

Power Carve Details at 500,000 RPM!

WOODCARVING

ILLUSTRATED

SPRING 2021 ■ ISSUE 94

Carve a Classic Cowboy

**Super
Simple
Beginner
Projects**

**Realistic
Fish Trophy**

**Unlucky
Leprechaun**

**5-Step
Comfort
Animal**



PLUS

***Tattoo-Inspired
Creations!***

FOX CHAPEL
PUBLICATION

\$7.99US \$7.99CAN



11>

0 71486 01126 2

DISPLAY UNTIL MAY 10, 2021



Chipping Away

Serving the
woodcarving
community for
over 25 years!

Everything for the Beginner to the Professional

**Kits Include
foot pedal &
handpiece**

**Foredom
1070 Micro Motor**
from \$352.00

**Foredom
Flexshaft
Various Kits**
from \$260.00

**Wide
range of Micro
Motors**

**Woodcarvers Choice
Micro Motor \$175.00**
includes all the features Plus a
foot pedal & one year warranty.
35,000 rpm.

**Includes:
foot pedal &
handpiece, 3
collets & hanger**

**WeCheer
Flexshaft
1/4hp Kit**
\$160.00

**We stock
Accessories &
Maintenance
parts**

**Nobody
Beats our Prices**

Arbortech Mini Carver
Only \$250.00
Many new features:
6 variable speeds;
tungsten blade;
vacuum attachment;

**Powerful Bench-top
Dust Collector**

Razaire \$339.00
(worth every penny)

Typhoon

KUTZALL

We stock Arbortech products
\$249.00

**Colwood & Razertip Woodburners
and Accessories**

**Touch Screen
offers precise
heat control**

From \$134.00

NEW

**Arbortech
Power Package**

**In stock
Ready to Ship**



www.chippingaway.com

Chipping Away Order Desk 1-888-682-9801



Chipping Away



Proud supporter of this magazine! "Your Go-To Carving Store"

NOBODY
Beats our Prices

Pfeil Swiss Made Tools

Huge
Inventory



Quality Carving Tools - all made in USA



OCCT Knives

OCCT Palm's

unbeatable
prices!

Popular Carving Kits and Cutouts



Beginner
Kit \$29.95

Carvings not included



Carvings not included

Wide Variety
of Cutouts



NEW



Study Sticks
with Booklets



www.chippingaway.com

Chipping Away Order Desk 1-888-682-9801



WOODCARVING

ILLUSTRATED

85

TECHNIQUES

53 *Carving a Running Horse*

Speed up the carving process (and save your hands and arms) with power

By Lori Andrews

63 *Celtic Birds of Friendship*

Many tiny dots bring this classic pyrography design to life

By Lora S. Irish

85 *Ruby-Throated Hummingbird*

Carve and texture this feather-light flier using a rotary tool

By Sandy Czajka

PATTERNS

40 *Chip Carved Butterfly Plate*

Adorn a simple disc with repeating symbols of spring

By Charlene Lynum



Search for
Woodcarving Illustrated
on Facebook, Pinterest,
and Instagram

32



PROJECTS

27 **Easy Honeybee**

Let this sweet little bug remind you to stop and smell the roses

By Sara Barraclough

32 **Carving & Painting a Striped Bass**

Beaten copper fins take this realistic fishing trophy to the next level

By Brian Altison

37 **Salad Servers**

With these spoons around, your family recipes won't be the only talking point at dinner

By Brad Tremblay

43 **Carved Tattoos**

Mark Mother's Day or Father's Day with a totally unique gift they'll recognize right away

By Len Wells

49 **Butch the Shelf-Sitter**

This Wild West wrangler will add charm to any book nook

By Mark Akers

60 **Stylized Gnome**

Carve and color a signature piece fit for a fairytale

By Mirosław Czeladka

67 **Chip Carved Cross Pendant**

Add elegance to your ensemble this Easter with a classic symbol of hope

By Massimo Assumma

69 **Flat-Plane Sheep**

Add drybrushing to make this farm animal appear even fluffier

By James Miller

77 **Comfort Whale**

Calm your inner storms with a 5-step project straight from literature

By Tom Mellott

80 **Flower Garland in Mahogany**

Practice undercutting and adding details on this simple yet effective relief

By Lucy Fox

89 **Orin the Patchwork Leprechaun**

Celebrate St. Patty's Day by carving an easy caricature with no hands or eyes

By Bob Kozakiewicz



69

DEPTS.

- 4 Editor's Note
- 6 Letters to the Editor
- 10 Bookshelf
- 11 Coming Features
- 12 Artists to Watch
- 18 News & Notes
- 20 Tips & Techniques
- 21 Product Review
- 73 My First Carve
- 94 Calendar of Events
- 95 Ad Directory
- 96 Woodchips

COVER

- Power Carve Details ... 21
- Carve a Classic Cowboy ... 49
- Realistic Fish Trophy ... 32
- Unlucky Leprechaun ... 89
- 5-Step Comfort Animal ... 77
- Tattoo-Inspired Creations ... 43

FEATURES

14 **Carving for the Superheroes**

Thanks to Johnathon Whittaker, more than 300 plaques have been donated to hospitals in the UK

By Hannah Rachel Carroll

74 **The Smile Factory**

Thai carver Parn Aniwat has a simple recipe for reigniting your childhood joy

By Kaylee Schofield

74



Find these free extras at

WOODCARVINGILLUSTRATED.COM

Bonus Drawings Visit our website to get additional drawings for Lori Andrews' realistic horse (page 53).

Free Patterns Download extra fish and stylized gnome designs (pages 32 and 60).

Wacky Gallery Check out the rest of the Frosty Challenge submissions on our website—these comical carves will make you smile.



Starting Small

My friend's first carving project ever was a howling wolf by Tom Hinds.



A close friend of mine has recently taken up whittling to de-stress between drafts of her doctoral thesis. After picking up the basic kit—a bench knife, strop, glove, and several small basswood blanks—she started on some simple 20-minute animal projects by *WCI* contributor Tom Hinds and has since progressed to little caricature people with fully defined noses and feet. She is now avidly searching for a band saw that will allow her to cut her own blanks. In short, my friend is experiencing what many of us in this community can relate to: she has caught the “carving bug.” And for that to happen organically, it’s often necessary to start small.

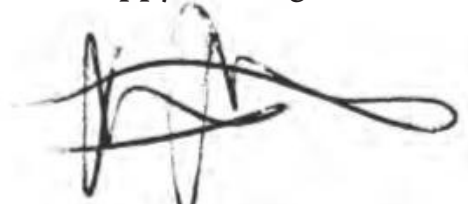
The contents of this issue will help you do just that. Cut your teeth on a stylized comfort whale by Tom Mellott, achievable in just five easy steps (page 77); carve and paint a ridiculously simple (but outrageously cute) honeybee by Sara Barraclough (page 27); or follow along with Bob Kozakiewicz in his humorous, beginner-friendly take on a St. Patrick’s Day classic (page 89).

For the advanced carvers, sharpen your texturing skills with a petite but powerful hummingbird design by Sandy Czajka (page 85); master the musculature on a running horse with the help of Lori Andrews (page 53); or elevate iconic tattoo designs with woodburning in a winning Mother’s or Father’s Day project by *WCI* newcomer Len Wells (page 43). If chip carving is more your style, test your precision on an impressively tiny cross design by Massimo Assumma just in time for Easter (page 67).

And if you’re somewhere between beginner and advanced but aren’t sure where to go next, be sure to read about Minnesota carver and author James Miller’s humble beginnings on page 73 (with photos to prove it), or check out our feature on Thai carver Parn Aniwat, whose whittled stick men eventually gave way to a unique and wildly successful online business (page 74). Then turn to page 14 for an interview with English carver Johnathon Whittaker, whose morale-boosting gift to one nurse blossomed into a nationwide campaign with 300 donations and counting. As any experienced carver will tell you—start small, and you can get there, too.

As you flip through this issue, we urge you to treat each project as a stepping stone to more challenging ones. Like my friend, you may just find that you grow incrementally in spite of yourself.

Happy carving!



Kaylee Schofield, Editor
schofield@foxchapelpublishing.com

From his very first carving to a 2020 design, James Miller continues to grow as a woodworker—and so can you.



WOODCARVING

Printed in USA ILLUSTRATED

Spring 2021

Volume 25, Number 1 (Issue No. 94)
How-To Magazine for Carvers™
Internet: WoodcarvingIllustrated.com

Woodcarving Illustrated Magazine
903 Square Street, Mount Joy, PA 17552
Phone: 717-560-4703
editors@woodcarvingillustrated.com

Our Mission: *To promote woodcarving as an artform and an enjoyable pastime.*

Publisher/CEO Alan Giagnocavo
Editor Kaylee Schofield
Editorial Assistant Hannah Rachel Carroll
Art Director Jon Deck
Social Media Manager Stephanie Jordan
Founding Editor Roger Schroeder
Contributing Photographer Mike Mihaló
Technical Illustrators John Allard
Jon Deck
Carolyn Mosher

President/COO David Miller
Vice President, Sales Michele Sensenig

Customer Service for Subscribers

Visit WoodcarvingIllustrated.com, call 888-506-6630,
email customerservice@foxchapelpublishing.com,
or write to *Woodcarving Illustrated*,
903 Square Street, Mount Joy, PA 17552.

Newsstand Distribution: Comag Marketing Group
Circulation Consultant: National Publisher Services
Printed by Fry Communications

©2021 by Fox Chapel Publishing Co. Inc.
All Rights Reserved. Printed in USA

Subscription rates in US dollars

One year \$29.99
Two years \$59.98

Canada

One year \$34.99
Two years \$69.98

International

One year \$39.99
Two years \$79.98

Display Advertising/Classifieds

For rates and/or a media kit, please call 800-457-9112,
or e-mail advertising@foxchapelpublishing.com

Wholesale/Distribution

Woodcarving Illustrated is available to retailers for
resale on advantageous terms.
Contact Fox Chapel Publishing Sales at
sales@foxchapelpublishing.com or 800-457-9112 x115

Identification Statement: *Woodcarving Illustrated* vol. 25, no. 1
(Spring 2021) (ISSN#1096-2816) is published quarterly by
Fox Chapel Publishing Co. Inc., 903 Square Street, Mount Joy, PA 17552.
Periodicals Postage paid at Lancaster, PA and additional mailing offices.
POSTMASTER: Send address changes to *Woodcarving Illustrated*,
903 Square Street, Mount Joy, PA 17552.

Woodcarving and the use of associated equipment can potentially result in health hazards and injuries. While we cannot impose safety standards in every article, we do ask that you make safety your number one priority. Protect your respiratory system, hearing, vision, and the rest of your body with the proper safety equipment and prudent precautions. Read manuals supplied with your tools. Be aware most accidents occur when you are tired or distracted. And when in doubt, seek advice from professionals on how to keep your tools sharp and maintained.

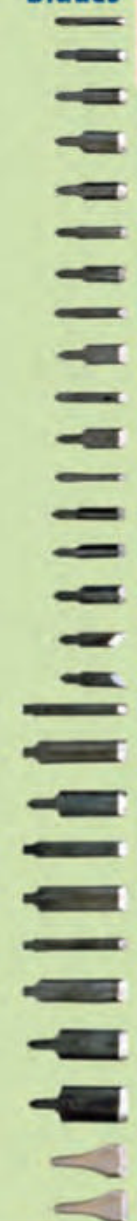
Note to Professional Copy Services — *The publisher grants you permission to make up to ten copies for any purchaser of this magazine who states the copies are for personal use.*

AUTO MACH® CELEBRATING OUR 52nd YEAR

We developed the World's First Reciprocating Wood Carver.
Compare our cutting performance with competitors.

Tools for professional use. 38 varieties of high-grade carving blades.

Optional
Blades



Made in JAPAN

HAND-CRAFT HCT-30A & S

1. The blade reciprocates at super high speed (12000 times per minute) and hard wood can be carved sharply.
2. There is no problem in continuous use.
3. Upgraded version (HCT-30S) with both reciprocating and rotational movements (12000 rpm) of standard version HCT-30A (reciprocating only).

HCT-30A \$330.00



HCT-30S \$470.00



Dealer List

WOODCRAFT SUPPLY, LLC.
OVER 80 STORES NATIONWIDE

Phone: 1-800-535-4482

www.woodcraft.com custserv@woodcraft.com

GREG DORRANCE CO.
MASSACHUSETTS *FULL LINE SALES & REPAIR SERVICE CENTER

Phone: 1-508-222-6255

www.gregdorrance.com greg@gregdorrance.com

JAPAN WOODWORKER CATALOG
WEST VIRGINIA

Phone: 1-800-537-7820

www.japanwoodworker.com
support@thejapanwoodworker.com

WOODCARVERS SUPPLY, INC.
FLORIDA

Phone: 1-800-284-6229

www.woodcarverssupply.com
info@woodcarverssupply.com

SMOKY MOUNTAIN WOODCARVERS
U.S.A. *FULL LINE SALES & REPAIR SERVICE CENTER

Phone: 800-541-5994

www.woodcarvers.com sales@woodcarvers.com

THE WOODCRAFT SHOP
IOWA

Phone: 1-800-397-2278

www.thewoodcraftshop.com
sales@thewoodcraftshop.com

PRIME PRODUCTS LLC.
IOWA

Phone: 1-844-586-9153

www.primetools.com support@primetools.com

TIMBERLINE TOOLS.COM
UTAH

Phone: 1-800-630-2260

<http://timberlinetools.com> help@timberlinetools.com

CHIPPING AWAY, INC.
ONTARIO, CANADA

Phone: 1-888-682-9801

www.chippingaway.com dennis@chippingaway.com

BIG BEAR TOOLS, INC.
BRITISH COLUMBIA, CANADA

Phone: 1-877-454-8665

<https://bigbeartools.com>
davestreet@bigbeartools.com



Ultra high-speed reciprocation technology

TOKYO AUTO MACH® CO., LTD.

WEBSITE: www.automach.com

E-mail: a@automach.com

2-7-10 HATANODAI SHINAGAWA-KU TOKYO 142-0064 JAPAN FAX: +81-3-5702-0552

It's Fall, Y'all ▶

After seeing Alex Joiner's "Carving a Pumpkin Girl" in issue #92, I was inspired to try my own. Thanks, *WCI*, for the great tutorial!

Sue MacCullum
Ottawa, Ontario



A Family of Pumpkins ▲

When I saw the "Carving a Pumpkin Girl" project by Alex Joiner in issue #92, I knew I had to carve it for one of my granddaughters. Her family goes all-out for Halloween and I had a feeling she would love it. But, as many of us know, you can't make something for just one grandchild. So, I carved a family of pumpkin people. I enjoyed giving one to each of the grandkids. Thanks, *WCI*!

Mike Karch Evansville, Ind.



Spooky Celebrations ◀

I was excited to receive the fall issue of *Woodcarving Illustrated* and even more so to tackle Alex Joiner's project, "Carving a Pumpkin Girl."

What a nice design for spooky season.

Christiana Stylianoy
Nicosia, Cyprus



Campfire Carving ◀

I carved this guy (from issue #92) while camping in Manistee, Mich., and painted him following Alex Joiner's candy corn color scheme. I really like the way it turned out.

William Lehman Elkhart, Ind.

Naughty and Nice ▶

I wanted to carve something mischievous and sweet. So, I created this pumpkin person, inspired by Alex Joiner's "Carving a Pumpkin Girl" project in the fall issue (#92). With that grin, you're not sure if you'll get a trick or a treat!

Christy Mireles
Spring Branch, Texas



Carve Responsibly ▶

I really enjoyed reading the "5 Under 35" article in issue #92. Alex Joiner's "Carving a Pumpkin Girl" caricature inspired me to do something similar, but my pumpkin needed a little hooch to get him through 2020.

Nicholas Preston Volo, Ill.



Note from the Editor: We love hearing about the carvings that readers like you are creating! If you tried your hand at one of our projects, or put your own spin on an existing design, send us an e-mail at editors@woodcarvingillustrated.com. Please include high-res photos and a brief description of the piece.

Razertip® P80

LEAVE YOUR MARK™

THE RESULT OF OVER 30 YEARS OF EXPERIENCE AND LISTENING TO CUSTOMER FEEDBACK

- UNIVERSAL POWER SUPPLY WORKS WORLDWIDE AND IS COMPLETELY UNAFFECTED BY VOLTAGE FLUCTUATIONS.
- BETTER-THAN-EVER TIP HEAT RECOVERY
- COMPATIBLE WITH EXISTING RAZERTIP® PENS AND ACCESSORIES
- CAN BE EASILY CONVERTED TO DOUBLE OR TRIPLE UNIT WITH AVAILABLE EXPANSION MODULES



razertip.com/P80.htm



"Wood Duck Decoy"
by Cam Merkle
Oil on Tupelo
Photo ©2016 Cam Merkle



Razertip® Pyrographic Tools:

- Preferred by some of the world's best pyrographers
- World's finest, sharpest, most innovative burners
- Exceptional temperature control for delicate detail
- 10 Amp output for superb tip heat recovery
- Over 800 different tip profiles available
- Fixed-tip or interchangeable-tip pens and tips
- Unconditional warranties:
 - 3 year power supply
 - 1 year pen warranty includes fixed tips
 - 6 month warranty on re-tips
- All Razertip power supplies are safety certified to ETL C/US
- Choose from regular or heavy-duty pens and cords
- Adapters and cords available to fit most other brands
- Systems starting at \$158.95 USD
- Dealers world-wide

We've always re-tipped Razertip® pens.

We can also re-tip any other brand of hot-wire pen from \$8.00 postpaid (within North America).

Re-tips carry our exclusive 6 month unconditional warranty

- that's better than most new pen warranties! Call or email us for details.



Razertip Industries Inc.

- PO Box 910, 301- 9th Street North, Martensville, SK Canada S0K 2T0
- Phone 306-931-0889 • Toll-free (Canada/USA) 1-877-729-3787
- Email: info@razertip.com
- More information & free catalogue at razertip.com



GIFT CARDS AVAILABLE

Follow us



Frosty Challenge Winner

Inspiration for this design came from a *Calvin and Hobbes* comic and Gerald Sears' "Cowboy Snowman" (from issue #33, winter 2005). I wanted the arms to look high-tech, so I used drywall screws and springs. The head of the drywall screw is sanded down to the same diameter as the spring, and the hands just slide over it. Thanks WCI for a fun challenge!

Gerard Canavan
Colorado Springs, Colo.

For more cowboy carvings, check out our latest booklet, *Classic Carved Cowboys*; 8 Fun Caricatures from the Wild West.

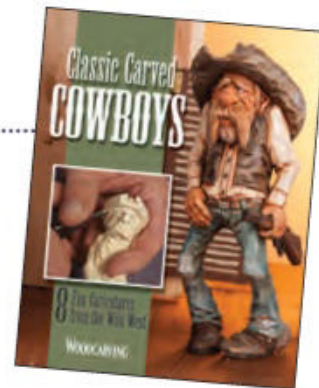
FURTHER READING

Classic Carved Cowboys

From *Woodcarving Illustrated Magazine*

Item 01654.

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



Aussies Unite!

This was a fun project—even without access to gouges. I felt as a fellow Aussie that I had to give it a go. Well done, Germaine!

Adam Humphries *Dubbo, Australia*

Happy Wife, Happy Life

When I saw Germaine Keys' "Bird in a Boat" project in the fall issue (#92), I knew my wife would like it. So, I went ahead and cut it out. I didn't have all of the necessary colors, so I used ones that were close.

Jim Willis *Kansas City, Mo.*



Heartfelt

The whole gang is posing for the camera tonight! They were inspired by Sara Barraclough's "Love You Beary Much" project in issue #90. The bumblebee and the hands were fun to carve.

Peter Jofs
Kvevlax, Finland



Friendly Faces

Sara Barraclough's new book, *Learn to Carve Gnomes, Trolls, and Mythical Creatures*, is a masterpiece. Even as an experienced carver, I found carving the fox a delightful challenge. The hedgehog was also fun, and I was able to follow the instructions without having the exact tools Sara used. I've carved all the projects in her first booklet, *Weekend Whittling Projects*, and plan to finish the remaining ones in this book as well.

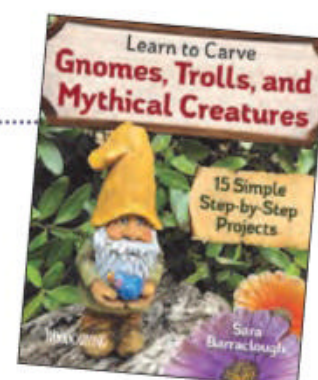
Dale Kirkpatrick *Pittsburg, Pa.*

FURTHER READING

Learn to Carve Gnomes, Trolls, and Mythical Creatures

By Sara Barraclough

Item 01128. Available for \$14.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com.



Down To The Last Detail...

Flexcut's Micro Tools

Flexcut's Micro Tools let you carve those extra-fine details to make your design pop. They're perfect for carving expressive details such as mouths, eyes, feathers, scales, hair, and every kind of texture.

Choose from 36 different chisels, sweeps, deep V's, U's, and skews—ranging from 1.5mm to 6mm. Ergonomic ash handles allow long periods of carving without hand fatigue.

Visit our website to see our complete line at Flexcut.com



Buy sets or individual tools.



Woodcarving by: Mark Ash



NEW! BENCHTOP DC™

PERSONAL DUST COLLECTOR

Creates a clean breathing zone near dust-producing activities!

Ideal for wood carving, sanding, rotary tools, and more!

- 6 high-performance fans deliver a quiet, uniform 535 CFM
- Variable speed dial for customized control
- Dual filter system with MERV 15 main filter optimizes dust capture
- Supplemental 110V outlet for powering hand tools and accessories
- Industrial grade build quality will stand up to any environment
- Slim design easily fits on a workbench (25" W x 16" H x 7" D, 20 lbs.)



800-732-4065 oneida-air.com

MADE IN USA SINCE 1993





Whittling Flat-Plane Animals

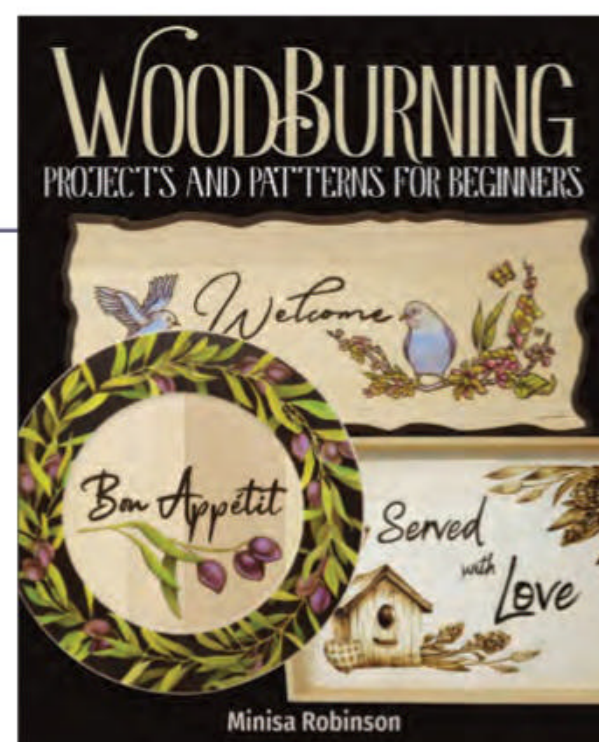
By James Miller © Fox Chapel Publishing
\$16.99+ S&H ISBN: 978-1-4971-0115-9

Accessible and inviting, James Miller's new book focuses on the things he loves most: animals, woodcarving, and Scandinavian culture. Readers will delight in his charming take on 15 iconic animals, carved with minimal tools in a classic flat-plane style. The projects—which include a bear, beaver, lynx, reindeer, squirrel, and more—are presented in a beginner-friendly way with helpful tips and painting suggestions. The book also includes sections on wood preparation, carving and finishing techniques, and knife maintenance. Perfect for beginners and experienced carvers alike, this fun guide is a must-have for every woodcarving library.

Woodburning Projects and Patterns for Beginners

By Minisa Robinson © Fox Chapel Publishing
\$19.99+ S&H ISBN: 978-1-4971-0085-5

Minisa Robinson's new book covers everything new pyrographers need to succeed in woodburning. She walks the reader through her own pyrography journey, sharing useful techniques and insight along the way—such as fixing mistakes, temperature basics, stippling, and shading. After grasping the fundamentals, readers will go on to complete nearly two dozen projects of varying difficulty. Traditional burners, as well as those who enjoy finishing with pops of color, will appreciate the step-by-step instructions, full-size patterns, and helpful details included in each project. Ideal for beginners, this easy-to-follow read is one that even advanced burners will want to get their hands on.



Woodworker's Shop Journal

By the Staff of Woodcarving Illustrated © Fox Chapel Publishing
\$9.99+ S&H ISBN: 978-1-64178-044-5

Want to add a little organization to your shop in the new year? The Woodworker's Shop Journal is your new best friend. This personalized journal features tool checklists, project logs, and reference formulas. Nearly a dozen charts on key topics, such as lumber grades, wood toxicity, dust collection needs, power tool wattage ratings, and more, are also included. The interior includes plenty of blank pages to keep track of projects and to use for notes, and a lay-flat binding makes for easy use. A customizable cover and dedication page on the inside cover adds a personal touch your favorite woodworker will remember for years to come.

Ordering Information

Look for all these new titles from Fox Chapel Publishing at FoxChapelPublishing.com, 800-457-9112, or your local retailer.

Since 1989 We Have Been Your Complete Source for Carving Supplies

**WE OFFER
CARVING CLUB
DISCOUNTS**
- call for
details!

Razertip
LEAVE YOUR MARK™

ARBORTECH

FOREDOM



KUTZALL **Flexcut**
CARVING TOOLS

Carved by our very own
PAUL ROLFE, Hickory Store



**KLINGSPOR'S
WOODWORKING SHOP**

"Quality Tools and Supplies for the Woodworker"

800-228-0000 www.woodworkingshop.com

Four Locations in North Carolina: • Asheville • Hickory • Cary • Winston-Salem

coming features

**Look for these projects in
our summer issue!**



Super-rad Fearless Freddie
calls it a day after a gray
suit puts a serious
ding in his board.

Don't blink. This
realistic butterfly fish
just might swim away
while you're carving.



Simple stylized unicorns
make sweet treats for
fantasy enthusiasts.

**Look for the
Fox Hunt
winners
on Page 94!**





Ave Richardson *Queensville, Canada*

Anytime Ave Richardson sits down to burn, she's transported to a place where a challenge becomes a journey of learning. Ave is inspired by eyes—the window to the soul—and scours hundreds of photos until she finds a subject telling an amazing story with them. “If I can capture the story behind the eyes from the beginning of the burn, I’m a happy camper,” she said. To see more of Ave’s work, visit @ave_burnt_impressions on Instagram.



Alexey Kobzev *Moscow, Russia*

Alexey Kobzev is an engineer by trade but a woodworker at heart. Over the years, he has adopted his own style of chip carving, which he calls ‘zencarving,’ since it requires a lot of chips and even more patience. “I enjoy creating complex and sophisticated figures,” he said. He uses his imagination and drafting skills—picked up at his day job—to create endless patterns. To see more of Alexey’s work, visit @zencarving on Instagram.



Ludek Burian *Tábor, Czech Republic*

Ludek Burian’s woodworking journey began when he enrolled in a local marionette-making class. Captivated by the craft, he quickly began pursuing it full-time. Drawing inspiration from a colorful childhood and Mother Nature, each of Ludek’s characters is one-of-a-kind. “I always intend to make the marionettes just for me,” he said. “I say to myself, *This one is the best, I must keep this one*, and when I am done with it, I get a new idea and I’m off to make my new favorite.” To see more of Ludek’s work, visit @ludek.burian on Instagram and Facebook.



Carsten Nilsson *Hammenhög, Sweden* ▶

Carsten Nilsson was trained as a furniture and interior carpenter, and later went on to learn classic 18th-century woodcarving. Over the last 24 years, he has developed his own unique expression and technique. "My craft demands skill in shaping objects, as well as a deep understanding of the material," he said. Carsten carves figures, flowers, and unexpected symbols in limewood, which suits the mirror frames he enjoys making the most. To see more of his work, visit [@woodcarver.carsten.nilsson](#) on Instagram.



◀ **Jaskiran Kaur** *Punjab, India*

For Jaskiran Kaur, nothing is more gratifying than using her mind and hands in unison to create something out of nothing. She draws inspiration from the challenge of continuously producing something beautiful and unique, like this mermaid coffee scoop. "I pour my heart and soul into every piece," she said. "I always try to make each carving better than the last. It's a never-ending process that keeps me going." To see more of Jaskiran's work, visit [@art_unleashed211](#) on Instagram.

Sam Belugin *Saint Petersburg, Russia* ▶

Sam Belugin grew up with a deep appreciation for wood. With a carpenter grandfather and a hobbyist woodworker father, he found it easy to take up the woodcarving mantle, too. Nearly all of Sam's pieces are brimming with movement, which he achieves through careful planning. "You need to feel the character of the beast you are making—his mood, his personality, and his intent," he said. "That is when the magic happens!" To see more of Sam's work, visit [@beluginsam](#) on Instagram.



Share Your Latest Work!

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



This plaque, carved in chestnut, was presented to the South Western Ambulance Service Team.

Carving for the Superheroes

Thanks to Johnathon Whittaker, more than 300 plaques have been donated to hospitals in the UK

By Hannah Rachel Carroll

When a worldwide pandemic erupted in the spring of 2020 and a friend needed some cheering up, Johnathon Whittaker did what he does best—he carved her a plaque. Little did he know that this simple message of hope would take the United Kingdom by storm.

WCI: How did you get into woodworking?

JW: About 12 years ago, I was finishing my degree in civil engineering and taking care of a two-year-old and a newborn. I needed a place where I could study and the kids could play, so I converted our loft apartment roof into a garden retreat. Although I had been involved in the construction industry for most of my life, I had little experience with carpentry. I began by building garden planters and benches; then I progressed to pergolas, cabins, and simple furniture. Later, I was at a local pub and offered to build the owner some picnic benches. He loved the first one and ended up buying more than 20 of them. I started making similar pieces for nearby home owners and local schools and before I knew it, I was a full-time woodworker.



The superhero plaques have been embraced by a multitude of front-line workers.

Celebrating 10 years of providing the best to Wood Crafters!

Fantastic brands such as Leah Goddard Roughouts,
John Dunkle Knives, Dockyard, Murphy, OCC, Dockyard,
Henry Taylor, Solingen, UJ Ramelson, Warren Cutlery,
Flexcut, Foredom, Colwood, Optima, and more!

**We have the best Wood Crafting
Supplies in the world!**



Our new mini
rolling pin!



Knives and Gouges

Power Carving

Woodburning

Chip Carving

Books, Study Aids,
& Patterns

Eyes and Cast Feet

Basswood Blanks,
Roughouts, & Plates



STADTLANDER WOODCARVINGS
www.stadtlandercarvings.com

Phone 330-931-7847

or email bobstadtlander@roadrunner.com

2951 Frost Road, Mantua, OH 44255

BASSWOOD

Arrowhead Wood Products sells high quality
Northern Minnesota Basswood for carving,
whittling, wood burning and scrolling.
Winter cut, kiln dried, and light in color.

- CARVING BLOCKS 1"-4"
- THIN WOOD AND STRIPS
- PLANKS WITH BARK

**ARROWHEAD
WOOD PRODUCTS**



*We understand the wood
carvers need for high quality
stable Basswood.*

Visit our online store at

www.arrowheadwoodproducts.com

call us at 218-348-2688 or email us at arrowheadwp@gmail.com

Bear by Frank Dockery



THE FOLK SCHOOL CHANGES YOU.



We still make real bread, music,
yarn, poetry, and friends. And we have
helped to preserve the traditions, tools,
and techniques of Southern Appalachia
and shared them with the world. Check
out our new classes online today. Engaging
hands and hearts since 1925. Come enjoy
making crafts and good friends on
300 natural, scenic acres
in western North Carolina.

JOHN C. CAMPBELL FOLK SCHOOL
folkschool.org 1-800-FOLK-SCH
BRASSTOWN NORTH CAROLINA





Johnathon has received hundreds of pictures from facilities around the UK, showing the plaques in their new 'forever homes.'

WCI: What inspired the NHS plaques?

JW: The first plaque was made for one of my carving students, Pat Waters. Due to a preexisting condition, Pat went into full seclusion at the beginning of the lockdown. She's a huge fan of the United Kingdom National Health Service (NHS), so I carved her a small plaque with NHS on it and used Superman's logo for the 'S'. After that,

I decided to carve another plaque, but much larger. I donated it to our local hospital and posted about it on Facebook. Within a week, the post had half a million views and we had dozens of other hospitals requesting a plaque of their own.

