sharp knife.
- Carefully put the knife away when it's not in use.



A student shows off his carved creation.

The Perfect Starter Project

One of the foundational projects I teach to my students is a whittled writing pen. It's an activity that excites their interest because the object is useful and new to them, and whittling is an activity they love. It's also an item that can be produced fairly cheaply. One student made five pens so that he could take one home to each of his family members and keep one for himself. As a first grader, his pens were not perfect, but when are our first efforts at something rewarded with perfection? That's a good lesson to learn in its own right.

To prepare for carving pens, I set up a simple jig on the drill press to hold the pen blank vertical. The drill bit enters at the center of the stock, and the kids operate the drill press while I hold the stock tightly in the jig. The drill bit needs to be sized to match the size of the nib, and a small dowel is inserted in the hole along with the nib to secure it in place. Old-time nibs can be found on Etsy, eBay®, and other online stores. Then the student carves it to shape.

Closing Thoughts

The use of the knife in schools may terrify some. But surely it's best that our children receive instruction and practice in the safe use of a tool that they'll use creatively throughout their lives.



Gabe whittles a twig at the Clear Springs School's annual campout.

WANT MORE FROM DOUG?

The Guide to Woodworking with Kids

By Doug Stowe

Available for \$24.95 + S&H (parcel post) from Blue Hills Press, 615-939-2433, BlueHillsPress.com, or your local retailer.



Doug Stowe is the author of 14 books including his latest, *Wisdom of Our Hands: Crafting, A Life*, which explores the nourishment the use of the hands offers for family, community, culture, and self. He lives on a wooded hillside in Eureka Springs, Arkansas, with his wife Jean and dog Rosie. He was named an Arkansas Living Treasure in 2009 and is one of the founders of the Eureka Springs School of the Arts. Contact him at douglasstowe@gmail.com.

Tic-Tac-Toe

Note: This project can be carved by a child with adult supervision.

Build this classic game with some string and branches from your backyard

*By Frank Egholm
Illustrations by Lillian Egholm*

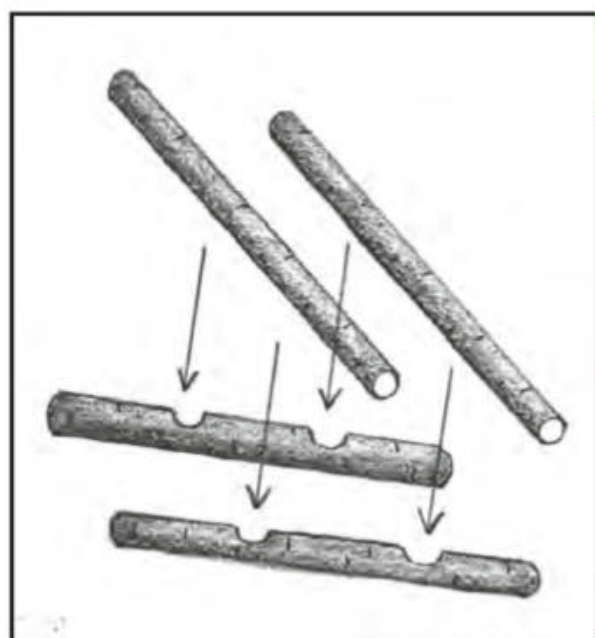
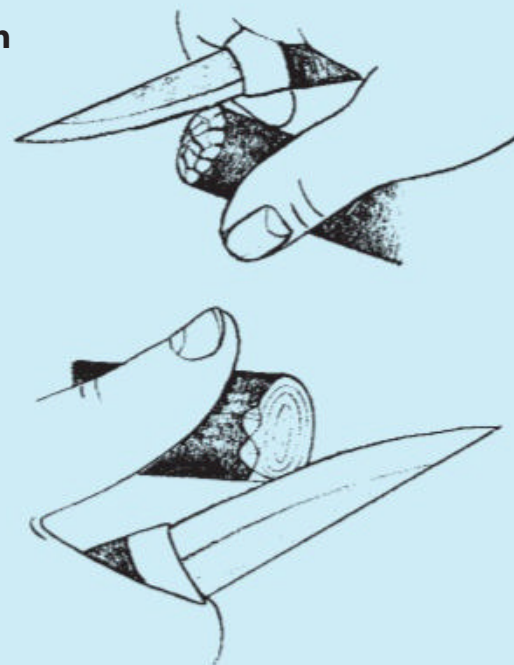
At the school where I used to work, they made large tic-tac-toe games that would lay in the schoolyard for the children, or maybe teachers, to use on their breaks. With this version, you'll have to use some of the interlocking techniques that, on much larger scales, can be found in log cabins and even in the wooden structure of medieval churches and cathedrals. If you want, you can make decorations on the game pieces. To play, each player takes turns placing or moving their game piece. The first to get three in a line is the winner.

Helpful Carving Techniques

Thumb technique: This is one of the most useful techniques. It is very safe and you can use a lot of force. The thumb on the hand holding the wood is supporting the back of the knife blade. This thumb act as a cantilever point and is not pushing the blade forward. Instead you are pulling the handle backward and cutting with the tip of the blade. Your thumb might become sore, but you can use a thumb protector, like a fingertip from a thick garden glove, to prevent this. In the beginning, this technique might be difficult to learn, but all of a sudden you will get it, and it will be worth it.



Potato peeler/end-grain technique: The knife is held as shown. The hand is pulled back and makes small cuts. It is safer to use the base of the blade than the tip. If you can "hide" your thumb under the branch, this is safer. Take it slow and familiarize yourself with the technique and it will be very useful.



1

Carve notches. Carve two notches in two of the long branches, 6" (15.2cm) from each end and deep enough that the other branches can be laid across them. Use the thumb technique and turn the branch frequently so you cut from each side and always away from yourself.



2

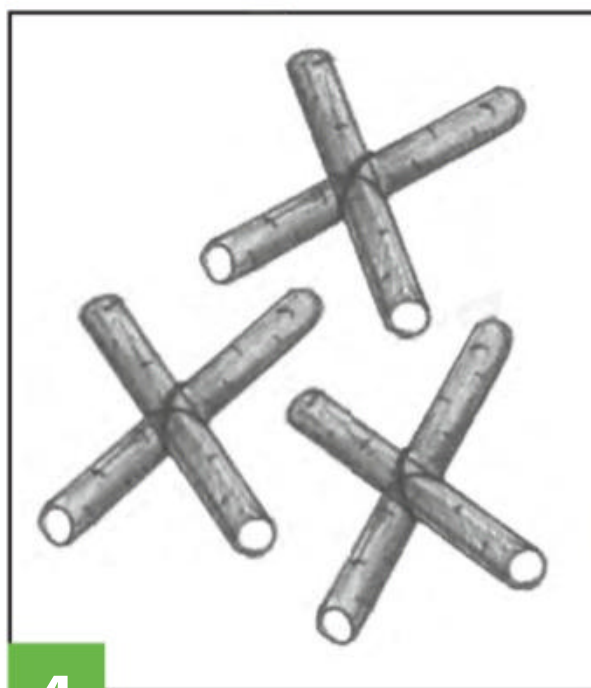
Construct the game board.

Lash the four long branches together with twine.



3

Make the Xs. Cut a notch in the middle of three of the shorter branches, and then tie another branch with twine to it so they form an X.



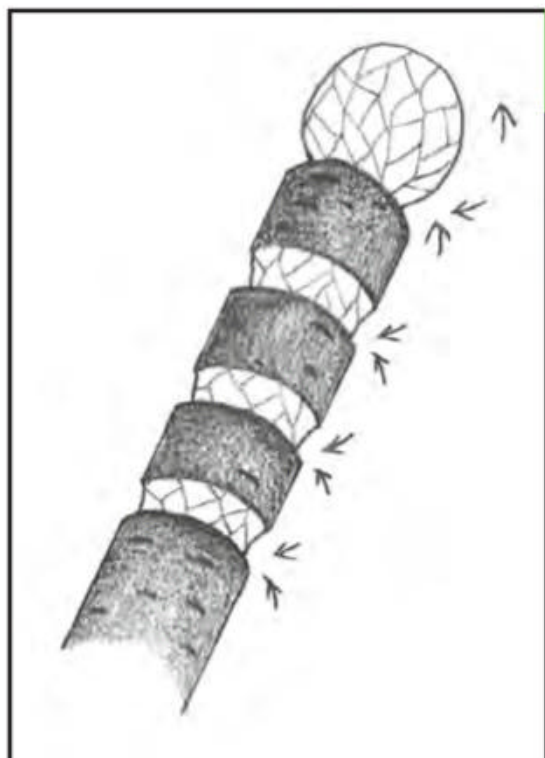
4

Make several Xs, following the same technique.



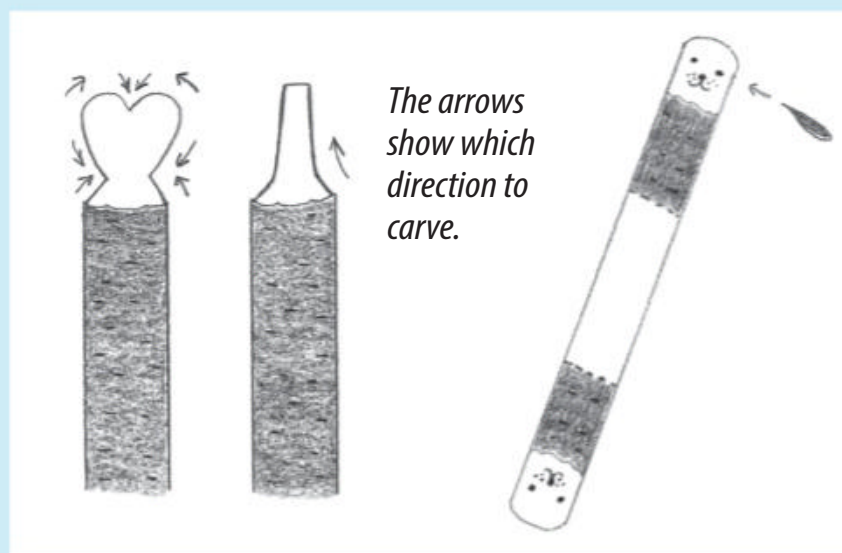
5

Make the Os. Make several rings with the bendable branches. Make a ring, and then wind the rest of the branch around the ring. If necessary, you can tie the end with a bit of string so the ring doesn't unwind.



6

Finish. To carve a rounded end, take off small shavings, turning the branch a bit each time. First make the end pointy, and then round off the rest. Carve the optional notches for added flair. To make the notches, use the thumb technique and turn the branch, carving in from both sides if possible. You might have to tighten the string once the branches dry up. Challenge a friend or loved one to a round (or several) of tic-tac-toe.



The arrows show which direction to carve.

Tic-Tac-Toe with Figures

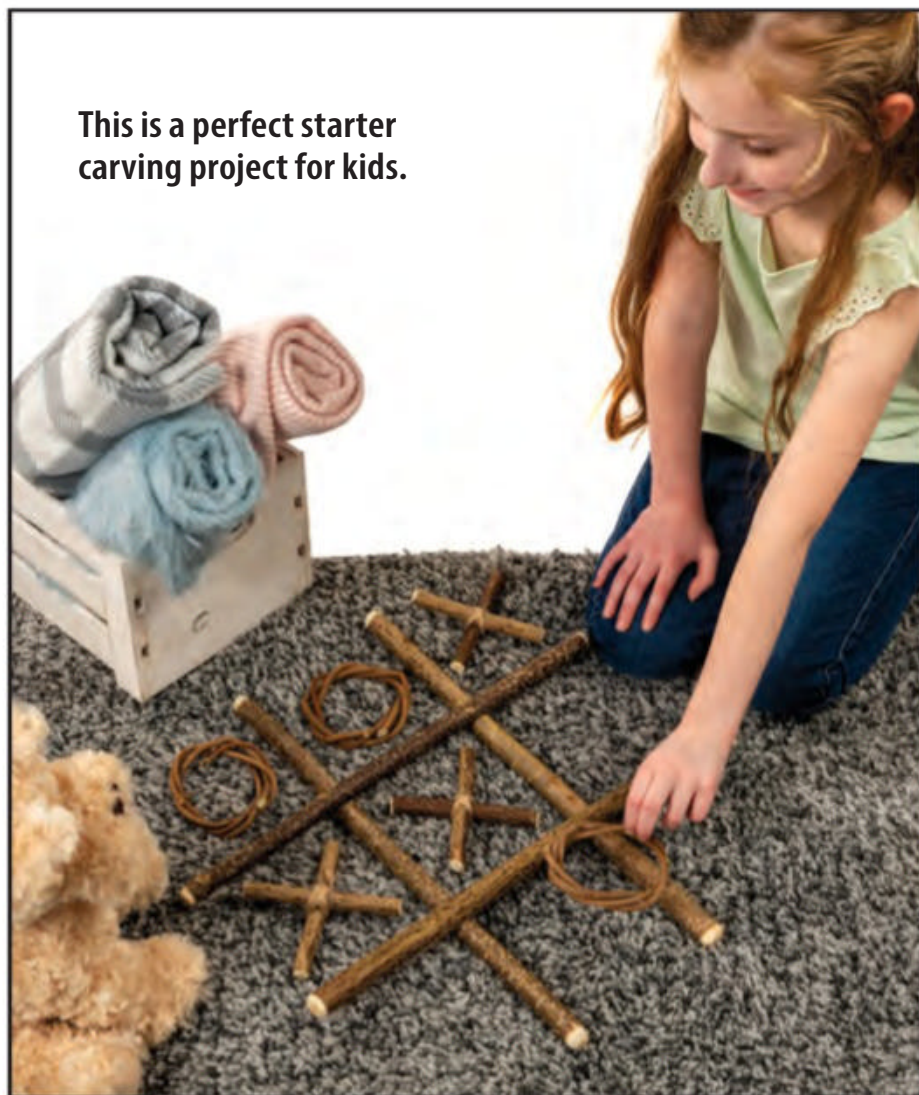
If you want a fun alternative to the Xs and Os, you can substitute two sets of figures. Carve them in the ends of the branches and cut them off with the saw. They have to be around 2" (5.1cm) tall.

Hearts. Begin by carving the branch narrower, as shown. Then carve out the heart shape. At the top where you have to carve the small notch, carve in toward the center from both sides to remove a small chip. You will have to carve against yourself, so take care and only take off tiny shavings at a time.

Dogs. Round off the end of a branch. Draw on the dog's face with a marker. Drill holes for the ears and cut ears from thin leather. Add a little bit of glue to the holes and push in the ends of the ears with a tiny stick.

Your choice! Try to come up with your own figures.

This is a perfect starter carving project for kids.



materials & tools

MATERIALS

- Straight green branches, $\frac{3}{4}$ " (1.9cm)-dia.: game board, 4 each 18" (45.7cm) long
- Straight green branches, $\frac{1}{2}$ " (1.3cm)-dia.: Xs, 8 each $4\frac{3}{4}$ " (12.1cm) long
- Twine or string
- Thin bendable branches, like willow stems: Os, 4 each
- Straight green branches, $\frac{3}{4}$ " (2cm)-dia.: alternative figures, 2" (5.1cm) long (optional)
- Markers, paint, leather, glue, small drill bit (optional)

TOOLS

- Carving knife
- Coping saw or folding saw
- Pruning shears

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

WANT MORE WHITTling?

