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WOODCARVING ILLUSTRATED

SUMMER 2026 ■ ISSUE 115

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Easy Hot Dog Whittle



Fun Vacation Carves

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PLUS *Stylized Elephant*

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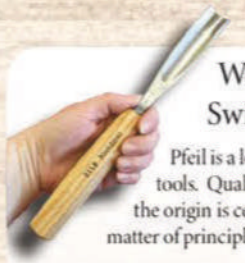

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Free Project– Want more nature-inspired projects? Carve Barry McKenzie's "Stylish Birdhouse" at woodcarvingillustrated.com/stylish-birdhouse/.

Additional Pattern– Find the right-facing pattern for Blake Lunsford "Ryker the Hiker" (page 26) on our website.

Club Information– Discover carving clubs that are active in your area on our website.

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Kicking Back



As the song goes, "summertime and the living is easy." This time of year means vacation season for many people with time off from work and school out of session. Extended daylight into the evening hours encourages us to be outdoors longer to enjoy the sun and nice weather. If you need some carving projects to fill the idle hours of longer days, this issue of *WCI* will keep your hands busy and your knives happy.

Fun quick carves abound that are perfect for whiling away the time around the campfire, whether that's at the beach, the mountains, or your backyard. A number of beginner and kid-friendly projects include Kevin Johnson's "Little Hot Dog," Rick Giujusa's hilarious "Cheeky Beetroot," and Johnny Layton's "Easy Wizard" (pages 39, 59, and 72).

More advanced carvers will love Blake Lunsford's "Ryker the Hiker" that shows how attention to detail and adding accessories to a carving can take it from plain to personalized (page 26). Another distinctive project is Matt Kincade's brilliantly conceived basketball-playing "Giraffe Caricature" (page 14).

Fans of sleek, stylized carvings will enjoy Wouter de Bruijn's "Herring Gull" and Birce Keser's graceful "Stylized Elephant" (pages 22, 51). Notice how differences in leg positioning create a realistic sense of movement in an animal.



Then carve something different with a "Southwest Gnome Home" from Robert Rangel, which is a great introduction to using cottonwood bark (page 20). Those wanting to try low relief work will find Dustin Strenke's "Country Flower" to be an approachable project that's presented in an easy-to-follow lesson (page 34).

This past spring, *WCI* attended the Lancaster County Woodcarver's 51st Wonders in Wood show (page 10). I was struck by the diversity of carving and found it interesting to see how many carvers resist falling into a habit of carving in just one style. Sometimes habits are hard to break, but we hope this issue of *WCI* inspires you to try a different technique or style.

Speaking of breaking habits, some changes are afoot at *WCI*. We have been evaluating what makes this magazine successful and so popular with our faithful readers. As you know, *WCI* is not an ad-driven magazine like most on newsstands today. Instead, we are dedicated to providing robust content that readers look forward to. To that end, we have decided to suspend our newsstand sales. Going forward, *WCI* will be available by subscription only, and this issue will be the last one sold at newsstands. This decision will in no way affect the substance or quality of the magazine that you enjoy now.

And for a bit of fun, take note of an exciting announcement on page 12. Fox Chapel Publishing is having a 35th anniversary celebration at our headquarters on September 25-26, 2026, and you are all invited! Happy carving!



Dorissa Bolinski
Editor

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May Flowers

My most recent woodcarving project was a rustic flower and vase made to celebrate the arrival of spring and Mother's Day. I carved the flower and vase from two separate basswood pieces and added Spanish moss to the top of the vase for a finishing touch.

Dennis Drazkowski
The Villages, Fla.





Beary Patriotic

Over the last few years, I have carved *WCI* projects associated with Memorial Day or the 4th of July. I adapted Sara Barraclough's "Love You Beary Much" from Issue #90 to be holding a red, white, and blue balloon.

Ron Steele *Grand Rapids, Mich.*





Fox on the Run

In 2025, a friend gave me a beautiful piece of red cedar, and I immediately knew what I wanted to carve with it—a red fox in a running pose. I am not sure why this idea came to mind, but it seems to embody the Fox Chapel Publishing spirit.

Randy Kritchen *Gettysburg, Pa.*



High Noon

My first ever caricature carving came from a roughout from Chris Hammack. I was lucky enough to meet Chris years ago at one of his weekend seminars and have continued carving his projects, including "Gunslinger McCoy" from the 100th Issue. Many thanks to *WCI,* Chris, and my brother for cutting the blank for my cowboy!

Bob Collins *Fullerton, Calif.*

Adventures in Carverland

I was inspired by the characters in Lewis Carroll's *Alice's Adventures in Wonderland* and decided to make Absolem, the wise caterpillar, for my next carving project. I designed the 15" (38.1cm) tall carving to be an incense burner with the smoke coming out of the caterpillar's mouth. The finished piece was made out of various woods including alder, paduak, zebra wood, cherry, Osage orange, and purpleheart.

Kevin North *Saline, Mich.*

We love hearing about the carvings that readers like you create! If you tried your hand at one of our projects, put your own spin on an existing design, or created something original, 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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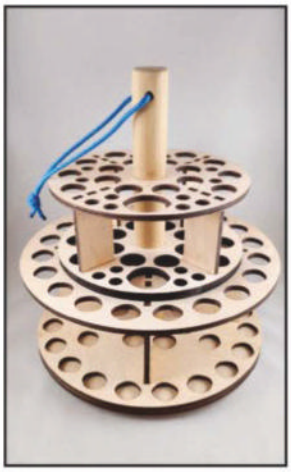

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Look for these projects in an upcoming issue!



Chip carve a trivet for your fall table in the colors of the season.



Create a majestic wolf portrait with piercing eyes.



A scary winged pumpkin makes a spooktacular decoration.

Find the Fox Hunt winners on Page 74!



Bryan Johnson *Tampa, Fla.*
After turning his joinery shop into a nursery for his newborn son, Bryan Johnson discovered the world of woodcarving after seeing a mirror carved by Grinling Gibbons in a museum while vacationing in St. Augustine. Soon after, he became enamored by the craft and spent every spare dollar on carving tools, books, and classes. Bryan's inspirations often come from nature, such as leaves, flowers, and vines. "A carved leaf or petal in nature has so much story and movement, but just takes a little courage to make the first cut," he said. To see more of Bryan's work, visit @BEJwoodcarver.

Share Your Latest Work!

Send a 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 (if applicable), and a list of wood and materials used. Send to Artists to Watch, *Woodcarving Illustrated*, 903 Square Street, Mount Joy, PA 17552, or email editors@woodcarvingillustrated.com.

Douglas Dorsey *Westerly, R.I.*
While stationed in Kuwait in 2015, Douglas Dorsey began hand carving pumice stones that washed up near his base in his downtime. Years later, Douglas took his carving game to the next level by using a chainsaw and began carving full time. Although he carves mostly commission pieces, Douglas still carves projects based on his nautical roots. "I grew up in Rhode Island and have been spearfishing for most of my life, so a lot of my inspiration comes from the ocean," he said. As his chainsaw carvings grew to new heights, Douglas' carving skills broadened, and he began incorporating techniques such as joinery into his work. See more of Douglas' work @_woodandink_ on Instagram.



Bryony Toon *Banff, AB*
Bryony Toon has always had a passion for incorporating realism into her art, from fine pencil and charcoal drawings to pyrography pieces. Whether working on paper or wood, Bryony's inspiration largely comes from right outside the windows of her mountain home. "I'm lucky to witness moments of surreal beauty in the Canadian mountains, and I love sharing the sense of wonder they bring in my artwork," she said. To make her woodburned pieces as realistic looking as possible, Bryony chooses woods with unique grain patterns to add to the texture of the finished project. See more of Bryony's work @bryonybydesign on Instagram or her website bryonybydesign.com.



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51st Wonders in Wood

Artistry and good times at Lancaster, Pa. woodcarving show

By Dorissa Bolinski



Best of Show, Tom Horn's "Brown Creeper," with a realistic looking bark base that is actually carved and painted walnut.

The Lancaster County Wood Carvers (LCWC) hosted "Wonders in Wood," their 51st annual woodcarving show, on March 15-16, 2026 at Millersville University in Millersville, Pa. The event featured sales, competition, and demonstrations from some of the brightest woodcarvers in the U.S. Attendance this year remained high with more than 1,200 visitors, including 74 exhibitors from 16 different states.

"Our show was again larger this year than last, which I've had the pleasure of saying for the past several years," stated show chair, Bob Hershey.



Second Best of Show, "Octopus," by Tom Horn.

The weekend opened with the competition judging, which included categories for all skill levels and youths. The 2026 John Herrington Distinguished Carver Award was also announced with Don Swartz receiving the honor. Taking Best of Show and Second Best of Show were Tom Horn's "Brown Creeper" and "Octopus," respectively. Sol Goldenberg took Third Best of Show with "Party Dress."

A steady stream of guests mingled with fellow carvers, gleaning advice and inspiration and participating in learning sessions that took place throughout the weekend in the "Spit and Whittle" room, sponsored by *WCI* and Fox Chapel Publishing. Demonstrations included sessions on caricature carving from Caricature Carvers of America (CCA) members Pat Coffey, Blake Lunsford, and Jeff Bailey; soap carving with Joe Savarese; cottonwood bark houses with Joshua Walters; and chip carving and knife sharpening. Rounding out the fun were "make and take" carving classes for novices, a scavenger hunt for kids, tool sharpening, and sales of tools and artwork.



WCI contributor Jerry McNulty made the trip to Pennsylvania from south central Texas to exhibit at the show and was duly impressed by the turnout and quality of artistry among participants. "World-class carvers were strongly represented," he stated. "A



Third Best of Show went to Sol Goldenberg for "Party Dress."

wide range of styles and disciplines was showcased, including birds, caricatures, turned wood, and spoon carving. Several of the works on display clearly reflected an exceptional level of skill and craftsmanship, representing the highest standards within the field….It will definitely be on my list of shows I'd like to return to."

In addition to the talent on display, spirits were high among exhibitors and carving fans. Conversations and laughter echoed all weekend throughout the crowded college gymnasium and a festive atmosphere reigned. According to Hershey, creating a lively event is important to LCWC.



"From the time visitors get to the door, we try to make sure they have a fun experience," Hershey said. "Years ago, when I went to carving shows, they were a solemn event. Exhibitors rarely interacted with visitors, as if this carving stuff was serious business. No one was having fun back then. I think we've turned that ship 180 degrees."

Ken Kuhar, president of LCWC and this year's featured carver, said teamwork among the club's members is what makes the show a growing yearly success and stated, "I'm proud of our club and everyone who helps make the show run smoothly—from ticket taking, the silent auction, judging the competition, and setup and cleanup."

For more information, see the Lancaster County Woodcarvers website at lancarvers.com.





Jeff Bailey answers audience questions during his demo.

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CCA to Wisconsin River Woodcarvers Show

Caricature Carvers of America's annual carving show is on the move

By Bob Hershey, CCA Secretary

The Caricature Carvers of America (CCA) will host their annual events this year alongside the Wisconsin River Woodcarvers (WRW) annual show. The combined event will take place on September 19 and 20, 2026, at the Holiday Inn located at 1001 Amber Ave., Stevens Point, WI 54482.

The CCA will host their annual competition and silent auction on Saturday and their lively whittling competition on Sunday. There will also be a display of CCA carvings and live demonstrations throughout the event. On Saturday, they'll launch their new book, *Splitting Hairs*, with a book signing from 12:30 p.m. to 2:00 p.m. Following the show, the School of Caricature Carving will take place on September 21-23, 2026, with instructors Jim Hiser, Terry Moss, and Rich Wetherbee.

This year's CCA Competition will include all the standard groups, plus a new Ugly Cowboy category. The carving theme is "Cheeseheads and Characters." So, carve your best Wisconsinite and add a humorous touch!

Be sure to save the date and plan to join us. You won't want to miss this event! The WRW hosts an outstanding show, and along with the CCA activities, it promises to be a carving festival that every carver will want to experience. We'll be looking for y'all there! *For more info, visit: wisconsinriverwoodcarvers.org and cca-carvers.org.*

SAVE THE DATE

September 25-26, 2026

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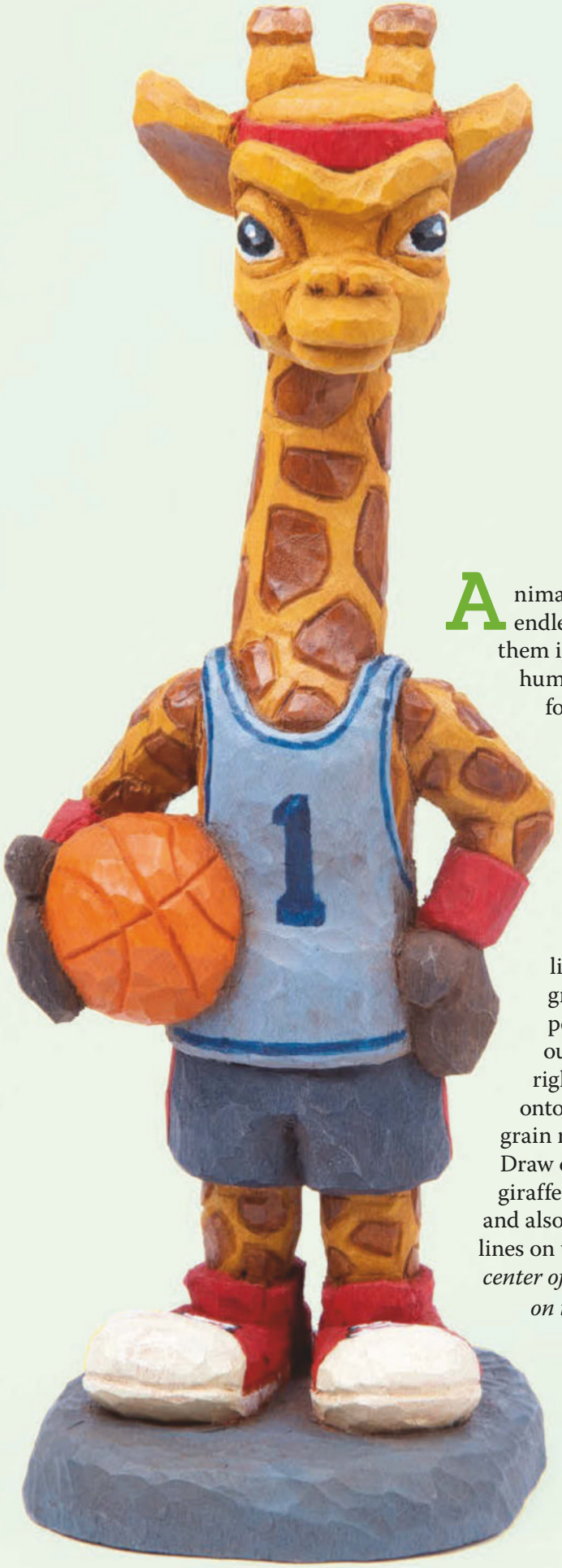


Giraffe Caricature

This tall fellow from the animal kingdom is a natural at basketball

By Matt Kincade

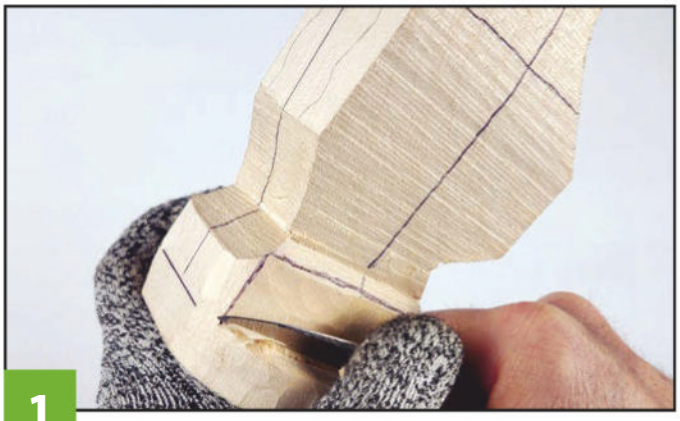
Animal caricatures are fun to carve, and the possibilities are endless! There is a long list to choose from, and you can portray them in many ways. They can be cute and funny, realistic, or human-like. The choice is yours! What could be more natural for a funny carving than a giraffe basketball player? This tall guy is dressed and ready to hit the courts.

Getting Started

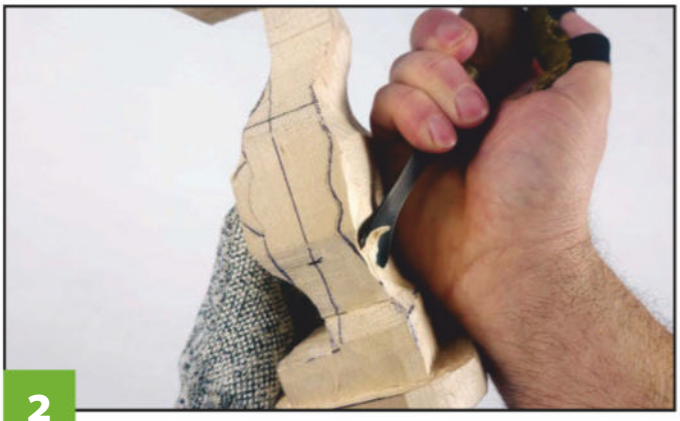


Measure and cut the length of the blank on a band saw, including the thickness you would like the base to be. Use graphite paper and a pencil to transfer the outlines of the front and right view of the pattern onto the blank with the grain running vertically. Draw centerlines for the giraffe onto the traced area and also draw corresponding lines on the blank. *Note: The vertical centerline of the giraffe is not the center of the blank; it is slightly offset to accommodate the basketball on the hip.*

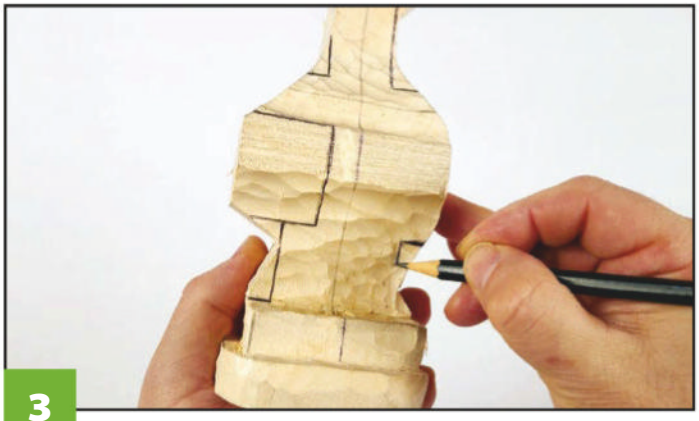
Cut away large waste areas around the front shape on the band saw. Cut near but not touching the outline, using simple geometric shapes to remove the wood. Then put the cut pieces back in place and wrap the blank with clear packaging tape to keep the wood from falling apart as you cut the second side. When finished cutting, redraw missing parts of the centerlines by using the lines still visible as a reference.



1 **Rough out the base.** With a roughout knife, start removing the corners of the base and begin rounding it. Measure from the centerline and mark the outside edges of the feet on all sides with vertical lines. Remove waste and start separating the feet area from the base.



2 **Rough out the shape.** Using the pattern and center guidelines as a reference, sketch the outside silhouette of the giraffe on the side view, paying attention to the curvature of the neck, back, and legs. Then remove waste right up to the sketch using a 9⁄16" (14mm) #5 U-gouge and use a 3⁄8" (10mm) 70° V-tool to get into tight corners. *Note: Turn the carving often to check for evenness across the profile view.*





3 **Set up the torso and feet.** On the front view of the carving, draw vertical lines to mark the widest part of the neck, the area for the basketball, and the width of the legs. With the roughout knife and the same combination of tools used in Step 2, remove waste around the outside of these areas. Start separating the body from the basketball and begin shaping the feet by separating and angling them out.





4 **Rough out the head.** On the top of the carving, decide the angle you want the head to turn and draw a centerline. Use this line as a reference and draw even lines on the outside to represent the width of the head at the outside of the ears. Mark angles and areas for the muzzle, ears, and ossicones (horns). Carve these areas with even boxlike shapes; details will be added later. Keep brittle areas like the neck and ears thick until later steps to avoid breaking them while handling.



5 **Shape the arms and hands.** Sketch in the arms on the outside of the carving. Then use the roughout knife to make stop cuts and take off thin layers of material to shape the arms, hands, and basketball. Turn the carving and compare sides often to keep the size and shape of the arms even. Don't separate the space between the arms and body or between the legs yet.





6 **Begin detailing the back and head.** Draw a line on the back of the neck representing the width of the mane, and then use the roughout knife to carve away wood in thin layers to separate it from the neck. Draw the headband and the shape of the eyebrows, and then use a detail knife to begin shaping these areas and the muzzle. *Note: Don't remove too much material below the eyebrows.*



7 **Carve the eyes.** Draw in the entire outside shape of the eyes, including the eyelids. With the detail knife, carefully carve the entire area into a ball shape with a stop cut. *Note: When carving eyes, be patient and take off very thin layers using the tip of the knife.* After both sides are even, draw the eyelids on the ball shapes and carefully form them. Then refine details on the head and muzzle with your gloved hand behind it for support.





8 **Separate the arms and legs.** Use a ⅛" (3mm) #11 U-gouge to scoop out the space between the legs and between the arms and body. Remove small amounts of material by making many passes. When the spaces are cleared, use the detail knife to finish shaping and adding details.



9 **Refine the details.** Carefully carve the neck with the roughout knife, leaving it wider at the base and tapering it in toward the head. *Note: Remember to support it with a gloved hand.* Then use a combination of the detail knife and a ¼" (6mm) 70° V-tool to finish details for the back fur, nostrils, spots, wristbands, lines on the basketball, and shoes. Next, carve under the toes of the sneakers and raise them slightly to add movement and to separate the caricature from the base.

Painting and Finishing

Gently wash the carving with mild dish soap and an old toothbrush to remove loose wood fibers and pencil smudges. Dilute the acrylic paints to a ratio of approximately 60% paint to 40% water. Paint the entire carving with an even base coat of burnt sienna. Mix black and white to create gray for the base and hands. Paint the giraffe's fur yellow ochre, the spots burnt umber, and the mane with a mixture of midnight blue and black. The headbands, wristbands, and sneakers are country red. Paint the base of jersey colonial blue and the jersey details with full-strength midnight blue. Then paint the shorts midnight blue, and use country red to add a line on each side of the shorts. The basketball is spiced pumpkin, and the whites of the eyes and trim of the sneakers are French vanilla. Paint the pupils black. Then paint the sneaker eyelets black and the shoelaces French vanilla. Add a dot of French vanilla in each pupil to create a highlight. Allow the paint to dry, and then spray the entire carving with non-yellowing matte medium. When that is dry, brush the carving with apple butter brown antique medium and immediately wipe it down with paper towels. Spray the carving again and display proudly.



TIP

Speed Dry

When painting, allow each coat to dry before applying another. Using a hair dryer can speed up this process.