WCI: Then what happened?

JW: I decided to offer a plaque to any NHS facility in the UK that wanted one. We received dozens of requests each day—not from the facilities, but from the staff. Hundreds of people wanted to have something at work to make them smile. My partner, Christie Waters, took on the full-time job of answering all of the requests. To be fair, my job was easier—I just had to carve the plaques! Christie had the mammoth task of keeping track of the orders, deliveries, and sponsors, and coordinating with the other woodworkers who wanted to help. Without her amazing managerial skills, this mission would not have been possible.

WCI: Who else got involved?

JW: Bond Timber contributed an enormous amount of wood and Axminster Tools donated more than \$2,500 worth of tools. We also received tools from Tormek, Mirka, Triton, and Trend. All of the stains came from Chestnut Products. Morrells gave us lacquer finishes, too. Folks like John Colley, who carved and donated 27 plaques to various hospitals, and Moray Jonson, who carved 15 plaques, allowed this project to evolve in a way I could never have dreamed of.

WCI: How are the plaques carved?

JW: I start by gluing a paper template to a piece of Scandinavian pine, oak, or red mahogany. Once the pattern is on the wood, I remove the waste material with a variety of gouges, keeping the lines clean with chisels. I carve to a depth of at least 50% of the material's thickness. I find this gives the piece a nice 3D look. Once the letters are carved, I clean up the background and then sand the entire piece with 240-grit sandpaper. I apply a stain and then four coats of spray lacquer, giving each plaque a wonderful luster, plus a good layer of protection.

WCI: How many plaques have been donated and where are they now?

JW: There are roughly 1,260 NHS hospitals in the UK, and we have donated to nearly 25% of them. We still have requests coming in, so we started a fundraiser to help with donations. It costs about \$130 to carve and complete each plaque. One hundred percent of the proceeds from the fundraiser go toward making them; anything left over is donated to the St. Johns Ambulance Service.

For more information, visit carvedbyhand.co.uk.

For more information on the fundraiser, visit gofundme.com/f/nhs-amp-carers-thankyou-plaques.

DOCKYARD TOOLS USA

THE ORIGINAL MICRO CARVING TOOL



THE ATLAS COLLECTION
ON SALE NOW

\$150.00

Visit our online store at
www.dockyardtoolsusa.com

Call us at (231) 492-7720



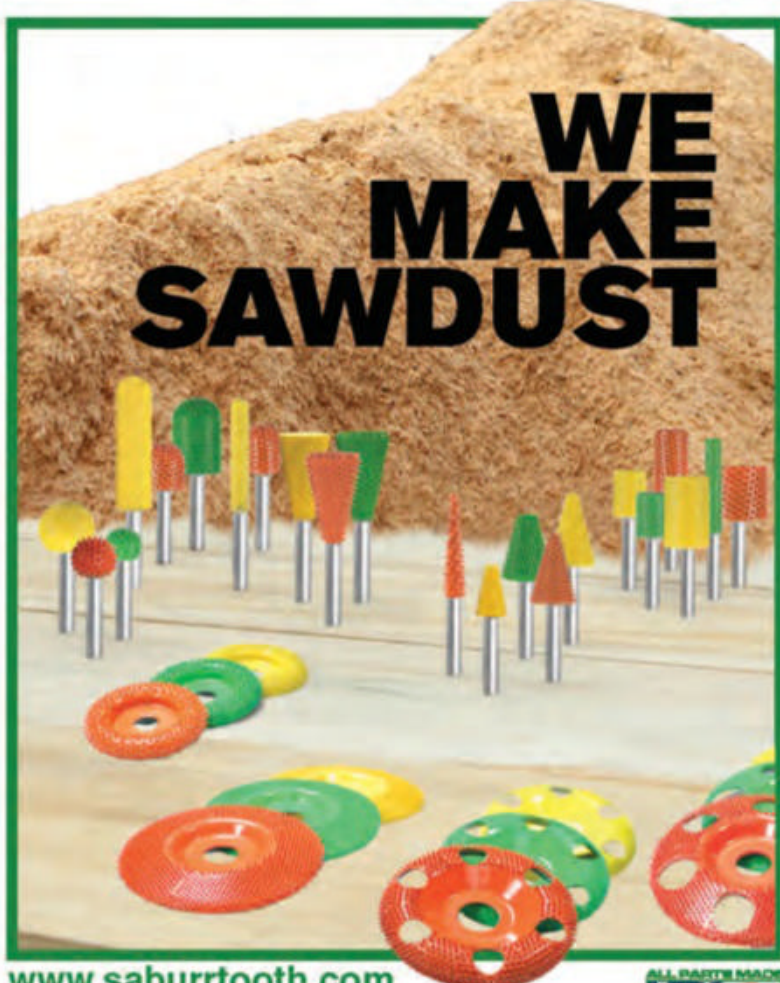
SKU: ATLAS-10



HANDCRAFTED IN YUBA, MICHIGAN

SABURRTOOTH®
SUPERIOR POWER CARVING TOOLS

**WE
MAKE
SAWDUST**



www.saburrtooth.com



"Got Knives?"

- Wide variety of tools for all your carving needs.
- Materials, Finishes, Guides, Books, and accessories.
- Kits, Carriers, Covers, Crafts and Safety needs.
- Large selection for wood burning needs.
- Huge selection of walking sticks and canes too!

TREELINE
THE WOODCRAFT SPECIALISTS

1221 East 1120 South
Provo, UT 84606
CALL FOR A FREE CATALOG
1-800-598-2743
www.treelineusa.com

After the Storm

Two friends turn fallen trees into carved art for a good cause

Last August, the Midwest was pummeled by a derecho—a fast-moving thunderstorm with winds near 140mph. Overwhelmed by the devastation in Iowa, avid woodworkers and long-time friends Michael Reed and Eric Mahr started The Derecho Wood Project, a fundraiser to help rebuild the playground at a local school.

“The inspiration for this project came from the storm itself,” said Michael. “The scale of damage and the number of people affected really invited the question, *Can any good come from this?* After volunteering to help with the cleanup, I still wanted to do more. Since woodcarving was already one of my hobbies and this storm destroyed thousands of trees, it seemed like a natural connection.”

Michael and Eric began carving projects out of fallen wood left behind in the derecho’s wake. Within a few weeks, and with the help of other local woodworkers, the friends auctioned off 18 wooden pieces including spoons, turned bowls, and donated

items—and raised over \$1,500. The money was gifted to the South Tama Middle School district, which took a direct hit from the storm.

“The devastation will be visible here for a long time,” Eric said. “But Michael and I had the privilege of doing something meaningful to help in a small way.”

For more information, visit elmtreeconcepts.com.

To make a donation, visit gf.me/u/yus8y8.



Local woodworkers created handcarved crafts from storm-fallen trees.

Caricature donated by Eric’s father-in-law, John Moser.



And We’re Live!

Learn woodblock carving, welding, basket making, and more in a slew of virtual classes through A Workshop of Our Own

A Workshop of Our Own (featured in issue #89, winter 2019) has gone virtual! For those who are unfamiliar, WOO is an awesome educational space based in Baltimore, MD. In the past, they’ve held in-person woodworking classes on subjects from marquetry to woodblock carving to furniture making. However, in response to COVID-19, WOO is now offering online courses and virtual workshops. Each class is taught live and available for 30 days afterward to revisit. This flexibility provides an optimal viewing time for those with a busy schedule. “The classes are intended to help provide a supportive and educational space for the marginalized within the craft community, regardless of where they are located or what tools they have on hand,” said founder Sarah Marriage. Expect classes taught by world-class craftspeople such as WCI contributor Amy Costello, Aspen Golann, Alicia Dietz, Raina Smallwood, and more. Offerings started on November 24, 2020, and will continue into the new year.

WOO students work on woodblock carving and furniture projects.

For class updates and more information, visit aworkshopofourown.com/workshops.





*It takes your
imagination.*

It takes Wood.

*It takes
Woodcarving
Tools.*

*It takes
Woodcarving
Supplies.*

It takes determination.

If you have the imagination and determination,
We have the wood, tools and supplies
for all your carving projects!



Hummul
Carving Company

Buy Online, In Store or give us a call!

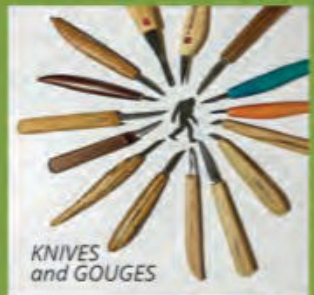
<https://Hummul.com>

800-762-0235

Store: 12446 W State Road 81,
Beloit, WI 53511

BIGFOOT CARVING TOOLS

**Your one-stop
shop for your
carving needs.**



KNIVES
and GOUGES



WOOD
BURNING



POWER CARVING



ADHESIVES
and
ABRASIVES

We provide you
with Quality
Tools, offer
quick shipping
and friendly
Customer
Service.



BIRD, FISH,
and
REPTILES

Shop our online tool catalog:
bigfootcarvingtools.com

phone: (479) 321-1650 email: sales@bigfootcarvingtools.com

The Finest 360° Rotating Work Positioner Ever Made

*Positions large
or small objects
exactly where
you want—and
holds firmly*

- Perfect for Woodcarving
- Heavyweight (10lbs.) plated steel construction
- U.S.A. Veteran owned business
- Direct to customer sales and shipment
- Call or email for info or to order



JERRY-RIG

www.jerry-rig.com
Jerry-Rig USA, LLC
Phone: 973-895-2818
jerryrigusa@optonline.net

**PROXXON
MICROMOT
System**

**PRECISION POWER
TOOLS FOR YOUR
INTRICATE PROJECTS**

2-Speed Scroll Saw DS 460. For smooth operations and clean cuts. Throat 460mm (18")!

Cuts wood up to 65mm (2 1/2"), non-ferrous metals up to 15mm (5/8"), Plexiglas, glass fiber reinforced plastic, foam, rubber, leather or cork. Saw table 400 x 250mm (16" x 10") can be unlocked and pushed back for easy saw blade replacement. Table angle adjustment from -5° to 50°. Stroke length 19mm (3/4"), 800 or 1,700 strokes/min.

The PROXXON MICROMOT system features more than 50 high-quality power tools and a huge selection of matching accessories.



DS 460

Please contact us
for a free catalog.

PROXXON

www.proxxon.com/us

PROXXON Inc. – Hickory, NC/USA – Email: sales.us@proxxon.com

Cosmetic Relief

The WCI team regularly asks carvers to share their tricks of the trade. When it comes to completing a carving, we discovered that quite a few readers turn to their local cosmetics department to gather supplies.

Mop brushes are often used for softening and blending color transitions because of their ultra-soft bristles. Makeup brushes are essentially large mop brushes, although I find their bristles to be even softer. They are reasonably priced and can be obtained anywhere makeup is sold—even in drug store chains, such as CVS and Walgreens. I don't have a particular brand favorite, but I do sometimes use my wife's.

I prefer to use makeup brushes for drybrushing, as they allow for even coverage over large areas of wood. I clean them with warm, soapy water immediately after use. If properly cared for, they will last for several years.

Bob Kozakiewicz
Ramsey, N.J.



Makeup brushes are great for drybrushing and other finishing techniques.

Case in Point

A couple of decades ago, I took a caricature carving course with Pete Ortel. One of the things he said was to always carve with a mirror present, so that you could mimic the expression you're trying to carve (he said the original Disney animators did that). When I was looking for a case to carry my tools, I noticed my daughter's discarded cosmetic case, and I've been using it ever since. It's just the right size to carry most of the things I need to carve, as well as pencils and bandages! On the down-side—it is pink. But over the years, I haven't been teased too often. Also, its bright color makes it easy to spot. I've never accidentally gone home with someone else's tool bag!

David Kiefer
Flemington, N.J.

Opt for carrying cases with built-in mirrors to aid you in carving facial features. Makeup totes make great options.



The Eyes Have It

I volunteer with an organization that teaches woodcarving to soldiers with post-traumatic stress disorder and brain injuries. We normally choose a simple project that an experienced carver can finish in about 15 minutes. Our classes are taught in a community arts center, which has a lot of supplies, but not the small #03 paintbrushes carvers typically use for fine details. A few years ago, *Woodcarving Illustrated* contributor and author Desiree Hajny led a class at our club. She demonstrated how to use eyeliner wands for the finer details in painting. We've been using them, too, ever since!

Gerard Canavan
Colorado Springs, Colo.

Vortex F5 Plus



Comfortable to hold and easy to maneuver, this tiny power carver will fit your detailing needs to a T

By the Staff of Woodcarving Illustrated

*\$449.95; \$479.95 with Essential Accessories Kit;
\$789.95 for Complete Turnkey Kit
Sculptingstudio.com*

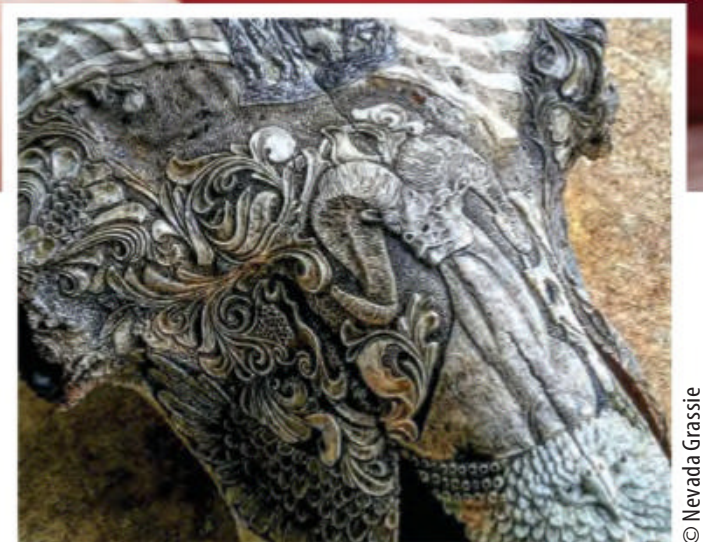
Upon unwrapping the Vortex F5 Plus, you might be surprised to find that this little precision carver is literally the size of a pen. Hook it up to an air compressor, pop in a burr, and you'll discover how similar the pen and the Vortex really are: both are lightweight and easy to operate while allowing the user almost total control over the finished product. All you need is a steady hand!

Applications

For carvers eager to up their detailing game, the Vortex F5 Plus is a perfect addition to any power carving setup. You can use it to carve small scenes on gunstocks, feather texture on realistic birds (such as Sandy Czajka's hummingbird on page 85), mane and fur texture on model animals (such as Lori Andrews' realistic horse on page 53), engraved lettering, and delicate subjects such as flowers or wings.

It's important to note that this product is equipped for 1/16" (2mm)-shank burrs only; if you're looking

Carver Nevada Grassie used a Vortex to carve this one-of-a-kind art piece from a bison skull.



© Nevada Grassie

“...comfortable and as easy as drawing with a pencil.”

—Lori Andrews

to remove material in bulk, you will need a second tool. However, for cutting clean details in a variety of hard surfaces, the Vortex can't be beat: reaching an astonishing speed of 500,000rpm at 40psi (47 if you're using the foot pedal), it outstrips standard rotary tools by 1000%.

The Kit

In addition to the carver, Unbridled, LLC recommends ordering the Essential Accessories Kit, which includes hoses, a variable speed air valve, all necessary fittings, a dust mask and safety glasses, a magnetic burr tray, a burr cleaning stone, and six 1/16" (2mm) burrs. While six burrs might not sound like a lot, the kit included a good variety useful for performing an array of detailing tasks—a diamond ball and flame, two fluted

carbide cutters, a white ceramic stone, and a tapered-cylinder-shaped carbide-point bit. If you don't have an appropriate air compressor (1+ gallon capacity is recommended), you can also order the Complete Turnkey Kit (\$789.95), which includes a 2-gallon air compressor and a foot pedal for added speed control.

How It Runs

Weighing in at 1.8oz, the Vortex carver is a breeze to handle, and its smooth, streamlined design goes easy on your hands. A slight twist of the pen locks burrs in place, making for seamless interchange. Rather than the variable speed air valve, we used the foot pedal, which made for quick, hands-free increases in speed.

Magazine art director Jon Deck tested the tool on a tupelo bird carving, and editor Kaylee Schofield used it to carve lace details on a hunk of basswood (using a section of Julien Feller's trompe l'oeil pattern, issue #91). In the former, the feather texture went on with ease; the latter example produced significant surface fuzz given basswood's softness. We recommend using the Vortex on harder woods with tighter grain structure.

Award-winning power carver Lori Andrews (see her realistic horse project on page 53) tested the Vortex on a slew of surfaces—golf ball innards, a chunk of walnut, PVC, a plastic pen blank, and even the shell of an emu egg (see photo at right). As far as woodcarving went, she also found that the tool worked best on dense woods with a tight grain, such as boxwood, holly, or ebony.

"The tool ran smoothly and worked well on a variety of materials," Lori said. "For surface detail or an overall texture, it was comfortable to use and as easy to control as if I were drawing with a pencil."

Lori noted that while the instruction packet recommends an air compressor with at least a one-gallon reserve, she would recommend something larger to avoid the machine kicking on in the middle of a delicate operation.

Conclusion

The Vortex F5 Plus is a high-quality machine that's intuitive to use and will bring your power carving to the next level. It's not for everyone, but if you're looking to add fine detail and texture to a project—wooden or otherwise—you'd be well served to add a Vortex to your setup. And with a lifetime warranty, it's the only model you'll ever need.



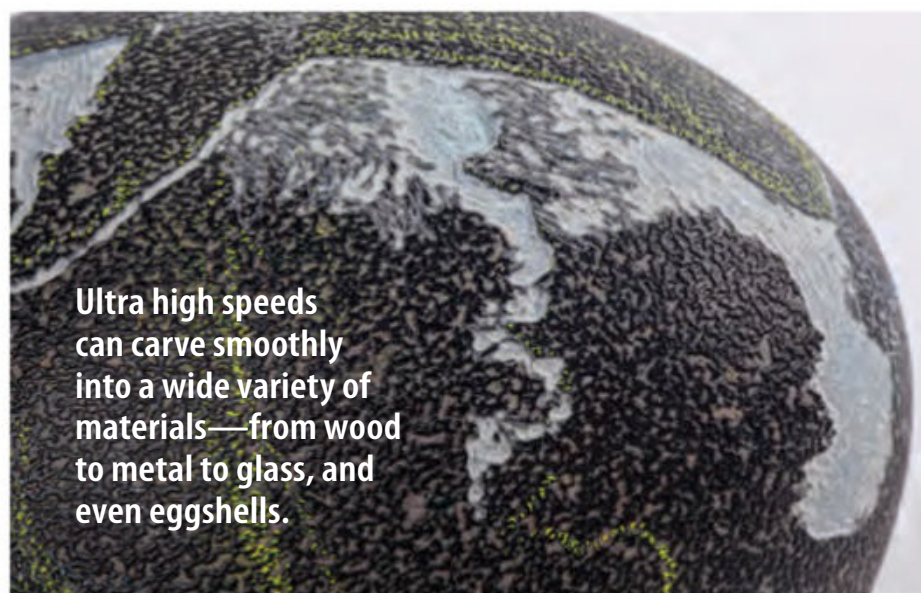
The Vortex comes equipped with six bits that can fulfill most detailing functions.



The Essential Accessories Kit includes a foot pedal controller, magnetic bowl, sharpening stone, and eye and breathing protection.



While the Vortex added an impressive level of detail to this basswood block, harder woods are recommended.



Ultra high speeds can carve smoothly into a wide variety of materials—from wood to metal to glass, and even eggshells.

Want To Carve Better?

Whether a beginner or Master carver, you can take your art to the next level by using the Vortex F5 High Speed Carver.

VORTEX F5 PLUS

Is the world's fastest high speed precision carver! 500,000* RPM at 40 PSI

"Add intricate details to your carvings. It's so easy with the Vortex F5 Plus. It really is like carving with a Red Hot knife through butter!"

- High Speed Turbine Carver for the 21st Century
- Free Running Maximum Speed 500,000* RPM
- Ceramic Shielded Bearings Permanently Lubed
- Easy To Replace Non-Proprietary Turbine
- Takes Standard High Speed FG 1/16" Burs
- Lightweight for Superior Control 1.8 ounces
- Powerful 7 Port Manifold, 24 Vane Impeller
- No Chatter or Vibration, Operate at Any Angle!
- Autochuck roundness precision 0.00004"
- High Output Power (Torque)
- All Metal Design, NO Plastic!
- Made in USA
- Lifetime Warranty, 1 Year Turbine

*Higher pressure will produce higher RPM, but not recommended due to safety concerns.

Standard FG Burs
Uses 1/16" (1.6mm)

No Air Hose Interference
or Plunger! Carve at any angle

Smooth Elegant Design
True tactile feedback

Shown Larger Than Actual Size
Only 4 1/2 inches, 1.8 ounces

Powered by Air
29 to 40 psi

Strong Grip Hose Barbs
1/8" ID, 4 barbs

Twist-Lock Bur Release
Twist 1/4 turn to operate

Stainless Steel 303 Alloy
12 fluted cap grip

Internal Cam Eliminates Plunger
Mechanical advantage bur removal

6061-T6 Alloy Housing
Same as used in aerospace

Red Anodized Housing to MIL-A-8625
Corrosion, Abrasive, Wear resistance

Ceramic Lube-Free Bearings
Shielded to keep debris out

C360 Brass Nosecone
Integrated manifold & turbine

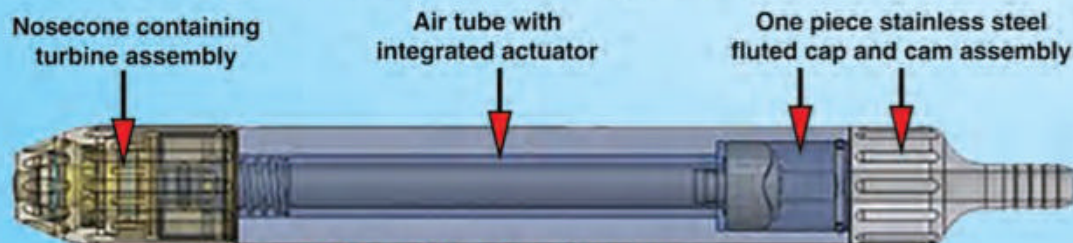
12 Fluted Nosecone Grip
Enhanced control & feel

10 Seated Forward Exhaust Jets
Blows carving dust away

Laser Engraved
Detent bur marks - Lock or Release



Internal X-Ray view showing the detailed geometry of the Vortex F5.



Nosecone containing turbine assembly

Air tube with integrated actuator

One piece stainless steel fluted cap and cam assembly

Shown Actual Size 4 1/2 Inches.
Yes, it really is this small, the size of pen!



1 888-643-9423
www.SculptingStudio.com

Sweet Spot vs RPM vs Power

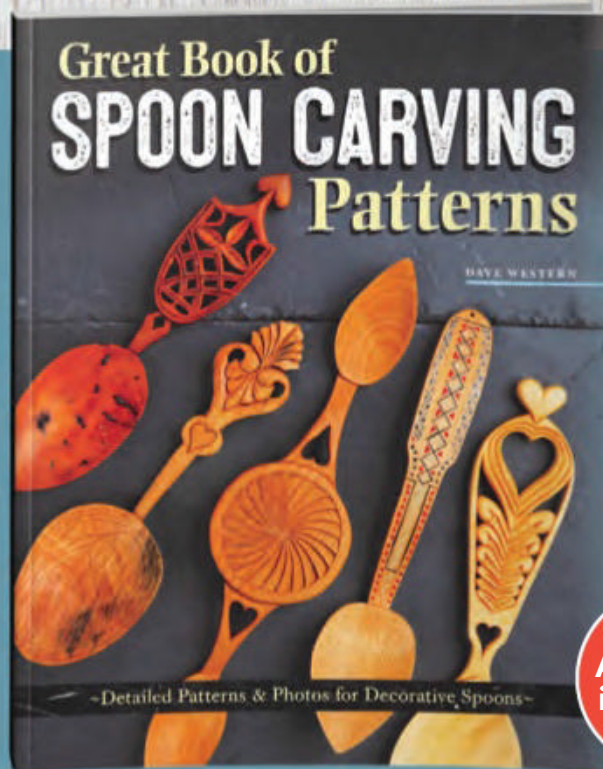


Unbridled LLC, 203 Mission Ave, PO Box 241, Cashmere, WA 98815

20% OFF Your Entire Purchase!

Use coupon code WCI20 when ordering
Offer expires May 31, 2021

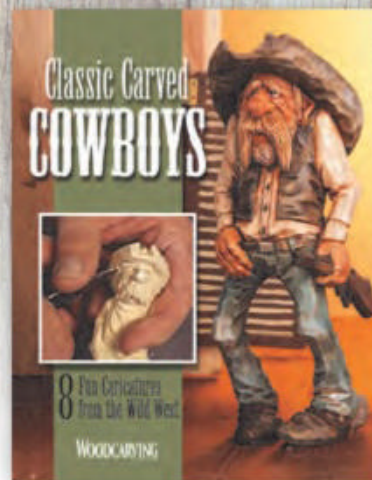
Must-Have Titles for Your Carving Collection



Great Book of Spoon Carving Patterns
Detailed Patterns & Photos for Decorative Spoons
By Dave Western
Paperback
144 pages
8.5" x 11"
Code: 01517
\$19.99

Available in March

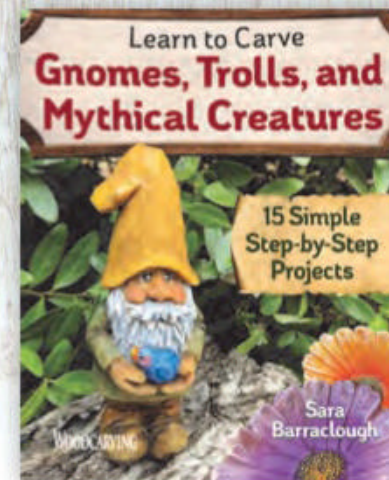
Great Book of Spoon Carving Patterns is perfect for carvers of any skill level to learn the traditional art form of carving lovespoons to express their romantic emotions! Featuring 5 bowl patterns and 75 original handle patterns to mix and match for hundreds of customizable carving designs, this book details the origins of each romantic wooden spoon and what they symbolize, from first date and courting spoons to wedding spoons.



Classic Carved Cowboys

8 Fun Caricatures from the Wild West
By Editors of Woodcarving Illustrated
From the archives of *Woodcarving Illustrated* comes this compilation of stand-out cowboys! Ranging in skill level from beginner to advanced, *Classic Carved Cowboys* features eight original designs, from iconic cowboys to more festive caricatures. Each woodcarving project includes step-by-step instructions, coordinating photography, full-size carving patterns, and insightful painting and finishing guides. Also included are expert tips and tricks from today's leading caricature carvers.

Paperback • 36 pages • 8.5" x 11"
Code: 01654 • \$9.99



Learn to Carve Gnomes, Trolls, and Mythical Creatures

15 Simple Step-by-Step Projects
By Sara Barraclough

A woodcarving book devoted solely to magical little creatures! *Learn to Carve Gnomes, Trolls, and Mythical Creatures* boasts a menagerie of 15 step-by-step woodcarving projects, from a mushroom house, unicorn, and gnome to a wizard, dragon, elf, and more. Beginners and pros alike will get a kick out of these charming designs, all featuring charismatic personality.

Paperback • 104 pages
8.5" x 11"
Code: 01654 • \$9.99

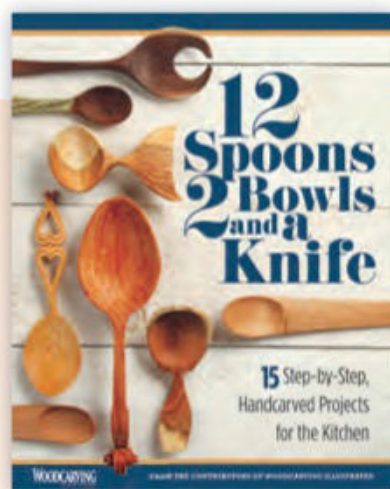


Whittling Flat-Plane Animals

15 Projects to Carve with Just One Knife
By James Miller

The approachable method of flat-plane carving is perfect for beginners and experienced carvers alike! Featuring 15 step-by-step projects of wood animals – from hares and rams to bears and reindeer – learn classic, Scandinavian flat-plane techniques, further your skills, and discover a new favorite carving method!

Paperback • 128 pages • 8" x 10"
Code: 01159 • \$16.99



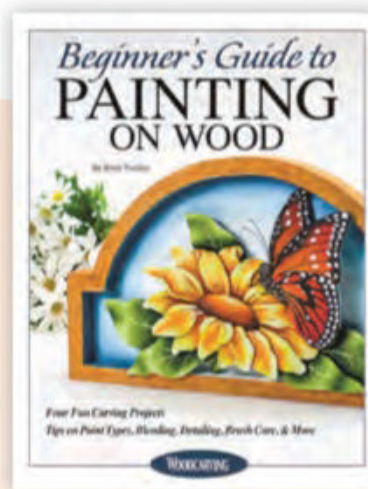
12 Spoons, 2 Bowls, and a Knife

15 Step-by-Step Handcarved Projects for the Kitchen

By Editors of Woodcarving Illustrated

Turn a block of wood into a functional heirloom-to-be! A compilation of woodcarving projects from various artists, *12 Spoons, 2 Bowls, and a Knife* features 15 step-by-step, beginner-friendly projects ranging from a simple love spoon to a rustic bread bowl. Showcasing the beautiful work from an array of talented wood artists, craftsmen, and *Woodcarving Illustrated* contributors, this guide to carving wooden spoons, bowls, and knives is a must-have!

Paperback • 96 pages • 8" x 10"
Code: 01142 • \$16.99

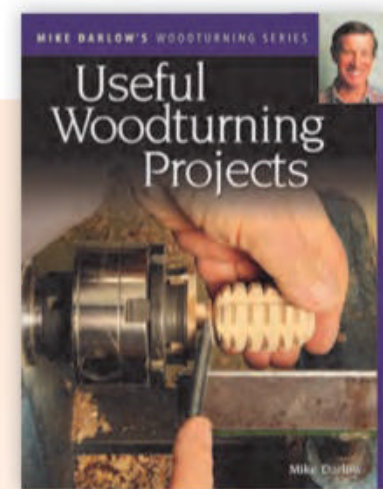


Beginner's Guide to Painting on Wood

Four Fun Carving Projects; Tips on Paint Types, Blending, Detailing, Brush Care, & More
By Betty Padden

A complete guide on how to use various types of paint to complete your woodcarving projects! Featuring detailed step-by-step painting instructions for using acrylics, oil paints, latex paints, and thinned acrylics for four seasonal plaques, also included is coordinating photography, complete tools and materials lists, wood carving patterns, and expert tips throughout.

Paperback • 24 pages • 8.5" x 11"
Code: 01531 • \$9.99



Mike Darlow's Woodturning Series: Useful Woodturning Projects

By Mike Darlow

An inspiring guide to over 20 useful woodturning projects! Featuring 14 project sections – most of which contain multiple variations – turn frames, spinning tops, both antique and modern chess sets, a pepper grinder, backscratcher, and more. Also included are step-by-step instructions, helpful photography and diagrams, dimensioned scale drawings, a detailed introduction to woodturning, and an informative section on small tools.

Paperback • 208 pages • 8.5" x 11"
Code: 01579 • \$24.99

ORDER TODAY!

800-457-9112 • FoxChapelPublishing.com

Visit us on



Best-Sellers to Grow Your Skills



20-Minute Whittling Projects
Fun Things to Carve from Wood
By Tom Hinds
Paperback
96 pages
6" x 9"
Code: 8671
\$12.99

Learn the quick-cut method for whittling expressive little figures from wood in just 20 minutes or less! Featuring step-by-step instructions and photography for more than 15 beginner-friendly projects, you'll learn how to whittle an endless array of charming wizards, gnomes, gargoyles, ornaments, dogs, leprechauns, and more. These super-short whittling projects are perfect for learning basic woodcarving skills.



Carving Faces Workbook
Learn to Carve Facial Expressions with the Legendary Harold Enlow
By Harold Enlow
Paperback
144 pages
8.5" x 11"
Code: 5854
\$19.95

Follow along as Harold Enlow, one of America's foremost caricature carvers, teaches you how to carve faces! Enlow shares his woodcarving tips and techniques that make his carvings stand out in this information-packed book. You'll learn to carve a female face, a cowboy face, a Native American face, a Santa face, and more.



Cane Topper Woodcarving
Projects, Patterns, and Essential Techniques for Custom Canes and Walking Sticks
By Lora S. Irish
Paperback
144 pages
8.5" x 11"
Code: 5854
\$19.95

Discover how to create unique and beautiful canes that will be treasured as useful works of art. Legendary carving artist Lora S. Irish introduces you to all of the essential components and woodcarving techniques of cane topper carving in this comprehensive guide with 4 step-by-step projects and 6 joinery methods.