Quick and Easy Whittling for Kids

By Frank Egholm

Item 03344. Available for \$14.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.

COMING SOON!

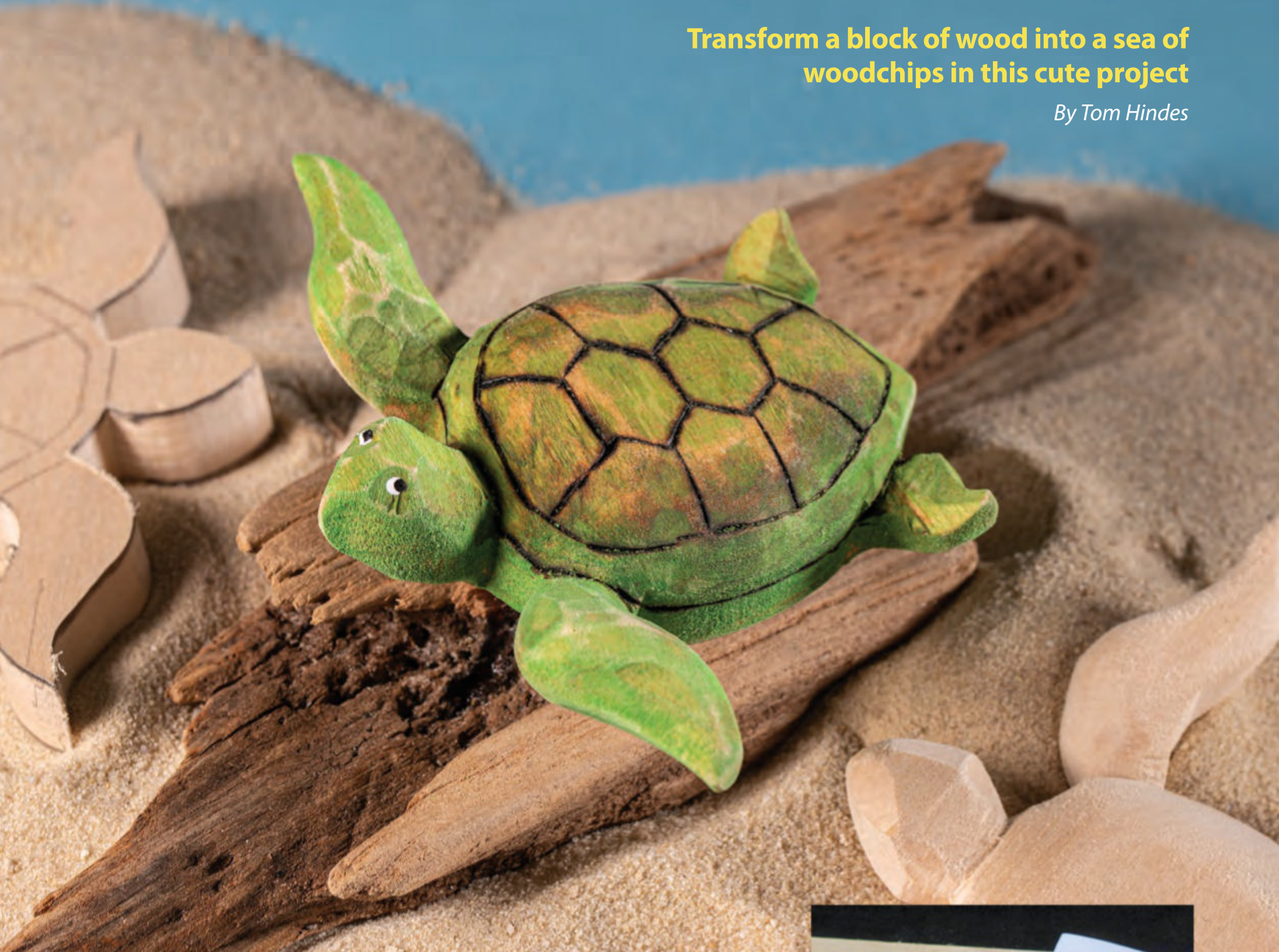


Frank Egholm lives in Denmark, where he taught woodworking in a school for several years. He's the author of *Snitte: The Danish Art of Whittling: Make Beautiful Wooden Birds and The Danish Art of Whittling: Simple Projects for the Home*. He's also organizing an annual "Snittefest" whittling festival in Denmark. For more of his work, visit his website at snittesiden.dk.

Whittled Turtle

Transform a block of wood into a sea of woodchips in this cute project

By Tom Hinds



I've always found sea turtles fascinating. These benevolent creatures live their lives underwater, only surfacing to lay their eggs on land. Once hatched, the baby turtles embark on a journey back to the sea. This project is unique in that you may whittle the turtle's flippers as thin as you like. The same goes for the shell and body. The subject matter lends itself to endless finishing options, as well. Display your finished piece on a desk or shelf with some driftwood, or downsize the design and turn it into a pin or pendant.

Getting Started

Orient the pattern on the wood with the grain running horizontally, and then trace the pattern. Pattern placement is critical to minimize the possibility of breakage while carving the flippers. Cut the shape on a scroll saw or coping saw, and then mark where you will make the stop cuts between the turtle's head, tail, flippers, and body.





1

Define the features. Use a knife to make the stop cuts. To do this, place the blade on the line and rock it back and forth rather than slicing. Do this several times for each line.



2

Thin the flippers. Separate the shell from the flippers and the turtle's neck by carving in toward the stop cuts from Step 1. Remove small chips at the inside corners before removing large planes. Then round the flippers on the top and bottom.



3

Shape the head. Use the knife to take off the sharp edges and round the sides. Bring the head to a tapered egg shape.



4

Shape the body and shell. Bring the shell to a domed shape by using paring cuts to remove wood all the way around the edge. Continue until there is only a very small flat spot on the top of the shell.



5

Lightly hand-sand. Go over the entire carving with 220-grit sandpaper. Wipe off dust with a clean, dry cloth.



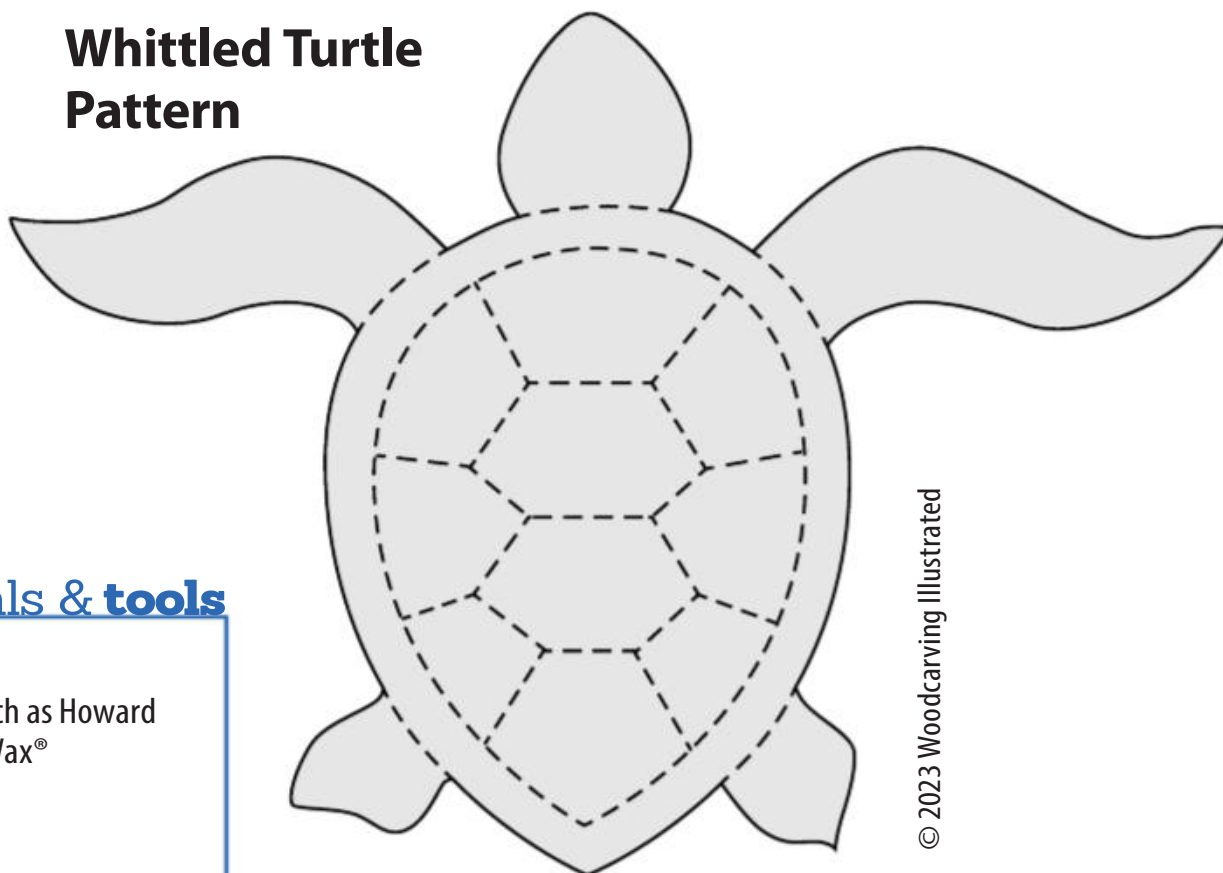
6

Add the shell pattern. I transferred the pattern with a pencil, and then went over the lines with a woodburner with a large skew tip on a medium temperature setting. You could use a ballpoint pen or marker, if desired.

Finishing

Apply a light brown stain to the entire carving, followed by a wash of heavily thinned green acrylic paint. Use a rag to wipe off most of the paint from the shell. Add eyes with a dot of white and then a smaller dot of black; a toothpick can be useful here. Then finish with a coat of protective wax.

Whittled Turtle Pattern



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materials & tools

MATERIALS

- Basswood ½" (1.3cm) thick: approx. 3⅜" x 4⅝" (8.5cm x 11.7cm)
- Driftwood or scrapwood, 1⅜" (2cm) thick: base, approx. 2⅜" x 8 11⁄16" (5.5cm x 22cm) (optional)
- Pencil
- Ballpoint pen or marker (optional)
- Graphite transfer paper
- Sandpaper: 220-grit
- Stain: medium brown
- Acrylic paint: black, green, white

- Toothpick

- Finish, such as Howard Feed-N-Wax®
- Rags

TOOLS

- Scroll saw or coping saw
- Knife
- Variable-temperature woodburner with nib: large skew (optional)
- Paintbrushes: assorted

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



Tom Hides started whittling and carving in the early 2000s. Now retired from a career in technical training development at Ohio State University, Tom lives in Port St. Joe, Fla. He carves Noah's arks, Christmas ornaments, wizards, and gnomes. He is the author of *Whittling in Your Free Time* and *20-Minute Whittling*, both available from Fox Chapel Publishing.

Kelly the Clown



This colorful circus performer is sure to be the life of the party

By Bob Kozakiewicz

The circus is in town and Kelly the clown is in the center ring! He has put on his best costume (although a bit tattered) and is ready to perform his finest magic tricks for all the boys and girls in the crowd. Kelly is fun and easy to carve, and the painting possibilities are endless!

Getting Started

Transfer both patterns onto two adjacent sides of the block using graphite paper and a pencil. Cut out the front and side views with a band saw. Before you begin carving, 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.*

ROUGHING OUT



1

Mark the blank. Use the pencil to mark reference lines on the cut-out blank. Draw a centerline on the front, back, and sides. Then draw reference marks to indicate key features.



2

Carve the hat. Generally, I start at the top of the blank and work my way down (although I tend to move from place to place on the carving as I go along). This approach allows me to keep everything in proportion. Use a rough out knife to take the corners off around the head and hat. Carve the hat and separate the hat from the hair. Then carve the hat band around the crown of the hat. Shape the hat brim so it tapers down in thickness as you approach the edge; this will create an illusion of delicacy while maintaining structural integrity.



3

Rough out the head. With the pencil, redraw the reference marks for the face and hair. Use the rough out knife and a $\frac{9}{16}$ " (14mm) #3 gouge to separate the hair from the face. Roughly shape the head and face and block out the area for the nose.



4

Draw the reference lines for the arms and jacket. Rough out the arms using a $\frac{3}{8}$ " (10mm) #3 gouge, a $\frac{1}{4}$ " (6mm) 70° V-tool, and the rough out knife. Then use the $\frac{9}{16}$ " (14mm) #3 gouge and the rough out knife to remove wood from the chest area near the elbows. Round off the square edges all around the jacket, and then use the rough out knife to separate and round over the shoes. Carve the separation between the front of the legs.



5

Rough out the back of the jacket. Use the rough out knife to round off the square corners of the back of the jacket. Then use the same knife, the $\frac{9}{16}$ " (14mm) #3 gouge, and the $\frac{1}{4}$ " (6mm) 70° V-tool to carve the jacket between the elbows and block out the arms. Cut in the vents in the bottom of the jacket with the rough out knife. Carve the separation between the legs with the $\frac{1}{4}$ " (6mm) 70° V-tool, and begin to rough in the creases around the knees.

ADDING DETAILS



6

Add the clothing details. Use a detail knife to carve the front of the jacket and use the same tool with a $\frac{1}{8}$ " (4mm) micro gouge to carve the bow tie. Draw the shirt separation, shirt buttons, and belt. Draw lines at the bottom of the pant legs where they meet the shoes. Then draw a line around the perimeter of each shoe, about $\frac{1}{8}$ " (3mm) up from the bottom. Draw two buttons and buttonholes on the jacket. Then use the detail knife and a $\frac{3}{16}$ " (5mm) micro gouge to carve the belt and cut the slit for the front of the shirt separation. Make a stop cut along the lines you drew at the bottom of the pant legs and cut up to them from the shoes. With the detail knife, carve a small notch in the bottom of each shoe, about $\frac{3}{8}$ " (1cm) in front of where the pants meet the heels. Use a $\frac{1}{8}$ " (3mm) 70° V-tool to carve the soles of the shoes. Then use a $\frac{1}{16}$ " (2mm) and $\frac{1}{8}$ " (3mm) micro gouge respectively to carve the buttons on both the shirt and jacket. Make two sets of angled V-cuts for the buttonholes in the jacket.



7

Add the jacket lapel and finish up the clothing creases. Use the pencil to draw the jacket lapel. Then use the detail knife to make stop cuts along these lines and cut back to them. Use various micro gouges and the detail knife to carve creases and wrinkles in the pants. Carve some wrinkles in the jacket sleeves and finish the back.



