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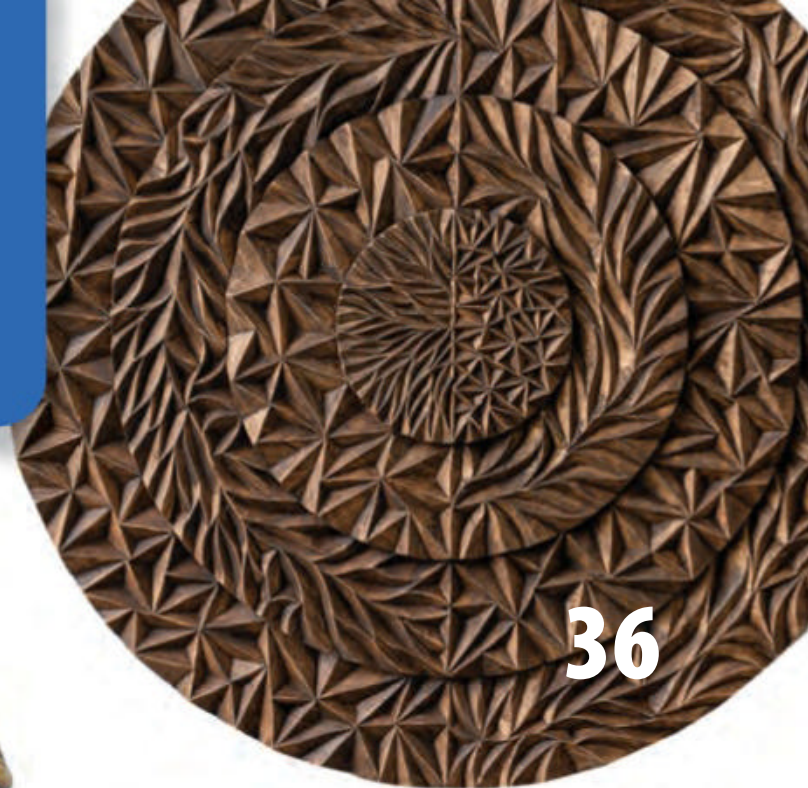


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Bonus Designs Visit our website to get additional patterns for Betty Padden's friendly mouse (page 29).

Free Pattern Download a geometric spoon design from Dave Western's new book (page 10).

Free Project Visit our website for a bonus, step-by-step tutorial on carving a swashbuckling caricature by Jim Feather.

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Small But Mighty

Lately, on long drives, I've been playing episodes of *Emmet Audio*, a podcast by Massachusetts spoon carver and Christmas tree farmer Emmet Van Driesche (you may remember his "Pocket Spoon" project from issue #91). They're short and sweet, like a bite from an apple, and usually take place while he is walking through the woods. In a recent episode, Emmet talks about the power of "choosing one thing," of finding your carving niche and sticking with it until you excel. No matter how small the niche, he suggests, it becomes mighty when you make it yours.

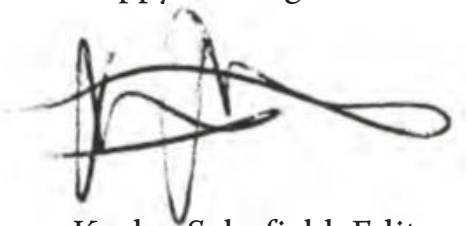
No one knows this better than our featured artists in this issue. Take Salavat Fidai, who carves pencil graphite into sculptures as small as 1/64" (.4mm) across (page 50); or Sister Mary Magdalene, currently the only nun in her monastery to pursue her vocation through woodcarving (page 18); or Danielle Rose Byrd, who churns out quirky, many-footed bowl designs in her Maine island workshop (page 96). Each one has carved out a little corner of the world that's theirs and is rising through the ranks with distinction as a result. Small can be mighty, after all.

We've gathered a few tiny-but-powerful projects for you to tackle, too: an enchantingly easy unicorn you can carve in seven steps (page 52), two stylized sharks achievable with just a pocketknife (page 90), and a whittled aquarium that fits—we kid you not—inside a standard matchbox (page 46). If bigger carvings of small subjects are more your style, master Betty Padden's top-notch painting techniques as you befriend the adorable field mouse from our cover (page 29). Or, learn CCA member Bob Hershey's secrets in a hilarious carve featuring Fearless Freddie, a little frog with a lot of attitude (page 73). For something completely different, channel those summer vibes in an elegant wall hanging by Bernat Mercader, featuring just two little repeating chips (page 36). Each project is a chance to "choose one thing" and hone it, again and again, until you excel.

Lastly, we want you to design a small-but-mighty project of your own in our brand-new Santa Convention Challenge. This time, every Santa from around the world is gearing up for a massive Santa convention—but they've all been cooped up inside for so long that they've forgotten how to dress. E-mail us photos of your most mismatched Santa, who must stand no more than 4" (10.2cm) high, by August 15 for a chance to be featured in our winter issue.

As you page through this volume in search of that "one thing" to make first, we hope it brings you a little closer to finding your niche, that perfect melding of your specific skills with a focus that lights them up. We can think of nothing mightier than that.

Happy carving!



Kaylee Schofield, Editor
schofield@foxchapelpublishing.com

**Graphite creations
by micro-carver
Salavat Fidai
depict everything
from landmark
towers to towering
achievements
(page 50).**



Summer 2021

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Whittled Wonder ▲

Bob Kozakiewicz's "Pinecone Ornament" from the winter issue (#93) helped me stay busy during the lockdown. And now I have a wonderful addition to my Christmas decorations!

Susan Archer *Warwickshire, England*



Cold-Weather Carving ▶

I knew I had to try Bob Kozakiewicz's "Pinecone Ornament" from the winter issue (#93). Just as I suspected, it looked great on our Christmas tree.

Ken Weaver
Hooversville, Penn.



Adorned with Love ◀

I really enjoy Bob Kozakiewicz's tutorials. He is a great carver—easy to follow and always shares a helpful tip or two. His "Pinecone Ornament" from issue #93 was a fun carve.

