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FALL 2026 ■ ISSUE 116

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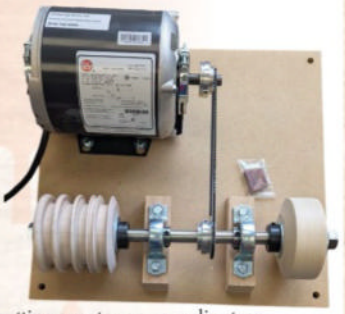

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Free Project– Want more Halloween caricatures? Carve Cyndi Joslyn's mummy at woodcarvingillustrated.com/carving-a-mummy/.

Upcoming Events– Find information on future carving shows in our Calendar of Events section.

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Color Coded



As we are finalizing this issue of *WCI* for the printer, our local area is experiencing a severe heat wave. So, while most people are envisioning beach days ahead, the *WCI* team has been obsessing over pumpkins, ghouls, and other tropes of Halloween. These seasonal incongruities are the norm for us but are always amusing when they occur in such stark contrast.

Perhaps as an ode to the harvest season, this issue is bursting with color. You'll find a plethora of pumpkins, sweet woodland animals, and classic characters that all feature a rainbow of vivid painting styles. If you're a carver who tends to be a little timid around the paint palette, this issue will inspire you to put your insecurities aside.

Come along for the carve and the color with our sensational cover project featuring Pat Coffey's funny version of a not so scary Frankenstein that uses an interesting base coat technique (page 22). Joining Frankenstein is Dwayne Gosnell's cheeky Dracula who's more friend than foe (page 54). Then check out David Boone's unique base coat sanding in his hilarious old-timey caricature of an overworked lady who just can't get a break (page 34).



The spirit of the season comes alive in vivid hues with Dennis Bircea's "Pirate Pumpkin" and Tony Tanev's frightful "Winged Pumpkin" (pages 12, 40). To tone down the spooky stuff, see Gerry Canavan's delightful "Rodney Rooster," Wouter de Bruijn's sweet "Tree Squirrel," and Matt Day's stylish "Triangle Bowl" (pages 30, 47, 44).



Then expand your chip carving game by using a vinyl mask to keep paint sharp in Marty Leenhout's "Autumn Trivet" (page 66). And turn up the heat with Jenn Avery's "Snowy Owl Ornament" that will have you practically "painting" with fire (page 59)!

Enjoy the assortment of seasonal characters and interesting decorative projects in this issue that will surely see you expanding on your color cues and embracing your paintbrushes.

Important notice: We are postponing our 35th Anniversary Party that was scheduled for September 25 and 26 of this year. Instead, we will be pushing it to 2027. As we have gotten deeper into planning for the party, the scope of the event grew larger than we originally anticipated. We want to offer much more at the event than expected when we first began discussing it. Therefore, we will be assessing how we can better incorporate additional programming and experiences into the weekend to make this a celebration worthy of Fox Chapel Publishing, our legions of magazine and book fans, and our talented artists.

Happy carving!



Dorissa Bolinski
Editor

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In Honor of Ollie

I have been carving for over 20 years and had a friend ask if I would make a carving of his dog Ollie who passed away. I added a base under Ollie and made it look like he was running through the grass by carving bamboo skewers. It ended up being a neat little project, and a nice memorial carving of a beloved dog.

Greg Wymer *Marshall, Minn.*



Sawing Logs

I decided to carve W. Todd Martin's "Daydreaming Hiker" from Issue 114. I had a lot of fun carving the exhausted but content adventurer.

Buddy Overby *Silver Springs, Fla.*



Wise Wizard

Bruce Ankeny's gnomes are some of my favorite carvings. When I was carving Bruce's "Wizard Gnome" from Issue #114, I realized that I didn't have a 3" square piece of basswood handy, so I shrunk the pattern down to fit on a 2" square piece. I also ended up using a piece of blue aquarium rock for the crystal in his hand.

Dean Irving *Loundon, Tenn.*



Catch of the Day

I have been a *WCI* subscriber for many years and have amassed a large collection of magazine issues. When I was asked by a friend to carve a largemouth bass, I decided to carve Charles Weiss' "Landing a Largemouth Bass" from Issue #86. My friend was overjoyed with the end result.

James Talley *Little River, S.C.*



Hot Diggity Dog

I have done some whittling and carving over the last few years, but I have recently gotten my teenage daughter into the hobby. We decided Kevin Johnson's "Little Hotdog" from Issue #115 was a great project to do while we both had the day off. It was a great time, and we both look forward to working on similar projects again.

Jason and Anne Blodgett *Salem, N.H.*

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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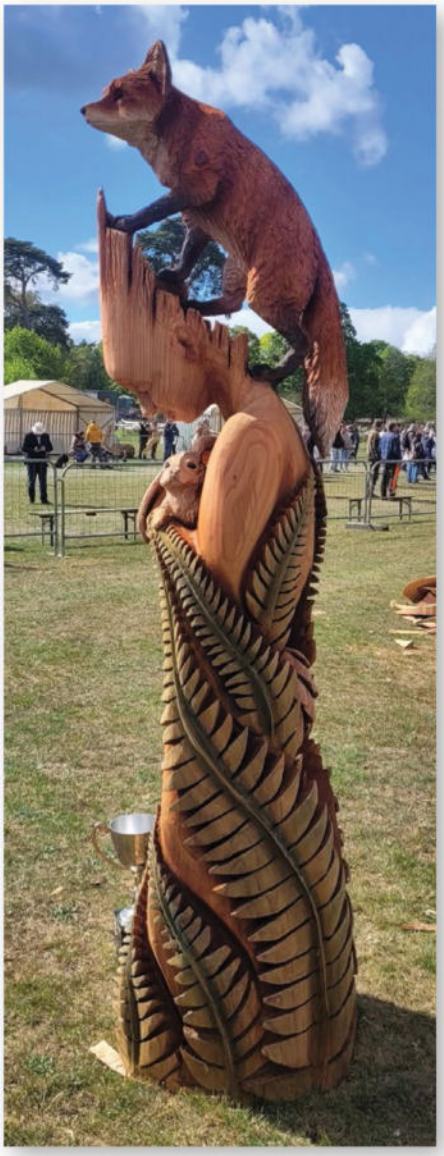

Kamron Garbe *Armstrong, B.C.*
Growing up with a carpenter father, Kamron Garbe had a desire to create from a young age. After receiving a set of chisels from a friend, Kamron began using the carving tools and later chainsaws to craft his wooden sculptures. "This switch from two-dimensional to three-dimensional art lit a fire in my mind like nothing ever had," he said. Kamron's inspiration comes from anywhere he can find it, such as his experiences traveling to other countries, music, and even from the high and low points in his life. See more of Kamron's work @kgwoodcraft on Instagram, or visit his website at kgwoodcraft.ca.

Patrick Damiaens
Maaseik, Belgium
Patrick Damiaens began his woodworking journey by studying furniture making and ornamental woodcarving at various institutes in Belgium. After 11 years of study, he opened his own carving studio in 1990. Patrick's carvings and sculptures include various subjects and range in styles from heraldic family coat of arms and musical instrument relief panels to embroidery cloths and flowers carved in the 17th-century style of Grinling Gibbons. See more of Patrick's work @patrickdamiaens on Instagram, or visit his website at patrickdamiaens.info.





Dima Bartosh *Minsk, Belarus*
Dima Bartosh's passion for woodcarving, especially owl carvings, began with his love for the owls that lived in a huge tree next to his childhood home. He soon turned one of these owls into his first design for a school project and then started to draw and carve countless owl sculptures. "My love for owls has never faded, and they live on in my heart and my carvings," he said. For his sculptures, Dima prefers to use alder wood as it is from an environmentally friendly tree that grows in swamps. See more of Dima's work @woodenowlshop on Instagram and Etsy.

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coming features



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Look for these projects in an upcoming issue!



Hit the slopes with a skiing gnome who's made for speed.

Find the Fox Hunt winners on Page 76!

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By Editors of Woodcarving Illustrated

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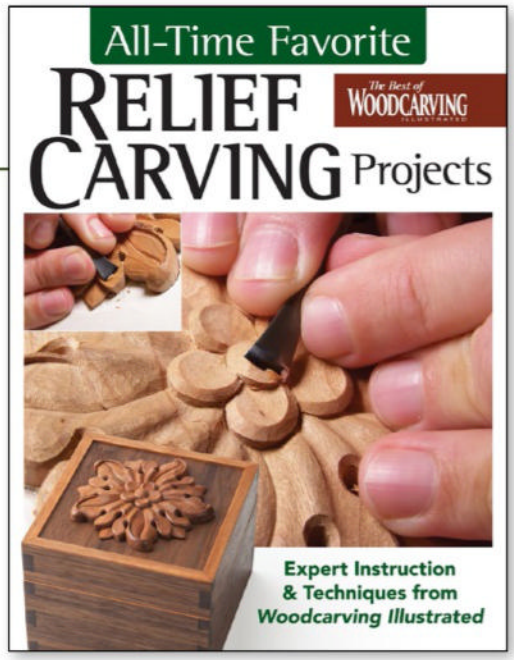

Relief carving is a distinct and methodical form of woodcarving that brings 3D depth and shadowing to a design with a flat wood background by carving away material around the pattern. To capture the timeless art of relief carving, the *WCI* team published *All-Time Favorite Relief Carving Projects*, which comprises 20 unique and inspiring projects from past magazine issues for carvers of all skill levels.



All-Time Favorite Relief Carving Projects opens with an introductory section on choosing wood species that work best for relief carving based on their characteristics and how they influence the carving process. The book then moves on to discuss relief carving tools, detailing different types of gouges and chisels. The opening chapter concludes with a compilation of carving tips and techniques, ranging from making your own relief panels to pattern transfer and measuring depth. This section also includes sanding techniques and finishing options.





The project section is divided into three skill-level categories: beginner, intermediate, and advanced. Each project includes a complete materials and tools list, comprehensive step-by-step instructions, high-quality photos, and detailed patterns. Projects throughout the book include landscape scenes, floral accents, and even holiday decorations.



In addition to 20 one-of-a-kind relief projects, this books also offers expert tips from experienced woodcarvers. *All-Time Favorite Relief Carving Projects* introduces the fascinating world of relief carving to woodworkers and showcases how projects can be taken to the next level with just a few tools and an understanding of shadows and depth.

Ordering Information

This book is available at foxchapelpublishing.com.

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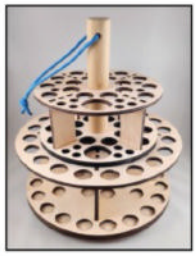

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Pirate Pumpkin

A fun Halloween decoration is a mash-up of two popular characters

By Dennis Bircea



This pumpkin pirate carving was inspired by a series of pumpkins I created early in my woodcarving journey. As I approached my first year of carving, I found myself leaning into more whimsical and slightly spooky subjects. I've always been drawn to eerie subjects, and this project was a great way to explore a Halloween theme in a creative way.

Getting Started

Mark the center points on the top and bottom of the block. Then use a roughout knife to round off the corners of the block with push cuts, forming a cylindrical shape. Transfer the pumpkin pattern to the wood using a pencil and graphite paper or roughly sketch it on, as I did. *Note: The feathers, bandana tie, and sword will be carved after the pumpkin.*





1 **Separate the hat from the pumpkin.** Draw a line about 2" (5.1cm) from the top of the blank to mark the brim of the hat. Then use the knife to make V-cuts along the line and round the hat and pumpkin into the cuts, keeping the hat slightly wider than the pumpkin. If necessary, use a ⅛" (3mm) 45° V-tool to deepen the separation between the hat and the pumpkin.



2 **Rough out the shape.** Use the knife to round the bottom. Then draw a line about ½" (1.3cm) from the bottom of the hat and mark an area for the bandana. Use the ⅛" (3mm) 45° V-tool to carve the line, and then use the knife to make stop cuts up to it. Round the pumpkin head slightly into the bandana to create more separation and shadow.





3 **Rough out the sides of the hat.** Coming up 1" (2.5cm) from the bottom of the hat, start making sweeping cuts with the knife on both sides. *Note: Keep in mind the centerline that was established in Step 1 so the hat stays proportional.* Continue the sweeping cuts until you are about 1" (2.5cm) from the centerline on both sides. Round the brim of the hat all the way around, and then round the front and back of the hat toward the center point.

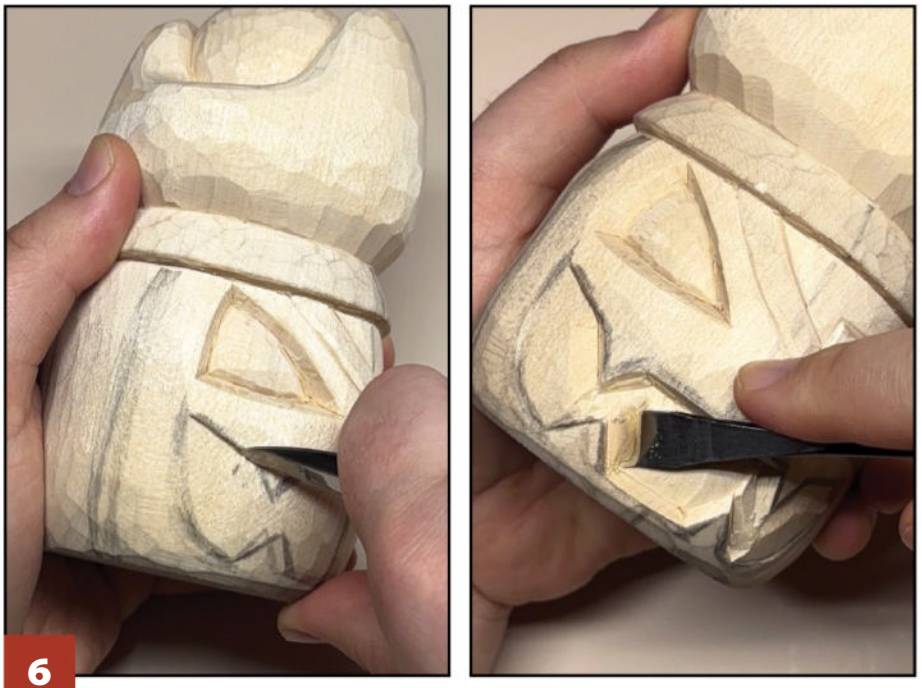




4 **Shape the hat.** Draw a line on the top of the hat to separate the middle from the sides, front, and back. Use the knife to make a deep plunge cut along that line. Then use a ⅞" (22mm) #3 gouge to make stop cuts to round the center section of the hat, creating more of a separation. *Note: I switched between the knife and gouge for this step.*



5 **Define the patch and eye.** Refer to the pattern and draw the eye, eyepatch, and mouth. Use the ⅛" (3mm) 45° V-tool to carve the eyepatch, and then use the knife to lower the surrounding wood a little bit so it stands out. Smooth any sharp edges created by the V-tool. Carve the eye by making deep plunge cuts on all sides and then rounding the inside using the knife or a ⅜" (10mm) #11 straight gouge.



6 **Carve the mouth.** Use the knife to make a deep plunge cut around the entire mouth. Then use the ⅜" (10mm) #11 straight gouge to remove wood from inside the mouth and around the teeth until you've reached about ¼" (6mm) deep. Once at that depth, gently angle the ⅜" (10mm) #11 straight gouge to shape and separate the teeth, creating more gaps behind the teeth and the rest of the mouth.



7 **Refine the mouth.** Alternate between the ⅜" (10mm) #11 straight gouge and a ⅛" (3mm) #5 U-gouge to create more depth and to remove wood from behind the teeth until you reach about ½" (1.3cm) deep. This depth is needed to fit the sword into the mouth.



8 **Carve the skull and crossbones.** Draw a centerline down the front of the hat and draw the skull and crossbones. Use the ⅛" (3mm) 45° V-tool to carve the design. Then use the knife or ⅜" (10mm) #11 straight gouge to remove the surrounding wood so that the skull and crossbones stand out. Use the ⅛" (3mm) #5 U-gouge to add texture to the bandana.

Make the Accessories



Transfer the patterns for the feathers, bandana tie, and sword onto the ½" (1.3cm) thick basswood, and cut them out using a band saw or handsaw. Then carve the shapes of each using the knife. Use the ⅛" (3mm) 45° V-tool to make V-cuts to shape each of the feathers, giving them texture. Then use the knife to make tiny V-cuts to separate the ties on the bandana and use the ⅛" (3mm) #5 U-gouge to add texture. The sword is a little more complicated. First, make a stop cut to separate the handle from the blade. Then thin the blade, removing material on both sides to keep it even. Once the blade is thinned, make light angled cuts (avoid applying too much pressure) along the top and bottom on each side of the blade to give it a faceted sharp look. Then thin down the handle. Use a 7/32" (5.6mm)-dia. bit to make a hole for the feather and a 9/64" (3.6mm)-dia. bit for the bandana. Dry-fit each and glue them into place with a bit of wood glue.

Painting and Finishing

If necessary, wash the carving with dish soap to remove all pencil lines and go over everything with the knife to remove remaining saw marks. Apply mineral oil and let the carving sit for 24 to 48 hours before painting. I've found that I don't have to use as much paint when I allow time for the oil to settle. It also makes the colors richer. For the skull and crossbones, dilute white paint with a small amount of raw sienna and warm brown to create an ivory tone. Then use diluted dark brown to add shadows and depth to the skull and crossbones, finishing with black in the eye sockets. The eye, eyepatch, and hat are all painted with a diluted mix of dark brown and black that is slightly heavier on the black, and then dry-brushed with white. Paint the bandana with deep red, and then apply a dark brown/black wash. Dry-brush the raised texture with white, and then lightly reapply the red to make the texture pop. Paint the pumpkin with a base coat of diluted orange with burnt sienna that is a bit heavier on the orange. Then shade with the dark brown/black wash in the creases and paint an even lighter wash over the entire surface, wiping the excess with a paper towel. To highlight the facets, dry-brush a mix of orange and yellow. For the feathers, use diluted yellow, deep red, and orange and then add a dark brown wash over that. Allow to dry, and then dry-brush the feathers with white to highlight the texture. Paint the sword blade with metallic silver mixed with a touch of black and the handle with dark brown/black. Then lightly dry-brush the entire sword with white for more definition and a rustic look.

materials & **tools**

MATERIALS

- Basswood, 3" (7.6cm) square: pumpkin, 5" (12.7cm)
- Basswood scrap, ½" (1.3cm) thick: accessories, sized for patterns
- Mineral oil
- Paper towels
- Pencil
- Graphite paper (optional)
- Wood glue
- Acrylic paints, such as Shuttle Art: black, burnt sienna, dark brown, deep red, metallic silver, orange, raw sienna, warm brown, white, yellow
- Dish soap (optional)

TOOLS

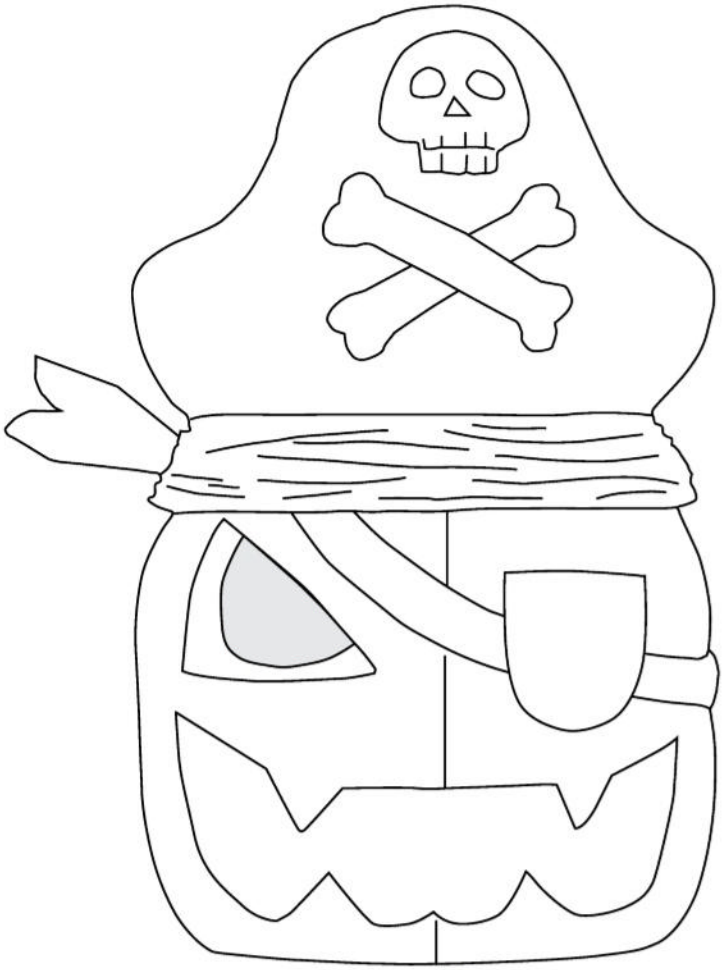
- Roughout knife
- Band saw or handsaw
- V-tool: ⅛" (3mm) 45°
- #3 gouge: ⅞" (22mm)
- #5 U-gouge: ⅛" (3mm)
- #11 gouge: ⅜" (10mm) straight
- Drill with bits: 9⁄64" (3.6mm), 7⁄32" (5.6mm)-dia.
- Paintbrushes: assorted

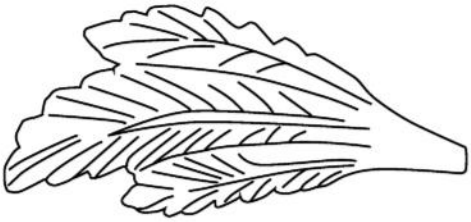
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

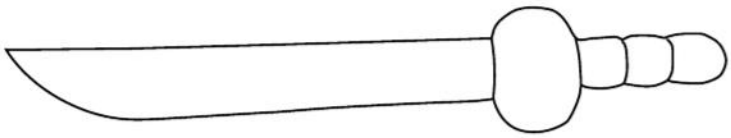


Dennis Bircea grew up in Brush Prairie, Wash., where he has spent most of his life. He began carving in 2024 and developed a passion for whimsical, mystical, and strange creations. You can see more of his work at @enduringflamecarvings on Instagram.