Matt Kincade has been interested in art since childhood. He grew up watching and admiring his mom, who was a talented oil painter and watercolorist. Matt has taken classes at the University of Indianapolis and the Indianapolis Art Center. After years of trying different things, he found his true creative passion in 2018, when he stumbled upon caricature carving. It seemed to come naturally, and he's always pushing himself to learn and improve. Matt lives in Lebanon, Ind., with his wife and twin boys. See more of his work on Instagram @matt.kincade.

materials & tools

MATERIALS

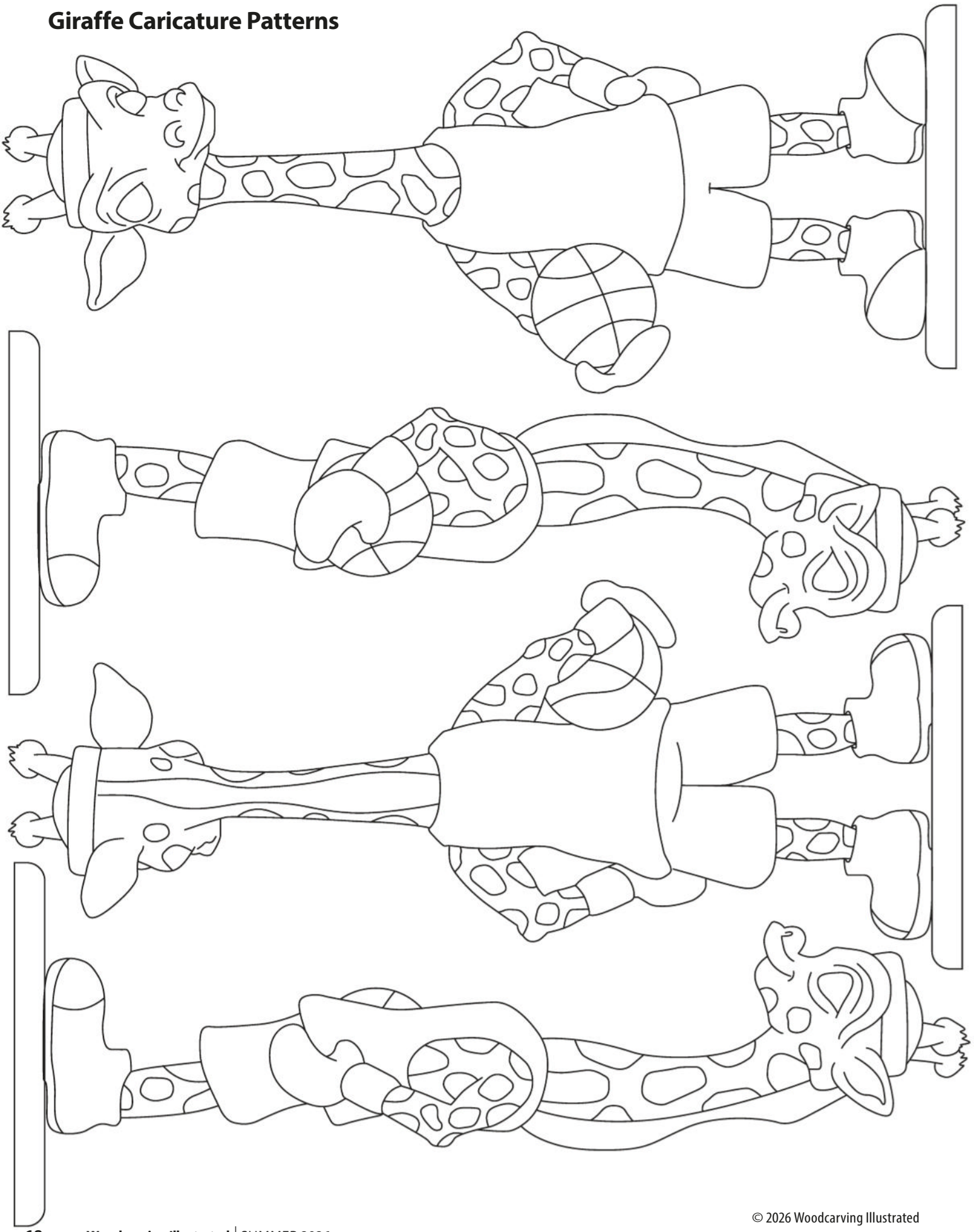
- Basswood, 3" (7.6cm) square: 8" (20.3cm) long
- Pencil
- Graphite paper
- Tape: clear packaging
- Spray finish, such as Rust-Oleum® non-yellowing matte
- Antiquing finish, such as FolkArt®: apple butter brown
- Acrylic paints, such as Americana®: black, burnt sienna, colonial blue, country red, midnight blue, spiced pumpkin, white; such as FolkArt®: burnt umber, French vanilla, yellow ochre
- Dish soap
- Toothbrush
- Paper towels

TOOLS

- Band saw
- Knives: roughout, detail
- V-tools: ¼" (6mm) 70°, ⅜" (10mm) 70°
- U-gouges: 9⁄16" (14mm) #5, ⅛" (3mm) #11
- Ruler
- Paintbrushes: assorted
- Hair dryer (optional)

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

Giraffe Caricature Patterns



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Scallop Shell Pendant



Make a unisex piece of jewelry for yourself or a beachcombing friend

By Slavica Popovska

This beginner to intermediate project was inspired by the beach and nature's beauty. It's a perfect summer project because you can create a wearable piece to enjoy all season. The project is small enough for a weekend activity or to complete on your summer travels. The result is a striking hand-carved shell that captures the spirit of the sea.

Getting Started

Choose your wood for the pendant. I used walnut, but for an easier carving experience, linden, birch, alder, or another softer wood is fine. Transfer the pattern to the wood with the grain running vertically by using transfer or carbon paper and a pen or pencil.

Carving

Use a coping saw to remove excess wood around the perimeter of the pattern. Next, use carving knives of your choice to rough out the basic shape of the shell and then to refine the appearance. *Note: I used a Mora 105 and 120.* When the shape is to your linking, use a micro U-gouge to remove excess wood in thin layers to form the ribs of the shell. Take your time to maintain uniformity while creating gentle curves and flowing lines.

Finishing

When done carving, lightly sand the piece with 1000-grit sandpaper to smooth the finish and prepare the wood for finishing oil. Apply mineral or Danish oil with a soft brush to enhance the natural texture and color of the wood and to protect the carving. Allow the wood to absorb the oil fully, and then wipe off excess with a paper towel. For added durability, apply a second coat of oil after the first coat has dried. Then use a 1/16" (2mm)-dia. bit in a hand drill to make a hole for the screw eye. Twist the screw eye in place and thread through a jewelry cord of your choice.



Slavica Popovska is a graduate of SS. Cyril and Methodius University in Skopje, North Macedonia. After finishing her studies, she pursued various artistic paths with a hands-on approach. She is interested in creating sculptural and functional items using traditional carving and conceptual design. Always searching for new experiments, Slavica finds the journey of the creative process to be its own reward. See more of her work at slavicapopovska.com.

materials & tools

MATERIALS

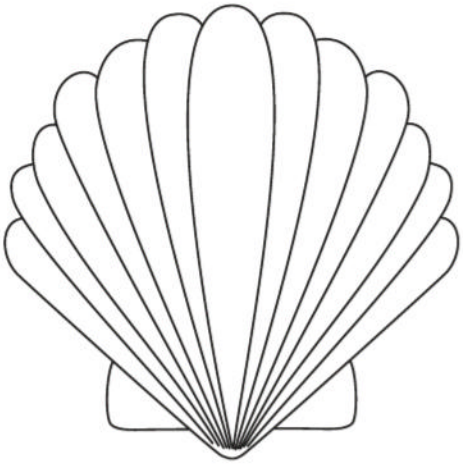
- Wood, such as walnut, 3/8" (1cm) thick: 2 3/8" (6cm) square
- Pencil or pen
- Transfer or carbon paper
- Sandpaper: 1000-grit
- Finish, such as mineral or Danish oil
- Screw eye: 1/16" (2mm)-dia.
- Paper towels
- Jewelry cord

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

TOOLS

- Coping saw
- Carving knives, such as Mora 105 and 120
- Micro U-gouge
- Pin vise drill with bit: 1/16" (2mm)-dia.
- Soft paintbrush

Scallop Shell Pattern



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Southwest Gnome Home

This charming piece is a fine introduction to cottonwood bark and basic gouge techniques

By Robert Rangel

After carving large pieces of cottonwood bark, I was thinking of projects for the smaller leftovers. I've always enjoyed seeing renditions of gnome houses but wanted something out of the ordinary and came up with a Southwest-themed gnome home. You can flatten the bottom so it stands, add a hook to the back to hang as an ornament, or add a magnet. All you need is a knife and two micro gouges for detail.



Getting Started

Select a piece of cottonwood bark and flatten the front and back with a handsaw or band saw. Trace the pattern onto the bark using a pencil and carbon paper or draw it on freehand. *Note: Cut out the shape with a saw, if desired, to speed the carving process.*

Carving

Using a carving knife, round the house, cactus, and pot. Begin carving from the bottom up where the base and home meet, blocking in the right side where the pot is located, and then move up to the cactus. Carve the door and window with a 1/16" (2mm) micro V-tool. Next, make holes for inserting the log rafters on the top of the house. Use a 1/8" (3mm) micro U-gouge and carve out five holes about 1/8" (3mm) deep. Then use some scrap cottonwood bark to carve five small dowels that are each about 5/8" (1.6mm) long. Dryfit them into the holes, carve down if necessary, and then







Robert Rangel lives in the small border town of Penitas, Texas with his wife. He has been carving since 2010 and recently started teaching the art of woodcarving. His carving journey began when he was looking for a hobby and found a club in San Antonio where he used to live. Rob is now the president of the Alamo Area Woodcarvers club, which is celebrating its 50th year as a leading club in Texas. He is also the Show Chair for the Texas Woodcarvers Guild and a Board Member of the Rio Grande Valley Woodcarvers Club. See more of Rob's work on Etsy, Facebook, and Instagram @rob_the_woodcarver and at robthewoodcarver.com.

glue them into the holes with a drop of wood glue. Allow the dowels to dry, and then add ridges on the cactus with the ⅛" (3mm) micro U-gouge. If desired, use the ⅛" (3mm) micro U-gouge to hollow out the pot for added interest.



Painting and Finishing

I don't seal my carvings before painting, and I like to use a 50:50 wash of water to acrylic paint in light coats to prevent bleed. For this carving, do not paint over any exposed bark, as the bark adds character and uniqueness. Paint the cactus bright green, the house pueblo, and the door and logs nutmeg. Shade the cactus by using a small amount of watered-down black mixed with bright green. Shade the brown areas with a very light application of a mix of pueblo and nutmeg. Paint the pot with undiluted antique white and black. Then mix one drop of pueblo with one drop of antique white and dry brush the house. Add some yellow dots to simulate cactus spines.

materials & tools

MATERIALS

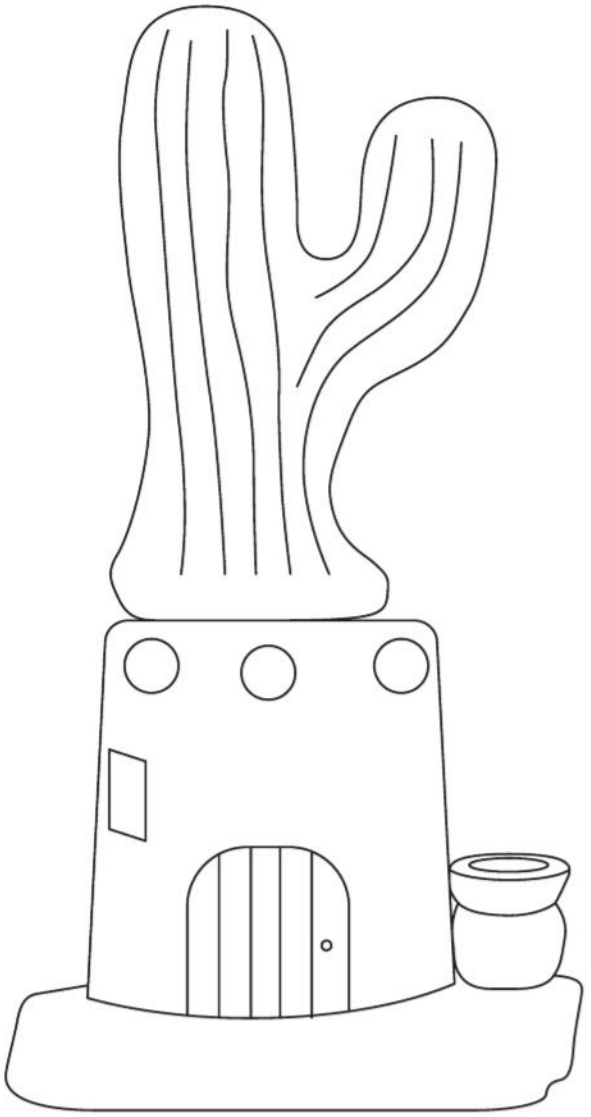
- Cottonwood bark: 1" (2.5cm) thick: 5¾" x 2⅞" (14.6cm x 7.3cm)
- Pencil
- Carbon paper
- Wood glue
- Acrylic paints, such as FolkArt®: antique white, black, bright green, nutmeg, pueblo; such as Apple Barrel®: bright yellow

TOOLS

- Band saw or handsaw
- Carving knife: 1½" (38mm) long blade or knife of choice
- Micro U-gouge: ⅛" (3mm)
- Micro V-tool: 1/16" (2mm)
- Paintbrushes: assorted

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

Southwest Gnome Home Pattern



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Herring Gull

Get a taste of the shore by whittling a friendly seabird

By Wouter de Bruijn

Living near the coast, I've always heard the calls of seagulls. It's part of life here, along with occasionally being harassed by the birds when you walk around with food! Luckily, this seagull won't attack you or wake you up with his cries. This friendly bird sits on top of a mooring post where they are often found. The bird is based on a European herring gull, which is the gull I see most often.



Getting Started

Transfer the side- and top-view patterns onto the wood, with the grain running horizontally throughout the bird. You can copy the design onto a thick piece of paper or cardboard and trace around it, or you can use graphite or carbon paper. Then use a handsaw or band saw to cut the shape as close to the pattern lines as possible.



1 **Define the side view.** Use a carving knife to remove excess wood above the pattern lines from the top of the beak to the tail on the side pattern. *Note: When carving near the beak, make sure not to carve away too much.*



2 **Define the top view.** Draw a centerline down the back of the bird from beak to tail to make sure the pattern will be centered. Transfer the top-view pattern onto the blank, and then remove excess wood with the knife from the top of the right side of the bird.





3 **Rough out the bottom.** Use the knife to remove excess wood on the bottom of the bird. For the underside of the beak, carve from the tip of the beak toward the neck to carve with the grain and to avoid breaking off the beak.



4 **Drill the holes for the legs.** Draw a line across the entire width on the bottom of the bird. Mark the center of the line, and then add a mark ⅛" (3mm) away from the centerline on both sides, making the legs ¼" (6mm) apart from each other. Drill a 1/16" (1.5mm)-dia. hole ⅜" (1cm) deep on each mark next to the centerline.



5 **Begin shaping the bird.** Carve away the excess wood on the left side of the top-view pattern.





6 **Finish shaping and sand the bird.** Round off the entire bird with the knife. Then sand the bird smooth, starting with 80-grit sandpaper and working up to 150-, 320-, and 600-grit. *Note: Start sanding the beak with 150-grit.*





7 **Paint the bird.** Dry fit the two aluminum pieces into the leg holes of the bird. *Note: Don't push them in all the way, as the legs will be attached later and are only used as temporary holders for easier painting in this step.* Sketch the design of the bird onto the wood with a pencil. Start by painting the wings neutral tint, letting the paint dry before deciding if you want to add more layers to make the wings darker. Paint the beak cadmium yellow deep and the wing tips ivory black. Then paint the body and wing tip stripes Chinese white, and add a dot of cadmium red deep on both sides of the beak. *Note: Be aware of how many coats you paint the body as one layer will leave the grain visible, while two or more coats will cover the grain.* Remove the aluminum legs and set aside until Step 11.





8 **Carve the base.** Draw a rough circle on the top and bottom of the base blank. Carve the base into a cylinder. *Note: The base doesn't have to be a perfect cylinder.* Then draw a line around the entire cylinder about ⅛" (4mm) from the top of the base. Make a stop cut by tracing the line with the knife and carving up to the line. Slightly round the top edges of the base.



9 **Sand and paint the base.** Lightly sand the base with 150-grit sandpaper, making sure to leave the base fairly rough. Paint the entire base with burnt umber and let dry. Then paint the top of the base with Chinese white.



10 **Add finish.** Apply a thin layer of wax finish using a cotton cloth. Let the wax set for 30 seconds, and then buff it out with a paper towel until you achieve a smooth and shiny finish.





11 **Attach the bird to the legs and base.** Lightly sand the two aluminum legs to make sure paint will stick to them. Insert the legs fully into the leg holes with pliers. Align the legs with the center of the base and mark the leg holes for the base. Drill two 1/16" (1.5mm)-dia. holes 3/8" (1cm) deep into the base. Place the bird into the base, making sure not to apply too much pressure as that could cause the legs to bend. Carefully paint the legs with azo yellow deep and let dry.

materials & **tools**

MATERIALS

- Wood, such as basswood, 1" (2.5cm) thick: bird, 1½" x 2½" (3.8cm x 6.3cm)
- Wood, such as basswood, ¾" (1.9cm) thick: base, ¾" x 2" (1.9cm x 5.1cm)
- Pen
- Pencil
- Graphite or carbon paper
- Sandpaper: 80-, 150-, 320-, 600-grit
- Watercolor paints, such as Winsor & Newton™ Cotman: burnt umber, cadmium red deep, cadmium yellow deep, Chinese white, ivory black, neutral tint
- Acrylic paint, such as Van Gogh: azo yellow deep
- Wax finish, such as Chestnut Wood Wax 22
- Cotton cloth
- Rubber gloves
- Paper towels
- Aluminum wires, 1/16" (1.5mm)-dia.: 1¼" (3.2cm) long, 2 each

TOOLS

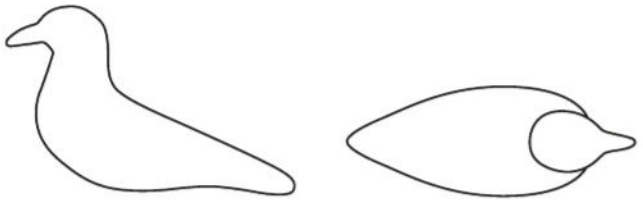
- Saw: band or hand
- Carving knife, such as Mora 106
- Drill with bit or pin vise: 1/16" (1.5mm)-dia.
- Pliers
- Paintbrushes: assorted

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



Wouter de Bruijn lives in Middelburg, a small city in the Netherlands. He has been carving since February 2019, when he went on a short spoon carving course on holiday in Norway. Wouter was inspired to try woodcarving because of his woodcarver grandfather. You can find him on Instagram and Etsy @WoodByWout.

Herring Gull Patterns





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Ryker the Hiker

Follow the trail blazes with a fun caricature who looks at home in the forest

By Blake Lunsford

A few years back I took up hiking to get outdoors for some exercise. For someone who hasn't done a lot of hiking but wanted to start, I knew I had to go all in with having the right clothing, safety gear, and tools to be prepared for anything. With that in mind, I created this caricature I call Ryker the Hiker. Ryker is a typical middle-aged guy who, like me, had allowed life to get in the way of staying healthy. Although he liked being outdoors, he wasn't doing much physical labor other than mowing the grass and taking out the trash. Because of his new motivation, Ryker has strapped on the gear and put on the clothes that will keep him warm, dry, and safe on the trail. Carve along with me as we bring Ryker to life and get him ready for a hike!

Getting Started

Transfer the front and the left-facing pattern onto the wood with the grain running vertically. Use a band saw to cut out both profiles, starting with the side profile since it is a more basic shape than the front.







1 **Rough in the head and arms.** *Note: Because Ryker is wearing a ball cap, I kept the head in a forward direction.* Using a ⅜" (10mm) #9 gouge, rough in the head and arms. Then use a carving knife to shape the shoulders, elbows, and wrists, leaving plenty of wood to carve details later. Then use a ⅜" (10mm) soft V-tool to separate the backpack from the back of the arms.



2 **Rough out the feet.** To give the carving some motion, allow one foot to be a little in front of the other. The feet will be turned out, so draw each foot toward the corner of the block of wood. Use the knife to remove wood from the front of one and the back of the other for symmetry. Continue in this way removing wood around the foot pattern to set the shape.



Blake Lunsford has been carving caricatures for over 21 years. He teaches caricature carving and painting throughout the United States. Blake is the founder of the International Association of Wood Carvers and is a member of the Caricature Carvers of America. Blake lives with his wife in Bristol, Tennessee. Find out more about Blake and his carvings at lunsfordcarvings.com.





3 **Shape the body.** Identify where the knees will be located and use the knife to begin shaping the body. *Note: Ryker is a little chubby and needing exercise, so leave some bulk in his chest, arms, and legs*. Then separate the shirt from the pants using a ¼" (6mm) 60° V-tool.



4 **Shape the face.** Divide the face and beard area into quarters, and then mark the area for the ears halfway between the front and back of the head. Using the knife, relieve some wood at an angle from the edge of the ear line and make it slope up to where the bridge of the nose will be.



5 **Define the hat.** Shape the hat brim with the knife and remove some wood under the bill to accommodate the facial features. Then use the ⅜" (10mm) #9 gouge to separate the brim from the crown of the hat by running the gouge from the front corner of one ear to the front corner of the other in an arch shape. Continue to work around the hat with the knife to shape it to your liking.



6 **Rough in the ears.** Cut in each ear where it should be located to help divide the jawline from the hair on the back of the head. Use the ¼" (6mm) 60° V-tool to cut a line indicating the front of the ear and the back of the jaw. Box in an area for the ear behind that line that will span from the bottom of the nose to the eyeline. Define the ear using the ⅜" (10mm) #9 gouge to create the opening of the ear, and then use a ⅛" (4mm) micro gouge to identify the cartilage.



7 **Rough in the hands.** Use the knife to carve the hands into a fist shape, paying close attention to carving flat areas for the the back of the hand and knuckles. Then use a ⅜" (10mm)-dia. bit to drill through the hand at the angle you want Ryker's walking stick to point.





8 **Define the nose and face.** Make a stop cut at an angle with the knife to identify the bottom of the nose. Then, using the ⅜" (10mm) #9 gouge, mark where the eye mounds should be. Use the knife to identify the bottom of the wings of the nose by cutting them at a slightly 45° angle. Shape the nose with the ⅜" (10mm) #9 gouge and cut from the outside of the bottom of the wings of the nose, up into the inside corner of the eye. *Note: This will make the nose a triangle shape.* Then invert the same ⅜" (10mm) #9 gouge to cut in the wings of the nose, removing a triangle chip on the outside of each wing to create some shadowing. Use the ⅜" (10mm) soft V-tool to cut from that corner chip around the cheeks and up to the temple area, stopping at the hat.





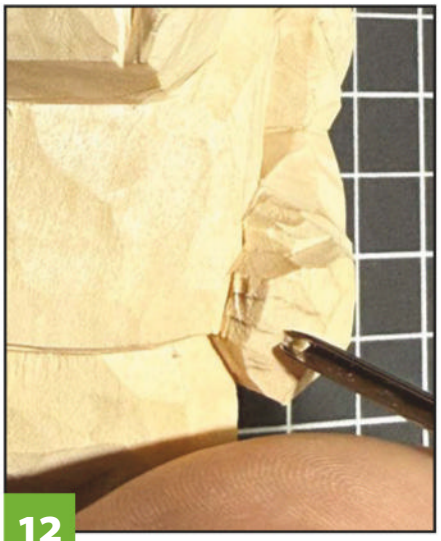
9 **Carve the beard and mouth.** Using the knife, cut in the bottom of the mustache, turning it at a 90° angle at the corners and create some length for it, leaving room for the beads or bands in the mustache. Then use the ⅛" (4mm) micro gouge to create an opening for the mouth and a bottom lip under the mouth.



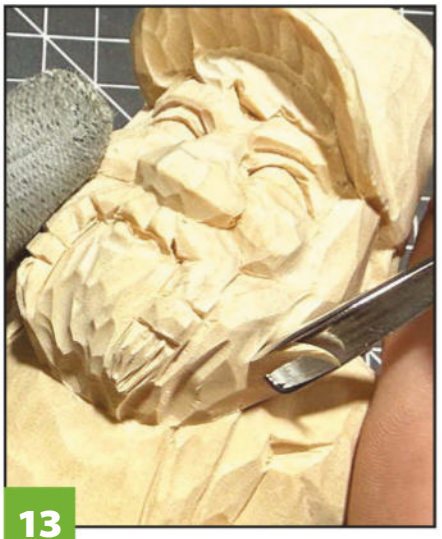
10 **Add clothing details.** Using the knife, carve in some clothing wrinkles. Stretch some wrinkles across the upper part of the arm, under the shoulders, and at the elbows and backs of the knees. Cut in wrinkles at the bottom of the pants where they hang down to meet the shoes, thinning down the legs in the process.



11 **Carve the eyes.** Use the knife to carve the eyes, carving the top of the eyes at an arch and the bottoms more straight across to meet the inside corner with the outside corner. Cut in additional details, such as the top eyelid and crow's feet on the outside of the eyes.