Albert Santucci *Rockaway Township, N.J.*



Just Chilling ◀

Peter Jofs' "Winter Hiker" from the winter issue (#93) was a fun project. I chose different paint colors and finished him with a drybrush technique I've been experimenting with.

Jim Fenton *Summerfield, N.C.*



So Many Hikers, So Little Time ▲

When I saw Peter Jofs' "Winter Hiker" from issue #93, I knew I had to carve him. I ended up carving quite a few. I gave some to my daughter in Kentucky, put a few on display throughout the house, and stored the rest.

Mike Williams *Marion, Ohio*

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.



One of Us ▲

I was really drawn to Peter Jofs' "Winter Hiker" caricature from issue (#93) because I work outside and know what it's like to bundle up for the day. So, I painted him to look like me and my coworkers. I liked him so much, I ended up securing him to the dash of my truck so he can accompany me on my travels during work.

Thom Bate *Ontario, Canada*

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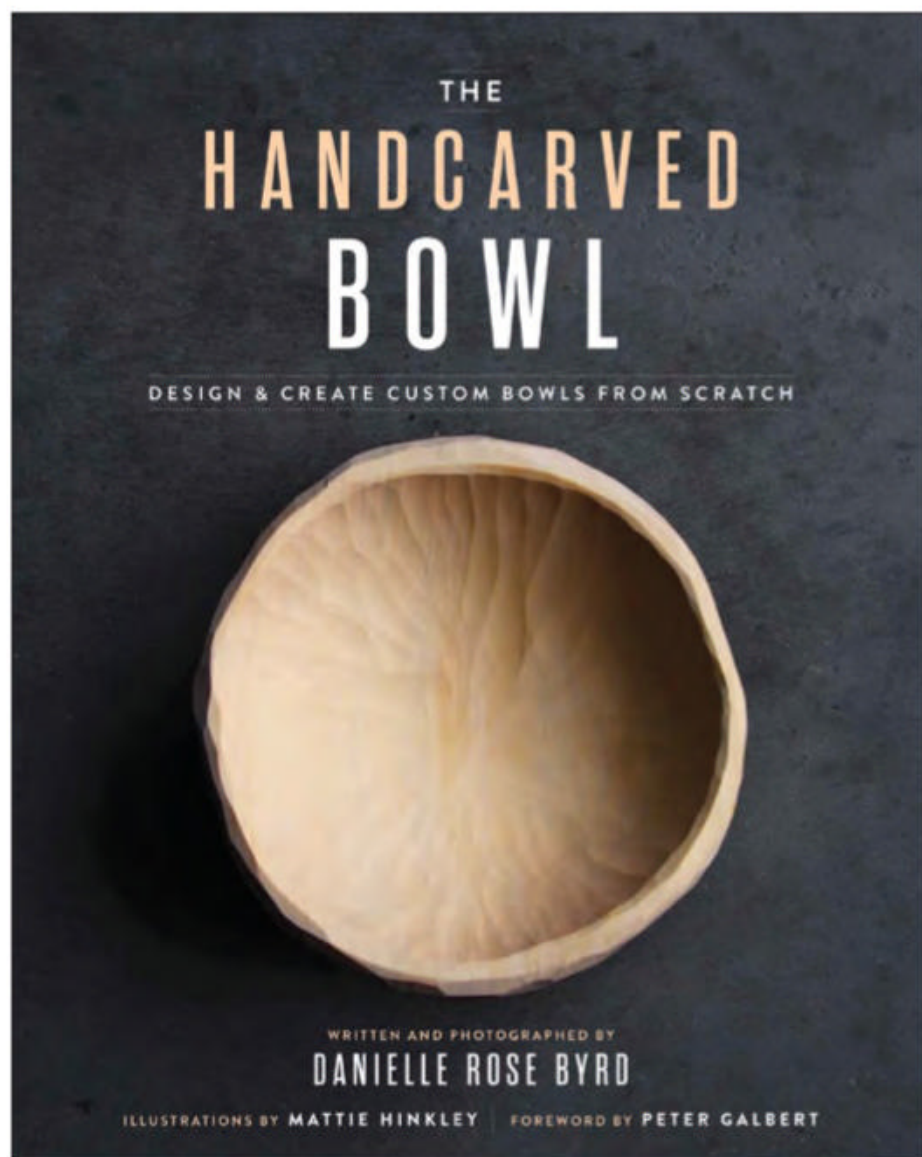
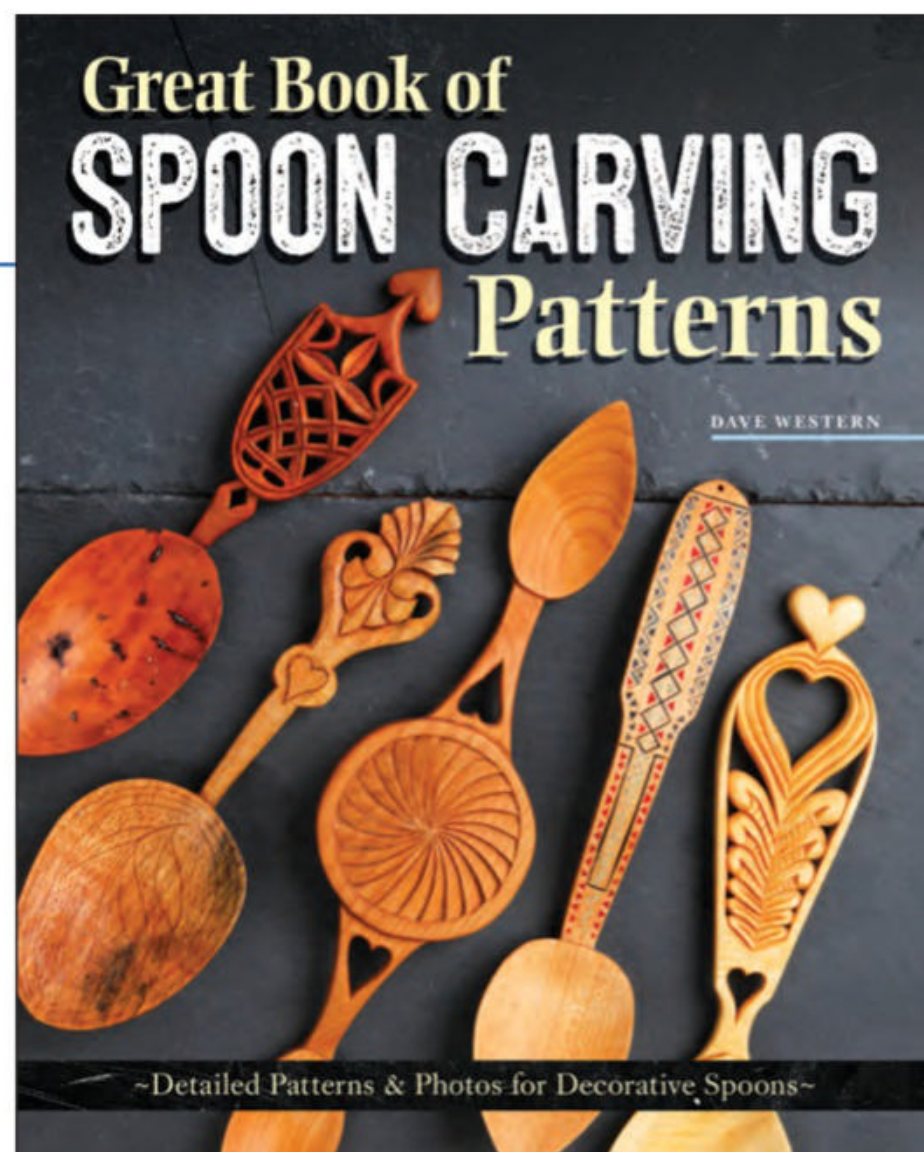
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By Dave Western © Fox Chapel Publishing