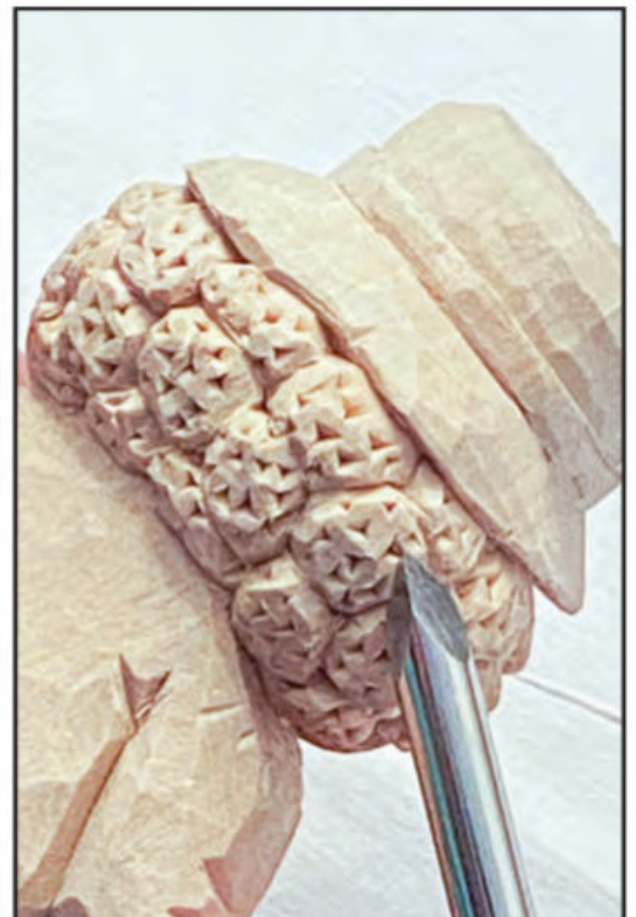
8

Add the facial details. Round off the nose with the detail knife. Draw the smile lines, and then carve them with the detail knife. Form a dental mound between the smile lines, and then carve the mouth and chin using the same tool. Then carve two small slits for the eyes using a $\frac{1}{16}$ " (2mm) micro V-tool.



9

Create the hair. Using the pencil, draw grape-like clusters of circles throughout the area. Go over these lines using the $\frac{1}{8}$ " (3mm) 70° V-tool, and then, with the detail knife, carve out tiny triangular wedges from all of the intersections where three circles come together. Round off the edges of the circles and deepen the cuts between them. Use a three-sided texturing tool to poke several tiny holes in each of the circles, if desired.





10

Add some patches to the jacket. With the pencil, draw some patches on the elbows and back of the jacket. Then use a woodburner with a skew tip on a medium heat setting to burn along these pencil lines. Clean up your cuts, removing any fuzzies or saw marks. Lightly sand the carving all over. Then wash it with a mild cleaner, such as Dawn® dish soap and water, to remove leftover pencil marks, dirt, and oils from your hands. Allow the carving to dry completely, and then brush it with a coat of walnut oil.

PAINTING



11

Paint the main articles of clothing.

Paint the hat with milk chocolate and the hat band with titanium white. Paint the jacket with holiday green and the buttons with metallic 24K gold. Then paint the shirt with cadmium yellow medium and the pants with blue bird. Don't worry about adding any clothing details at this time.



12

Paint the accessories. Paint the shoe tops with Santa red and the soles with Mars black. Then paint the shirt buttons and belt with Mars black, and the belt buckle with metallic 24K gold. Paint the bow tie with cherry cobbler and the entire face with undiluted warm white.



13

Paint the details. Use a small liner brush to paint thin, vertical stripes of titanium white down the pants. Then use a small stylus to paint Santa red dots on the shirt. *Note: You can use the back end of a small drill bit to paint the dots if you don't have a stylus.* Paint the jacket patches any colors you like. Use cherry cobbler to paint the face details. Paint a broad line of cherry cobbler covering the mouth area for the smile, and add simple "plus signs" with cherry cobbler over the eye areas. Paint the nose completely with cherry cobbler. Then paint the hair. Paint patches of pool blue, Santa red, pink chiffon, and cadmium yellow medium randomly all over the hair area.



TIP

USING WALNUT OIL

Walnut oil has no odor and does not darken your carving over time the way boiled linseed oil does. It also does not have the spontaneous combustibility danger of boiled linseed oil. To avoid nut-related allergic reactions from walnut oil, I use a finish of your choice.

Finishing

Allow the paint to dry for 24 hours. Then seal the carving with a light coat of Krylon® clear matte acrylic spray, following the manufacturer's directions. Allow two hours for the carving to dry. Apply a coat of Howard Feed-N-Wax® and allow to dry overnight. Then buff with a soft cloth and a horsehair shoe brush.

TIP

BUILDING UP COLOR

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

Paint Notes

Hat: milk chocolate (2)

Hat band: titanium white (1)

Face: warm white (2)

Face details: cherry cobbler (4)

Hair: cadmium yellow medium (1), pool blue (4), pink chiffon (4), Santa red (2)

Jacket: holiday green (4)

Jacket buttons: bright gold (3)

Patches: cherry cobbler (4), perfect purple (5), orange (4)

Shirt: cadmium yellow medium (1)

Shirt buttons: Mars black (1)

Shirt spots: Santa red (2)

Bow tie: cherry cobbler (4)

Pants: blue bird (2)

Pants stripes: titanium white (1)

Belt: Mars black (1)

Belt buckle: bright gold (3)

Shoes: Santa red (2), Mars black (1)

1 Liquitex® 2 Americana® 3 DecoArt® 4 Craftsmart® 5 FolkArt®



Kelly the Clown Patterns



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materials & tools

MATERIALS

- Basswood, 2½" (6.4cm) square: 5" (12.7cm) long
- Graphite paper
- Pencil
- Sandpaper: assorted grits
- Walnut oil
- Acrylic paint, such as Liquitex®: cadmium yellow medium, Mars black, titanium white; Americana®: blue bird, milk chocolate, Santa red, warm white; DecoArt®: metallic 24K gold; Craftsmart®: cherry cobbler, holiday green, pink chiffon, pool blue, orange; FolkArt®: perfect purple
- Finish: clear matte acrylic spray, such as Krylon®
- Paper towels
- Soft cloth
- Howard Feed-N-Wax®
- Cleaner, such as Dawn®

TOOLS

- Band saw
- Knives: rough out, detail
- #3 gouges: ¾" (10mm), ½" (14mm)
- Micro gouges, such as Dockyard: ¼" (2mm), ⅛" (3mm), ⅙" (4mm), ⅜" (5mm)
- V-tools: ⅙" (2mm), ⅛" (3mm) 70°, ¼" (6mm) 70°
- Texturing tool: three-sided (optional)
- Woodburner with nib: skew
- Paintbrushes: assorted
- Stylus
- Shoe brush: horsehair

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



Bob Kozakiewicz lives in Ramsey, New Jersey with Pat, his wife of 47 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.

Four-Point Ribbon

Create a classic whimsey in just a few steps

By Garth Burgon

Whimsies are fun and simple projects for carvers of all levels. After creating my three-point ribbon from issue #95, I decided to create more complex whimsies, including this four-point ribbon. With a little patience and care, you can complete it in a few sittings.

Getting Started

Make two copies of the pattern. Attach the copies to opposite sides of the blank using repositionable spray adhesive. To ensure a continuous ribbon shape, make sure the “A” corner on the front is diagonally across from the “A” corner on the back. Cut the perimeter on a band saw or scroll saw. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*

materials & tools

MATERIALS

- Basswood, $\frac{3}{4}$ " (1.9cm) thick: 2" (5.1cm) square
- Spray adhesive
- Pencil
- Sandpaper: assorted grits to 370
- Finish, such as Tung oil
- Spray lacquer: gloss

TOOLS

- Band saw or scroll saw
- Drill with bit: $\frac{1}{4}$ " (6mm)-dia.
- Carving knife
- Rotary tool with sanding drum: $\frac{1}{4}$ " (6mm)-dia.
- Files (optional)

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



Garth Burgon lives in Riverview, Mich., and is a member of the Wyandotte Woodcarvers Club, one of 37 clubs in the MWCA (Michigan Wood Carvers Association). When he retired 24 years ago, he started carving to spend more time with his wife, who was a woodcarver. After she passed, he remarried, and now carves with his current wife. They belong to the Orangewood Shadows Woodcarving Group in a resort park in Mesa, Ariz., where he has spent the last 24 winters.

ROUGHING OUT & SHAPING



1

Carve the sides. Use a carving knife to make stop cuts in the middle section of each side. Then carve out the central square.



2

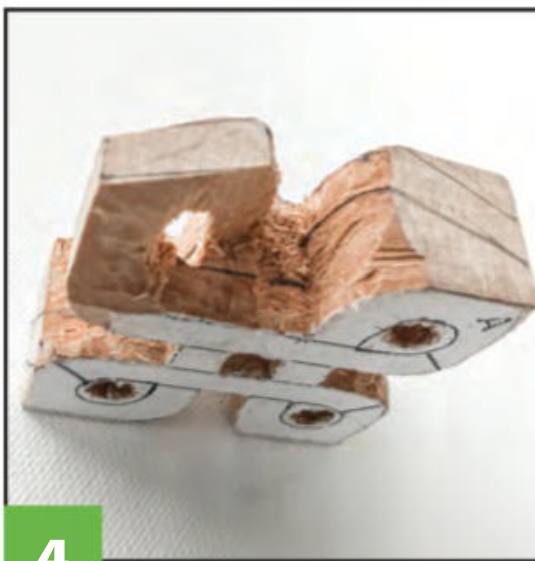
Drill the holes.

Use a 1/4" (6mm)-dia. bit to drill a hole in each of the four marked areas. Then draw 45° lines with a pencil as indicated on the pattern. This is where the ribbon starts to slope down to the corner point.



3

Draw the side profiles. Use the top corners of the 45° lines as starting points, and then begin angling down the profile lines further around each of the three remaining sides.



4

Carve the side profiles. Use the knife to pare back wood to match the profile lines and create the slope for the ribbon. Refer to the template to maintain the ribbon shape.



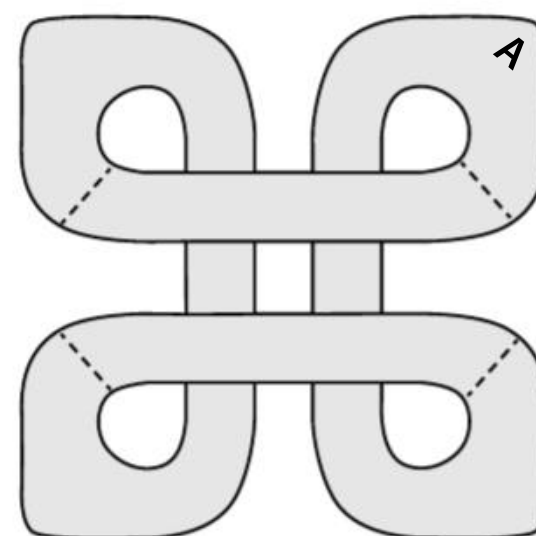
5

Remove the wood between the ribbon sections. Make sure all pattern remnants are carved off. To avoid breakage, use careful and patient cuts. *Note: Always be aware of the direction of the grain, as the blade could catch it and sever the ribbon.* Round the ribbon and bring each corner out to a tapered point; I used a rotary tool with a 1/4" (6mm)-dia. sanding drum.

Finishing

Prepare the carving. Sand the piece smooth, moving progressively through the grits to 370. Files can be useful here, too. Remove excess dust, and then apply finish; I suggest Tung oil or similar. For extra shine, I used a final coat of clear lacquer.

Four-Point Ribbon Pattern



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CARVING A Hot-Air Balloon

Pay tribute to a legendary mode of transport with this vivid little project

By Mehmet Berat Tas



I think hot-air balloons are some of the most fantastic things in the world. Balloon tours are organized every year in Cappadocia, Turkey, a tourist region not far from my workplace. During these events, the sky is adorned with gorgeous balloon silhouettes. While I have not yet dared to travel in a balloon, these cute carved versions let me take an imaginary trip any time I want.

Getting Started

Draw the front and side views on the blank with a pencil and cut them out with a band saw. Then gradually round the envelope (the main part of the balloon) with a knife so it looks like a smooth circle when viewed from the top. At the junction of the envelope and basket, divide the balloon into four equal quadrants with a pencil. Then draw the shape of the bunting (the decorative sash around the envelope).





Define the edges of the bunting and carve the fabric folds with a $\frac{3}{16}$ " (5mm) 90° V-tool. Then smooth the sharp edges left by the V-tool with the knife. Once you are happy with the bunting's shape, divide each of the four quadrants of the envelope into roughly three equal parts to make the balloon's gores (the vertical panels that make up the envelope). Start by sketching the lines, and then follow them with deep V-tool cuts. Smooth the edges of the

gores with the knife. Then use the same tool to carve a small square into each of the four basket sides.

Finishing the Project

Wash the carving thoroughly with soapy water to remove grease and pencil marks. After letting it dry for half an hour, oil it with boiled linseed oil and clean the excess oil from the creases with paper towels. *Note: Dispose of oil-soaked rags following the instructions on the package of finish, as they can spontaneously combust.* Oiling allows me to mix colors more easily during the painting process, as well as giving the wood a richer color. About half an hour after the oiling process, add paint. In this project, I diluted the oxide green and leaf green colors significantly and used the linden color almost undiluted. Diluting the paints allows you to build up color gradually in coats, giving you more control over the finished product.

Add antiquing, if desired. You can do this in several ways, but I chose to use black paint. Dilute a very small amount of black paint with water and apply it all over your brush. Remove excess paint by rubbing your brush on a paper towel several times. Then apply the brush to the shadow areas on the carving, such as the areas between the gores and inside the fabric folds. Wipe off any excess black paint left on the wood with a paper towel. Let dry. Insert a screw eye in the top, if using as an ornament, and hang with a decorative ribbon.

materials & tools

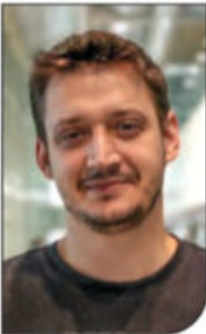
MATERIALS	TOOLS
• Basswood, 2$\frac{3}{8}$" (6cm) square: 3$\frac{1}{8}$" (7.9cm) long • Cleaner and degreaser, such as Dawn® • Boiled linseed oil • Paper towels • Pencil • Acrylic paints, such as ArtDeco®: black, cinnamon, leaf green, linden, oxide green • Eye screw (optional) • Decorative ribbon or string (optional)	• Band saw • Carving knife • V-tool: $\frac{3}{16}$" (5mm) 90° • Paintbrushes: assorted

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

Hot-Air Balloon Pattern



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Mehmet Berat Tas started carving in 2018 and still considers himself a beginner. He currently works in Turkey as a child and adolescent psychiatrist. While carving is not his full-time job, he spends almost all his spare time making woodchips and dreams of carving full-time in the future. He is married and has a son.

Find him on Instagram @whimsicalcarver.

Uncle Sam Chip Clip

Carve a patriotic addition to your pantry

By Mark Akers



I refer to this project as an “Uncle Sam” clip, but you can adapt it into many things, such as a cowboy, a soldier, or a fireman, to name a few. This clip can be used to close the top of any kind of bag; personally, I use mine on a bag of coffee. I created this for teaching purposes and students seem to have fun with it. Take this design and let your imagination run wild!