12 **Detail the hands.** Define the hands by using the ⅜" (10mm) #9 gouge to identify the knuckles. Separate the fingers with the ⅛" (3mm) 60° V-tool, and then define those cuts using the knife. Add wrinkles to the knuckles and around the opening for the walking stick, and then lightly carve small fingernails in areas where they would be visible.



13 **Refine the hair and beard.** Using the ⅜" (10mm) soft V-tool, start to define the hair and beard with a series of S curves made by the soft V-tool. Then use the ⅜" (10mm) #9 gouge to add more flow to the hair and beard, making sure not to leave any flat spots. Create shadows in the hair by cutting deep S curves with the knife. Then turn the carving over and cut back to those S curves, removing a wedge.



14 **Create the accessories.** *Note: Patterns for the accessories are on page 31.* Use the knife to carve the pouch and bed roll. Create the walking stick by cutting out a ¼" x 6" (6mm x 15.2cm) piece of basswood. Carve it into a dowel shape and make it fit in the ⅜" hole drilled in the hand. Use a ⅛" (3mm) bit to drill a hole onto the back of the carving where the accessories should go, and glue a short length of dowel into the hole. Use the same bit to drill a hole into the sleeping bag and extra pouch, and attach each one to the dowels with wood glue.

Painting and Finishing

Seal the carving by applying a thin coat of clear Minwax® 209 that has been tinted with a small amount of raw sienna oil paint to give the carving a caramel color. Then wipe off the excess with paper towels and allow to dry. Paint the carving using the Paint Notes to the right as a guide. *Note: Leave the skin areas, such as the hands and facial features, unpainted.* I painted the carving with watered-down acrylics mixed to the consistency of a stain because I like to be able to see the woodgrain through the paint. Build up colors and shading using multiple layers of paint to achieve the look you desire. Paint the lettering or a design of choice on the hat and sweatshirt with undiluted charcoal and white paint.

Allow the carving to dry, and then spray it with Rust-Oleum® matte lacquer. When dry, cover it with Howard Feed-N-Wax®, wipe off the excess, and buff with a horsehair brush. Ryker is now ready to hit the trail!

Paint Notes

Shading of entire carving: burnt sienna (1)

Eyes: snow white (1), French gray (1), winter blue (1), charcoal (2)

Hat brim: charcoal (2)

Shirt: cadmium yellow (1), OJ orange (2)

Pants: brown iron oxide (2)

Shoes: charcoal (2)

Hair and Beard: yellow ochre (1), buttermilk (2), snow white drybrushing (1)

Beads: tomato spice (2)

Lettering on shirt and hat: charcoal (2), white (1)

1 Americana®
2 Ceramcoat®

materials & tools

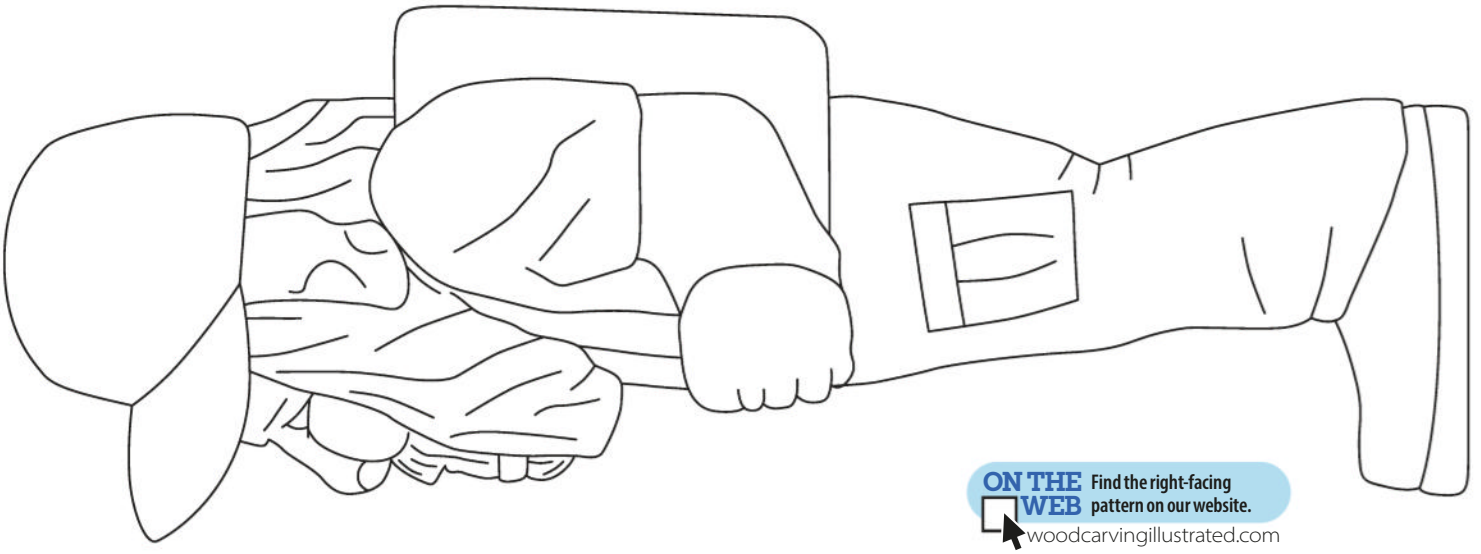
MATERIALS

- Basswood, 3" (7.6cm) thick: 4" x 8" (10.2cm x 20.3cm)
- Basswood, ¼" (6mm)-dia. square: walking stick, 6"
- Wood dowels scraps, ⅛" (3mm) dia. 2 each
- Pencil
- Acrylic paints, such as Americana®: burnt sienna, cadmium yellow, French gray, winter blue, yellow ochre; such as; Ceramcoat®: brown iron oxide, buttermilk, charcoal, tomato spice, OJ orange
- Wood glue
- Oil paint, such as Minwax® 209: raw sienna
- Paper towels
- Spray lacquer finish, such as Rust-Oleum®: clear matte
- Finishing wax, such as Howard Feed-N-Wax®

TOOLS

- Band saw
- Carving knife: 2" (51mm)
- #9 gouge: ⅜" (10mm)
- Soft V-tool: ⅜" (10mm)
- V-tool: ¼" (6mm) 60°
- Micro gouge: ⅛" (4mm)
- Drill with bits: ⅜" (10mm), ⅛" (3mm)-dia.
- Horsehair brush
- Paintbrushes: assorted

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



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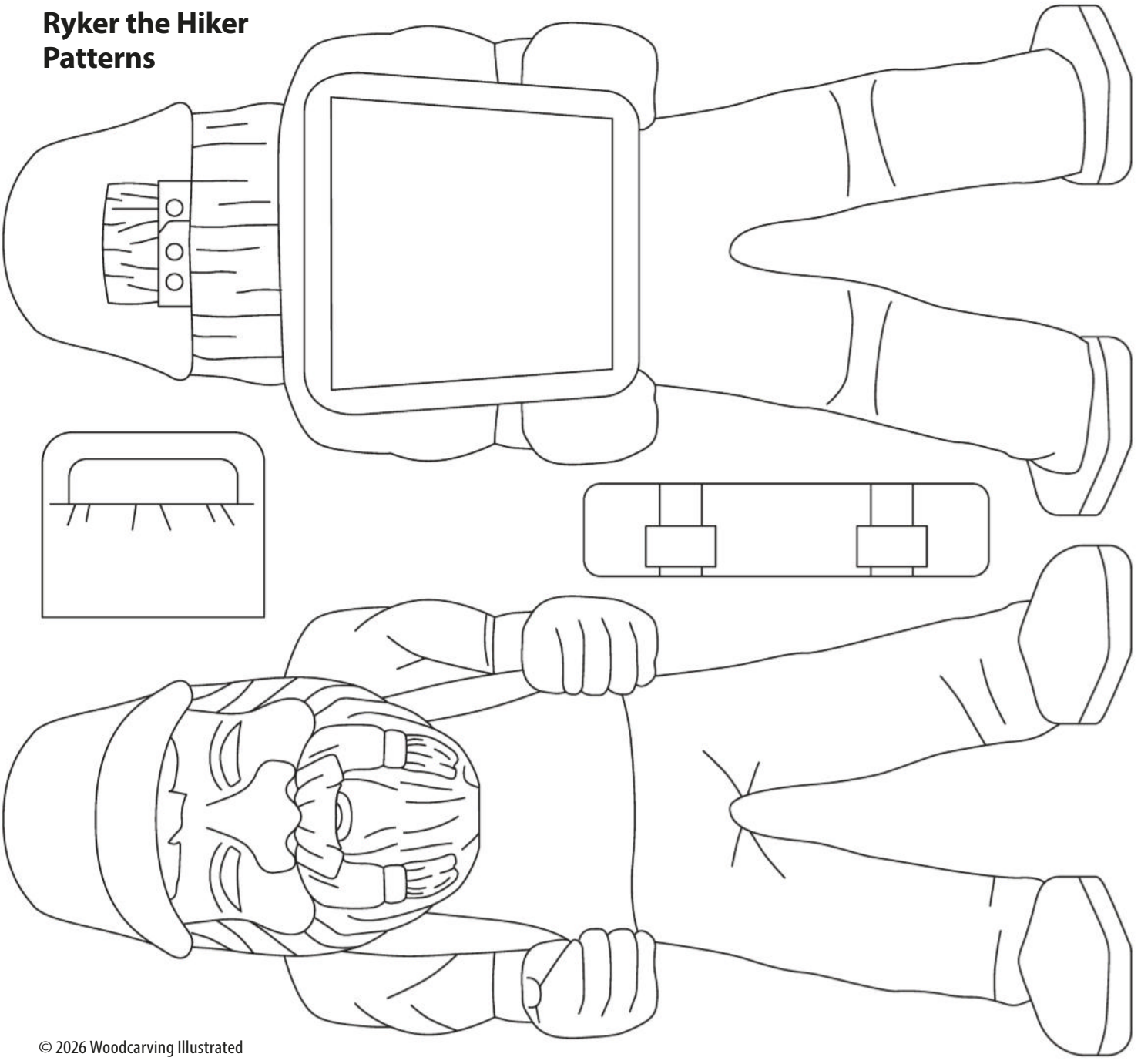

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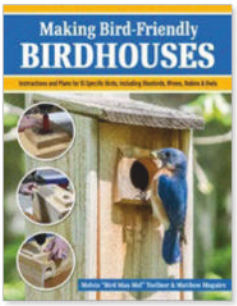

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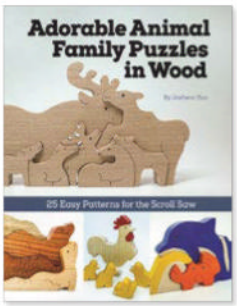

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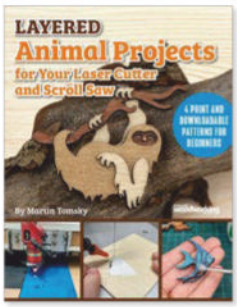

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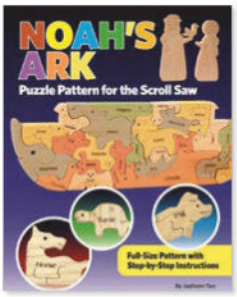

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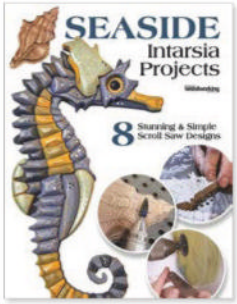

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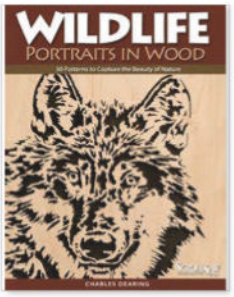

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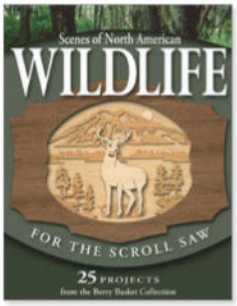

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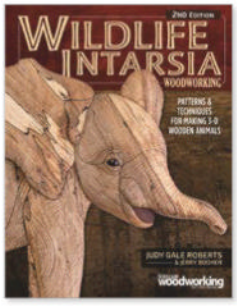

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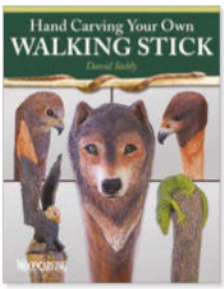

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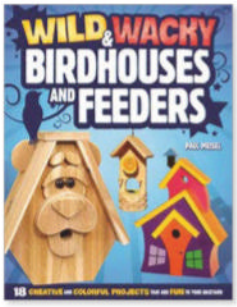

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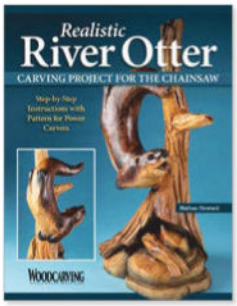

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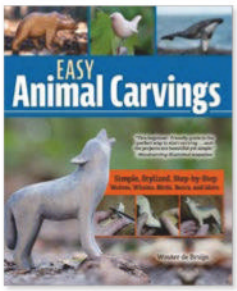

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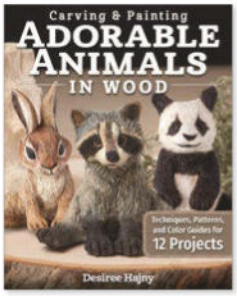

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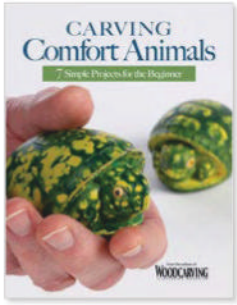

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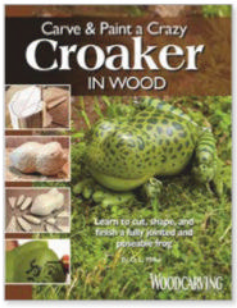

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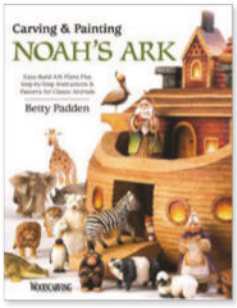

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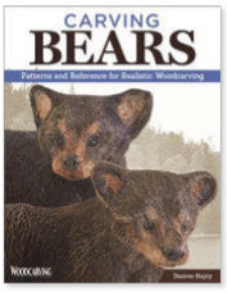

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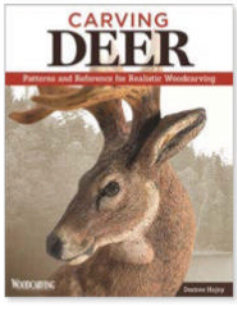

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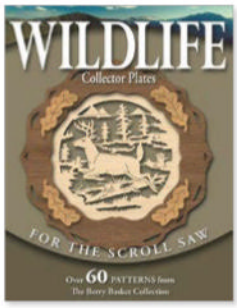

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Country Flower

Practice depth and texture with a rustic landscape relief

By Dustin Strenke

For beginners just getting into woodcarving, shallow relief projects are a great place to start. Unique scenes can be completed with just a small selection of gouges, but the trick is proper separation of the layers to make sure they stand out from each other with limited thickness. Strategic texturing is very important, as well, and can significantly help in establishing different objects in a scene. This project has a great blend of all these techniques and is perfect for carvers who are ready to step into a dynamic nature scene. I've always enjoyed carving flowers, but wanted to create a design that incorporated a flower into a nice landscape.

Getting Started

Choose your wood for carving. I recommend using a softer wood like basswood, butternut, or pine as it's easier to carve; I choose pine. Transfer the pattern onto the wood with a pen or pencil and graphite paper. Then secure the blank in a vise or with clamps.



Dustin Strenke is a self-taught woodcarver and has been carving part-time for approximately nine years. He lives in a small town in Northwest Wisconsin and is a full-time patrol deputy with the local sheriff's department. He owns a small business, Chiseled Outdoors Custom Carvings, which focuses primarily on wildlife-inspired artwork. See more of Dustin's work at chiseledoutdoors.com.



1 **Outline the design.** Use a ¼" (6mm) 60° V-tool to outline the pattern lines of the fence, flower, and rocks. *Note: Make sure you're carving on the outside of the pattern line.*



2 **Taper the wood around the design.** Use a 9⁄16" (14mm) #7 gouge to make tapering strokes around the fence and flower to lower the sky layer. *Note: Don't worry about the horizon line yet, as this line can added in Step 8.* Use the same gouge to taper the wood around the rocks, carving toward the flower.



3 **Refine the outline.** Make stop cuts around the flowers, fence post, and rocks and carve toward them using the ¼" (6mm) 60° V-tool and a 3⁄16" (5mm) #5 gouge. *Note: Make sure all the stop cuts are vertical all the way around so the flowers, post, and rocks maintain their shapes when carving in later steps.*





4 **Shape the posts.** Taper the vertical fence post with a ½" (13mm) #5 gouge, using the centerline on the post as a tapering point. From the centerline, taper back in both directions to almost the depth of the sky layer, starting with the ½" (13mm) #5 gouge and then transitioning to a ½" (13mm) #2 gouge to flatten and remove aggressive gouge strokes. *Note: Make sure the tapering is even and consistent.* Then taper the horizontal fence posts from left to right with the ½" (13mm) #2 gouge, blending it into the vertical post to create a natural connection.



5 **Shape and detail the flower.** Outline the center of the flower with the ¼" (6mm) 60° V-tool, tapering down to a depth of about ½" (1.3cm). Then outline, separate, and shape each petal with a combination of the 1/16" (4mm) #7 and ½" (13mm) #5 gouges. Taper the lower side and top of the flower's center toward the back with the ½" (13mm) #2 gouge to give the center some perspective. Then use a ⅛" (3mm) 60° spoon bent V-tool to carve vertical strokes along the sides of the flower's center. Use the same tool to carve several plunge cuts in different directions to texture the flower's center. *Note: To soften the gouge marks on the petals, use 320-grit sandpaper to give the petals some flow and soft shaping.*



6 **Shape the stem and leaves.** Round the stem with the ½" (13mm) #5 gouge. Then carve the midvein of the leaves with the ¼" (6mm) 60° V-tool. Carve in low spots along the edges of the leaves to give them some flow and shape. *Note: The leaves can also be softened with 320-grit sandpaper like the petals in Step 5.*



7 **Detail the posts.** Use the ¼" (6mm) 60° V-tool to carve long vertical cuts through the entire vertical post. *Note: To give the post character, don't make the cuts too similar or uniform.* Use the same tool to carve horizontal cuts in the horizontal fence posts.

Deep Impact

It is important to wait to detail the post until after the flower is shaped and completed. Sometimes adjustments need to be made to objects that are positioned deeper in the scene after closer objects have been detailed and shaped.



8 **Shape the rocks.** Use the ½" (13mm) #5 gouge to shape the rocks with tapering strokes, carving close to the grass layer to maximize the rocks' appearance. *Note: Make sure the rocks are still separated from the grass layer.* Carve the horizon line with the ¼" (6mm) 60° V-tool.



9 **Carve the grass texture.** Use the ¼" (6mm) 60° V-tool to carve vertical strokes in the transition areas where the grass meets the rocks, fence post, and flower. Then carve long horizontal strokes throughout the grass layer with a ⅜" (10mm) #8 gouge and the ⅛" (4mm) #7 gouge, making the strokes shorter, skinnier, and shallower closer to the sky layer. Create the grass texture by holding the ⅛" (4mm) #7 gouge vertically and slowly moving the tool back and forth in a horizontal position. *Note: Make sure the grass "blades" are smaller and shallower as you move toward the flower and post to create distance and depth in the grass.*



10 **Soften the sky layer.** Use the ½" (13mm) #2 gouge to remove any aggressive carving strokes and soften up the texture of the sky.



11 **Undercut around the flower and fence.** Use the ⅛" (3mm) 60° spoon bent V-tool to undercut around the flower petals, leaves, and the vertical fence post to make these areas stand out. *Note: Undercutting is an important element to making a relief carving pop, but tapering and texturing is crucial to bringing depth and character to a relief scene.*

Finishing

Stain the carving with a natural color of your choice, or by using different shades of the same color to emphasize shadows and depth. To create my stain, I mixed Minwax® English chestnut with mineral spirits to make a dark, medium, and lighter stain. Add mineral spirits to the Minwax® in small increments to change the opacity of the stain from dark to lighter. Use the darker shade to stain in the darker areas and shadows, and use the lighter shades for the other general areas. *Note: This process can require some experimentation, so test your stain variations on scrap wood that's the same as your project.* When finished, allow the stain to dry, and then apply several coats of a protective finish like spray-on matte lacquer. Attach a sawtooth hanger to the back of the carving for hanging, if desired.



materials & **tools**

MATERIALS

- Wood, such as basswood, butternut, or pine, 1" (2.5cm) thick: 9" x 11" (22.9cm x 27.9cm)
- Pen or pencil
- Graphite paper
- Sandpaper: 320-grit
- Stains, such as Minwax® English chestnut: oil-based; natural color of choice (optional)
- Mineral spirits
- Paper towels
- Spray finish, such as lacquer: matte
- Sawtooth hanger with screws (optional)

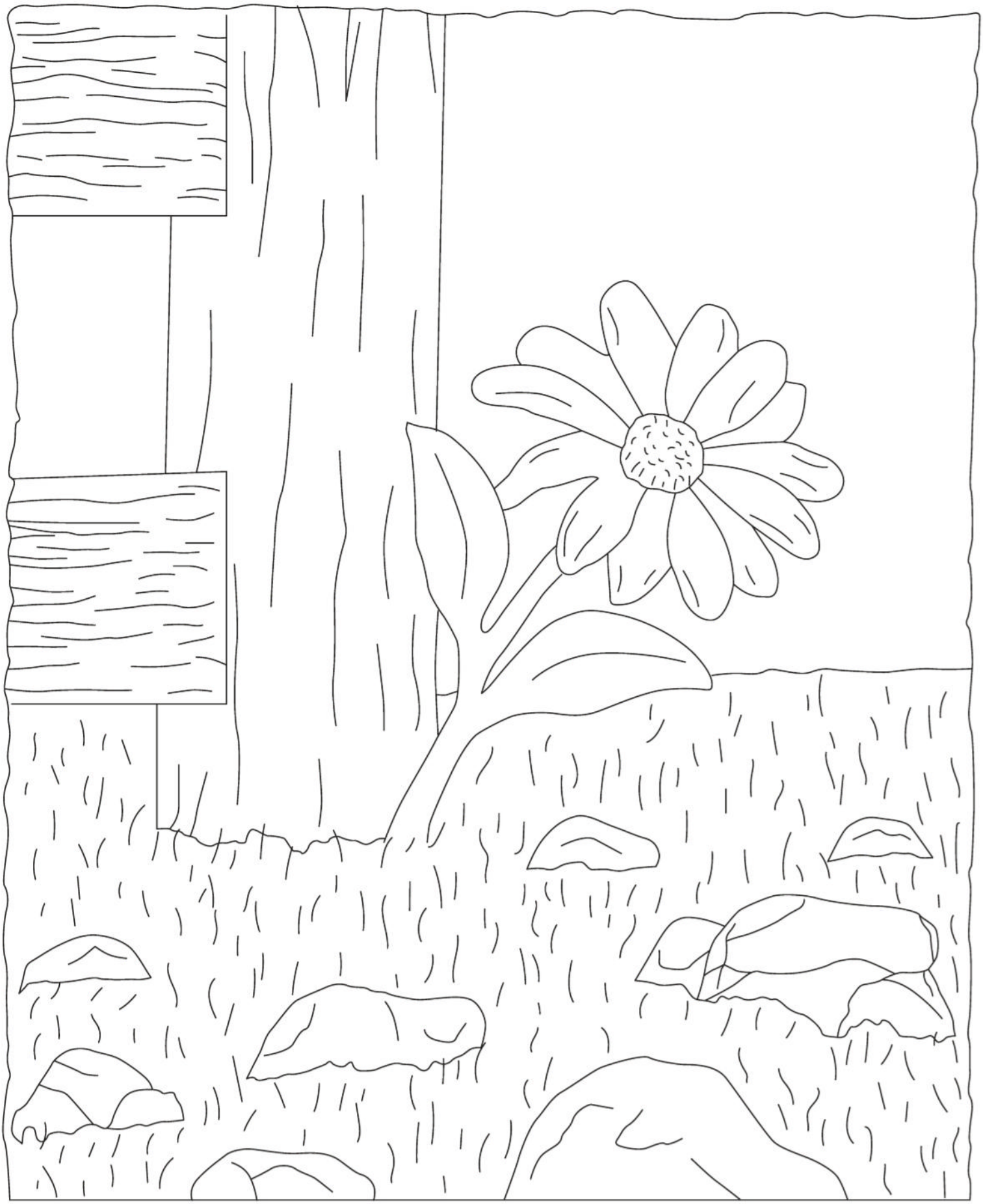
TOOLS

- Vise or clamps
- #2 gouge: ½" (13mm)
- # 5 gouges: 3/16" (5mm), ½" (13mm)
- #7 gouges: 1/16" (4mm), 9/16" (14mm)
- #8 gouge: ⅜" (10mm)
- V-tools: ⅛" (3mm) 60° spoon bent, ¼" (6mm) 60°
- Paintbrushes: assorted

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

Country Flower Pattern

Enlarge this art to 115%, or to desired size.