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Readers will find Dave Western's passion for lovespoons contagious as they dive into this captivating read. The book explores the exciting tradition of romantic spoon carving and the purposes for which these decorative spoons were created. It even starts with a step-by-step tutorial on general spoon carving, so newcomers can feel comfortable before diving into the patterns. *Great Book of Spoon Carving Patterns* also sheds light on carving decorative motifs and symbols, selecting proper carving gear, customizing spoon designs, and more! With over 60 unique patterns—including novelty, courting, and wedding spoon designs—this book is one that every carver will want for their library.

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See our interview with Danielle on page 96.

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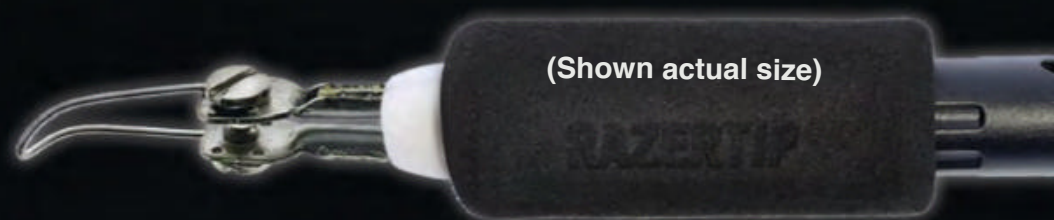
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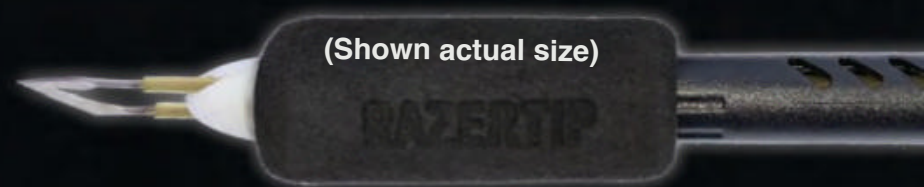


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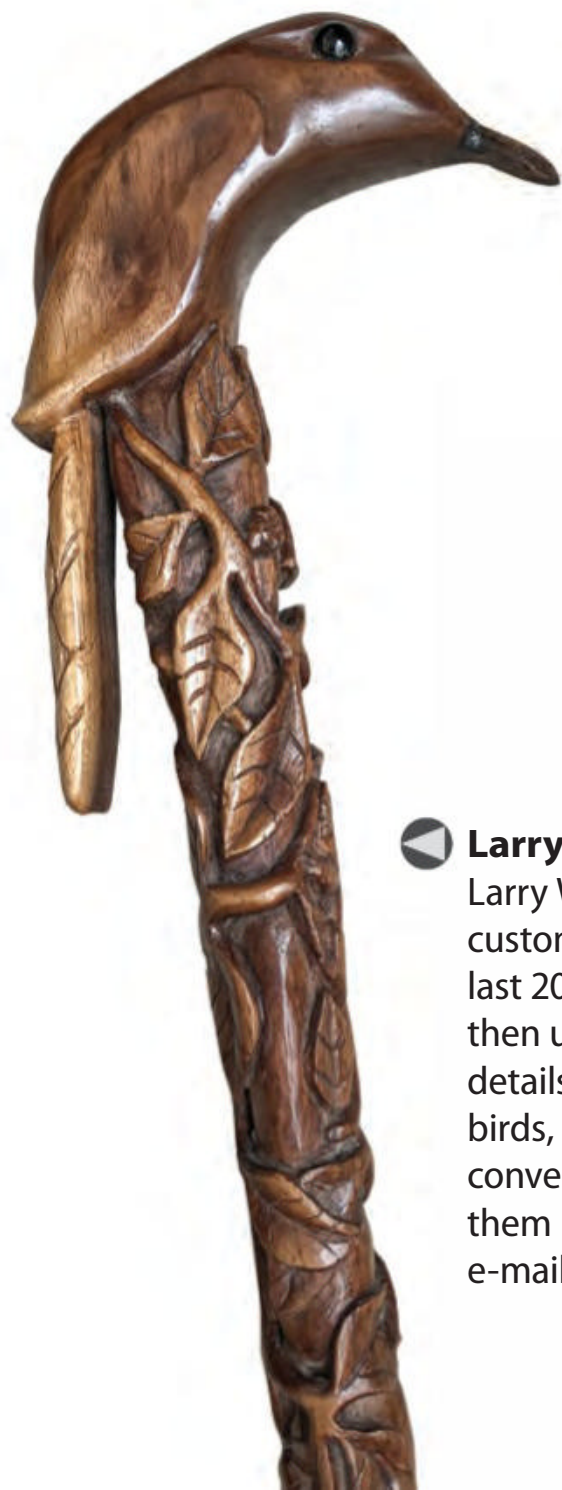
Richard Kennedy *Kilberry, Scotland*