Pirate Pumpkin Patterns









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Wolf Portrait

Answer the call of the wild and put your skills to the test with a striking animal carving

By Mehmet Berat Tas

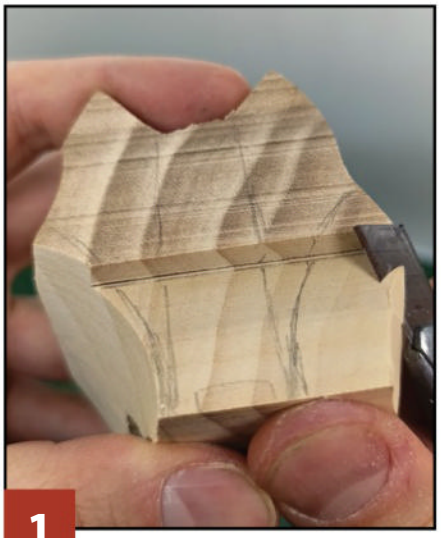
As someone who has been involved in figure carving for about eight years, my primary focus has always been on Santas, gnomes, and their whimsical worlds. However, a friend asked if I would carve a wolf head, mentioning that it held great personal significance. I think one of the most interesting aspects of carving is accepting new challenges, and this is how my experience with animal figures began. Through trial and error, I managed to increase my expertise. Although this isn't a beginner project, it can be a great experiment for those seeking a fresh breath of inspiration. Let's bring the spirit of this noble animal out of the basswood block together.

Getting Started

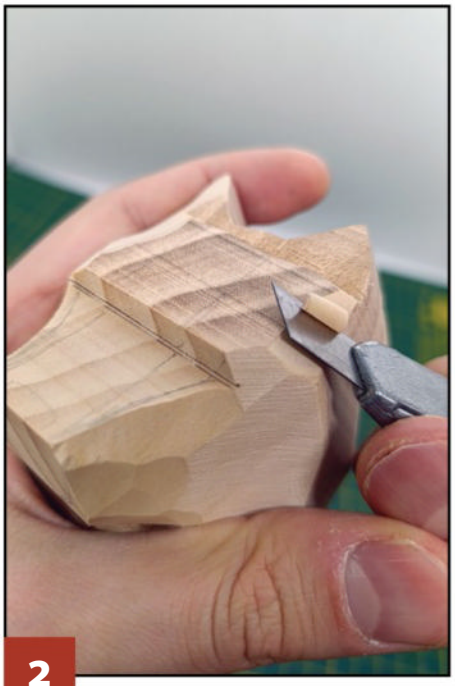
Transfer the front and side view patterns to the wood with a pencil and graphite paper or by drawing them on freehand. Then cut out the figure on a band saw.

Making Do

In this project, I used various diamond burrs, sanding attachments, and tungsten carbide cutters, but having the exact same attachments is not a requirement. The world of rotary tool accessories is vast, and you can achieve equally successful results with many different types that serve similar functions. The most important thing is to focus on bringing out the character of the wolf using the resources you have at hand.



1 **Rough out the shape.** Use a utility or carving knife of choice to rough out the nose and mouth (muzzle) area. Then taper the muzzle from the cheeks toward the nose tip to establish the wolf's characteristic facial profile. To achieve this taper, I used the rounded end of a belt sander on one side—which provides very fast results, though you must be careful not to remove too much material. Then use the knife on the other side for more controlled refinement. *Note: The goal is to ensure the nose tapers symmetrically toward the tip.*

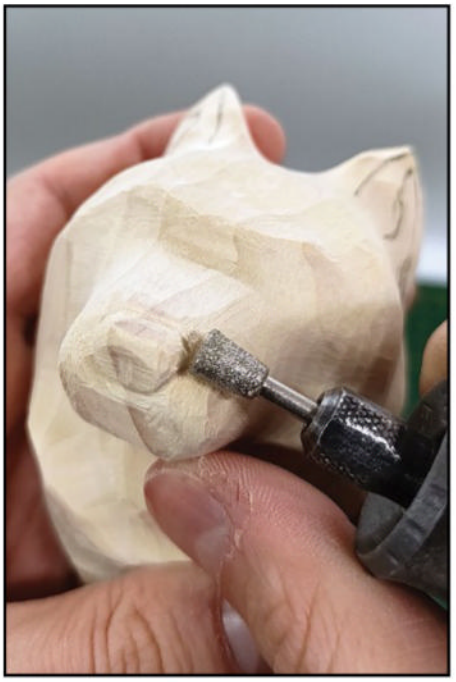




2 **Shape the head.** Use the knife to narrow the top of the head by creating a slope that descends from the forehead toward the eye sockets. Then carve hollows in the cheek areas and the front and back of the ears using a 60-grit sanding drum. *Note: These recesses will later give the fur layers a deeper, more dimensional appearance.* While opening these hollows, also shape both ears to face slightly outward.



3 **Shape the muzzle.** Round the angular edges left by the band saw at the base of the nose using a cylindrical diamond burr. Then use an inverted cone burr to define the outlines of the nose and separate it from the muzzle. Achieving symmetry here is particularly crucial. Check the piece frequently from the front and top and pencil in guidelines to stay on track.





4 **Define the ears.** Sketch guidelines with a pencil to determine the depth and curves of the ears. Then deepen the inner ear, using various diamond bits of your choice.



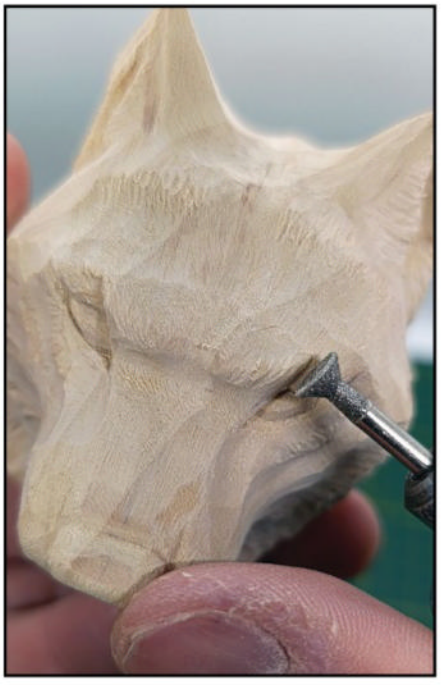


5 **Carve the eyes.** After drawing both eyes, carve them somewhat deeply with a mini tungsten carbide bit, setting the eyes further back while simultaneously creating the brow ridges. Then refine the eyeballs using the knife. Create more character for the upcoming fur texture, by adding some asymmetrical hollows under the eyes using the sanding drum.



6 **Texture the fur.** Follow a layered approach to create the fur. First, use the 60-grit sanding drum to establish the primary hair tracts and depth. *Note: At high speeds, some burn marks may appear on the wood, but these will be covered during the painting process and act as natural shadows.* After defining the main fur groups, add micro-textures using light, rapid touches to create the illusion of hundreds of individual hairs.





7 **Detail the ears.** Use the inverted cone diamond bit to create narrow V-shaped micro-grooves in the ears. While these ear hairs may not look prominent now, they will be revealed later during the dry-brushing stage. Then use the same bit to add fur details to the brow area and other small sections of the face.



8 **Create the mouth.** Use the knife to define the mouth line, as it provides a sharp, clean V-cut that rotary tools cannot replicate.

Painting and Finishing



Before painting, apply a generous coat of boiled linseed oil, and then let the carving sit for about 30 minutes before wiping off excess with paper towels. Apply a heavily diluted burnt umber wash to the fur grooves, forehead, and ear regions to create shading. Be careful on the end grain (like the forehead and top of the nose), as the wood will absorb paint rapidly. Then add irregular patches of diluted black to the inner ears, brow, and various parts of the coat to increase the layered effect.



Dry-brush the carving with off-white or white paint. Dip a dry brush into the paint, and then press and rotate it on the palette to ensure the paint is distributed evenly among the bristles. Remove the excess on a paper towel, and then apply very light, superficial strokes to the surface of the carving. This ensures the paint only catches the peaks of the wood, creating a magnificent contrast with the deep channels carved earlier.

Paint the eyeballs with undiluted, intense sunshine yellow, followed by carefully placed black pupils. To add a spark of life, paint two tiny dots of white acrylic on each pupil using a stylus or toothpick. Then attach two strong neodymium magnets to the back of the carving with cyanoacrylate (CA) glue, if desired.



MATERIALS

- Basswood: 2 ½" (6.4cm) square: 3 ¾" (9.5cm)
- Pencil
- Graphite paper
- Boiled linseed oil
- Paper towels
- Acrylic paints, such as DecoArt®: black, burnt umber, off-white, sunshine yellow, white
- Neodymium magnets (optional)
- Cyanoacrylate (CA) glue (optional)

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

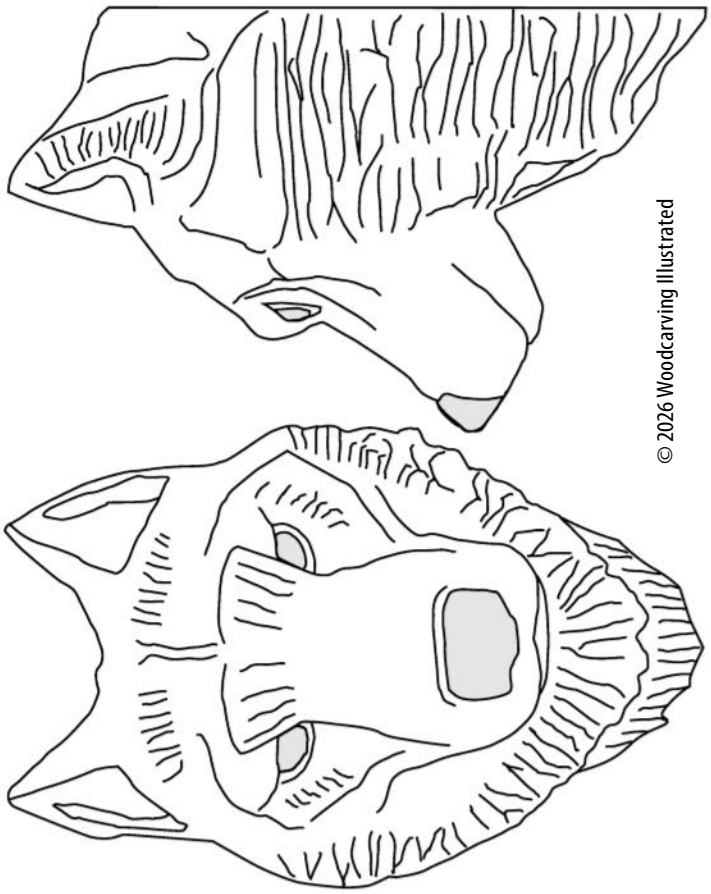
TOOLS

- Band saw
- Knives: utility, such as Stanley Interlock 9mm, or carving
- Rotary tool, such as Dremel® 3000 multi-tool
- Sanding drum with ⅛" (3mm) shank: 60-grit
- Belt sander
- Diamond burrs, ⅛" (3mm) shank: various sizes, cylindrical, inverted cone
- Carbide burr, ⅛" (3mm) shank: mini tungsten
- Stylus or toothpick
- Paintbrushes: assorted
- Paint palette



Mehmet Berat Tas has been dedicated to the art of figure carving since 2018. Based in Türkiye, he maintains a professional career as a child and adolescent psychiatrist, yet spends nearly every spare moment in his workshop making woodchips. What began as a passionate hobby has evolved into a lifelong pursuit, and he dreams of transitioning to full-time carving in the future. He is a devoted husband and the proud father of two sons. Find him on Instagram @whimsicalcarver.

Wolf Portrait Patterns



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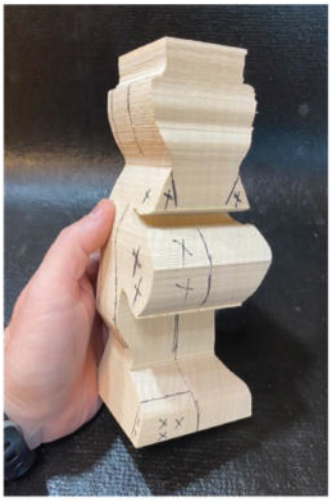
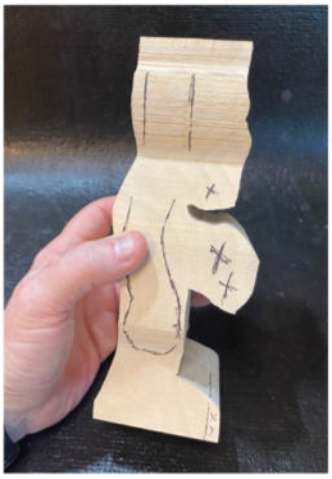
Frankenstein Caricature

This lumbering monster expresses a touch of humor and charm

By Pat Coffey

I grew up on classic monster movies—especially the delightfully low-budget kind. The ones that stuck with me most, though, were the humorous takes like *Abbott and Costello Meet Frankenstein* and *Young Frankenstein*. That blend of spooky and silly is exactly what I wanted to capture in this carving. To explore concepts for this project, I experimented with AI as a design tool. While I approach AI with a healthy dose of skepticism (as one should with any sharp tool), it was useful for quickly generating and refining ideas. Think of it as a sketch assistant—NOT the artist or carver. After settling on a design, I worked through several iterations before landing on a version I liked.





Getting Started

Transfer the front and side patterns onto the blank. Accuracy here saves headaches later, so take your time lining things up. Then cut out the shape on a band saw. Use a pen or pencil to draw a centerline and to mark the major landmarks and the areas that will be removed.

Carving

Rough out the character using a combination of larger tools. I used a 1" (25mm) #1 flat gouge, ¾" (19mm) #2 gouge, ½" (13mm) 60° soft V-tool, and 2" (51mm) straight carving knife. These larger tools remove wood quickly, and at this stage, efficiency is your friend.



Pay close attention when roughing out the left arm. Remove a significant amount of wood from the front, but be sure to leave enough material for the thumb. Use the centerline as a guide to know how far to carve. To create a sense of movement, bring the left foot slightly forward. This requires removing wood from both the front of the right boot and the back of the left leg—think of it as balancing the pose from both directions. Once established, trace the bottoms of the feet to maintain consistent reference points as







you carve. Next, use the knife, ½" (13mm) soft V-tool, or a ¼" (6mm) 60° bent V-tool to establish the ear box as a simple rectangular mass that will allow enough material to carve the ears later.

Refine the features. When the major forms are established, begin shaping the hands, nose, and facial structure. Then use a ¼" (6mm) #9 U-gouge to define the brow ridge, raising the left side slightly higher than the right to introduce a bit of personality. *Note: The brow is especially important; it sets the tone of the character.* Next, separate the fingers using the ¼" (6mm) 60° bent V-tool. Then refine the fingers using







the knife to deepen and clean the cuts. Create the joints and hand structure by using a ½" (13mm) #7 gouge to carve details horizontally across the fingers. Shape the ears, along with clothing elements, such as pant legs, coat folds, and lapels. *Note: Keep the forms clear and readable; details come later.*

Establish the face. Refer to the patterns and main photo to draw a hairline. It will help define the forehead and temple proportions, which will guide accurate eye placement. Next, draw the eyes, sketching elongated triangular



shapes with the pupils looking off to the right. Then draw an exaggerated mouth and the scars on the forehead. Use the knife to carve the eyes, removing a small chip at each corner and connecting the cuts while rounding the eyeball.

Next, carve the mouth. Use the knife to define the line with a stop cut, and then carve back up to it. Soften the upper and





lower lips with the knife, and then use the ¼" (6mm) #9 U-gouge just beneath the lower lip to enhance depth and shadow. Carve the forehead scar.

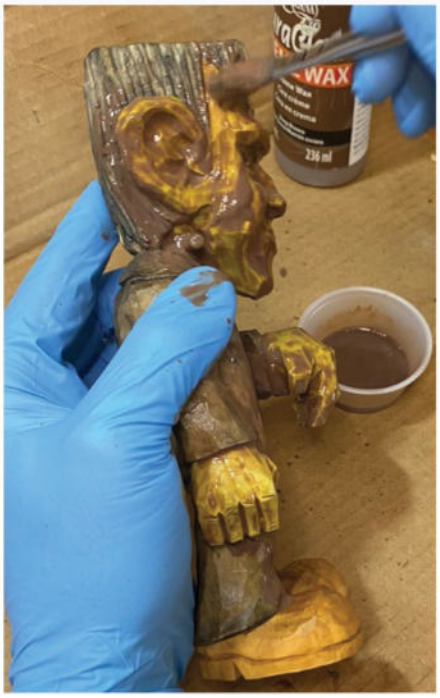
When the face is carved to your liking, refine any remaining details for the clothing, and then use your tool of choice to create simple soles for the shoes, keeping the lines clean and intentional. Create the neck bolts by cutting a ⅛" (3mm)-dia. dowel to size. Then use a ⅛" (3mm)-dia. bit to drill bolt holes in both sides of the neck. Test-fit

the dowels and attach them with a drop of clear drying wood glue. Add final details, and then clean up any fuzzies, soften all tool marks, and remove leftover pencil marks. *Note: Avoid overworking this character, as it thrives on clarity, not clutter.*

Painting and Finishing

Prepare the carving for painting. Make a base coat by mixing about an inch of burnt sienna artist oil paint into a quart of Minwax® Wood Finish 209 natural to create a warm, antique tone about the color of butterscotch. Apply the base to the whole carving and allow it to dry overnight. I paint using very thin water and acrylic washes and build up color gradually with two to three coats. Refer to the Paint Notes below for color specs. When finished painting, allow the carving to dry overnight.

Seal the piece with at least three coats of Rust-Oleum® Painter's Touch 2X ultra cover matte clear. *Note: You can use any sealer of choice, but make sure the carving is completely sealed before antiquing.* To antique, I used DecoArt® Americana DuraClear Crème Wax deep brown, thinned with water to a consistency of ketchup. Apply the mixture and let the carving sit briefly. Then use a clean cloth to wipe off the high areas while leaving the dark wax in the areas you want shadowed. Keep cotton swabs and clean water nearby to tidy up the eyes and any other areas.





Pat Coffey is a retired helicopter pilot and has been carving caricatures since the late 80s. He teaches caricature carving throughout the United States and is a member of the Caricature Carvers of America (CCA). Pat lives with his wife Amy in Salisbury. N.C. You can find more of his carving on Instagram @patcoffey_ carvings.

MATERIALS

- Basswood, 3" (7.6cm) square: 8" (20.3cm) tall
- Pencil or pen
- Wood glue: clear drying
- Dowel: ⅛" (3mm)-dia.
- Stain, such as Minwax® 209: natural
- Sealer such as, Rust-Oleum® Painter's Touch 2X ultra cover: clear matte
- Finishing wax, such as DecoArt® Americana DuraClear Crème Wax: deep brown
- Acrylic paints, such as FolkArt®: asphaltum, forest moss, licorice; such as Craft Smart®: black; FolkArt® Brushed Metal: brushed silver; such as Ceramcoat®: oyster white; such as DecoArt®: true red
- Oil paint: burnt sienna
- Clean cloth or paper towels
- Cotton swabs (optional)

TOOLS

- Band saw
- Carving knife: 2" (51mm) straight blade
- #1 gouge: 1" (25mm) flat, such as BSB Eraser
- #2 gouge: ¾" (19mm)
- #7 gouge: ½" (13mm)
- #9 U-gouge: ¼" (6mm)
- Soft V-tool: ½" (13mm) 60°
- V-tool: ¼" (6mm) 60° bent
- Drill with bit: ⅛" (3mm)-dia.
- Paintbrushes: assorted

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

Paint Notes

Skin: forest moss (1)

Coat and pants: licorice (1)

T-shirt oyster white (4)

Hair: black (2)

Eyes: oyster white (4)

Pupil: black (2)

Sutures: black (2)

Scar: true red (5)

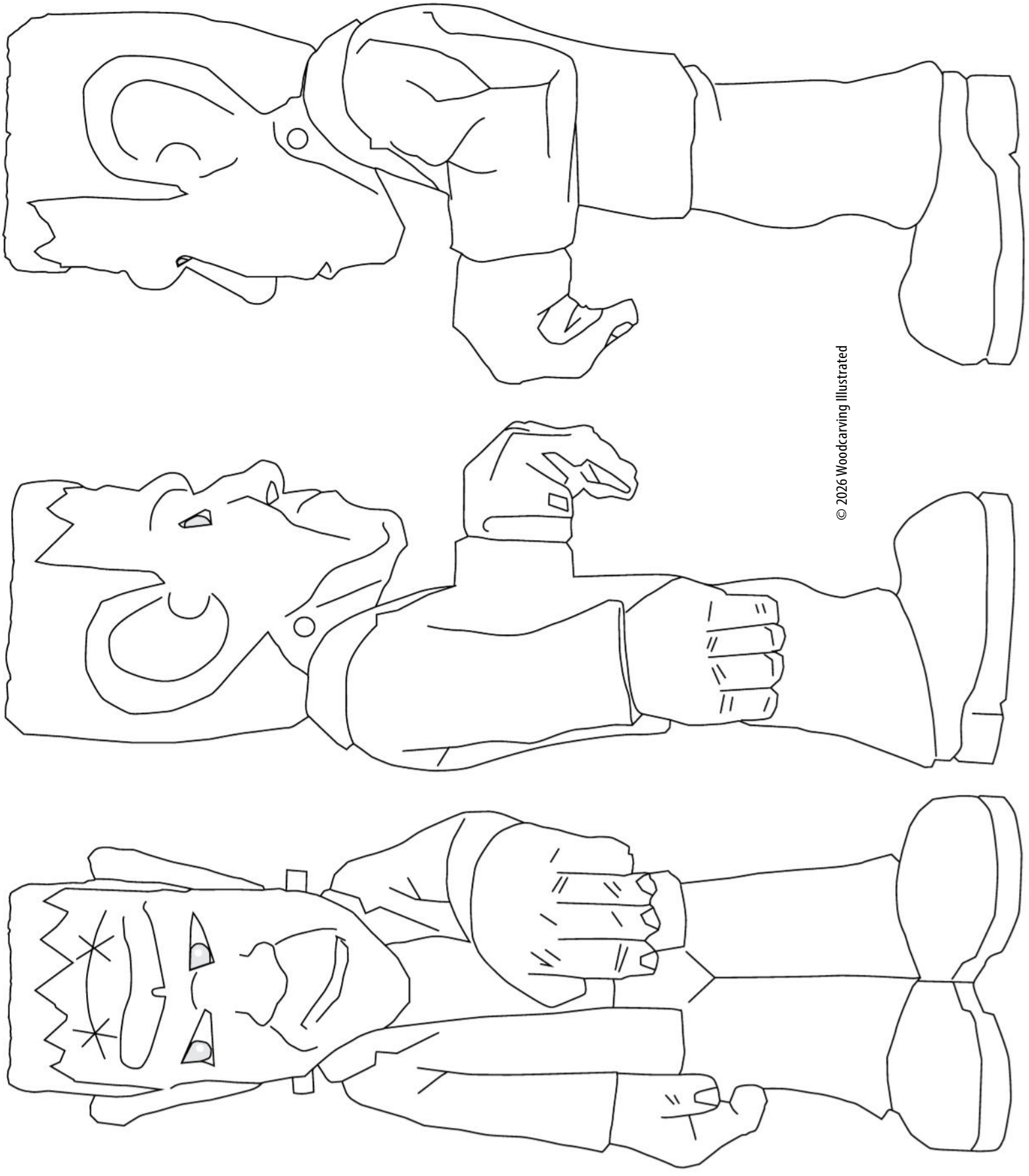
Boots: asphaltam (1)

Bolts: brushed silver (3)

1 FolkArt®
2 Craft Smart®
3 FolkArt® Brushed Metal
4 Ceramcoat®
5 DecoArt®



Frankenstein Caricature Patterns



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Spool Carving

Take a break from the usual basswood block with this clever carve

By Dale Kirkpatrick



In the 1980s, a member of my carving club suggested carving wooden thread spools. Since then, I've carved hundreds of them. Wooden spools have become harder to find because manufacturers switched to other materials. I find mine at antique malls and flea markets, but basswood reproductions are available at some craft stores. Authentic spools are made of harder wood but are still carveable.