Getting Started

Locate the center of your blank and draw a reference line from top to bottom. Then draw another reference line on each side of the center line, approximately $\frac{3}{8}$ " (1cm) away. You should have three lines drawn on the wood block. Turn the carving to the side and draw a vertical line $\frac{1}{4}$ " (6mm) from the back of the piece, going under the chin from one brim to the other. Draw a second line $\frac{1}{2}$ " (1.3cm) from the back of the piece, going over the top of the hat from brim to brim. Take this time to also draw in some reference lines in the face area, such as the top of the head, the center of the eyes, the bottom of the nose, and the chin. All the facial reference lines should be equally spaced.

ROUGHING OUT



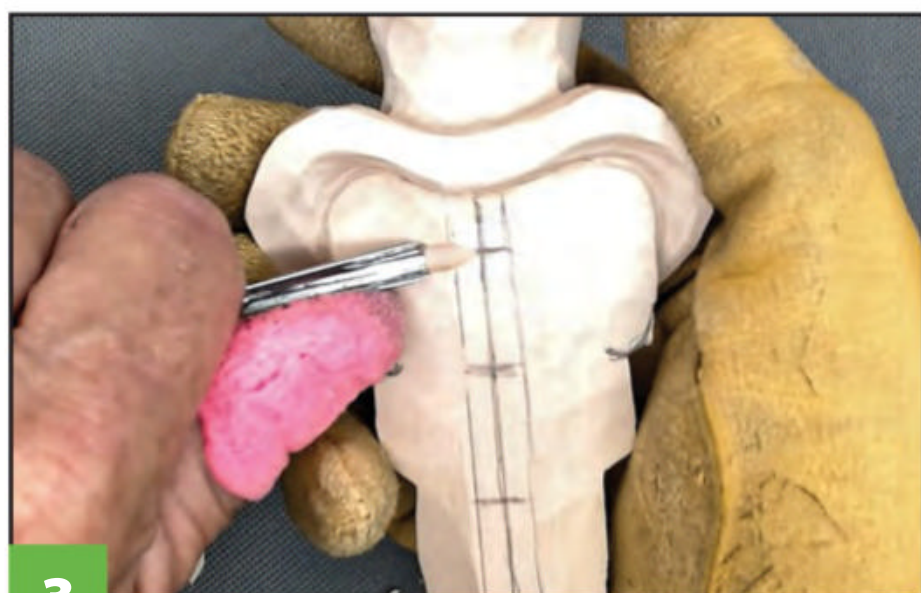
1

Block out the face and hat. Using either a rough out knife or a 1/4" (6mm) #11 gouge, start tapering the face from the outside lines, on each side of the centerline, bringing the entire face to approximately a 45° angle. Begin to round the main part of the hat from the brim up, keeping the top funnel-shaped, as this gives it more character.



2

Shape the brim. Using the 1/4" (6mm) #11 gouge, taper the hat brim down to the ear line. Do not go past the 1/4" (6mm) reference line when tapering the brim.



3

Add face details. With the 1/4" (6mm) #11 gouge, cut the angles to create the middle of the eyes and the bottom of the nose. Draw reference lines for the ears.



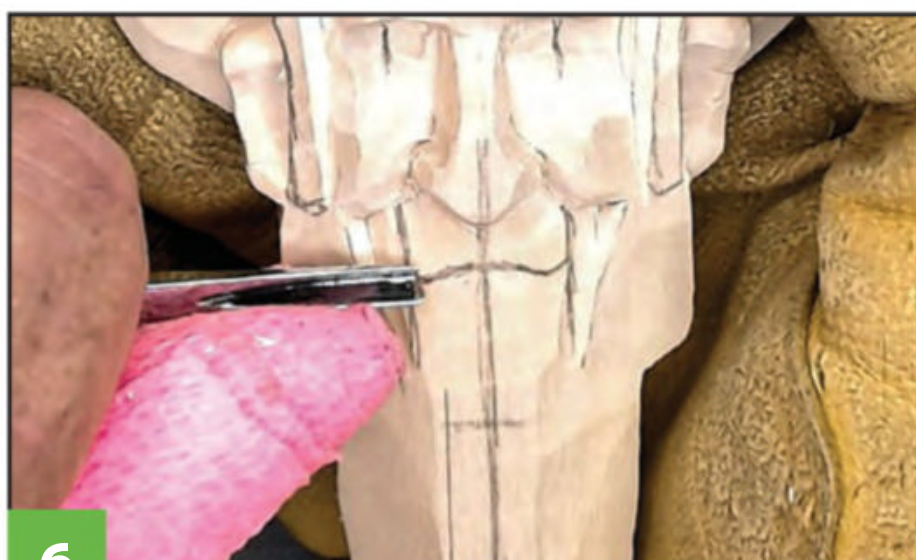
4

Refine the face details. Start carving the eye channel using the 1/4" (6mm) #11 gouge. Then, switching to a 3/16" (5mm) #5 gouge, shape the wings of the nose. You can do this by pressing directly into the wood just outside the nostril area, and then coming in from a lower angle to remove the chip on either side of the nose.



5

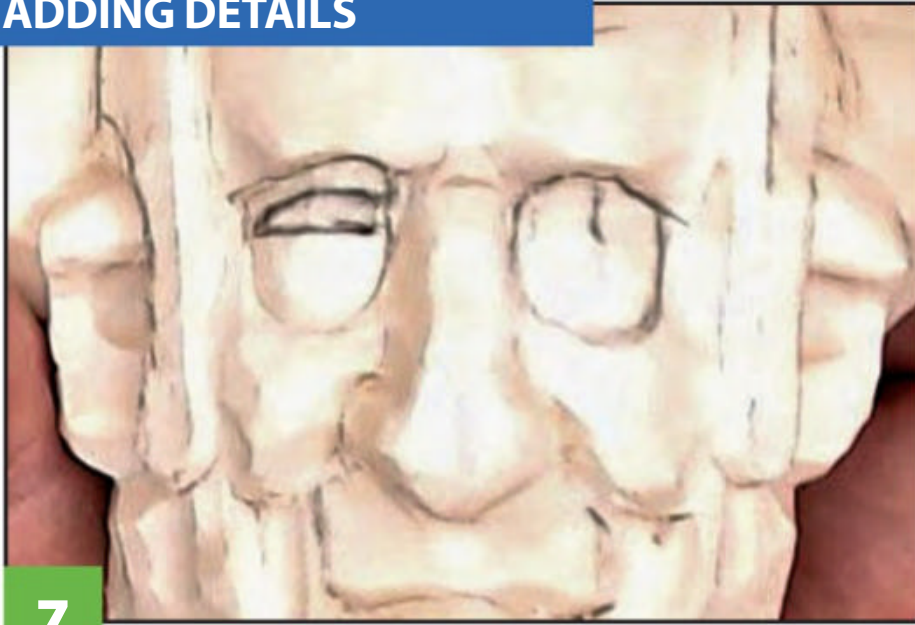
Carve the ears. Using the 3/16" (5mm) #5 gouge, round out the inner part of the ear, then carve the front of the ear so that the top protrudes farther than the bottom.



6

Add a mouth. Drawing more reference lines before carving the mouth will help maintain the facial proportions—the corners of the mouth should align with the center of the eyes. Use a 1/16" (2mm) micro V-tool to carve the mouth.

ADDING DETAILS



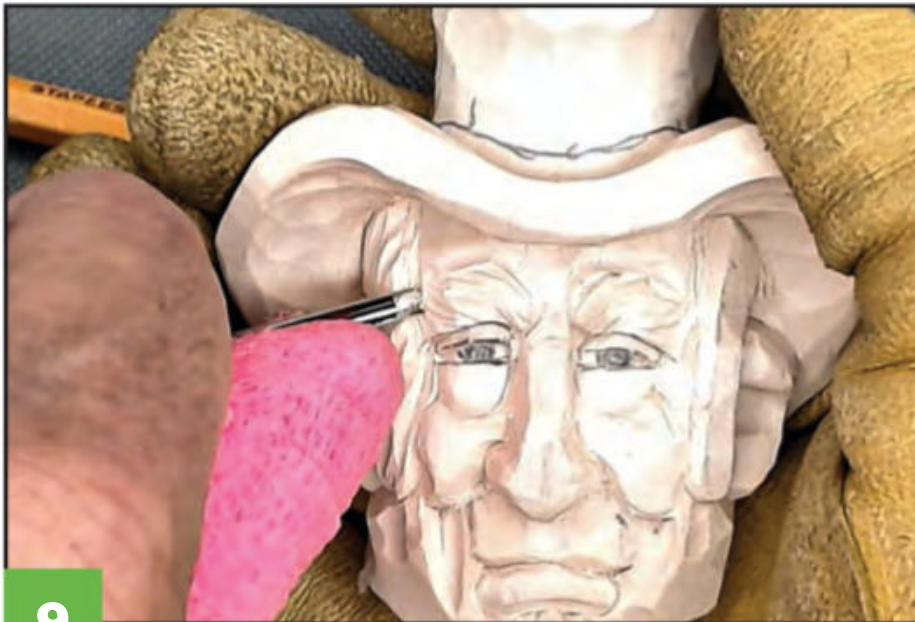
7

Carve the eyes. Create a reference line for the eyelids and eye bags by drawing a circular shape around the eyeball. Use a detail knife to carve from the top of the eye lid to the bottom of the eye bag. Then carve the eye area and draw the shape of an eyeball.



8

Carve the goatee. Add depth to the bottom lip and chin with a $\frac{1}{8}$ " (3mm) #11 gouge, and then carve around both sides of the goatee. Using the $\frac{3}{16}$ " (5mm) #11 gouge, begin to carve detail into the hair on the goatee. To give it depth and character, allow the #11 gouge tool to turn and rotate, carving "S" shapes instead of straight, rigid lines.



9

Establish eyebrows and sideburns. With the $\frac{1}{16}$ " (2mm) micro V-tool, carve the eyebrows and sideburns, again creating curved and somewhat random lines. Whenever you carve hair, it helps to have a sense of the "starting point" from which the hair originates. (For example, in the goatee, this would be the top center of the goatee, right under the lips.) Keeping this in mind will make the hair appear more realistic.



10

Carve the final hat details. Draw the hat band. Use a $\frac{3}{16}$ " (5mm) 75° V-tool to cut the top and bottom of the hat band.

materials & tools

MATERIALS

- Basswood, 1" (2.5cm) thick: $3\frac{1}{8}$ " x $5\frac{1}{2}$ " (8cm x 14cm)
- Acrylic paints, such as Delta®: bright red, blue heaven, butter cream, Georgia clay, light flesh, medium flesh, raw sienna, raw umber, tomato spice; such as Apple Barrel®: real blue
- Oil paint: burnt umber

- Cleaner and degreaser, such as Simple Green®
- Boiled linseed oil
- Paper towels
- Natural finish, such as Howard Feed-N-Wax®
- Toothpick
- Clip
- Hobby wood screws

TOOLS

- Knives: rough out, detail
- Micro V-tool: $\frac{1}{16}$ " (2mm)
- V-tool: $\frac{3}{16}$ " (5mm) 75°
- #5 gouge: $\frac{3}{16}$ " (5mm)
- #11 gouges: $\frac{1}{8}$ " (4mm), $\frac{3}{16}$ " (5mm), $\frac{1}{4}$ " (6mm)
- Paintbrush
- Medium bristle brush

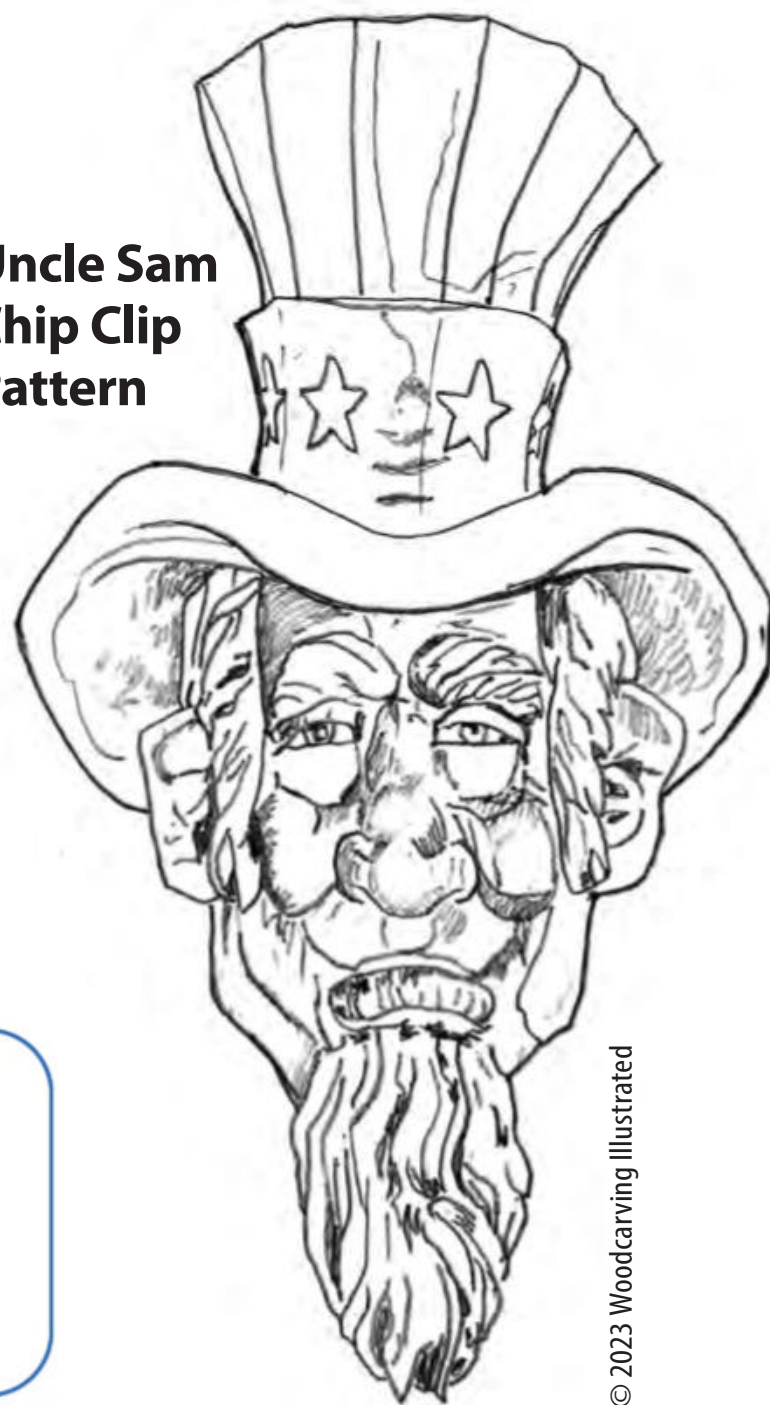
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.



Mount a spring clip to the back with hobby wood screws.



Uncle Sam Chip Clip Pattern



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Finishing

Clean your finished carving with a medium bristle brush, a small amount of water, and a light spray of degreaser. This will remove any marks or oils from hands left on the carving, as well as dampen the carving before the painting process. Before painting, coat the carving with a very diluted mixture of warm water and raw sienna acrylic paint.