After learning the basics of the lathe, Richard Kennedy envisioned placing a tree in the side of a bowl. He's been exploring that notion ever since. "I love that I am creating pieces that push ideas about wood as an artistic medium forward," he said. To make the bowl, Richard turns the initial shape on the lathe, allowing the wall thickness to widen as the bowl reaches the foot. This creates a thicker tree trunk section and naturally thin branches. He roughs out the basic shape with a mix of power carving and hand tools, and then uses a woodburner to add shading and depth. To see more of Richard's work, visit [@richardkennedywoodart](#) on Instagram.

Bård Bjørndalseter

Oppdal, Norway

Bård Bjørndalseter began woodcarving as a toddler, and learned woodturning a few years later. Bård is an eighth generation carver and has spent his life traveling Europe and Asia to better understand the craft. "I love everything about woodcarving," he said. "I realized at a young age that even if I had two additional lifetimes, I would not be able to learn it all." After his father and uncle retired, Bård became the longest occupational woodcarver in his country. To see more of Bård's work, visit [@bard_bjorndalseter](#) on Instagram.



Larry Wolterstorff *Prescott, Ariz.*

Larry Wolterstorff has created more than 350 custom canes for friends and clients over the last 20 years. He turns them on a lathe and then uses a carving knife to add intricate details and designs, such as lizards, leaves, birds, beetles, and dragonflies. "My canes are conversation starters," he said. "I enjoy giving them personality." To see more of Larry's work, e-mail him at prnghrn@gmail.com.



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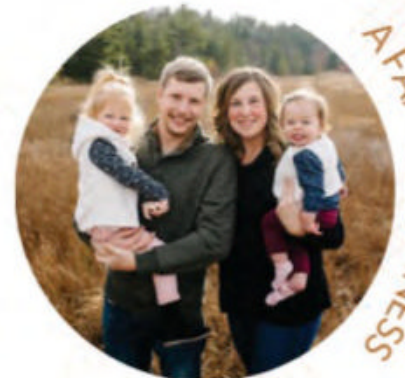
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A FAMILY BUSINESS

Angel Triano *Madrid, Spain*

Angel Triano began carving as a way to keep busy and alleviate stress after losing his job in 2013. Handy by nature, Angel grew up in his grandfather's workshop and believes fate led him to the craft. He finds chip carving to be particularly peaceful and uses his background in technical drawing to create dizzying geometric shapes and patterns. "Seeing how an image is slowly born from nothing is comforting," he said. To see more of Angel's work, visit @maderaytalla on Instagram.



Alireza Emami *Karaj, Iran*

Alireza Emami's woodcarving journey began when he decided to carve a bunny for his girlfriend. "As soon as the shape appeared, something special happened," he said. "I felt a connection with the wood—its hardness and texture. I completely immersed myself in the process." Once his first project was finished, Alireza started on the next carve and never looked back. To see more of Alireza's work, visit @choubine_choubi on Instagram.

coming features

Look for these projects in our fall issue!



This walnut-sized caricature is full of gargantuan grumpiness.



Whittle a wacky witch that will haunt your bookshelf.

Look for the Fox Hunt winners on Page 92!



This dragon-shaped drinking vessel is fit for a fairytale.

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Stay Connected

During a complicated and often stressful time, it can be good to connect with loved ones and like-minded individuals. In that spirit, we put together a list of ways—maybe even a few you haven't thought of—to engage with the carving community from the comfort of your own home. No matter which avenue you explore, we encourage you to continue making those woodchips!



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Podcasts to Listen To:

- ***The Alec LaCasse Show***. Host Alec LaCasse interviews well-known carvers and industry experts, such as Doug Linker and Perry Shaw, to discuss everything woodcarving-related—from success and complacency to techniques and breakthroughs.
- ***Emmet Audio***. Host Emmet Van Driesche shares his wealth of knowledge and insight on the world of spoon carving, and takes his listeners on a delightful journey covering a variety of relatable and useful topics, such as establishing routines, learning from failure, and the power of rest.

Classes to Take:

- ***Woodcarving Academy***. Established in 2020, the Woodcarving Academy is an online platform that offers a variety of courses led by well-known instructors, such as Dave Stetson, Floyd Rhadigan, Dale Green, Mark Akers, Kevin Applegate, and more. To learn more or sign up for a course, visit woodcarvingacademy.com.
- ***Mary May's School of Traditional Woodcarving***. Mary May offers more than 100 courses for every skill level. To explore the lessons or to learn more, visit marymaycarving.com/carvingschool.

Facebook Groups to Join:

- ***Woodcarving Illustrated Magazine Community*** is a place for carving fans to ask questions, share techniques, and stay connected.
- ***Rustic Whittling and Woodcarving*** is great for those interested in whittling and woodcarving content of all kinds.
- ***Power Carving*** is perfect for power carvers of any skill level to swap ideas and insight.
- ***Carving Friends*** is a great place to showcase projects and chat with others who enjoy the art of carving.

Virtual Clubs to Join:

- ***International Association of Wood Carvers*** is a newly formed group that meets every Saturday at 3pm via Zoom. The meetings are fun and informative, and anyone can tune in. For more information, visit International Association of Wood Carvers on Facebook and YouTube.

set it straight

Some readers wrote in regarding the size of the pattern for Charlene Lynum's "Chip Carved Butterfly Plate" on page 40 of our spring issue. The corrected pattern is available in the issue landing page on woodcarvingillustrated.com. We apologize for the error.