Getting Started

Draw a centerline down the front of the spool, as well as the eyelines. Then draw a guideline on the sides for the ear placements. Transfer the pattern to the spool. For a better grip while carving, place the carving spool on a rod between two wooden spacers and secure with wing nuts. *Note: I use rejected spools as spacers, but any comfortable piece of wood will work.*







1 **Define the hairline.** Use a ⅛" (3mm) 60° V-tool to define the hairline without removing wood from the ear. Then remove wood from the forehead with a carving knife. With a 3⁄16" (5mm) #9 gouge, remove wood in front of each ear at the eyeline to help define the width of the face. Then use a ¼" (6mm) #11 gouge to remove the wood across the eyeline.



2 **Rough out the face.** Continue shaping the forehead with the knife, checking the profile for depth and shape. Redraw the centerline and cut a notch below the nose with the knife. Then redraw the eye and nose lines, and use a ⅛" (3mm) #11 gouge to establish the width of the nose.





3 **Establish the eyes.** Remove a triangle chip from the corner of each side of the nose using the knife. Then use the ⅛" (3mm) #11 gouge to cut from the forehead to the inside corner of the eye to begin the upper eyelid. Continue the eyelid cut to the outside corner of the eye, stopping at the eyeline, using the ⅛" (3mm) #11 gouge. Then use the ⅛" (3mm) 60° V-tool to sharpen the bottom of the gouge cut that forms the upper eyelid.



4 **Define the face.** Using the knife, shape the cheeks from the mustache to the eyes. Then use the knife to round the upper eyelid from the eyeline up into the top of the lid.





5 **Establish the ears.** Use the 3⁄16" (5mm) #9 gouge to rough out the jawline and the bottom edge of one ear. Use the same gouge to establish the back edge of the ear and add shape by cutting from the midpoint of the back to the midpoint of the bottom and extend the jawline toward the chin. Using the knife, outline the ear creating a box shape, and then make a stop cut at the front of the ear. Remove the sharp edge of the jaw that was created by the gouge using the knife and continue to round the cheek upward toward the eye. Repeat for the other ear. Then soften the sharp corners of the ears using the knife and narrow the neck behind the jaw with the 3⁄16" (5mm) #9 gouge.



6 **Refine the eyes.** Use the ⅛" (3mm) #11 gouge to establish the bottom of each eye, cutting from the midpoint toward each corner. Then trace the cut with the ⅛" (3mm) 60° V-tool. Redraw the eyeline as a slight arc to form the lower edge of the upper lid, and then use the knife to trace that line making a shallow stop cut. Shape the exposed eyeball between the stop cut and lower lid using the knife.



7 **Refine the face.** Round the cheeks closer to the lower edge of the eyeball using the knife. Then make a shallow cut in the cheek parallel to the lower edge of the eyeball using the ⅛" (3mm) #11 gouge to form the lower eyelid. Use the ⅛" (3mm) 60° V-tool to remove wood above and below the mustache. Switch to the ⅛" (3mm) #11 gouge, remove wood under the lip line, and then shape the lower lip with the knife. Extend the jawline toward the chin with the ⅛" (3mm) #11 gouge.



8 **Shape the jawline.** Use a 7⁄16" (11mm) #7 gouge to taper the ears toward the face, ending at the previously made stop cut. With the same tool, reduce the cheek and jaw while cutting toward the ends of the mustache, and then reduce the jawline, creating a narrow chin. Continue shaping the chin and jawline with the knife and gouges.



9 **Define the hair.** Using the ¼" (6mm) #11 gouge, define the bottom of the hairline between the back of the ears. Taper the back of the neck to the hairline and ears using the knife, and then round the hair on the top of the head with the knife. Remove some of the flaring edge of the spool to add hair. Then use the ⅛" (3mm) #11 gouge to detail the inside of the ears.



10 **Refine the hair and mustache.** Continue using the knife to round and shape the hair on the head as well as the mustache. Use the ⅛" (3mm) #11 gouge to add hair detail to the mustache and the head. A smaller #9 or #11 gouge can be used to reach tight spots. Shape the tip of the nose by removing the front corners using the knife.



11 **Refine the nose.** Round the edges of the nose from the point moving up and around the eye socket using the knife. Detail the nostrils by creating a chip with the ⅛" (3mm) #9 gouge, and then use the tip of the knife to remove the chip. *Note: A smaller size can be used to repeat the cut if the knife doesn't clear the chip.*



12 **Detail the eyes.** *Note: The tool size for the eye details is determined by the space between the eyelids.* I used the 3⁄16" (5mm) #9 gouge for the iris and the 1⁄16" (2mm) #9 gouge for the pupil. Start with the larger tool and cut the part of the circle that is visible between the lids and remove a bit of wood inside the cuts creating a flat depression. Repeat this method in the center of the first depression with the smaller tool. This time, deepen the bottom of the smaller hole. Then use a 3⁄32" (2mm) #9 gouge to add the eyebrows.

Finishing

Use the knife to remove any remaining pencil marks and unfinished chips. Then apply Howard Feed-N-Wax® using an inexpensive brush. *Note: Just coat the carving (not the spool labels) with the wax.* Allow the wax to penetrate the wood for at least four hours. Then use a soft cloth to buff the carving to remove excess wax. Use a toothbrush to remove wax in deeper areas to pull it to the higher surfaces where it can be removed by buffing again with the cloth. A second application of wax is optional.

Spool Carving Pattern



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materials & tools

MATERIALS

- Wooden thread spool 1¼" (3.2cm) thick: 1 13⁄16" (4.6cm) tall
- Pencil
- Howard Feed-N-Wax®

TOOLS

- Carving knife: 1½" (38mm) straight blade
- #7 gouges: 7⁄16" (11mm), or 5⁄16" (8mm)
- #9 gouges: 3⁄32" (2mm), ⅛" (3mm), 3⁄16" (5mm)
- #11 gouges: ⅛" (3mm), ¼" (6mm)
- V-tool: ⅛" (3mm) 60°
- Threaded rod with wing nuts
- Extra spools: 2 each
- Small paintbrush
- Disposable buffing cloth
- Toothbrush

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



Dale Kirkpatrick is a retired systems analyst who has been carving as a hobbyist for over 50 years. He lives in southwestern Pennsylvania with his wife Carol. See more of his work at CarverDaleCreations.com.

Rodney Rooster



Get a jump on the holidays with a charming folk-art fridge magnet that makes a great gift

By Gerard Canavan

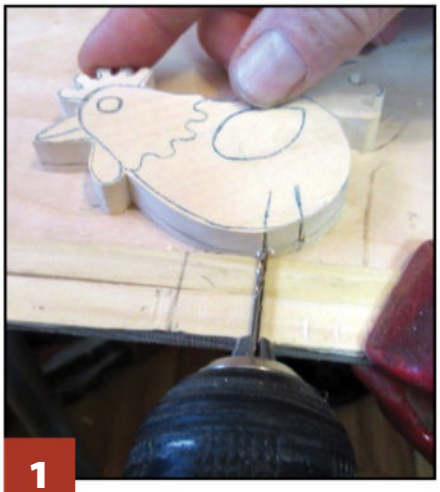


This cheeky magnet was a big hit with my family members, but maybe they're just tired of Santas! The inspiration comes from folk-art chicken illustrations. Black and red are common colors for chickens and even go back to cave paintings by our earliest ancestors.



Getting Started

Transfer the patterns for the body and feet to the wood, and then cut out the shapes on a scroll saw using a #3 reverse-tooth blade or use a coping saw. On the edge of the body, draw a guideline one-third of the way from the back side all the way around the rooster.



1 **Drill leg and feet holes.** Center punch the holes in the body and feet by pressing a screw into the wood. Then use a 5⁄64" (2mm)-dia. bit to drill holes 7/16" (11mm) deep in the body and feet. To guide the drill, clamp two popsicle sticks to the edge of your table. Chuck the drill bit so it will stop at the proper depth when the drill hits the sticks. Repeat this process for the body and the feet.



2 **Carve the parts that protrude from the body.** Make a stop cut at the base of the appendages on the back side of the rooster about 1⁄16" (1.6cm) deep, and then lower their surfaces to the stop cut using a knife. On the front side, stop cut at the base of the appendages and remove wood until the edge guideline is centered.



3 **Refine the protruding parts.** Use the knife to taper the beak toward its tip and shave it all around to the guideline. Then separate the top and bottom of the beak with a 1⁄8" (3mm) 70° V-tool. Use the knife to round off the edges of all the appendages sharply toward the guideline.



4 **Define the body.** Round off the head and body to the guideline using the knife. Draw the frills at the neck, and then stop cut to the line using a ⅛" (4mm) #8 gouge. Make a stop cut around the wing using the knife, and then lower the area below the frills and around the wing.



5 **Refine the carving.** Use a 3⁄16" (5mm) #8 gouge to make a stab cut that outlines the eye. Then lower the surfaces surrounding the eye and round the eye with the knife. Shape the wing and round off the feet. *Note: If you have difficulty holding onto the feet while shaping, you can use sandpaper instead.*



6 **Attach the legs and feet.** Grind the heads of the finish nails flush. Place the rooster at the edge of the table, hold it down with your palm, and then hammer the finish nails into the body where the punch holes were made in Step 1. Slide the feet onto the legs to test fit your progress. Mix a little 5-minute epoxy and let it set for a few minutes. Then use the epoxy to attach the magnet on the back. Hold it with your fingers until it sets up to prevent it from sliding toward the nails. Use a toothpick to spread a little epoxy into the holes of the feet and legs and attach them to the body.

materials & **tools**

MATERIALS

- Basswood, ⅜ (1cm) thick: rooster, 3" x 3⅛" (7.6cm x 7.9cm)
- Basswood, ¾" (1.9cm) thick: 2 each, feet, 3⁄16" x ½" (5mm x 1.3cm)
- Sandpaper (optional)
- Finish nails, 15 gauge: 2 each, 1½" (3.8cm) long
- 5-minute epoxy
- Finish, such as Rust-Oleum® acrylic spray: clear matte
- Neodymium magnet: 12mm
- Screw
- Popsicle sticks
- Toothpick
- Acrylic paints, such as Apple Barrel®: antique white, black, elephant gray, flamenco red, pumpkin orange

TOOLS

- Scroll saw with blade: #3 reverse tooth or coping saw
- Knife: 1½" (38mm)-long blade
- #8 micro gouges: ⅛" (4mm), 3⁄16" (5mm)
- V-tool: ⅛" (3mm) 70°
- Drill with bit: 5⁄64" (2mm)-dia.
- Hammer
- Paintbrushes: assorted
- Small clamps

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

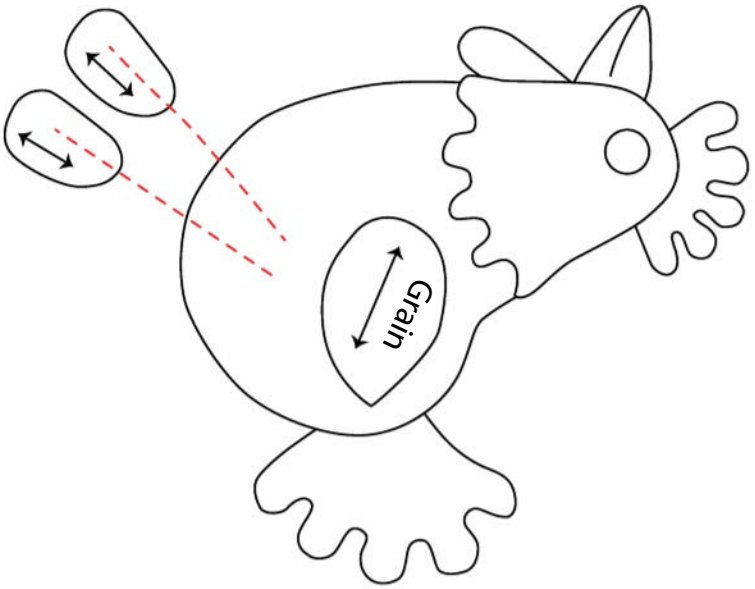
Painting and Finishing

Prior to painting, cover the magnet with painter's tape. Paint the rooster with your choice of colors or use the paint scheme as outlined in the Materials List. Allow to dry, and then finish the carving with matte clear acrylic spray and remove the tape from the magnet.



Gerard "Gerry" Canavan lives in Colorado Springs, Colo. He is a member of the Pike's Peak Whittlers and has been carving on and off for 40 years. Find him on Instagram @g_canavan.

Rodney Rooster Patterns



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What a Mess!

This put-upon lady has had enough, but she's sure to bring out a smile in all who see her

By David Boone





While checking out in the line at a local store, a lady in front of me was talking to the cashier about all the work she does with no thanks from her family. She exclaimed, "I cook and I clean, and what do I get?" That phrase made me chuckle and inspired this hardworking but underappreciated caricature.

Getting Started

Transfer the pattern onto the blank and cut around the perimeter with a band saw. Then use a micro grinder with rounded sanding pads to shape and smooth out the entire surface of the blank. Sketch the lady, mop bucket, and plunger pattern details onto the blanks.

Carving

Carve the face first. Use a carving knife to rough out the nose and eye sockets. Then use the knife to carve the bandana. Carve the eyebrows with a ½" (13mm) #1 gouge. Round the cheeks and create wrinkles on the face and bandana with the knife, and then soften the features with 120-grit sandpaper. Carve the mouth and clean up any rough areas on the head with the knife.





Next, carve the dress and apron. Use the carving knife to shape the dress. Make stop cuts with the same tool on the apron and



TIP

GETTING AROUND

Use sanding pads on the micro grinder for sanding. Simply cut the square pads into circles and wrap the cutouts around the tip of the grinder.





dress collar pattern lines, and then carve up to them to define the collar and apron. Carve down to the collar to define the neck. Add a button below the collar with the knife. Use the knife to carve the wrinkles on the dress.

Then carve the hands and shoes using the carving knife and ½" (13mm) #1 gouge. Use the same tools to make stop cuts to separate the fingers and carve the fingernails. Then drill a hole into the center of each hand with a ⅜" (10mm)-dia. bit for the mop and plunger handles. Finally, carve the mop, bucket, and plunger with the knife.



Making the Base

Although I bought the base blank from a local craft store, you can carve your own base. Use the carving knife to shape the base. Then make a stop cut around the sides of the base with the knife and carve down to it to create the side ridges. Sketch the wooden floorboards on the top of the base, and then woodburn the pattern lines. I made the sign from a 3⁄16" (5mm) thick piece of basswood. I used a laser to print the words, but you could woodburn, paint, or use a marker.

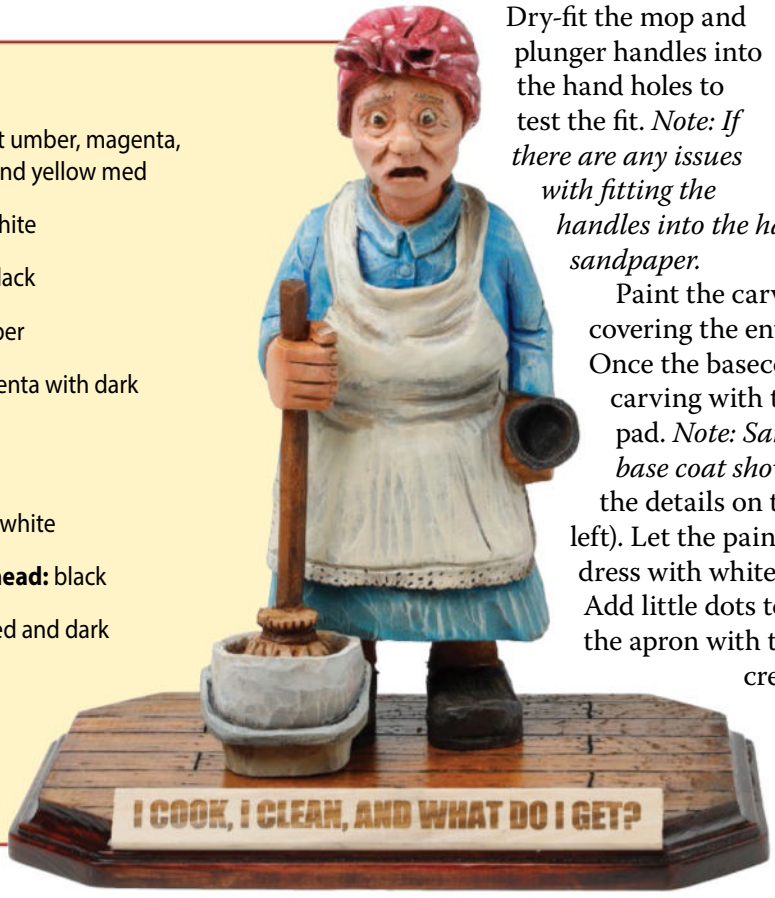




Painting and Finishing

Sand the carving. Hand-sand the entire carving with 120-grit sandpaper. Dry-fit the mop and plunger handles into the hand holes to test the fit. *Note: If there are any issues with fitting the handles into the hands, sand the handles with sandpaper.*

Paint the carving. Create a base coat by covering the entire carving in burnt umber. Once the basecoat has dried, buff the entire carving with the micro grinder and sanding pad. *Note: Sanding with the grinder lets the base coat show in the wrinkles.* Then paint the details on the carving (see Paint Notes at left). Let the paint dry, and then dry-brush the dress with white to highlight the carving details. Add little dots to the bottom and side edges of the apron with the woodburner and a fine tip to create a fringe look. Apply a coat of acrylic matte spray finish to the entire carving. Glue the mop and plunger handles into the hand holes and the shoes to the center of the base. Let dry.



Paint Notes

Skin: mixture of burnt umber, magenta, dark titanium white, and yellow med

Eyes: dark titanium white

Pupils and mouth: black

Eyebrows: burnt umber

Head bandana: magenta with dark titanium white dots

Dress: ultramarine

Apron: dark titanium white

Shoes and plunger head: black

Mop head: yellow med and dark titanium white

Mop bucket: mixture of black and dark titanium white

materials & **tools**

MATERIALS

- Wood, such as basswood, 4" (10.2cm) thick: cleaning lady, 4½" x 10" (11.4cm x 25.4cm)
- Wood, such as basswood, 1½" (3.8cm) thick: mop and bucket, 2½" x 7" (6.4cm x 17.8cm)
- Wood, such as basswood, 1" (2.5cm) square: plunger, 3½" (7.6cm) long
- Wood, such as basswood, 1½" (3.8cm) thick: base, 6" x 9½" (15.2cm x 24.1cm)
- Wood, such as basswood, 3⁄16" (5mm) thick: sign, 13⁄16" x 9½" (2cm x 17.2cm)
- Pencil
- Acrylic paints, such as Master's Touch: black, burnt umber, dark titanium white, magenta, ultramarine, yellow med
- Sandpaper: 120-grit
- Sanding pads, such as 3M
- Wood glue
- Spray finish, such as Rust-Oleum® clear matte

TOOLS

- Band saw
- Carving knife
- #1 gouge: ½" (13mm)
- Drill with bit: ⅜" (10mm)-dia.
- Micro grinder, such as NSK Micro Motor Polisher
- Woodburner: fine tip
- Paintbrushes: assorted
- Laser cutter (optional)

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



David Boone has lived his whole life in the mountains of Western North Carolina in a town known as Pensacola, where his family has owned land for six generations. After returning from the Vietnam War, David found therapeutic benefits in woodcarving and incorporated his drawing and painting skills into his projects. As an avid admirer of Norman Rockwell and inspired by his art, David often models his carvings off the wonderful people who live in his town. He is an emeritus member of the Caricature Carvers of America (CCA), a life member of the Southern Highlands Craft Guild, and a member of the Charlotte Woodcarving Club. Find more of David's carvings on YouTube at David Boone Woodcarving.