Begin by painting the face. The skin should be painted with a mixture of 3 drops medium flesh, 1 drop light flesh, 1 drop Georgia clay, and 2 teaspoons lukewarm water. The cheeks and nose can both be painted with a mixture of 2 drops tomato spice and 3 teaspoons lukewarm water. For the eyes, paint the irises with undiluted blue heaven and paint the pupils with Delta blue heaven. Use a toothpick to add eye highlights with butter cream.

Then paint the hat. Mix 1 part butter cream and 1 part lukewarm water to paint the base of the hat, then mix 1 part real blue and 1 part lukewarm water to paint the band. Use a 10/0 fine liner brush to lay out the outline of the stars and stripes on the hat evenly. Paint the stripes on the hat band with bright red. Then paint the the stars with butter cream, adding four stars to the hat base and one to the top of the hat. To paint the stars evenly on the hat base, paint four upside down Vs, cross straight over each horizontally, and then connect the bottom two points on each star. Drybrush the hair with butter cream, and, to add depth, mix 2-3 drops of raw umber with 2 teaspoons lukewarm water and paint all the folds, creases, wrinkles, and deep lines in the goatee and around the hat band.

Finally, antique the piece by pouring 1 quart of boiled linseed oil into a ½ gallon can. Add approximately 1" of burnt umber oil paint per quart of oil. Apply first by dipping the carving into the can, and then with a brush. Let dry on paper towels for 10 minutes, and then dab—don't wipe—the excess oils away. After a few days, coat the carving with a wood polish and conditioner, then buff. Add a clip to the back using hobby wood screws.

TIP

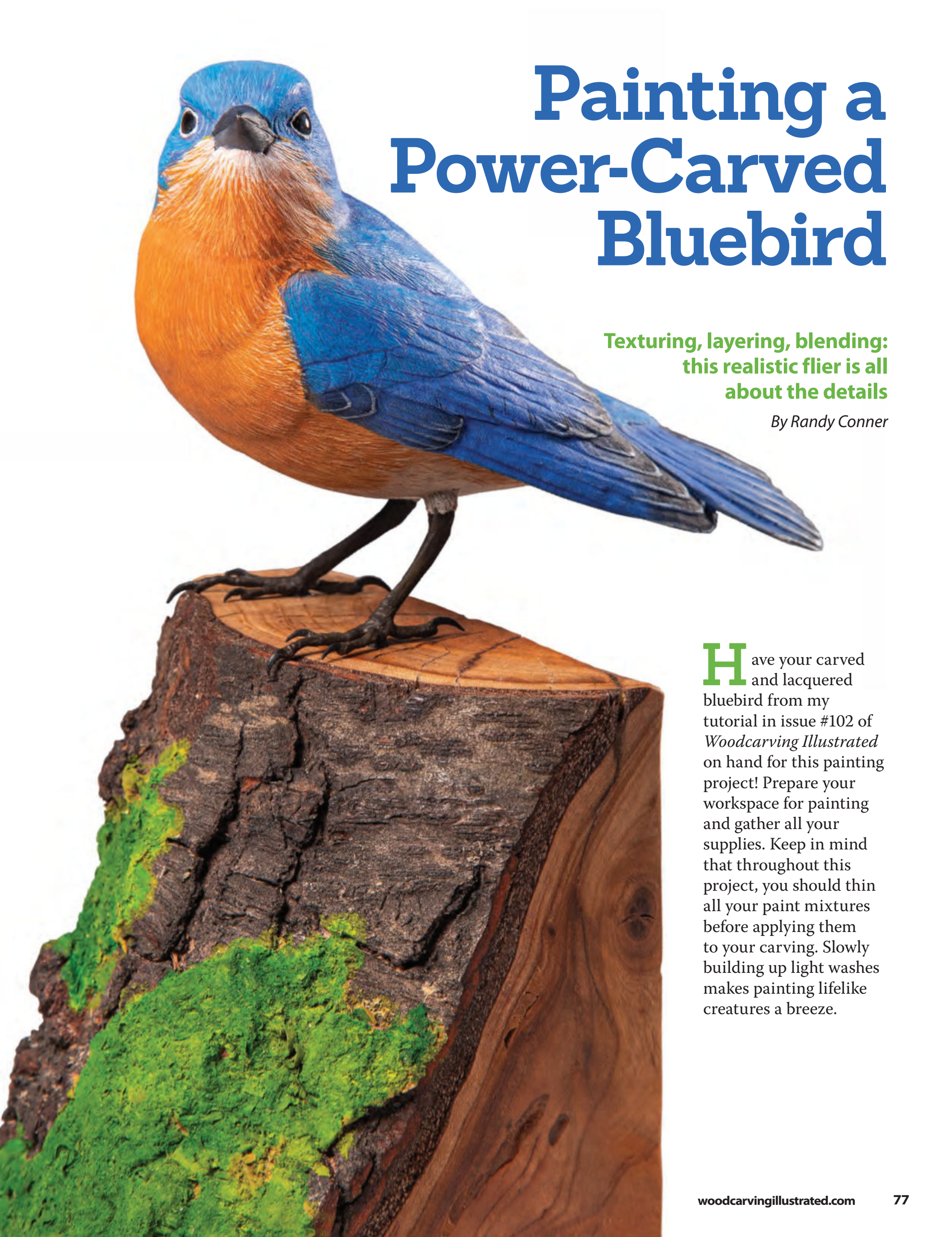
COLOR CHECK

Always test your paints on a paper towel or piece of scrap wood before applying to your carving to ensure the pigment is to your liking.



Mark Akers resides in Lexington, S.C., and has been carving for more than 30 years. He is retired and enjoys spending time carving and designing projects. Mark has become well-known in the carving world, winning

numerous CCA awards, capturing the Tom Wolfe Award in Charlotte, and winning his most prestigious award—being named the Grand Prize Winner in one of Woodcarving Illustrated's Annual Santa Carving Competitions. He instructs both privately and in group class settings and is currently making instructional videos for Woodcarvers Academy. He believes that no matter what classes you attend, you can always walk away with new information to advance your style. For rough outs or more of his work, email him at makers415@gmail.com or visit [Etsy @KarolinaKarver](https://www.etsy.com/shop/KarolinaKarver).



Painting a Power-Carved Bluebird

**Texturing, layering, blending:
this realistic flier is all
about the details**

By Randy Conner

Have your carved and lacquered bluebird from my tutorial in issue #102 of *Woodcarving Illustrated* on hand for this painting project! Prepare your workspace for painting and gather all your supplies. Keep in mind that throughout this project, you should thin all your paint mixtures before applying them to your carving. Slowly building up light washes makes painting lifelike creatures a breeze.

PAINTING THE BASECOATS



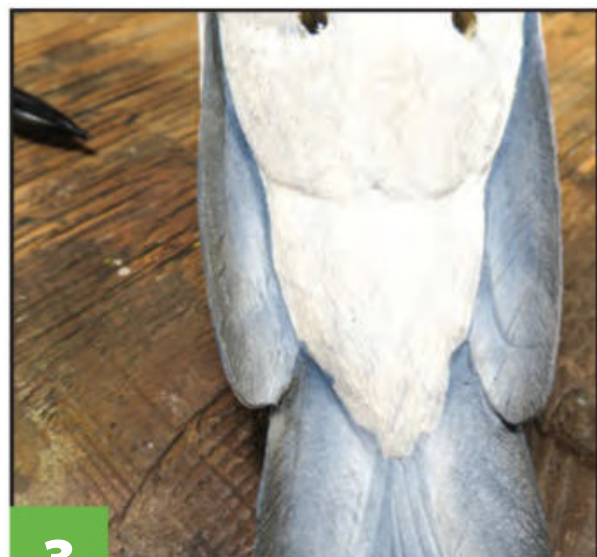
1

Prepare for painting. At this point, the bird should be lacquered and completely dried. If you have not added a sealer to the carving yet, do so now with a lacquer sanding sealer and let dry. Paint the entire bird with thinned gesso, including the legs and feet.



2

Paint the underside of the tail and primaries. The base is a blue-gray color; I mixed ultramarine blue (80%) with titanium white (10%) and raw umber (10%). Paint the underside of the primaries with this color, as well.



3

Add depth. Darken the outside edges of the primaries and tail feathers (from the quill outward) by applying several very thin washes of a darker blue-gray color; I mixed raw umber (70%) with ultramarine blue (10%), titanium white (5%), and carbon black (15%).



4

Add detail. Lighten the inside of the tail and primary feathers with a mixture of warm white (75%), ultramarine blue (20%), and carbon black (5%). Add the color on the outer edge and blend toward the quill. Then use full-strength ultramarine blue to put a couple of very light washes over the outer edge of the feathers. Using a pointed brush, paint the quills on the underside feathers. I used a mixture of raw umber (80%) and ultramarine blue (20%). Once dry, paint over the quills with a gloss varnish. Then paint from the undertail coverts and belly to the breast area with a mixture of warm white (95%) and raw umber (5%). Dampen and blend at the breast area so you don't create a hard line between the sections.



5

Paint the body. Apply a base coat to the blue areas of the bird (head, scapular area, wings, back, and tail); I mixed ultramarine blue (96%) and titanium white (4%). Keep the washes thin and apply two to three layers. Paint the face. Apply several washes of a rusty orange base coat to the breast, cheeks, and belly; I mixed burnt sienna (75%) and yellow oxide (25%). Apply a base coat of raw umber (90%) and carbon black (10%) to the beak.

ADDING DETAILS



6

Paint the top feathers. The tops of the feathers have dark (almost black) edges and tips. You can create a natural gradient effect by dampening the feather (using a soft round brush), and then wet-blending the dark color back toward the quill; I use a mixture of raw umber (90%) and carbon black (10%). Keep the washes very thin and apply several coats, dampening and drying completely each time. Use this technique to paint the tail feathers, primaries, secondaries, and tertials. Apply an extremely thin wash of the same color and let it air-dry completely.



7

Add feather details. On the back, paint short strokes on each feather (in line with the stone marks carved in Step 27 of Part 1 from issue #102). Use a new #2 round brush to keep your strokes thin. Make the strokes with a mixture of phthalo blue (50%) and titanium white (50%). Then apply a second coat in thinned cobalt blue. Apply another coat of the phthalo blue and titanium white mixture. Then apply an extremely thin black wash.

TIP

EFFORTLESS GRADIENTS

To create soft gradients with ease, use an airbrush instead of painting by hand. If painting by hand, allowing the washes to air-dry instead of blow drying; it will allow the wash to settle into the burn marks and tie the colors together.



8

Lighten the edges. Using a #4 round brush, paint the light edging on the tail, primary, and secondary feathers with a mixture of warm white and a touch of raw umber. You can also add a few splits in the feathers with the #2 round brush and thinned carbon black.



9

Paint the quills. Using the #2 round brush, paint quills on the tail, primary, secondary, and tertial feathers. Mix ultramarine blue (90%) and carbon black (10%) for this step. When completely dry, apply gloss varnish over the quills.



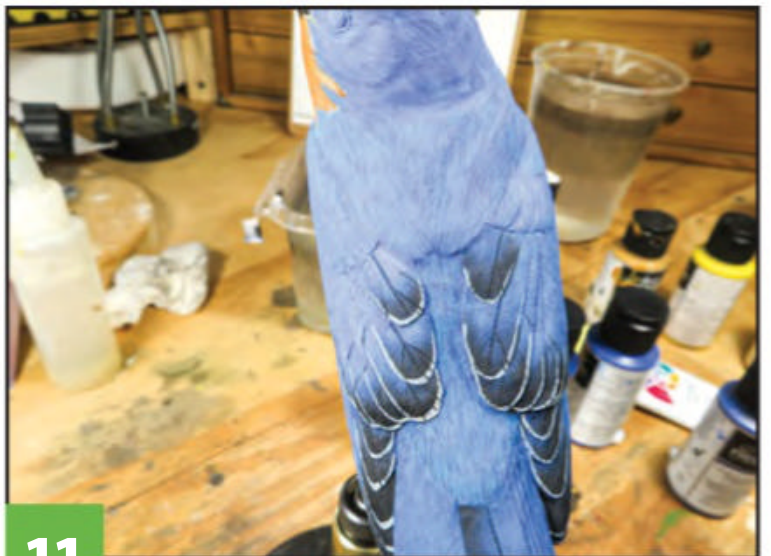
10

Paint the primary coverts and alula feathers. Like the other feathers, they start at a medium blue and are darker toward the ends. Use a mixture of ultramarine blue (85%) and carbon black (15%). With the #4 round brush, line the edges of the feathers using the warm white and raw umber mixture from Step 9.



11

Detail the secondary coverts and scapular area. As in Step 8, paint short strokes on each feather (in line with the stone marks). Use the #2 round brush to keep your strokes very thin. Repeat the technique used in Step 8, painting each shade in the proper order.



13

Paint the breast. With the #2 round brush, stroke thinned warm white on all the feathers. Use the same size brush to stroke a mixture of burnt sienna (75%) and yellow oxide (25%) on all the breast feathers. Because the middle of the breast is a little darker, add two to three coats to darken this area.



12

Paint the undertail coverts and belly. Use the #2 round brush to stroke thinned warm white on all the feathers. Follow this by stroking titanium white over the same area.



14

Paint the head. Begin by cleaning any stray paint off the eyes, and then paint the eye ring with warm white and a touch of ultramarine blue. Paint the throat and cheeks. Using a sharp #4 brush, paint a mixture of warm white (95%) and raw umber (5%) to define the areas on the cheeks, neck, and throat where the rust colors go over the blue colors. Follow this by stroking in the rust color from the previous step.



Did You Know?

The alula feathers are located at the top of the widest point of a bird's wing and help with landing and stealth attacks.



15

Paint the head feathers. Use the #2 brush to add the feathers to the head. First use a mixture of phthalo blue (50%) and titanium white (50%). Atop that, paint the strokes with a thin wash of cobalt blue. Lastly, use a very thin wash of ultramarine blue with a touch of titanium white over the entire head to marry the colors; do three washes, making sure to completely dry each wash before proceeding to the next.



16

Paint the beak. Mix a gray base consisting of carbon black (20%) and titanium white (80%). Paint a base coat over the entire beak. Add a touch of black to your paint mixture to make a darker gray. Dampen the base of the beak, and then wet blend the darker grey from the tip of the beak toward the base. Paint the top of the beak all the way to the forehead, but stop short of the face on the lower beak. Dry the beak well, and then repeat the previous step until you reach the desired color. Then varnish the beak with gloss varnish.



17

Paint the feet and legs. Using slightly thinned gesso, paint the legs and feet; two coats should be sufficient. Then paint the scaly areas of the legs and feet using a mixture of burnt umber (80%) and carbon black (20%). Make sure that the feet are completely dry, and then use a thin wash of raw umber to begin darkening the legs and feet. Repeat this step until the legs and feet are dark enough; the scaly areas should be almost entirely blended into the rest of the legs and feet.