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My First Carve

Author and WCI contributor Sara Barraclough offers advice and insight from her carving journey

By Sara Barraclough

A lot of people ask me why I started carving and, honestly, it was because I was going through a difficult season. I decided I needed a hobby that would let me channel my energy into a positive output. My great grandfather and great-great grandfather were both Scandinavian-style master carvers and I thought it would be fun to see if I had inherited the carving gene.

I found Doug Linker's *How to Carve a Hillbilly* on YouTube and watched it about 50 times before I mustered up the courage to actually put a blade to wood. I worked on my hillbilly for a week. My hands were so sore that I was convinced it would be easier to carve a rock. But when I finished, I was proud of what I had created. Bless my heart!

That experience taught me to never give up on a carve. No matter how frustrated I feel or how hideous I think it looks—I finish it. Over the last four years, I've also learned to never compare my work or progress to anyone else's. This hasn't been easy. Sometimes my goals and skill level don't always coincide. I've learned there's nothing to be afraid of when it comes to asking questions. Most people in the carving community are more than willing to help. But I've also learned how to figure things out for myself. There's a lot to be gained by trial and error, and I believe failure is the best teacher.

In the beginning, I swore I would never carve complicated features. I was content with my characters lacking eyes, smiles, and even hands. But as my confidence grew, I started making bolder cuts and eventually developed my own style. I am grateful for the lessons I have learned and for the mentors I have been fortunate enough to have. I'm excited to see what lies ahead in the world of carving, and commend the brave folks who choose to give the craft a try.

To give Sara's designs a try, check out her new book, *Learn to Carve Gnomes, Trolls, and Mythical Creatures*.



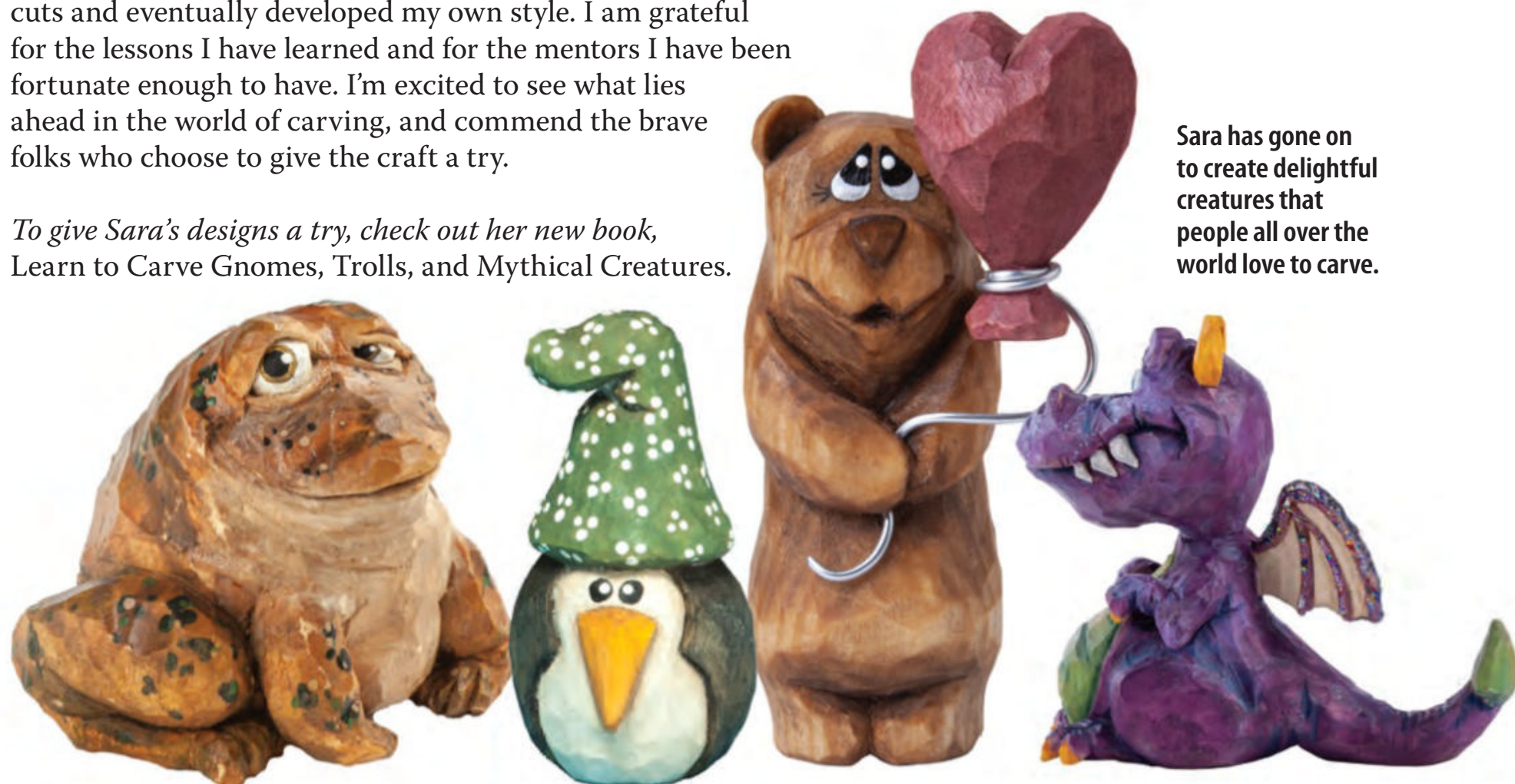
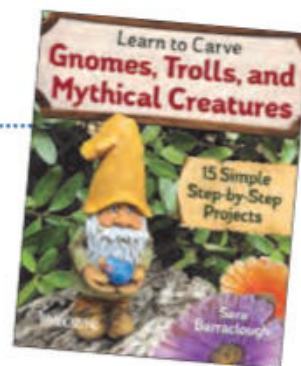
Sara Barraclough's first carving.

FURTHER READING

Learn to Carve Gnomes, Trolls, and Mythical Creatures

by Sara Barraclough

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Creature of Habit

For this nun, woodcarving and religious vocation go hand in hand

By Hannah Carroll



After years of stillness, a woodshop in an East Coast monastery hums with activity. The sounds of sanders and electric drills echo down the halls as Sister Mary Magdalene takes up the craft. When asked how Sister began working with wood, she relates that her inspiration came from the monastery's late resident carver, Sr Mary Ellen Timothy. After her death, the basement shop was used for storage and her tools sat collecting dust—that is, until Sr Mary Magdalene came along.