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Little Hot Dog

Spend an afternoon whittling this miniature frank that's too cute to eat

By Kevin Johnson

When I think of summer, I think of cookouts and barbecues, serving up corn, burgers, and of course, hot dogs. This little carving reminds me of those happy memories by the grill. It's an easy carve that would be fun to pass the time around the campfire.

Getting Started



Prepare the blank. Mark a line around the entire blank ½" (1.3cm) from the bottom. *Note: This bottom line will mark where the feet will be carved.* Measure and mark a line ⅛" (3mm) from each side of the front of the blank with a ruler for the bun pattern lines, extending each line from the top of the blank to the bottom line. Draw a square on the top of the blank, connecting to the bun pattern lines, that measures ⅛" (3mm) from the top and side edges. Then draw a circle inside the square to mark where the top of the hotdog will be.

Carving

Carve the hot dog and bun. Make stop cuts with a roughout knife along the bun pattern lines to separate the bun and hot dog. Use the same knife to round the top of the hot dog, and then round the top and bottom of the bun, making the hot dog slightly stick out of the bun. Continue rounding the rest of the hot dog and shaping the bun with the roughout knife. *Note: Make sure to smooth out any rough areas as you carve.*





Carve the shoes. Make a stop cut around the line at the bottom of the bun to separate the bun from the shoes. Create a stop cut in the front and back of the shoes to separate the feet, and begin carving the shoes. Then make a stop cut ⅛" (3mm) from the bottom around each shoe. Carve down to each stop cut with a detail knife to create the rubber around the bottom of the shoes.

Painting and Finishing

Wet the carving with water and a paintbrush, dabbing off any excess water with a paper towel. Paint the hot dog burnt orange, using a 4:1 water to paint ratio. Then drybrush the bun with rich brown, and use a stiff brush to lightly tap black spots onto the hot dog to create a grilled appearance. Paint the eyes warm white and the mouth and pupils black. Paint the mustard stripe on the hot dog's body cadmium yellow, making sure to paint a few layers of yellow so that the stripe stands out. Alternately, you can add a ketchup stripe by painting the stripe engine red. Paint the shoes engine red first and then the toe caps and rubber around the shoes warm white. Use a small paintbrush or toothpick to add two rows of white dots on each shoe to create lace eyelets. Allow the carving to dry, and then gently seal it with Howard Feed-N-Wax. Let the carving cure for a day and wipe off any excess with a paper towel.

MATERIALS

- Wood, such as 1" (2.5cm) square: 2¾" (7cm) long
- Pencil
- Acrylic paints, such as Anita's™: rich brown; Apple Barrel®: black; DecoArt®: burnt orange, cadmium yellow, warm white; FolkArt®: engine red
- Finish, such as Howard Feed-N-Wax
- Paper towels
- Toothpick (optional)

TOOLS

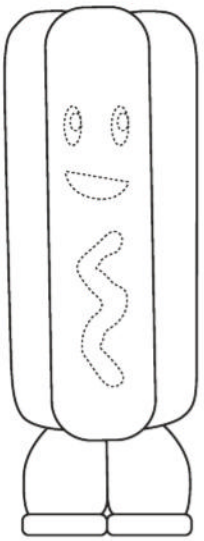
- Knives: roughout, detail
- Ruler
- Square
- Paintbrushes: assorted

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



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

Little Hot Dog Pattern



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WANT MORE CAMPFIRE WHITTLING?

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Twist Spoons

Shape and carve interesting details in kitchen utensils

By Lora S. Irish

Add a unique feature to a spoon's handle by carving it into a decorative shape. Interesting organic twists can be added to any spoon handle by using a variety of round gouges and a few strips of painter's tape to guide the way. We've included two bonus spoon patterns for this project, as well.

Getting Started

Photocopy both halves of the Rustic Twist Spoon pattern and trace them onto the wood blank. Then clamp the wood to a secure, stable work surface.



1 **Rough out the spoon blank.** Hold a draw knife with a two-handed grip, with one hand grasping each handle and the bevel cutting edge facing up. Apply even pressure and pull the draw knife straight toward the end of the wood. Readjust the clamp and wood as necessary to work new areas of the blank.



2 **Carve the joint between the bowl and handle.** Cut the top half of the tight curve and continue shaping the blank. Then reverse the draw knife, and push it away from you to cut the second half of the tightly curved joint.

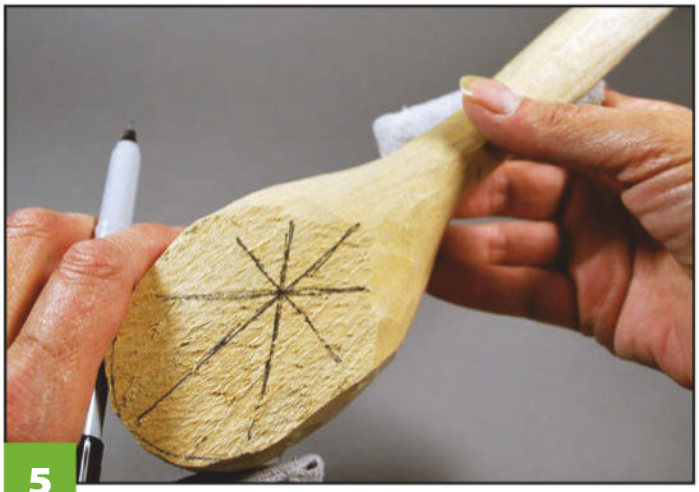


3 **Round the handle.** Smooth the joint between the handle and bowl, and then round the back of the spoon bowl with the draw knife.



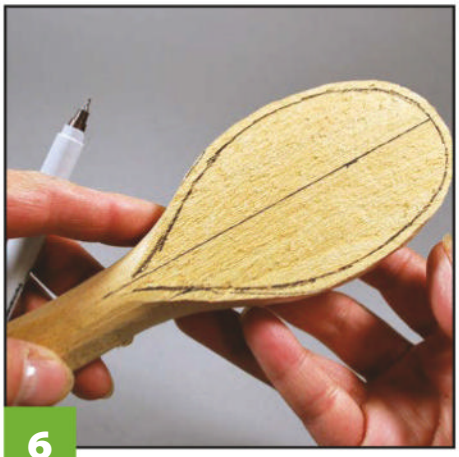


4 **Refine the shape.** Use a bench knife to round over the entire handle area of the spoon. The handle, at this stage, should be about 1" (2.5cm) in diameter, which allows extra room to cut the twist pattern. Then use the bench knife to gently taper the back end of the spoon bowl into the handle joint.





5 **Shape the back of the spoon bowl.** Mark the back of the bowl with the woodgrain to establish the center point of the bowl's back. Then use the bench knife to carve away the sides of the bowl's back, creating a very round profile with no flat spot at the center.





6 **Carve the inside of the bowl.** Mark cutting guidelines along the outer edge of the front of the spoon bowl, about ⅛" (3mm) from the edge. Then use a combination of the ⅜" (9.5mm) straight round, ⅝" (16mm) bent round, and 9⁄16" (14mm) hooked skew gouges to cut the inside of the bowl.



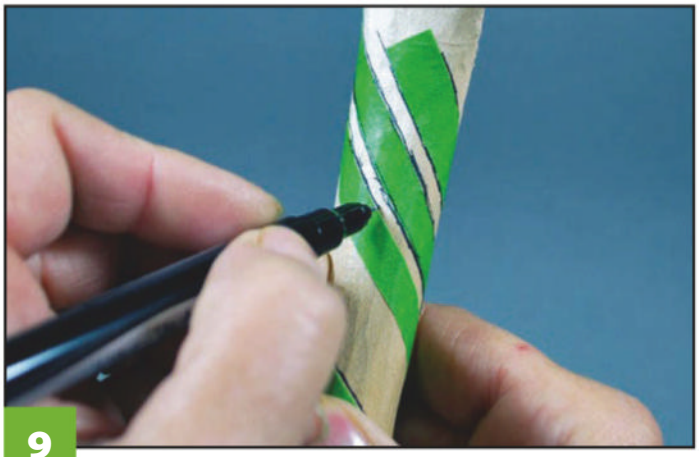
7 **Refine the inside of the bowl.** Use the 9⁄16" (14mm) hooked skew gouge to smooth the inside of the bowl. *Note: This is not the final smoothing for the bowl area, so you can leave it slightly textured.*

CREATE THE TWIST PATTERN



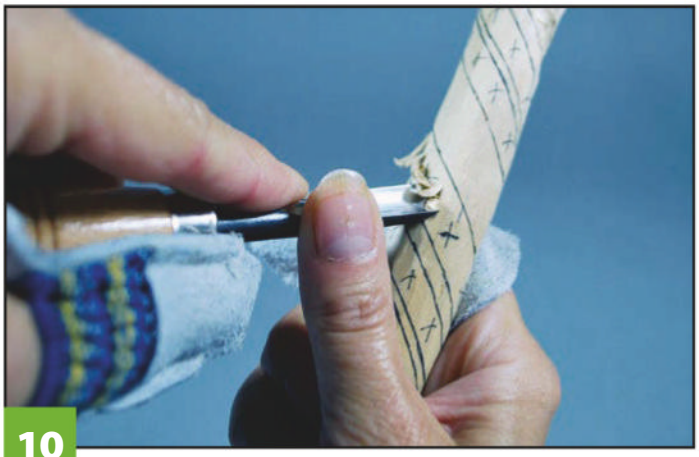


8 **Tape the handle for the twist pattern.** Cut three strips of painter's tape that are ¼" (6mm) wide and about 24" (61cm) long. Place one strip on the front of the spoon at the bowl and handle joint at a 45° angle to the handle. Then gently turn the spoon in your hand, wrapping the tape evenly along the full length of the handle, and press into position. Repeat with two more strips of ¼" (6mm) wide painter's tape, spacing each new strip about ¼" (6mm) from the last piece of tape. The three pieces of tape will have wide spacing, about ½" to ¾" (1.3cm to 1.9cm), between each round of the twists. Press each new strip of tape firmly against the wood. *Note: You can easily vary the twist pattern by cutting the tape strips into different widths, from ⅛" to ½" (3mm to 13mm), and by varying the distance between the strips depending on the width of your round gouges.*





9 **Mark the twist pattern.** Use a marking pen to create a guideline along the outer edge of each piece of tape. Then remove the tape strips, one at a time, adding a small mark inside the tape strip area to note where you will be cutting the handle trough.





10 **Rough cut the first twist.** Use a 9⁄16" (14mm) straight gouge to carve the first twist trough using one of the two rough cutting methods (see Sidebar below). *Note: The beginning of each trough should begin on the back side of the spoon bowl and then gradually taper deeper as it is cut into the handle area.*

Rough Up

There are two methods to rough cutting the gouge twist troughs, both of which depend on the woodgrain and grain hardness of the handle.

If the handle is a straight, even grain that is easy to cut, drop the cutting of the straight round gouge between the pattern lines and slowly follow the guidelines in your cutting stroke. One side of the cut will be worked with the grain, while the opposite will be cut against the grain. When you have worked one set of the cutting strokes, turn the spoon handle over to recut the trough, working the second side with the grain.

If the handle is made from hardwood or a wood blank with erratic grain patterns, rough cut the trough by working small gouge chips from the top guideline toward the center of the trough. Then reverse the handle to cut the second side of the trough, again working from the outer guideline toward the center of the trough area.





11 **Rough cut the second and third twists.** Use the 3⁄8" (9.5mm) straight round gouge to carve the second and third twist lines, making sure to leave a small uncarved space between each twist trough.





12 **Refine the twists.** Recut the first twist trough and then the second and third trough with a 1⁄4" (6mm) straight round gouge. Alternately, vary the depth of one trough from another by recutting just one of the twist lines. Work each trough one more time with a small round gouge to remove any rough ridges left from the rough cutting stage.



13 **Sand the twists.** Wrap sandpaper around a pencil, paintbrush handle, or small dowel and sand to give the troughs a smooth finish.

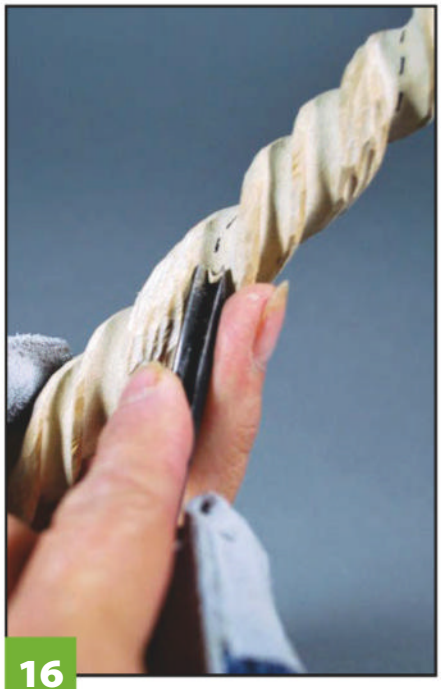


14 **Round over the edges of the twists.** Use the bench knife to lightly round over of the edge of each twist trough. Alternately, carve the edge and flat area between each twist trough into a full curved shape.

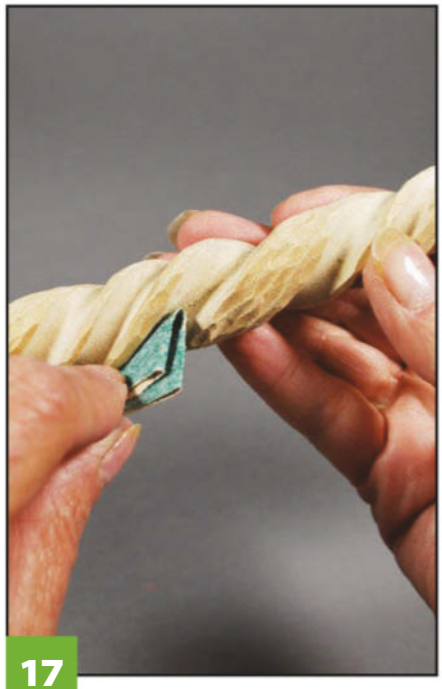




15 **Check the depth of the twists.** Use a small round gouge as needed to recarve any shallow areas. I chose to add a little texturing in the large spaces between the twists by cutting small, shallow cuts with the small round gouge. Alternately, you can add texture between the troughs, inside of the troughs, or work both areas to a smooth finish.



16 **Finish carving.** Cut a V-shaped line through the center of the largest trough with a ¼" (6mm) 90° V-tool to add a small accent and make it visually different from the two small twist troughs. *Note: The V-tool leaves a thin, sharp angle at the bottom of the trough.*



17 **Finish-sand the spoon.** Fold a sheet of sandpaper into quarters and use it to refine the V-shaped cut line. Round over the end of the spoon handle using the bench knife. Complete the smoothing of the bowl and bowl's back by sanding progressively from 250- to 320-grit. Remove any sanding dust with a clean, dry cloth.





18 **Add finish.** Apply one or two coats of mineral oil to the entire spoon, allowing each coat to absorb into the wood for about five minutes. Wipe off any excess oil with a clean, dry cloth.

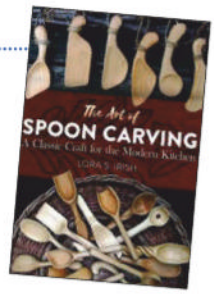


Lora S. Irish is an author, artist, carver, and pattern designer residing in Mount Airy, Md. She has written Landscape Pyrography: Techniques and Projects, Crafting with Gourds, Finishing Techniques for Woodcrafters, *and many other Fox Chapel Publishing books. For more of her work, visit lsirish.com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

WANT MORE SPOONS?

The Art of Spoon Carving: A Classic Craft for the Modern Kitchen

by Lora S. Irish



Making kitchen utensils is among the easiest ways to learn the craft of woodcarving. This beautifully illustrated guide by master woodcrafter Lora S. Irish teaches the basics of wooden spoon carving. Perfect for beginners, the book presents 12 step-by-step projects that illustrate a variety of historic carving styles. Available for $24.95 plus S&H from Dover Publications, doverpublications.com.

materials & **tools**

MATERIALS

- Wood, such as basswood, 1¼" (3.2cm) thick: rustic twist spoon, 2 ½" x 12" (6.4cm x 30.5cm)
- Wood, such as basswood, 1" (2.5cm) thick: deep bowl twist spoon, 2" x 8" (5.1cm x 20.3cm)
- Wood, such as basswood, 1" (2.5cm) thick: twisted ladle, 2" x 6" (5.1cm x 15.2cm)
- Marking pen or #2 pencil
- Painter's or masking tape
- Sandpaper: 100-, 150-, and 220, 250-, 320-grit
- Mineral oil
- Clean, lint-free tack cloth
- Dowel rod: small (optional)

TOOLS

- Knives: bench, draw
- Round gouges: 3⁄16" (4mm), ¼" (6mm), 3⁄8" (9.5mm), 9⁄16" (14mm) straight; 5⁄8" (16mm) bent
- Skew gouge: 9⁄16" (14mm) hooked
- V-tool: ¼" (6mm) 90°
- Clamps
- Large, soft bristle paintbrush

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

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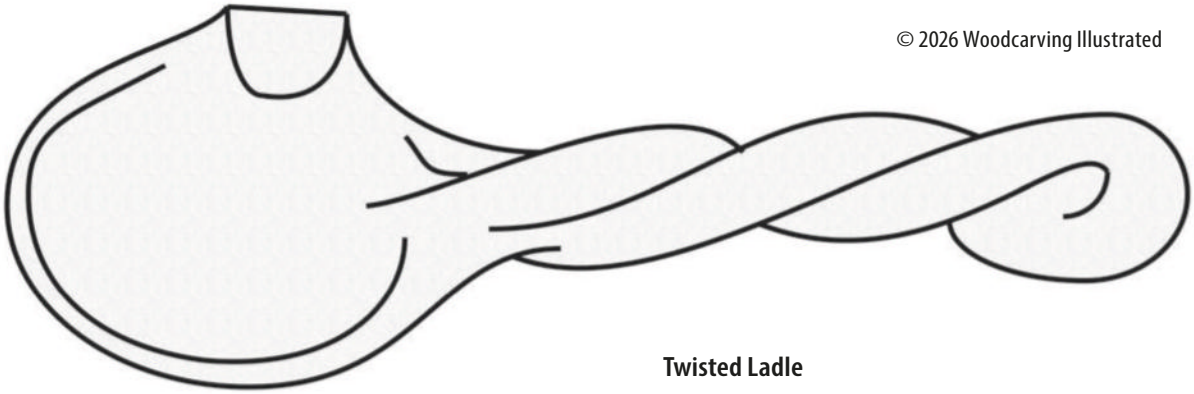
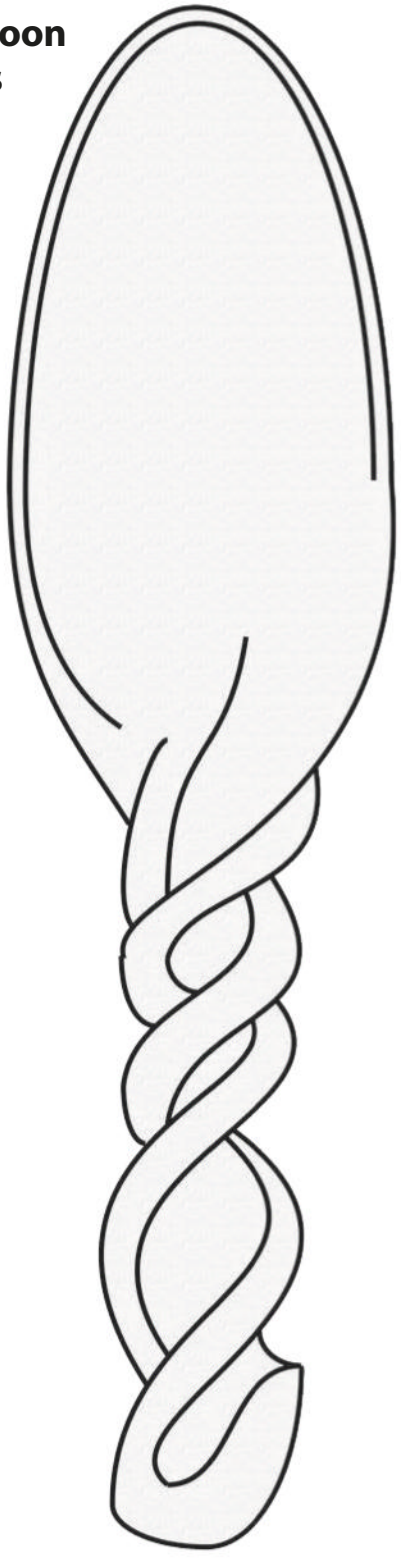
Twist Spoon Patterns



Twisted Ladle

Twist Spoon Patterns



Deep Bowl Twist Spoon



Rustic Twist Spoon

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Mood Indicator

Explore facial emotions with a funny and easy project

By Dwayne Gosnell

This desk sitter is a perfect conversation piece for the office. The happy face indicates a good mood. The angry face means stay away! Keep this on your desk at work to give colleagues a chuckle. It also makes a great gift for office parties.

Getting Started

Use a band saw to cut two circles of basswood to size. Prepare the base by drilling a ⅜" (1cm)-dia. hole ½" (1.3cm) deep in the center of one circle. On the second circle, draw a centerline in the direction of the woodgrain. Use the line as a guide to drill a ⅜" (1cm)-dia. hole ½" (1.3cm) deep on the bottom of that circle. Then cut a dowel rod that's ⅜" (1cm)-dia. and 2" (5.1cm) long, and glue the rod into the hole of the base with wood glue. Set aside the base to attach the two circles after painting.



Next, photocopy the patterns and cut them out. Transfer the happy face pattern to the second circle using graphite paper. Make sure the hole to accommodate the base is at the bottom and that the pattern is lined up to it.

TIP

Face Forward

Generally, a happy face is filled with round smooth features, while an angry face has angled, defined lines.



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 experience some pretty unique incidents that 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 (CCA). See more of his work at dgosnellwoodcarving.com.



1 **Outline the features.** Use a ⅜" (10mm) 30° V-tool to carve around the mouth, the top of the cheeks below the eye area, and the bottom of the nose. Carve about ¼" (6mm) deep for each area.



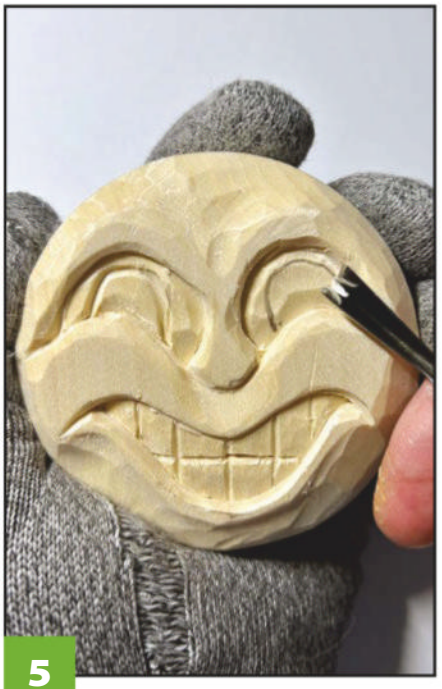
2 **Begin lowering the face.** With a ½" (13mm) #9 gouge, carve along the bottom of the mouth and top of the eyebrows, going about ¼" (6mm) deep.