Final Assembly

After the feet are completely painted, varnish them. Glue the feet into the bird using 5-minute epoxy. Once set, add a small amount of epoxy all the way around the very top of the legs to camouflage the transition between the body and leg. Use the tip of a knife to mimic the look of tiny, delicate feathers, and mask these areas with paint as needed. Once dry, add a base, if desired; I used a hunk of live-edge cherry burl and added some moss using wood dust and glue. Then secure the bird in place with 5-minute epoxy.

materials & tools

MATERIALS

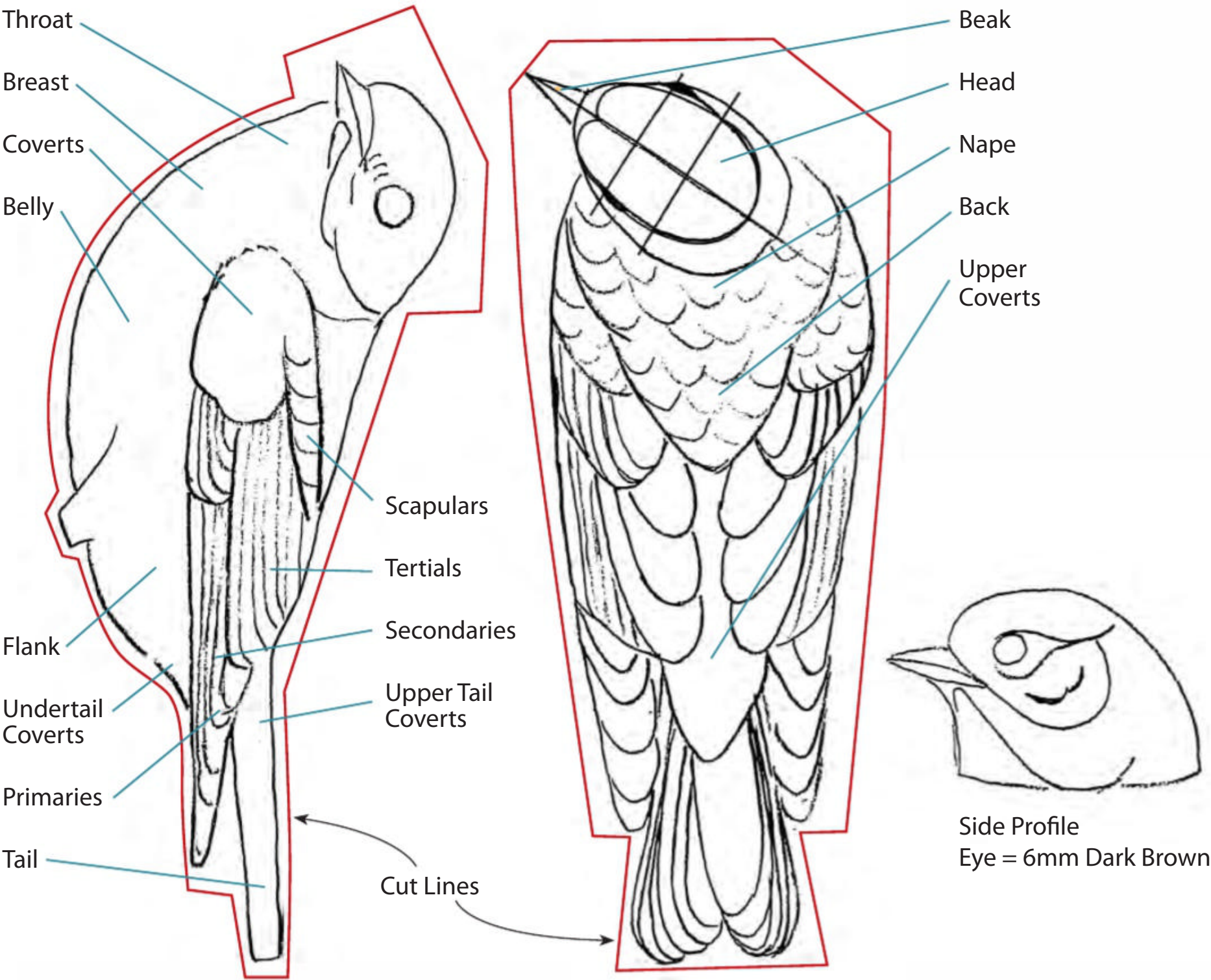
- Bluebird, carved and lacquered
- Base, dimensions 4" (10.2cm) square: 6" (15.2cm) tall (optional)
- Primer, such as gesso
- Acrylic paints, such as Atelier®: burnt sienna, carbon black, raw umber, titanium white, yellow oxide; such as Golden®: phthalo blue, ultramarine blue; such as Jo Sonja®: cobalt blue, warm white
- Gloss varnish
- Glue, such as Elmer's®
- 5-minute epoxy
- Sanding sealer: lacquer

TOOLS

- Paintbrushes: assorted, including #2 round and #4 round
- Paint palette, for mixing
- Airbrush tool (optional)
- Knife

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

Bluebird Patterns



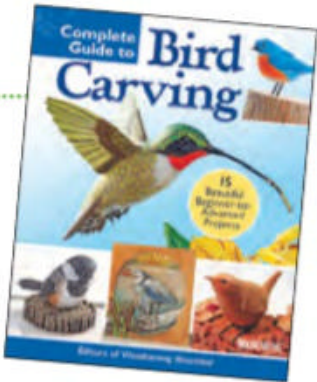
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WANT MORE BIRDS?

Complete Guide to Bird Carving: 15 Beautiful Beginner-to-Advanced Projects

By Editors of Woodcarving Illustrated

Item 02774. Available for \$19.99 + S&H (parcel post)
from Fox Chapel Publishing, FoxChapelPublishing.com,
800-457-9112, or your local retailer.



Randy Conner is a recognized wood sculptor whose artistry and skill has garnered him numerous awards at the Ward World Woodcarving Championships as well as many awards at other carving venues both nationally and internationally. Randy has been carving for over 30 years. He creates the sculpture and focuses his attention on bringing his subject to life. The highly detailed wood carvings start from a block of wood (usually tupelo) and capture the spirit and attitude of the bird. He then paints the carving with acrylics to complete the sculpture. Randy very much enjoys carving all types of birds with individuality and beauty, capturing the essence of birds such as hawks, owls, songbirds, and even some game birds. See more of Randy's work at candorhillwoodcarvings.com.

Simple Dinosaur

Travel back to the Jurassic Period with a creature you can carve using just three tools

By Parn Aniwat

Dinosaurs seem to fascinate the old and young alike. They can be carved simply or with tons of intricate details, but either way, there's no mistaking that distinctive shape. No matter your age or level of experience, have some fun with this one. Change up the paint colors, add or subtract spines, or even tweak the eye shape to give your prehistoric friend a different personality.

Getting Started

Draw the front and side pattern views onto the blank with a pencil or marker. Then cut the views with a pull saw or band saw, and cut the spines on a scroll saw.



Parn Aniwat is a carver from Thailand, based in Texas. He specializes in whimsical, colorful designs featuring animals, people, fantasy characters, and everyday objects with anthropomorphic qualities. Find more of his work on Instagram @wood.youmind.



ROUGHING OUT



1

Rough out the body. Draw a centerline down the front and back of the blank. With a pencil or marker, mark the areas to remove on the sides. Then use a large-bladed knife, such as a Sloyd, to taper the back of the body toward the tail. (When viewed from the top, the blank should look triangular.) Draw the arms, and then follow these lines with deep stop cuts.



2

Shape the arms. Carve in toward the stop cuts you just made with the rough out knife, so that the arms stand out from the body. Then begin to round the arms.



3

Shape the front body.

Draw a rounded shape on the front body using the pencil. With a detail knife, make a horizontal slice into the area where the body meets the neck on the left and right sides. Then carve up to these stop cuts from below, and then round the body to the lines you just drew. Round the head in the same fashion, making large, flat cuts to give the piece a faceted look.



4

Draw the big eyeballs.

Follow the lines with stop cuts, and then carve out toward the cuts from the center of the eye to round the eyeball. Once you've rounded the eyeball, soften the eyelids by carving in toward the stop cut from outside the eye. Make sure to carve all the way around each eye, removing small slivers of wood at a time. If desired, remove a bit more wood around the eye to make the eye stand out from the face.

ADDING DETAILS & FINISHING



5

Add the spines. Draw seven rectangular sockets in a line, moving from large to small along the dinosaur's back. Then remove wood from these areas using a $\frac{3}{16}$ " (5mm) chisel. Carve the individual spines, rounding them slightly to remove the saw marks and give them a faceted look. Dry fit the spines into the sockets, and adjust the spine or socket sizes as needed for a snug fit. Do not glue anything in place yet.



6

Add the back legs. Round the back legs with the detail knife, and then drill a $\frac{1}{4}$ " (6mm) hole on the body on each side of the front legs. Taper the back legs to fit into the holes and test them to ensure a snug fit. Once they fit snugly, glue them in place. Leave the spines separate for now.



7

Paint the spines. Lightly dilute your paint with a bit of water, and then paint each spine a different color using a medium flat brush. I used rainbow colors for mine.



8

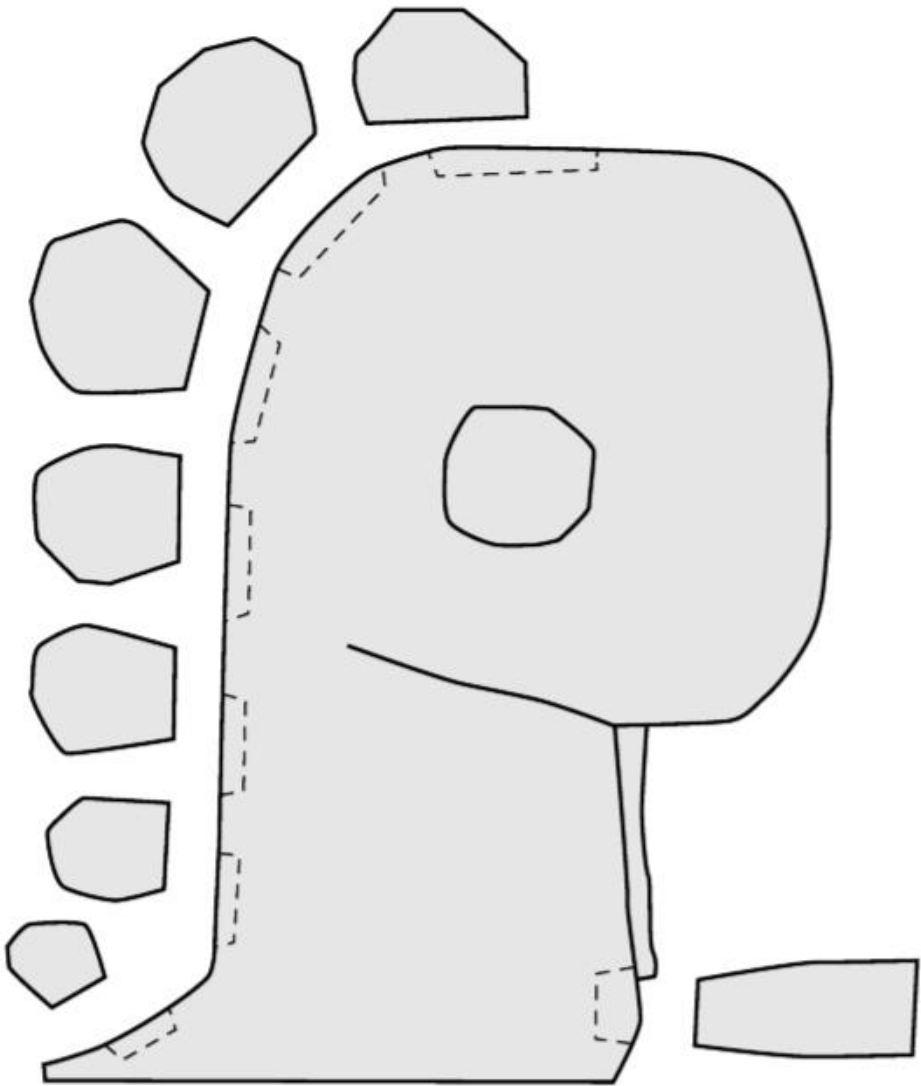
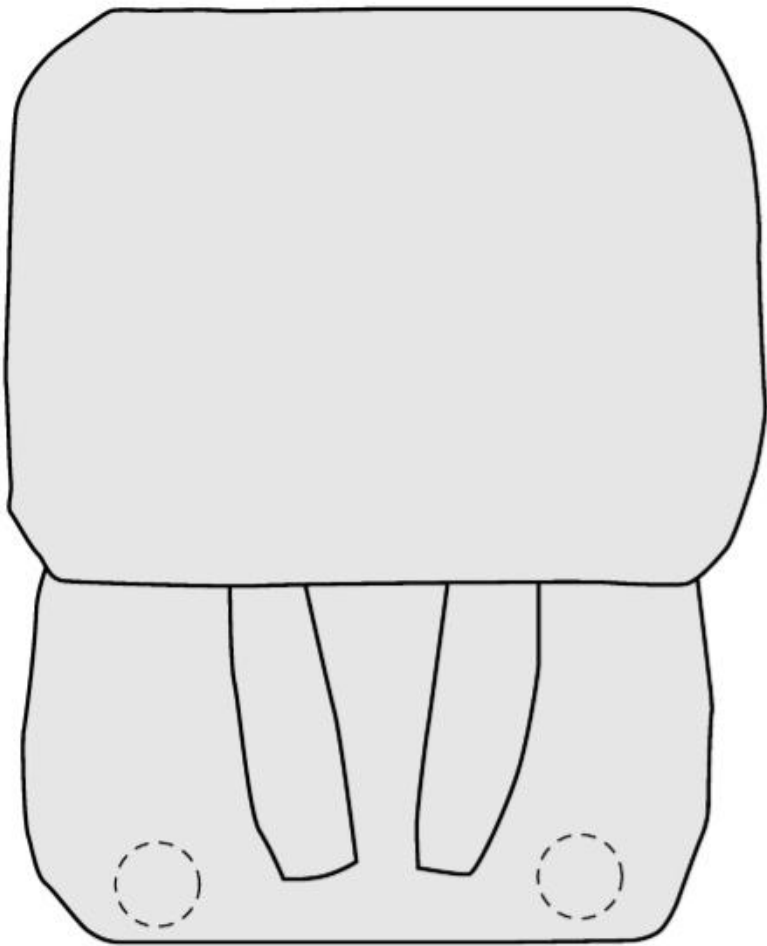
Paint the body. With the same brush, mix white with each color you just used for the spines to create pastel versions of those colors. Cover the entire body with different swatches of pastel, blending them into each other while the paint is still wet. The effect should look a bit like sherbet ice cream. Then paint the eyes with black, and add white and purple highlights with a liner brush once the black is dry.



9

Add the finishing touches. Use a toothpick to insert a small amount of glue into each socket, and then attach the spines. Seal with a few light coats of a matte water-based spray finish and let dry.