Step-by-Step Study Stick Kits from a Master Carver

Learn to Carve with America's Leading Caricature Carver, Harold Enlow

Each kit features expert techniques to produce realistic faces and caricatures, a step-by-step instructional booklet, and a high-quality, hand-cast resin study stick showing careful carving progressions.



Special Offer!
Buy any 3, get a 4th study stick kit
50% OFF!

Use code **STICKPROMO** at checkout

- Study sticks made from high-quality, hand-cast resin detailing a step-by-step progression and come with an easy-to-follow instructional booklet
- Carefully wrapped and packaged in durable, high-impact shipping tubes for worry-free delivery

Learn to Carve Noses and Hair
32-Page Booklet
12" Solid Resin Study Stick
#5809 • \$24.99



Learn to Carve a Female Face
32-Page Booklet
12" Solid Resin Study Stick
#5755 • \$24.99



Learn to Carve Santas
32-Page Booklet
12" Solid Resin Study Stick
#5786 • \$24.99



Learn to Carve a Witch
32-Page Booklet
12" Solid Resin Study Stick
#01197 • \$24.99



Learn to Carve Eyes and Lips
40-Page Booklet
11.5" Solid Resin Study Stick
#5793 • \$24.99



Learn to Carve the Basic Ear
24-Page Booklet
11.25" Solid Resin Study Stick
#5806 • \$24.99



Learn to Carve a Wood Spirit
32-Page Booklet
12" Solid Resin Study Stick
#5847 • \$24.99



Learn to Carve a Cowboy
32-Page Booklet
10.5" Solid Resin Study Stick
#5762 • \$24.99



ORDER TODAY! 800-457-9112
FoxChapelPublishing.com

By Phone: 800-457-9112 • Direct: 717-560-4703
Email: customerservice@foxchapelpublishing.com
Online at: FoxChapelPublishing.com
By Mail: Send Check or Money Order to
Fox Chapel Publishing
903 Square Street
Mount Joy, PA 17552



US

# Item	Shipping Rate
1 Item	\$3.99
Each Additional	.99



Canadian & International Orders - please email info@foxchapelpublishing.com or visit our website for actual shipping costs.

Limited-Time Offer! Claim Your FREE Copy of *Wildfowl Carving Magazine*!

Great News!

You've been selected to receive a

FREE COPY

of *Wildfowl Carving Magazine*!

Claim your FREE Trial Issue Today!

Call us toll-free for your free issue at (877) 762-8034

Canadian customers call (866) 375-7257

Use PROMO Code: **WC118**

Or, visit us online at www.Wildfowl-Carving.com/WC118

Claim your FREE sample issue today and discover:

- Carving patterns
- Step-by-step tutorials
- Painting techniques
- Expert carving tips
- Breathtaking inspiration
- Ideas for ducks, owls, loon, songbirds and more!

Hot off the Press!



Claim your 100% FREE, no-risk issue!

Reply Today!
Limited-Time Offer!
No Risk, No Obligation



Discover Inspiration, Techniques & Tutorials in Every Issue!

Yes! Rush my FREE issue of *Wildfowl Carving Magazine* and enter my subscription. If I love it, I'll simply pay the invoice for \$39.95* USD for a one year subscription (3 more issues for a total of 4). In the unlikely event that I'm not satisfied, I'll return the invoice marked "cancel" and owe absolutely nothing.

SEND NO MONEY NOW—WE'LL BILL YOU LATER!

Cut out (or copy) this special coupon and mail to:
Wildfowl Carving Magazine Subscription Department
PO Box 2263
Williamsport, PA 17703-2263

First Name

Last Name

Postal Address

City

State/Province

Zip/Postal Code

Email Address

*Canadian subscribers add \$4/year for S&H + taxes. Please allow 6–8 weeks for delivery of the first issue. WC118

Easy Honeybee

Let this sweet little bug remind you to stop and smell the roses

By Sara Barraclough

Not too long ago, I was approached by someone asking if I could carve a bee for her daughter. The only direction she gave was to “make it cute.” As I thought about how the finished piece would be displayed, I knew I wanted something more than just a bee on a shelf. So naturally, since I do live in the Beehive State of Utah and love craft wire, this is the version my brain created.

This project as a whole is not overly difficult; you can carve its entirety with just one knife and one or two additional tools. As far as the wire goes—generally I adjust my projects according to what wire I have on hand. Craft wire can be found at most local craft and hardware stores (or online). If you don’t have the exact color or gauge, claim artistic freedom and make something work. It’s all about creativity. These are, after all, just blueprints and suggestions; you have complete freedom to alter the design as you see fit.

Getting Started

Transfer the pattern to the bee and hive blanks with a pencil and cut the views on a band saw.



CARVING THE BEE



1

Round the body and the head.

Use a knife. Remove all saw marks and make the sides as symmetrical as possible. Don't forget to bring his bum to a point to establish the stinger. As you carve the head, be sure to leave enough material for the eyes, which will stand out substantially from the face. Just don't get too chip-happy too early. *Note: I like to leave nice, big facets on the surface of the piece, but you can go with a different approach, if desired.*



2

Carve the eyes.

The base of the bee's eyes will sit roughly one third of the way down the head. Shape the base of the eyes with a scooping or sweeping line (as opposed to a straight line), which will accentuate his curved smile. Carve back the material from around the eyes so that they appear to sit on top of the head. Create a small separation between the eyes.



3

Carve the smile.

This little guy's mouth stretches from one "ear" to the other. Pencil in a smile that curves up across the entire face, and make a deep stop cut with the knife; I used a detail knife here, but you could use the same bench knife, if preferred. Carve up to the first cut from below, rounding and shaping until you're happy. To give a sense that the mouth is puckering slightly, I tilt the smile down right at each edge.

CARVING THE HIVE

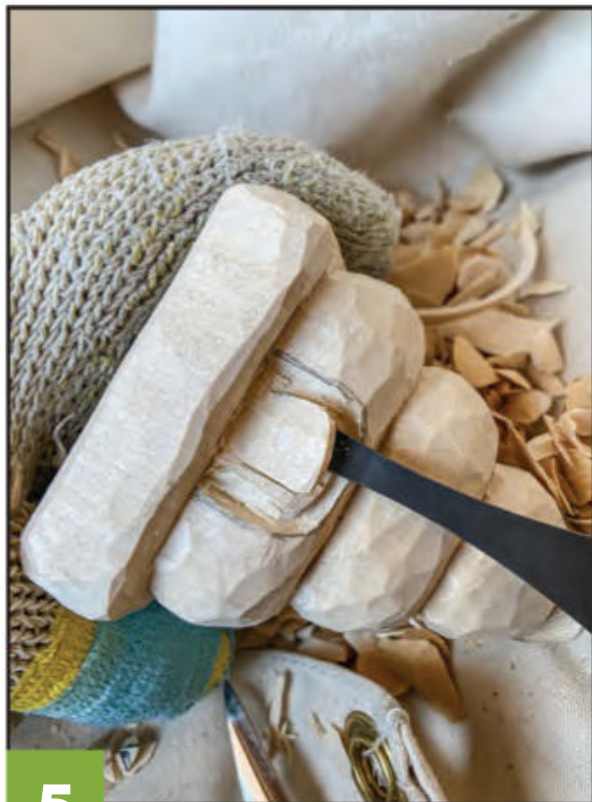


4

Rough shape the base.

There are four total segments; you'll leave the bottom square for the 'base' and round the three other segments for the hive. It might be easier to use a V-tool to make the initial parting cuts between segments and then round and define them with the knife; however, you could also use just the knife. *Note: The rounder you can make the hive, the cleaner your finished piece will be. There is plenty of material to remove, so don't be shy.*





5

Add the door opening. I used a $\frac{1}{4}$ " (6mm) 70° V-tool to create the initial parting cut and then a $\frac{9}{16}$ " (14mm) #7 gouge to scoop the material from the center. The cleaner you can make this now, the more polished the finished piece will be. Clean up your cuts, removing any remaining saw marks and uncharacteristically high points.



6

Drill the holes for the wire. Make a hole in the very top of the beehive and in the middle of the underside of the bee. I drill in about $1\frac{1}{4}$ " (3.2cm) just to make sure the wire sits deep enough in each piece. *Note: The $\frac{9}{64}$ " (3.6mm) bit works for 8 gauge wire; however, if you use a different gauge, you'll want to make sure you have a bit to match.*

PAINTING & FINISHING



7

Dip the carvings in boiled linseed oil. Allow the excess to drip off. Let them dry on clean paper towels.



8

Paint the base colors. Pencil in four guidelines to separate the yellow and black sections on the body, keeping them relatively the same thickness. Paint the head with cadmium yellow, followed by alternating lamp black and cadmium yellow stripes. Keep the lines between colors as clean as possible. Paint the eyes with white wash. Once dry, gently drybrush over the sections, using yellow ochre for the yellow sections and slate gray for the black sections.



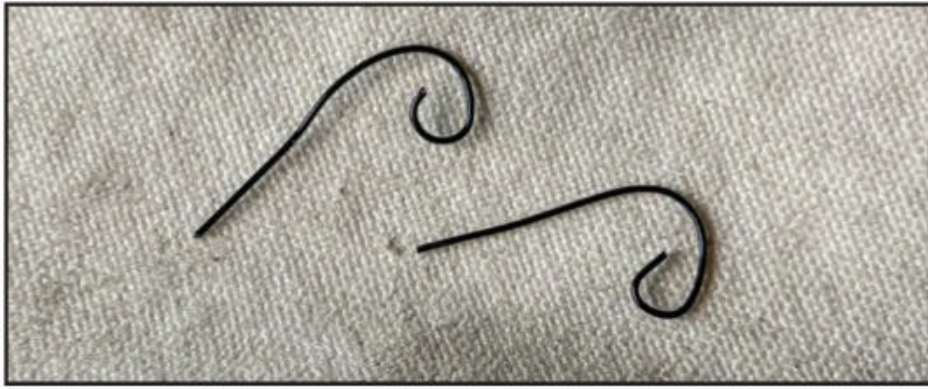
9

Paint the eye details. Dip the large round end of a paintbrush or pencil eraser in lamp black and apply two dots for the eyes, letting them connect slightly in the middle. I made mine two different sizes for added interest. Allow the paint to dry completely and apply two small dots of white wash to the insides of the eyes.



10

Paint the hive. Use crocus yellow. While the paint is still slightly damp, loosely apply thinned antiquing wax to the base square, the creases at the base of the hive, and the meeting points between the sections. Leave the high points of the carving alone, as they will not be in shadow. Gently wipe off most of the wax. Paint the inside of the little opening with lamp black.



11

Make the wire details. For the antennae, curl in one end of each piece of 22 gauge wire. Then make the wings. I used one long piece of dark gray 32 gauge wire for these. I made a series of five 3 1/2" (8.9cm) loops, and then wound the loose end around the bottom (about 3/4" [1.9cm] long) to create the piece that will be glued into the bee. You can also take a pair of flat nose pliers and squeeze the wound section to make it nice and tight.



12

Assemble the bee. My micro hand drill doesn't come with marked bits; if you aren't sure which size bit to use, drill into a scrap piece of wood and test the wire thickness against that before experimenting on the carving. The bit for the wings will be slightly larger than the one used for the antennae. Drill two holes behind the eyes for the antennae and two holes on the back of the bee for the wings. Drill in far enough that the wire will be sufficiently secured. Put a small amount of cyanoacrylate (CA) glue on the ends of the wire and sink them into the appropriate holes.



13

Add the finishing touches. Find something sturdy and cylindrical to wrap the copper wire around (I used the handle on a dumbbell) and create a couple of coils. Leave around 2" (5.1cm) on each end to glue into the hive and bee; you can trim the ends before you secure them with glue. Once you are happy with the coil shape and the length of the wire, add a few drops of strong adhesive, such as Gorilla glue, into the hole in the hive and insert the wire. Do the same for the hole in the bee. Set aside and allow to dry completely.

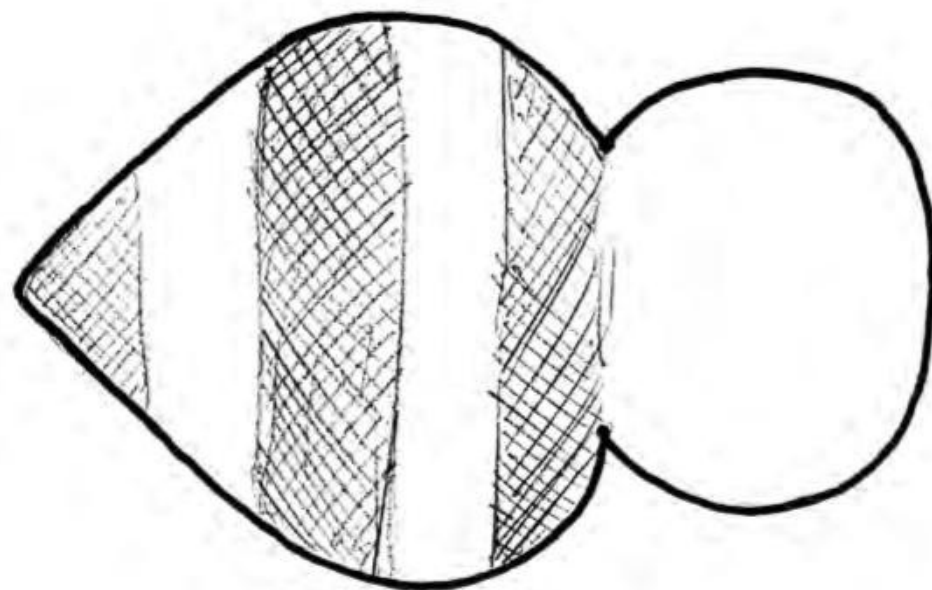
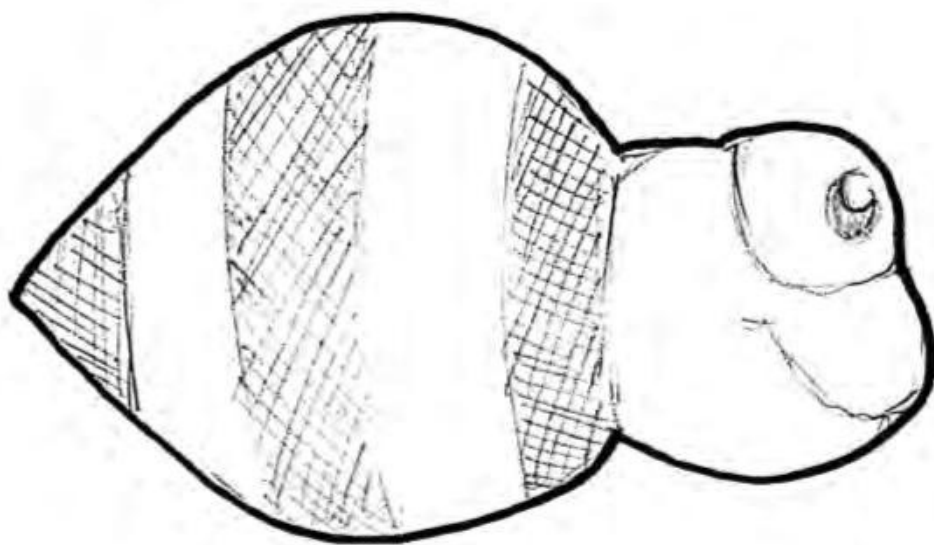
MORE WHITTLING

Weekend Whittling Projects

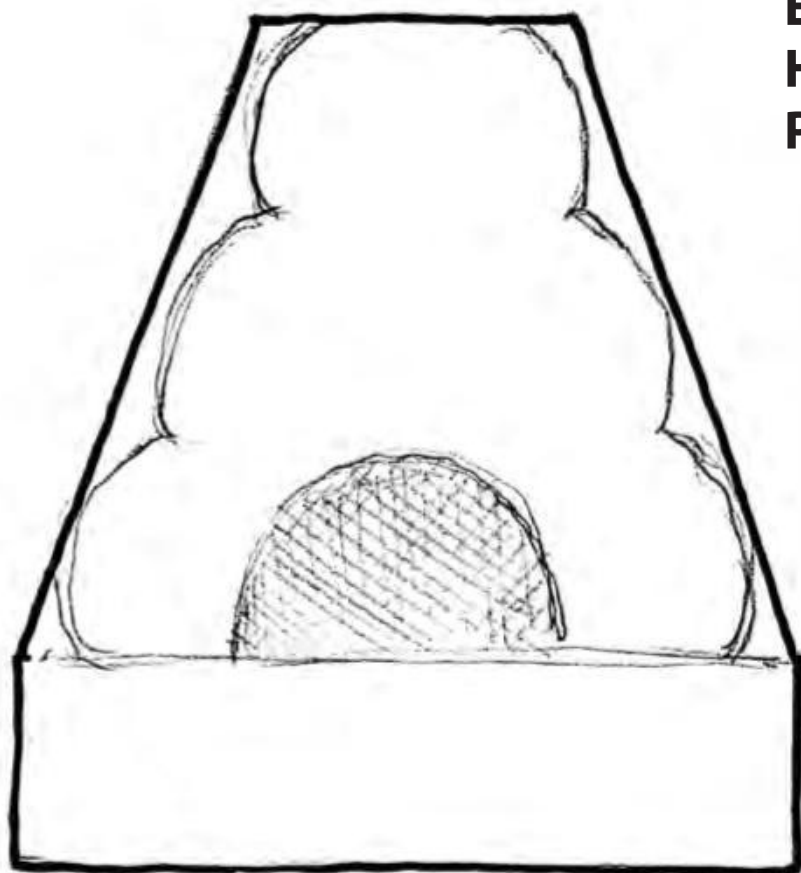
by Sara Barraclough

Item 01036. Available for \$7.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.





Easy Honeybee Patterns



© 2021 Woodcarving Illustrated

materials & tools

MATERIALS

- Basswood, 2 1/8" (5.4cm) square: bee, 3 1/8" (7.9cm) long
- Basswood, 3" (7.6cm) square: hive base, 3 1/4" (8.3cm) high
- Pencil
- Boiled linseed oil
- Antiquing wax
- Acrylic paints, such as Americana: cadmium yellow, dove gray, lamp black, slate gray, white wash; such as Ceramcoat: crocus yellow, walnut; such as Folk Art: yellow ochre
- Glue: cyanoacrylate (CA), Gorilla (thick)
- Copper craft wire, 8 gauge: 10" (25.4cm) long (for attaching bee to base)
- Black wire, 22 gauge: 2 each 1 1/4" (3.2cm) long (for antennae)

- Dark gray wire, 32 gauge: approx. 6' (1.8m) long (for wings)
- Paper towels

TOOLS

- Band saw
- Knives: carving, detail (optional)
- V-tool: 1/4" (6mm) 70°
- #7 gouge: 5/16" (14mm)
- Micro hand drill with bits: assorted small
- Drill with bit: 5/64" (3.6mm)-dia.
- Pliers: flat nose (optional)
- Paintbrushes: assorted

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



Getting Artistic

If you feel like getting fancy and artistic with the hive, add some paint splatter. I used an old toothbrush. If you are unfamiliar with paint splattering, I highly recommend that you go far, far away from anything you would prefer to keep clean. Dip the brush into the color you want to splatter and run your thumb down the bristles to 'flick' the paint in the general direction of the carving. The more paint you use and the closer you are to the carving, the bigger the splatter. I splattered this beehive with walnut and various shades of yellow, but you can use whichever colors you like.



Sara Barraclough lives in Southern Utah with her daughter. She started carving about two years ago to carry on her great-grandpa and great-great-grandpa's carving legacy (they were Scandinavian-style master carvers). Find her on Etsy and Instagram @theclevercarver.

CARVING & PAINTING A Striped Bass

Beaten copper fins take this realistic fishing trophy to the next level

By Brian Altison

In this article, we'll be carving and painting my version of the classic striped bass, coveted in sportfishing throughout the United States. This specimen is 2' (61cm) long, and I've added copper fins to make it a little more unique. I've also included three more patterns you can carve once you've gotten the hang of the striper—a sunfish, salmon, and rainbow trout.



Getting Started

Choose a piece of wood that has minimal knots and imperfections. Trace the template on the plank with the grain running nose-to-tail. Do not include the fins in your tracing. Cut around the perimeter with a band saw or coping saw. Make many relief cuts as you go in order to keep the blade from binding. Clamp the piece down securely to prepare it for shaping.



ON THE WEB

Find patterns for three more fish on our website.

woodcarvingillustrated.com

ROUGHING OUT & ADDING DETAILS



1

Rough-shape the bass. Use an angle grinder with a 4½" (114mm)-dia. medium-grit shaping disc. Round all of the edges, tapering the body down toward the sides. When you are done with this step, the tail fin area should be approximately ⅝" (1.6cm) thick; the nose area should be approximately 1" (2.5cm) thick. Go over the entire fish using an orbital sander with 120-grit sandpaper, and then follow up with 220-grit. You do not want any square edges.



2

Draw the basic

landmarks. With a pencil, mark the location of the eye, pectoral fin, and the side slots for the tail and fins. Draw horizontal lines along the length of each fin slot section, $\frac{1}{4}$ " (6mm) in from the back of the fish. Using a flexible-shaft tool with a mandrel and $1\frac{1}{2}$ " (38mm) cutting wheel, cut the fin slots along the horizontal lines. These should be at least $\frac{1}{2}$ " (1.3cm) deep. Do the same for the tail fin area.



3

Carve the pectoral fin slot. Use an 1/8" (3mm) medium-grit tapered-cylinder-shaped carbide-point bit, carving in about 1/2" (1.3cm) deep and holding the bit at an angle.



4

Add the facial details. Draw them on with a pencil, referring to the pattern. Then follow these detail lines with a 1/4" (6mm) coarse-grit cone-shaped carbide-point bit, carving in about 1/8" (3mm) to 1/4" (6mm). Hold the bit at a low angle to relieve the areas to the right of the gills, making them stand out. Smooth the carved areas around the facial details into the surrounding flesh with the same bit.



5

Refine the details. Further smooth the areas around the facial details with sandpaper, moving up through the grits from 180 to 220. (You could use a drum sander, but I prefer to hand-sand at this stage.) Stand back and review your progress. Fill any cracks, knots, or imperfections along the surface with wood putty and sand smooth. Make sure that all edges are rounded and all details are shaped to your liking, with varying levels and shadows for added interest. Give the piece a final sand with 220-grit paper and wipe off excess dust with a tack cloth.



6

Make the copper fins. Transfer the patterns to the sheet and cut them out using tin snips. Take special care, as copper is sharp. Then add the fin rays with the mandrel and 1 1/2" (38mm) cutting wheel. Press lightly, as the wheel is powerful enough to cut through the copper. To make the rays more prominent on the dorsal fin, add little peaks and valleys with a dull 1/2" (13mm) chisel (or #2 gouge) and a hammer. Buff all fins with steel wool and soften the sharp edges with files or a 1/8" (3mm) medium-grit cone-shaped stone.

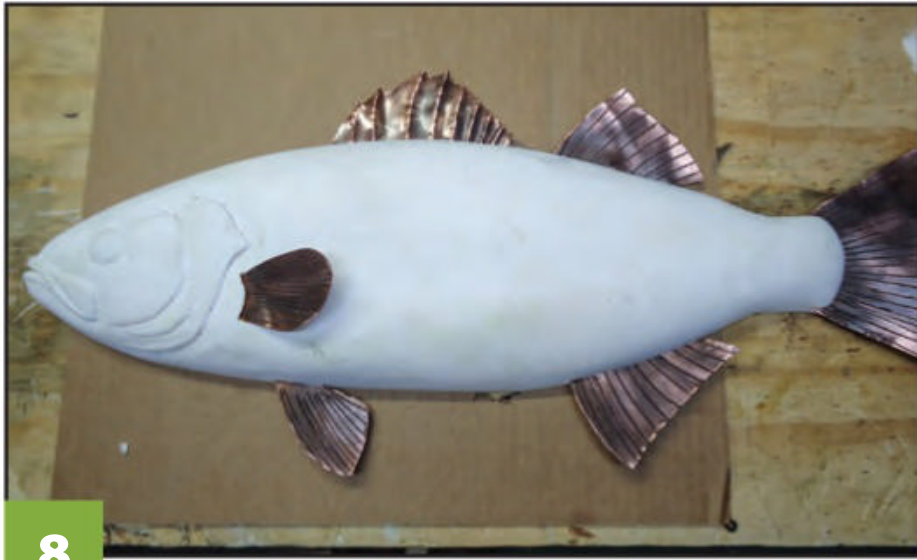


PAINTING & FINISHING



7

Prime the carving. I brushed a light coat of Kilz® premium primer sealer over the front and back. I chose a water-based sealer because I paint with acrylics. Let dry overnight.



8

Dry-fit the fins. Do not glue at this time. If any adjustments are necessary, make them now. Remove the fins. *Note: If you want your fins to have a new, shiny look, skip right to Step 9. If you prefer a weathered look, add a dark liquid patina to the fins now, following the instructions on the package. Apply and wipe off immediately. You could also buff slightly with steel wool to create highlights.*



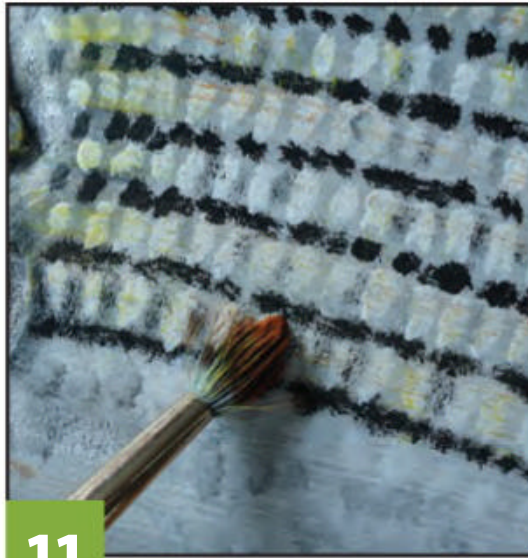
9

Paint the base colors. Start by adding shadow to the eye, gills, mouth, and top of the fish. I used a wash of black mixed with dark green. Blend in thinned coats of white, silver, and dark green as appropriate over the surface of the fish. *Note: I printed out photos of actual striped bass for reference. Let dry.*



10

Add the stripes. Pencil them in at regular intervals; I added eight rows, leaving the bottom two substantially lighter and fainter. Paint the stripes, stippling little black splotches along the lines. Connect a few here and there; after all, nature is not perfect. Stipple white, somewhat randomly, in between the stripes to simulate scales.



11

Add the color details. Blend in some yellow, gold oxide, orange, white, black, and iridescent green in the appropriate areas, using photos for reference. Fade the stripes with a little white and silver as they approach the bottom. Paint the eye, using black for the pupil and surrounding it with swirls of orange and yellow. Stipple some white all over the gills to simulate smaller scales. Highlight the lips with a mixture of black and white. Let dry.

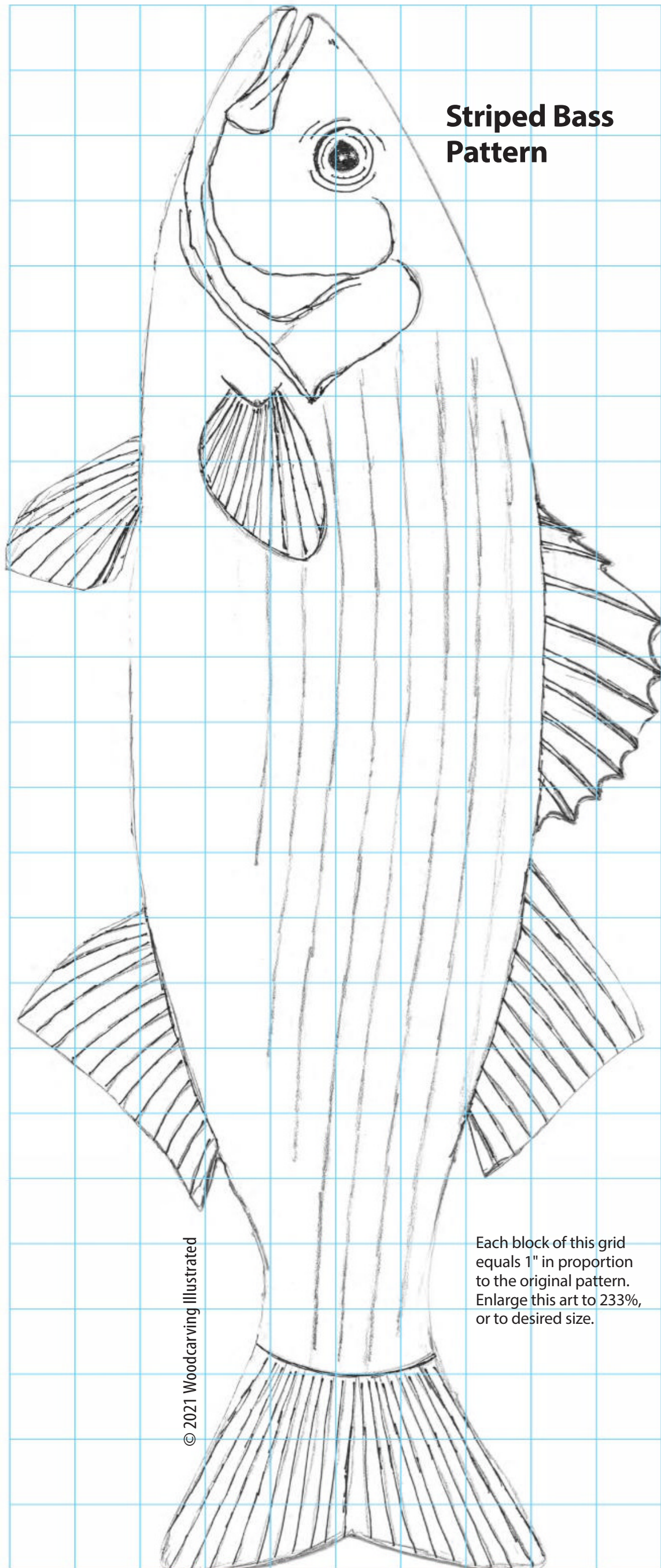


12

Add the finishing touches.

Apply three light coats of Krylon® clear gloss spray to the front of the fish. Let dry overnight. Then add the copper fins, gluing them in place with clear Gorilla glue. Don't overdo it—too much glue can lead to unsightly squeeze-out. You could also use five-minute epoxy, if preferred. Let dry completely and display as desired; I recommend adding sawtooth hangers to the back and hanging it in a prominent place.

Striped Bass Pattern



© 2021 Woodcarving Illustrated

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to 233%, or to desired size.

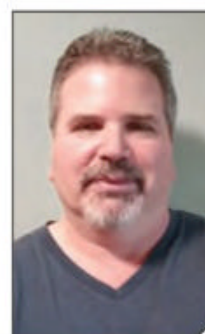
MATERIALS

- Pine or spruce, 2" (5.1cm) thick: 8" x 24" (20.3cm x 61cm)
- Copper sheet
- Pencil
- Acrylic paints, such as Ceramcoat: black, orange, silver, white, yellow; such as Folk Art: dark green; such as Jo Sonja: iridescent green, gold oxide
- Clear gloss spray, such as Krylon®
- Glue: clear Gorilla
- Wood putty (optional)
- Steel wool
- Sandpaper: assorted grits to 220
- Liquid patina finish: black
- Water-based primer sealer, such as Kilz®
- Tack cloth
- Hangers: sawtooth (optional)

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

TOOLS

- Band saw or coping saw
- Hammer
- #2 gouge or chisel: ½" (13mm)
- Tin snips
- Flexible shaft tool, such as Foredom
- Stone bit: ⅛" (3mm) medium-grit cone-shaped
- Carbide-point bits: ⅛" (3mm) medium-grit tapered cylinder; ¼" (6mm) coarse-grit cone-shaped
- Shaping disc, such as Kutzall: 4½" (114mm)-dia.
- Mandrel and cutting wheel, such as EZ Lock: 1½" (38mm)-dia.
- Files
- Sanders: orbital with 120- and 220-grit pads, ½" (13mm) drum (optional)
- Paintbrushes: assorted
- Angle grinder: 4½" (114mm)
- Clamps



Brian Altison studied carpentry and furniture building at a vocational school. Later in life, he discovered woodcarving through books and videos and fell in love. Brian is self-taught and has been carving for two decades. Find more of his work on Etsy at WoodCreations11.