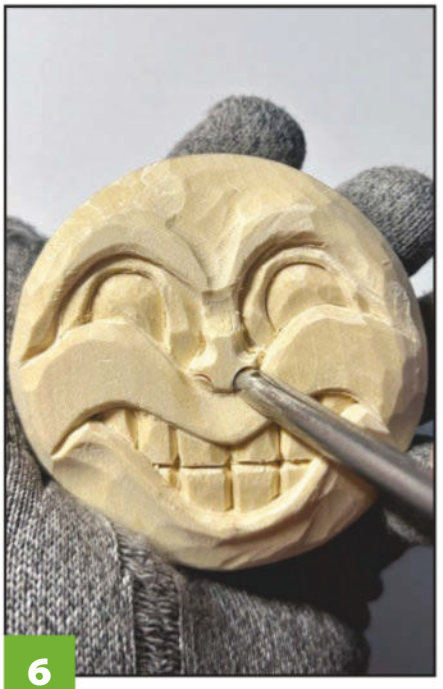
3 **Define the eyes and mouth.** Use a ½" (13mm) #7 gouge to create the eye sockets and to carve out the mouth area.



4 **Round the face.** With a carving knife, carve around the eyebrow areas, bottom of the mouth, and sides of the face, going about ¼" (6mm) deep. Round the perimeter of the face as you carve and round the top of the cheeks so they flow into the eye sockets.



5 **Refine the eyes and teeth.** Redraw the eyes and teeth in pencil. Then use the ⅜" (10mm) 30° V-tool to carve the eyes and teeth. Round the eye area and shape the teeth to your liking with the knife.



6 **Create the nose.** With a ¼" (6mm) #9 gouge, carve the nostrils and shape up the nose in the bridge area. This completes the smiling face half of the circle.



7 **Define the angry face.** Transfer the angry face pattern to the blank. Then use the ⅜" (10mm) 30° V-tool to carve all the lines except the teeth about ¼" (6mm) deep. Repeat steps 1 through 3 to carve the angry face, but do not round the cheeks. Use the knife to shape the mouth outline and bottom of the nose.



8 **Add details.** With the carving knife, cut downward and upward, thinning the lowered eyelids and cheeks. Make triangle cuts in all the places where two or more points come together. Then round the eyes. *Note: There are no additional eyelids as on the smiling face.* Then carve out the area below the eyelids at an outward angle. Carve the teeth as in Step 5.



9 **Create the nose.** Use the ¼" (6mm) #9 gouge to shape the nose, and then add some shadow lines around the top of the nostrils with the knife. Clean up any fuzzies on both sides, and then use the knife to remove band saw lines from the perimeter of the face and base.

Painting and Finishing

I painted the carved round with undiluted bright yellow and used a 50:50 mixture of pumpkin orange and water for the facial highlights. *Note: To shade certain areas lighter, use a damp cloth to blot excess paint.* Paint the eyes and teeth with undiluted white and the irises and pupils with undiluted black. Then paint the base with undiluted black. After the paint is dry, finish with a water-based topcoat. Allow to dry, and then attach the face to the dowel in the base with a bit of wood glue.

materials & tools

MATERIALS

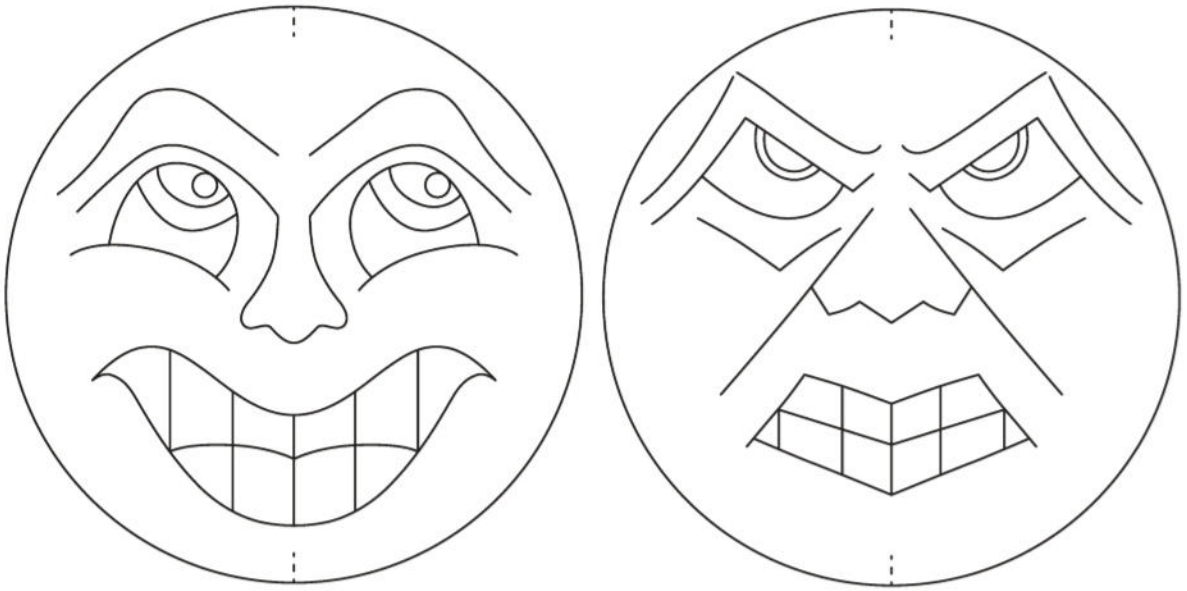
- Basswood, 1" (2.5cm) thick: 2 each, 3" (7.6cm)-dia.
- Pencil
- Graphite paper
- Wood glue
- Clean cloth
- Dowel rod, ⅜" (1cm)-dia.: 2" (5.1cm) long
- Acrylic paints, such as Americana®: black, bright yellow, pumpkin orange, white
- Finish, such as General Finishes flat topcoat: water-based

TOOLS

- Band saw
- Drill with bit: ⅜" (10mm)-dia.
- Carving knife
- V-tool: ⅜" (10mm) 30°
- #7 gouge: ½" (13mm)
- #9 gouge: ¼" (6mm); ½" (13mm)
- Paintbrushes: assorted

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

Mood Indicator Patterns



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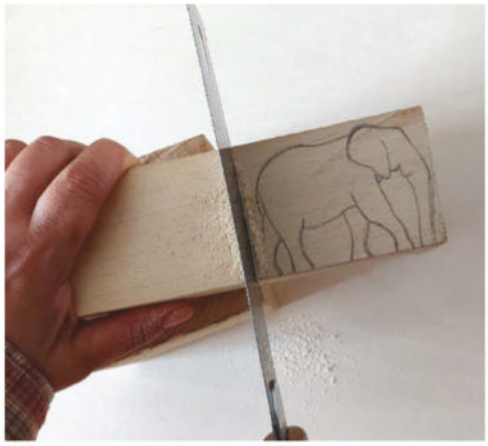
Stylized Elephant



Practice carving symmetrical figures with this sweet strolling pachyderm

By Birce Keser

In many cultures, elephants are believed to bring good luck, so I decided to make one to bring myself some luck. You can shape this elephant however you like—a little chubby, slim, or tall. You can curl the trunk and tusks any way you wish, keeping them short or long. What I love most is being able to change the elephant's appearance. While making your elephant, it's useful to refer to photos of real animals from different angles to better understand their structure. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*



Getting Started

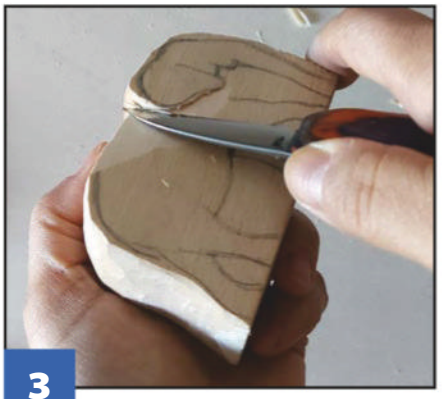
Draw the pattern on both sides of the wood, or photocopy the pattern and attach it with glue stick or spray adhesive, making sure the alignment matches perfectly. Cut away excess wood with a handsaw or band saw about 1/16" (2mm) outside the pattern lines. If you don't have a saw, you can use just your carving knife to rough out the basic shape. *Note: I used knives of different sizes while carving, but this project can easily be completed with a single knife of your choice.*



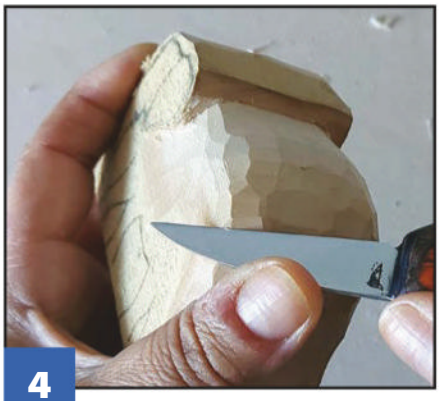
1 **Rough out the shape.** Use a 2" (51mm) knife or your knife of choice to carve away wood outside the pattern lines. Do not carve between the legs or into the raised areas of the ears yet.



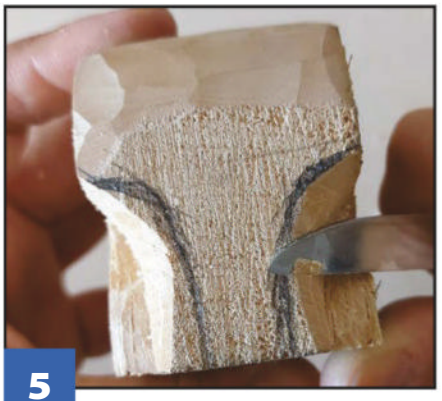
2 **Create the height of the ears.** Draw a line along the upper back side of the ears, and then make a cut along this line with the knife. From the top of the body, carve down toward this cut to create depth. Continue until there is about ⅛" to 3⁄16" (3mm to 5mm) of raised height at the back of the ear.



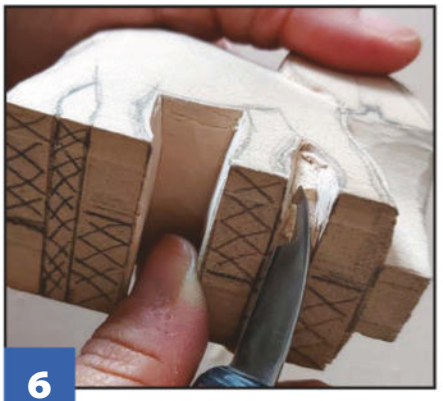
3 **Define the ears.** Use the tip of the knife to make a cut along the outline of the ears. Then carve from the body toward this cut. Continue until the ears remain about 1⁄16" (2mm) higher than the body. Leave a bit more space at the top. Do not touch the back side of the body at this stage.



4 **Thin the top of the body.** Slightly thin and round the top part of the elephant's body. Do this on both sides to keep it symmetrical. Continue until the bottom of the body looks fuller and the top has been thinned by a few millimeters.



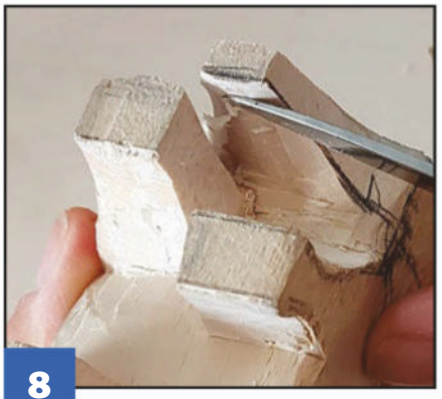
5 **Thin the underside of the trunk.** To plan how much you'll carve for the trunk, sketch the shape lightly with a pencil. Then carve the trunk downward to thin it out from the lower front area of the head. At this stage, avoid carving the ears and legs. Make a small cut along the front line of the legs with the knife tip, and while thinning the trunk, carve only up to that cut.



6 **Open the space between the legs.** Draw guidelines on the bottom surface, using the bottoms of the feet as reference points. Make cuts along these lines with the knife tip, and then carve out the space between them. Remove the areas marked with an "X" in the photo. *Note: You can use a smaller knife here, such as a 1½" (38mm) or 1 3⁄16" (30mm).*



7 **Form the legs.** Carve out the elevated areas in the direction where the legs emerge. First, make cuts along the lines with the tip of the knife. Then remove the material by carving toward those cuts to create the gaps.

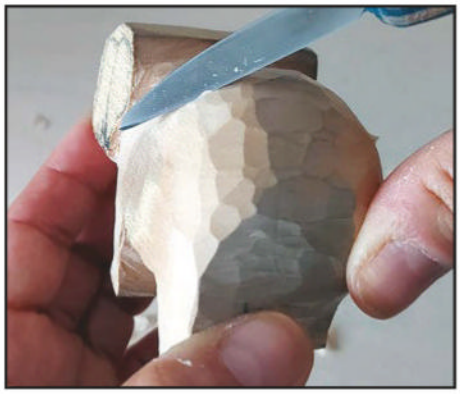


8 **Separate the trunk.** Make a similar cut as in Step 7 at the lower part of the trunk and create the space between the leg and the trunk.



9 **Carve the underside of the ears.** Mark the underside of the ears. Then cut toward this line from the front legs to create a gap beneath the ears.





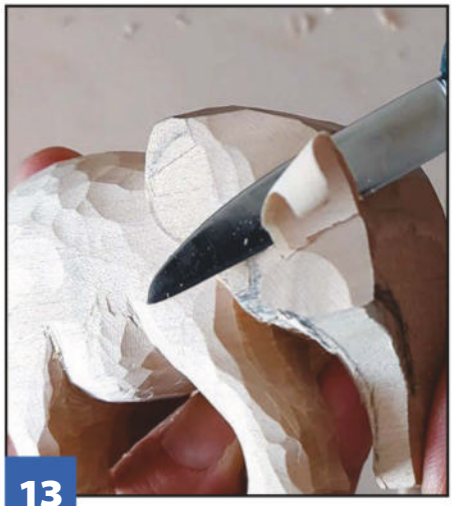
10 **Thin the body.** Taper the legs from right and left downward. Slightly thin the upper part of the body upward and forward and enlarge the space behind the ears.

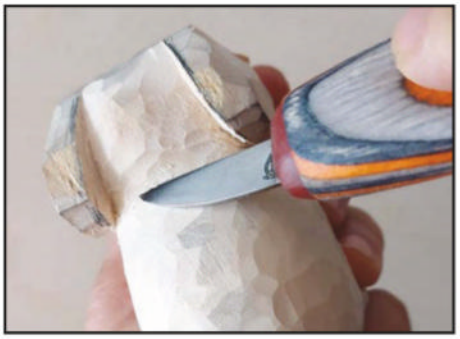


11 **Form the tail.** Draw the tail design. Make cuts along the lines with the tip of the knife. *Note: At this stage, you can use the smaller 1 3⁄16" (30mm) and ¾" (19mm) knives, if desired.* Initially, keep the tail slightly thick, and then thin it out. Remove material from the sides toward the cuts. While doing this, shape the back without creating a hollow. Then round off any sharp corners that form.



12 **Shape the legs and abdomen.** Draw the final shape of the legs and round off the corners. Sketch the leg extensions on the body and carve notches there. Using these notches as guides, give the abdomen a rounded contour. Make sure the front part of the abdomen appears slightly higher than the back area. On the underside of the legs, create small curves to give a subtle appearance of feet.





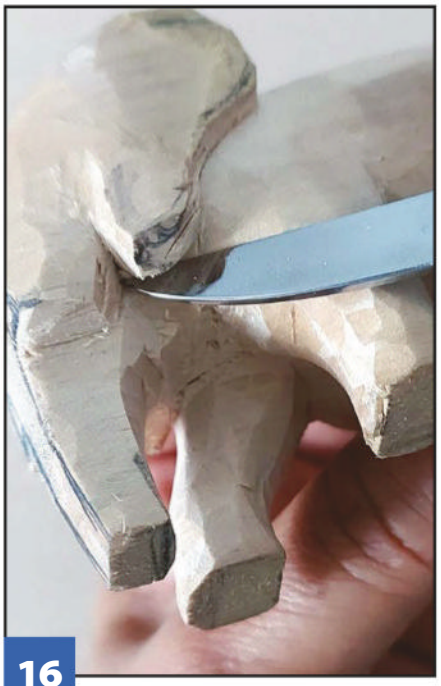
13 **Form the head.** Taper the ears forward to create an angle. Then make cuts at the top of the ears, leaving 1⁄16" (2mm) thickness at the edges. Carve between these cuts down to the level of the body to create space. Give the neck a slight curve using the 1 3⁄16" (30mm) knife, if desired. *Note: When viewed from the front, the edges of the ears should appear lower while the center stays higher, creating a rounded appearance.*



14 **Shape the face.** Roughly sketch the face. From the front of the ears, taper the head slightly toward the trunk with curved cuts. Then thin the trunk from the underside. *Note: The part where the tusks will be attached will be referred to as the "bulge."*



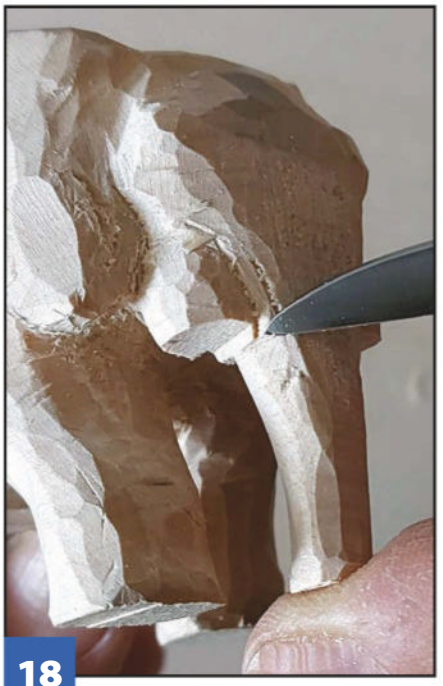
15 **Form the bulge.** Create a space between the bulge area and the ears. Trim the lower back of the bulge flat toward the ears, leaving a little space at the back.



16 **Carve the underside of the ears.** Separate the ear lobe from the body to create some space. Then thin the trunk evenly on all sides.



17 **Continue shaping the face.** Following the facial lines, carve curves above and below the area of the eyes to create depressions, using the ¾" (19mm) knife for this step, if desired. Ensure the eye area remains slightly raised.



18 **Shape the trunk.** Reduce and refine the bulges slightly. Bring the trunk forward and round off the edges. Then shape the trunk to the desired form.





19 **Form the ears.** Carve the ears forward to create an angled look. Add inward curves to the upper and lower parts of the ears. At the top, make cuts behind the ears and round them to slightly separate them from the head.



20 **Make the tusks.** Draw the tusk pattern on two small pieces of scrap wood. Then carve and round their edges. You can make longer, shorter, or more curved tusks depending on the shape of your elephant's face. *Note: Use a different wood than basswood for a contrasting look.*





21 **Attach the tusks.** Carve small holes under the bulges for the tusks. Then test-fit the pieces in the recesses and use wood glue to secure in place.

Finishing

Wash the carving gently with soap and water using a toothbrush to remove pencil marks and smudges. Allow it to dry, and then sand it beginning with 100- or 120-grit sandpaper. Next, use 1000-grit sandpaper to refine the finish. I finished the carving with a mixture of linseed oil and beeswax to protect the wood and give it a slightly darker tone, which also enhances the texture.



Birce Keser lives in Istanbul and has been carving for about 12 years. She loves making little figures and accessories. You can find her on Instagram @birce.keser.

materials & tools

MATERIALS

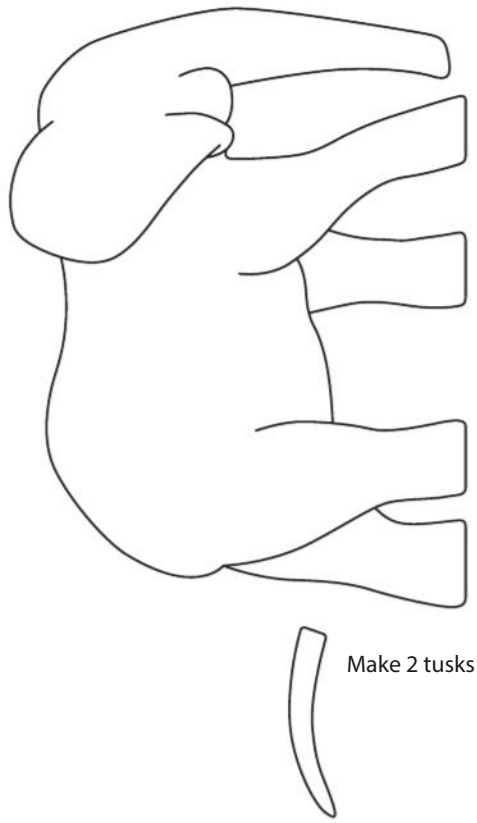
- Basswood, 1¾" (4.5cm) thick: elephant, 2⅜" x 3⅛" (6.0cm x 7.9cm)
- Basswood scrap, 1" (2.5cm) thick: tusks, 3⁄16" (5mm) square
- Sandpaper: 100- or 120-grit, 1000-grit
- Spray adhesive or glue stick (optional)
- Wood glue
- Pencil
- Toothbrush
- Dish soap
- Linseed oil
- Beeswax polish

TOOLS

- Saw: band or hand
- Carving knives: ¾" (19mm), 1 3⁄16" (30mm), 1½" (38mm), 2" (50mm)

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

Stylized Elephant Patterns



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Sun and Pearls

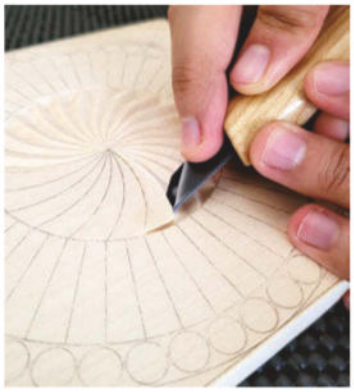
Patience pays off with a chip-carved design that looks more complicated than it is

By Blandine Champagneur

Books are often a source of inspiration for my carvings. This pattern is inspired by one of my favorite fantasy series called *The Lays of the Hearth-Fire* by Victoria Goddard. It's the kind of story that immediately pulls you into a relaxing state where everyday worries temporarily fade into the background. That soothing experience is similar to what woodcarving feels like to me. "Sun and Pearls" takes time and patience but isn't overly complex. Just start from the center and move outward. The end result makes it worthwhile.

Getting Started

Make a copy of the pattern using a laser printer or photocopier. Then tape the pattern to the blank face down. Use your preferred method to transfer the design to the wood. I find that a regular clothes iron works well, but you can use a heat transfer tool or transfer marker. Place the basswood board on a flat surface with a nonslip mat underneath.



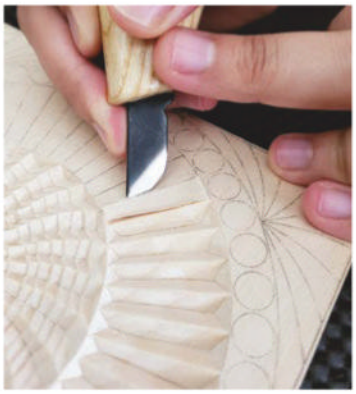


Carving

This pattern consists of four elements: a swirl rosette in the center, a ring of rays, a ring of pearls, and stars in the four corners. Start by carving the central swirl rosette, which consists of 24 three-sided, eight-level chips. Carve the first level as shallowly as possible, laying the knife close to the surface of the wood. *Note: The objective is to carve deeper with each successive level.*

Carve the next level by positioning the knife with the tip in the hollow of a chip at a 90° angle, about ⅛" (3mm) from the outer edge of the rosette. Press down with the knife to dig into the wood and create a stop cut, but don't go too deep.