Simple Dinosaur Patterns



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materials & tools

MATERIALS

- Basswood, 3" (7.6cm) square: body, 3⁵/₈" (9.2cm) long
- Basswood, 3/8" (1cm) thick: spines, 7 each 3/4" (1.9cm) square; back legs, 2 each 3/8" x 1³/₁₆" (1cm x 3cm)
- Pencil or marker
- Wood glue
- Toothpick
- Acrylic paints, such as Craftsmart®: black, bright yellow, fuchsia, Mediterranean blue, orange, purple, spring leaf, white
- Finish: water-based matte spray

TOOLS

- Band saw or pull saw
- Scroll saw
- Knives: bench, detail
- Chisel: 3/16" (5mm)
- Drill with bit: 1/4" (6mm)
- Paintbrushes: medium flat, liner

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

Shaving Brush Caricature

Personalize your beard-care routine with a handcarved handle

By Roger Beane

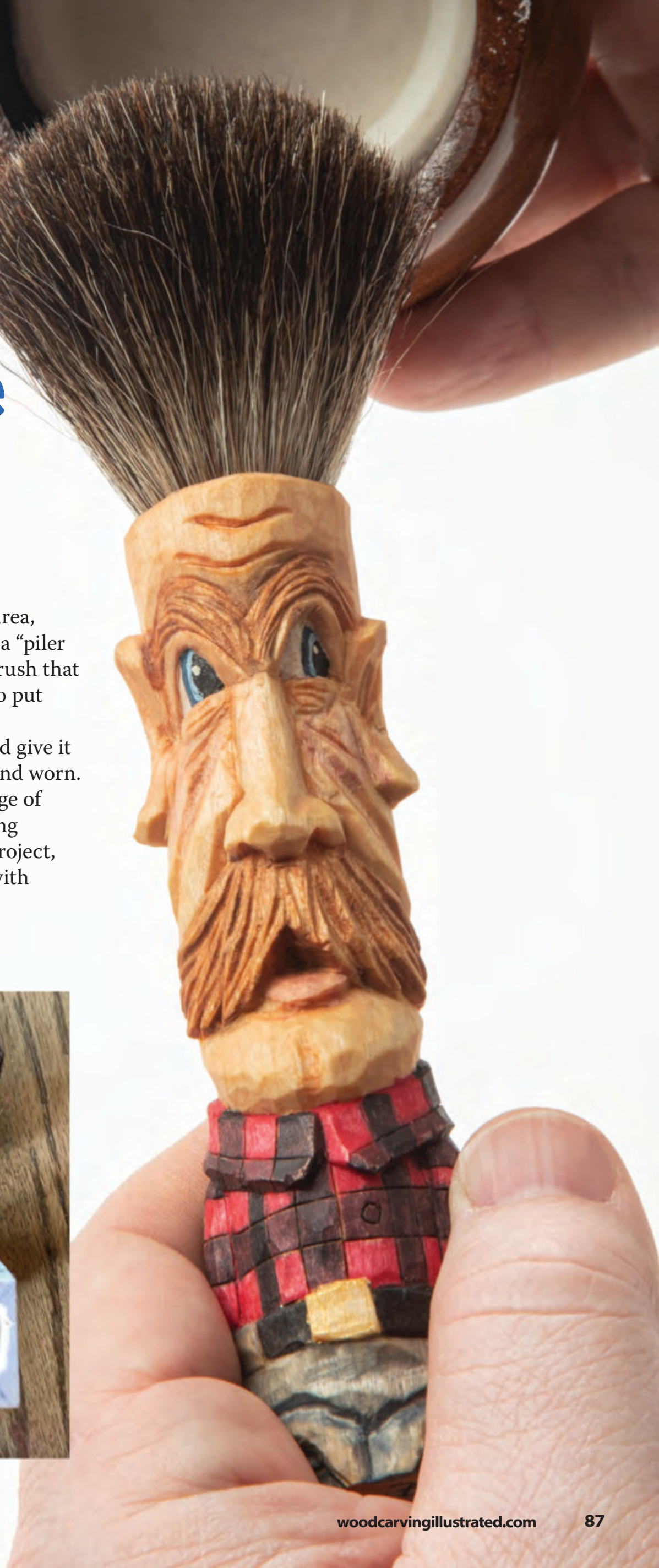
Recently, I was trying to organize my carving area, which is always difficult for me because I am a “piler not a filer.” In the process, I found an old shaving brush that had belonged to my dad. I remember him using it to put shaving soap on my face when I was a kid.

Recently, I decided to get some shaving soap and give it another go. The only problem: the brush was stiff and worn. I had the idea to make a new one. I ordered a package of shaving brush replacements, which led me to carving unique handles for the extras. Have fun with this project, and then use it as a jumping-off point to come up with other handle designs.

Getting Started

Cut the blank to size on a band saw. Mark the center of the top, and then transfer the pattern views; I used calipers to mark the major landmarks and then added the rest freehand. Orient the pattern so that the nose is perfectly centered on one of the corners.

Using the mark you made as a guide, drill into the top of the blank with a $\frac{3}{4}$ " (19mm) Forstner bit about $\frac{1}{2}$ " (1.3cm) deep. Insert your brush head to check the depth. The plastic cap that holds the bristles together should not be visible.

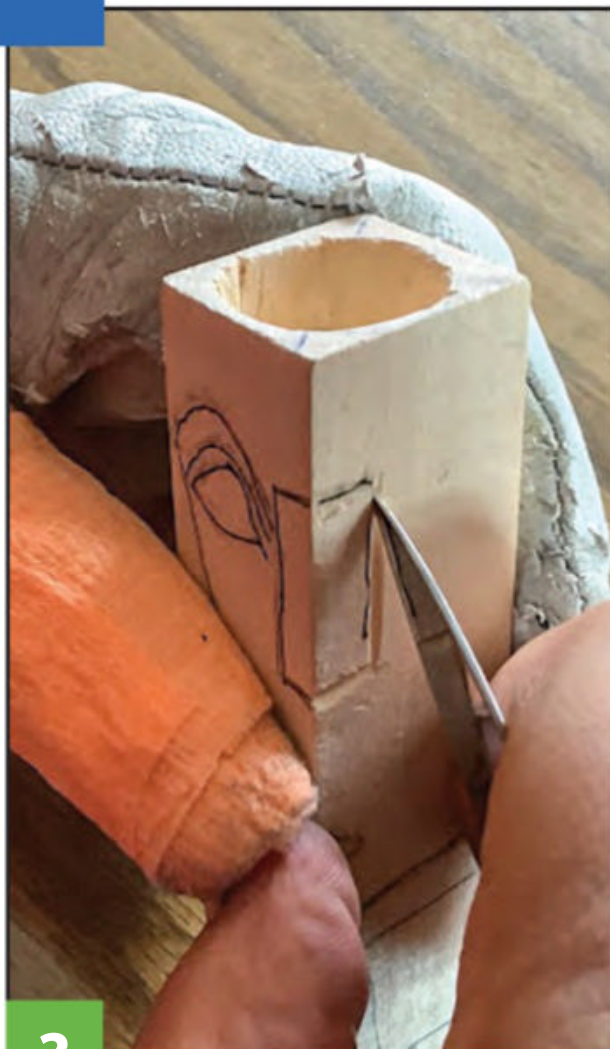


CARVING THE PROJECT



1

Carve the features. Use a $\frac{1}{4}$ " (6mm) 90° V-tool to follow the drawn lines. Do not stop-cut the eye area.



2

Block out the ears and round the head. Use a carving knife and a $\frac{9}{32}$ " (7mm) micro gouge. Once you've defined the ears, use the knife to knock off the four corners and round the head. Be careful not to make the area where the brush fits into the handle too thin.



3

Define the facial features. Use the knife and the $\frac{9}{32}$ " (7mm) micro gouge to open the area for the eyes. Shape the temples and nose, and then lower the area under the eyes.



4

Define the mouth area. Use the knife to shape the mustache. Mark the opening for the mouth, and then round the chin. Make triangle cuts to remove material from the mouth. Use a $\frac{5}{64}$ " (2mm) micro gouge to separate the mouth from the chin.





5

Shape the body. Stop cut the lines, and then use the knife to shape the body, layering the different parts. Use the $\frac{5}{64}$ " (2mm) micro gouge for the wrinkles around the shoes and the $\frac{1}{4}$ " (6mm) 90° V-tool for the soles of the shoes.

Caring for Brushes

To ensure that your brushes will last long after you've finished carving them, it is important to properly care for the bristles before, during, and after each shave. While shaving, use lukewarm water as hot water will melt the glue that holds the bristles to the brush. Remember not to manipulate the bristles by hand.

Make sure to gently rinse the brush after each shave and hang upside down to air dry for at least 24 hours. It is also important to deep clean your brushes once a month with lukewarm water and shampoo to prevent product buildup.

Adding Detail

Add as little or as much detail as you wish. I made forehead wrinkles with the $\frac{5}{64}$ " (2mm) micro V-tool and a $\frac{1}{8}$ " (3mm) 90° V-tool. Carve the eyes with the knife. Make a stop cut around the eyes and then round the shape. Use the $\frac{1}{8}$ " (3mm) 90° V-tool to create the upper eyelid. Shape the eyebrows and under-eye bags with the $\frac{5}{64}$ " (2mm) micro gouge, and then add detail with the $\frac{1}{8}$ " (3mm) 90° V-tool. Use the $\frac{9}{32}$ " (7mm) micro gouge to form a diagonal wrinkle from the eye down the cheek. Use the same tool to create major flow lines of the mustache. Then switch to the $\frac{5}{64}$ " (2mm) micro gouge to break up the flow with wavy lines that vary in depth. Add final wrinkles and detail lines with the $\frac{1}{4}$ " (6mm) 90° V-tool. Woodburn the shirt's plaid design using a skew nib and a low heat setting.

Painting and Finishing

Thin your paints with water. Paint the skin with medium flesh and the shoes and belt with black. Paint the mustache and eyebrows with burnt sienna, followed by burnt umber. Once the belt dries, paint the buckle with gold. Paint the shirt's plaid design with Tuscan red and black, and then paint the pants with uniform blue. Paint the eyes with light ivory. Once dry, add pupils with black and irises with heaven blue. Then add a reflective dot with light ivory. Use a light, thin wash of Tuscan red on the lips and cheeks. Go over every wrinkle with burnt sienna.

Let the carving dry overnight. Then brush on boiled linseed oil, making sure not to get any in the hole where the brush top will be glued in. *Note: Dispose of oil-soaked rags and paper towels properly, as they can spontaneously combust.* Let the carving dry for another 24 hours, and then seal it with several thin coats of a clear spray finish.

Glue the brush head into the opening using 2-part epoxy. Let the brush dry standing upright.

materials & tools

MATERIALS

- Basswood, 1" (2.5cm) square: 5" (12.7cm) long
- Pencil, pen, and marker
- Graphite transfer paper (optional)
- Acrylic paints, such as Ceramcoat®: black, burnt sienna, burnt umber, gold, heaven blue, light ivory, medium flesh, Tuscan red, uniform blue
- Shaving brush replacement head
- 2-part epoxy, such as Loctite®
- Boiled linseed oil
- Finish, such as Krylon®: clear satin spray

TOOLS

- Band saw
- Carving knife
- Micro gouges: $\frac{5}{64}$ " (2mm), $\frac{9}{32}$ " (7mm)
- V-tools: $\frac{1}{8}$ " (3mm) 90°; $\frac{1}{4}$ " (6mm) 90°
- Micro V-tool: $\frac{1}{4}$ " (6mm)
- Drill with bit: $\frac{3}{4}$ " (19mm) Forstner
- Variable-temperature woodburner with nib: skew
- Paintbrushes: assorted
- Calipers

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

Shaving Brush Caricature Patterns

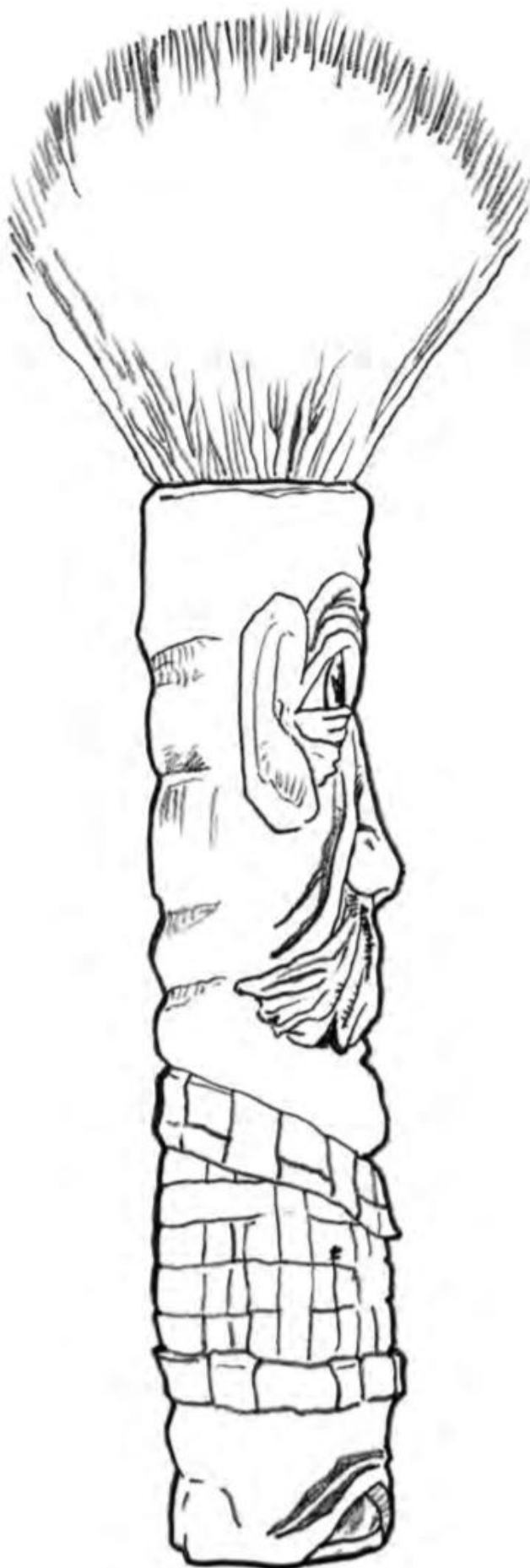


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ON THE WEB Find a bonus shaving brush pattern on our website.
woodcarvingillustrated.com



Roger Beane is a retired middle school teacher who started carving in the early 1980s. He carves a variety of caricatures and Christmas items and teaches carving classes. He lives in Oskaloosa, Iowa, with his wife, Andrea (who helped him write this article).



Paint Notes

Skin: medium flesh

Shoes, pupils, belt: black

Eye highlights: light ivory

Irises: navy blue, heaven blue

Pants: uniform blue

Shirt: black, Tuscan red

Lips, blush: Tuscan red

Wrinkles, mustache: burnt sienna with burnt umber

Buckle: gold



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ALABAMA

Nov 3-4: HUNTSVILLE

North Alabama Woodcarving Association
39th Annual Mid-South Woodcarving Show
and Competition. Trinity United Methodist
Church, 607 Airport Rd. 9am-6pm Fri.,
9am-4pm Sat. Free adm. Contact Glenda
Anderson, 256-990-7774,
glenda701@yahoo.com.