What a Mess! Patterns



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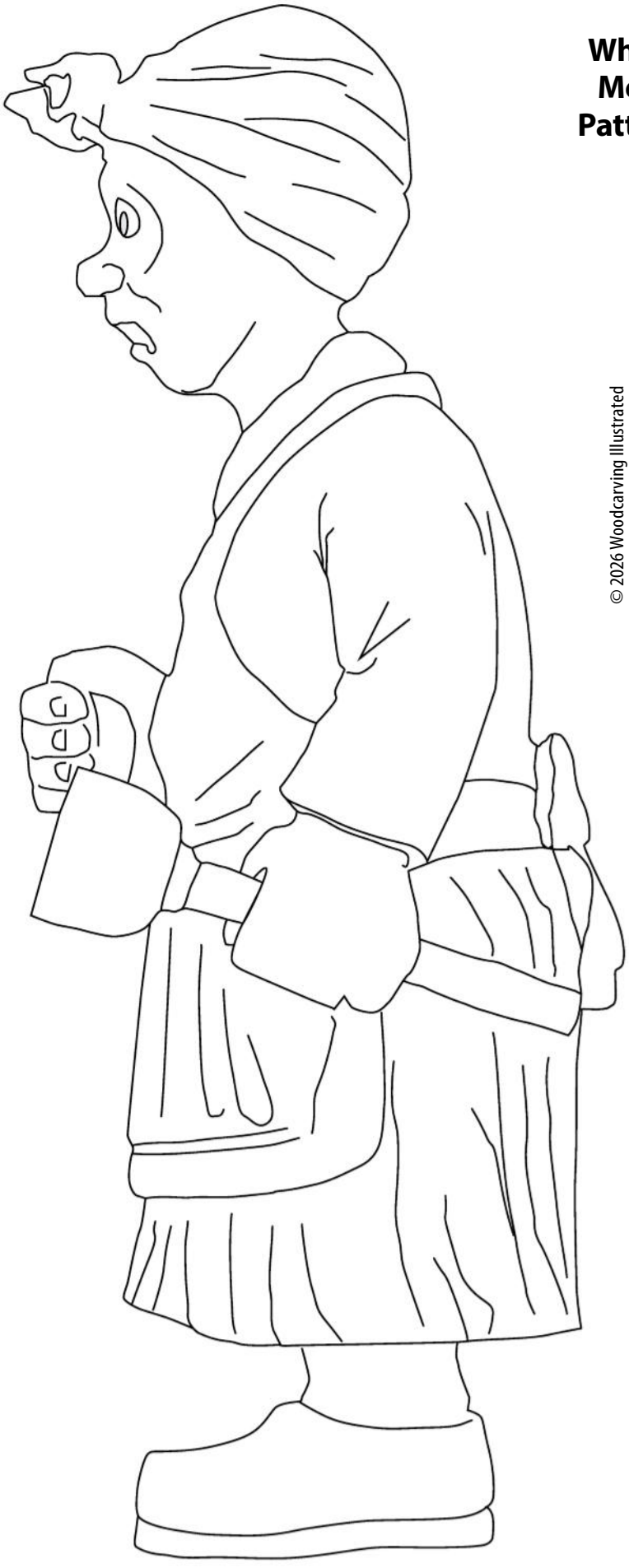
What a Mess! Patterns





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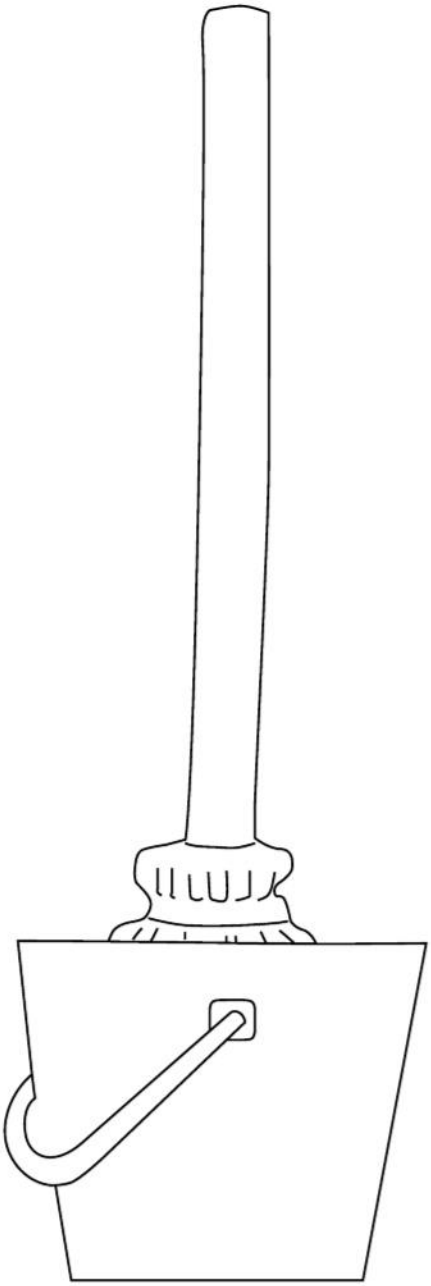
What a Mess! Patterns





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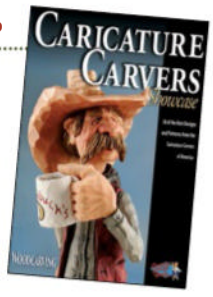


Winged Pumpkin

The spirit of Halloween lives in this frightfully fun creation

By Tony Tanev

From carving only Santas and gnomes, I turned into a Halloween fanatic! I just can't get enough pumpkins in my life. No matter the season or the holiday, you can always make a pumpkin related to it. This project has a few tricky spots, but as you go through the process, you'll find out it's a lot simpler than it seems. So strop your favorite carving knife, grab a few gouges, and get ready to learn how to carve this winged pumpkin.

Getting Started

Draw a circle on the top and bottom of the blank, making it as wide as possible to use as a guide when roughing out the initial cylindrical shape. *Note: You can use a compass to make a perfect circle.*



1 **Carve a cylinder and rough out the stem.** Use a carving knife to remove the corners of the wood until you form a cylindrical shape from top to bottom. Keep the cylinder as wide as possible, as you will need the extra material. Draw a guideline 1⅝" (4.1cm) up from the bottom with a pencil to mark the separation line between the pumpkin and stem. Then make a stop cut around the cylinder following the line. Next, slice from the top of the blank to the stop cut and clean the rest of the top inward all around the blank. Repeat this step three or four times, and then start removing only the bottom half of the stem section so there is enough material for a big, twisting stem.





2 **Rough out the pumpkin.** Thin out the bottom part of the stem until it's around ¾" (1.9cm) in diameter. Then draw lines on the pumpkin half of the blank about 1¹⁄₁₆" (1.8cm) from the top and bottom toward the center. From each of these lines, start rounding the pumpkin from the center to the top and from the center to the bottom, leaving the thin strip between the lines in the center untouched.



3 **Carve the pumpkin ribs.** When the pumpkin has a nice round shape, draw guidelines for the ribs about ⅔" (1.7cm) apart. Then use a ⅜" (10mm) 70° V-tool to carve the ribs, digging extra deep at the top so you can later create the indentation that pumpkins naturally have. Also, dig a bit deeper at the very bottom right where the curve starts, so the pumpkin looks rounded and tucked in while still having a flat underside.



4 **Refine the pumpkin.** Use the knife to flatten the edges of the V-cuts as preferred. *Note: I usually shape the segments so they are less protruding because it makes carving the face easier.* Keep the cuts slightly random using the knife or a ½" (13mm) #6 semi-flat gouge. When finished detailing the pumpkin, choose the front side. Two ribs should face each other on the left and right so the wings will be symmetrical and evenly spaced from the face. Mark the front once you find the perfect area.





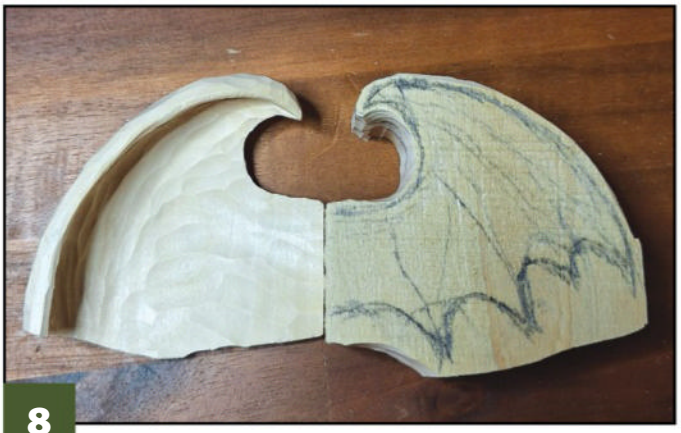
5 **Create the stem.** Use the knife to remove a bit of material from the stem part of the blank, but only from the front and back; keep the sides wide. Refer to the pattern and draw the stem, and then use a combination of gouges to remove all excess material. Note that the thinner and longer the shape, the more fragile the stem becomes, so use very sharp tools and apply light pressure to avoid breaking the wood. Once the stem is shaped, use the ⅜" (10mm) 70° V-tool and a 1⁄16" (2mm) #11 gouge to add detail with short, slightly swirling lines from one side.



6 **Carve the face.** Refer to the pattern and draw the face with a pencil. Use the knife to make stop cuts along the pencil lines, rotating the piece for better control and results. *Note: Don't use too much force on the first pass, as the blade thickness can push and split little chunks of the wood.* Next, use a ¼" (6mm) #6 semi-flat gouge to carve toward the stop cuts using light pressure. For tight areas, use the tip of the knife. Carve out the mouth and eyes, repeat the process as necessary, and then clean everything up. *Note: The deeper you carve the face, the less visible the sides will be from the front; I carved mine about ⅛" (3mm) deep.*



7 **Cut out the wings.** Place the blanks for the wings next to each other with the grain running vertically and transfer the wing patterns to the wood. Then use a band saw or handsaw to remove excess material around the wings, cutting about ⅛" (3mm) from the lines.



8 **Shape the first wing.** Use a combination of the gouges to start shaping the wings by rounding from the top down along the outer edge to create depth. Then begin hollowing the inside, aiming to match the back contour. Be careful not to go too thin to avoid breaking through the other side. Check the wing with a lamp or flashlight every few cuts. If light shows through, stop carving that spot immediately. I kept mine around ⅛" (3mm) thick.





9 **Detail the first wing and create the second one.** Once the wing has a scooped shape, draw the bottom edge and use a gouge of choice to remove the excess wood from the round areas. Apply very light pressure while carving, as the wing is very thin. Add bone details in the wings by carving lines from the bottom upward. Then lower the wood around them to make them stand out. *Note: Use the light test described in Step 8 to prevent removing too much wood*. Repeat this process to make the second wing.





10 **Fit and attach the wings.** Use the 1/16" (2mm) #11 gouge to carve small slots about 3/16" (5mm) deep into the pumpkin sides to dig a little slot where the wings will be fit. Round the top corner of each wing to thin out the wing bases to fit snugly into the slots. *Note: They should fit tightly without falling out*. Glue the wings into the slots and let dry.



Painting and Finishing

I painted the pumpkin with acrylic paints watered down to a 50/50 mix. For darker areas like the eyes and mouth, use slightly less water. Begin by painting the pumpkin captive orange mixed with three drops of ochre yellow and a drop of red brown antiquing paint. Then apply watered-down tawny brown into the ribs for depth and shadow. After that, dry-brush the whole pumpkin with ochre yellow to give it some color variety and highlight the carving cuts and edges. Use the same brown to darken the inside of the eyes and mouth or substitute with a darker yellow. Next, mix ochre yellow and tawny brown and water it down for the stem. Then dry-brush the stem with bisque. For the deep eyes and mouth, make a 50/50 mixture of black and tawny brown and add just enough water so it's easy to apply but does not show any color underneath. Add a few more drops of water to that mix and paint the wings. Allow the piece to dry, and then dry-brush the wings with bisque.

When finished painting, allow the piece to dry and then go over the whole carving with red brown watered-down antiquing paint to bring the colors together and add a slight weathered look. *Note: I use about three to four drops of water per drop of paint.* Allow everything to dry. Then apply two to three light coats of clear matte acrylic varnish to protect the carving from sunlight and handling and to keep colors vibrant.

materials & **tools**

MATERIALS

- Basswood, 2½" (6.4cm) square: pumpkin, 3³⁄₁₆" (8.1cm) long
- Basswood, 1" (2.5cm) thick: wings, 2 each, 3½" (8.9cm) square
- Pencil
- Wood glue
- Acrylic paints, such as Cadence®: bisque, black, captive orange, ochre yellow, red brown, tawny brown
- Antiquing paint: red brown
- Finish, such as Lukas spray varnish: matt

TOOLS

- Band saw
- Compass (optional)
- Carving knife: 1¼" (32mm)-long blade
- #5 gouge: ⅛" (3mm)
- #6 gouges: ¼" (6mm), ½" (13mm) semi-flat
- #11 gouge: ¹⁄₁₆" (2mm)
- V-tool: ⅜" (10mm) 70°
- Paintbrushes: assorted

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



Tony Tanev is from Bulgaria and has been a full-time woodcarver for nearly five years. With every passing day, his love for the craft grows. He hopes to one day teach carving in his home country. You can find Tony on instagram @tony.carvings or Etsy at TonyCarvings.

Paint Notes

Pumpkin base color: captive orange mixed with 3 drops of oacher yellow and a drop of red brown antiquing paint

Pumpkin ribs: tawny brown

Inside of the eyes and mouth: mixed black and tawny brown

Edges of the face on the inside: tawny brown

Stem: mixed tawny brown and oacher yellow

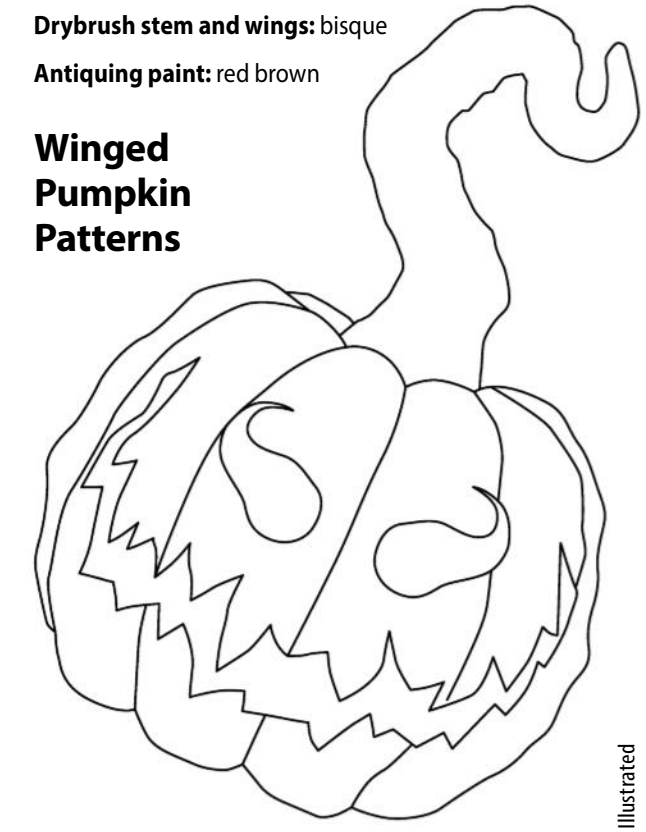
Wings: mixed black and tawny brown

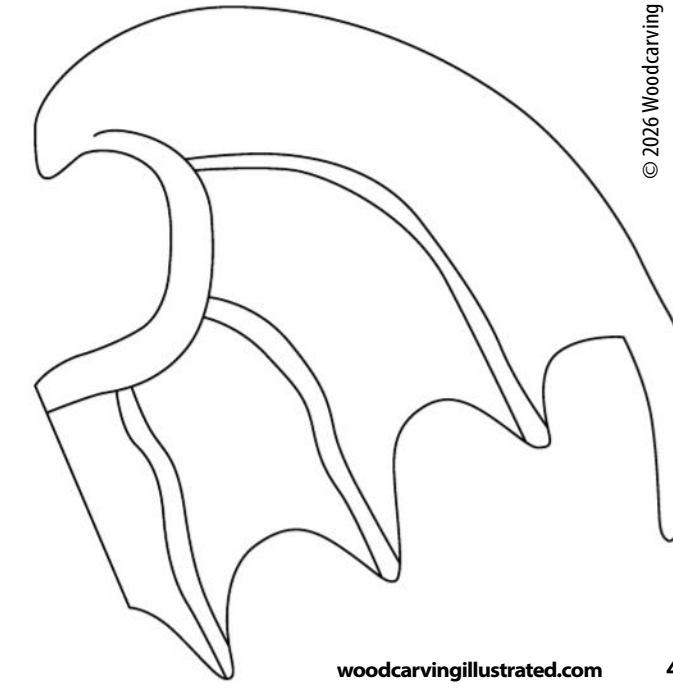
Drybrush pumpkin: oacher yellow

Drybrush stem and wings: bisque

Antiquing paint: red brown

Winged Pumpkin Patterns





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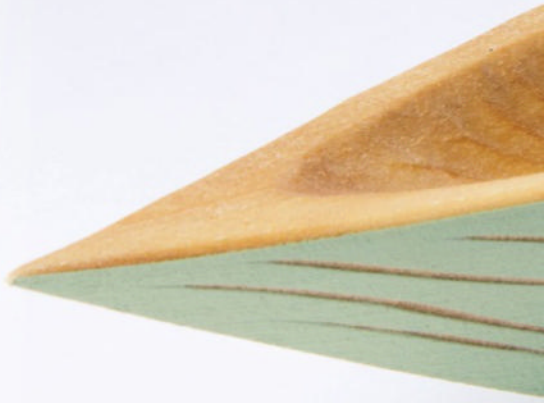
Small Triangle Bowl

Carve a stylish keepsake dish that's surprisingly easy to make

By Matt Day



The benefit of carving a bowl, rather than turning it on a lathe, is that you are not bound to circular shapes. In this piece, I pushed that idea to its extreme, making a small triangular bowl that invites a second look. It uses little material but is perfect for experimentation, so feel free to add your own design touches beyond the pattern.

Getting Started

This bowl can be made from green wood or 6/4 dimensional lumber. For kiln dried materials, softer woods like basswood or poplar will provide the best carving experience. For greenwood, I've successfully used cherry, maple, and walnut. Use a pencil or pen to lay out the design on your blank. Carving works best if none of the sides are directly aligned with, or perpendicular to, the grain. If using a pattern, move it around the blank to find the best orientation and use of the wood. The inner hollow should follow the outside closely but have much more rounded corners.





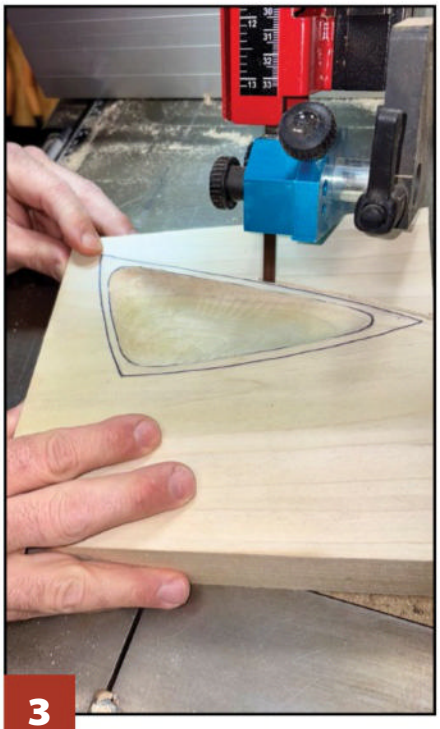
1 **Rough out the hollow.** Use a mallet and a 11/16" (18mm) #7 curved gouge to create the hollow. Work around the center of the hollow, going wider and deeper in stages. This isn't a huge bowl, so only light taps with the mallet will be needed. When roughing out the hollow, aim for a shape like a pond and not deep like a swimming pool.



2 **Refine the hollow.** Continue creating the concave shape. Use the 11/16" (18mm) #7 curved gouge for most of the work, switching to the narrower 3/8" (10mm) #7 straight gouge near the corners. Overlapping strokes will give a smoother surface. Carve back to the layout lines, going about 1" to 1½" (2.5cm to 3.8cm) deep. Then carefully clean up the bottom of the hollow, working across the grain. If desired, use a hook knife to facilitate this process.



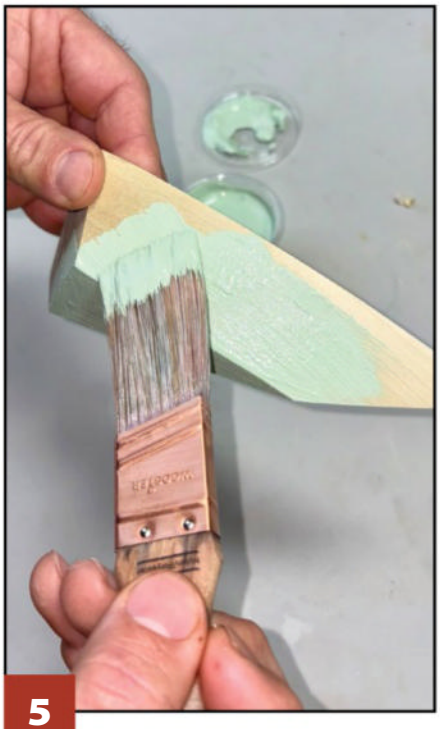
Matt Day is a part-time woodcarver and instructor living in Newton, Mass. Large, sculptural bowls are his favorite projects. This winter, he marked a milestone, teaching his 200th carving student. Learn more about his work at mattdaywoodworks.com or on Instagram @mattpday.



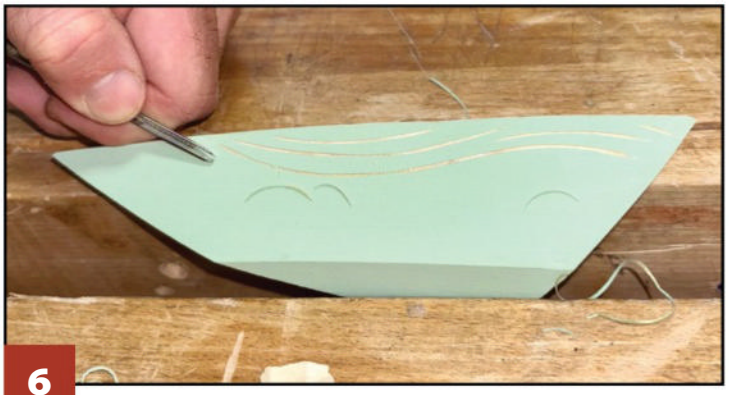
3 **Cut out and shape the outside of the bowl.** Use a jigsaw, coping saw, or band saw to cut out the bowl. If using a band saw, tilt the table to 30° to create the sloped profile of the bowl.