Salad Servers

With these spoons around, your family recipes won't be the only talking point at dinner

By Brad Tremblay

I made these simple salad servers in an afternoon, and with some determination, you could easily shape your own in time for dinner! Perfect for indoor or outdoor entertaining, the set effortlessly elevates any dish. *Note: Always wear a carving glove and thumb guard. These photos were taken without them to show hand and knife positions.*

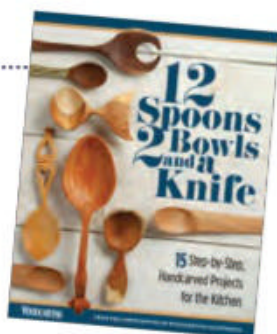


Brad Tremblay lives in southern Ontario with his wife and two dogs. He has been carving spoons for a little over two years. Brad discovered his love for spoon carving through backcountry camping trips. Find him on Instagram @brad_carves_spoons.

WANT MORE SPOONS?

12 Spoons, 2 Bowls, and a Knife

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



materials & tools

MATERIALS

- Green wood blanks, 1" (2.5cm) thick: 2 each approximately 3¼" x 11" (8.3cm x 27.9cm)
- 4B pencil
- Burnisher
- Food-safe finish, such as mineral oil

TOOLS

- Crosscut handsaw
- Axe
- Sloyd knife, such as Mora 106
- Hook knife, such as Mora 164
- Coping saw or scroll saw

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

A natural finish gives these hardwood utensils a sheen.

PREPPING & CARVING



1

Transfer the patterns to the blanks. A soft pencil, such as a 4B, works best on green wood. Using a crosscut handsaw, make two parallel stop cuts on each side of the neck of the bowl. Do this on both blanks. Then cut the profiles with an axe.



2

Define the profile. Using a Sloyd knife, start at the widest part of the handle and make long, slicing cuts toward the neck. Do the same on the opposite side. Check for symmetry and adjust if needed. Do this for both spoons.



3

Blend the neck, making sure to work with the grain. Do this for both spoons. If you find you are lifting or tearing off pieces, you're likely going against the grain. Strive for long, deliberate cuts. *Note: The thumb-pull technique is ideal for the tip of the bowl—since it's all cross-grain there, it will require a little more force.* Place the handle of the knife in your hand, resting it on the inside of your second knuckle. Roll your fingertips over the handle to hold it without closing your hand completely. Extend your thumb, place it on the edge of the bowl, and close your fist, pulling the knife blade through the cut. Offset your thumb to the side to avoid injury.



4

Shape the top profile. Using the pencil, make lines marking the width along the entire side of your spoon. Work your knife around the profile, using the line as a reference and making controlled cuts around the rim. Repeat this process on the bottom of the handle until you've achieved the desired thickness. Do this for both spoons.



5

Shape the back of the bowl. Use the thumb-push technique to carve with the grain. Place the blade directly in front of your thumb and push the back of the blade forward. Your non-carving thumb is doing most of the work here; your carving hand is there for support. Turn the spoon around and use the same method to carve from the middle of the spoon to the neck. Start in the center of the bowl to define the curve, and then work your way forward and out to the sides. Do this for both spoons.



6

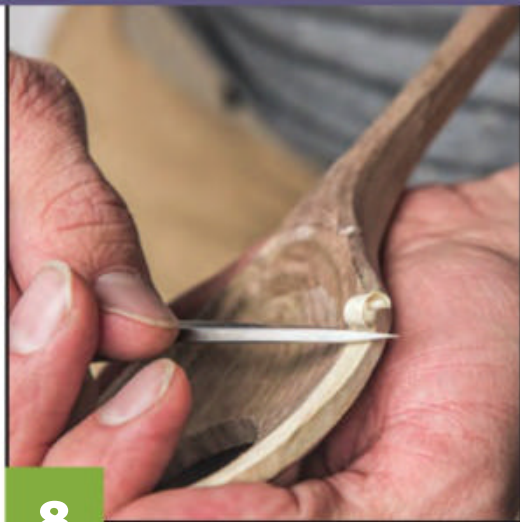
Cut the tines on the first spoon. Use a coping saw or a scroll saw.



7

Define the bowl. Draw a line around the inside of the bowl approximately 1/8" (3mm) in from the edge. Cutting across the grain, use a hook knife to carve out the bowl, starting at the center. Continue carving the inside edges of the bowl as you slowly work your way toward the line. Do this for both spoons.

FINISHING



8

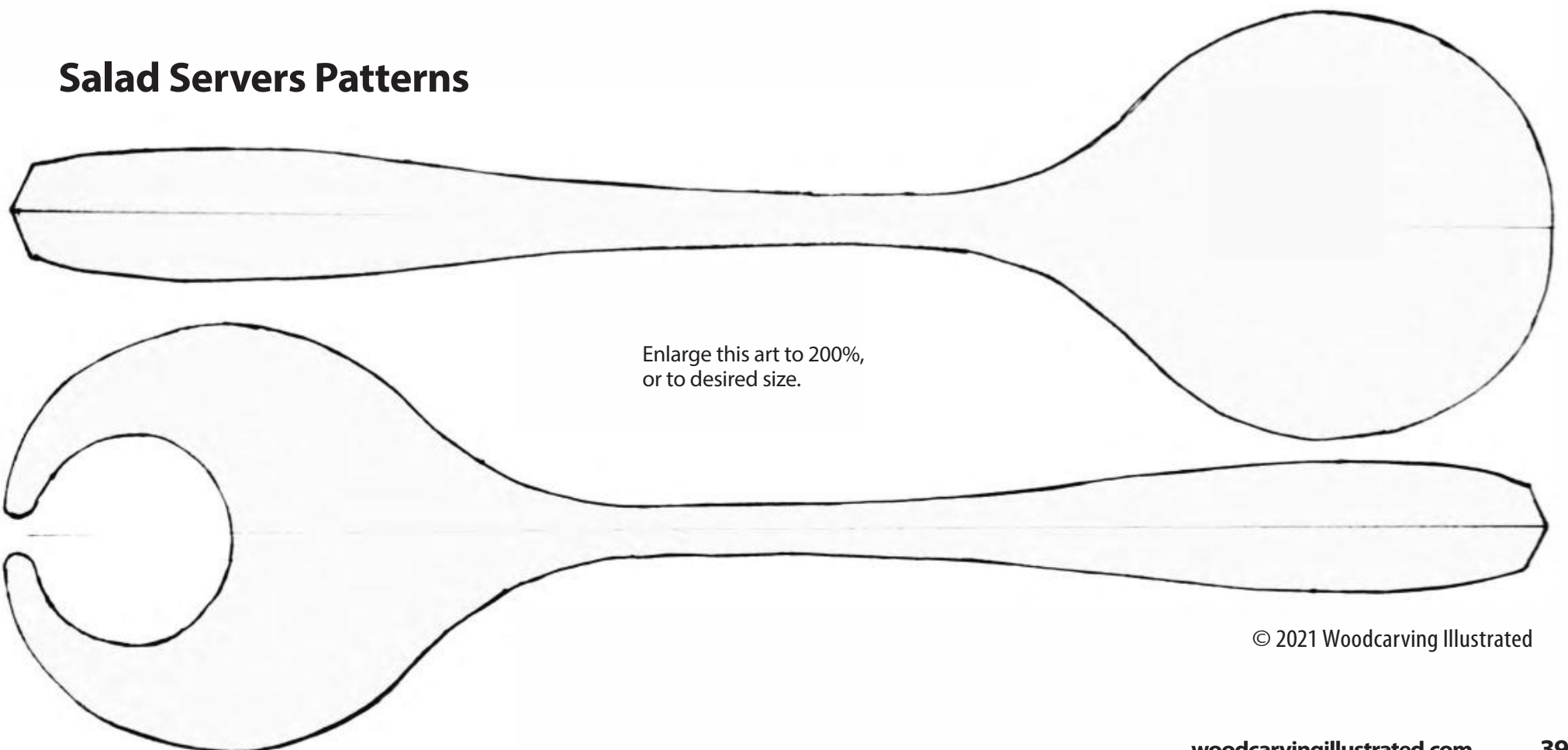
Soften the edges. Blend the bowl rim into the top of the handle. Refine the inside cuts of the tines. Chamfer and round all sharp edges that remain. Do this for both spoons.



9

Burnish and oil the set. Using a hard piece of seasoned wood or a burnisher, rub the entire spoon to compress the fibers and polish it. Apply a liberal amount of a food-safe mineral oil to the entire piece and let it dry overnight. Use multiple coats for maximum saturation.

Salad Servers Patterns



© 2021 Woodcarving Illustrated

Chip Carved Butterfly Plate

Adorn a simple disc with repeating symbols of spring

By Charlene Lynum



Ironically, as I designed this plate, snow was settling softly on the ground in my home state of Wisconsin. While carving it, I was reminded of warmer days and wished for the sight and smell of blooming flowers—as well as all the tiny winged creatures that come along with them. When you carve this plate, I hope you recall your memories of greener times as spring creeps closer.

Getting Started

Start with a simple, store-bought basswood plate or flat round of the same material. To apply the pattern to the plate, divide the inside section into quarters, making sure that the north/south line runs with the grain.

Place leaves on the rim in 12:00, 3:00, 6:00, and 9:00 positions so they align with the leaves in the center of the plate. Once you have correctly placed the pattern, trace it using your preferred method; I used graphite paper and a pencil. Tracing the

rim separately allows you to manipulate the pattern to fit as needed, because your plate might differ slightly from mine. Instead of tracing a full quarter of the rim pattern at one time, as shown in the template, you could also divide the existing pattern in quarters or halves to make placement more precise.

Carving and Finishing

Chip carve the design. For the three-corner chip, always make sure to angle your blade at 65° in relation to the surface of the wood. Use the same angle for the four-sided chips on the butterfly. This will give the carved elements a nice shadow.

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

Apply a finish; I used three coats of a clear satin brush-on polyurethane. Be sure not to let the finish pool in the carved areas. If you experience pooling, use a clean, dry brush to brush out the excess finish. Wipe the brush on a paper towel to remove the excess finish from the brush. Repeat the sequence as many times as necessary. Follow the directions on your chosen product, making sure you allow enough time to dry between applications.

materials & tools

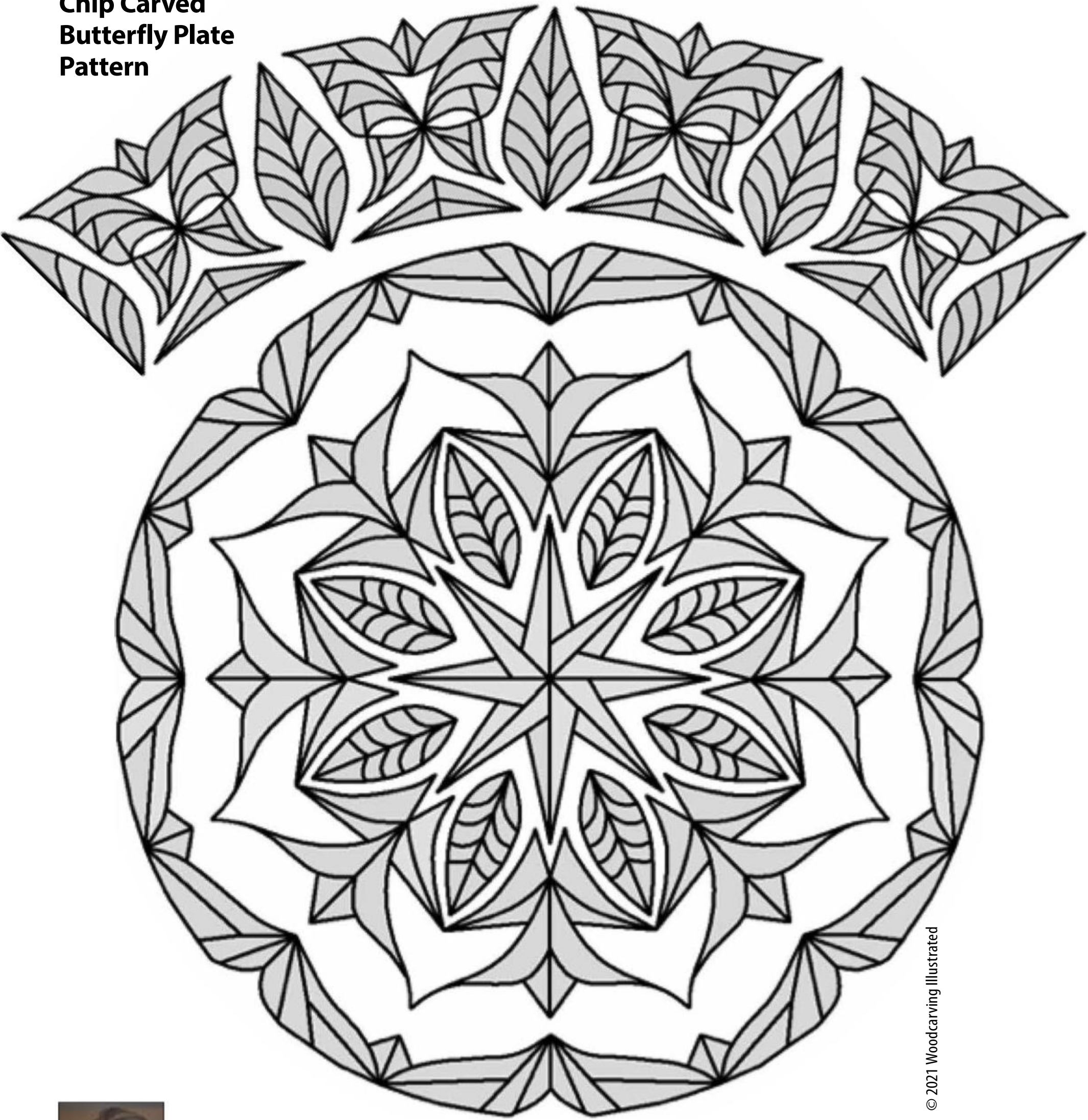
MATERIALS	TOOLS
• Basswood plate, 12" (30.5cm)-dia.: 8" (20.3cm) center	• Chip carving knife
• Graphite paper	• Ruler
• Pencil	• Heat transfer tool (optional)
• Sandpaper: 220-grit	• Brush: natural-bristle
• Erasers: white hi-polymer, ink	• Protractor
• Finish, such as Minwax clear satin fast-drying polyurethane	• Compass

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



Stain the carving or leave it natural to emphasize the shadows.

Chip Carved
Butterfly Plate
Pattern



© 2021 Woodcarving Illustrated



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

Carved Tattoos

Mark Mother's Day or Father's Day with a totally unique gift they'll recognize right away

By Len Wells

When looking for gift ideas for the three amazing mothers in my life, I stumbled upon flash tattoos—generic designs often displayed in tattoo parlors as examples for indecisive clients. I thought I'd design a few carvings based on the idea and turn them into magnets. Father's Day was coming up, and the dads in my life needed something too; hence the classic bird and ribbon. As my dad is a retired pipe fitter, I also designed a pipe wrench version, as well as a few inspired by fishing lures. You are only limited to your imagination with this project.

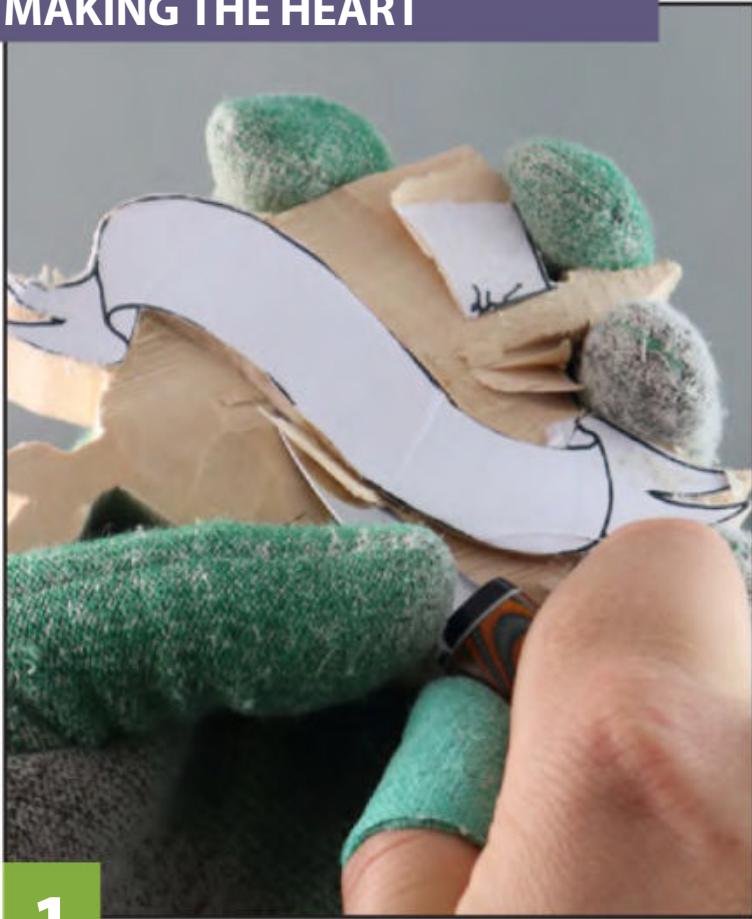
Getting Started

Choose your preferred ribbon and tattoo subject. Photocopy the individual patterns, place them together in an orientation that you're happy with, and then tape them together with clear packaging tape. You will cut each complete "tattoo" as one piece. Attach the pattern to the blank using your preferred method. I sprayed the back of the pattern with repositionable spray adhesive and placed it carefully over the surface of the blank. For the heart, the arrow should run in the direction of the grain, and for the bird, the grain should run vertically. Cut the shape using a scroll saw, band saw, or coping saw.



Make your own unique patterns with endless combinations of ribbon and subject.

MAKING THE HEART



1

Define the ribbon. Use a rough out knife to make deep stop cuts between the ribbon and heart, and then between the heart and arrow ends. Redraw the arrow, as you will be removing less material where it pokes out of the heart. Then bring down the rest of the heart by around 1/4" (6mm). Go slightly deeper near the outside edges.



2

Round the heart toward the ends, leaving the arrow alone for now. Use the knife. Further shape the top of the heart, separating the two top arcs with a series of deep V-cuts.



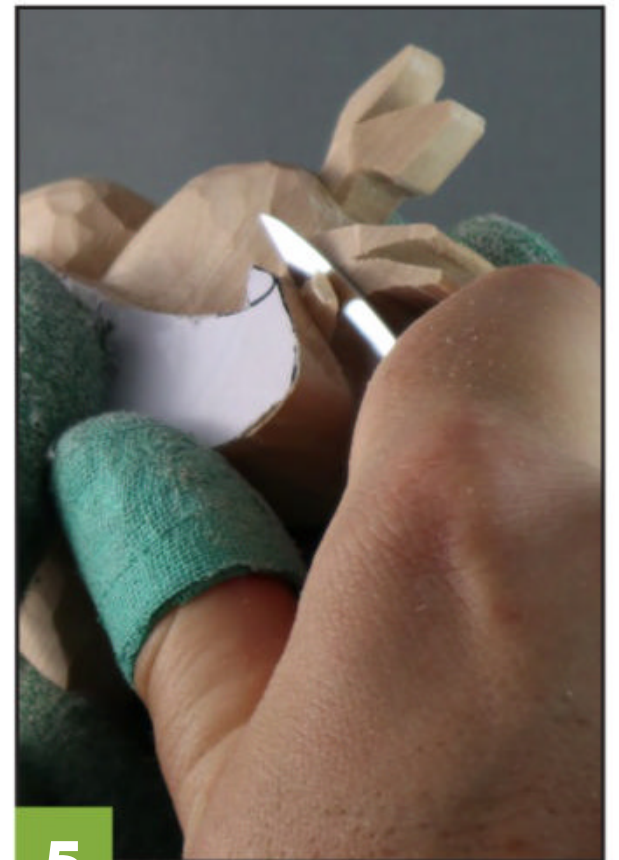
3

Shape the arrow. Make a stop cut between the feather section and the heart, and then carve down to this cut to distinguish the sections from each other. Set the feathers back with a series of long slicing cuts. Round the front part of the arrow. Keep enough material on both parts of the arrow to allow for significant removal of material from the back later.



4

Remove the saw marks from the sides of the carving. Use the knife. Be careful around the arrow and ribbon, as they are fragile.



5

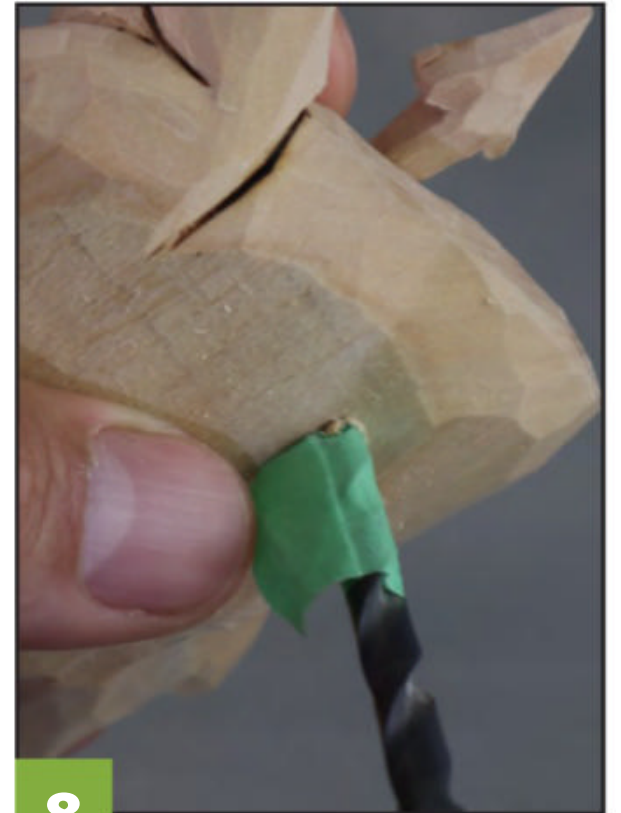
Shape the ribbon. Make stop cuts along the areas where the ribbon bends. With the knife, create some movement and flow along the surface. The smoother the ribbon, the easier it will be to woodburn later.



6 Remove material from the back edges of the carving. This will add shadow and dimension. Make sure to leave a large, flat area in the center for mounting the magnets. Undercut the front of the arrow so it sands high, at a sharp angle from back to front.



7 Add the embellishments. With a $\frac{5}{32}$ " (4mm) 45° V-tool, add veins to the feathers and the area around the arrow shaft, and as much detail as you like to the ribbon. Clean up any stray knife cuts.



8 Install the magnets. Mark a drill bit with a piece of painter's tape and then drill the holes to the depth of the magnets. You may want to add around $\frac{1}{16}$ " (2mm) of depth to the hole to allow for glue. Drop 2-4 drops of cyanoacrylate (CA) glue into the holes, insert the magnets, and use the back side of the bit to set them flush. Spray with an accelerator, if desired.



Burning and Painting

Prepare the carving for painting. I wash all my carvings with water mixed with a cleaner and degreaser (such as Dawn®), allowing them to dry completely before burning and painting.

Add the woodburned details. When burning these projects, I go with a shading approach similar to what is found in classic pen-and-ink drawings, using hashing to create dark areas in the recesses. These burned lines will also help to keep the ink from bleeding into unwanted areas.

Cover the carving with multiple thinned coats of titanium white. Let dry and then cover with your chosen middle value—for the heart, this might be naphthol crimson. Avoid covering up the white undercoat completely; you want to see the highlight area through the second color. Let dry. Then add a

small amount of carbon black to your midtone, using this to add a shadow effect to the low and overlapped areas on the carving, such as the area around the "Mom" ribbon. I then work between the values with multiple layers of color, going between light, medium, and dark. Run a thinned carbon black along all of the seams (such as the areas between the bird feathers), feathering it out with water to soften the lines. When you are happy with the various painted details, let dry.

Rub the surface gently with 220-grit sandpaper, revealing the white "highlight" undercoat and giving the project an antique feel. I finish with boiled linseed oil, but any oil will do. *Note: Always dispose of BLO-soaked rags following the manufacturer's instructions, as they can spontaneously combust.*

MAKING THE BIRD



1

Carve down the back wing and tail.

Use a rough out knife. Start by making a deep stop cut following the line of the bird's head and the area where the wings overlap. Then taper the back wing down noticeably as you approach the wing tip. In the same way, make a deep stop cut along the V-shaped line that separates the rump from the tail. Taper the tail from this cut down to the tail tip. Switch to a 1/2" (13mm) #6 gouge, if desired. Go slowly, and be mindful of the direction of the wood grain. The back wing and tail should be 3/8" (1cm) to 1/2" (1.3cm) thick at their lowest points.



2

Carve down the front wing.

Use the rough out knife, demonstrating the same technique as in Step 1. Remove around 1/4" (6mm) of material from the surface of the wood.



3

Round the body.

Use the rough out knife. Then separate the bottom of the body from the ribbon by making a stop cut along the ribbon line and then rounding the belly into it. You will remove around 1/4" (6mm) of the bird's thickness. Shape the beak so it sits an additional 1/4" (6mm) down from the thickness of the head.



4

Shape the ribbon.

Make stop cuts along the areas where the ribbon bends. With the knife, create some movement and flow along the surface. The smoother the ribbon, the easier it will be to woodburn later. Be mindful of the ribbon tips, as they are fragile.



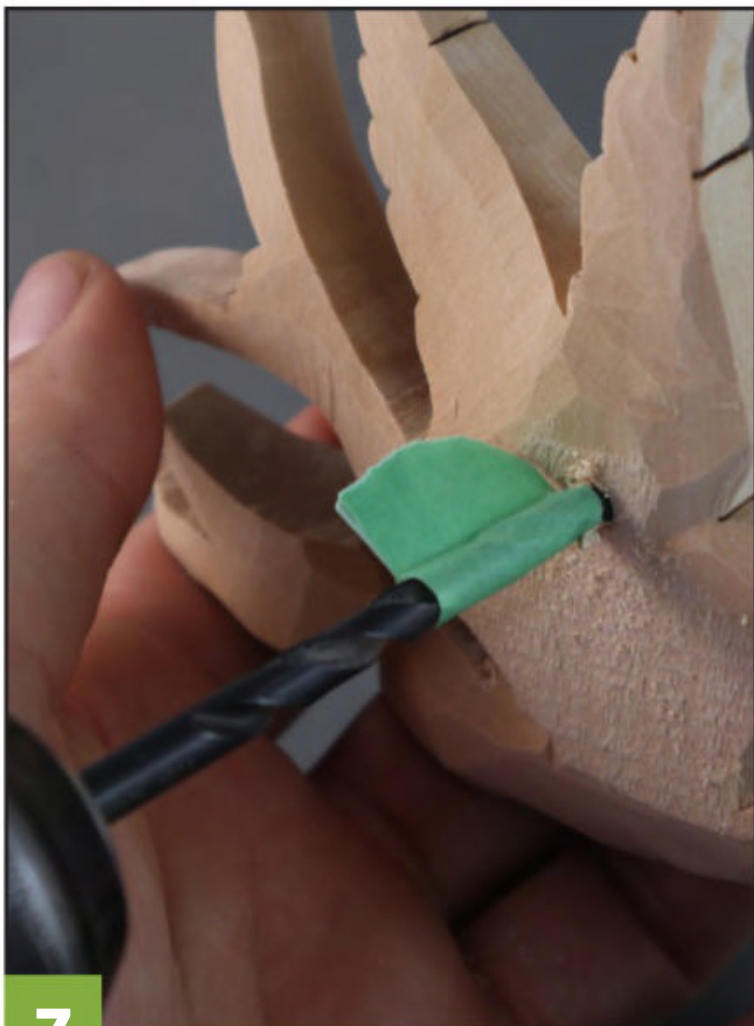
5

Carve off all remaining saw marks around the edges. Use the knife.



6

Add the embellishments. Redraw the scroll, feather, and face details and follow these lines with a $\frac{5}{32}$ " (4mm) 45° V-tool. Then remove material from the back edges of the carving for some added shadow and dimension. Make sure to leave a large, flat area in the center for mounting the magnets.



7

Install the magnets. Mark a drill bit with a piece of painter's tape and then drill the holes to the depth of the magnets. You may want to add around $\frac{1}{16}$ " (2mm) of depth to the hole to allow for glue. Drop 2-4 drops of cyanoacrylate (CA) glue into the holes, insert the magnets, and use the back side of the bit to set them flush. Spray with an accelerator, if desired. Move to the burning and painting step on page 45.

materials & tools

MATERIALS

- Basswood, 1" (2.5cm) thick: wrench tattoo, approx. 4½" x 6" (11.4cm x 15.2cm); heart tattoo, approx. 3¾" x 5" (9.5cm x 12.7cm)
- Basswood, 1¼" (3.2cm) thick: bird tattoo, approx. 4¾" x 5¾" (12.1cm x 14.6cm)
- Spray adhesive: repositionable
- Pencil
- Sandpaper: 220-grit
- Cleaner and degreaser, such as Dawn®
- Acrylic ink, such as Liquitex: carbon black, cerulean blue hue, naphthol crimson, phthalocyanine blue, quinacridone magenta, titanium white, transparent raw umber, yellow medium azo
- Rare earth magnets: small
- Glue: cyanoacrylate (CA)
- Tape: painter's, clear packaging
- Cyanoacrylate (CA) glue accelerator (optional)
- Finish, such as boiled linseed oil

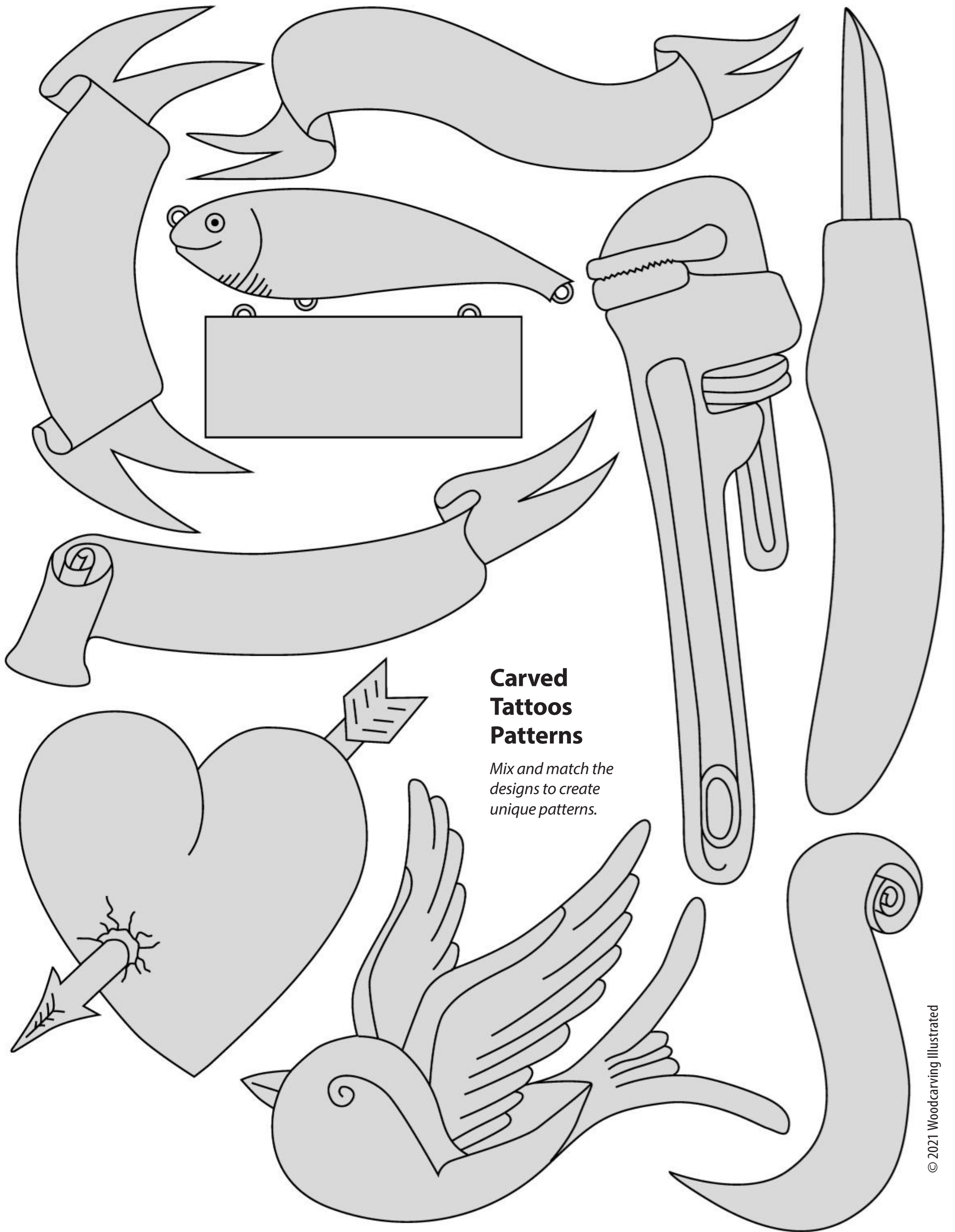
TOOLS

- Band saw, scroll saw, or coping saw
- #6 gouge: ½" (13mm)
- Rough out knife (1¾" [44mm] blade)
- V-tool: $\frac{5}{32}$ " (4mm) 45°
- Hair dryer
- Woodburner with nibs: ball stylus, skew
- Drill with bit: small (should be slightly larger than your chosen magnet)
- Paintbrushes: assorted

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



Len Wells has been carving on and off over the past seven years. He lives with his beautiful wife, Regan, and two children in Cumberland, British Columbia, where he works as an operations coordinator in the salmon farming industry. Len also co-runs the family business, Wells Bare Designs, selling wooden rings alongside his wife. See more of his work on Instagram @just_one_more_chip or online at wellsbaredesigns.ca.