WCI: Had you ever carved before?

Mary: No. While we were deciding what to do with the shop, another Sister suggested I take over. I began carving simple holy water fonts and instantly loved it. After telling my father about my new hobby, I discovered it's in my blood. He told me how much he also enjoyed carving in his younger days.

WCI: How did you learn?

Mary: In the beginning, I read a lot of books. I started networking and getting more adventurous after watching YouTube tutorials for help. Several years ago, I was able to connect with another nun who has been woodcarving for years and I trained with her.



WCI: How does carving tie into your vocation?

Mary: My vocation as a nun allows for a certain freedom to pursue woodcarving. Obviously, woodcarving is subordinate to my life of prayer, but otherwise, it's a mutually reciprocal relationship. The quiet time of working with wood fosters prayer and, in a way, keeps me balanced in order to live my vocation better.

Sister Mary Magdalene works a relief carving in the monastery's basement shop, with one of her earlier carvings of Christ in the background.

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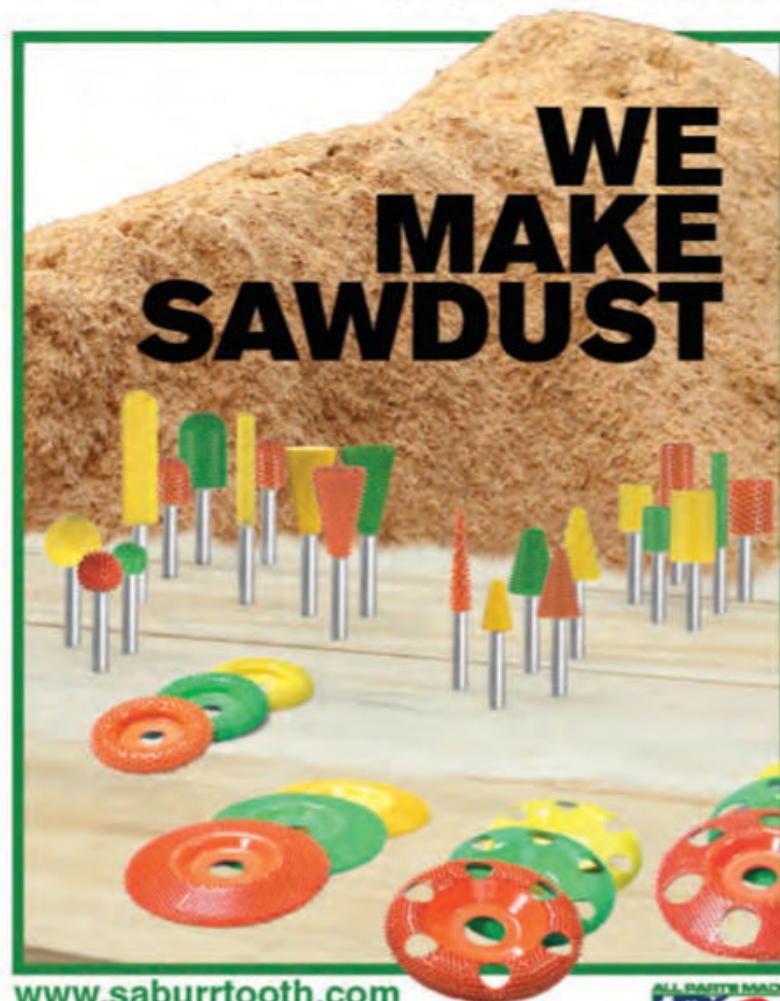
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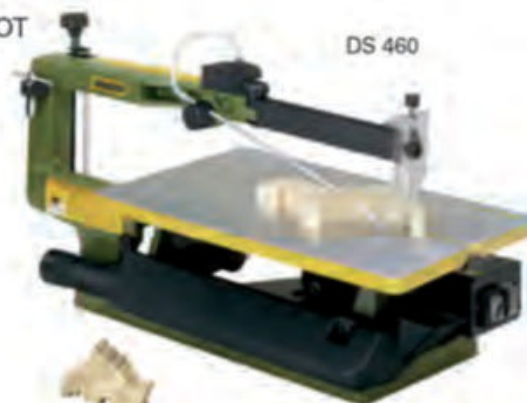
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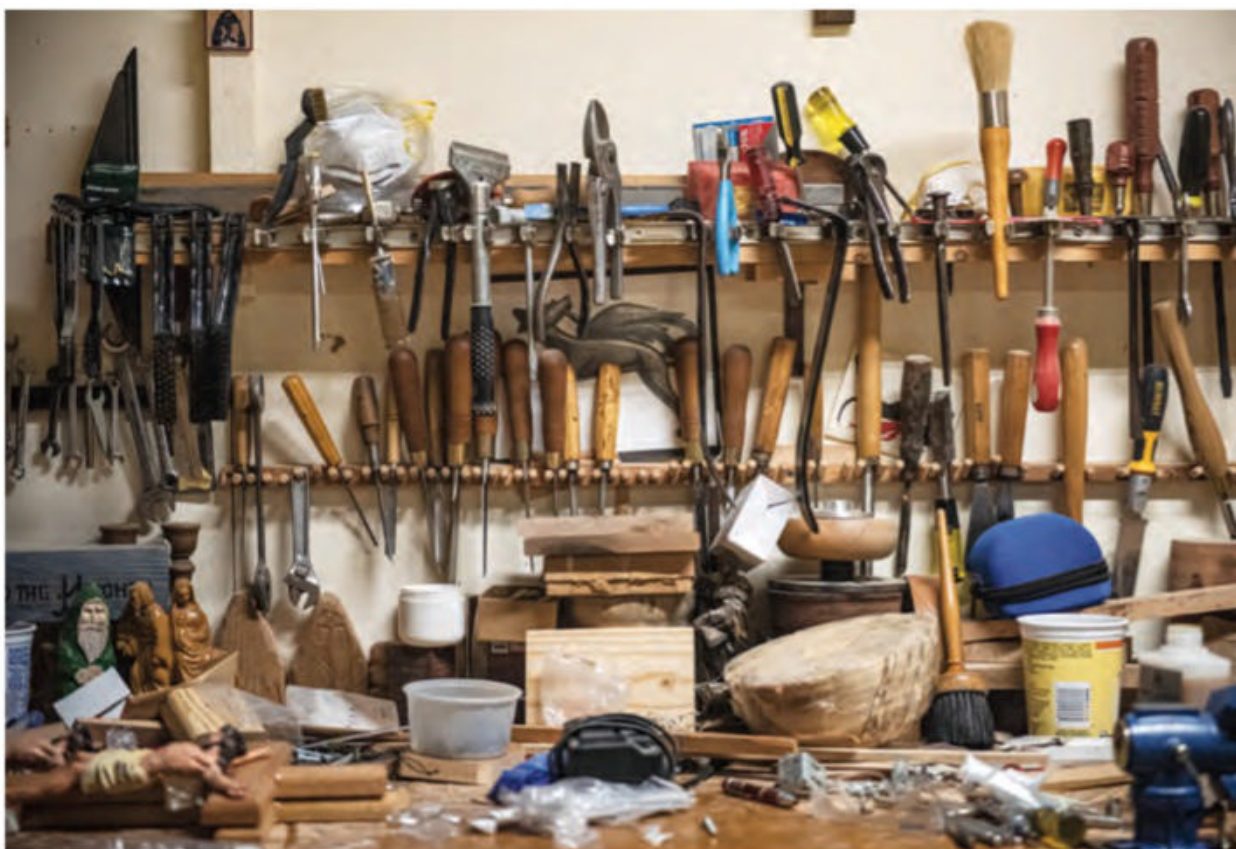
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WCI: How so?