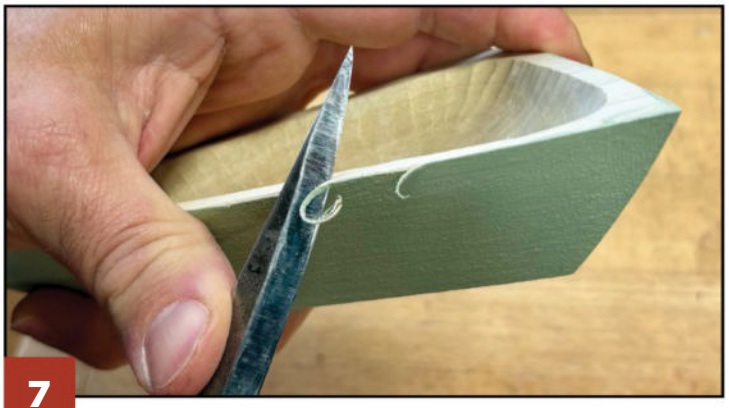
4 **Sand the outside of the bowl.** Refine saw marks with 80-grit sandpaper. Then switch to 120-grit, finishing with 220. Remove sanding dust with a soft cloth. *Note: If you prefer a more tooled look to the bowl, a spokeshave or shallow straight gouge will also work well.*



5 **Paint the bowl.** I used mint green milk paint to color the bowl because it provides a great canvas for decorative carving and a nice contrast to the wood. Mix 3 to 4 teaspoons (15 mL) of paint powder with slightly less water. Let the paint sit 30 minutes, stir again, and add water, if needed, to reach a consistency of thick cream. Brush on the first coat, and then wait at least two hours for a second coat.



6 **Add decorative details.** When the paint is thoroughly dry, use a 1/16" (2mm) #11 veiner to decorate the outside of the bowl in a design of your choice. I went with flowing curves that blend and deviate, evoking wind. Organic vines, flowers, or geometric patterns would also be interesting. *Note: Practice the decorative strokes on scrap but avoid sketching guidelines on the piece. Following lines results in carvings that feel less natural and too deliberate.*

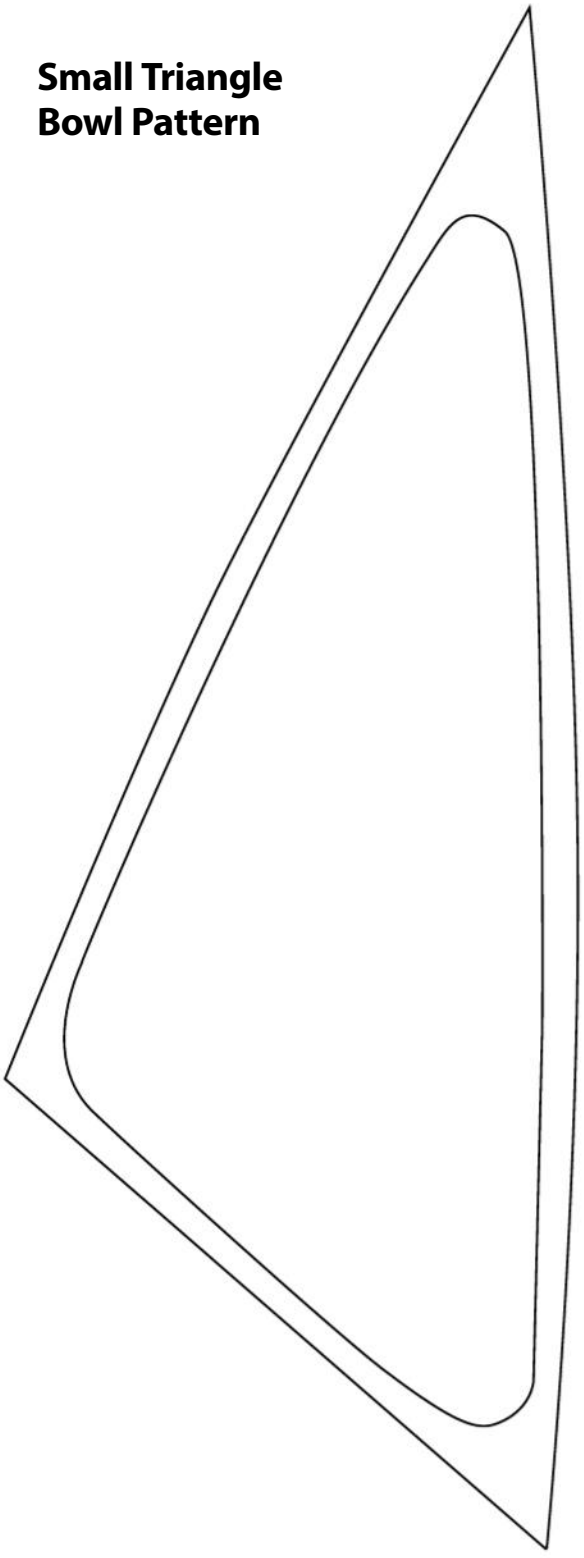


7 **Refine the piece.** Use a sloyd knife to trim the edge of the bowl between the paint and raw wood. This leaves a clean transition and also chamfers the corners to make it more durable. Then use a piece of crumbled brown paper to gently burnish the paint. Then burnish inside of the bowl with a river rock or pestle.

Finishing

I like using food-safe finishes, even if a bowl is intended to hold jewelry or other keepsakes. Allow the milk paint to cure for a few days, and then finish the bowl with a food-safe oil finish. Lightly coat the bowl, wait at least a day, and then apply a second coat of oil. Allow to cure for three days before use.

Small Triangle Bowl Pattern



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materials & **tools**

MATERIALS

- Wood, such as green cherry, maple, walnut or dried wood blank: 1½" (3.8cm) thick: 6" x 8" (15.2cm x 20.3cm)
- Pencil or pen
- Soft cloth
- Brown paper
- Milk paint, such as RMP Finishes: beach glass
- Food-safe oil finish, such as Tried and True™ Danish oil
- Sandpaper: 80-, 120-, 220-grit

TOOLS

- Saw: band, coping, or jig
- #7 gouges, such as Pfeil: 3/8" (10mm) straight; 11/16" (18mm) curved
- #11 veiner, such as Pfeil: 1/16" (2mm)
- Mallet
- Sloyd knife
- Hook knife (optional)
- Spokeshave or shallow straight gouge (optional)
- Paintbrush
- Pestle or smooth rock

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

Tree Squirrel

Explore the forest by whittling this nutty woodland creature

By Wouter de Bruijn

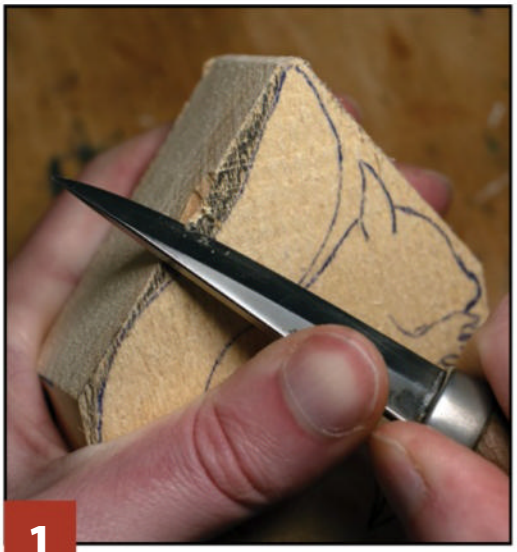
Squirrels are fun characters to watch as they dart back and forth, look for food, and bury their nuts. One single squirrel can bury up to 3,000 nuts per year! This squirrel has found a nut and is wondering if he should eat it now or save it as a snack on a cold winter's day.





Getting Started

Transfer the pattern on both sides of the wood with the grain running vertically through the squirrel. *Note: Make sure the patterns line up on both sides of the wood by drawing two lines across the bottom with one at the front of the feet and one at the base of the tail.* Then use a handsaw or band saw to cut the shape as close to the pattern lines as possible.



1 **Rough out the back of the tail.** Use a carving knife or a ⅝" (16mm) #5 gouge to remove excess wood above the pattern lines on the back of the tail. *Note: If you use a gouge, secure the blank in a vise.*



2 **Outline the tail.** Draw the outline of the tail on the back of the squirrel, and then mark a line down the center of the tail to help keep the tail symmetrical. Use the ⅝" (16mm) #5 gouge to remove excess wood on both sides of the tail, making sure not to remove any wood on the squirrel's head and body. Outline the space between the tail and the back of the head and body with a ⅛" (3mm) #11 gouge.



3 **Outline the front of the squirrel.** Use a combination of the carving knife, ⅝" (16mm) #5 gouge, and ⅛" (3mm) #11 gouge to remove excess wood from the front of the squirrel. *Note: When using the ⅝" (16mm) #5 gouge, make sure to clamp down the piece to make it easier to carve.*





4 **Carve the tail**. Use a 1⁄16" (2mm) #11 gouge to remove excess wood between the back of the head and tail. Then use the carving knife or a small detail knife to score a line between the body and tail to roughly ⅜" (1cm) above the bottom. Round off the tail where it meets the back with the tip of the knife. Then round off the back of the tail, and repeat on the opposite side.





5 **Rough out the feet and head.** Draw the pattern on the front and bottom of the squirrel, and then mark a line down the center to make sure the left and right side of the squirrel are carved symmetrically. Use the ⅛" (3mm) #11 gouge to remove excess wood between the feet. Then use the same gouge to remove wood from the sides of the head above the front legs. *Note: Make sure not to carve the front legs at this stage.* Use the ⅝" (16mm) #5 gouge to carve away the remaining wood from the sides of the head. Redraw the ear pattern and start rounding off the back of the squirrel up to the ear with the carving knife. Then make a stop cut behind each ear to prevent accidentally cutting off the ear in Step 9.



6 **Outline the legs.** Use the carving knife to round off the belly between the front paws and back legs. Outline the pattern lines of the front and back legs with the tip of the knife, starting off the cut shallow and then gradually getting deeper toward the belly. Then round off the back legs. *Note: When carving the back legs, you may also need to remove some more wood from the belly area.*





7 **Rough out the nut area, front legs, and round the head.** Use the ⅛" (3mm) #11 gouge to carve away the excess wood between the front paws, belly, and nut. Then use the carving knife to remove excess wood from the sides of the front legs, and redraw the front paws. Start rounding off the head, making sure to carve upward at the top of the head and carve toward the front legs for the underside.





8 **Shape the front paws and nut**. Round off the sides of the front legs with the carving knife to create a smooth transition with the rest of the body. Use the tip of the knife to score a line between the paws, and then carve toward the line on both sides. *Note: Do not put too much pressure on your carving knife.* Score a line between the paws and nut, and then slightly round the nut.



9 **Shape the ears.** Use the ⅛" (3mm) #11 gouge to remove the wood between the ears, and then carefully remove some wood from the inside of each ear. Round off the ears with the carving knife.

Sanding and Finishing

When the carving is complete, hand-sand everything, except the paws, with 80-grit sandpaper. Then carefully sand the paws with 150-grit sandpaper. Continue sanding the entire carving, progressing from 80- to 600-grit sandpaper to prepare for painting. Paint the nut with magnesium brown. When the paint has dried, finish the entire squirrel with mineral spirits, using a paintbrush to reach the hard-to-reach areas.





MATERIALS

- Wood, such as basswood, 1⅜" (3.5cm) thick: 3⅜" x 4" (8.5cm x 10.2cm)
- Pen
- Pencil
- Sandpaper: 80- to 600-grit
- Watercolor paint, such as Winsor & Newton™: magnesium brown

TOOLS

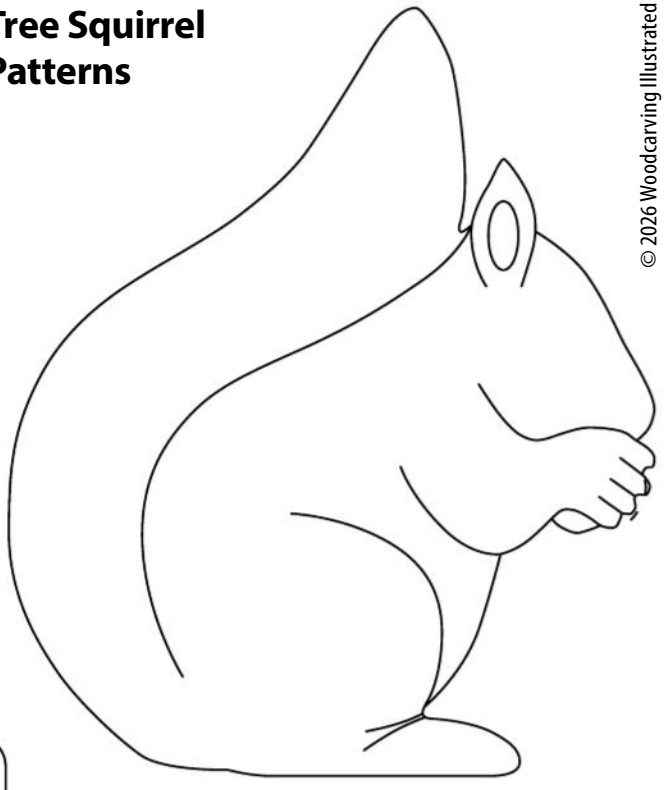
- Saw: hand or band
- Carving knife, such as Mora 106
- Detail knife, such as Pfeil Kerb 11 (optional)
- #5 gouge: ⅝" (16mm)
- #11 gouges: 1/16" (2mm), ⅛" (3mm)
- Vise (optional)
- Clamps
- Paintbrushes: assorted

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.

Tree Squirrel Patterns



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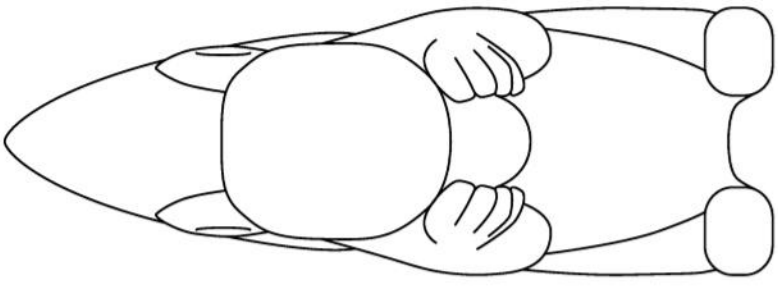

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By Wouter de Bruijn

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Mountain Scene

Create an expansive diorama with lush trees and a wandering grizzly

By L.P. Parslow

This bear scene came from my sketches and daydream doodles. I've always loved carving scenes that I can lose myself in. Like other carvers, I adore the outdoors and often feel the call of the wild. This project is customizable so you can carve just small areas of the woodland scene, or try carving a whole forest with bears, trees, mountains, and anything else you might encounter in the great outdoors! The carving skills required of this project are beginner friendly. It's a perfect activity for an experienced carver to work on with a youngster who is just getting into woodcarving and whittling. Note that adult supervision is suggested when using the pull saw or scroll saw to shape the mountains.

Getting Started

Gather your materials for the bear, trees, and mountains. The scope of this diorama can be sized up or down. Decide if you want to create a small scene focusing on just the bear and cabin with a few trees or a more expansive presentation as in the lead photo that even includes a base for the whole assembly. To create an elaborate forest scene, you can make multiple mountains and trees of various sizes and shapes, and then glue the pieces onto a pine board base. If you decide to paint a river on the pine board base, do so prior to gluing on the other elements. When you're finished carving the main features, feel free to add details to different parts of the forest, such as piles of firewood, fallen logs, and smaller boulders.

Carving the Trees



Use a ⅛" (3mm)-dia. bit to drill a small hole into the bottom of the treetop blanks to insert tree trunks later. Trace the tree pattern onto the blank, if desired, or whittle the trees freehand. Round off all the square edges of the blank with a carving knife. When you've rounded one half, reverse it and carve the other half, creating a cylinder shape. Hold the base of the treetop and carve away from yourself to create the tree's cone shape, rotating the wood as you go so that you whittle to a more even point. To create branches on the treetop, draw three evenly spaced rings around the blank. Then gently press the edge of the knife into each ring to create a stop cut, and carve up to each line to create the impression of branches.



Next, carve the tree trunks from small sections of thin, foraged sticks that are approximately 1⅝" to 2⅜" (4.1cm to 6cm) long. Whittle each of the stick ends to a point that can then be fitted into the predrilled holes of the trees. Secure with a drop of wood glue. The other end of the trunk will be fit into drilled holes in the mountains in a later step.

Carving the Mountains



I used six blocks of pine in various sizes for the mountains, but how many you carve is up to you, depending on the size of your diorama. To make the mountains, cut away the corners of the blocks at irregular angles with a Japanese pull saw or scroll saw. To add extra features to the mountains, glue some of the offcuts to the sides. Then soften the sides and corners of the mountain with 120-grit sandpaper.

Carving the Bear

Trace the bear pattern onto the blank or draw it freehand. Because the bear is very small, I've used a longer piece of wood than I need to have more to hold onto while whittling. Begin by rounding the hind quarters of the bear and repeat this process for the bear's back. Stop regularly to check the shape and symmetry. Continue refining the shape of the head, carving both sides so that it gradually becomes thinner than the body, and you can see the silhouette of the bear. *Note: Make sure to follow the grain direction, as going against the grain can lead to accidentally ripping off a large section of wood.*



When the outline of the bear is carved to your liking, proceed to rounding all the squared edges. Then carve the legs. Carefully score in the outlines of the legs with the knife. Use the tip of the blade to carve toward each of the lines, removing the area between the legs.



Carving the Cabin



Pencil in a cross where the cabin roof will be, and then saw away excess wood with the pull saw or scroll saw to form a pitched roof. Use the knife to carve doors, windows, and lines to suggest individual logs. Then create a chimney with a small off cut of wood. Trace the smoke pattern on an offcut of wood or carve it freehand. Use wood glue to attach the chimney and smoke to the cabin.

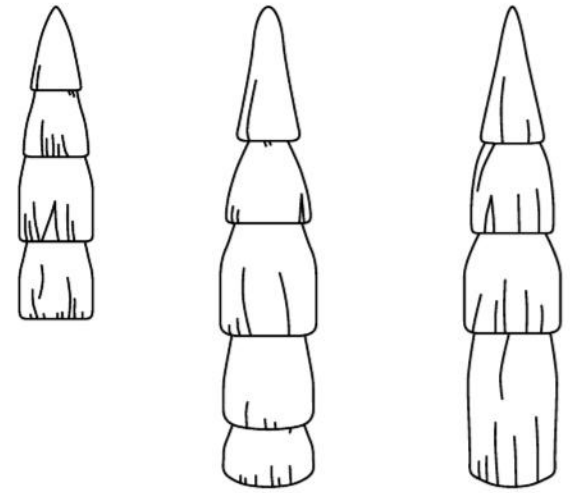
Painting and Finishing

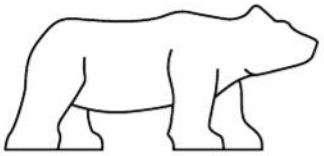
Paint the mountains with a mixture of gray and a little bit of pale blue paint. When dry, dry-brush over the mountains with white. Then paint the treetops green, or mix the green with brown and yellow to create different seasonal tones for the branches. Once the painted pieces are dry, decide where you would like the trees located on the mountains. Then use the ⅛" (3mm)-dia. bit in a hand drill to create holes for the trunks in the mountains. Glue the bear and cabin to a mountain and let dry. Add fallen logs and small boulders in random places in the scene, as desired.



L. P. Parslow lives in England with his wife and has been carving for many years after picking up woodworking from his grandfather. He carved toys for his son, ornaments for the house, and gifts for his family and friends before deciding to pursue woodcarving professionally. His carving style is influenced by folk art and Japanese design. L. P. has a passion for teaching and has created carving kits and guides. See more of his work at Etsy LPDESIGNest2018 and YouTube @lpdesignwoodwork.

Mountain Scene Patterns







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materials & **tools**

MATERIALS

- Wood, such as pine, 2¾" (7cm) thick: mountains, 3 to 6 each 2¾" (7cm) square
- Wood, such as teak wood, ⅞" (2.2cm) thick: bear, 1¼" x 2¾" (3.1cm x 7cm)
- Wood, such as basswood, assorted thickness: treetops, up to 19, ⅞" to 1¼" x 1⅝" to 3⅛" (2.2cm to 3.1cm x 4.1cm to 8cm)
- Foraged sticks: tree trunks, 1⅝" x 2⅜" (4.1cm x 6cm) long
- Wood, such as basswood, ⅞" (2.2cm) thick: cabin, ⅞" x 1⅝" (2.2cm x 4.1cm)
- Wood, such as basswood, 3⁄16" (5mm) thick: chimney smoke, 9⁄16" x 1¼" (1.4cm x 3.1cm)
- Wood, such as pine, ⅞" (2.2cm) thick: base, 5½" x 8" (14cm x 20.3cm) (optional)
- Pencil
- Sandpaper: 120-grit
- Wood glue
- Acrylic paints: brown, gray, green, pale blue, white, yellow

TOOLS

- Scroll saw or Japanese pull saw
- Carving knife
- Hand drill with bit: ⅛" (3mm)-dia.
- Paintbrushes: assorted

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

Innocent Dracula

Practice achieving facial proportion on a character with a tilted head

By Dwayne Gosnell

Count Dracula has a reputation that proceeds him, but this cute version of the mysterious villain looks like he'd rather make friends than foes. Conjure this classic fictional character who may or may not have your best interest at heart!

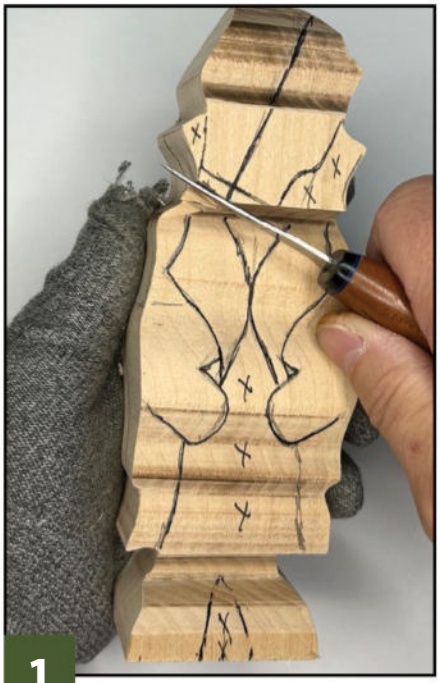
Getting Started

Transfer the front and left-facing patterns to the wood using graphite paper and a pencil. Then cut out the shape with a band saw. When cutting, leave the bottom of the nose and mouth flat. Facial details will be added later.