ARKANSAS

May 6-7: MOUNTAIN HOME

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

CALIFORNIA

May 20-21: SACRAMENTO

Capital Woodcarvers Association and Gourd
Artists Show. Scottish Rite Center, 6151 H
St. 9am-5pm Sat., 9am-4pm Sun. Free adm.
Contact Alison Cook, 916-599-1324,
alison.cook99@outlook.com.

Sep 16-17: CAMBRIA

Central Coast Woodcarvers 43rd Annual
Show and Sale. Canbria Veteran's Hall.
1000 Main St. 10am-5pm Sat., 10am-4pm
Sun. \$2 adm. Children under 12 free.
Contact Melody Mullis, 805-748-4143,
mamullis@ix.netcom.com.

COLORADO

Jun 11-15: WHEAT RIDGE

Carving in the Rockies 2023. Maple Grove
Grange Hall. 3130 Youngfield St. 9am-4pm
daily. \$20 adm. per day members of any
carving club, \$25 adm. per day for non-
members. Contact Colorado Carvers Club,
citr5280@gmail.com.

Jul 8-14: CREEDE

Creede Woodcarvers Rendezvous.
Under-ground Mining Museum and
Community Center, 503 W Willow Ck Rd.
Free adm. \$30 for class registration. Contact
Marianne Benjamin, 719-648-6854,
maben4580@gmail.com.

Jul 29-30: COLORADO SPRINGS

Pikes Peak Whittler 39th Annual Show,
Sale and Competition. Colorado Springs
Shrine Club, 6 S 33rd St. 10am-4pm Sat.
and Sun. \$5 adm. for adults, \$4 adm. for
military and seniors. Free adm. for scouts
and children under 12 with adults.
Contact Mark Goodman,
good-wood@comcast.net.

Sep 23-24: COLORADO SPRINGS

2nd Annual Carvin' the Rockies. Colorado
Shrine Club, 6 S 33rd St. 9am-4pm Sat. and
Sun. \$5 adm. Free adm. for children with
adult. Contact Bob Hershey, 717-951-5569,
bzcarvn@ptd.net.

ILLINOIS

Sep 2: WILLIAMSVILLE

Sangamon Valley Woodcarvers 32nd
Annual Show, Sale, and Competition.
Williamsville Village Hall, 141 W Main St.
10am-4pm. Free adm. Contact Bill Rice,
217-414-4790,
williamwrice@sbcglobal.net.

Oct 28-29: BELLEVILLE

Midwest Artistry in Wood. Belle-Claire
Exhibition Hall, 200 S. Belt East. 9am-5pm
Sat., 10am-4pm Sun. \$5 adm. Children
under 12 free. Contact Dennis McBride, 618-
806-7232, dpmcabin@charter.net.

INDIANA

Jun 1-3: CLAYTON

Central Indiana Woodcarvers Roundup.
Martha's Orchard, 6578 Cty Rd. 400E.
9am-5pm daily. \$15 adm. (preregistration),
\$20 in-person adm. Contact Bob Woodruff,
317-459-4454, bigbob7244@gmail.com.

IOWA

Jun 10-11: FORT MADISON

Southeastern Iowa Spoonfest. Central
Park. 9am-4pm Sat., 1pm-4pm Sun.
\$90 class adm. Sat., \$50 class adm. Sun.
Contact Lori Illner Greene, 319-372-3996,
fortmadisonart.com.

Jun 10-17: MAQUOKETA

International Woodcarvers Congress.
Jackson County Fairgrounds, 1212 E Quarry
St. Contact Affiliated Wood Carvers, Ltd.,
woodcarverscongress@gmail.com.

MINNESOTA

Apr 27-30: EDEN PRAIRIE

The Minnesota Woodworkers' Guild 2023
Northern Woods Exhibition. Eden Prairie
Center, 8251 Flying Cloud Dr. 10am-8pm
Thurs., 10am-9pm Fri and Sat., 10am-7pm
Sun. Free adm. Contact Charlie Kocourek,
612-559-6179, charlie@jack-bench.com.

Oct 7-8: COON RAPIDS

20th Annual Metro Woodcarving Weekend
Seminar. Coon Rapids VFW Post 9625,
1919 Coon Rapids Blvd. NW. 8am-5pm Sat.,
8am-4pm Sun. \$115 seminar adm.
Contact Tom Sheldon, 763-213-4178,
tbshel@comcast.net.

MISSOURI

Sep 1: BALLWIN

West County Woodcarvers 17th
Annual Show. Salem in Ballwin UMC,
14825 Manchester Rd. 10am-4pm Sat.
Free adm. Contact Larry Keller,
636-227-4598,
club.mail@wcwoodcarvers.org.

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.

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

- 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 Fall 2023 Issue
is Jun 21, 2023.**

NEBRASKA

Jun 3-9: CRETE

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

OHIO

Jul 19-22: FLETCHER

Buckeye Woodcarvers Roundup. Poor
Farmers Campground, 7211 Lostcreek-
Shelby Rd. 9am-5pm daily. \$25 adm.
Contact Barb Foster, 937-773-7314,
buckeyewoodcarversroundup.webs.com.

Sep 23-24: WILMOT

The Wilderness Center Woodcarver's
39th Annual Woodcarving Show. The
Wilderness Center, 9877 Alabama Ave. SW.
10am-4pm Sat., 11am-4pm Sun. Free adm.
Contact Keith Shumaker, 330-359-5235,
keith.f.shumaker@gmail.com.

Oct 27-28: ARCHBOLD

Sauder Village Woodcarvers Show and Sale.
Sauder Village, Founder's Hall, 22611 State
Route 2. 10am-5pm daily. \$10 adm. for
adults; \$5 adm. for students (ages 4-16).
Contact Deb Ridgeway, 419-446-2541 ext.
3076, deb.ridgeway@saundervillage.org.

OKLAHOMA

Aug 11-12: BROKEN ARROW

2023 Woodcarving and Arts Festival. Broken
Arrow Central Park Community Center,
1500 S Main St. 9am-5pm Fri. and Sat. Free
adm. Contact Blake Werner, 918-629-8007,
bawerner57@gmail.com.

Oct 13-14: OKLAHOMA CITY

Oklahoma City Woodcarving Club Artistry
in Wood. Will Rogers Gardens Exhibition
Center, 3400 NW 36th St. 10am-4pm Fri.
and Sat. Free adm. Contact Marvin Jones,
405-397-2034, carvinmarvinej@gmail.com.

PENNSYLVANIA

Jul 16-20: HONESDALE

21st Northeast Woodcarvers Roundup.
Cherry Ridge Campsite, 147 Camp Rd. 9am-
4pm daily. Free adm. Contact Robert Muller,
570-470-2736, rmuller@nep.net.

Sep 22-24: HONESDALE

19th Fall Carve In. Cherry Ridge Campsite,
147 Camp Rd. 9am-4pm daily. Free adm.
Contact Robert Muller, 570-470-2736,
rmuller@nep.net.

Oct 28-29: EAST BERLIN

Conewago Carvers 31st Annual Woodcarving
and Art Show and Sale. East Berlin Area
Community Center. 405 N. Ave. 9am-4pm
Sat. and Sun. \$5 adm. Children 17 and under,
veterans, and military free. Contact Kyle
Gabel, 717-676-7611,
info@conewagocarvers.com.

UTAH

Sep 22-23: SPANISH FORK

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

VIRGINIA

Sep 16: BIG STONE GAP

Mountain Traditional Woodcarvers Carve-In
Show and Sale. Big Stone Gap Parks &
Rec, 505 E Fifth St. S. 9am-5pm, Free adm.
Contact Vicky Eldridge, 276-220-6818,
mountaintraditionalwoodcarvers@gmail.com.

WASHINGTON

Jun 2-3: NINE MILE FALLS

Spokane Carvers Rendezvous.
Tin Cup Café, 10013 W Charles Rd.
8am-4pm Fri. and Sat. Free adm.
Contact Roger Storey, 509-467-3342,
spokanecarversinfo@gmail.com.

Jun 10-11: BREMERTON

Kitsap Woodcarvers Woodcarving Show.
Sheridan Park Community Center, 680 Lebo
Blvd. 10am-5pm Sat., 10am-4pm Sun. Free
adm. Contact Mark Campbell, 360-536-6155,
kitsapcarver1a@gmail.com.

WEST VIRGINIA

Sep 2-3: WHEELING

Oglebay Woodcarvers Guild Show and Sale.
Oglebay Park on Route 88. 10am-5pm Sat.,
10am-4pm Sun. Free adm. Contact Oglebay
Woodcarvers Guild, 724-255-3514,
clark@unimaxsystems.com.

WISCONSIN

May 7: OSHKOSH

Mid-Wisconsin Chippers Woodcarving Show,
Competition and Sale Artistry in Wood. The
Oshkosh Convention Center, 2 North Main St.
9am-4pm. \$5 adm. Children 12 and under
free. Contact Dick Krummick, 847-922-2372,
rkrummick@att.net.

Sep 9: JANESVILLE

Rock River Valley Carvers Show and Sale.
Craig Center, Rock County Fairgrounds,
1301 Craig Ave. 9am-4pm. Free adm.
Contact Brad Crandall, 608-931-0188,
bwkicrandall@gmail.com.

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FOX HUNT

Deborah Long of Rogersville, Tenn., and David Wolski of Wilbraham, Mass., are the winners drawn from the correct entries received for *WCI* Spring 2022 (Issue 102). The fox was nestled in the fur of Melanie Layne Hylton's "Woodburned Bunny" on page 63.

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 June 21, 2023, to be eligible. *Note: With his feet on the "ground," the contest fox faces left (other foxes in *WCI* don't count).*

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

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(Continued from page 96)

Since becoming a full-time cheese carver, Sarah has learned it only takes a few tools to make delectable designs. No matter the sculpture's location or size, she packs flat ribbon loop tools, cheese wire, and, she says, "an extra suitcase of patience."

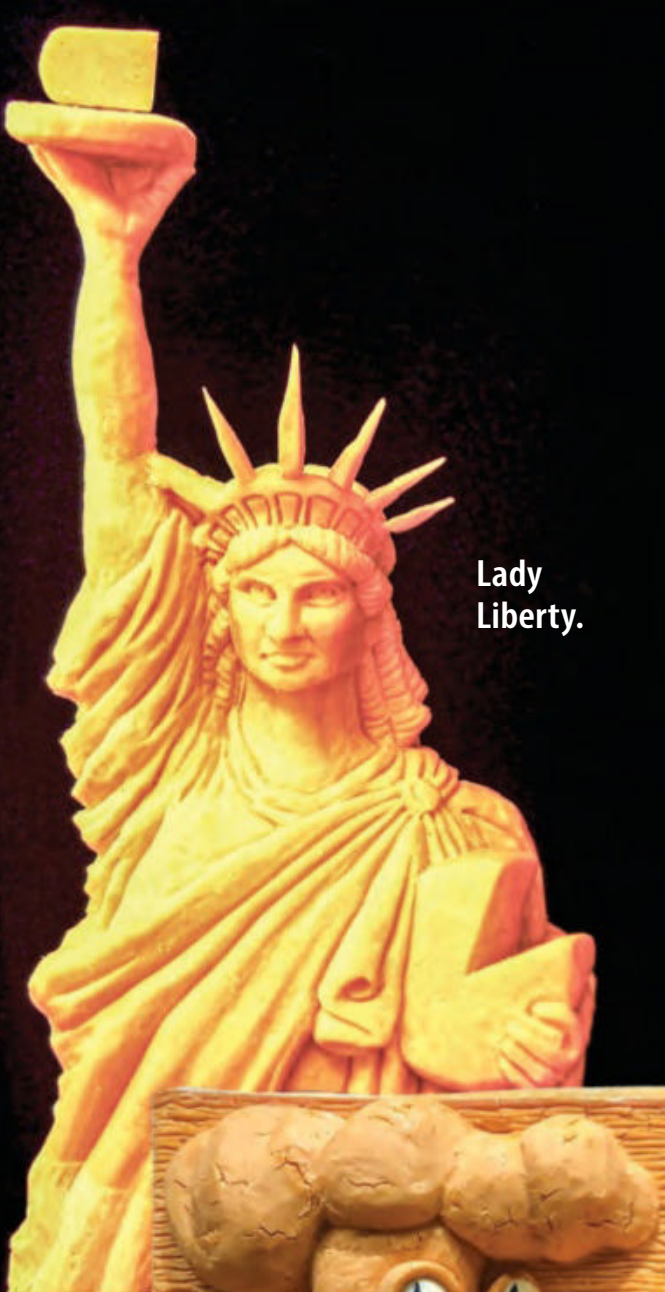
Whether she's working with 40-pound blocks or 12,500-pound wheels, the type of cheese Sarah uses makes all the difference. She prefers cheddar, as it is affordable, consistent, and appetizing. Since her sculptures are 100% edible, Sarah considers how it will taste—but looks matter, too.

"Gruyère is absolutely beautiful and looks like alabaster," she said.

Over the years, Sarah has carved cheeses into many shapes and forms, from astronauts and cars to team mascots and celebrities. Her sculptures have become famous, featured at county fairs, company parties, talk shows, and even the NFL Super Bowl (eight times running). "Each time is different, and you never know what's going to happen," she said. "You have to be versatile, adaptable, and just work as hard as possible."

To see more of Sarah's work, visit sarahcheeselady.com.

Lady Liberty.



One of Sarah's World Record-winning cheese sculptures.



Wedding cake.



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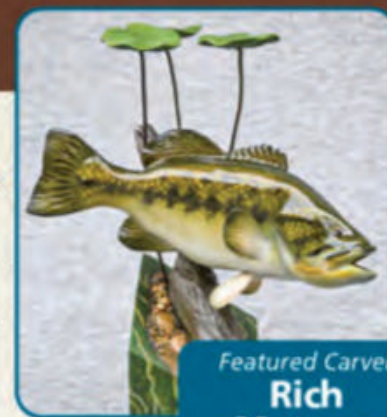
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Featured Carver
Rich Metzger

The Big Cheese

Carver Sarah Kaufmann transforms blocks of gourmet goodness into record-breaking masterpieces

By Kelly Umenhofer



Sarah Kaufmann adding the final touches to a sculpture called "Minnesota Twins Cheese Slugger."



Sarah stands next to an enormous block of cheese.

It is a cool November day at Acquistapace's Covington Market, and Sarah Kaufmann has been chiseling away at a 5-foot-tall block of cheddar for the last three days. Over time, the cheese block transforms into an alligator, wearing a chef's hat and stirring a pot of deep-fried turkeys (see a photo of it on page 94). When it's done, Sarah ends up with more than just an edible art piece—she wins her second Guinness World Record™ for the largest cheese sculpture, weighing 3,121 pounds. The alligator outweighs her 2011 win by more than a ton.

Long before she was a two-time Guinness World Record winner and became known as "The Cheese Lady," Sarah worked as a commercial artist in Wisconsin. In 1981, the Wisconsin Milk Marketing Board/Dairy Farmers of Wisconsin hired her to carve a sculpture out of cheese. It was Sarah's first-time carving anything, but she loved it so much that she opened her own cheese carving business in 1996.

(Continued on page 94)

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