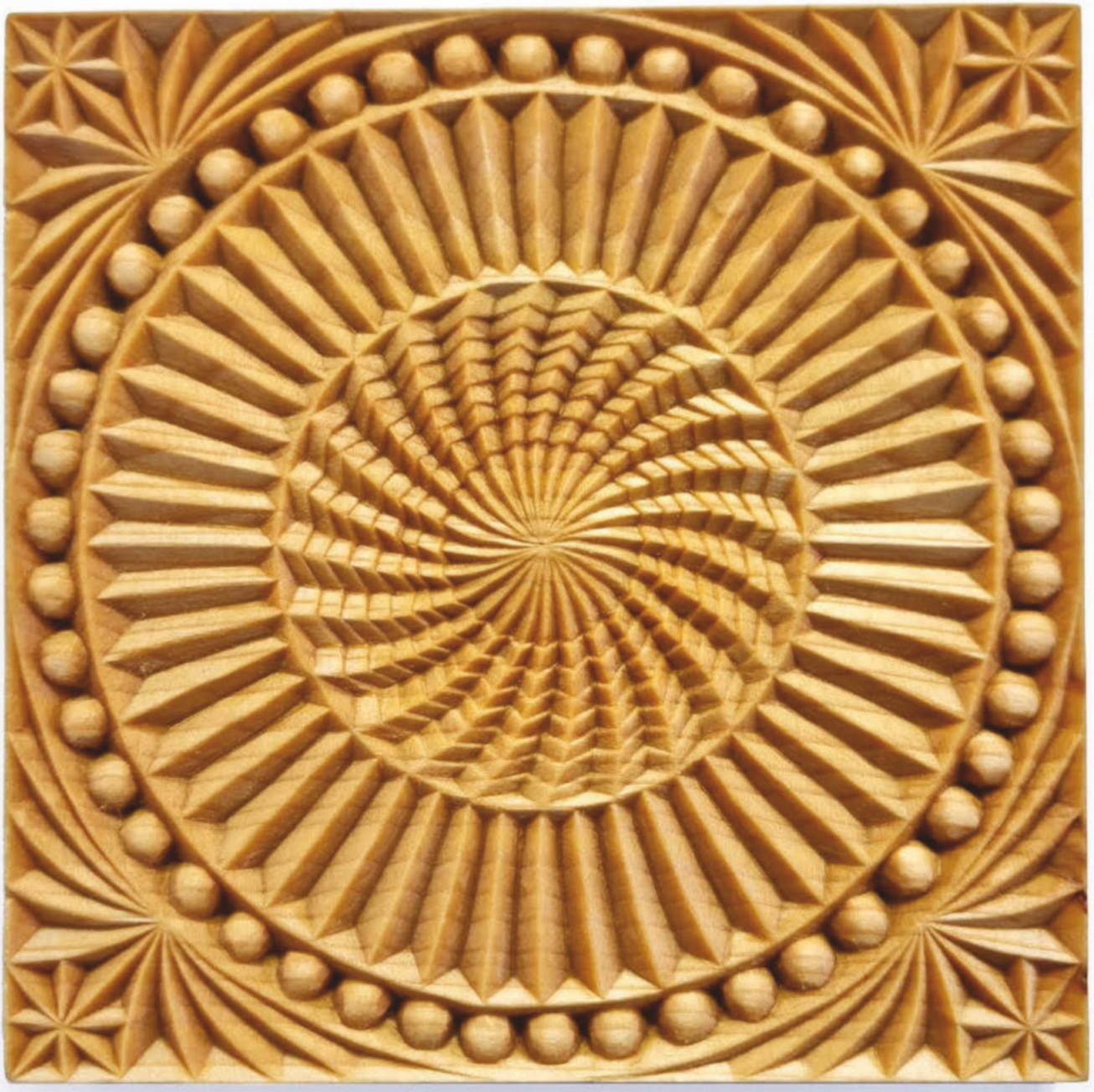




Following the curve of the chip, shave a layer of wood gently until reaching the vertical cut just made. Repeat these steps all around the swirl to complete the first level. Then repeat the whole process seven more times, moving a little closer to the center of the pattern with each additional level.

Proceed to the ring of rays, which consists of regular four-sided chips. Carve the ring of pearls next. Start by carving out the areas between each circle, and then chip away small bits of wood until each pearl looks as smooth as possible. *Note: There are 46 individual pearls, but patience drastically improves the overall result.*

Next, carve the four stars in the corners of the blank, which are composed of regular three-sided chips. Be especially slow and



cautious for cuts that are connected to the edge of the board to avoid the knife slipping and breaking a chip.

Finishing

Make a tight roll from a bit of 500-grit sandpaper and sand the pearls, smoothing the visible facets. Then very gently use 1000-grit sandpaper to refine the carving. Clean any remaining bits of wood or dust using a vacuum. Finish the carving by applying a layer of boiled linseed oil (BLO) with a synthetic brush. Then use a clean cotton cloth to wipe any excess BLO until it looks dry to the eye. Allow the carving to set for at least eight hours, and then apply a second layer of BLO. Use the cloth to wipe the remaining oil as thoroughly as possible.

materials & **tools**

MATERIALS

- Basswood, ¾" (1.9cm) thick: 6" (15.2cm) square
- Tape
- Sandpaper: 500- and 1000-grit
- Nonslip mat
- Boiled linseed oil (BLO)
- Cotton cloth

TOOLS

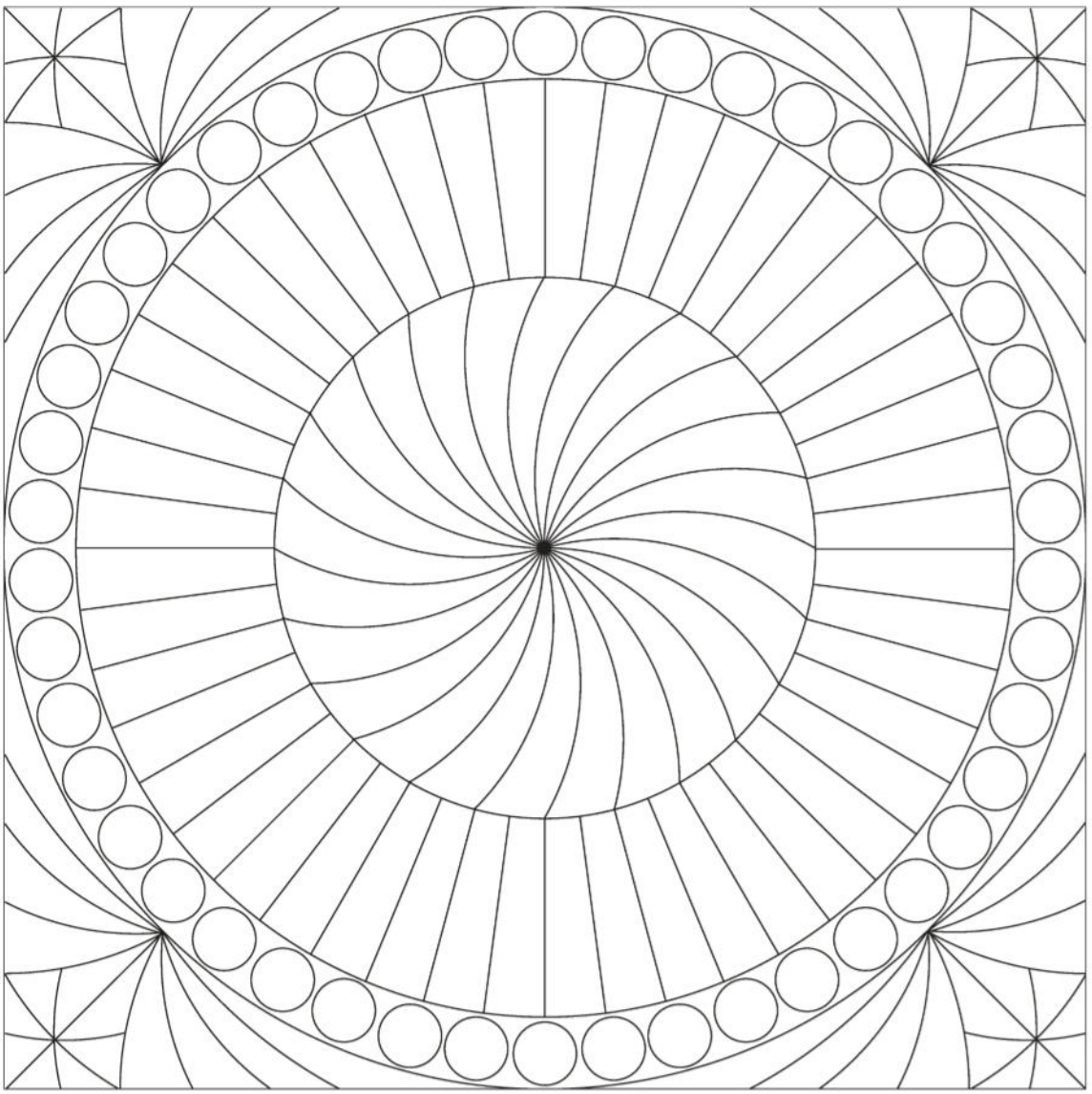
- Skew knife
- Laser printer or photocopier
- Dry iron, heat transfer tool, or transfer marker
- Nonslip mat
- Vacuum with soft brush attachment
- Synthetic brush

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



Blandine Champagneur was introduced to chip carving in 2021 and quickly became passionate about it. Since then, she has dedicated much of her free time to practicing with different tools and styles and experiencing the joy that comes with learning a new craft. She lives in Grenoble, in the southeast of France at the foot of the Alps, where chip carving is part of a long folk-art tradition. She is always on the lookout for inspiration for new carvings, and shares her work on Instagram @rainwildstreet.

Sun and Pearls Pattern



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Cheeky Beetroot





One knife is all it takes to carve a funny vegetable with a silly grin

By Rick Giujusa

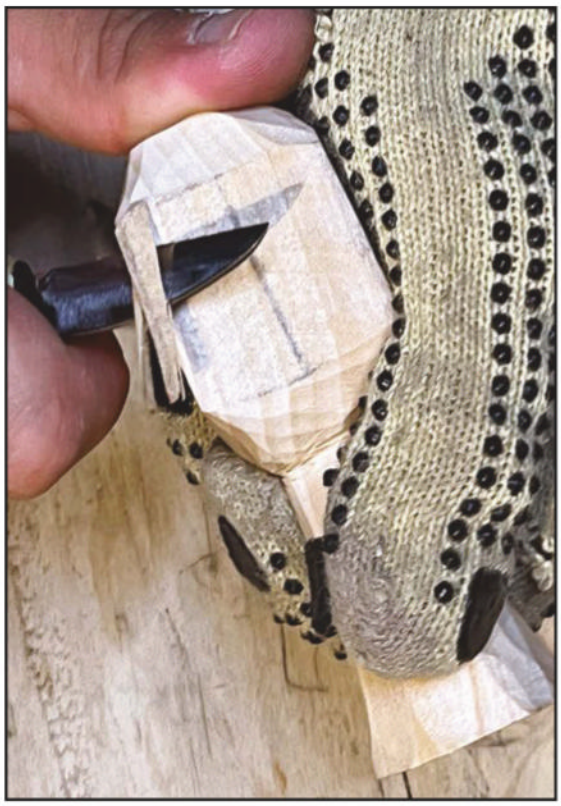
I was inspired to carve wooden vegetables by the late great flat-plane master Harley Refsal who used simple veggie designs for beginner projects in his classes. After a while, I began carving all types of veggies that could be made into key rings, pendants, magnets, or just comfort objects which I sell at my local whole food store. Of all the veggies I've made, the Cheeky Beetroot has been the most popular. This is a perfect beginner level project because no two veggies are exactly alike, so you're free to experiment with the shapes and facial expressions.





Getting Started

Draw centerlines vertically and horizontally on the top, bottom, and sides of the block to lay the foundation of the beet. Repeat on all four sides. Then mark "X"s on the top and bottom of the block and circle them to use as reference points for the upper stems and lower body of the beet.





1 **Rough out the shape.** Shade the areas that will not be part of the final design. Then use the knife to remove all the excess wood with push cuts and pairing cuts, creating a rough outline of the beet. Choose a corner of the block for the face in the area with the best wood features, such as no knots, grain changes, or weaknesses. Then draw the face.





2 **Carve the upper face.** Cut in the bottom of the nose with a push cut, going straight in. Then, at an angle, carve the plane of the forehead. Draw the eye shelf and the shape of the nose, and then use the knife to separate the nostrils and cheekbones. Cut in the eye shelf with a series of push cuts and stop cuts.





3 **Carve the nose.** Mark the sides of the nose, and then use stop cuts to separate them from the cheeks. Remove a triangular section from both nostrils to separate the cheeks from the mouth and nose. Next, cut the eye shelf at a sharp angle with a downward pull cut to add depth to the face.

TIP

FOLLOW THE GRAIN

Study the grain pattern from top to bottom while carving. The closer the grain lines, the more solid the wood will be in that area. This is important to prevent breakage when it comes to carving protruding parts on a figure, like the nose on the Cheeky Beetroot.





4 **Carve the lower face.** Draw an outline for the mouth. Before carving the mouth, begin shaping the chin. Then cut in the outline of the mouth and teeth, redrawing reference lines as necessary.





5 **Carve the eyes.** Draw the eyelines, and then carve the shape of the eyeline. Next, draw the eyebrows and carve the brow and eyelids.





6 **Carve the stems.** Shape the stem area, cutting up toward the "X" on the top of the carving and adding a series of flat-plane cuts to create dimension and interest. Then draw lines for the leaves, and carve long asymmetrical chips to separate the leaves using stab cuts or push cuts.





7 **Refine the carving.** Add any final details to the face, such as the separation between the cheek and smile lines. Then mark and cut a series of short horizontal chips to create texture around the beet.



Painting and Finishing

When finished carving, add a key chain to the top. Pour a drop of cyanoacrylate (CA) glue on the area where you intend to place the screw eye, and then screw it in until it sits firmly in the wood. Wipe off any excess glue with a paper towel and connect the key chain to the screw eye with pliers.



Prior to painting, apply a thin coat of mineral oil to the carving to seal the woodgrain, which prevents paint bleed. Let the oil dry overnight.

I typically dilute acrylic paint by a ratio of five to six drops of water to one drop of paint, and I always layer paint from dark to bright tones. Begin painting by applying a coat of burgundy to the beet and deep green to the leaves. Then paint the teeth and whites of the eyes with undiluted titanium white and the pupil with undiluted black. I painted the iris phthalo green to coordinate with the leaves using a toothpick for better precision. *Note: Painting the eyes looking off to the side rather than straight on creates the "cheeky" look for this character.* When finished painting, allow the paint to thoroughly dry. Then rub the carving against some wet and dry 400-grit sandpaper to add texture and a worn look.







Rick Giujusa lives in Edinburgh, Scotland, U.K., and was born in Rome, Italy. He started woodcarving as a way to decompress and ease the stress of working as a musician/busker full time. A few years ago, Rick went on a long journey across the U.S., creating carvings to finance his travels along the way and working on private commissions. Back in Scotland, he now teaches carving classes and workshops, helping people develop a sense of community through the joy of skill-building, creativity, mindfulness, and storytelling. See his work on Instagram @scarecrowwoodcrafts and scarecrowwoodcrafts.com.

materials & **tools**

MATERIALS

- Basswood, 1 3⁄16" (8.4cm) square: 3 5⁄16" (8.4vm) long
- Pencil
- Mineral oil
- Acrylic paints, such as Winsor & Newton™ Acrylic: black, burgundy, deep green, phthalo green, titanium white
- Cyanoacrylate (CA) glue
- Paper towels
- Toothpick
- Sandpaper: 400-grit
- Keyring with chain
- Screw eye with screw

TOOLS

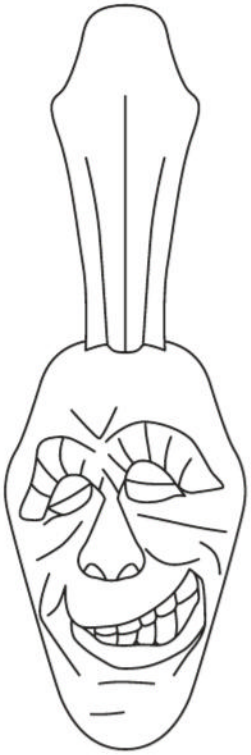
- Knife, such as Flexcut KN14 straight edge: 1¼" (32mm)
- Needle-nose pliers
- Paintbrushes: assorted

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

SPECIAL SOURCES:

- Keyrings for this project are readily available online and at craft stores.

Cheeky Beetroot Pattern



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Summer Gnome

Carve and paint a friendly visitor who comes bearing a vibrant bouquet

By Betty Padden



The magnetic bouquet can be switched out with another design.

I have drawn, painted, and carved gnomes or tomtes (Nordic gnome figures) for many years. People in my classes have often requested that we create a summer gnome, so here he is! I have kept the main figure relatively simple, with the added-on flower bouquet more detailed. The magnet in the gnome's beard allows the bouquet to be switched out so he's holding a different item in his hands. I've included a bonus pattern of a bundle of hearts which is an easier carve than the flowers and butterfly.

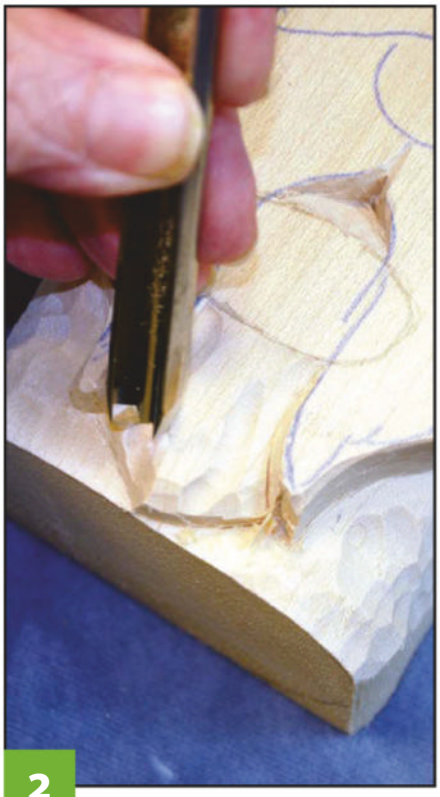


Getting Started

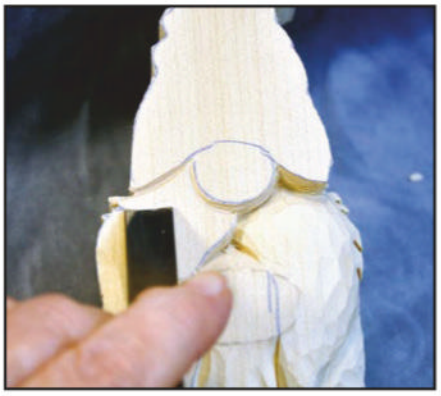
Draw the patterns onto the blanks using transfer paper and pencil or your preferred method. Then cut out the pieces with a band saw or coping saw, and mark the area on the gnome where the magnet will go.



1 **Rough out the beard.** Using a ¼" (6mm) #15 V-gouge, make stop cuts along the bottom of the beard and mustache to separate them from the cloak. Then use a ½" (13mm) #5 gouge to drop the surface of the cloak by approximately ¼" (6mm) and to round the sides of the carving under the beard area.



2 **Define the facial hair.** Cut the apex of the mustache with a ½" (13mm) #1 skew gouge, and then use the side of the gouge to create a bevel between the mustache and beard. Round the beard with the ¼" (6mm) #15 V-gouge, making stop cuts to separate it from the mustache.





3 **Define the nose.** Use a 5⁄16" (8mm) #3 gouge to make stop cuts on either side of the nose under the hat to bevel the mustache and round the sides. Then round the nose with the ½" (13mm) #5 gouge and tuck it deeply under the hat.



4 **Rough out the hat.** Use a ⅜" (10mm) #9 gouge to begin defining the hat and lower it slightly at the top of the nose so it flares over the nose. Then shape the hat with a ¼" (6mm) #11 gouge.



5 **Define the back and sides.** Make stop cuts in the areas between the hat, hair, and cloak on the back and sides using the ½" (13mm) #5 gouge. Then round the sides of the cloak, tuck the hair under the hat, and round the sides of the hair.



6 **Shape the hat.** Use the ⅜" (10mm) #9 gouge to refine the hat to your liking and to shape it to a floppy point. Then carve the hair details on the sides with the ½" (13mm) #5 gouge.





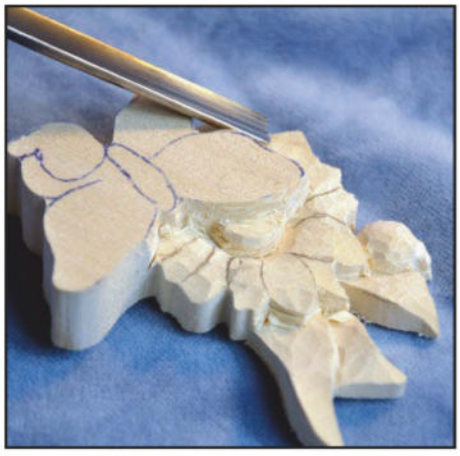
7 **Detail the beard and mustache.** Use a rotary tool with a fine ¼" (6mm)-dia. pointed diamond bit to smooth the surface of all hair. Then use a ¼" (6mm)-dia. flat cutter ceramic bit to texture the hair.



8 **Install the magnet.** Use a ⅛" (3mm)-dia. engraving bit to cut a ⅜" (1cm)-dia. circular depression to hold the magnet. Then test fit the magnet and glue it in with cyanoacrylate (CA) glue.

CARVE THE BOUQUET





9 **Rough out the flower.** Use a 5⁄16" (8mm) #5 gouge to make stop cuts to separate the leaves from the petals. Then lower the leaves approximately ⅜" (1cm) down and drop the surface of the flower approximately ⅛" (3mm) down. Carve around the flower's center, and then round the petals into that cut. Round the outer portion of the petals slightly, redrawing each petal as necessary.



10 **Define the petals.** Refer to the pattern to see which petals tuck under the others, and then use a detail knife to drop and separate them.





11 **Finish the bouquet.** Make stop cuts with the ¼" (6mm) #15 V-gouge to separate the body of the butterfly from the wings. Then use the ½" (13mm) #5 gouge to lower and bevel the wings into the body. Round the body with the 5⁄16" (8mm) #5 gouge. Then use a ⅛" (3mm) #11 V-gouge to separate the thumbs on the mittens, and round them with the 5⁄16" (8mm) #5 gouge. Match an area on the back of the bouquet with the hole for the magnet on the gnome that was made in Step 8. Then use the ⅛" (3mm)-dia. engraving bit to cut a ⅜" (1cm)-dia. circular depression to hold the second magnet.



12 **Carve the bee.** Carve a simple bee shape from a piece of scrap. Insert a piece of wire into the bottom of the bee's body, and then secure the wire in a clothespin. Use the ⅛" (3mm)-dia. ceramic bit to round over and texture the body.





13 **Paint the hat base.** Make a dark sky blue color by mixing two parts Prussian blue to one part burnt umber, two parts raw sienna, and four parts titanium white. Then thin slightly with paint thinner and apply to the top third of the hat. Lighten this mix with some titanium white and apply that to the middle of the hat, and then add unthinned titanium white to the bottom of the hat. Blend these colors, so the hat is lighter at the base and gradually darkens as the paint reaches the top. Then add some white clouds.



14 **Paint the nose.** Use full strength raw sienna for the nose. Then add a dot of titanium white to the top and blend. Mix burnt sienna and burnt umber to a 50:50 ratio, and then add it to the bottom of the nose and blend and use this mix for the hands/mittens that are holding the bouquet.



15 **Paint the base for the cloak.** Mix one part Winsor yellow to ⅙th part Payne's gray to create a light green. Slightly thin this color and use it to paint the cloak, the leaves on the bouquet, and the bottom ¼" (6mm) of the hat. Add more Payne's gray to this mix to darken the color, and then add that to the cloak under the hair and to the leaf bottoms and blend.



16 **Create the garden image on the hat.** Using the light and darker greens that were mixed in Step 15, add grass to the hat with a script liner. Then use dioxazine purple to add some flowers, and lighten the flowers with white. Tap on the dark color followed by the lighter tone in a conical shape. When the cloak is dry, add white dots. *Note: A toothpick works well for painting the flowers and dots.*



17 **Paint the butterfly's wings.** Use a wash of Winsor yellow for the wings. Then add titanium white to the inside of the wings. Make an orange color by mixing a bit of alizarin crimson into the Winsor yellow. Paint it onto the wing edges and blend.