Mary: Every sister has at least one hobby which serves the secondary purpose of nurturing mental equilibrium. Such hobbies may include crocheting, weaving, rosary-making, knitting, cross-stitching, embroidery, playing musical instruments, drawing, or baking. The fundamental purpose of our work is not to fill up the time or to do things that make money, but to bring us closer to God. There is something fundamentally human about working with your hands and physically building or shaping a material.

St. John Cassian tells the famous story of St. John the Evangelist. One day, several persons found St. John relaxing with his followers. These onlookers were scandalized that this beloved Apostle would behave in such a way. St. John responded by asking one of the onlookers to shoot an arrow from his quiver—then, he asked whether the man could continue shooting the arrow indefinitely. No, the man argued, because the bow would eventually break. St. John the Evangelist keenly observed that our souls, also, will “break” if we do not provide them with obligatory rest through recreation and hobbies.

Inspired by Sr Mary Ellen Timothy’s work—including this carving of St. Joseph—Sr Mary Magdalene carries on the woodworking tradition.



WCI: Do you have any upcoming projects?

Mary: I recently finished a picture frame for a canvas someone donated and a corner shelf for a statue. I’ve made birdhouses, wooden figurines, crucifixes, and many holy water fonts. One of the Sisters makes cheese, so I just helped her make a wooden cheese press. I’m always making pens on the lathe to sell in our gift shop. And I am in the middle of carving a fish (low-relief) and a nun (in-the-round) right now. Most of my projects are for things we need around the monastery and they just sort of “pop up.” The next project is always an adventure and I never know what it’s going to be.

To learn more about Sister Mary Magdalene or the Dominican Nuns’ Monastery of Our Lady of the Rosary, visit summitdominicans.org.

Woodshop tools that used to collect dust have new life in Sister Mary Magdalene’s care.

Wooden pens are turned on a lathe to sell in the monastery’s gift shop.



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Dust Collection ROUNDUP

Consider these options for keeping your woodshop—and lungs—free of dust

By Jon Deck, Magazine Art Director

As woodworkers, we ardently pursue our passion as often as our time and skills allow. But the by-product of our endeavors creates a common nuisance and even potential danger—sawdust. Dealing with sawdust goes beyond tidying up the woodshop. Woodworking tools create airborne dust that can compromise breathing and, depending on the material being worked, cause serious health concerns. Carvers using edged tools produce more chips than dust. But cutting blanks, making roughouts, and finish sanding make enough dust to be troublesome. Power carvers, in particular, fashion their carvings with rotary tools which use a variety of bits and sanding drums that create very fine dust. It’s not hard to see that the hours spent in your shop could affect your health.

There are many options for casual hobbyists to protect themselves in their workspace. It is essential not to rely on a single solution, but to take a multi-faceted approach instead. This includes immediate personal protection, dust collection at the source, and ambient air filtration.

Choices range from shop-built solutions to professional dust collection equipment. Make sure what you can afford is the most efficient for your shop and the type of work you do.

Masks

	Make/Model	Price	Body	Filter
A	GVS SPR457	\$27.99	Thermoplastic half mask	Dual pleated HEPA
B	RZ M2.5	\$36.95	Nylon, mesh, neoprene	Carbon
C	Parcil PT-60	\$69.97	Plastic half mask	Dual carbon canister



Personal Protection

The primary means of sawdust protection is the simplest—wearing a dust mask. A mask is portable and inexpensive, and requires nothing more than a proper fit to your face. That said, there are a wide variety of masks available. It’s best not to skimp on this first line of defense. Bypass a paper or cotton fiber mask in favor of a more effective model that has a cloth or rigid body and replaceable filters. Make sure your mask is comfortable, as well. The better a mask fits and feels, the more effective it will be, and the more likely you will be to wear it.



Benchtop Collectors

	Make/Model	Price	Filter Rating	Fan/Impeller	CFM
A	Grizzly G9955	\$179.95	5 micron pleated	Dual fans	400
B	Tornado 1000	\$429.00	MERV-8 pleated	Variable speed impeller	1000
C	Oneida Benchtop DC	\$579.00	Dual filters MERV-15	Six variable speed fans	535

Source Collection

Collecting airborne dust while working with a tool is a key way to protect your lungs and help keep your work areas cleaner.