TIP

WASTE NOT

All basswood is not the same, so keep a few wood scraps after cutting out the roughout to test paint colors prior to applying them to a finished carving. It's better to adjust paint colors on scrap rather than getting unexpected results when applied to a finished carving.



1 **Rough out the front.** Refer to the pattern and draw the major landmarks on the blank, paying particular attention to the head tilt. Begin removing wood with a carving knife, carving from the front of the face back toward the cloak at the back of the neck. Then use a soft V-tool to remove wood between the hands, carving about ¼" (6mm) deep moving downward toward the top of the shoe mounds. Use the knife to separate the feet inward toward the legs, giving the feet an open stance.



2 **Rough out the back.** Draw the major landmarks on the back. Using the knife, carve away the outside area of the legs at the feet, causing the feet to turn outward from the front view. Then remove wood under the arms and carve some downward hanging sleeves on both sides below the area where the hands will be. Next, carve the cloak, rounding the back of the torso area between the arms, continuing downward to the bottom of the cloak. Still using the knife, round the back of the arms and legs and remove all saw marks from the back of the carving.



3 **Define the body.** Use a ½" (13mm) 45° V-tool to carve all the layers of the hands, arms, fabric, and cloak. Then use the knife to blend the layers from above and below. Use the soft V-tool to carve reference lines between the legs. Then use the knife to carve the fingers inward to the torso as if Dracula is holding his cloak.



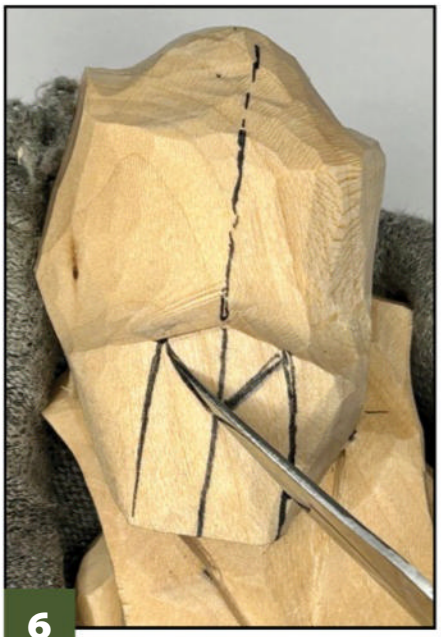




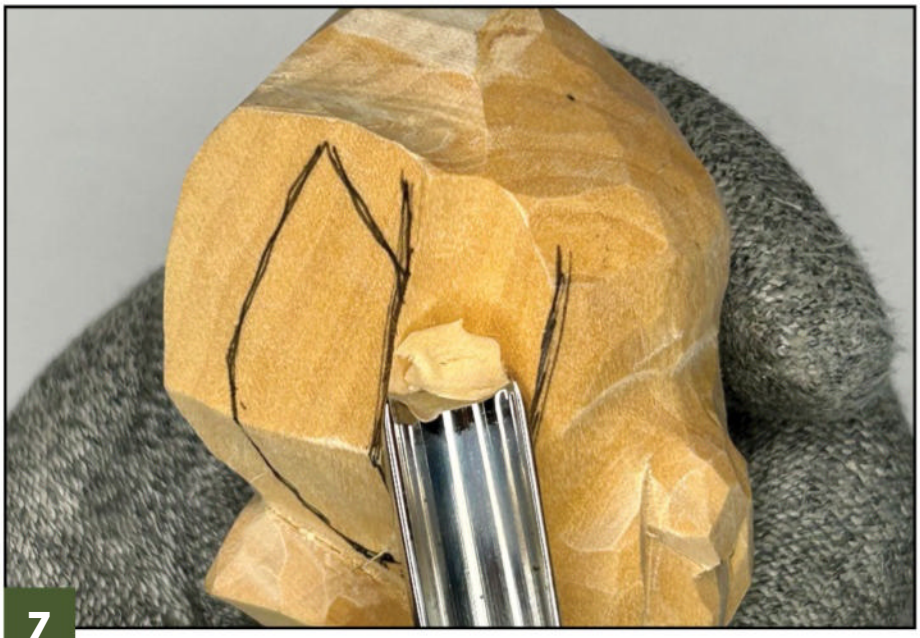
4 **Rough out the head.** When cutting out a tilted head on the band saw, the facial proportions go out of alignment. Notice how the centerline shows the horizontal lines on the left of the face. To correct the alignment, match those lines on the right side and draw new reference lines. Then use the knife to carve from the line upward with a scooping motion to the depth of the cuts on the left side. Then round the top of the head upward and outward from the centerline. Finish by removing all saw marks from the face.



5 **Define the face.** Draw a centerline on the face, and then draw a vertical line on the sides of face ¾" (1.9cm) from the front of the mouth area. Using the knife, round the top of the nose area back toward the line on the sides. Then carve below the nose area in the same direction. Treat these as two separate cuts, as the forehead is larger than the mouth area.



6 **Define the lower face.** Draw a large "M" to define the bottom of the nose and smile lines. Use the knife to carve the "M" slightly away from the bottom of the nose about ⅜" (1cm), but don't carve straight in. Then round the inside of the "M", creating the curve of the mouth. Next, use the ½" (13mm) 45° V-tool to carve the top of the "M" at outward points beside the nose, creating the sides of the nose.



7 **Define the ears.** Refer to the pattern and draw large and pointy ears. Next, draw a line about ½" (1.3cm) from the side of the head onto the side of the face. Use a ½" (13mm) #9 gouge to carve between the vertical line and the line just drawn to narrow the face. Then use the same tool to create eye sockets on the face. Narrow the face to your liking by removing more wood. Then carve the ear with the ½" (13mm) 45° V-tool and define the ear with the knife. Complete the face from the ear by carving from the back of the ear, blending it toward the face.



8 **Begin detailing the carving.** Draw the major detail lines, including the hair, coat trim, fingers, top eye lids, mouth, teeth, shoe soles, pant cuffs, red cross patch, etc. Then use a ⅛" (3mm) 45° V-tool to define the details.



9 **Refine the details.** Redraw reference lines for the eyes and eyebrows and any necessary lines to complete the carving, such as sleeve shadows and clothing details. Carve the eyebrows using the knife to blend the forehead up toward the hairline. Then use the ⅛" (3mm) 45° V-tool to carve additional details. Finish carving the eyes with the knife, ensuring that the eyeball is round.



10 **Add the final details.** Clean up the carving on all sides with the knife, paying special attention to shadow lines and separation areas and any pencil or pen marks. Take this time to create triangles in any area where two or more points meet. Then use the ½" (13mm) #9 gouge to create some wrinkles around the cloak in various areas.

Painting and Finishing

If you used pencil to mark or draw on the wood, wash the carving with dish soap and water and allow to dry. I paint my carvings with a combination of water-diluted washes of acrylic paint. I build up washes in layers to the desired color depth. Most paint is diluted by a ratio of 50/50; any other fractional measurements note the paint amount as the first number. See the Paint Notes below for details.

When finished painting, allow the carving to dry, and then brush on a mixture of boiled linseed oil diluted by 50% with odorless mineral spirits. Pat off excess oil with a paper towel. Allow the oil to soak into the wood for two to three days, and then brush on a water-based clear flat acrylic finish. *Note: Make sure to dispose of oil-soaked rags following the instructions on the finish packaging, as they can spontaneously combust.*

materials & **tools**

MATERIALS

- Basswood block, 2½" (6.4cm) thick: 1⅞" x 7¼" (4.8cm x 18.4cm)
- Pen or pencil
- Graphite paper
- Dish soap (optional)
- Acrylic paints, such as Apple Barrel®: black, bright red, dark blue gray, honeycomb, white; such as DecoArt®: shimmering silver
- Water-based stain, such as Minwax®
- Boiled linseed oil
- Mineral spirits: odorless
- Paper towels
- Finish, such as water-based acrylic: clear matte

TOOLS

- Band saw or handsaw
- Carving knife
- V-tools: ½" (13mm) 45°; ⅛ (3mm) 45°
- Soft V-tool
- #9 gouge: ½" (13mm)
- Paintbrushes: assorted

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

Paint Notes

Flesh: Minwax® water-based stain diluted with water 50/50 and mixed with honeycomb

Eyes, fangs, red cross pin base: undiluted white (1)

Red cross pin: undiluted bright red (1)

Shirt area: bright red diluted 50/50 (1)

Cloak trim: bright red mixed with a small drop of black diluted 50/50 (1)

Belt buckle: undiluted shimmering silver (2)

Cloak, pants: black diluted 10/90 (1)

Hair, shoes, eyebrows: black diluted 50/50 (1)

Iris: dark blue gray diluted 50/50 (1)

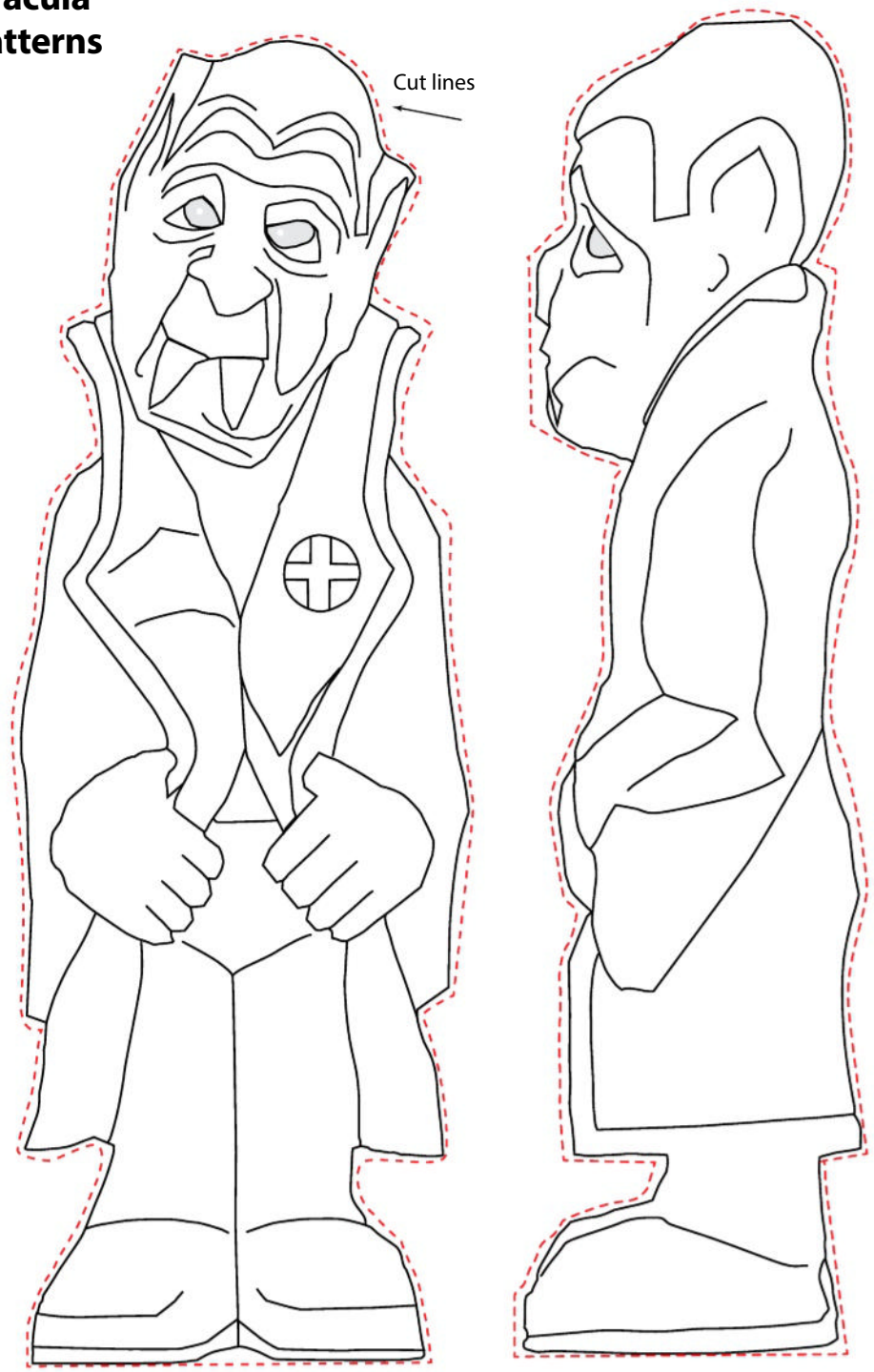
Pupil: undiluted black (1)

Eye reflection: undiluted white (1)

1 Apple Barrel®

2 DecoArt®

Innocent Dracula Patterns



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Dwayne Gosnell lives in Hickory, N.C., and works in law enforcement. Carving gives him a break from his job, which is high stress, but allows him to 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.

ON THE WEB **Additional Innocent Dracula Patterns are on our website.**
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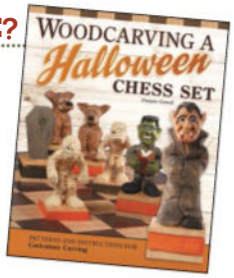




Snowy Owl Ornament

An egg gourd is the perfect canvas for a lovely pyrography portrait

By Jenn Avery

Gourds are nature's canvas, and they grow in a variety of shapes and sizes. The egg gourd has a perfect petite form that is just right for ornaments. This project makes a beautiful keepsake that any nature lover will treasure. My art inspiration comes from the created world, and birds are a favorite subject of mine. You cannot find a better canvas for a bird theme than an egg shape! This project combines pyrography and colored pencils to create a life-like snowy owl.



Getting Started

Choose your egg gourd and photocopy the pattern. The size and surface of these gourds vary. When choosing an egg gourd, look for one that has a close to symmetrical shape—you will not find one that's entirely symmetrical. Check that either the blossom or stem end is centered since this is where the hanging fixture will be attached to the ornament. The gourd should have an overall light color with minimal mold marking in the area where the design will be.



Jenn Avery is a gourd artist and instructor who creates gourd tutorial videos for YouTube and offers online classes. She finds inspiration in the natural world around her in central PA. You can find out more about her and her art at jragourdart.com. Her online classes are available at gourdstudioworkshop.mvsite.app/.



1 **Sand the gourd.** Using 400-grit sandpaper, give the egg gourd a light sanding. Then wipe off sanding dust with a tack cloth or a damp paper towel and let dry. *Note: Make sure to wear a dust mask while sanding gourds to avoid respiratory issues.*





2 **Transfer the pattern to the gourd.** Find the best side of the gourd and draw an oval double line border lengthwise around it with a pencil. Make sure the border's center is in line with the area where the ornament hanger will go. Then draw the owl design inside of the border or transfer the pattern using graphite or carbon paper.



3 **Burn the border.** Carefully burn along the double-lined border using a pyrography pen with a spear nib. Use the sharp edge of the spear to achieve a crisp clear line. *Note: Keep an eye on where the pen is traveling along that line, and turn the gourd as you burn around the border.*



4 **Burn the eyes.** Switch to a small shading pen nib. Start by burning the outlines of the eyes and pupils. Keep the pen temperature low to burn the soft shadows under the overhanging feathers at the upper edge of the eyes.

TIP

SLOW BURN

Keep a scrap piece of gourd handy to test your pen's temperature before touching the pen to your final project. Shading on a lower temperature to start will prevent burning too darkly that can't be undone.





5 **Start adding facial details.** Lightly burn the beak and the shadowed feathers around the eyes and face. Keep the feathers that overlap the beak unburnt. Burn carefully around these feathers and shade in the shadows beneath.



6 **Burn the wings.** Slightly increase the pen temperature, and then burn in the dark patterns on the wings and body. Refer to the main article photo and pattern to determine the size, shape, and direction that the wing patterns lie. Don't be concerned about copying the photo exactly but be aware of the major characteristics of the pattern. You may have to edit out some of it for the size of the gourd you are working on.



7 **Detail the feathers and burn the background.** Switch to a large spear shader nib for a softer burn for shadowing large areas and defining individual feathers. Avoid burning hard edges for this step. Using the same pen, increase the heat and burn the background as dark as possible. *Note: You may need to go over this area a few times to fill it in completely so it looks smooth.*





8 **Add colored pencil details.** When burning is complete, accent the owl with colored pencils. Layer the two yellow tones to create a golden glowing eye. Then use the white pencil to layer highlights over the feathers. *Note: The white will not color well over areas that have been burned since the pyrography removes all texture from the gourd, but it will pop in areas that are unburned.*



9 **Install a screw eye.** Drill a small pilot hole for the screw eye with a 1⁄16" (2mm)-dia. bit. Then put a small drop of cyanoacrylate (CA) glue in the hole, insert the screw eye, and let dry.



10 **Paint the back and sides.** Use a pointed end cotton swab to paint the back of the gourd with Gourd Master Transparent Acrylic in mocha. Paint up to the burned border, and then use a heat drying tool to dry the paint. When dry, finish the gourd with acrylic spray.





11 **Make the wire hanger.** Using round-nose jewelry pliers, make a small loop at one end of the wire. Then manipulate the shape of the wire with your fingers to create a larger curve. Bend the lower third in the opposite direction to make an "S" shape. If you would like to add a bead, insert the hanger (without the added loop) through the screw eye on the gourd. Then add a bead to the end and use the pliers to make another loop so that the bead stays on. Shape the hook so that the bottom part is touching the main stem of the hanger.

materials & tools

MATERIALS

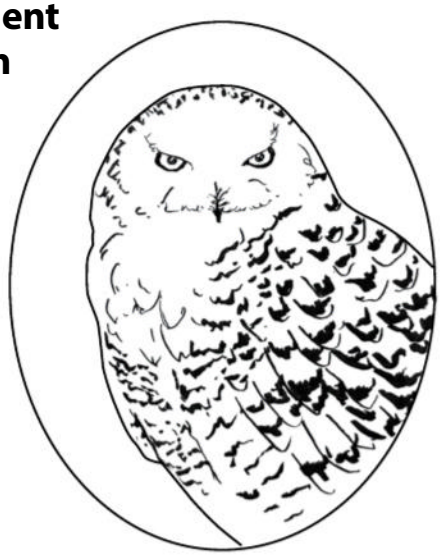
- Egg gourd
- Sandpaper: 400-grit
- Pencil
- Graphite or carbon paper (optional)
- Clean cloth or paper towels
- Acrylic paint, such as Gourd Master Transparent: mocha
- Colored pencils, such as Faber-Castell: dark chrome yellow, light yellow glaze, white
- Cotton swabs: pointed
- Screw eye: 3⁄16" x 3⁄8" (5mm x 10mm)
- 18-gauge craft wire: 3½" (9mm) long
- Glue: cyanoacrylate (CA), such as Loctite® Super Glue Gel
- Acrylic spray finish, such as Krylon® UV Resistant: clear
- Czech glass bead: 6/0 (optional)

TOOLS

- Variable-temperature woodburner with nibs: spear, small bent shading spear, large bent shading spear
- Drill with bit: 1⁄16" (2mm)-dia.
- Heat drying tool
- Wire cutter
- Jewelry plier: round nose

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

Snowy Owl Ornament Pattern



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Renaissance Fair Turkey Leg

Travel back to Medieval times with a mouthwatering drumstick

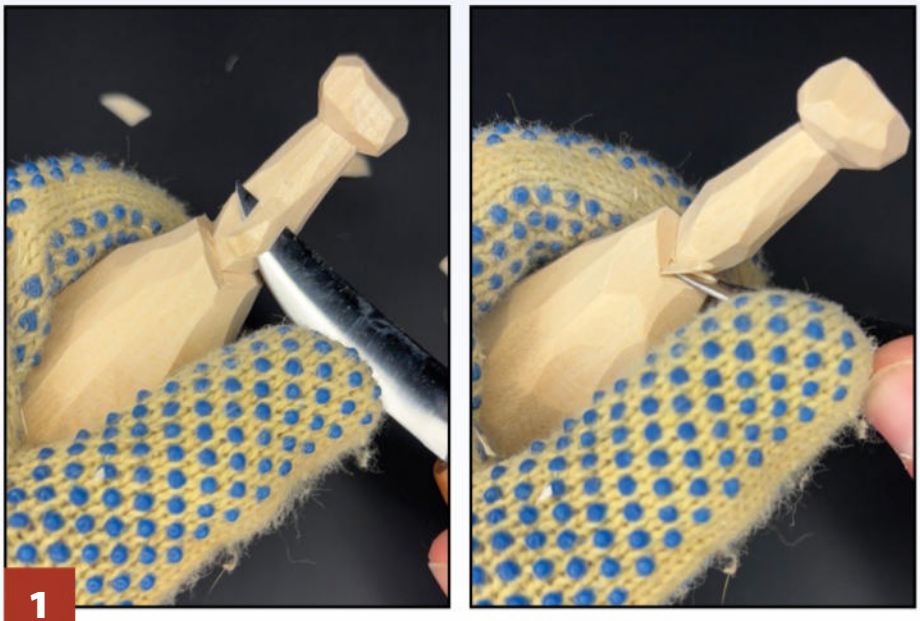
By Cody Bonham



When the prospect of selling my work at a Renaissance Fair first came up, my mind began cycling through the classic symbols of the time period. I mulled over the usual suspects: a wooden knight figurine, a classic dragon pendant, or even a whimsical forest elf. But as I continued pondering potential projects, I realized I wanted something that captured the true rowdy spirit of the fairgrounds rather than just the folklore. Then it hit me. While dragons are legendary, nothing is more iconic to the modern "Ren Fair" experience than the oversized, smoked turkey leg. It was the perfect challenge, transforming a block of basswood into a piece of folk art that looks good enough to eat.

Getting Started

Sketch or trace the front and side view patterns onto the wood. Cut the front view with a band saw. Back the blade out, and then cut the side view.



1 **Carve the bone.** Use a roughout knife to shape the smooth ball joint at the tip of the bone. Then taper the bone leading up to the joint to about ½" (1.3cm). Mark a horizontal line about 1" (2.5cm) down from the ball joint to separate the bone from the meat. Make a stop cut on this line, and then thin the bone further, so it maintains a uniform thickness from the joint to the stop cut.