Carved Tattoos Patterns

*Mix and match the
designs to create
unique patterns.*

Butch the Shelf-Sitter

This Wild West wrangler will add charm to any book nook

By Mark Akers

Looking for friends in all the wrong places? Why not carve one that will hang around all day? This rootin-tootin' cowboy bust can be displayed on a shelf, desk ledge, window trim, or computer monitor. I gave him simple features and eyes staring off into the distance, but don't be afraid to make this design your own.

Getting Started

Transfer the pattern views to the blank with graphite paper and a pencil. Cut the views on a band saw. Turn the blank to the front view and draw a reference line from top to bottom. Draw two more reference lines, approximately $\frac{1}{8}$ " (3mm) out from the centerline on each side. Then draw a curved reference line around the entire carving—about $\frac{1}{2}$ " (1.3cm) down from the top—to mark the brim of the cowboy hat.



This cowboy's hands were designed to hug the edge of a shelf.

ROUGHING OUT



1

Shape the face. Using a rough out knife, taper the face on each side of the centerline up to the $\frac{1}{2}$ " (1.3cm) hat brim reference line, to approximately a 45° angle. Then block in the hands. Use a $\frac{5}{8}$ " (16mm) #5 gouge to taper material down and away from them. Use the gouge to carve up from the hands toward the brim of the hat, tapering the face to flow into it. Carve away material from above and below the brim so it begins to curl.



2

Shape the hands. Using the rough out knife, carve the hands approximately $\frac{1}{4}$ " (6mm) down from face level on each side. Use the $\frac{5}{8}$ " (16mm) #5 gouge to continue shaping the hat.



3

Locate the main features. Use the rough out knife to create V-shaped grooves marking the middle of the eyes and the bottom of the nose. Redraw your reference lines. Then draw the sides of the face.



4

Define the main features. Use a 1/2" (13mm) 60° soft V-tool to carve the bridge of the nose and a channel for the eyes. Use the rough out knife to round the nose and separate it from the cheeks. Draw the mustache, sideburns, and beard. Use the knife to carve the mustache and the sideburns so they overlap the face.



5

Carve the beard. Use the 1/2" (13mm) 60° soft V-tool to shape and separate the beard from the face, neck, and body. Begin to separate the bandana from the beard. Then draw three fingers on each hand.



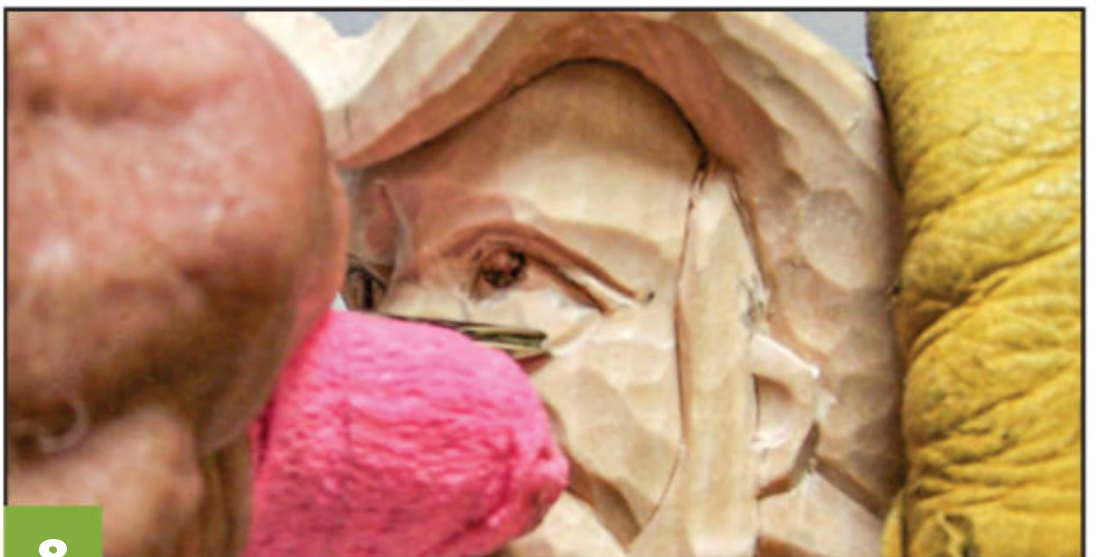
6

Refine the bandana. Use the 1/2" (13mm) 60° soft V-tool to carve folds and wrinkles in the neck scarf. *Note: Really let these lines flow. The idea is to create natural folds in the cloth. Reference the main image for a visual.* Carve a half circle just below the center of the mouth line. Carve up and into the mouth line to create a protruding bottom lip, poking out from under the mustache. Make a small, triangle-shaped chip in the center of the lip to create the mouth opening.



7

Draw the eyes. Use a detail knife to carefully carve into each eye area—making a straight line for the eyelid and a half moon shape for the lower portion. Make a small, triangular cut at the outside edge to define the eyeball and add depth.



8

Add detail around the eyes. Using a 1/16" (2mm) 60° V-tool, carve bags under the eyes and wrinkles into the sides of the face. *Note: Slight differences around each eye will make them look more realistic.* Use a 5/32" (4mm) 60° V-tool to carve the fingers. Then use the detail knife to add knuckle wrinkles and fingernails. Hollow out the center of the ears using the 5/8" (16mm) #5 gouge.



9

Add hair texture. Using a 1/8" (3mm) #11 gouge, detail the mustache, sideburns, and beard, being mindful to carve flowing—rather than straight—lines. Use a 1/16" (2mm) #11 gouge to go over these areas again, making new cuts. Then use the 1/16" (2mm) 60° V-tool to make more random cuts throughout these three sections, giving depth and interest to each area.



10

Add eyebrows. Use the 1/16" (2mm) 60° V-tool to detail the eyebrows, making lazy "S" cuts. This will give them a more filled-in, bushy look.



11

Detail the hat. Thin and shape the brim and top of the hat to give it character. Then inspect the carving with a critical eye. Add any final details before preparing the carving for paint.

Painting and Finishing

Working over a sink, lightly wet the carving and spray it with Simple Green® degreaser. Scrub the carving using a medium bristle brush. This process removes any marks left on the carving, as well as any oils from your hands. I paint my carvings while they are wet.

The paint mixture will vary based on the colors used. Put two to three drops of paint into one section of an ice cube tray, add two teaspoons of lukewarm water, and mix with an old paintbrush. Test your colors on a scrap of wood. *Note: I always paint the face first, and I find it beneficial to use a bright overhead light to paint by.*



Once you have finished painting, add two to three drops of burnt umber into one section of the ice cube tray. Add two teaspoons of lukewarm water and mix. Paint the thinned burnt umber over the folds, creases, and wrinkles of the bandana, and under the mustache and beard.

Antique the carving. I squeeze out 1" (2.5cm) of burnt umber oil paint per one quart of boiled linseed oil. Mix the paint and the boiled linseed oil in a 1/2-gallon can, and then dip the carving into the can. Brush the mixture onto any part of the carving you are unable to fully submerge. Set the dipped carving on clean paper towels. Wait approximately ten minutes, and then dab the carving with a clean paper towel to remove excess oils. *Note: Be sure to dab. Do not wipe the carving, as it will smear the paint.* Let the carving dry approximately 24 hours. Add finish; I used Deft clear semigloss spray. Once dry, wipe the entire carving with a crumpled-up brown paper bag. Repeat this "spray and wipe" process once more.



Butch the Shelf-Sitter Patterns

Paint Notes

Bandana: black (1), titanium white (1), tomato spice (2)

Cheeks, nose, and lip: tomato spice (2)

Eyes: black (1), light cinnamon brown (1), titanium white (1)

Hair, beard, mustache, and eyebrows: burnt umber (2)

Hat: charcoal (2)

Skin: dark flesh (2), Georgia clay (2), medium flesh (2)

1 DecoArt Americana
2 Delta Ceramcoat



© 2021 Woodcarving Illustrated

materials & tools

MATERIALS

- Basswood, 2" (5.1cm) thick: 4" x 6¼" (10.2cm x 15.9cm)
- Pencil
- Graphite paper
- Cleaner and Degreaser, such as Simple Green®
- Acrylic paints, such as DecoArt Americana: black, light cinnamon brown, titanium white, tomato spice; such as Delta Ceramcoat: burnt umber, charcoal, dark flesh, Georgia clay, medium flesh
- Boiled linseed oil
- Paper towels
- Finish, such as Deft clear semigloss spray
- Brown paper bag

TOOLS

- Band saw
- Knives: rough out, detail
- V-tool soft: ½" (13mm) 60°
- V-tools: ¼" (2mm), ⅝" (4mm) 60°
- #5 gouge: ⅝" (16mm),
- #11 gouge: ¼" (2mm), ⅛" (3mm)
- Bristle brush: medium
- Ice cube tray (optional)
- Paintbrushes: assorted
- Plastic container

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



Mark Akers resides in Lexington, S.C. After taking an early retirement, he now enjoys carving full-time. His love of the craft began more than 30 years ago when he attended a carving club meeting in Alton, Ill. Mark's carvings consistently win awards at competitions, including the Caricature Carvers of America's National Caricature Carvers Competition and the International Woodcarvers Congress. You can reach Mark at makers415@gmail.com.

CARVING A Running Horse



Pierce a few areas on the mane for added realism.

Speed up the carving process (and save your hands and arms) with power

By Lori Andrews

I've turned to power carving because it's much faster than hand carving, and it allows me to add a great deal of detail without putting stress on my hands and arms. Power carving is great for folks who lack the hand strength to use edge tools, and horses are an ideal power carving subject because rotary tools allow you to easily achieve accurate contours and musculature. Your final carving will benefit from extra time spent refining the mane and tail texture; the horse's hair should look as though it's flying in the wind!

Power Carving Tips

For this horse, you can use a basic rotary tool, such as a Dremel, with 1/8" (3mm)-shaft bits. In general, it's best to rock a tool back and forth to create a stop cut,

and then carve from the stop cut toward the edge. Be careful when carving toward the edge; it's easy to roll the spinning tool off the edge onto your holding hand, possibly causing injury. I typically protect my holding hand with a leather glove.

With carbide-point bits especially, make sure to use a foot pedal. If you're having trouble with a carbide-point bit jumping, switch to an unstructured bit, where the points are placed randomly. This helps keep more points in contact with the wood, especially at lower speeds, minimizing jumping. Keep the tool in contact with the wood at all times.

Getting Started

Trace the side view onto the blank. Cut along the lines with a band saw. Draw a centerline around the entire blank; be sure not to carve it off at any time, as it will act as your reference point. Use a drill press to drill a series of holes on the excess wood alongside the legs down almost to the halfway point. This helps remove excess wood before you start carving.

ROUGHING OUT



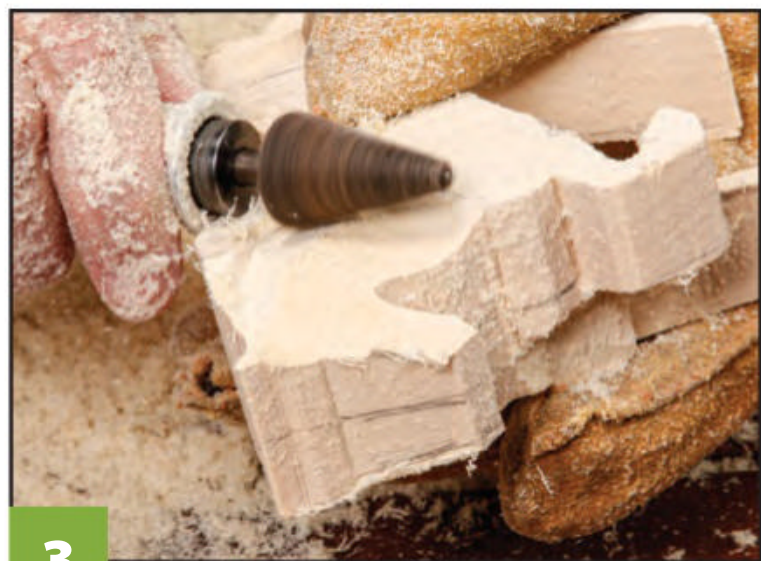
1

Remove the extra legs with a large coarse-grit cone-shaped carbide-point bit in a flexible shaft tool. Repeat to remove the excess around all four legs. The drilled holes help you gauge how deep to carve. Clean up the intersection between the belly and legs as much as possible.



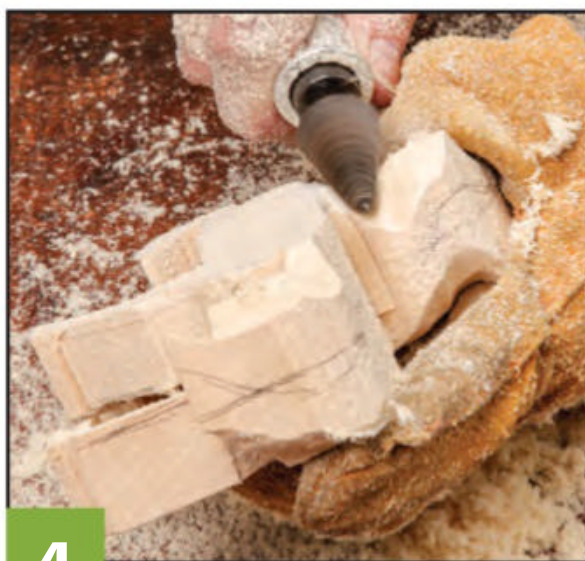
2

Thin the tail slightly. Use the same bit. Run the tool across the grain in from the edge to remove some of the excess. Decide which direction the tail will flow and adjust your centerline as needed.



3

Carve the rough shape of the head. Then do the same for the shoulders. Refer to the pattern. Because of the pose, one shoulder will be higher than the other. Narrow the head with the same bit. Carve from the shoulders in toward the muzzle on both sides. Use the back edge of the bit to cut in a mane line.



4

Round the head and neck slightly. Do not carve off the centerline. Use the same bit. Carve in at a 45° angle along the back all the way to the croup (or hip area) with the same bit. Narrow the hanches back to the tail. The rump narrows at the base of the tail and gets wider as you approach the hip bone.



5

Define the sides of the legs. Then round the belly and chest between the legs. Use the same bit. Repeat on the other side. Draw the shape of the belly onto the bottom and carve away the excess. Round the croup and shoulders with the same bit.



6

Draw the line separating the mane from the head. Switch to a fine-grit safe-end cylinder-shaped carbide-point bit. Narrow the neck under the mane. I use the safe-end bit so I can carve just the neck without carving the mane. Thin the mane as needed.





7

Draw centerlines on all four legs. Draw the hooves on the bottom. Thin both sides of all four legs down to the hoof lines using the cylinder bit from Step 6. For tight areas, especially around the front legs, switch to a small coarse-grit cone-shaped ruby bit.



8

Round the chest and neck area under the head. Use a small unstructured tapered-cylinder-shaped carbide-point bit. Draw the head and continue to remove wood from the neck and chest. Outline the head and mane with the same bit.



9

Remove some excess wood from the tail. Use the fine-grit safe-end cylinder-shaped carbide-point bit. Switch to the small tapered carbide-point bit to remove more wood. At some point, the tail will break off. As long as it breaks cleanly, this is a good thing! *Note: Because of the grain direction, I break off the tail so I can finish carving it and the rump. Once I'm done shaping them, I'll glue the tail back on.* Round the legs with the same bit.



10

Draw the final width of the muzzle. Refer to the pattern. Carve the muzzle down to these lines with the small unstructured tapered-cylinder-shaped carbide-point bit. Draw the centerline on the sides of the face. Round the face down from this point on both sides using the same bit. Continue to refine the neck below the head.





11

Mark the forelock. This is the part of the mane that falls forward between the ears. Carve away the wood from either side of the forelock with the safe-end cylinder-shaped fluted carbide-point bit. Flatten the forehead on either side of the forelock.

ADDING DETAILS



12

Refine the area where the eye sockets meet the muzzle. Use a flame-shaped diamond bit. Do not carve away the jawbone under the eye area. Then add a taper to the top of the muzzle on both sides with the same bit. Do the same for both sides of the bottom of the muzzle.



13

Draw the eyes. Refer to the pattern. Switch to a small cylinder-shaped diamond bit. I use this bit to make a crisp, sharp V-shaped cut. Make a diagonal cut up along the front of the top of the eyeball to the halfway point. Make an arcing cut along the rest of the top of the eyeball. Finally, make an arcing cut along the bottom of the eyeball. The goal is to make the eyeball protrude so you can see it from the side and the front.



14

Carve along the top of the jawbone. This sets the thickness of the lower eyelid, shows the shape of the eyeball under the lid, and shapes the top of the jawbone. Use a coarse-grit ball-shaped ruby bit.



15

Mark the space to remove between the ears. Use a coarse-grit tapered ruby bit to shape the outside of the ears. Then remove the wood between the ears with the same bit. Carve the separation between the ears and the neck. Carve the ears to their final shape. From the side, they will stand straight up; from the front, they will curl slightly inward toward the top.





16

Refine the shape of the head. Use the coarse-grit tapered ruby bit. Refer to your reference materials. Smooth the transition between the head and neck. Refine the eyes with the cylinder-shaped diamond bit. Use a pair of calipers to check for symmetry.



17

Draw the crescent-shaped nostrils. Carve the nostrils with the cylinder-shaped diamond bit.



18

Draw the mouth line. Carve down the lower jaw. Use the coarse-grit ball-shaped ruby bit. Use the same bit to refine the shape of the nose and muzzle. Redraw the mouth line and carve along the line with a small disc-shaped diamond bit. Switch to a small ball-shaped diamond bit to carve the outside edges of the nose. Use the same bit to refine the inside of the nostrils.



19

Redraw the hooves on the bottom of the legs. Round from the hooves up to the hips. Use a coarse-grit long tapered ruby bit. Refine the hooves with a flame-shaped diamond bit. Smooth the legs with the same bit.



20

Add rough texture to the mane. Start with a ½" (13mm)-diameter safe-end cylinder-shaped fluted bit. Use the corner of the bit to carve random S-curves into the mane, removing most of the flat spots. Go over the mane again with a ¼" (6mm)-diameter safe-end cylinder-shaped fluted bit to add more movement.



21

Carve the openings in the mane. Start by deepening the texture with a ⅛" (3mm)-diameter ball-shaped fluted bit. Create the holes with a ⅛" (2mm)-diameter ball-shaped fluted bit. Round the holes to make them more realistic. Work to give the mane a light, airy look. Add the final mane texture with a ⅜" (2.5mm)-diameter cylinder-shaped diamond bit. Remove any remaining flat spots.



22

Buff the mane. Use 1" (2.5cm) squares of synthetic steel wool, such as Scotch-Brite®, in a mandrel. This removes any sharp corners or points and makes the mane look more like hair. Use a small flame-shaped diamond bit to smooth the tight areas, such as the openings. Carve the tail using the same techniques as in Steps 21 and 22.



23

Smooth the hindquarters. Use a split-mandrel sander with 120-grit sandpaper. Add muscle definition to the top of the legs. Repeat the process for the belly, sides, and front legs. Round the belly slightly. Then remove any marks from the carbide-point bits on the back. Round and smooth the rump. Add the muscle definition to the head, neck, shoulders, legs, and hooves.



24

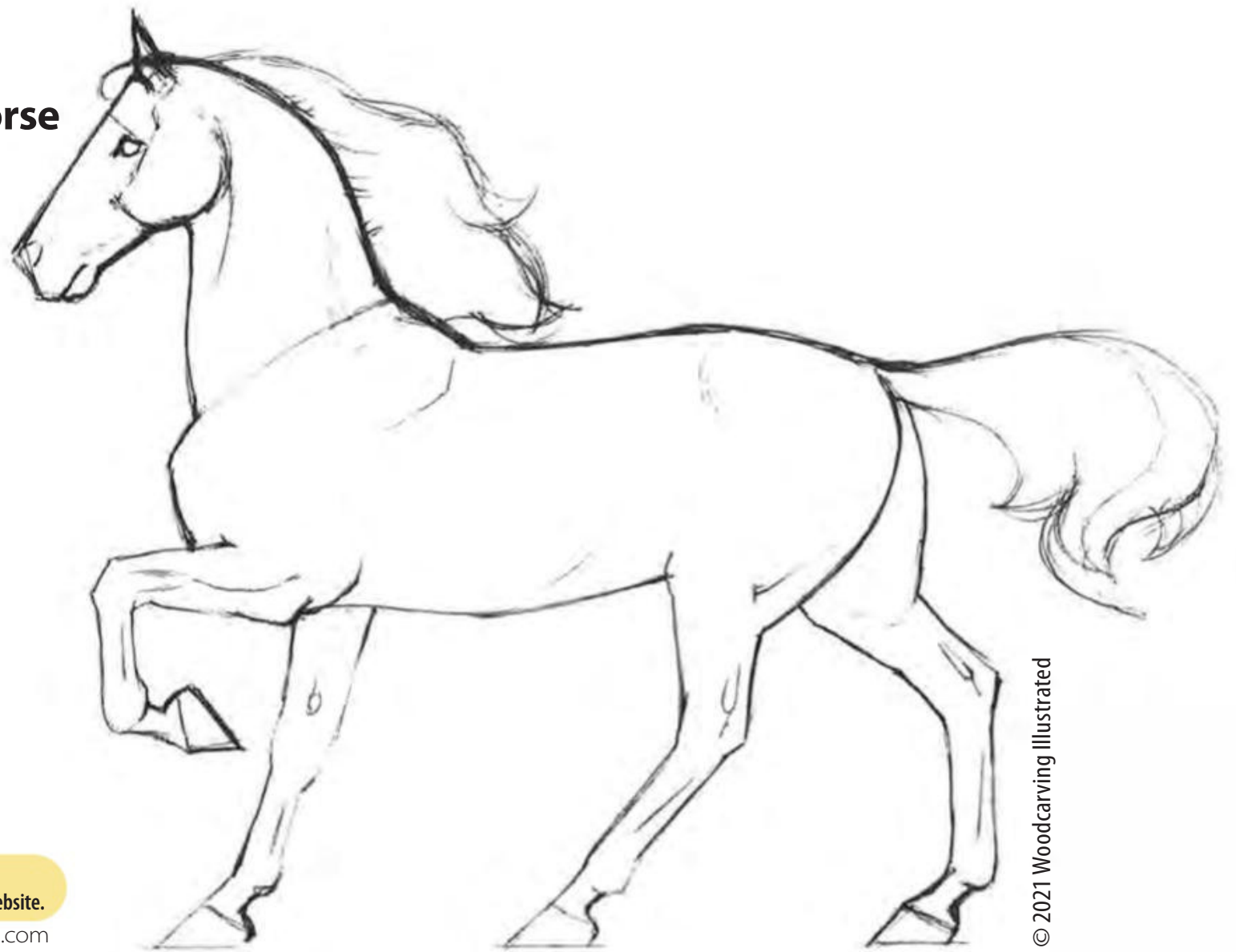
Draw a line around the top of the hoof. Use a ⅜" (5mm)-diameter cylinder-shaped stone to add the corset band (which separates the hoof from the ankle) by carving a groove of even depth just under the line on all four feet. Add the remaining details based on the style of horse you want to create, making sure to check your reference material.



25

Glue the tail back in place. Use cyanoacrylate (CA) glue and reinforce the joint with a pin. Sand any remaining rough spots.

Running Horse Pattern



© 2021 Woodcarving Illustrated

ON THE WEB For additional guide drawings, visit our website.
woodcarvingillustrated.com

Finishing

Apply a finish. Any water-based product (stain, acrylic paint, or gesso) will raise the grain, which gives the wood a rough feel. To prevent this, I seal all of my carvings with General Finishes oil urethane (Arm-R-Seal). Oil finishes do not raise the grain, and urethane stiffens any hard-to-sand wood fibers. Then I buff the carving again with synthetic steel wool in a mandrel to produce a smooth, paintable surface. Gesso, acrylic paints, and gel stains adhere well to the urethane, but you could also leave the carving natural at this point. To make the eyes look shiny and wet, coat them with gloss medium or epoxy.



Lori Andrews earned a degree from the Columbus College of Art & Design before she started power carving. She works at the Woodcraft store in Columbus, Ohio, and teaches classes at the store and around the country.

materials & tools

MATERIALS

- Basswood, 1½" (4.1cm) thick: 4¾" x 6" (12.1cm x 15.2cm)
- Pencil
- Glue: cyanoacrylate (CA)
- Synthetic steel wool, such as Scotch-Brite®: coarse
- Oil-based urethane, such as General Finishes
- Acrylic paints (optional)
- Spray urethane: semi-gloss (optional)
- Epoxy or gloss medium (optional)
- Pin
- Sandpaper: 120-grit

TOOLS

- Band saw
- Drill press with bit: ¼" (6mm)-dia. twist
- Flexible-shaft tool
- Carbide-point bits: small-tapered, large extreme-coarse grit cone-shaped, large safe-end cylinder-shaped, small unstructured round-nose cylinder-shaped
- Ruby bits: ⅜" (5mm)-dia. coarse-grit ball, coarse-grit long tapered, coarse-grit cylinder-shaped, small coarse-grit cone-shaped ruby bit

- Diamond bits: ⅜" (2.5mm)-dia. cylinder, pointed, small inverted cone, flame, ⅛" (2mm)-dia. cylinder, ball, small disc-shaped
- Fluted bits: large cylinder-shaped, small cylinder-shaped
- Stone bit: ⅜" (5mm)-dia. cylinder-shaped
- Mandrels: regular (for synthetic steel wool), split (for sandpaper)
- Calipers
- Paintbrush

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

Stylized Gnome

Create a nochalki family of your own.

Carve and color a signature piece fit for a fairy tale

By Mirosław Czeladka

Step-by-step photos by Andrzej Stefanczyk Studio

These little gnomes, or nochalki, are abstract figures from my imagination. I like to think of them as characters from a fairy tale that has not been written yet. My goal with this project, as with all my creations, is to make people happy. Whether because of the sculptures' unique proportions or their bright coloring, I find that people who see nochalki for the first time almost always smile.

I've created several thousand of these little characters, but no two are identical. Once you get the hang of the design, I encourage you to modify it in as many ways as you can, so you can create a nochal colony of your own. I've included patterns for two variants on this project for inspiration.

Getting Started

Gather your tools and prepare the wood for carving. I used a slab of limewood, but you could use American basswood, if desired. Use a pencil to mark the spot where the hat will begin. With an axe, start to taper the hat end of the blank into more of a point. Round off the sharp corners slightly, making several decisive cuts that will give the piece some basic contours.

Cut the rough shape with an axe.



ROUGHING OUT & ADDING DETAILS



1

Round the figure. Use a knife. Draw the hat line and then separate the hat from the face area with a $\frac{1}{16}$ " (2mm) #10 gouge. Shape the hat, giving it a curved look.



2

Rough out the face and body. Draw the nose, hair, mouth, hands, robe, and feet. Then define these areas with the knife and a $\frac{3}{8}$ " (10mm) 35° V-tool. Round the nose, mouth, and feet, but do not remove too much material yet.



3

Refine the carving. Thin the hat, giving it the look of a bowling pin. Deepen the shadows under the hat, as well as your cuts under the hair and mustache area. Define the elbows in back, and deepen the cuts between the robe and feet to give a sense of overlap. Clean up any flat areas or fuzzies. Then, when you are satisfied with the basic shape, sand the entire carving to remove all of the flat planes created by your long knife cuts. Move up progressively through the grits from 150 to 320.



4

Add the carved details. With a $\frac{3}{16}$ " (5mm) #7 gouge and a $\frac{3}{16}$ " (5mm) 35° V-tool, separate the fingers, add the hair texture, and define the shoe soles. Add two little divots (circled) under the hat brim, right above the nose, to suggest eyes. If desired, smooth all elements once again with 320-grit sandpaper.

COLORING & FINISHING



5

Add color. Using an assortment of paintbrushes, paint the carving using the materials of your choice. I used a series of bright water-based dyes, but you could use thinned acrylics if preferred. Let dry and then rub the surface lightly with sandpaper to reveal and highlight the edges of the carving. This will give the piece a rustic feel.



6

Apply a finish. I heated up some beeswax with a hair dryer and evenly spread a thin layer over the carving with a bristle brush. Let dry.



7

Polish the carving. Use a hard shoe brush to burnish the surface and make it shine.

materials & tools

MATERIALS

- Wood, such as basswood or lime, 2" (5.1cm) square: 5" (12.7cm) high
- Pencil
- Sandpaper: assorted grits to 320
- Assorted stains and dyes
- Finish, such as beeswax

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

TOOLS

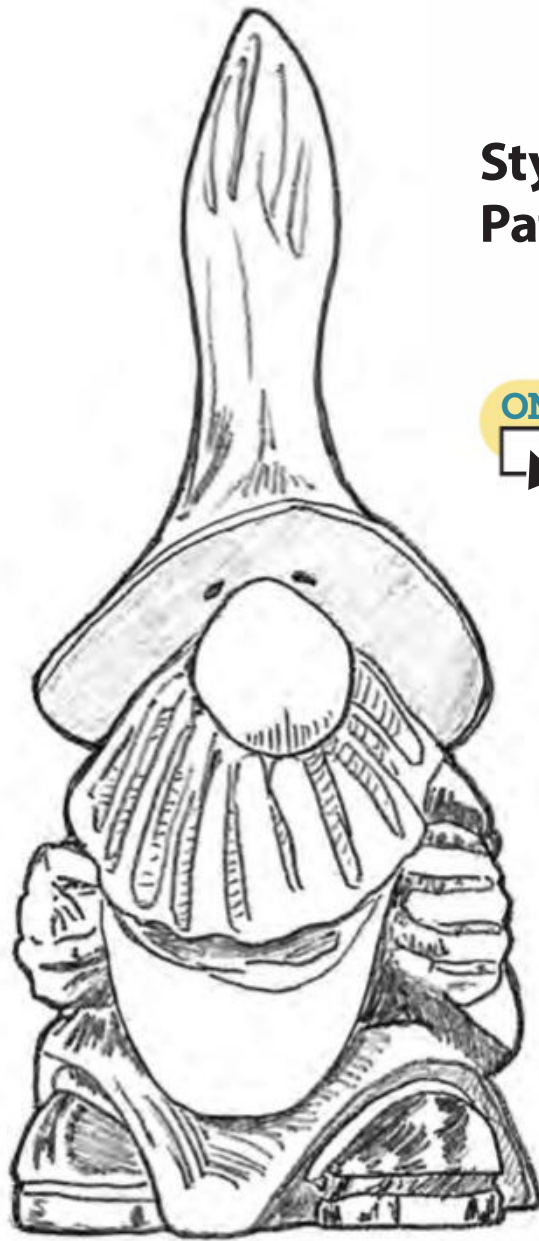
- Axe
- Carving knife
- V-tools: $\frac{3}{16}$ " (5mm), $\frac{3}{8}$ " (10mm) 35°
- #7 gouge: $\frac{3}{16}$ " (5mm)
- #10 gouge: $\frac{1}{16}$ " (2mm)
- Hair dryer
- Paintbrushes: assorted
- Brushes: thick-bristle, shoe

Stylized Gnome Patterns

ON THE WEB

Find patterns for two more gnomes on our website.

woodcarvingillustrated.com



© 2021 Woodcarving Illustrated



Mirosław Czeladka is a carver based in Bolesławiec, Poland. For him, carving is a return to a childhood passion; he has been a professional woodworker for nine years. Find more of his work on Facebook at Mirosław Czeladka.