18 **Paint the petals.** Mix dioxazine purple with a very small amount of alizarine crimson. Apply a slightly thinned mix of this to the inner portion of the flower. Then create a lighter tone by mixing this with titanium white. Add it to the outer edges of the petals and blend.



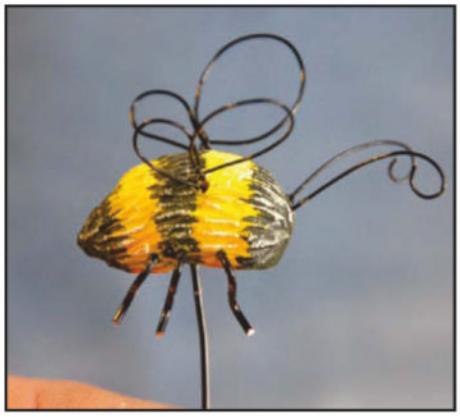
19 **Paint the flower center.** Paint the center with Winsor yellow and apply some burnt sienna to the outer edge and blend. Then add dots of burnt umber using a toothpick.





20 **Detail the wings.** Paint the outline of the butterfly's wings first with raw sienna, and then add burnt umber to the sides and blend. Draw the pattern on the wings using a script liner with black paint or a black marker. Then add white dots with a toothpick.





22 **Make the appendages.** Cut the wire to your desired length for the bee's legs, wings, and antenna and use needle-nose pliers to twist the pieces into shape. Then use the tip of the ¼" (6mm)-dia. pointed diamond bit to drill holes in the body for the appendages, and secure them by adding a tiny bit of CA glue to the wire ends and inserting into the holes.





23 **Paint the beard and hair.** Use unthinned titanium white for a base coat on the beard and hair. Then shade with a mix of two parts raw sienna and one part raw umber and blend. Allow this to dry, and then drybrush with undiluted titanium white.



21 **Paint the bee.** Paint the bee's body with Winsor yellow, and then shade it toward the bottom with burnt sienna. Add black stripes and lightly drybrush with titanium white.

materials & **tools**

MATERIALS

- Basswood, 2" (5.1cm) thick: gnome, 3" x 5⅝" (7.6cm x 14.3cm)
- Basswood, ⅝" (1.6mm) thick: bouquet, 2½" x 3¼" (6.4cm x 8.3cm)
- Basswood, ⅝" (1.6mm) thick: bee, 1" x 2" (2.5cm x 5.1cm)
- Neodymium magnets: 2⅜" (6cm)-dia.
- Black wire: antenna and wings, 26 gauge, 6" (15.2cm) long
- Black wire: legs, 20 gauge, 6" (15.2cm) long
- Transfer paper
- Pencil
- Paint thinner
- Alkyd paints, such as Griffin: alizarine crimson, black, burnt sienna, burnt umber, dioxazine purple, titanium white, Winsor yellow, raw sienna, raw umber, Payne's gray, Prussian blue
- Clothespin
- Toothpicks
- Cyanoacrylate (CA) glue

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

TOOLS

- Saw: band or coping
- Rotary tool with bits: ⅛" (3mm) engraving; ¼" (6mm) pointed diamond, ¼" (6mm)-dia. flat cutter ceramic
- Detail knife
- #1 gouge: ½" (13mm) skew
- #3 gouge: 5⁄16" (8mm)
- #5 gouges: 5⁄16" (8mm), ½" (13mm)
- #9 gouge: ⅜" (10mm)
- #11 gouge: ¼" (6mm)
- V-gouges: ⅛" (3mm) #11, ¼" (6mm) #15
- Paintbrushes: assorted synthetic; script liner
- Needle-nose pliers

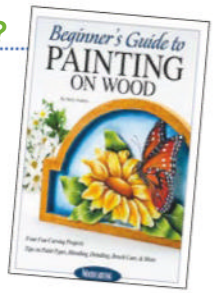


Betty Padden and her husband, Bob, own Wooden Apple Signmakers in Auburn, Mass. They have been professional sign carvers for 47 years and have been teaching their craft to students for more than 30. They are the creators of SantaCarls®, a unique figure that has been sold at Disney parks and Busch Gardens. Betty also designs and paints for Ne'Qwa Art and Blossom Bucket, among other companies. Visit bettypadden.com for cutouts, patterns, and designs, and help for woodcarvers struggling with projects. See more of Betty's work at woodenapplesignmakers.com.

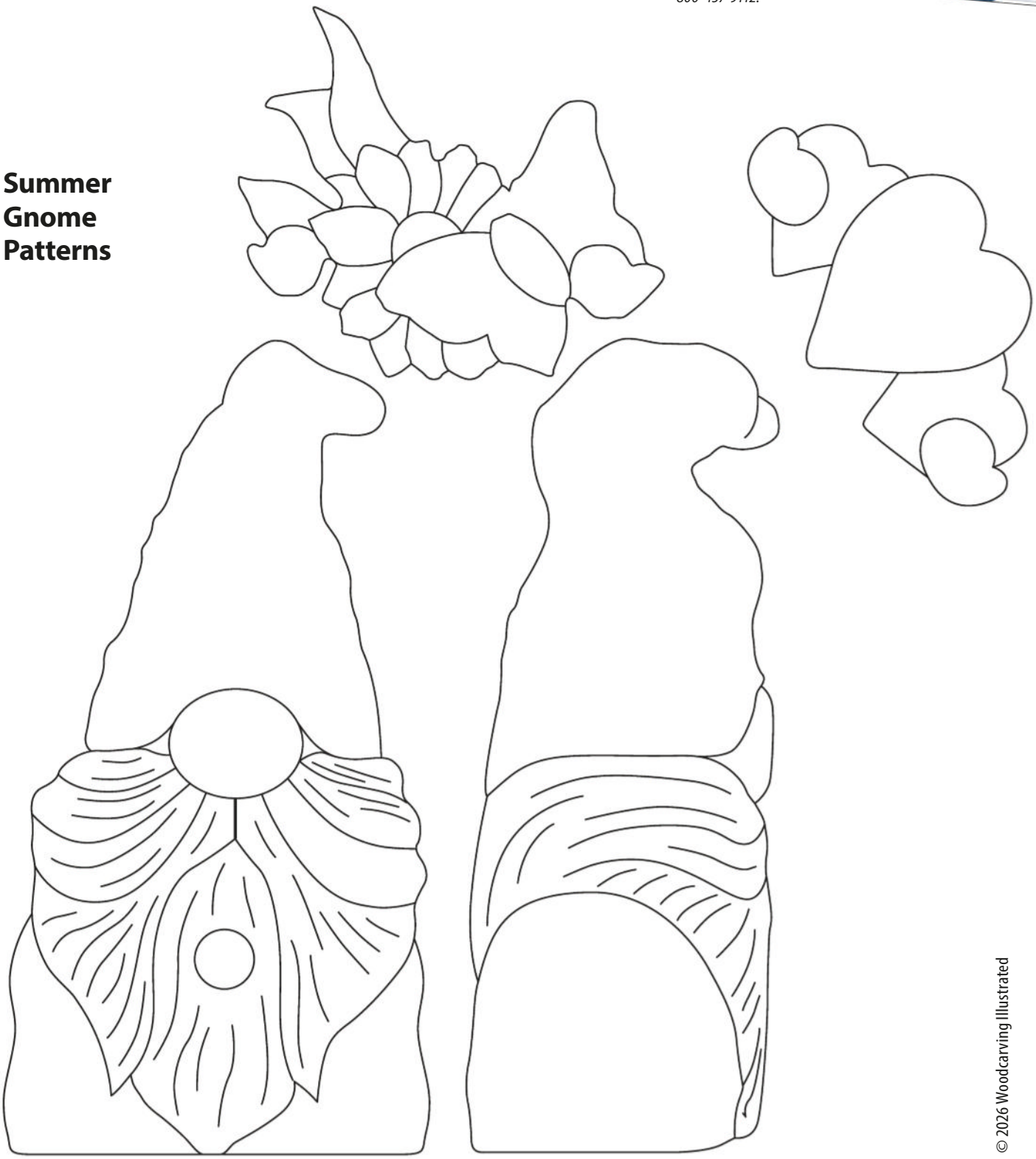
WANT MORE PAINTING?

Beginner's Guide to Painting on Wood
by Betty Padden

Item 01531. Available for $9.99 + $3.99 S&H (parcel post) from Fox Chapel Publishing, 903 Square Street, Mount Joy, PA 17552. FoxChapelPublishing.com, 800-457-9112.



Summer Gnome Patterns



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Chip Carved Frame

Preserve vacation memories with a decorative display for a souvenir tile

By Charlene Lynum



My husband and I recently took a trip to California to visit family. While there we stopped at a store in Norwalk that sells beautiful Mexican pottery and hand-painted Talavera tiles. After purchasing a tile as a souvenir, we decided that a chip carved frame would be the perfect way to display the keepsake from our trip.

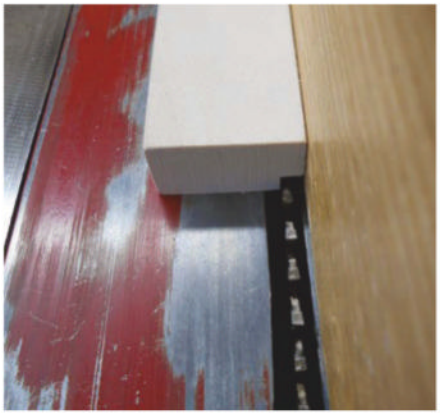
Sizing Considerations

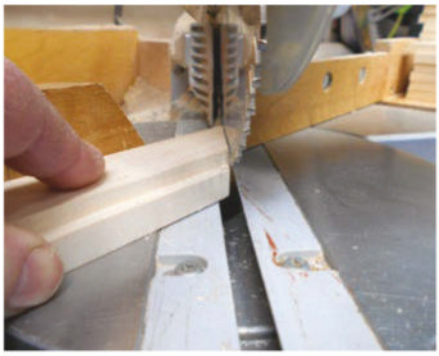
Since many decorative tiles are handmade, the sides vary slightly in length. To accommodate the variations in our tile, my husband, Kim, made the sides of the frame slightly longer. The pattern is slightly shorter than the actual wood frame, which lessens the chance of chipping out when carving up to the seam of the frame. The frame on this project is trimmed with cherry and routed for a decorative touch.

Getting Started

Make the frame. Cut the four basswood sides and four cherry outer sides of the frame to length. *Note: Cut sides slightly oversized by approximately ¼" (1.9cm) to allow for miter cuts.* Then use a table saw or router to cut a ¼" by ¼" (6mm by 6mm) rabbet in the basswood frame sides and make 45° angle cuts on the ends with a miter saw. Recheck tile fit for proper size. Glue the basswood sides together and secure with a band clamp until dry.

Next, use the miter saw to make 45° angle cuts on the outer frame pieces to fit the basswood frame. Then glue the outer frame pieces onto the basswood, and secure with a band clamp until dry. If desired, use a decorative router bit to enhance the outer frame. Then sand the frame to 220-grit, wipe off dust with a tack cloth, and





apply the pattern to the frame with a heat transfer tool or a pencil and graphite paper.

Carving

Note that the shaded parts of the pattern are the areas that are removed during carving. When carving a stepped chip, carve the side of the chip that is next to the frame edge slightly inside the line. Once the chip is removed, make two stop cuts inside the triangle. Place your knife so that the tip is at the center of a side and the center of the blade is placed on the center of the side next to the frame edge. Make a stop cut up to the original line. Rotate the knife 90° and make another stop cut in the same manner, forming a square on the side of the chip. Then carve up to the stop cuts on the original line on the frame side of the chip, creating a square within the triangle.

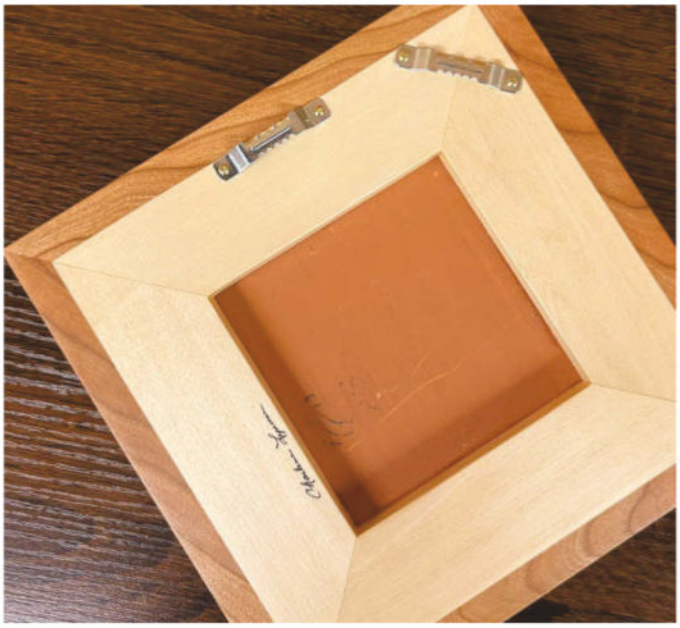




When carving the accent layer, make a stop cut approximately 1/16" (2mm) from where the four chips meet and along the ridge that is going with the grain. Make the stop cut at the same angle that was formed where the cuts meet when the original chip was carved. Then make a small slicing cut down to the stop cut to make a separate layer. Complete the accent layer by applying this process to both sides of the center ridge.

Finishing

When carving is complete, lightly sand the project to remove any remaining toner from the heat transfer tool or use a white Hi-Polymer® eraser to remove pencil marks. Be careful when sanding so you don't flatten the ridges between the chips. Apply a satin finish of your choice. I used three coats of Minwax® brush-on satin polyurethane according to the manufacturer's directions. Be careful so the finish does not pool in the chips; if it does, remove it with a clean, soft paintbrush. Allow the finish to dry.



Install the tile into the frame using E6000 adhesive. Then attach a sawtooth hanger to the back of the frame. The hanger can be placed traditionally so the project hangs straight, or on a corner so it hangs in a downward pointing direction on a wall.

materials & tools

MATERIALS

- Wood such as, basswood, ¾" (1.9cm) thick: inner frame, 4 each, 1½" x 6 25/32" (3.8cm x 17.2cm)
- Contrasting hardwood, such as cherry, ¾" (1.9cm) thick: outer frame, 4 each, ½" x 7 25/32" (1.3cm x 19.8cm)
- Decorative tile: 4¼" (10.8cm) square
- Pencil
- Graphite paper
- White Hi-Polymer® eraser (optional)
- Wood glue
- Sandpaper: 220-grit
- Clear finish, such as Minwax® polyurethane: warm satin
- Strong adhesive, such as E6000
- Tack cloth
- Sawtooth hanger

TOOLS

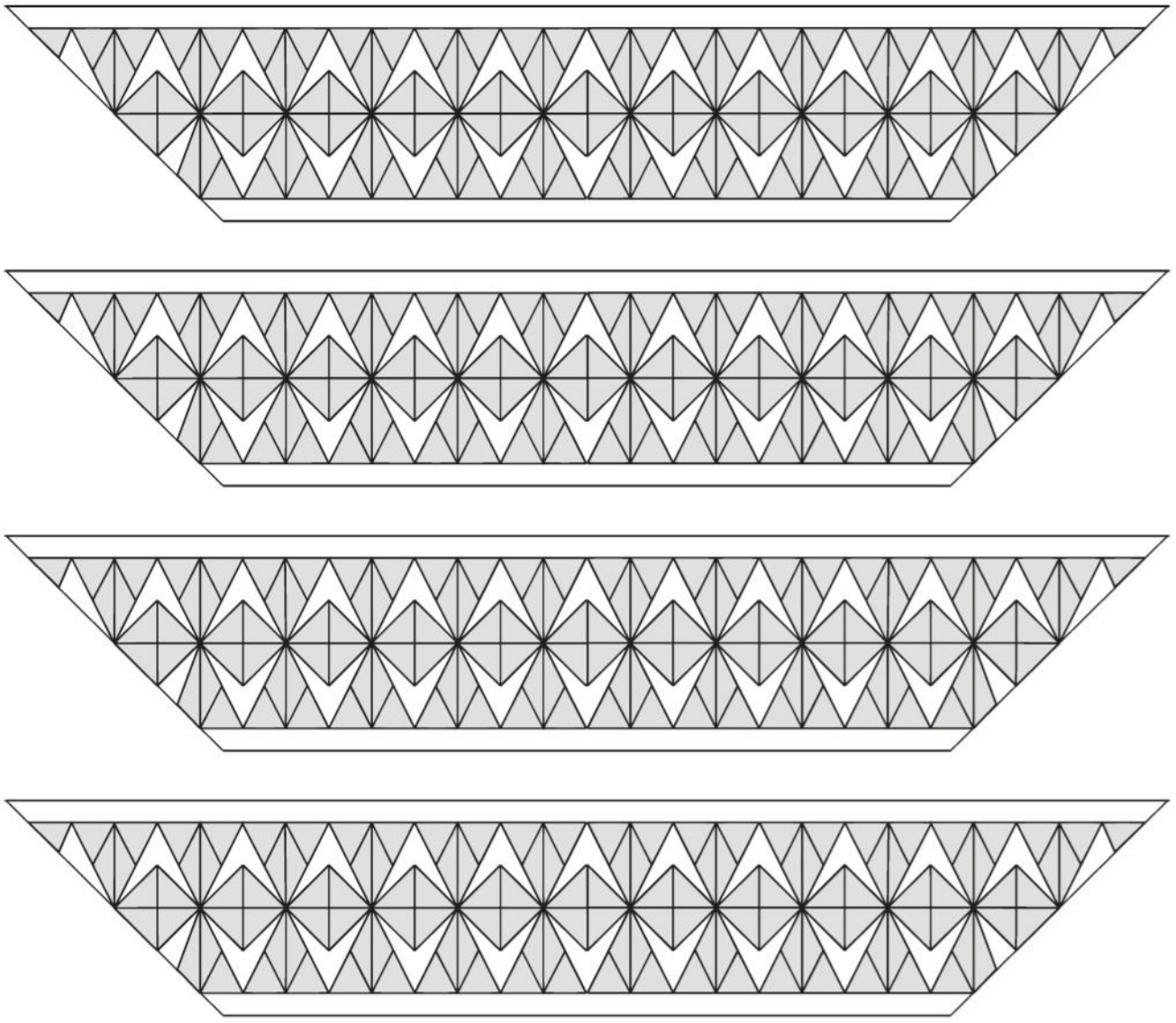
- Saws: table, miter
- Pattern transfer tool
- Chip carving knife
- Router and decorative bit of choice (optional)
- Band clamp
- Varnish brush

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

SPECIAL SOURCES

- The tile used in this project was purchased from: Casa Artesanal, Norwalk, California, 562-348-2841.

Chip Carved Frame Patterns



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WANT MORE CHIP CARVING?

Chip Carving Starter Guide

by Charlene Lynum

Item 01678. Available for $16.99 + $3.99 S&H (parcel post) from Fox Chapel Publishing, 903 Square Street, Mount Joy, PA 17552. FoxChapelPublishing.com, 800-457-9112.





Charlene Lynum began chip carving around 1985. She lives near Eau Claire, Wisconsin, and is a member of the West Wisconsin Woodcarvers Guild. What started out as a hobby has turned into an artistic adventure. She appreciates the simple beauty that chip carving can add to a project. She is the author of the book Chip Carving Starter Guide, published by Fox Chapel Publishing. She is also a regular contributor to Wood Carving Illustrated. You can find her on Instagram at: thelynums



Easy Wizard

Basic carving cuts and only one knife bring a fantasy character to life

By Johnny Layton

I've always loved wizards, and they were the first characters I attempted when I started carving. At least a couple out of every ten carvings I do now are still wizards. I wanted to create the simplest wizard I could to encourage folks to get into carving since wizards were the gateway for me. This wizard has a paint job that makes him perfect for the Fourth of July, but use any colors you have on hand to spruce him up.

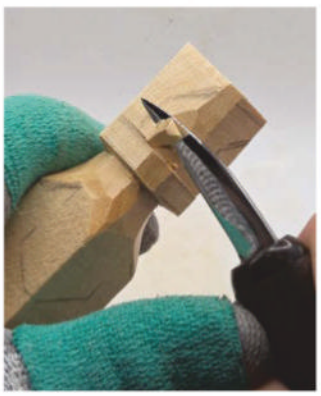
Getting Started



The wizard's face is carved on the corner of the block, so the measurements for the front of the carving are sketched onto two sides. Mark the top of the hat brim about 1" (2.5cm) down from the top of the block and the bottom of the brim ¼" (6mm) below that. Sketch guidelines for the top of the robe sleeves 2 ¾" (7cm) down from the top of the carving and the bottom of the sleeves 3 ¾" (9.5cm) below that. Mark the sides of the body and inside of the arms about ¼" (6mm) in from the outside corners of the block. Then indicate the sides of the head about ½" (1.3cm) in from the outsides and the left and right shoulders about 2" (5.1cm) down from the top. *Note: A 45° line up toward the side of the head will give a good angle on the shoulders.*

Carving

Make stop cuts along the top and bottom of the hat brim, and then carve up to it from the bottom or down to it from the top. Keep removing wood until you only have about ½" (1.3cm) at the base of the top and bottom of the brim. With the brim roughed in, begin carving the top of the hat. Be sure to flop it over to one side to add a little movement and character.



When the hat is roughed in, begin carving the arms by stop-cutting along the bottom of the elbows and then carving up to them to remove wood. Then carve the bottom of the block down from the arms into a widening cylindrical shape. *Note: Carving the*



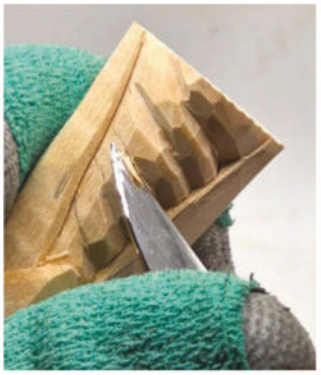


figure so it's wider at the bottom and thinner toward the waist gives the illusion of the robe flowing outward as it goes down the body. When the base of the arms is complete, make a stop cut along the top of the arms and the inside edges of the elbows. Then carve the arms out to a depth of about ¼" (6mm). Make a few small V-cuts into the elbows to give the illusion of folded fabric.

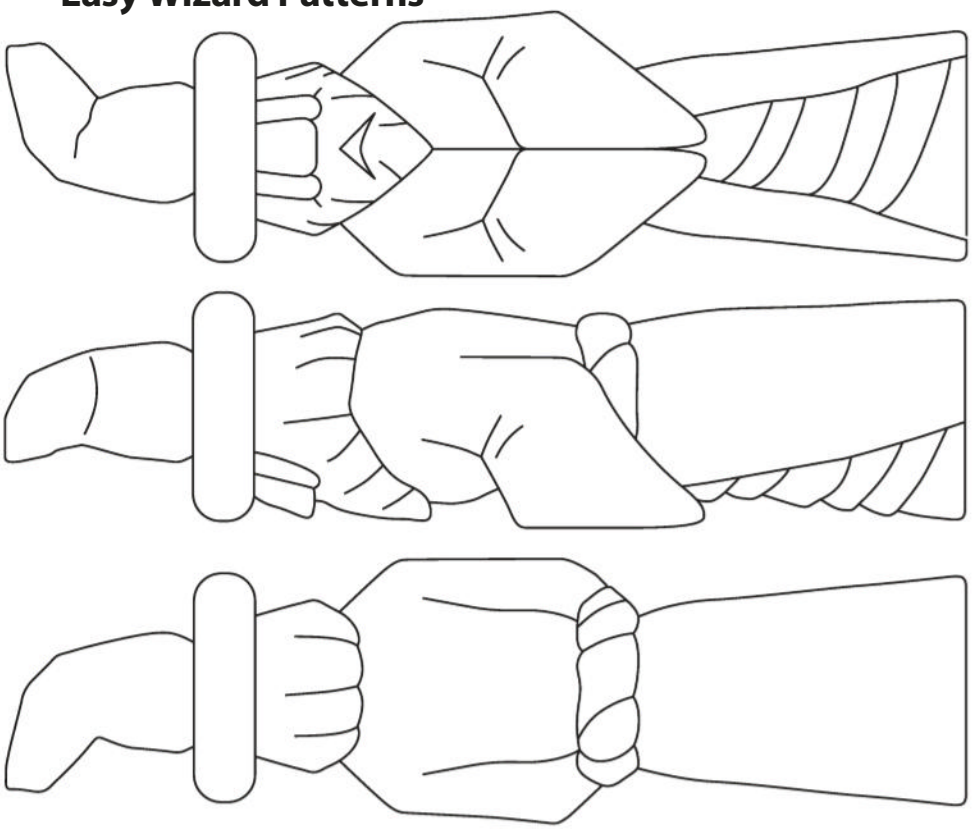
Next, smooth out the wizard's back, and then sketch a line from left to right approximately the height of the elbows for a ¼" (6mm) belt. Stop-cut along the top and bottom of the line and bring the robe up into the belt and the back down into it. Strive to inset the waist/belt area slightly for a more realistic look to the anatomy.