2 **Shape the meat.** Use the roughout knife to thin where the meat section meets the bone to create a subtle, recessed transition. Round the main body of the leg to create a plump, succulent profile for the meat. *Note: The widest part of the meat should be around 1¼" (3.2cm) thick.*



3 **Refine the ball joint.** Carve a small notch directly on top of the ball joint with a ¼" (6mm) #11 gouge to create a more realistic skeletal look for the bone.

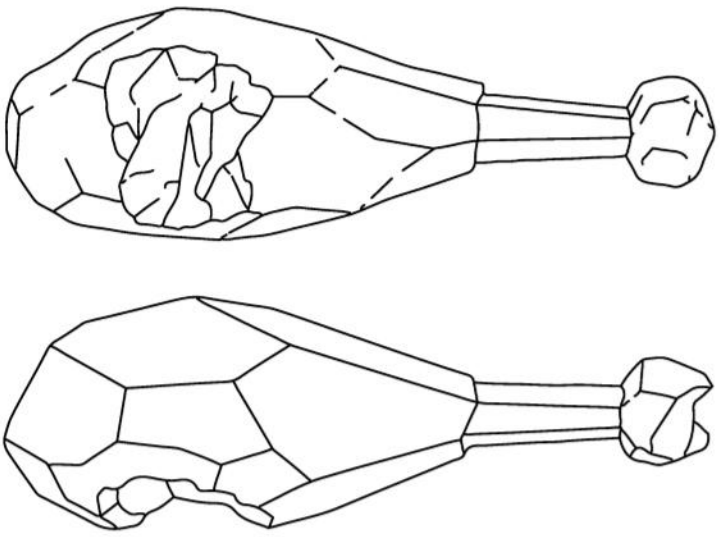


4 **Carve the bite mark.** If you want to create a bite, use the ¼" (6mm) #11 gouge to make a staggered series of deep cuts along the middle of the leg until the bite is about ½" (1.3cm) deep. These gouge marks mimic teeth marks to make the leg look like it has been chomped on.

Painting and Finishing

Apply a mixture of boiled linseed oil (BLO) and a hint of burnt umber oil paint to the carving, and then let it to dry overnight. I like to be able to see the woodgrain in my carvings, so I use a 50/50 wash of water and acrylic paint. Brush a soft coat of hazy moon on the bone. Then apply a base coat of roasted pecan for the meat, and allow it to dry. Lightly brush on spots of burnt umber and licorice in various areas to create smoked features on the meat. Paint the interior of the bite mark with fire coral and let dry. Apply a coat of triple thick gloss glaze finish to create a shiny, greasy appearance to the turkey leg.

Renaissance Fair Turkey Leg Patterns



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A Lucky Turkey's Foot

The compact size of the turkey leg makes it a versatile accessory that is perfect for a pendant. Insert a screw eye into the tip of the bone and apply a drop of super glue to secure it. Add a leather cord or metal necklace chain to sport the hand-carved turkey leg at your next Renaissance Fair.

Materials & Tools

Materials

- Wood, such as basswood, 1½" (3.8cm) thick: 1½" x 4" (3.8cm x 10.2cm)
- Pencil
- Boiled linseed oil (BLO)
- Oil paint: burnt umber
- Acrylic paints, such as FolkArt®: burnt umber, fire coral, hazy moon, licorice, roasted pecan
- Finish, such as DecoArt® Triple Thick Gloss Glaze
- Super glue (optional)
- Eye screw: 9/16" (1.4cm)-dia. (optional)
- Leather cord or necklace chain (optional)

Tools

- Band saw
- Roughout knife: 2" (5.1cm)
- #11 gouge: ¼" (6mm)
- Paintbrushes: assorted

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



Cody Bonham is an elementary school teacher who began wood carving during the pandemic in 2020. Carving became a therapeutic sanctuary during that time, and evolved into a true passion for the craft. He loves teaching others about woodcarving and seeing the joy it brings to them.

Books for Your Fall Carving Bench

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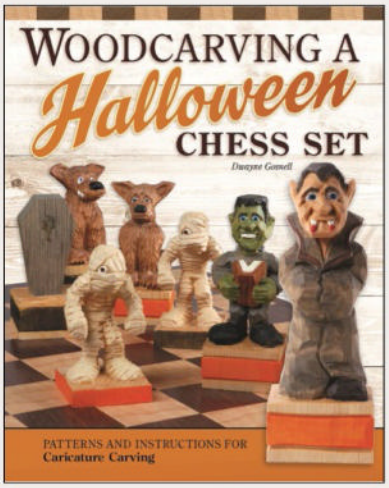

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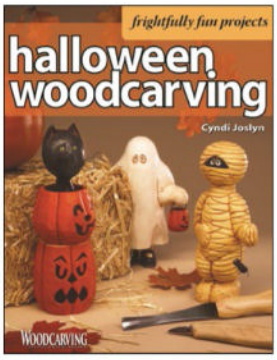

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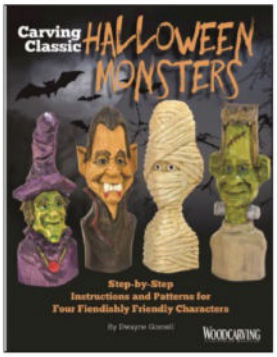

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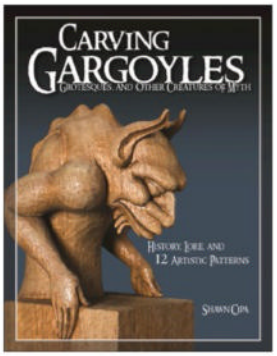

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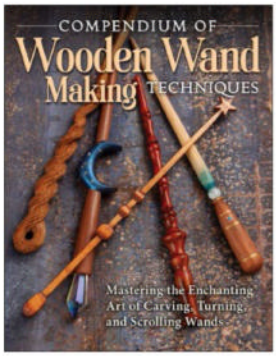

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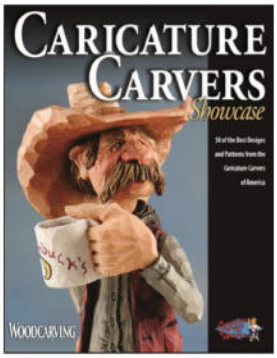

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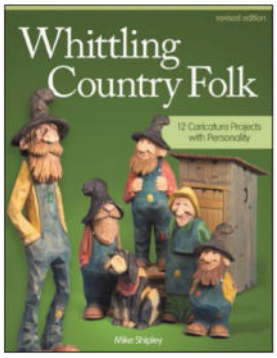

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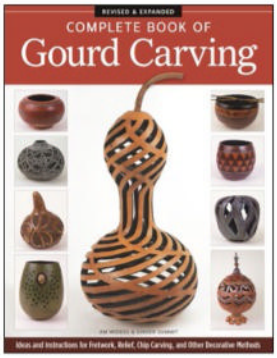

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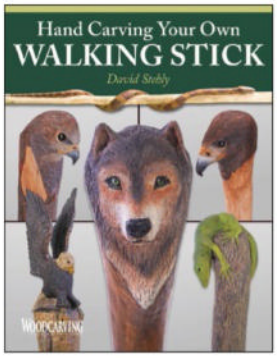

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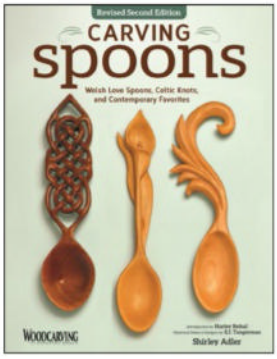

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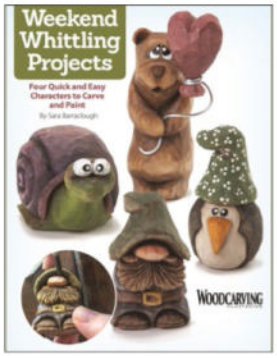

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Autumn Trivet

Use a mask with stain and paint to add color to a chip-carved piece

By Marty Leenhouts

This project can be used as a trivet or wall hanging. The fall colors will make it a nice addition to your dining table this season. I use it as a decoration on a wall in my office. It's one of my favorite projects due to the colorful finish. See how a vinyl mask is used to create clean painted details.

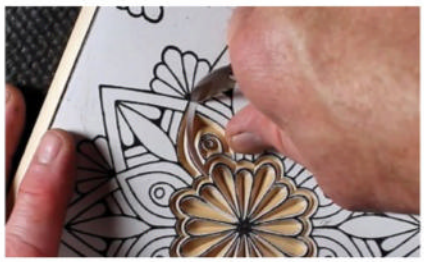
Getting Started

Cut the wood to size using a band saw or table saw. If desired, use a router with a ¼" or ⅜" (6mm or 10mm)-dia. cove bit to create a decorative bevel around the top edge. Sand the blank with 220-grit sandpaper until smooth and vacuum off the dust. Then apply a dark walnut stain to the top of the blank, avoiding the bevel area. Wipe off excess stain, working from the center outward and allow the piece to dry overnight. Next, apply two to three coats of clear spray satin lacquer or matte acrylic to all surfaces before carving and allow to dry. *Note: If you plan to use this as a trivet without a potholder on top, use a high-temperature clear finish.*

To easily achieve clean, crisp painted edges in the recessed areas of the finished carving, carve through a mask made with vinyl, such as Oracal 631. Photocopy and print the pattern and then attach it to the surface of the mask with spray glue. Cut out the pattern on the vinyl, remove the backing on the vinyl, and then carefully stick it to the stained surface of the blank with the grain running horizontally. Secure it to the blank by smoothing it over with a brayer or the back of a spoon.

Carving

When carving, make sure to leave the black lines in between the chips. This will create a thin line of stain color separating the painted recesses. If chips are carved back-to-back with a sharp ridge between them, the color will blur together across the surface, and the pattern will lose its sharp beauty.



Carve the project, making all cuts at an angle of approximately 65°. Lock the joint of your thumb on the front lower portion of the knife handle to achieve the correct angle. Start carving the pattern in the center rosette, followed by the outer large flower, and then the outer flourish details. Carving in this order will minimize the number of times your hand passes over previously carved areas, which can prevent damage to the chips.



Painting and Finishing

Before applying paint, roll the surface of the pattern with a brayer or use the back of a spoon to ensure the pattern is secure on all edges. I used FolkArt® metallic acrylic paints in regal red, silver sterling, and pure gold to create the results shown. When finished painting, allow the carving to dry. Then use a plastic razor blade to peel off the mask in pieces, lifting and peeling until it is all removed.

materials & **tools**

Materials

- Basswood, 1 3⁄16" (2.1cm) thick: 7 ½" (19.1cm) square
- Sandpaper: 220-grit
- Gel stain, such as Varathane®: dark walnut
- Finish, such as clear matte acrylic spray, spray satin lacquer, or high temperature clear finish (optional)
- Vinyl mask, such as Oracal 631
- Metallic acrylic paint, such as FolkArt®: pure gold, regal red, silver sterling
- Spray glue, such as 3M general purpose 45

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

Tools

- Band saw or table saw
- Chip carving knife
- Router with a ¼" or ⅜" (6mm or 10mm)-dia. cove bit (optional)
- Vacuum
- Paintbrushes: assorted
- Brayer or spoon
- Plastic razor blade

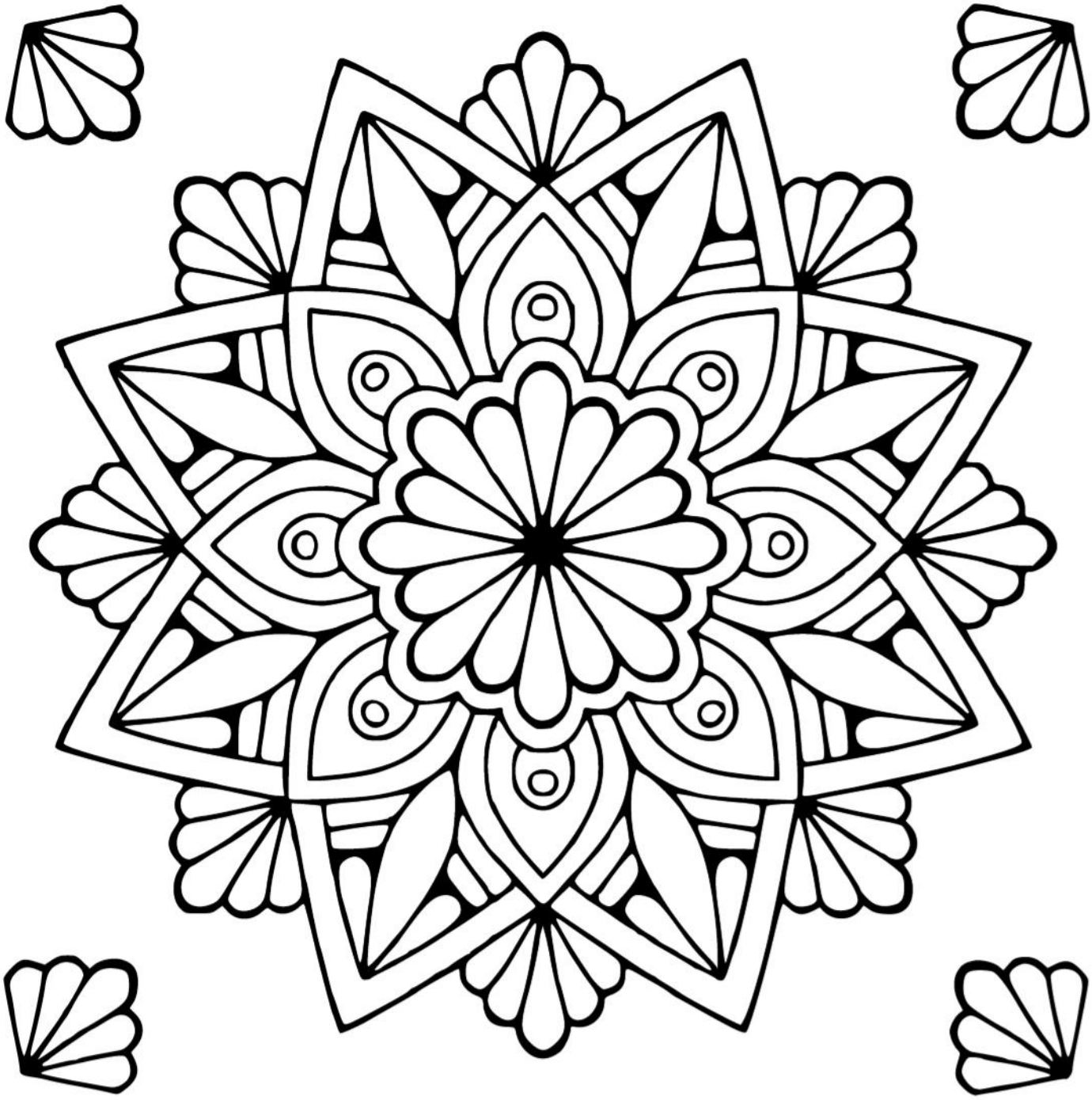
SPECIAL SOURCES

- For premade basswood trivet blank, visit mychipcarving.com.



Marty Leenhouts is a regular contributor to Woodcarving Illustrated *and the author of* Chip Carving Essentials: A Step-by-Step Guide to Successful Chip Carving. *The founder of MyChipCarving.com, he has 40 years of teaching experience. His instructional videos have more than three million views and can be found at MyChipCarving.com and on YouTube @MyChipCarving.*

Autumn Trivet Pattern



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Pumpkin Portrait

A framed jack-o'-lantern makes a spooky decoration

By Brian K. Doty



One of the most iconic symbols for Halloween is the jack-o'-lantern. While jack-o'-lanterns are usually placed outside, I decided to showcase this spooky but cute pumpkin in a picture frame. I carved the frame to have an antique aesthetic, but feel free to design the frame as desired to make it your own.

Getting Started

Photocopy the frame pattern and trace it onto the MDF blank. Then cut out the perimeter of the pattern using a band saw, coping saw, or scroll saw. Sand the edges of the frame lightly with 80- or 120-grit sandpaper.



Carving the Frame

Carve the inside of the frame. Use a ¼" (6mm) #9 gouge to create a groove around the inside of the frame that will later become the background. *Note: It's easier to define the shape of the inside of the frame with a curved gouge instead of a V-tool at this point.* Next, carve out and lower the center parts of the frame, starting with a ¾" (19mm) #3 gouge to remove chips quickly and then switch to a 1" (25mm) #5 gouge to flatten the area. Use a ½" (13mm) 90° V-tool to set in the frame. Then go back over the background with a 1" (25mm) #1 chisel to finish flattening the area, and use the ½" (13mm) 90° V-tool to clean up the edges, if needed.







Shape the outer frame. Use the ¼" (6mm) #9 gouge to carve around the outer pattern line, creating a groove within the frame. Flatten

the outer portion of the frame with the ¾" (19mm) #3 gouge to make the outer portion even with the bottom of the groove. Then round over the top edge of the frame with a carving knife. *Note: If you want the frame to have a smoother appearance, lightly sand the basic shape, making sure to avoid using anything too coarse as it may leave deep scratches in the MDF.*

Carving the Pumpkin

Create the shape of the pumpkin. Use the pattern as a guide and round off all the corners of the basswood blank to create a half sphere shape. Leave the middle of the top and bottom of the blank flat. Draw a centerline at the top of the blank with a pencil. Then draw a line ¼" (6mm) from the centerline on both sides to mark the area for the stem.





Use the carving knife to make V-cuts on the two outer lines to begin lowering the top of the pumpkin and forming the stem. Continue to lower the pumpkin with stop cuts and carve up to them with the knife all around the top until the stem is as tall as desired.

Carve the pumpkin details. Draw the lines for the pumpkin's ridges, and then carve them using the knife. Sketch the eyes and smile, and then carve the facial details by creating stop cuts and carving up to them.



Painting and Finishing

Paint the pumpkin. Apply a coat of honey-colored wood stain to the pumpkin carving and allow to dry before painting. I like to use a series of heavily watered-down orange acrylic paints and blend the layers to create the coloring of the pumpkin. Paint and blend the entire carving with terra cotta and canyon sunset. Then blend pumpkin into areas to



highlight features of the jack-o'-lantern. Paint the stem green and brown. Create a base layer for the eyes with antique gold, and then fade bright yellow up from the bottom of the eyes to look like light is coming up from an inside candle. Seal and protect the carving with a coat of a clear spray acrylic and let dry. Then apply a layer of triple thick gloss glaze over the eyes to create a glossy look.

Paint the frame and finish the project. Add a coat of pure black to the inside of the frame. Then paint two coats of metallic bronze on to the frame itself. When the paint is dry, glue the pumpkin carving into the center of the frame. Align and screw in a small D-ring hanger on the back, making sure the screw does not pierce through the front.

materials & **tools**

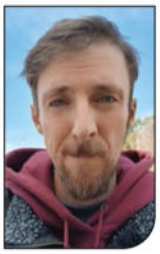
MATERIALS

- Wood, such as basswood, 1¾" (4.5cm) thick: 1¾" x 2¼" (4.5cm x 5.7cm)
- Wood, such as MDF board, ¼" (6mm) thick: 3¼" x 5" (8.3cm x 12.7cm)
- Pencil
- Sandpaper: 80- or 120-grit
- Cyanoacrylate (CA) glue
- Oil-based stain, such as Minwax® Wood Finish: honey
- Acrylic paints, such as DecoArt®: antique gold, bright yellow, brown, canyon sunset, green, metallic bronze, pure black, pumpkin, terra cotta
- Gloss varnish, such as DecoArt® Triple Thick Gloss Glaze
- Clear acrylic finish, such as Mod Podge® matte
- D-ring hanger

TOOLS

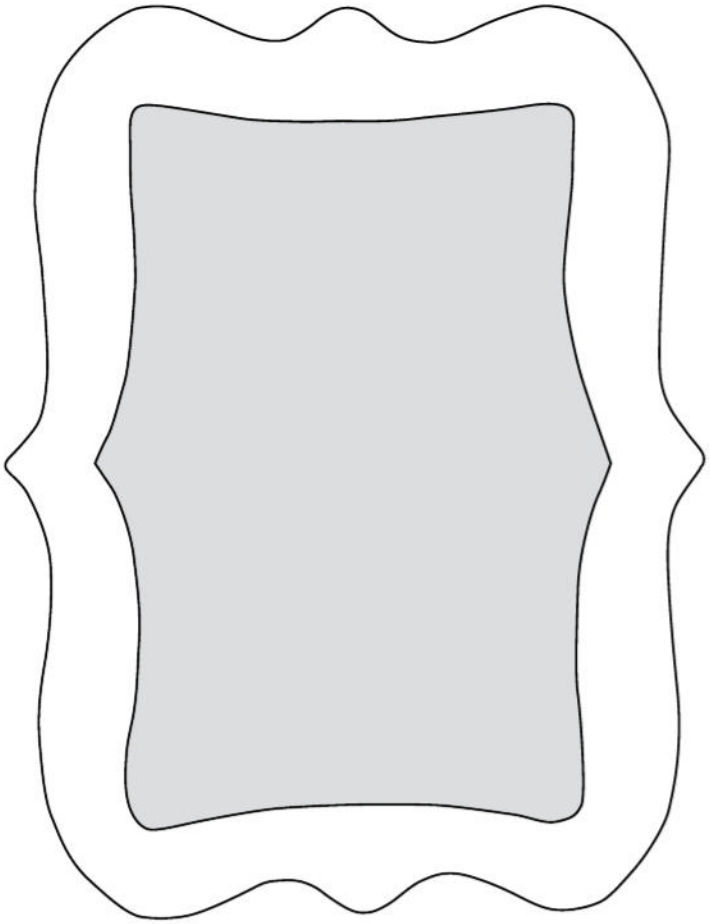
- Band saw, coping saw, or scroll saw
- Carving knife: 1" (25mm)
- #1 chisel: 1" (25mm)
- #3 gouge: ¾" (19mm)
- #5 gouge: 1" (25mm)
- #9 gouge: ¼" (6mm)
- V-tool: ½" (13mm) 90°
- Paintbrushes: assorted

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



Born and raised in Central California's Merced County, Brian K. Doty has been carving since 2021 and has enjoyed every moment of it. You can find more of his work at @beefrogandbear on Instagram.