Celtic Birds of Friendship

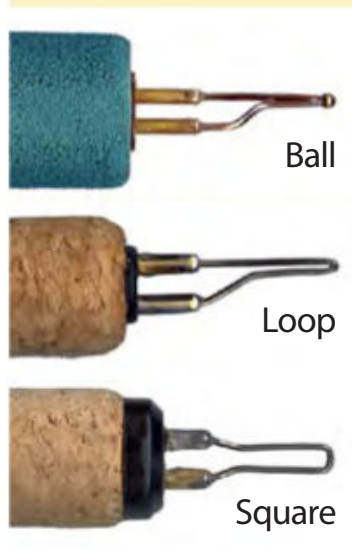
Many tiny dots bring this classic pyrography design to life

By Lora S. Irish

While going through an old stamp collection, I was struck by the charming details on this design and thought I'd scale it up and modify it slightly for display. The Celtic birds of friendship are a classic motif, intertwined at the head by plumage that turns into knots. Some interpret the symbol to mean literal friendship between two beings, while others believe it reflects the complex relationship between a person's body and soul. However you interpret the design, it's a great way to practice the pointillism technique in woodburning. Experiment with different nibs, densities, and heat settings to create a masterpiece that you'll want to show off well past St. Patrick's Day!

Getting Started

Choose and prepare the blank. Begin by lightly sanding the wood's surface with 220- or 320-grit sandpaper to remove any fibers or ridge lines. Work the sandpaper with the woodgrain to avoid adding fine scratches that may show in your burn. Remove the sanding dust with a clean cloth. Trace the pattern onto the wood using a pencil and graphite paper.



Experimenting

Simple dots create the shading of a pointillism work. The tonal value is determined by the woodburner's temperature setting, the density of the dot pattern, and the nib. High temperature settings will produce larger, bolder dots, while low temperature settings will create smaller, paler dots. Each nib makes its own dot shape. A ball nib makes a perfect, small circle pattern, while a looped writing nib will leave a small oval. Square shaders used on a corner point will create a small, straight line. Experiment on your practice board with all three variables—heat, pen, and density—to determine which combination gives you the best results.

BURNING THE STAMP



1

Burn the dark values. Using a medium-high temperature setting, fill in the rectangular outer frame of the design with a tightly packed dot pattern using a nib of your choice (for suggestions, see Experimenting sidebar on page 63). Do the same for the border areas around the corner leaf details and lettering. Then add shadows to the stamp border and around the numbers and ovals in the bottom corners. The medium-high temperature will create dark dots without scorching the surrounding wood.



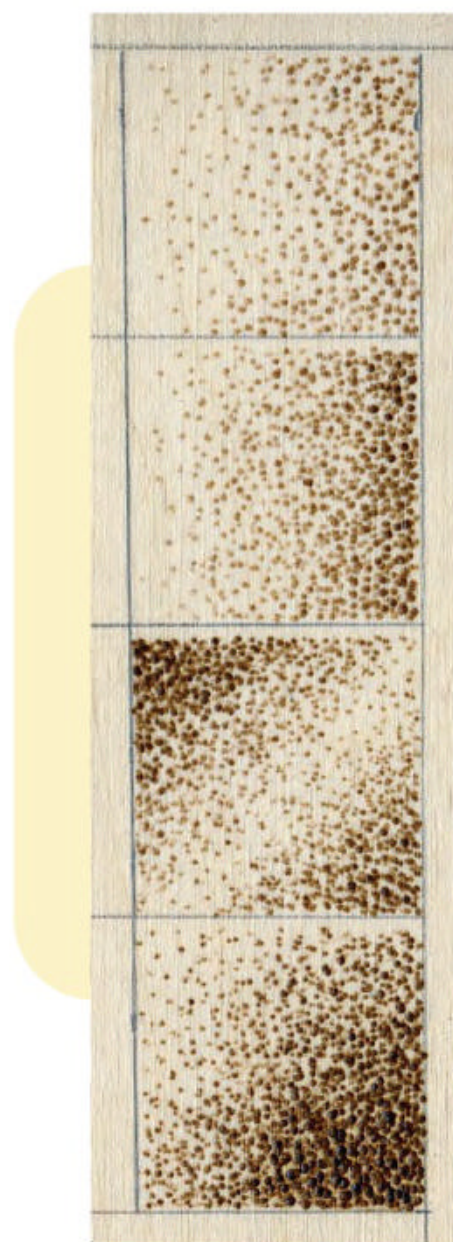
2

Add the lighter values. Using the same temperature setting, add lighter shading to the areas adjacent to the darker shading with a loosely packed dot pattern as shown. This allows unburned areas of the wood to show through, creating visual interest.



3

Shade the Celtic knots. Using a medium temperature setting, burn the line edges of the Celtic knots. Then, using the same temperature setting, burn a loosely packed pattern of dots inside the knots. Work each section as one complete unit, gradually loosening the dot pattern as you near the center. Shade the areas where the lines tuck under one another using a dark, tightly packed dot pattern. Sign your work, running up alongside the left border, if desired.



Gradients

Add interest by burning closely packed dots near the corners and more loosely packed dots toward the center. Go over any sharp transition areas to create a gentle progression from dark to light and back again.



4

Burn the birds. Using a medium heat setting, burn the outline of both birds. Then pack two layers of dots inside the birds' eyes and nostrils, as well as the opening of their beaks. Use the same dot pattern to fill in the vertical lines on the wings. Use a tightly packed dot pattern to fill in the eye rings and the outer edges of the birds' bodies, stopping just above the tail feathers. Use a loosely packed dot pattern to fill in the heads. Add several lines of loosely packed dots running horizontally across the wings.

TIP

ULTRA-FINE ABRASIVE

A brown paper bag can be used as a fine-grit sanding medium, as it produces an extremely smooth finish. You can also use heavy brown paper to clean your burning tips without damaging the polish of the tip wire.



5

Burn the tail feathers and feet. Use a medium temperature setting and a loosely packed dot pattern to create the pale tonal values of the birds' legs, feet, and tail feathers. The base of the tail, where the tail tucks under the back wing, uses a medium-hot temperature and a graduated tightly packed dot pattern. Leave the inner crescent shapes of the tail unburned, and work the outer crescents as a solid-packed, dark tonal value. Work the pattern outlines in a medium to medium-hot temperature setting with a tightly packed dot pattern. Add more medium color values between the tail feather lines as desired.

Finishing

Use a white artist eraser to remove any remaining pattern lines, as well as built-up oil and dirt from your hands. Wipe the wood with a clean, dry cloth. Then, using a brown paper bag, lightly rub the surface of the burn to remove any remaining fibers caused by the hot temperature burns. Wipe the entire surface with a clean cloth. You may now add color to your postage stamp using watercolors, artist-quality colored pencils, or water-based fabric dyes, if desired. Seal your burn using several light coats of acrylic spray sealer, following the manufacturer's directions.



Celtic Birds of Friendship Pattern

Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to 133%, or to desired size.

© 2021 Woodcarving Illustrated

materials & tools

MATERIALS

- Basswood, birch, or poplar plywood, ¼" (6mm) thick: 9" x 12" (22.9cm x 30.5cm)
- Pencil
- Graphite paper
- Sandpaper: 220- to 320-grit
- Tape: masking (for attaching the pattern)
- Clean cloths
- Brown paper bag
- Eraser: white

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

- Watercolors, artist-quality colored pencils, and/or water-based fabric dyes (optional)
- Acrylic spray sealer, such as Aleene's®: fast-drying

TOOLS

- Variable-temperature woodburner with nibs: ballpoint, writing, or square
- Paintbrushes: assorted (optional)



Lora S. Irish is an author, artist, carver, and pattern designer residing in Mount Airy, Md. She has written Landscape Pyrography: Techniques and Projects, Crafting with Gourds, Finishing Techniques for

Woodcrafters, and many other Fox Chapel Publishing books. For more of her work, visit lsirish.com.

Chip Carved Cross Pendant

Add elegance to your ensemble this Easter with a classic symbol of hope

By Massimo Assumma

Use this versatile design to make a brooch or magnet.

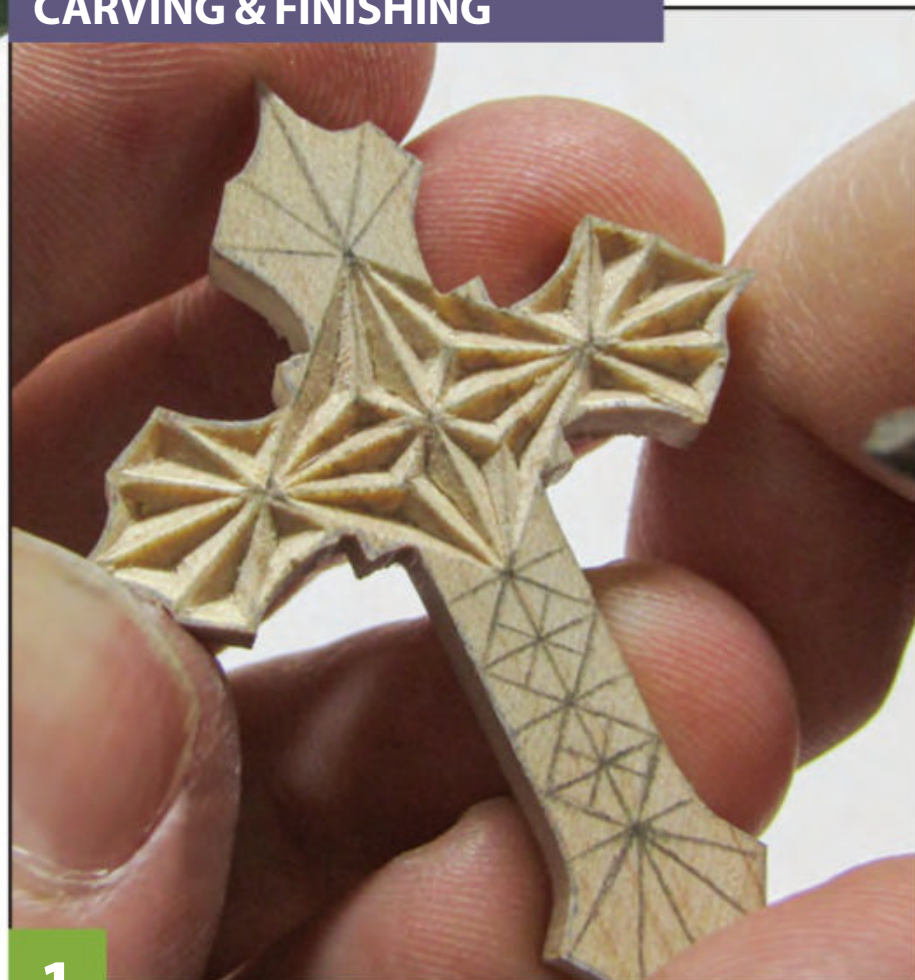
You may think you know chip carving, but this project explores it on a whole new scale. I've incorporated a series of three-corner chips into a many-rayed design reminiscent of Gothic architecture—but unlike in architecture, this is a design you can wear! Take your time and strive for precision in my fun one-knife challenge; family members and friends will love adding such a thoughtful heirloom to their jewelry box.



Getting Started

Transfer the perimeter pattern to the wood using graphite transfer paper and a pencil. Make sure the grain runs vertically. Cut the perimeter on a scroll saw using a #3 reverse-tooth blade. Then, making sure the chip carving pattern is centered on the cross blank, transfer the design.

CARVING & FINISHING



1

Carve the central diamond. Use a chip carving knife. Then carve the two side arms of the cross.



2 Carve the top arm of the cross.



3 Carve the bottom of the cross. Take special care with the tiny three-corner chips along the vertical shaft. Clean up your cuts and erase any remaining pencil marks.



4 Drill the hole for the eye pin. I drilled mine in the back third of the thickness. Take special care not to snap off the tip of the cross.



5 Apply a finish. Stick the end of a toothpick into the drilled hole and use it to immerse the pendant fully in the liquid for several hours. Then remove, wipe any residue from the recessed areas with a paper towel, and let dry overnight. Glue in the eye pin, attach the jump ring, and add the cord and beads.

materials & tools

MATERIALS

- Wood, such as maple, $\frac{3}{16}$ " (5mm) thick: $1\frac{1}{2}$ " x 2" (3.8cm x 5.1cm)
- Graphite transfer paper
- Pencil
- White eraser
- Finish, such as boiled linseed oil
- Paper towels
- Glue: cyanoacrylate (CA)
- Eye pin: $\frac{3}{64}$ " (1.2mm)-dia.
- Cotton cord
- Jump ring: small

- Beads (for decoration)
- Toothpick

TOOLS

- Scroll saw with blade: #3 reverse-tooth
- Chip carving knife
- Rotary tool with drill bit: $\frac{3}{64}$ " (1.2mm)-dia.

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

Chip Carved Cross Pendant Pattern



© 2021 Woodcarving Illustrated



Massimo Assumma grew up in Turin, Italy. A political science graduate, he is a full-time, self-taught carver who exports handmade products all over the world. For more of his work, visit him at his Etsy shop, MeReWoodArt, or on Instagram @merewoodart.

Flat-Plane Sheep

Add drybrushing to make this farm animal appear even fluffier

By James Miller

Step-by-step photos by Allison Cully

Allow me to introduce you to the rugged Scandinavian sheep. These adorably fluffy creatures are allowed to roam afield each summer, which allows them to frolick and graze where they will. When summer ends, the flocks migrate back home to their farms, where their farmers tend to them. This method of raising sheep is not negligent, but healthy and natural—and the sheep are happier for it.

People in these cultures were traditionally very dependent on their sheep, as the thick wool was spun to craft clothing and blankets that protected them from harsh winter conditions. Scandinavian wool is still prized, and companies that proudly market this product for its superior quality still exist today. I'm inclined to believe them: happy sheep make happy wool. You'll feel happier, too, once you get the hang of this simple yet impactful design.

Getting Started

Transfer the pattern views to two adjacent sides of the block, making sure that the grain runs vertically with the sheep's legs. I sketch my patterns on with a pencil. Using a band saw or coping saw, cut the front view, leaving little tabs of wood between cuts so that wood does not fall off at this point. Saw between the ears and legs. Then saw all the way around the perimeter of the side view pattern. Remove all waste wood. Sketch a centerline around the entire body. Then sketch the front of the head and the placement of the legs. You will be separating the legs by around $\frac{1}{8}$ " (4mm).



Turn to page 73 to see James Miller's first carving.

ROUGHING OUT



1

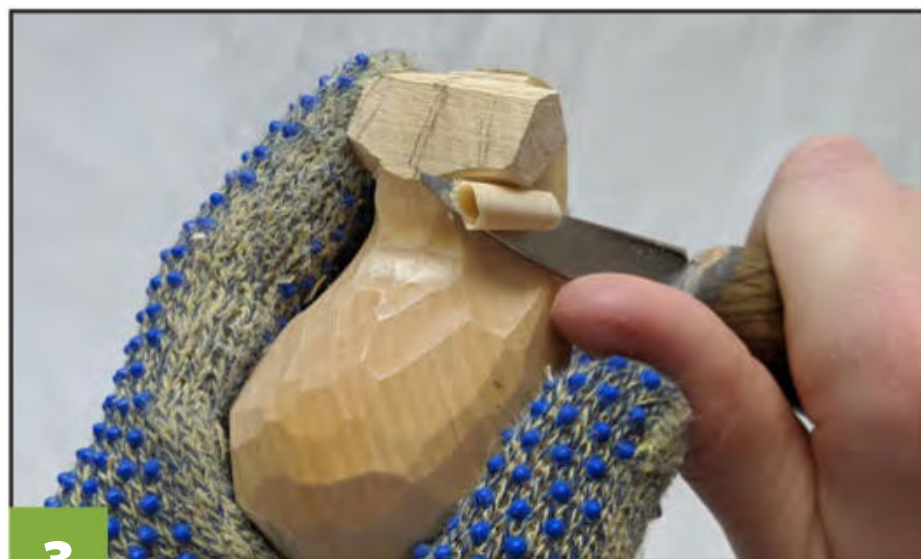
Rough shape the sheep. Use a knife to hog off the biggest corners. When there are corners this big, I like to press my knife directly into the end grain to literally split off chunks, much like splitting firewood with an axe. If you are not comfortable with this, feel free to shave off the corners more gradually.



2

Round the bottom of the wool into the legs.

Scandinavian sheep get pretty poofy, so keep the sides wide and narrow the legs. Sweep downward from the wood to the hooves, curving as you go so that the legs themselves are almost oriented straight down. Round the back, removing wood in long, flat slices.



3

Round the head. Scoop wood up from the back through the neck and stop behind the ears. Make sure to leave plenty of wood for the ears, since they stick almost straight out from the head and are thus fairly fragile.



4

Separate the front legs. Carve two adjacent V-shaped notches where the front legs meet the body. Then narrow the legs ever so slightly away from the centerline.



5

Separate the legs from the belly. Since sheep legs do not just protrude from the belly, communicate this by stop-cutting grooves angled inward at the top of the legs. In doing so, round the belly.



6

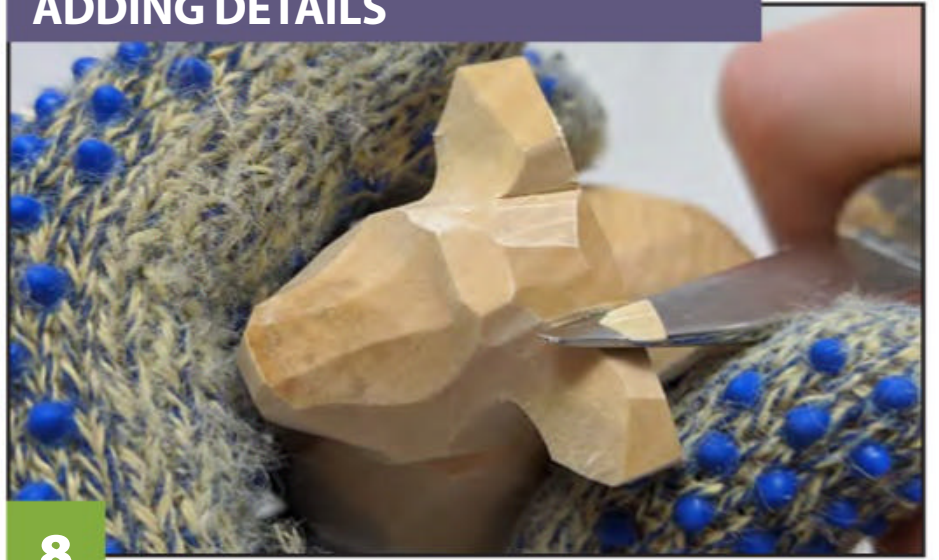
Separate the hind legs. Securely pinch the sheep with the thumb and fingers of your non-dominant hand while slicing down from the inner thighs. Instead of ending this cut with a stop cut, complete a curve by changing direction and carving up from the hooves. This cut is like a stop cut, except it creates a curve instead of a sharp trough.



7

Scoop wood out from the sides of the face. Roll your knife through the facial wood from the muzzle all the way to the tips of the ears. Sheep have unique facial structures, so I would definitely recommend referencing some photos to help with accurately representing them.

ADDING DETAILS



8

Shape the ears. Separate the ears from the head with V-shaped cuts, tilting them ever so slightly upward. Remain careful not to take away too much wood from where they connect to the head to avoid potential breakage.



9

Texture the wool. Simulate gouge marks with the edge of your knife by rolling it in and out horizontally. Do this everywhere that there is wool (everywhere but the head and bottom leg portions). Around the neck, carve what appears to be a collar of bunched wool with an angled stop cut on each side.



10

Carve the eyes and muzzle. Carve a simple notch for each nostril. Create the mouth in a similar fashion with a series of notches. Carve out a triangular chip with the tip of your knife for each eye and inner ear.



11

Revisit the legs. Refine them by sweeping away from the hooves and knobby little knees. Make the legs appear quite dainty and delicate. The contrast between thin legs and a bushy body can be quite visually appealing. Clean up your cuts.

PAINTING & FINISHING



12

Paint the base coat wash. Start by brushing the entire body with a base coat of thinned brown oxide mixed with black.



13

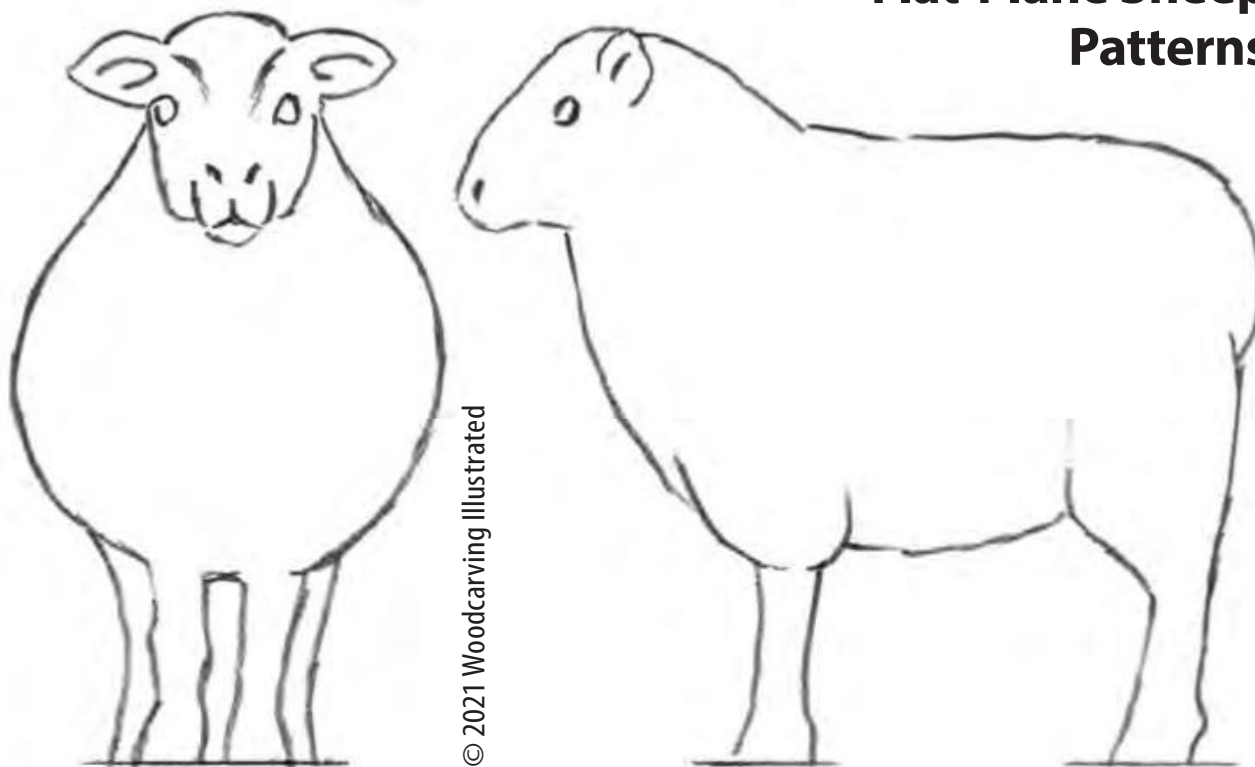
Add the base colors. Paint the head and legs with thinned black, and then paint the body with thinned lite mocha.



14

Add the finishing touches. To get that unique woolly appearance, let the piece dry. Then drybrush pure white lightly over the wool. This will apply the white paint only to the corners of each curved facet and leave the troughs grayish, giving an overall more natural, varied appearance. Once dry, dip the carving in a natural oil finish of your choice, wiping off the excess with clean rags and letting it dry overnight.

Flat-Plane Sheep Patterns



Paint Notes

Base coat: brown oxide, black

Head, legs: black

Wool: white (drybrushed)

Body: lite mocha

FURTHER READING

Whittling Flat-Plane Animals: 15 Projects to Carve with Just One Knife

by James Miller

Item 1159. Available for \$16.99 + S&H (parcel post) from Fox Chapel Publishing, FoxChapelPublishing.com, 800-457-9112, or your local retailer.



materials & tools

MATERIALS

- Basswood, 2" (5.1cm) thick: 3" x 3½" (7.6cm x 8.9cm)
- Pencil
- Acrylic paints, such as Apple Barrel: black, brown oxide, lite mocha, white
- Finish, such as Danish oil, linseed oil, or Howard Feed-N-Wax
- Clean, dry, lint-free rags

TOOLS

- Band saw or coping saw
- Carving knife
- Paintbrushes: 10mm flat, fine liner

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



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

My First Carve

Author and *WCI* contributor James Miller recalls the humble origins of his woodworking journey

By James Miller

The first time I took a knife to wood, I was in the fourth grade. With some family and friends around me already carving, I had known for some time that I, too, wanted to be a woodcarver. I was hesitant to potentially ruin a perfectly good block of “carving wood,” so I waited for an alternate learning opportunity to arise. One day at recess, I found exactly what I needed: a broken stick small enough to handle and soft enough to carve. I pocketed the wood without checking with the local authorities. Later, at home, I presented my find and my intentions to my father, who opened up drawers of tools in search of a suitable knife. Perhaps inspired by my elusive lifelong dream of having a nice, full beard, I began creating my first carving—a bearded man.

I do not remember the exact feeling of my first cuts, but it is clear that I had no idea what I was doing. I called it carving, but the end result looks more like it was chewed by a dog. I enjoyed the process, but after having to describe where the nose, beard, and feet were to several family members, I felt driven to hone my skills. It quickly became clear to those around me that I was passionate about the craft. My mother began bringing me to the local carving club, which contained some of the most supportive and influential people of my life, and she helped me check out every woodcarving book accessible through Wisconsin’s public library system.

As I continued under the priceless mentorship of my carving club, created hundreds of carvings, and enrolled in a few carving classes, I began to publicly demonstrate and sell my work at local events. This opened my work up to further feedback and gave me the joy of aiding in other people’s gift-giving efforts. It also showed me the power of networking: each event introduced me to people who introduced me to other people and even more events. I was able to meet the carvers I looked up to most, and before long, I was teaching my own classes and generating materials to help other carvers. Communities exist around many subjects, but I would be surprised if any are quite as supportive and passionate as the woodcarving community. Whatever paths you chose along your carving journey, just know that there is a supportive and welcoming community with plenty of great resources to help you along!

To complete one of James’ projects, turn to page 69.



James Miller’s wildly popular projects have appeared in the pages of *Woodcarving Illustrated*, *Whittling* magazine, and his brand-new book, *Whittling Flat-Plane Animals*.



The Smile Factory

"I love that carving slows down my movements in this fast-paced world," Parn said. "It calms me and brings mindfulness and joy, somehow."

Thai carver Parn Aniwat has a simple recipe for reigniting your childhood joy

By Kaylee Schofield

Parn Aniwat's apartment in Spring, Texas, is meticulously clean—white tables, white shelves, and a white couch, with most loose items packed into caddies of various sizes. But the nook that houses his painting studio is a different story entirely: the desk is an explosion of brushes, concept sketches, and palettes piled with globs of bright paint. He works at a stool shaped like an oversized button. Even his Mac computer joins in on the fun, framed with several dozen stickers of robots, jungle animals, and stars. In short, Parn's studio is exactly the headquarters you'd expect from the creator of Wood You Mind, a small carving business themed on childlike wonder.



Dragon.



Diver.

Parn carves fantastical, colorful characters that evoke the spirit of childhood.

Parn has enjoyed carving since his own childhood in '90s Bangkok, Thailand. "When I was young, I whittled a lot of little stick men from pencils in class," Parn said. "Then, when I got into university, I stopped." He didn't pick it back up until 2018, and much of his focus now is on figuring out why it took him so long.

"When we were young, it was easier to be happy. Many small things seemed wonderful and exciting," he reflected. Now, he believes his purpose is to distill that feeling in his work and share it with the world.

Part of the distillation process involves exploring content from his own childhood—toys, cartoons, and especially animals. As a child, Parn avidly consumed different programs on *Animal Planet* and *National Geographic*. Now, he deconstructs the colors and forms found there into a craft style he describes as "minimal."

"I find that the simple look of my carvings reaches people more easily, like a conversation with a child," he said. And he's right: each of his carvings embodies a kind of surrealist energy often found in young people (and some adults). What if a sheep had a coat of colored yarn instead of wool? What if an anglerfish ran on electricity? What if dinosaurs had rainbow spines? To Parn, these speculations aren't trivial; they give his work life.



Woolly Sheep.
Carved wood
with colored
yarn accents.



**Rainbow
Dinosaur.**



Moonbird.

“I find that the simple look of my carvings reaches people more easily, like a conversation with a child.”



Anglerfish.

Each workpiece begins as a block of basswood, hewn to size on Parn's first-floor balcony. (Back in Thailand, his materials of choice were teak and rubberwood, but he has since taken up basswood carving because it's easy to find in the States.) Due to noise restrictions in his apartment complex, Parn roughs everything out with hand tools, starting with a Japanese pull saw and then moving to smaller tools, such as gouges and a Sloyd knife. Once all the details are added, he takes the piece inside for a coat of thinned paints. Then it's ready to ship to its new home where, Parn hopes, the good energy will continue.

"I believe that art can make you a better person," Parn said. "The happiness of youth is pure, and I hope others receive that through my work."

Find more of Parn's work on Facebook at wood you mind, or on Instagram @wood.youmind. Look for one of his projects in a future issue.



Rainbow Fox.



Curious Lion.
Carved wood with glued woodchip accents.



Dino Boy.



Dog with Butterfly.

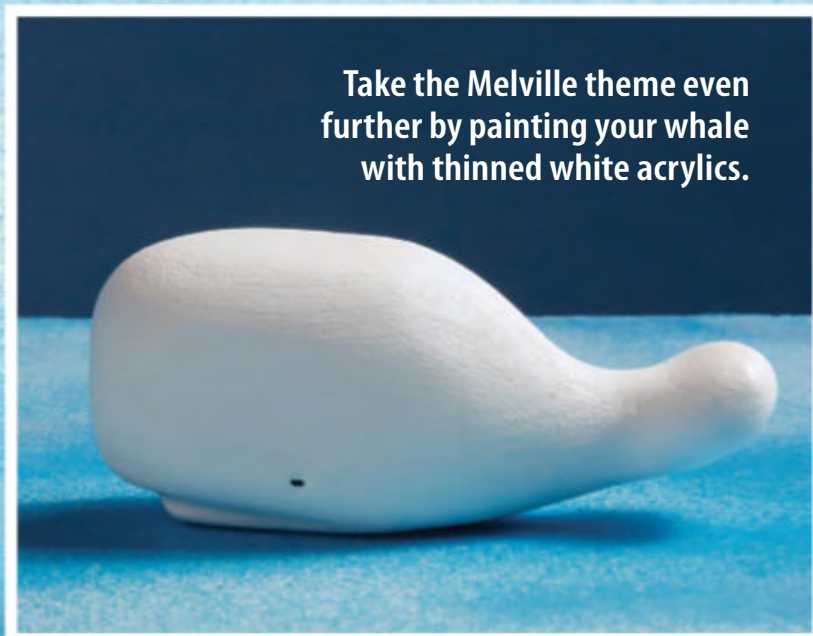
Comfort Whale

Calm your inner storms with a 5-step project straight from literature

By Tom Mellott



Take the Melville theme even further by painting your whale with thinned white acrylics.



When most of us think of a classic whale shape, the sperm whale comes to mind. I have always been captivated by Herman Melville's *Moby Dick*, so I was excited to carve my rendition of the mighty sea mammal from his epic novel. The sperm whale shape lends itself well to a comfort animal project, as it is easily simplified into a smooth form with a few features. You can even retain some of the blockiness of the original wood, as sperm whales are somewhat blocky themselves.

You don't have to saw out the basic shape to get started, although it does speed up the carving process. All you need is a piece of wood, a straight-blade carving knife, and a gouge if desired.

Wood Choice

Choose a kind of wood; my wood of choice is butternut, as I like the way the grain "pops" when a clear finish is applied. However, you could also use basswood, and paint the carving white to make it look more like the *real* Moby Dick.

FURTHER READING

Carving Comfort Animals

From the Editors of Woodcarving Illustrated
Item 01395. Available for \$9.99 + S&H (parcel post)
from Fox Chapel Publishing, 800-457-9112,
FoxChapelPublishing.com, or your local retailer.





Getting Started

Prepare the blank. I drew the perimeter on two adjacent sides of the block and then cut out the basic shape with a band saw. Make sure the grain runs from nose to tail, as this will provide the most stability. Then mark a centerline around the basic shape, splitting the face, torso, and tail in half. This will help to keep your carving symmetrical.

CARVING THE WHALE



1

Round the head. Shape the nose and then progress to the corners and sides. Use a knife.



2

Establish the mouth. Use a 1/4" (6mm) #9 gouge to carve a curved line along the perimeter of the jaw, and then clear away the excess on either side to make the mouth protrude.



3

Shape the tail. You only want to give the general idea of a tail and not the exact details of a sperm whale tail, as this comfort creature is stylized rather than realistic. Use the knife. When complete, the tail should taper in at the base of the torso and then flare back out toward the end.



4

Sand the whale. Start with 80- or 100-grit sandpaper and smooth away all rough edges and blemishes. Work your way up progressively through the grits to 280. Make sure to sand with the grain.