Set the head and neckline by carving long V-cuts from approximately the midpoint on the shoulder down at a 45° angle to the middle of the carving to rough in the beard and set the shape of the head. Then make V-cuts along the sides of the head and around the back to set the hairline as it comes down from the hat brim. Next, carve the nose and cheeks, and then add V-cuts along the top and bottom of the hairline for details. Create the spiral robe details to add interest and action to the front of the robe by making parallel V-cuts angled downward from left to right.

Painting and Finishing

Before painting, wash the carving with hand soap and lukewarm water for two minutes to remove dirt and any small superfluous fuzzies that may have been left behind. I like to water down my acrylic paint directly on the carving by dipping the paintbrush into the paint, and then into a cup of water. Paint the robe and hat with navy blue. Allow to dry, and then paint the face with sunkissed peach and the beard with smokescreen. For the lines in the front lower portion of the robe, I used alternating colors of deep burgundy and antique bronze. When finished painting, let the carving dry completely, and then drybrush with adrift over the robe from top to bottom, including the hat. Allow to dry, and then use white paint to create some stars and spots on the hat to your liking. Great work!

Easy Wizard Patterns



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materials & **tools**

MATERIALS

- Basswood, 1" (2.5cm) square: 5" (12.7cm) long
- Acrylic paints, such as Americana®: deep burgundy; such as Apple Barrel®: sunkissed peach; such as DecoArt®: antique bronze; such as FolkArt®: adrift, navy blue, smokescreen, titanium white

TOOLS

- Roughout knife, such as Beckwith Forge: 1¾" (44mm)
- Paintbrushes assorted: small

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



Johnny Layton was born to be a wizard but cursed to be a muggle. He has been carving since 2023 and has thrown himself into it with vigor. You can find more of him and his work on Youtube, Instagram, and Facebook @JohnnyTheLayton.

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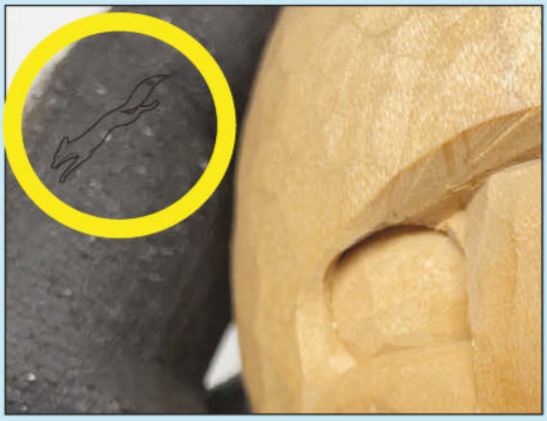
FOX HUNT

Leif Leifsen of Mead, Wash., and Mike Cohene of Vancouver, BC were randomly drawn from the readers who located the fox in our last issue (Spring 2026, Issue #114). The fox was hiding in the Step 8 photo in Richard Embling's "Easter Egg Brooch" on page 69.

Find the fox in this issue and tell us 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 24, 2026, to be eligible. *Note: The contest fox is an outline drawing that would face left if its feet were on the "ground" (other foxes appearing in* WCI *don't count).*

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





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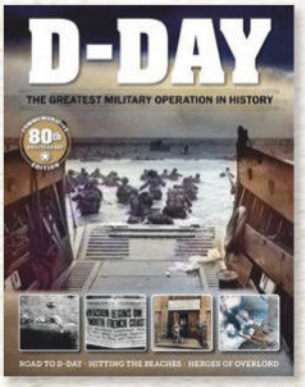

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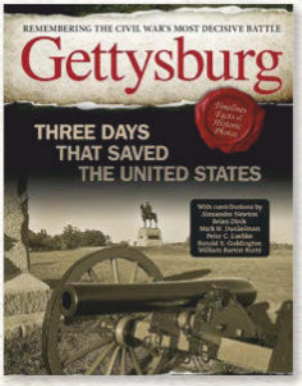

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By Ben Nussbaum

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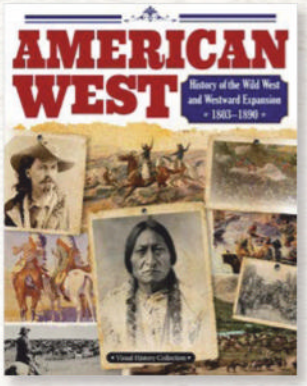

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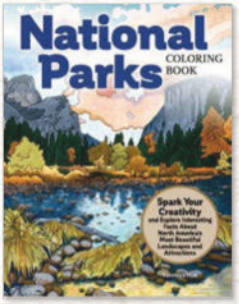

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By Veronica Hue

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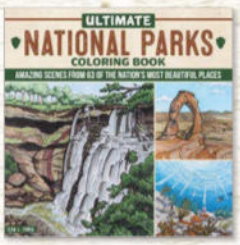

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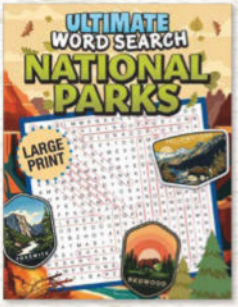

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May 2-3: MOUNTAIN HOME
North Arkansas Woodcarvers Club's (NAWC) 46th Annual Woodcarving Show. Baxter County Fairgrounds, College and Wade Sts.10am-5pm Sat., 10am-4pm Sun. Free adm. Contact Sandy Smith 870-431-8070, webmaster@northarkansaswoodcarvers.org.

COLORADO

Jul 11-15: CREEDE
Creede Woodcarvers Rendezvous. Underground Mining Museum and Community Center, 503 W Willow Ck Rd. Free adm. $30 adm. for class registration. Contact Marianne Benjamin, 719-648-6854, maben4580@gmail.com.

CONNECTICUT

Sep 19–21: LITCHFIELD
Woodcarving Retreat of New England. Wisdom House Retreat and Conference Center, 229 E Litchfield Rd. Contact Lynda Zibbideo, 860-306-3568, zibbideo@att.net.

ILLINOIS

Sep 5: WILLIAMSVILLE
Sangamon Valley Woodcarvers 35th Show. Williamsville Village Hall, 141 W Main St. 10am–4pm. Free adm. Contact Bob Haley, 217-691-5943, haley87@comcast.net.

Nov 13–14: BELLEVILLE
Midwest Artistry in Wood & Craft Show. First United Presbyterian Church, 1303 Royal Heights Rd. 4pm–7pm Fri., 9am–5pm Sat. $5 adm. Children under 12 free. Contact Midwest Wood Carvers, 618-806-7232, midwestwoodcarvers.com.

INDIANA

Oct 24–25: EVANSVILLE
Wonders in Wood. Vanderburgh County 4-H Center, Exposition Hall in the Activities Center Bldg, 201 E Boonville New Harmony Rd. 9am–3pm daily. $3 adm. Children under 12 and military free. Contact Jeff Hancock, 812-202-2770.

IOWA

Jun 15-20: MAQUOKETA
58th Annual International Woodcarvers Congress. Jackson County Fairgrounds, 1212 E Quarry St. 8am-4:30pm daily for seminars, 10am-5pm Thurs., Fri., and Sat. for competition. $5 general adm. $4 adm. for seniors. $2 adm. for members. Children under 12 free. Contact Cindy Potthast, 608-712-2989, cynthia.potthast@gmail.com.

MICHIGAN

Aug 22: SAGINAW
37th Annual Tri-City Wood Carvers Woodcarving and Art Show. KC Hall, 4840 Shattuck Rd. 10am–4pm. $3 adm. Children under 12 free. Contact Jack Harper II, 989-600-0262, harperjack15@gmail.com.

Oct 3: SALINE
30th Annual Saline Woodcarving Show 2026. Liberty School, 7265 N Ann Arbor St. 10am–4pm. $5 adm. Children under 12 free. Contact Tom Jacobson, 734-476-3441, tomjacobson@concast.net.

MINNESOTA

Oct 2–4: COON RAPIDS
23rd Annual Minnesota Woodcarvers Association Seminar. Coon Rapids VFW Post 9125, 1919 Coon Rapids Blvd. NW. Classes 3pm–8pm Fri., 9am–5pm Sat., and 9am–3pm Sun. $170 seminar fee for members, $190 fee for nonmembers. Contact Tom Sheldon, 763-213-4178, tbshel@comcast.net.

MISSOURI

Sep 12: BALLWIN
20th Annual West County Woodcarvers Show and Sale. Salem in Ballwin United Methodist Church, 14825 Manchester Rd. 10am–4pm. Free adm. Contact West Country Woodcarvers, wcwoodcarvers.org/index.php.

Nov 7: CAMEDENTON
Lake of the Ozarks Woodcarving Show & Competition. Community Christian Church, 1064 N Bus Rt 5. 830am–330pm. Free adm. Contact Pam Karl, 573-723-1043, pkarl74@yahoo.com.

NEBRASKA

Jun 6–11: CRETE
49th Annual Doane Woodcarving Experience. Doane University, 1014 Boswell Ave. Advance Registration is required. Contact Rohn Collins, 402-880-6721, rohncollins@cox.net.

Oct 10: OMAHA
51st Annual Fall Show of the Mid-America Woodcarvers. German American Society Hall, 3717 S 120th St. 9am-4pm. Free adm. Contact Amanda Bartling, 712-310-1066, bartling0912@gmail.com.

NORTH DAKOTA

Oct 10–11: BISMARCK
56th Annual Flickertail Woodcarvers Show. Bismarck Eagles Club, 313 N 26th St. 12–5pm daily. Free adm. Contact Flickertail Woodcarvers, flickertailwoodcarvers@gmail.com.

PENNSYLVANIA

Jun 11-13, 2026: LEBANON
Pennsylvania Gourd Fest. Lebanon Valley Exposition Center and Fairgrounds. $5 adm. Contact Pam Johnson, 609-284-8695, pagsgourds@gmail.com.

Jul 19–23, 2026: HONESDALE
24th Northeast Woodcarvers Roundup. Cherry Ridge Campsites, 147 Camp Rd. Free adm. Contact Bob Muller, 570-470-2736.

Sep 18–20, 2026: HONESDALE
23rd Fall Carve In. Cherry Ridge Campsites, 147 Camp Rd. Free adm. Contact Bob Muller, 570-470-2736.

Oct 24-25, 2026: EAST BERLIN
Artistry from Wood Show and Sale. East Berlin Area Community Center, 405 North Ave. $5 adm. Children 12 and under, veterans and active military free. Contact Doug Gabel, 717-676-7611.

SOUTH CAROLINA

Oct 24: SIMPSONVILLE
PWCC 36th Woodcarving Festival. Simpsonville Activity & Senior Center, 310 W Curtis St. 7am–330pm. Free adm. Contact Greg Barnes, gregb25@yahoo.com.

TEXAS

Jun 5–6: MINEOLA
5th Annual Mineola League of the Arts Woodcarving/Woodburning and Woodturning Show. Mineola League of the Arts, 200 W Blair St. 10am-4pm daily. Free adm. Contact Vince DiCarlo, 864-382-7657, vincedc71@gmail.com.

UTAH

Sep 18–19: SPANISH FORK
2026 Annual Utah Valley Woodcarvers Show. Veterans Memorial Building, 400 N Main St. 12pm–6pm Fri., 10am–5pm Sat. $3 adm. Children 10 and under free. Contact Gary Heaton, 385-329-5442, drgaryheaton@yahoo.com.

WEST VIRGINIA

Sep 5–6: WHEELING
47th Oglebay Woodcarvers Annual Show and Sale. Oglebay Park, 465 Lodge Dr (off I-70 on WV, Rt 88). 10am–5pm Sat., 10am–4pm Sun. Free adm. Contact Clark Adams, 724-255-3514, clark@clarkscarvings.com.

WISCONSIN

Sep 12: JANESVILLE
Rock River Valley Carvers 20th Annual Show and Sale. Rock County Fairgrounds-Craig Center, 1301 Craig Ave. 9am–4pm. Free adm. Contact Bard Crandall, 608-931-0188, bwkicrandall@gmail.com.

Oct 25: DEFOREST
Capital Area Carvers and Badger Wood Turners 35th Annual Show and Sale. Deforest Area High School, 813 Jefferson St. 9am–4pm. Free adm. Contact April Bird, 608-320-9217, abird153@gmail.com.

CANADA

NEW BRUNSWICK
Aug 7–9: ST. ANDREWS BY-THE-SEA
19th Annual New Brunswick Wood Carving Competition and Sale. Sir James Dunn Academy, 180 King St. Contact Timothy Griffin, timothygriffincc@gmail.com, or visit nbcarving.ca for more details.

SASKATCHEWAN
Sep 5–6: FOAM LAKE
Woodcarvers Rally 7. 9-5 daily. Free adm. Contact Nelson or Cheryl Coupland, 306-272-8202 or 306-272-4426, nelcher@sasktel. net.

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

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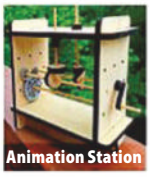
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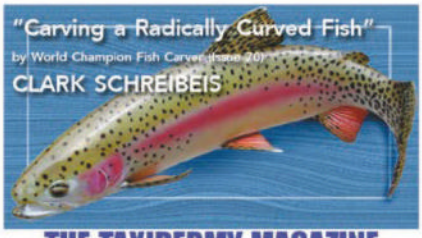

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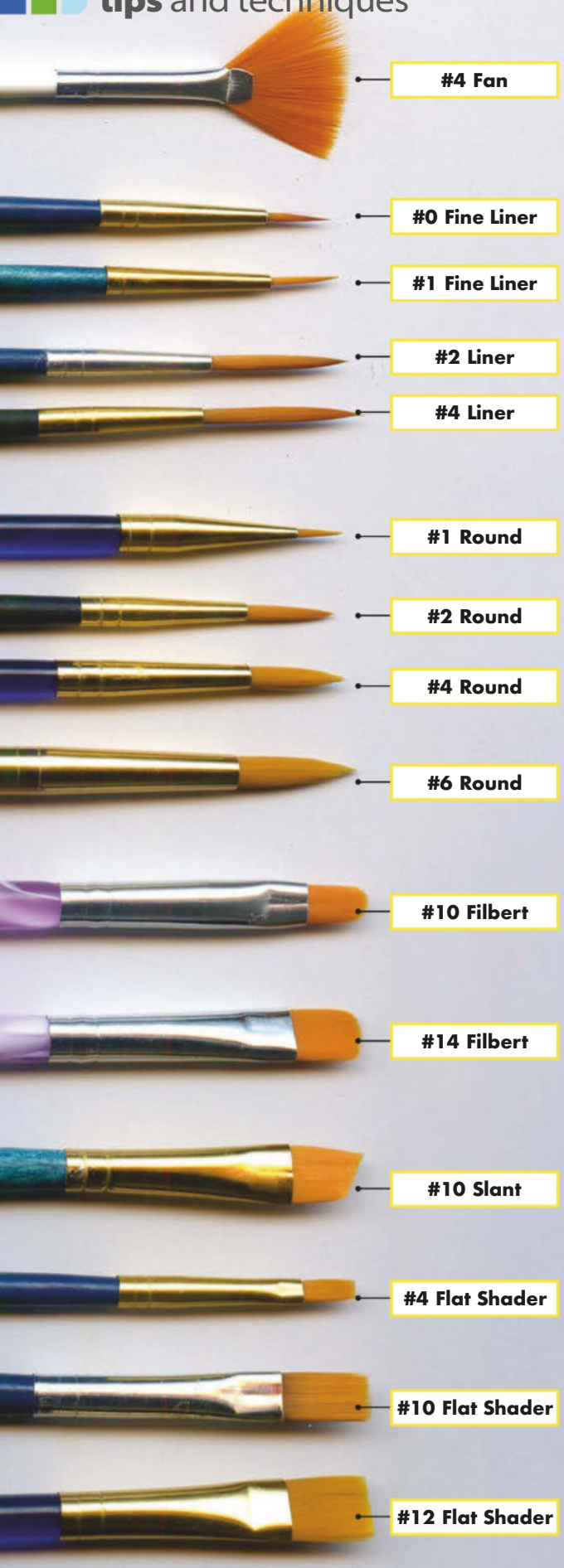


Bristle Basics

Explore different brush types and how they can enhance your painting technique

By Lora S. Irish

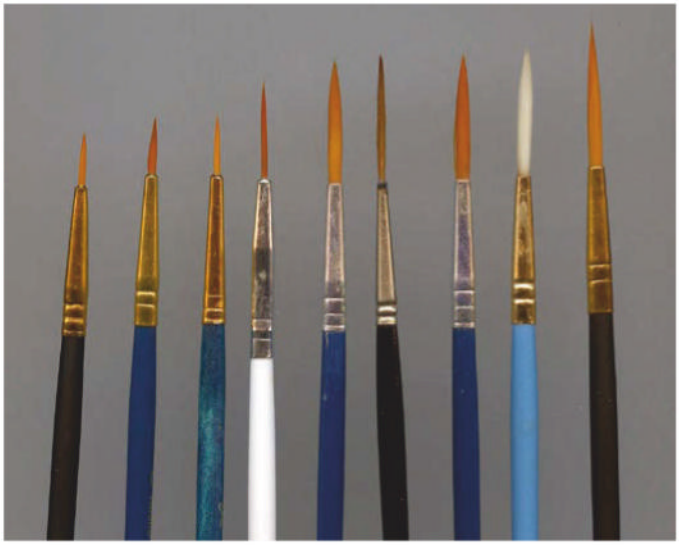


Painting often takes a backseat to the fun of knifework for many carvers. The feel of the knife holds a special thrill that the paintbrush can't match. While it is undoubtedly fun to see a figure emerge from a block of wood, a good paint job can really bring a character or object to life. But no task is easy without the proper tools. In this article, I will discuss the different types of brushes I keep in my painting arsenal. Although you don't need to purchase each of these, a nice basic assortment will help level up your painting skills.



Fan Brushes

Fan brushes are perfect for applying wash coats, thinned acrylic staining, and for woodgrain texture strokes. The wide, curved edge disguises the beginning of your brush strokes so that your color application easily blends into one even coating. Fan brushes can also be used to drybrush extra-large areas.



Liners

Liners are used to create fine line details in your work. Smaller liners, numbered from the small #000 through the large #1, are often called fine liners, China liners, or China dolls, as they were originally designed to paint the fine eyelashes and eyebrows on ceramic doll faces. These sizes are usually ½" (1.3cm) long or shorter. Longer liners, shown middle in the above photo, which begin at around 1" (2.5cm) long, are sized from #2 up to size #24. This style of brush has extra-long bristles for maximum paint capacity that come to an extra-sharp point. The #4 liner, shown far right in this photo, can create a finer line than the three left fine liners, and that line can be over 12" (30.5cm) long per brushful of color.

Mops

Mops can have either flat or curved leading edges. The three brushes pictured below are all flat mops. Whether their bristles are synthetic or natural, these brushes have soft, springy hair that allows the brush to hold enormous quantities of color. As their name implies, mops are used to apply thinned wash coats of color, whether you are using watercolors, acrylics, or oils. Used dry, they can blend wash colors that you have already applied using another brush. The soft bristles gently blend several different color brush strokes into a graduated coloration.



Rounds

Rounds, also called pointed rounds, give you the advantage of the fine point found in liners but with the addition of a wider body that has a higher color capacity. This style of brush is used for full coverage and for specialty brush strokes that create shaded petals, leaves, and calligraphy strokes. Sizes for rounds are not standardized, and so may vary between manufacturers.



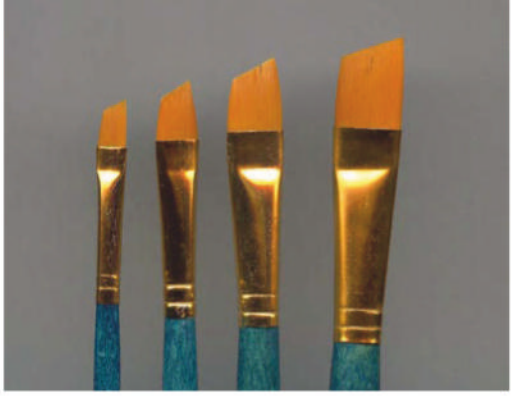


Flats

Flats, also called flat shaders, flat wash brushes, or brights, can either be sized by the measurement of the brush at the top of the ferrule or given a numerical size. So it is possible to have two brushes, one marked as a ⅜" (1cm) flat and one marked as a #10 flat, which are in fact the same size. This style of brush is excellent for smooth, even coverage that does not leave a ridge of paint along the sides of the stroke.

Slants

Slants, also called slant flats or angular flats, are flat



brushes that have the leading brush edge cut at an angle. The slant allows you to carry as much color in the brush as you can with a standard flat brush, while also providing a sharp, pointed leading edge for fine line work.

Filberts

Filberts, also called filbert flats or filbert brights, are flat brushes that have a curved leading edge. This curve creates wonderful, fine feathering work and instant brush stroke petals.





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

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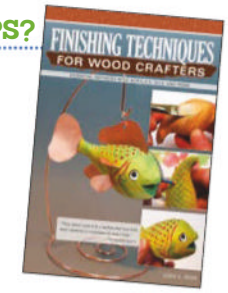



Bristle Types

The bristles of the brush determine how the brush is used in a project. Stiff-haired brushes are used to scrub the paint into the deep crevices of a project. Very soft, flexible bristles hold large amounts of color and are used to flood an area with paint. Natural-haired brushes have a spring action that helps create thin, long, controllable linework. Here is a guide to seven different brush bristles you may encounter and want to use (shown in the photo from left to right).

- Extremely soft, thin bristles, whether natural or synthetic, are used to hold large amounts of color with each brush stroke. This type of bristle is most commonly found in mop brushes and used to flood an area with thinned color. Because they lay so much color onto a project with just a few strokes, they do not leave obvious brush stroke lines.
- Oxhair blends, as shown in this deer-foot stippler, are a stiff, firm bristle that has little bend or spring. When applying color, they hold the shape of the brush's profile. Use a blend when you want to use the brush's shape to make small brush stroke marks.
- Oxhair brushes are created from goat or pig hair. They are strong and stiff, allowing you to scrub the color into tight, deep crevices. Use an oxhair brush when you want overall coverage of a color that will have no small, trapped air bubble spaces. These are commonly used for primer coats, full coverage, and oil stains.
- Red synthetic bristles give you the flexibility of a natural-haired brush, similar to a red sable, but without the high price. The shaders, rounds, and liners that use a red synthetic bristle are the mainstay of our brush kit, used to fill areas and create shaded strokes.
- White synthetics have a softer, more flexible bristle than red synthetics, similar to squirrel-hair bristles. White synthetics, available in shader, round, and liner styles, create extra-smooth brush strokes and are wonderful for wash techniques.
- Red sables are natural bristles that carry a large amount of color with each brushful. Sables have a natural spring, returning the brush to a fine point or fine edge as you push and then lift the brush off the project. With careful cleaning, red sables are a very durable brush bristle that can give you years of good work.
- Squirrel-hair bristles are extra-soft, natural, and hold their shape and spring even with very hard use. This bristle type gives the greatest range of flexibility to your brush stroke work. The #1 liner, shown, can begin a stroke with an extremely fine point, then be bent to create a ¼" (6mm)–wide belly to the stroke, and finally returned to that fine point all in one movement.

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