Pumpkin Portrait Patterns





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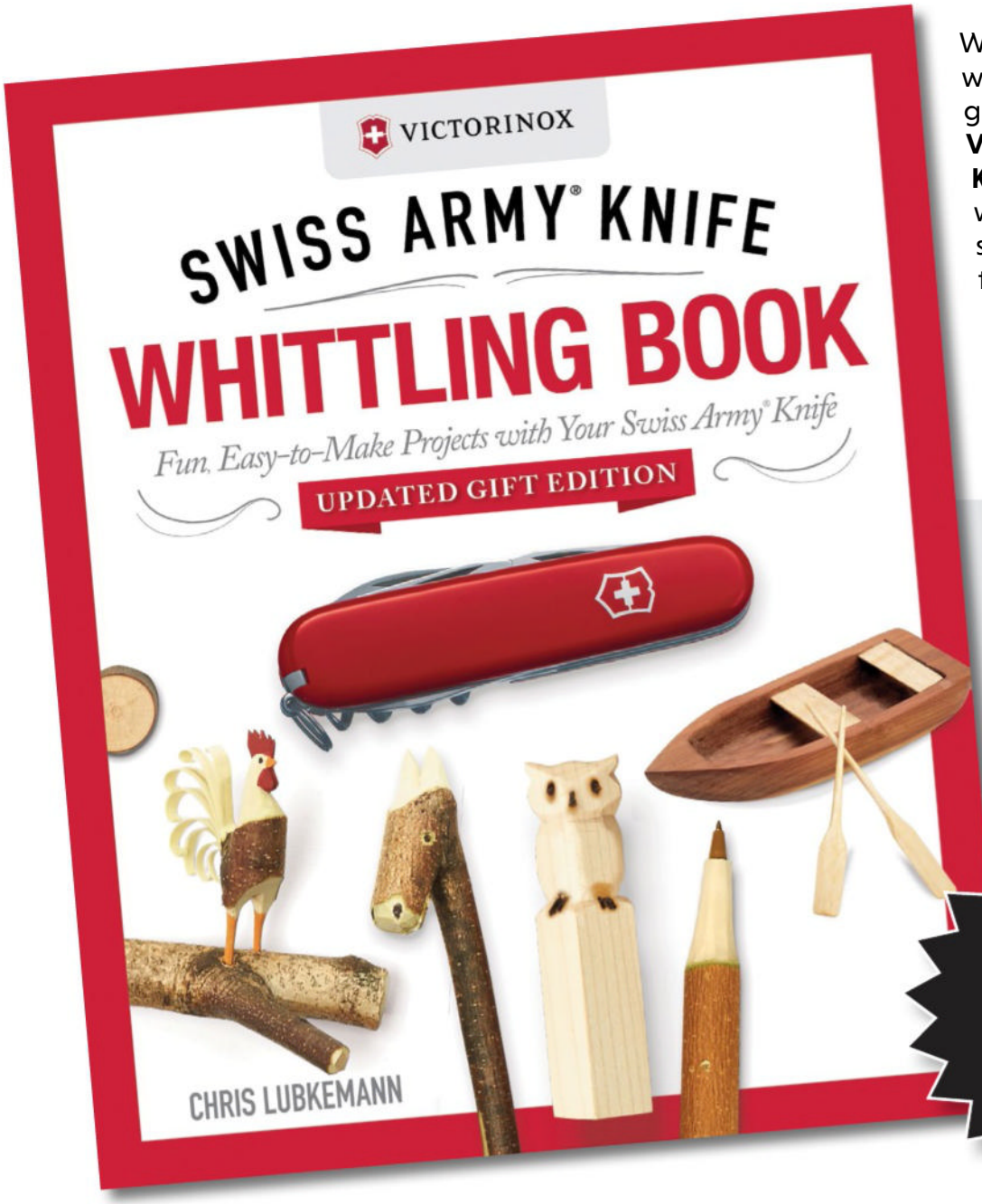

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Twisting Root Wand

Texture and movement combine in this spellbinding project

By James Ray Miller

This magic wand makes a great accessory for a Halloween costume. My favorite part of the design is the mixture of organic twists and straight lines. If you angle everything just right, the shaft of this wand can point perfectly straight, which is helpful when casting intricate spells!



Getting Started

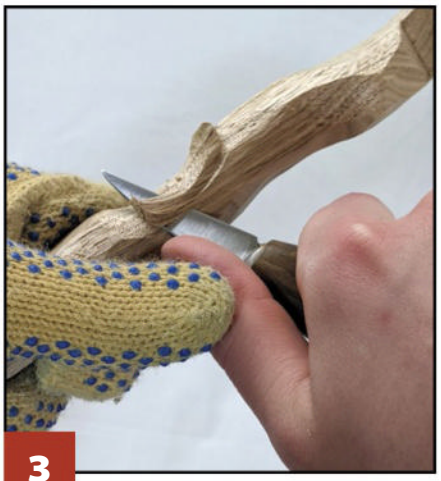
Trace the perimeter of the pattern onto the wood with a pencil. Use a band saw or handsaw to cut out the shape of the wand. *Note: It's not mandatory to saw a side profile with this wand, even though it is fairly thick, but it can help to taper the shaft from the sides.*



1 **Round the handle area.** Use a carving knife to knock off all the corners of the blank and transition to rounding it. Begin to remove saw marks as well.



2 **Clean up the curves.** Use the knife to refine the shape of the curves. *Note: I left some extra space between the saw cut line and the transferred pattern, so this is a good time to carve down to the width of the pattern.* Carve clean curves with the knife, beginning the curve from one direction and carefully meeting that cut from the opposite direction with a separate curved slice.



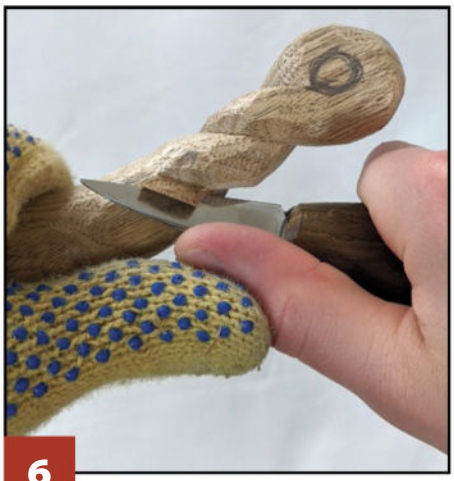
3 **Carve additional curves.** Add a few curves at random locations with the knife, striving for a three dimensional shape.



4 **Narrow the top of the handle.** Use the knife to thin the area (from the side) at the very end of the handle where the root forms a loop.



5 **Sketch the pattern for the twisted root handle.** Draw the landmarks onto the handle with a pencil, starting the sketch at the loop and continuing it down the handle toward the shaft. The handle should twist around on itself and narrow toward the shaft, where it will end.

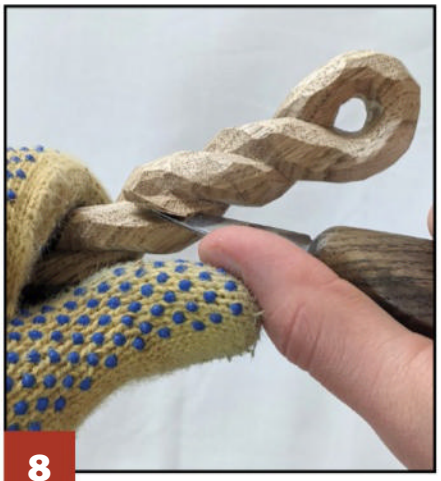




6 **Rough out the twist.** Start the shaping with bold stop cuts and then form deep V-cuts by carving in toward them from both sides. *Note: Make sure to focus on the general shape at this point as the cuts will be cleaned up in a later step.*



7 **Carve out the hole.** Use a 5⁄32" (4mm) micro gouge to scoop out the hole near the top of the handle. Start on each side by carving all the way around the circle toward the center. Deepen these cuts on both sides as you go until you carve all the way through. Continue to use the micro gouge to enlarge the hole. Then use your knife to smooth out any deep gouge marks.



8 **Add shadows to the root**. Use the knife to clean up the V-cuts that wrap down the handle. Then use the tip of the knife to deepen some portions of the V-cuts.



9 **Gradually narrow the wrapping root.** As the root wraps toward the shaft, narrow its width. At the very end of it, reduce its width to nothing by transitioning it into a shallow V-cut. End this V-cut in a small swirl to complete the twisting appearance.



10 **Texture the bark.** Use a ¼" (6mm) 30° V-tool to follow the twisting root up and down. Cover its entire surface, using the knife instead for hard-to-reach areas. *Note: These V-cuts do not have to be evenly connected, but they should follow the overall shape.*



11 **Finish the wand.** Examine the overall shape. *Note: One of the most important aspects of this wand is to make the V-cuts that wrap around the handle nice and deep.* Use a toothbrush to apply mineral oil to the wand, let sit for about 30 minutes, and then wipe off with a rag.

materials & **tools**

MATERIALS

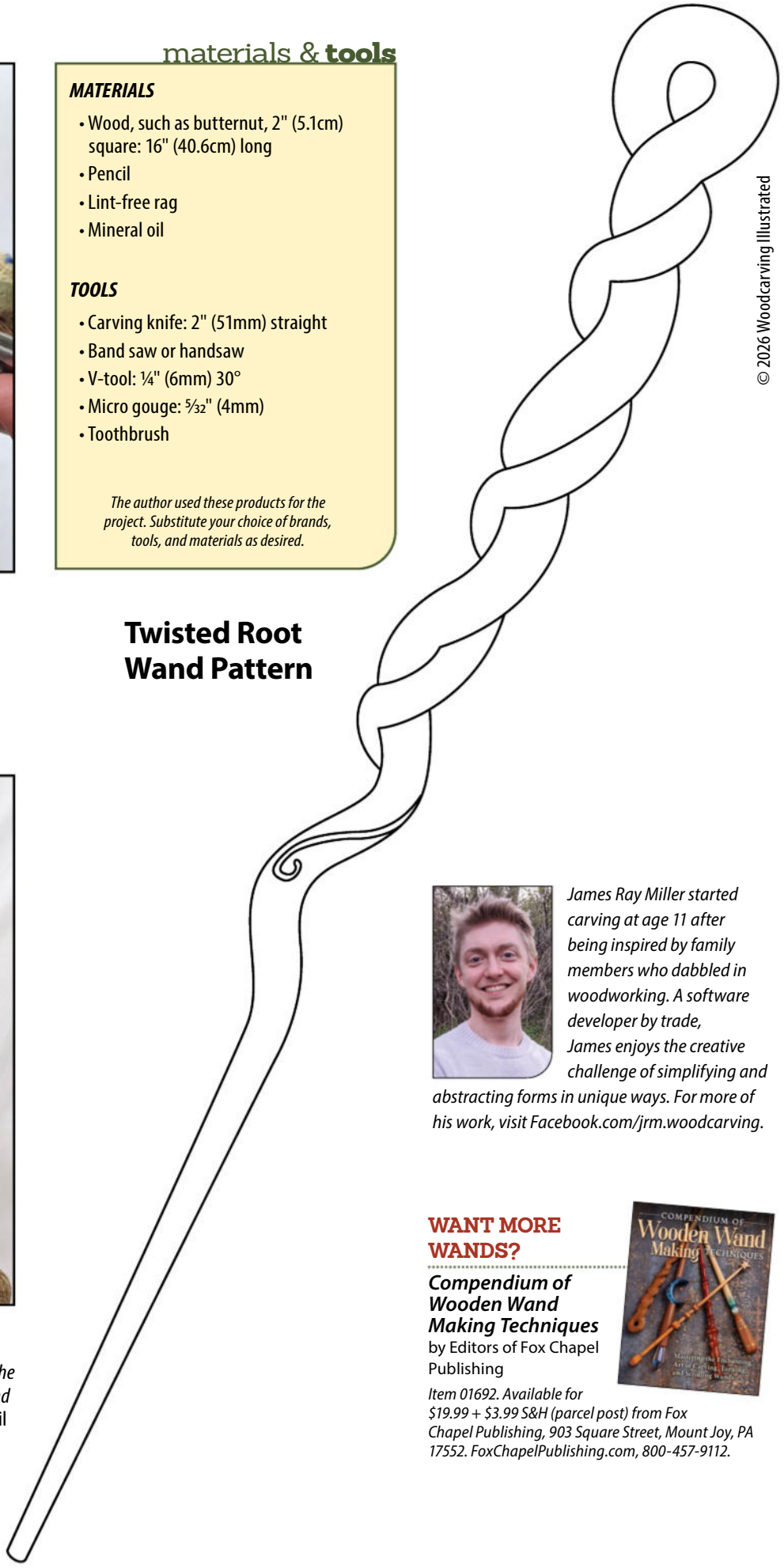
- Wood, such as butternut, 2" (5.1cm) square: 16" (40.6cm) long
- Pencil
- Lint-free rag
- Mineral oil

TOOLS

- Carving knife: 2" (51mm) straight
- Band saw or handsaw
- V-tool: ¼" (6mm) 30°
- Micro gouge: 5⁄32" (4mm)
- Toothbrush

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

Twisted Root Wand Pattern



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

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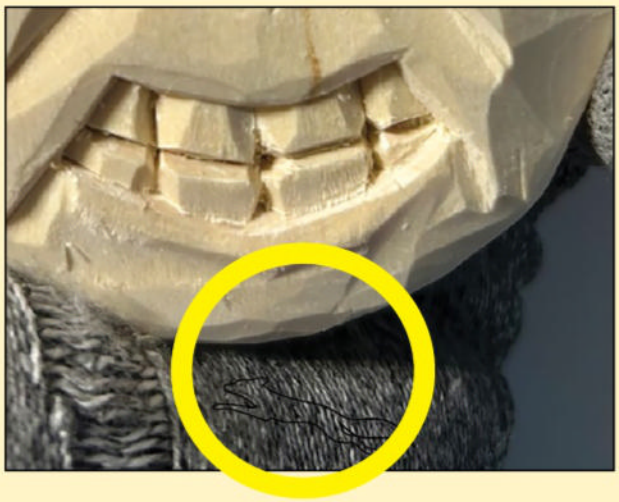
FOX HUNT

Charles Hendon of Pleasant Hill, Mo., and Dan Westlake of Westfield, Ind. were randomly drawn from the readers who located the fox in our last issue (Summer 2026, Issue #115). The fox was hiding in the Step 9 photo in Dwayne Gosnell's "Funny Mood Indicator" on page 50.

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 September 23, 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.



Glossary of Common Carving Terms

Bevel: The angled cutting surface that allows a tool to slice through wood.

Chisel: A flat-bladed tool with a single beveled edge.

Double-Edged Blades: These blades have a bevel on both sides; the bevels meet to form a sharp point in the center. Classic bench knives, chip carving knives, and some whittling knives are double-edged blades.

Gouge: A carving tool with a single-bevel, curved cutting edge. Gouges come in many sizes and sweeps; the lower the number, the flatter the blade (a #3 is flatter than a #7).

Honing: To refine the cutting edge after sharpening. Not to be confused with sharpening itself.

Secondary Bevel or Micro Bevel: An additional bevel included on some carving tools at the very edge of the blade. Some carvers prefer to maintain this secondary bevel during sharpening, while others prefer to remove it.

Sharpening Stones: Made with a variety of materials, both natural and synthetic, these tools come in different grits and are used to set the bevel on a cutting edge.

Single-Edged Blades: These blades have a bevel on one side. Gouges, V-tools, and chisels are single-edged blades.

Slip Strops: Sharpening stones that are pre-profiled to fit chisels, round gouges, and V-tools.

Strop: A flexible strip of leather used to hone and refine the edge of a tool. Most strops have two sides: a raw leather side and a tanned leather side. The raw leather side uses stropping compound, and the tanned side (meant to be used afterward) does not.

V-Tool: A carving tool with a single-bevel cutting edge consisting of two flat surfaces that meet to form a V. These tools come in various sizes and degrees.



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calendar of events

ALABAMA
Nov 6–7: HUNTSVILLE
Mid-South Woodcarving Show and Competition. Trinity United Methodist Church, 607 Airport Rd. Free adm. Contact Paul Freeman, 256-714-6163, paulf691@comcast.net.

CALIFORNIA
Sep 19–20: CAMBRIA
46th Annual Show and Sale. Cambria Veterans Building, 1000 Main St. 10am–5pm Sat., 10am–4pm Sun. Contact Melody Mullis, 805-748-4143, mamullis@ix.netcom.com.

COLORADO
Oct 10–11: COLORADO SPRINGS
Pike's Peak Whittlers Annual Woodcarving Show and Competition. Colorado Springs Shrine Club, 6 S 33rd St. 10am–4pm daily. $5 adm for adults, $4 adm for seniors and military. Contact Steve Brown, 719-684-5653, pikespeakwhittlersonline@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 and 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.

Nov 14: MT SUMMIT
Raintree Woodcarvers Show and Sale. Mt Summit Christian Church, 508 S Walnut St. 10am–5pm. Free adm. Contact Randy Sollars, 765-730-0286, rsollars@hotmail.com.

KANSAS
Nov 21: TOPEKA
Kaw Valley Woodcarvers Art Show and Sale. IBEW #226 Bldg, 1620 NW Gage Blvd. 9am–5pm. $5 adm. Children under 12 free. Contact Linda Benson, 785-231-3003, linda.benson1437@att.net.

MASSACHUSETTS
Oct 17–18: WILMINGTON
Spirit of Wood Show. 126 Middlesex Ave. 9am–4pm. Free adm. Contace Darren Boehm, darren@newc.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.

Sep 25–26: WASHINGTON TWP
Carve Fest XVII Wood Carving/Wood Burning Festival. RWB Parks and Rec Washington Center, 57900 Van Dyke Rd. 9am–4pm daily. Free adm. Contact Metro Carvers, 810-356-7136, metro.carvers@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.

Apr 10–11: SHELBY TWP
45th Artistic Creations in Wood Carving Show. Packard Proving Grounds Historic Site, 49965 Van Dyke Ave. 10am–4pm Sat., 11am–3pm Sun. $8 adm fro adults. Contact Chris Miller, 586-610-3373, chris.miller@metrocarvers.com.

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

NEBRASKA
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.

NEW JERSEY
Nov 7–8: WANAQUE
40th Annual Woodcarving and Arts Show, Sale and Competition. Wanaque First Aid Squard, 5 Melrose Ave. 10am–5pm Sat., 10am–4pm Sun. Contact North Jersey Woodcarvers Club, njwoodcarvers.sqaurespace.com.

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

PENNSYLVANIA
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: 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.

TENNESSEE
Oct 3–4: SEVIERVILLE
15th Annual Smoky Mountain Woodcarving Show, Seminars, and Sales. My People's Senior Center, 1220 W Main St. 10am–5pm Sat., 10am–4pm Sun. Free adm. Contact JR Hammerlein, 309-620-1197, corngrinder50@yahoo.com.

TEXAS
Oct 17: BELLAIRE
56th Annual Houston Area Wood Carvers Fall Show, Sale & Competition. Faith Lutheran Church, 4600 Bellaire Blvd. 9am–6pm. Free adm. Contact Carolyn Smith, 832-877-6534, carolynann@consolidated.net.

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. 9am-5pm daily. Free adm. Contact Nelson or Cheryl Coupla nd, 306-272-8202 or 306-272-4426, nelcher@sasktel.net.

classifieds

Western Can. Cottonwood Bark - *Enter our draws and contests!* Details on the Western Can Website Discounts available. Check it out. www.cottonwoodbark.com - Box 40 Granisle, BC V0J1W0 250-845-9562.

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

Deadline for the winter 2026 Issue is September 23, 2026.



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This page is included to assist novice carvers with basic tips and info.

Knife Storage Tips



Short-Term Storage

Proper storage affects the longevity of your tools in a big way. I do not store my carving knives in cardboard boxes, small wooden boxes, or velvet or leather-lined boxes. All four of these materials absorb and hold the moisture from the air. They trap the carving tool blade in a damp environment.

Consider that a simple cigar box, made of wood and lined with velvet, is purposefully created to keep cigars moist. Our carving knives need dry, non-humid air conditions to prevent rust from developing.

I prefer to use folded canvas tool wraps, which have an open-weave, breathable surface that can adjust to changing humidity. Wicker baskets also absorb air moisture, but the open weaving of the reeds allows the basket to breath. A simple plastic tote—sans lid—works wonderfully, as long as your tools are only one to two layers deep. Denim rolls work well, too; if you want to cut costs, head to your local thrift shop and buy some cheap blue jeans. With a little cutting and a little stitching, the legs of those jeans can quickly be converted into sleeved rolls.

I recommend adding a desiccant package, such as calcium chloride, which will absorb moisture over a long period, to your carving tool storage.

Long-Term Storage

For long-term storage, sharpen all your tools before you put them away. Rough edges, pits, and dings increase the surface area along the edge, giving the rusting process more surface area to grab.

Coat the metal areas of the knife or tool with an even layer of petroleum jelly. It seals the metal surface from contact with the surrounding air. Then wrap the cutting blade in waxed paper or a thick layer of kitchen plastic wrap. Press the paper firmly against the metal and hold it in place with a rubber band. When you are ready to put your tools to use again, wash them in a light solution of diluted dish washing soap. Dry well!

WANT MORE TOOL BASICS?

Sharpening Carving Tools for Beginners

by Lora S. Irish

Item 03122. Available for $9.99 + S&H (parcel post) from Fox Chapel Publishing + $3.99 S&H (parcel post) from Fox Chapel Publishing, 903 Square Street, Mount Joy, PA 17552. FoxChapelPublishing.com, 800-457-9112.



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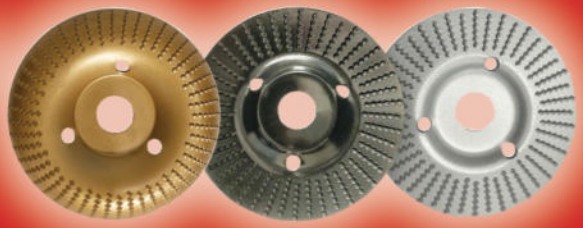

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From our humble beginnings in local founder David Bennett's garage, to global distribution as a leader in the art materials retail market, Flexcut Tool Company, Inc. continues a legacy of quality and innovation in carving tool technology and a balanced approach to the human centered manufacturing processes that enable our success.

Owner & President Steve Bain would like to thank Flexcut's team of skilled employees, and all our retail partners for contributing to our success. We are proud to be a part of the woodcarving community, and remain committed to continue doing what we do best - Supply the world's artists with the tools they need.

Stay Sharp!

Stephen E. Bain

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