5

Add the eye. With a rotating motion, press in the eyes with an eye punch (see Making an Eye Punch sidebar, page 79). Use light force.

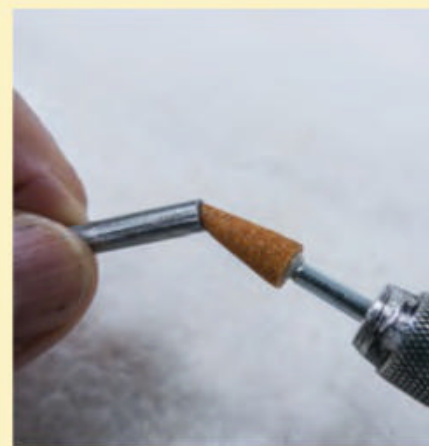


Sanding and Finishing

Drill a $\frac{3}{32}$ " (2.5mm) hole in the bottom of the whale (or the top corner of its forehead, if you want to create a blowhole). Insert a wooden skewer into the hole; this will make it easier to apply finish. Add a coat of the clear finish of your choice and let it dry thoroughly. Once dry, buff with a Scotch-Brite® pad or similar product. This will remove the "fuzzies," or bits of raised grain, that always appear after the first coat of finish dries. Finally, apply a second and/or third coat as needed. Since this is an easy project, make a few more for your friends. *Note: You could also paint the carving with thinned titanium white acrylic paint, adding a black dot on each side for the eye.*

Making an Eye Punch

Make the punch. Purchase one or more 20d common nails. (Most good hardware stores sell them individually or by the pound.) Cut off the tip of the nail using a hacksaw, and file the end flat. Using a rotary tool with a small, tapered-cylinder-shaped stone bit, gently grind a dish-shaped depression in the flattened end of the nail. *Note: Make sure to wear safety glasses.* Then smooth the edges with 400-grit sandpaper, so your punch will compress the wood without cutting it.



Make the handle. Drill a $\frac{1}{4}$ " (6mm)-dia. hole 2" (5.1cm) deep in the center of a length of 1" (2.5cm)-dia. dowel. Cut the dowel in half lengthwise. Then, using a small gouge or knife, carve a recess in both halves of the dowel where the head of the nail will rest. Glue in the nail with two-part epoxy and reattach the dowel halves. Once this dries, shape the handle as desired with a knife and sandpaper. *Note: You can make other sizes of eye punch using this procedure, by using larger or smaller nails.*



materials & tools

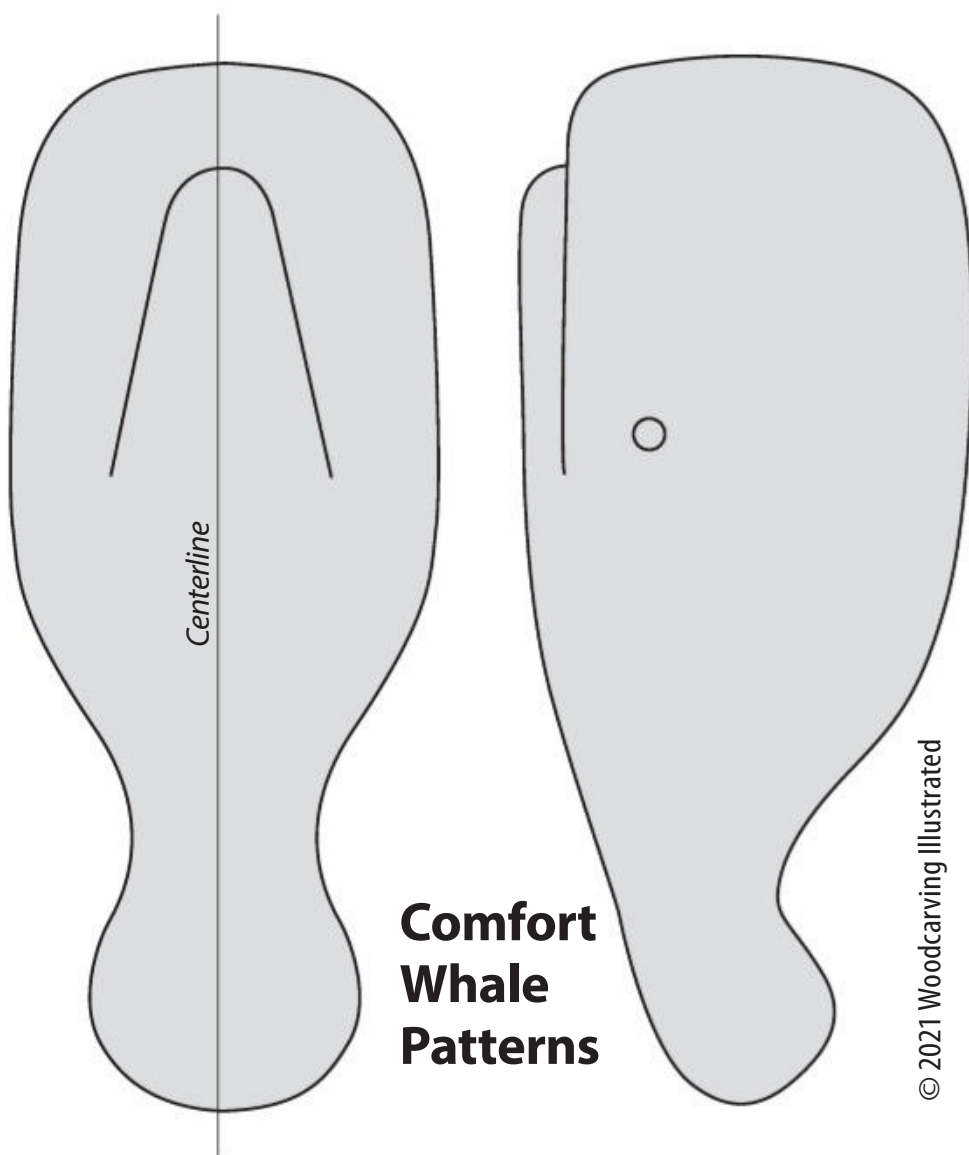
MATERIALS

- Butternut or basswood, 2" (5.1cm) square: 4" (10.2cm) long
- Pen or pencil
- Sandpaper: assorted grits up to 280
- Wooden skewer
- Buffing pad, such as Scotch-Brite®
- Acrylic paint: black, titanium white (optional)
- Finish, such as Deft satin lacquer

TOOLS

- Band saw (optional)
- Carving knife
- #9 gouge: $\frac{1}{4}$ " (6mm)
- Shop-made eye punch: $\frac{1}{16}$ " (2mm)-dia.
- Drill with bit: $\frac{3}{32}$ " (2.5mm)-dia.
- Paintbrush (optional)

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



© 2021 Woodcarving Illustrated



Tom Mellott of Colorado Springs, Colo., remembers carving a hippo from Ivory soap as a Cub Scout in the late 1940s. He also carved neckerchief slides as a Boy Scout. After retiring from a career in engineering, Tom studied and worked part-time as a cooper (barrel maker) at a colonial village for 12 years. A past member of the Bloody Thumbs Carving Club in Roaring Springs, Pa., he's currently a member of the Pikes Peak Whittlers and the First Lutheran Carving Club. Shoot him an email at malcath361@gmail.com.

WHAT IS AVAXHOME?

AVAXHOME-

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

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE • ICU

AvaxHome - Your End Place

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

Flower Garland in Mahogany

Practice undercutting and adding details on this simple yet effective relief

By Lucy Fox

Flowers are some of my favorite subjects to carve. Whether simple or intricate, they never fail to impress, and the range and type vary enormously. Really, flowers are a fitting focus for both beginners and seasoned carvers. This sweet flower garland is perfect to carve on all those small off-cuts that you don't know how to use but would prefer not to waste. You could leave the panel exactly as is or repeat it across the surface of a mirror or picture frame.

Getting Started

Choose a kind of wood; I chose mahogany because the wood holds detail well and has a wonderful luster when finished, but this design would work on many varieties of timber, including basswood, (I recommend gilding for added interest, if you use this variety.) Transfer the pattern to the wood blank; I used graphite paper and a pencil. The pattern should be centered on the wood, with the grain running in the same direction as the garland stem.

With a pencil, draw a line approximately halfway down the thickness of the piece of wood. This will be your depth guide. Secure the wood with clamps or a vise.

TIPS

BEFORE YOU CARVE

- Be careful around the points of the leaves, as they can easily break off.
- Undercut the leaves and petals as you feel comfortable; the more undercut they are, the more delicate they will appear.
- You can remove a good amount of wood in the deepest parts, such as where the petals meet the flower centers and where the petals overlap the leaves.
- For some variation, try rounding over the odd petal instead of scooping it out.
- Use cotton swabs to clean up excess wood stain from hard-to-reach crevices.



ROUGHING OUT



1

Outline the design. Using a $\frac{3}{16}$ " (5mm) 60° V-tool, carefully carve around the design just outside the line; you want the line to remain visible. Using a mallet will give you greater control here, as well as lessen the likelihood of slipping. However, this tool is not essential. Once you have gone around the entire design, set in the lines with the best-matching gouges for each area. Make sure to cut directly perpendicular to the surface of the wood; undercutting should be avoided at this stage. Do not go too deep just yet, as it's much safer to increase the depth of your cuts gradually.





2

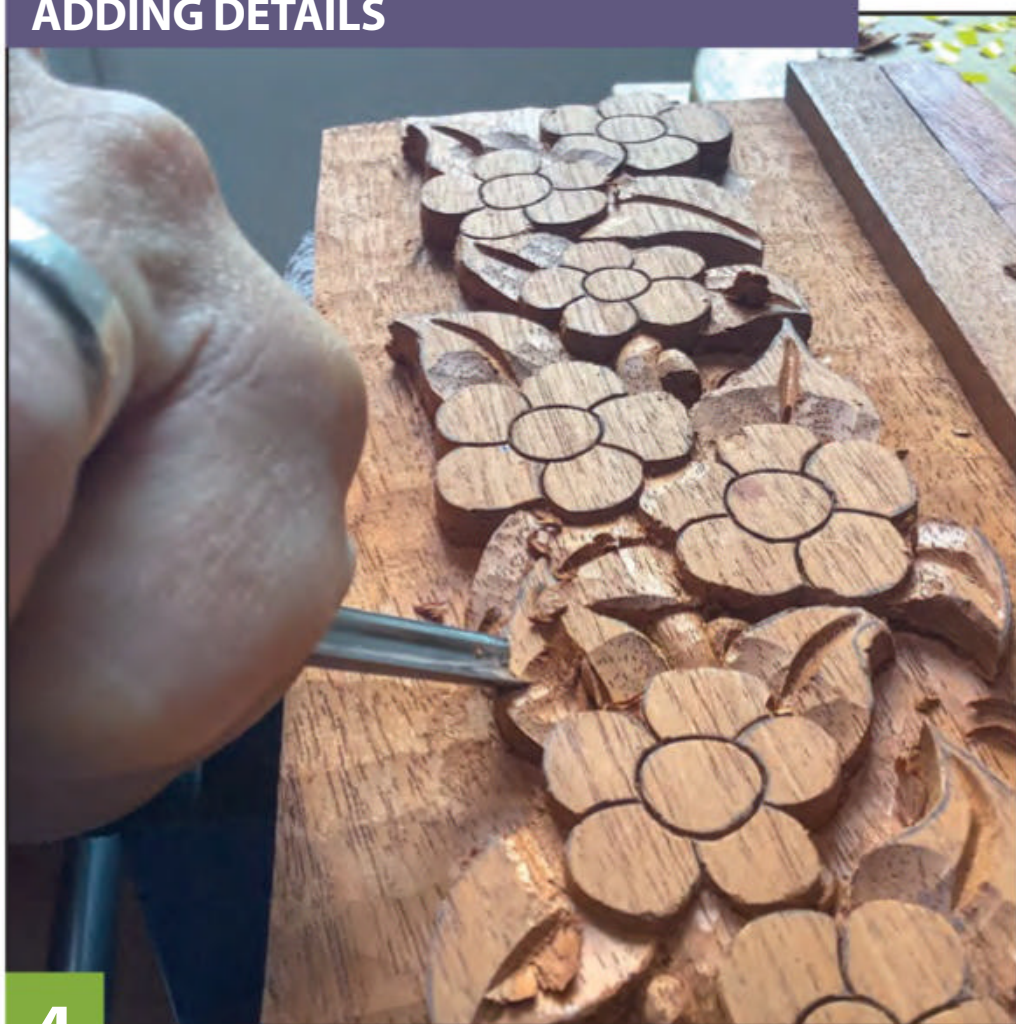
Remove the waste wood around the design. Using a $\frac{9}{16}$ " (14mm) #7 gouge, cut across the grain from the sides up to the design. It's better to use a mallet here. Try to keep the top side edges of the gouge above the wood as you cut across the grain to prevent breakout (removing more wood than intended). Remove the waste wood in stages, taking the surface down to just above the depth line. Repeat the stop cuts along the lines as needed. Once most of the wood is removed, use a $\frac{9}{16}$ " (14mm) #3 gouge to achieve a flatter surface. Carefully remove wood from the smaller inner areas and around the stalk and thorns using your smallest gouge; I used a $\frac{1}{8}$ " (3mm) #3.



3

Redefine the perimeter. Make sure every leaf and flower is defined fully with a stop cut using the same assortment of gouges as before. Then begin to add levels. For the petals, I used a $\frac{1}{4}$ " (6mm) #5 gouge and defined the center of the flower with a $\frac{3}{16}$ " (5mm) #6 gouge. The leaves need to look as though they are coming out from behind the flowers, so lower the leaves at these points and in any other areas that need to be lowered to make the design look realistic. I used my $\frac{5}{16}$ " (8mm) #4 gouge. The visible stalk areas can be a little tricky to lower, so take it slow and gently round over the edges of the stalk and thorns using the $\frac{1}{8}$ " (3mm) #3 gouge.

ADDING DETAILS



4

Add the leaf veins. Use the $\frac{3}{16}$ " (5mm) 60° V-tool. The leaves will look realistic if they are a little different, so decide if you want them to curl up or down, have a central scoop, or dip down on one side. For dramatic curls, make sure to use a gouge with a good curve. Using a $\frac{1}{4}$ " (6mm) #7 gouge and the $\frac{9}{16}$ " (14mm) #7 gouge, scoop out wood from the edges of the leaves toward the central vein. Smooth the surfaces of the leaves with a $\frac{1}{4}$ " (6mm) #3 gouge. Here you can begin to make the carving your own. Try to work with the grain and exaggerate a curl in areas where the grain supports this. In areas where the grain is short, it's best to keep the design shallow or not to touch it at all. Tidy the outside edges of the leaves with the $\frac{1}{4}$ " (6mm) #3 gouge, removing all traces of graphite.



5

Define the flower centers. With the $\frac{1}{4}$ " (6mm) #5 gouge, clear around $\frac{1}{16}$ " (2mm) of wood from around the core of each flower, keeping the height of the center as is. Now round over the center with the $\frac{1}{4}$ " (6mm) #5 gouge, following the grain. You are aiming for a gently rounded, button-like center. Notice that in my version, the petals sit behind or in front of those next to them. Remove a little wood from the lower petals to create this effect. Using the $\frac{1}{4}$ " (6mm) #7 gouge, scoop wood from the centers of the petals. Removing very little, gently smooth over the outside edges of the petals with the $\frac{1}{4}$ " (6mm) #3 gouge. Again, redefine the stop cuts around the perimeter of the design as needed.



6

Add undercutting around the outer edge. I used the $\frac{1}{4}$ " (6mm) #3 gouge, the $\frac{1}{4}$ " (6mm) #5 gouge, and the $\frac{9}{16}$ " (14mm) #3 gouge. Be careful not to dig too hard, as this could mar the smooth background. Tidy any messy areas on the background using a $\frac{13}{16}$ " (20mm) #3 gouge, bringing the background down to the final depth line.



7

Add the finishing touches. With the $\frac{3}{16}$ " (5mm) 60° V-tool, reinforce the central vein lines on the leaves, adding secondary veins if desired. Embellish the flowers by adding lines running from the outside edge of the petal to the center. Using a punch or a small nail, gently pepper the center of each flower with speckles. Clean up your cuts.



8

Sand the piece. I did a light hand-sanding using 150-grit, progressing through the grits until I reached 320.

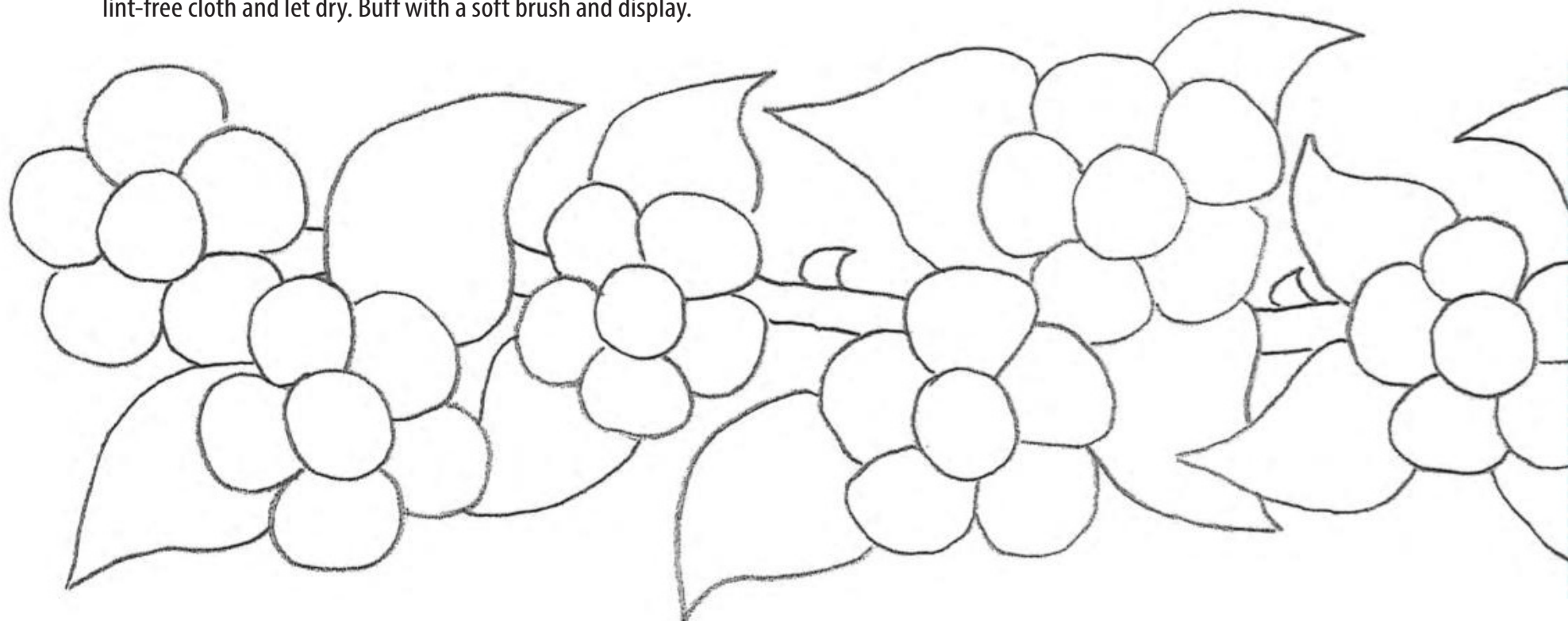


Lucy Fox lives in Kingston upon Thames in the United Kingdom and has been carving for two to three years. Early on, she sent her uncle a few

handcarved Christmas decorations only to learn that her grandmother had also been fond of carving. He gave Lucy one of her grandmother's creations—the side of an old mahogany box—proving that her love for carving is in the blood! She has three children and a workshop presently being built in the garden by her husband. Find more of Lucy's work on Instagram @lucyfoxcarvings.

9

Apply a finish. Using shellac mixed with a little denatured alcohol (at about a 70/30 ratio), coat the surface of the carving two to three times. Lightly sand with 320-grit sandpaper between coats if necessary. Then apply a stain; I used Wilkinson's Jacobean dark oak, as it adds to the beauty of the mahogany, but any natural-to-dark stain will do. With a small brush, rub the stain into the surface of the carving, paying attention to all the small crevices. Once covered, rub the carving with a lint-free cloth and let dry overnight. Then, with an old toothbrush, gently run natural beeswax over the carving and let dry. Once dry, heat the carving from a distance using a hair dryer. Rub off the excess with a lint-free cloth and let dry. Buff with a soft brush and display.



Flower Garland in Mahogany Pattern

materials & tools

MATERIALS

- Mahogany, $\frac{3}{4}$ " (1.9cm) thick: 4" x 12" (10.2cm x 30.5cm)
- Sandpaper: assorted grits to 320
- Graphite transfer paper
- Pencil
- Cotton swabs (optional)
- Shellac
- Denatured alcohol
- Dark stain, such as Wilkinson's Jacobean dark oak
- Pure beeswax
- Lint-free cloths

TOOLS

- Mallet
- Clamps or vise
- V-tool: $\frac{3}{16}$ " (5mm) 60°
- #3 gouges: $\frac{1}{8}$ " (3mm), $\frac{1}{4}$ " (6mm), $\frac{9}{16}$ " (14mm), $1\frac{3}{16}$ " (20mm)
- #4 gouge: $\frac{5}{16}$ " (8mm)
- #5 gouge: $\frac{1}{4}$ " (6mm)
- #6 gouge: $\frac{3}{16}$ " (5mm)
- #7 gouges: $\frac{1}{4}$ " (6mm), $\frac{9}{16}$ " (14mm)
- Nail or punch
- Soft brush
- Old toothbrush
- Hair dryer

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

Ruby-Throated Hummingbird



Carve and texture this feather-light flier using a rotary tool

By Sandy Czajka

Hummingbirds are entrancing creatures. Small and quick with even quicker metabolisms, these birds rely on regular supplies of flower nectar for sustenance—and what could be cuter than a tiny animal with a sweet tooth? Follow along with me to power carve your own version of this light-as-a-feather flier; you might just find you have a sweet tooth starting, too!

Getting Started

You will be carving this bird in three pieces for added grain support. Draw on the top view patterns for the wings, making sure to label them so you don't confuse the left with the right later. Do the same for the top and side views for the body. Cut the views carefully on a scroll saw or band saw. *Note: You'll notice that the pattern doesn't include the end of the bill; we will add that later.*

Draw a centerline on all four sides of the body blank. Draw the upper and lower tail coverts. (Tail coverts are the fat triangles of feathers that cover the top and bottom of the tail.) Then draw the shape of the tail on the back, making sure it is at least $\frac{1}{4}$ " (6mm) thick.

CARVING THE BODY

1

Rough out the body.

Using a fluted round-end tapered carbide-point bit in a rotary tool, smooth the corners between the head and tail. Do not remove any of the centerlines. Then carve the tail down to the curved line drawn on the end, leaving the top and bottom coverts untouched for now. Use the same bit, leaving a thickness of around $\frac{3}{16}$ " (5mm) at the end of the tail.



2

Prepare the eye area.

To do this, use the pencil to draw a line from the middle of the bill to where the neck starts on each side. The eyes will sit just above this line. Then round the bill area using a bit of your choice; it should be approximately $\frac{3}{16}$ " (5mm) in diameter where it joins the body.





3

Carve the eye area. Mark a dot a little above the line you drew in Step 2, and about $\frac{3}{8}$ " from the back of the head. Stick a pin in to mark the exact location of the eye. Repeat on the other side. Examine the bird from every angle to ensure that the eyes look even. Remove the pins and, using a $\frac{1}{16}$ " (2mm) medium-grit ball-shaped diamond bit, open up the eyes where the pins were on both sides. Try to make the holes even, slightly bigger than the size eyes you have, and fairly deep. Using a flame-shaped diamond bit, follow the top of the line to the top of the bill to establish an eye channel. The area between the eyes should measure $\frac{1}{2}$ " (1.3cm). Above the channel, remove a small amount of wood to give the bird a brow.



4

Refine the body. Use a small coarse-grit bull-nose diamond bit to deepen the eye holes made by the pins, rounding them into the face to give the bird distinctive, round cheeks. The distance between the eyes should measure $\frac{1}{2}$ " (1.3cm). Temporarily set the eyes by placing a small ball of modeling clay in each hole. Put the eyes in, pushing them far enough that they are slightly visible when viewed from the top and back. Remove excess clay around each eye. Further round the top of the head and emphasize the contour where the head tapers into the neck. Rough shape the tail coverts, being careful not to remove the centerlines. Then hand-sand the entire body with 150-grit sandpaper, moving up progressively through the grits until you reach 320.

CARVING THE WINGS & TAIL



5

Rough shape the wings. Keep in mind that they are mirror images of each other. Draw a gentle arc on each of the three sides so that the wing corners would rest on the table if laid flat. Thin the wings to these lines using the fluted round-end tapered carbide-point bit. The area where the wings attach to the body will be approximately $\frac{1}{8}$ " (3mm) thick, tapering to around $\frac{1}{16}$ " (2mm) along the bottom edge. With the pencil, mark the location of the coverts, and relieve the areas around them where the flight feathers (the long feathers that extend to the tip of the wing) will go. Do this on both the top and bottom. Then sand the entire wing to 150-grit. Draw around ten slightly curved lines from covert to wing edge, representing the flight feathers. Make divots along these lines on the bottom using fine-grit $\frac{1}{32}$ " (1mm) and medium-grit $\frac{1}{16}$ " (2mm) diamond ball-shaped bits. Then use the same bits to create divots along the top of the wing that alternate with those on the bottom, so that when viewed from the side, the wing has an almost scalloped effect. Sand to 320-grit.



6

Burn the feather details. Use a skew nib in a woodburner to lightly burn first the shafts (along the highest point of each peak) and then the barbs along each side of the shaft. Keep the machine at a low temperature. Take your time and use a light touch. Do both sides, being mindful of how the feathers overlap each other on each side. Carve two rows of increasingly smaller feathers using a small tapered white ceramic stone. Apply the same carving and burning methods to the tail feathers as you did for the flight feathers on the wings.

ADDING DETAILS



7

Add the body

feathers. Draw them on first, giving those on the torso and top of the head a fanlike, fluffy quality. Then draw small, scale-like feathers on the area that will be the ruby throat. The bib directly below the ruby throat will consist of longer, hairlike lines. Define the outlines of all of the fanlike body feathers with the fine-grit $\frac{1}{32}$ " (1mm) diamond ball. I suggest practicing the small feather texture on a piece of scrap first, as it can be challenging. Soften the edges of the feathers with 320-grit sandpaper. Then detail them with the small tapered white ceramic stone. Mark the location of the wings.



8

Add the throat and chest feathers. Follow the wispy, hairlike lines you made in Step 7 to detail the chest ruff, using the same stone. Then carve the ruby throat texture, or burn it in using the skew nib. If your eyes are too big, place some epoxy in the holes over the clay. Once satisfied, make a very, very fine roll of epoxy putty and lay a ring around each eye. Use pointed pottery tools or an awl to move the epoxy around the eye. Take your time; the face and eyes are the soul of the bird!



9

Shape the wire details.

Drill a hole through the wooden length of the bill and into the head at a slight angle. Curve a piece of 16 gauge wire slightly and add it to the hole with a dab of cyanoacrylate (CA) gel. You won't trim it until later; in fact, I like to keep it long until the very end because it gives me something to hold onto while painting. Smooth the transition between the wire and wooden parts of the bill with epoxy putty. Then shape eight talons from little pieces of 20 gauge wire. Bend both ends with needle nose pliers, trim them to length, flatten them with a hammer, and shape the claw ends to a point with your choice of power carving bit.



10

Add the talons and wings.

Drill holes for the feet at an angle into the lower belly, slightly higher than where the tail feathers begin. I drilled one hole for each foot. Add a single back claw to each foot first, securing it so the talon points outward. Use cyanoacrylate (CA) gel. Once dry, glue in the other three, with the talons facing inward. Let dry and cover any remaining gaps with epoxy putty. If desired, use the pottery tools to give the putty a feather texture. Drill small holes in the wings and the marked locations on the body, insert pieces of 20 gauge wire, trim the wire to length, and attach the wings to the back with cyanoacrylate (CA) gel when you are satisfied with the wing angle. Then smooth the transition areas with more epoxy putty, texturing it if desired.

PAINTING & FINISHING



11

Seal the bird. You don't want to lose all your texturing, but you need enough of a sealer coat to make your paint stick. I used Ronan Japan white oil paint, thinned with mineral spirits. Alternatively, you could use a 50/50 mixture of lacquer thinner and Deft clear lacquer. Let dry overnight. Then put on a thin coat of white gesso. Dry with a hair dryer; unless otherwise stated, do this between every subsequent layer of paint. Mix a small amount of chromium green oxide with raw umber, white gesso, and lemon yellow to create a gray-brown color. This will give you a basic pattern for where the later colors will go. Thin with water and paint a wash over the wing coverts, tail flight feathers, back, and the top of the head. Blend this color gradually into the white of the stomach.



12

Add the final painted details. Thin a mixture of raw umber and black, and paint this on the wings, tail, and torso, with the exception of the throat and breast. You will need to do multiple washes, but only a few mottled ones on the underbelly area. Then add some thin coats of black on the head. Outline the feather separations on the wing coverts using the same raw umber-and-black mixture. Use a very fine liner brush to delineate the shafts. Then paint the throat with bright red mixed with gold iridescent powder. Mix phthalo green with a fair amount of gold powder and paint this mixture on the top of the head and the tail and wing coverts. Then begin to accent the feather areas on the torso, wing coverts, and top of the head with dots of chromium green oxide. Add a little gold powder, if desired. Blend any sharp transition areas. Paint the bill with black. Then use slightly thinned white gesso to paint the chest below the ruby throat if needed. Trim the bill to fit your chosen habitat.

materials & tools

MATERIALS

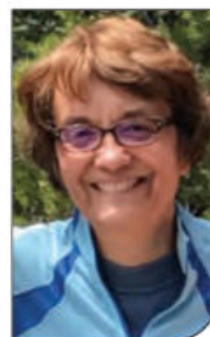
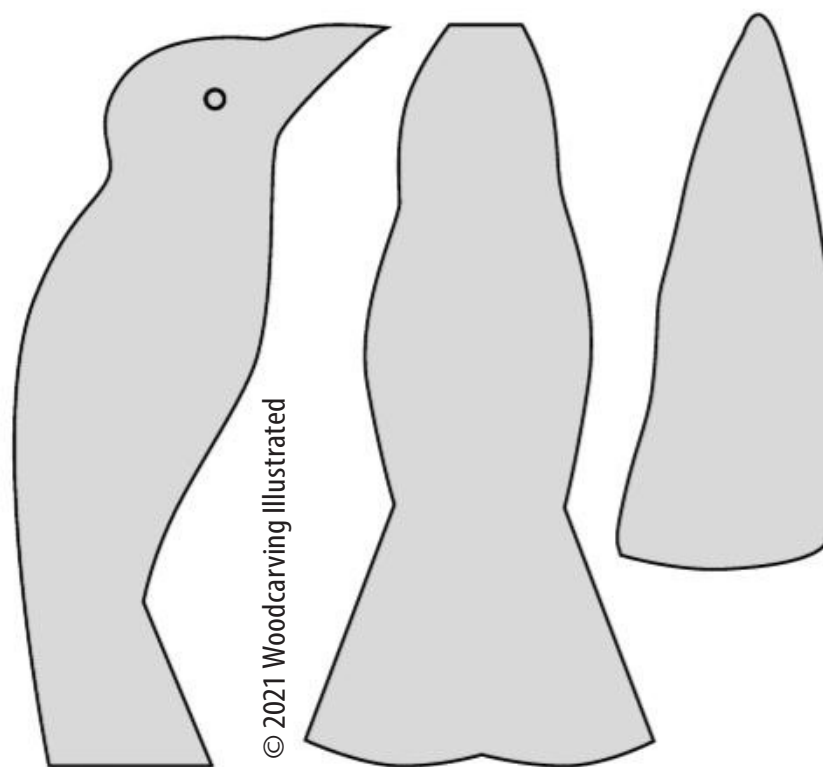
- Wood, such as tupelo, 1¼" (3.2cm) thick: body, 1½" x 3" (3.8cm x 7.6cm)
- Wood, such as tupelo, ⅜" (1cm) thick: wings, 2 each ¾" x 2" (1.9cm x 5.1cm)
- Pencil
- Sandpaper: assorted grits
- Glass eyes, ⅛" (3mm)-dia.: 2 each brown or black
- Brass wire, 16 gauge: approx. 5" (12.7cm) long
- Brass wire, 20 gauge: 12" (30.5cm) long
- Epoxy putty
- Acrylic paints, such as Apple Barrel: bright red; such as Chroma Atelier: chromium green oxide; such as Delta Ceramcoat: black; such as Master's Touch: lemon yellow, phthalo green, raw umber, white gesso
- Oil paint, such as Ronan Japan: white
- Pigment powder: iridescent gold
- Finish: clear spray lacquer, such as Deft
- Glue: cyanoacrylate (CA) gel
- Mineral spirits
- Modeling clay (marble-sized)

TOOLS

- Drill with bits: assorted small
- Scroll saw or band saw
- Calipers
- Pins, 2 each
- Rotary tool
- Carbide-point bits: medium-grit flame-shaped, fluted round-end taper
- Diamond bits: fine-grit ⅛" (1mm), medium-grit ⅜" (2mm) balls; flame; coarse-grit bull-nose
- White ceramic stones: fine-grit cone-shaped, small taper
- Woodburner with nib: skew
- Pointed pottery tools or an awl
- Hammer
- Pliers: needle nose
- Hair dryer
- Paintbrushes: assorted

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

Ruby-Throated Hummingbird Patterns



Sandy Czajka is an award-winning carver and a longtime lover of nature. She has chosen to express herself by combining her love of wood, birds, and art. Sandy has earned Masters level at the Ward World Championship, as well as several Best in Shows at woodcarving events around the United States.

Orin the Patchwork Leprechaun

Celebrate St. Patty's Day by carving an easy caricature with no hands or eyes

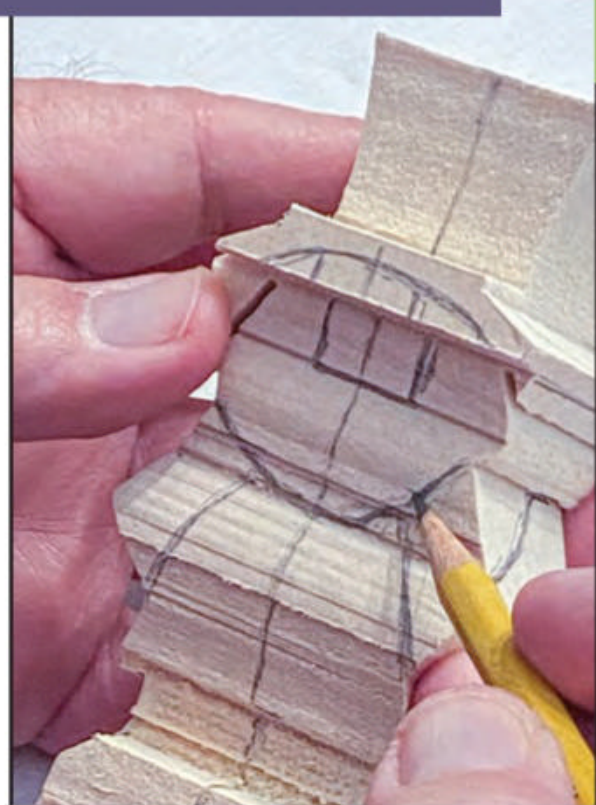
By Bob Kozakiewicz

I designed “Orin the Patchwork Leprechaun” to be a fun, easy project, as there are no eyes or hands to carve. While he is simple, I’ve incorporated lots of little details for you to master, from buttons and buckles to wrinkles and patches. Beginners and intermediate carvers alike will enjoy carving and painting this comical little character.

Getting Started

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

ROUGHING OUT

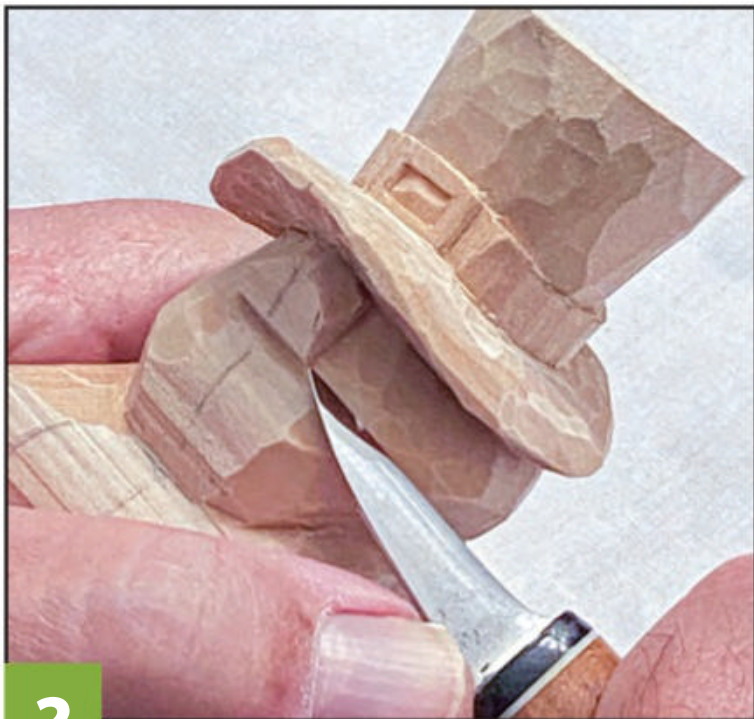


1

Draw the basic landmarks. Use the pencil to mark a centerline on the front and back sides of the cut out blank. Draw reference lines to mark key features such as the nose, hat, and beard.



Add fun details such as wrinkles, patches, and an untucked shirt.



2

Carve the hat. Generally, I start at the top of the blank and work my way down, (although I do tend to move from place to place on the carving as I go along). This approach allows me to keep everything in proportion. Use a rough out knife, a $\frac{5}{8}$ " (16mm) #3 gouge, and a $\frac{3}{8}$ " (10mm) #3 gouge to round the hat and to begin blocking out the locations of the nose, hair, and beard. Carve the buckle and hatband around the crown of the hat. Shape the hat brim so it tapers down in thickness as you approach the edge; this will create an illusion of delicacy while maintaining structural integrity.



3

Draw the reference lines for the arms and jacket. Rough out the arms using a $\frac{5}{8}$ " (16mm) and a $\frac{1}{4}$ " (6mm) 70° V-tool, as well as the rough out knife. Then use the $\frac{5}{8}$ " (16mm) #3 gouge to remove wood from the chest area near the elbows. Round off the square edges all around the jacket, and then use the rough out knife to separate and round over the shoes.



4

Rough out the jacket. Use the pencil to draw the front jacket edges. Then use the rough out knife and the $\frac{5}{8}$ " (16mm) #3 gouge carve the jacket. Carve away the excess wood on the front of the leprechaun between the jacket edges and front of the pants. Shape the shoes further.



5

Add the clothing details. With the pencil, draw the jacket pockets, belt, vest, and bottoms of the pants. Use a detail knife to carve the separation between the legs, belt, and vest. Use a $\frac{1}{8}$ " (3mm) round eye punch to add the vest buttons. Finish carving the sleeves and pockets, making sure the pocket protrudes slightly around each wrist to give the illusion of a balled fist. With the detail knife, carve a small notch in the bottom of each shoe, about $\frac{3}{8}$ " (1cm) in front of where the pants meet the heels. This separates the front and the back of the foot, and gives the shoe a heel. Draw a line around the perimeter of each shoe, about $\frac{1}{8}$ " (3mm) up from the bottom. Then follow the lines with a V-tool of your choice.





6

Carve the mustache. With the detail knife, make a stop cut along the mustache line and then carve up to it at an angle to make it protrude. Use the same tool to round the nose; it should look a bit like a pear when you're done.



7

Add texture. Use $\frac{1}{4}$ " (6mm), $\frac{1}{8}$ " (3mm), and $\frac{1}{16}$ " (2mm) 70° V-tools to carve the hair, mustache, and beard. Do not make straight cuts here. They should look like lazy "S" and "C" curves for a more realistic look.



8

Add the clothing wrinkles. Use Dockyard micro gouges and V-tools of various sizes to give a rumpled look to the inner elbows, knees, groin area, and pant bottoms. Carve a suggestion of coattails into the back of the jacket.



9

Add the final details. Draw a large square with some small hash marks around the perimeter representing a patch on the crown of the hat. I also added a small one on the left elbow; you could add more patches for an especially raggedy leprechaun. Then draw two parallel lines $\frac{1}{4}$ " (6mm) apart down the outside of each pant leg. Use a woodburner with a skew tip to burn along these pencil lines. Use a light-to-medium heat setting. Clean up your cuts, removing any remaining fuzzies or saw marks.

materials & tools

MATERIALS

- Basswood, $2\frac{1}{4}$ " (5.7cm) square; $4\frac{1}{4}$ " (10.8cm) long
- Cleaner and degreaser, such as Dawn®
- Graphite paper
- Pencil
- Sandpaper: assorted grits
- Danish oil
- Acrylic paint, such as Americana: blue bird, bright yellow, honey brown, neutral gray, royal fuchsia; such as DecoArt: splendid gold; such as Liquitex: emerald green, light green, mars black, naphthol crimson, titanium white, vivid red orange
- Finish: clear matte acrylic spray, such as Krylon®
- Paper towels
- Soft cloth
- Howard Feed-N-Wax

TOOLS

- Band saw
- Knives: rough out, detail
- #3 gouges: $\frac{3}{8}$ " (10mm), $\frac{5}{8}$ " (16mm)
- #11 gouges: $\frac{1}{16}$ " (2mm), $\frac{3}{16}$ " (5mm)
- Micro gouges, such as Dockyard: $\frac{1}{16}$ " (2mm), $\frac{1}{8}$ " (3mm)
- V-tools: $\frac{1}{16}$ " (2mm), $\frac{1}{8}$ " (3mm), $\frac{1}{4}$ " (6mm), $\frac{5}{8}$ " (16mm) 70°
- Micro V-tool, such as Dockyard: $\frac{1}{16}$ " (2mm) 90°
- Eye punch: $\frac{1}{8}$ " (3mm) round
- Woodburner with nib: skew
- Paintbrushes: assorted
- Shoe brush: horsehair

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

Painting and Finishing

Lightly sand the carving all over. Then wash it with a mild cleaner (such as Dawn® dish soap) mixed with water to remove leftover pencil marks, dirt, and oils from your hands. Allow the carving to dry completely, and then brush with a coat of Danish oil. Wipe off the excess with a clean paper towel. Then lay the carving on another paper towel and allow it to dry overnight before painting. The Danish oil changes the way the paint is absorbed by the wood and reduces the bleeding of one color into another.

TIP

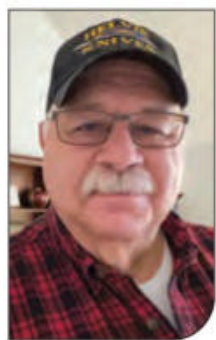
SEALING BEFORE PAINTING

I used to use boiled linseed oil (BLO) on my wood carvings but have found that I get the same results from Danish oil without the odor and risk that my oil-soaked paper towels may spontaneously combust.

Thin your paints as desired and apply them in layers to create depth. It is better to add your paint in several thin layers to build up the color rather than applying a single thick coat. I do not use any flesh tone on Orin's nose; I like to let the natural wood show and enhance the area with highlights of red and pink.

Allow the paint to dry for 24 hours. Then seal the carving with a light coat of Krylon® clear matte acrylic spray, following the manufacturer's directions. Allow to dry two hours. Apply a coat of Howard Feed-N-Wax and allow to sit for 20 minutes. Then buff with a soft cloth and a horsehair shoe brush.

Orin the Patchwork Leprechaun Patterns



Bob Kozakiewicz lives in Ramsey, N. J., with Pat, his wife of 45 years. A self-taught, award winning carver, Bob has been carving himself since he was a teenager. He especially enjoys instructing beginners. His favorite subjects are Santas, elves, ornaments, and small caricatures. Today, his wood carvings can be found in private collections throughout the United States and abroad. Find Bob on Facebook at Robert.kozakiewicz.9, on Instagram @carverbobk, or via email at rwkoz51@gmail.com.



Paint Notes

Hat: light green (1)

Jacket: light green (1), emerald green (1)

Belts, shoes: mars black (1)

Belt buckles, vest buttons: splendid gold (3)

Vest: honey brown (2)

Shirt: titanium white (1)

Pants: neutral gray (2)

Pants stripe: bright yellow (2)

Patches: blue bird (2), royal fuchsia (2)

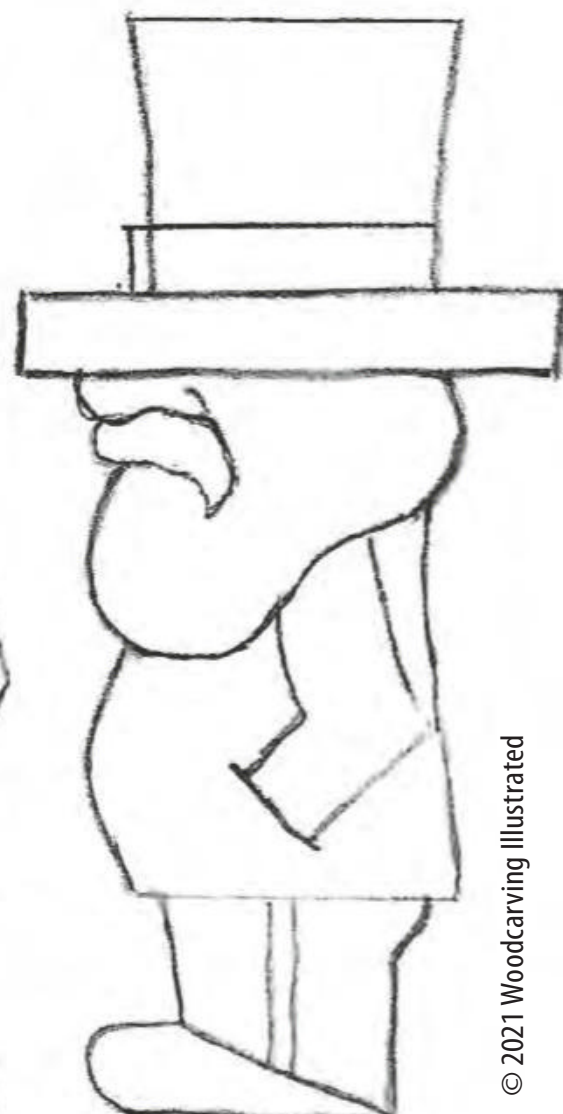
Nose: natural (unpainted) with naphthol crimson (1) tint

Hair, mustache, beard: vivid red orange (1)

1 Liquitex

2 Americana

3 DecoArt



© 2021 Woodcarving Illustrated

NOTED FOR FAST AND FRIENDLY SERVICE

Largest Selection of Carving Supplies in Eastern Canada



(506) 847-3052 • Fax: (506) 849-3052
Email: kvwcs@nbnet.nb.ca
www.kvwoodcarvingsupplies.com

Are you Looking For Low Prices With Fast Service?

No Need For Rocket Science To Figure This One Out.

MDI Woodcarvers Supply

Call for our latest free Catalog 800-866-5728

PO Box 4, Pittsfield, Maine 04967 www.mdiwoodcarvers.com



ROUGHOUTS

Home of Pen Kits, Fan Pulls, Kaleidoscope Kits and more.



www.sbrowwoodcarving.com
or 270-871-4239



ART FROM THE BARK CARVING SUPPLIES

Featuring a large selection of quality knives and gouges from USA manufacturers

OUR ITEMS ARE SELECTED BY CARVERS FOR CARVERS

WWW.CARVINGSANDHOBBIES.COM

OR CALL/TEXT: 301-653-7983 OR 301-653-7063

GREAT PRICING ON SPECIAL ORDERS – JUST ASK

SHIPPING IS ALWAYS AT ACTUAL COST - NO HANDLING FEES

ART FROM THE BARK STORE & STUDIO
25419 CONSTUTION HWY
RHOADESVILLE, VA 22542

CARVING & BURNING SUPPLIES, BOOKS,
POWER TOOLS AND ACCESSORIES,
HOBBY TOOLS AND MORE

BEGINNER INSTRUCTION FOR WOODCARVERS



How to Sharpen Woodcarving Tools

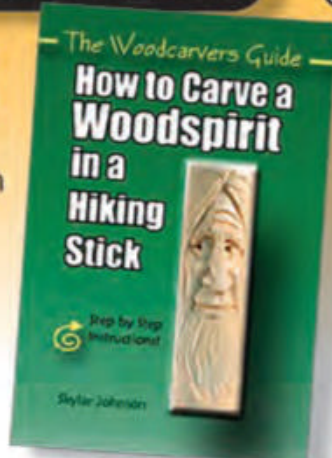
Learn the secrets to super sharp knives, gouges and v-tools.

#7163 \$9.95

How to Carve a Woodspirit in a Hiking Stick

Step by step instruction to carve wonderful woodspirits in wood.

#7162 \$9.95



Call to Order
1-800-292-6788

www.mountainwoodcarvers.com

"Carving a Radically-Curved Fish"

by World Champion Fish Carver
CLARK SCHREIBER



THE TAXIDERMY MAGAZINE FISH CARVERS LOVE!

STEP BY STEP CARVING TECHNIQUES IN MANY ISSUES

—with photos that go through the carving sequence from beginning to end, individualized by the artists who share their unique award-winning techniques that give their carvings the winning edge.

IN-DEPTH STUDIES

—that are full of color photos and have a vast amount of written knowledge gained through extensive research on individual species, sharing the details that inspire.

PAINT SCHEDULES

—that go step-by-step in showing the process of applying paint in such a manner as to capture the most lifelike carving, with the details that inspire.

COLOR REFERENCE PHOTOS

—that show the detail of many different species of fish. Photos are sent in from all over by our readers from which we select the best to share in our reference section, showing details that inspire.

Breakthrough

"The Magazine Devoted To The Serious Wildlife Artist"

1-800-783-7266

www.breakthroughmagazine.com

CARVING TECHNIQUES BY AWARD WINNING ARTISTS
FOR NOVICES TO MASTER CARVERS

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 (include city, state, address, and building name if applicable)
 - Hours for each day of show
 - Admission
 - Contact information
- Deadline for the Summer 2021 Issue is March 10, 2021.*

ALASKA

Feb 20-Mar 7: ANCHORAGE

Artistry in Wood. Midtown Mall, 600 E Northern Lights Blvd. For information on prices, classes, and lodging, contact Ryan Roen, 907-717-9057, roenrm@yahoo.com.

ARKANSAS

May 1-2: MOUNTAIN HOME

North Arkansas Woodcarvers Club's Annual Woodworking Show and Sale. Baxter County Fairgrounds, 1507 Fairgrounds Dr. 10am-5pm Sat.; 10am-4pm Sun. Free adm. Contact Sandy Smith, 870-431-8070, webmaster@northarkansaswoodcarvers.org.

CALIFORNIA

Apr 18-24: OAKHURST

Annual Woodcarvers Rendezvous. Oakhurst Community Center, 39800 Fresno Flats Rd. For information on prices, classes, and lodging, contact Larry Smith, 559-906-4198, woodtat@icloud.com.

COLORADO

May 15-16: COLORADO SPRINGS

Pikes Peak Whittlers' Annual Woodcarving and Woodworking Show and Competition. Colorado Springs Shrine Club, 6 S 33rd St. 10am-5pm Sat., 10am-4pm Sun. \$3 adm.; \$2 adm. for military and children. Contact Steve Gurnett, 719-339-5164, sgurnett@comcast.net.

IDAHO

Apr 24-25: BOISE

Idaho Artistry in Wood Show. U.M.P. Boise, 100 W. 1st St. 9am-5pm Sat., 10am-4pm Sun. \$5 adm. Children 12 and under free. Contact Rich Froelich, 360-561-1371, cdmrchieboy@gmail.com.

IOWA

Mar 6-7: HIAWATHA

The Art of Wood-Carving and Turning Show and Competition Sponsored by the Cedar Valley Woodcarvers. Kirkwood Linn County Regional Center, 1770 Boyson Rd. 10am-4pm Sat. and Sun. Free adm. Contact Don Lund, 319-683-2864, klund@sharontc.net.

MARYLAND

Apr 3: WESTMINSTER

The Carroll Carvers Annual Festival of Carving. Robert M. Turner Center, 300 S Center St. 10am-4pm. \$3 adm. ages 12 and up. Contact Pete Turner, 443-798-0642, papasarmy@comcast.net.

MICHIGAN

Mar 20-21: MADISON HEIGHTS

Metro Carvers of Michigan Present: Artistic Creations in Wood. Madison Place Banquet and Conference Center, 876 Horace B. Smith Dr. 10am-5pm Sat., 10:30am-4pm Sun. \$4 adm.; children 12 and under free. Contact Sandy Doran, 248-252-8968, sandy@metrocarvers.com.

MINNESOTA

Mar 13-14: BLAINE

Metro Chapter, MWCA Annual Woodcarving Show. Midtown Mall, 39800 Midtown Dr. 10am-5pm Sat., 11am-5pm Sun. Free adm. Contact Bruce Christoferson, 612-475-9606, osage-n-cedar@hotmail.com.

Mar 27-28: ROCHESTER

Annual Rochester Woodcarvers Woodcarving Show. Grand Park, 1508 Aurora Drive SE, 4-H Building. 10am-4pm Sat. and Sun. Free adm. Contact Tom Severson, 507-254-5445, rochcarve@gmail.com.

MONTANA

May 1-2: MISSOULA

Montana State Woodcarvers Show and Sale. Orchard Homes Country Life Club, 2537 S 3rd St. W. 9am-5pm Sat., 11am-5pm Sun. \$4 adm. Contact Tom Collins, 406-529-0239, tomcollins875@gmail.com.

ATTEND VIRTUALLY: More info at montanastatewoodcarvers.com

NORTH DAKOTA

Apr 17-18: FARGO

Annual Red River Valley International Wood Arts Festival. Bismarck, 3333 16th Ave. S. 12pm-5pm Sat., 12pm-4pm Sun. \$3 adm. Contact Rhonda Smith, 218-839-4259, rhondasmith.carver@gmail.com.

Due to the COVID-19 virus, many woodcarving shows have been canceled or postponed. Before making arrangements to attend a show, please reach out to the event contact.

OREGON

Apr 3-4: SALEM

Capitol Woodcarvers Annual Woodcarving Show. Capitol Mall, 2615 Portland Road NE. 10am-5pm Sat., 10am-4pm Sun. Free adm. Contact Don Fromherz, 503-910-6270, capitolwoodcarvers@gmail.com.

PENNSYLVANIA

Feb 27-28: FAIRLESS HILLS

PA Delaware Valley Woodcarvers Annual Artistry in Wood Show and Competition. Bucks County Technical High School, 610 Wistar Rd. \$5 adm. Contact Maxine Ernest, 215-752-7193, maxern1568@gmail.com.

Mar 20-21: MILLERSVILLE

Lancaster County Woodcarvers' Annual Woodcarving and Wildlife Festival. Student Memorial Center, Millersville University, 101 Shenks Ln. 10am-5pm Sat., 10am-4pm Sun. \$5 adm.; free with military or high school/college ID. Contact Jeff Pretz, 717-392-4814, jefpretz@ptd.net.

WASHINGTON

Mar 13-14: BREMERTON

Kitsap Carvers Annual Wood Show. West Side Improvement Club, 4109 W E St. 11am-4pm Sat., 10am-4pm Sun. Free adm. Contact Mark Campbell, 360-536-6155, kitsapcarvers1a@gmail.com.

WISCONSIN

Apr 24: SHEBOYGAN

Kettle Karvers Annual Artistry in Wood Show. Lakeview Center, 1202 S Wildwood Ave. 10am-4pm. \$2 adm. Contact Bob Lawrence, 920-458-4947, kettlekarvers@yahoo.com.

Apr 24: WESTBY

Carve In 4 at the Bekkum. Bekkum Memorial Library, 206 Main St. 10am-4pm. Free adm.; donations accepted. Contact John Sutton, 608-634-4396, lbarnfarms@gmail.com.

May 8: OSHKOSH

Artistry in Wood Show and Competition. Oshkosh Convention Center, 1211 Main Street. 9am-4pm. \$4 adm. Contact Paul Wolters, 920-727-2139, pwolters@gmail.com.



FOX HUNT

Ada Harvey, of Melba, Idaho, and Martin Tremblay of Quebec, Canada, are the winners drawn from the correct entries received for *WCI* Winter 2020 (Issue 93). The fox was satisfying his sweet tooth in Matt Kincade's Peppermint Penguin article on page 65.

Find the fox in this issue, and contact us with the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by Mar. 10, 2021, to be eligible. *NOTE: With his feet on the "ground," the contest fox faces left (other foxes in WCI don't count).*

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

Arrowhead Wood Products – Page 15
218-348-2688
arrowheadwoodproducts.com

Art from the Bark – Page 93
301-653-7983 or 301-653-7063
carvingsandhobbies.com

Bear Woods – Back Cover
800-565-5066 – bearwood.com

Bigfoot Carving Tools – Page 19
479-321-1650 – bigfootcarvingtools.com

Breakthrough Magazine – Page 93
800-783-7266
breakthroughmagazine.com

Carolina Mountain Reefs – Page 95
828-226-6040
carolinamountainreefs.com

Chipping Away
Inside Front Cover & Page 1
888-682-9801 – chippingaway.com

Dockyard Tools USA – Page 17
231-492-7720 – dockyardtoolsusa.com

Flexcut Tools – Page 9
800-524-9077 – flexcut.com

Heinecke Wood Products – Page 95
715-822-3524 – heineckewood.com

Hummul Carving – Page 19
800-762-0235 – hummul.com

Jerry-Rig – Page 19
973-895-2818 – jerry-rig.com

John C. Campbell Folk School – Page 15
800-FOLKSCH – folkschool.org

King Arthur's Tools – Inside Back Cover
800-942-1300 – katools.com

Klingspor – Page 11
800-228-0000 – woodworkingshop.com

KV Woodcarving Supplies – Page 93
506-847-3052
kvwoodcarvingsupplies.com

MDI Woodcarver's Supply – Page 93
800-866-5728 – mdiwoodcarvers.com

Mountain Woodcarvers – Page 93
800-292-6788 – mountainwoodcarvers.com

Oneida Air Systems – Page 9
800-732-4065 – oneida-air.com

Proxxon – Page 19
877-PROXXON – proxxon.com/us

Razertip Industries – Page 7
877-729-3787 – razertip.com

Saburrtooth – Page 17
saburrtooth.com

Sculpting Studio – Page 23
888-643-9423 – sculptingstudio.com

Stadtlander Woodcarvings – Page 15
330-931-7847 – stadtlandercarvings.com

Steve Brown Woodcarving – Page 93
270-871-4239 – sbrownwoodcarving.com

Tokyo Automach Co., Ltd – Page 5
automach.com

Treeline – Page 17
800-598-2743 – treelineusa.com

Wildfowl Magazine – Page 26
wildfowlmag.com

classified ads

■ TOOLS & SUPPLIERS

WESTERN CAN. COTTONWOOD BARK

Your no.1 source for quality bark.
Assorted sizes available. Visit
www.cottonwoodbark.com to place
your order or phone 250-845-8203.

READY TO CARVE

Ready-to-Carve™ & Ready-to-Burn™ Products

All items seen here and at CarolinaMountainReefs.com were designed for Chip Carvers. Michele Parsons has added her endorsement saying, "They're ideal for woodburning" too! Visit PyrographyStore.com

Unique, flexible designs, pre-printed on the highest quality Northern Basswood blanks available.

- All of our fifteen designs are ideal for carvers and woodburners.
- End the messy, time-consuming processes of hand-drawing, tracing, or heat transferring patterns.
- Our pre-printed patterns will have you carving or burning (or both) within minutes of opening your package.

Enter the code R2C/R2B-WCI-94 at checkout & receive a 10% discount off every "Ready-to" item ordered. Offer good until May 31, 2021.

CAROLINA MOUNTAIN REEFS

Bill Johnson at CarolinaMountainReefs.com

Call 828-226-6040 for a copy of our new print catalog!



Heineckewood.com

We have the BEST Carving Wood in the World

NORTHERN WISCONSIN BASSWOOD

*Satisfaction Guaranteed
Best Prices Anywhere*

CUSTOM ROUGHOUTS

You Carve It—
We Duplicate It

Contact Tim, Robyn, and Ben Heinecke
Phone: (715) 822-3524 or
Email: order@heineckewood.com
On the web at: www.heineckewood.com

Heinecke Wood Products

137 27½ Avenue, Cumberland, WI



A Carved Choir

The choir gathered for a performance before being auctioned off on Facebook.

Photo by Lars Andreas Dybvik.

Scandinavian carvers are enrolling their own “singers” in this one-of-a-kind ensemble

By Hannah Rachel Carroll

The world of woodcarving is alive—with the sound of music. Inspired by Bob Travis’ book *Thinking Inside the Roughout*, woodcarver Kjell O Brun challenged carvers from Norway and Sweden to remotely carve a choir together for charity last March. The catch? Each carving had to be between 6" and 8" (15.2cm to 20.3cm) tall, well-dressed, and painted. The rest was artists’ choice.

“I liked the idea of bringing many carvers together for a common project,” Kjell said.

When *Woodcarving Illustrated* contributor Kristoffer Høyum saw the project pitch in a carving group on Facebook, the decision to join was an easy one.

“Thanks to minimal direction, everyone had the opportunity to do their own thing, and it was fun to see the variety,” Kristoffer said. “I like figure carvings to be a bit ‘off,’ proportion-wise. So, I came up with a stocky, big-headed, bearded guy in a black suit.” (See Kristoffer’s character, front row on the right.)

For Swedish carver Coenraad Schaap, the project was a chance to practice new skills. “I usually do not paint my work,” Coenraad said. “This was a first for me, and I liked that it was in support of a good cause.”

The project lasted for six months and yielded 27 unique and lively carvings. The ensemble was sold

“Usually, my projects end up in a corner—this was a great opportunity to do something different,” said Swedish carver Coenraad Schaap.

on Facebook in December, and the proceeds were donated to Sykehusklovnene, a charitable group of clowns who visit children in Norwegian hospitals. The winning bidder, Hans-Petter Trondsen, plans to use the choir in creative ways to continue raising funds for those in need.

“I followed the auction all the way to the end,” Hans said. “Each figure’s flair and personality is a testament to the choir’s collective experience. It brought carvers together, and as a result, will bring joy to those who need it most.”

For more information, visit facebook.com/groups/spikkeket/. To learn more about the charity, visit sykehusklovnene.no.



Photos by Rune Hjelen

YOUR VISION. OUR TOOLS.

"KING ARTHUR'S TOOLS ARE FANTASTIC! THEY HAVE ALLOWED ME TO DO MUCH LARGER PROJECTS, BETTER AND MORE EFFICIENTLY."

-J. Kelly Casey



MERLIN2®

Merlin2® is a great tool for small projects and detail work when carving, shaping and sanding in those difficult, hard to reach places. With a variety of sets and up to **65 individual accessories**, you'll have the versatility and range you need when transforming your vision into reality.

#10025



GUINEVERE

The **FLEXIBLE** Finisher™



#11305

Guinevere® is a **revolutionary sanding and polishing system** - without equal! This patented system is ideal for convex, concave and flat surfaces because it conforms to the shape of your work, utilizing five inflatable rubber sanders and a variety of accessories fitted either to a flexible shaft or the quiet 1/2 HP (300 watt) motor. No more hand sanding!

PELICAN CARVED BY J. KELLY CASEY
WWW.JKCASEY.COM

www.katools.com



800-942-1300



Bear Woods

Supply Company | Since 1987

Wood Craft & Hobbyist Supplies & Tools
Clock Parts, Hardware, Epoxy Resin

www.bearwood.com

www.woodparts.ca



RANDY STONER "MADCARVER"

"Schaaf Tools give me the quality and selection I need as a professional woodcarver at a price a beginner can afford."

SCHAAF FULL-SIZE CARVING TOOLS



PROFESSIONALLY QUALITY
AT A BEGINNER PRICE

12-PIECE

CT-02P | \$140.00



FISHTAIL GOUGE SET

4-PIECE

CT-05F | \$48.95



ADDITIONAL PROFILES SET

7-PIECE

CT-06F | \$72.95

PEGAS SCROLL BANDSAW

Upgrade to the most precise band saw available. This solid saw with a cast iron frame and table uses blades as small as 1mm and as large as 1/8". Precision guides and bearings allow you to cut 90-degree corners in wood as thick as 6".

SHOP AT BEARWOOD.COM/BANDSAW

"The Pegas Scroll Band Saw gets closer to my pattern lines than any other band saw"



MARATHON 35K ROTARY TOOL

The sleek, versatile, compact design of these micromotors make them easy to use and economical. Features a fixed foot pedal, built-in handpiece holder, and bur holders on top for easy

SHOP AT BEARWOOD.COM/POWER-CARVING



DWAYNE GOSNELL

Published Author and
Carving Instructor
Member of Caricature
Carvers of America