Employing a benchtop dust collector allows you to clear dust-laden air at the source without installing a dust collection system. Portable and efficient, they work best with fine airborne dust and can easily be moved to any work area in your shop. They are most effective when placed close to the working tool. Professional models have strong impellers or multiple fans to pull dust away from the operator, and massive filters that expel clean air on the opposite side. They come with a hefty price tag, but are worth every penny if one serves as your primary collection device.

Shop-built budget-friendly dust collector.



Alternately, you could construct a shop-built version by encasing a 20" (51cm) box fan in a wooden frame with a pair of 20" by 20" (51cm by 51cm) furnace filters. Sandwich the fan between the filters, using a lower-efficiency filter on the intake side and a high-efficiency HEPA filter on the exhaust side. I have built two

such boxes, using one for source collection and one suspended from the ceiling to serve as air filtration in my home shop. While not nearly as effective as their professional counterparts, they do a good job, showing signs of trapped dust with each use. And at roughly \$50 to construct, they can make a big difference in air quality to a small shop on a budget.

Whether these units are store-bought or shop-built, be vigilant in maintaining them. Frequently vacuum accumulated dust from filter surfaces, and replace them as needed or recommended by the manufacturer. (For more on vacuums, see Sidebar on page 25.)

Dust Collection Systems

Most other methods of source collection are extended features of a complete dust collection system, all anchored to a main dust collector machine. These occur as breaks in a system's ducting, used to drop a hose to collect dust with a bench top hood or a connection to a downdraft table. Each such break terminates at a sliding blast gate when not in use to keep the system as closed as possible. The end of the

system ducting attaches to the dust ports of major shop tools (table saw, planer, band saw, etc.) that produce hoards of sawdust and woodchips.



System Collectors

	Make/Model	Price	Filtration	Motor/Air Flow
A	Harbor Freight Central Machinery	\$209.99	5 micron	2-HP/1550CFM
B	Rockler Dust Right	\$269.99	30 micron (optional upgrades available)	¾-HP/650CFM
C	JET DC1100VX	\$749.99	2 micron canister	1½-HP/1100CFM

The installation of such a system is a major undertaking. The planning itself takes in variables such as ducting material, size, and length; the suction capability of the dust collector unit; the number of tools attached to the system; and dozens more. Entire volumes have been published on the subject, and one should consult as many sources as possible before embarking on a build. (For more on dust collection systems, see Sidebar below.)

Pre-Separators

A pre-separator connects between the dust collector and the beginning of the ductwork run. Its job is to create a vortex within a container that will reduce the amount of dust and woodchips that will enter the dust collector—by 90% or more, depending on the separating device.

The main advantage of a pre-separator is that it can extend the life of your dust collector. The dust



	Make/Model	Price	Pairs With	Container
A	Powertec Cyclone Kit	\$18.99	System collector	Not included
B	Dustopper Separator	\$50.97	Shop vacuum	5-gallon bucket (not included)
C	Dust Deputy Deluxe Kit	\$99.95	Shop vacuum	5-gallon bucket
D	Jet Cyclone Separator	\$249.99	System collector	20-gallon bin

5 Tips on Building Your Own Dust Collection System

I wouldn't dream of giving specific advice, but having recently constructed a system in our woodshop, I will pass along a few universal truths.

- 1. Use smooth wall ducting. Most of your system ducting should be metal or PVC pipe. Plastic corrugated hose may be cheaper, and can flex around obstacles, but it will rob you of optimal air flow. And straight runs are always better than a meandering tube.
- 2. Tight turns in ducting slow air flow significantly. 90° turns are great for plumbing, but not dust collection. If you need to make a turn, use two 45° elbows with a length of duct between to allow the air to move freely.



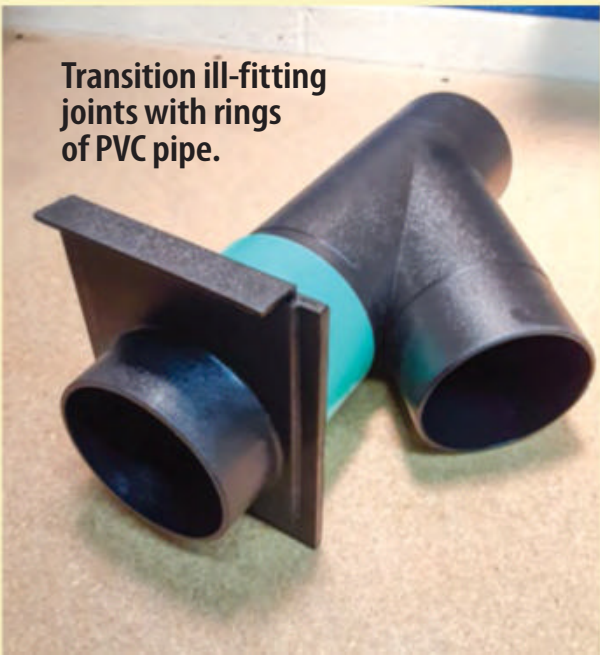
Ease tight turns in ducting with 45° elbows.



Make ducting joints airtight.

- 3. Keep connections as airtight as possible. While I did not glue my PVC ductwork together with PVC cement, I did run a bead of DAP caulking around the inside of fittings. Aluminum ducting tape can be wrapped around a joint, as well.
- 4. Be prepared to get creative with dust collection components. No matter where you buy your 4" (10.2cm) couplings, hoses, and connectors, they will rarely fit seamlessly together—even if they're all the same brand. Furthermore, matching these components to box store PVC pipes is more of a challenge. I recommend you get all elbows and tees for your main run where you buy the pipes so they all match up. Cut a bunch of 1½" (3.8cm) and 3" (7.6cm)-wide rings from your PVC pipe to use as insets and collars. You'll use these to help connect

- fittings that don't match. You must also transition connections from PVC pipe to a 4" (10.2cm) flex hose with a 4" (10.2cm) splice coupling.
- 5. Make your dust collector the best it can be. For our company shop, I inherited a beast of machine that was neglected for many years. After a good cleaning, most of the problem was the collector's cloth bags. Not only were they tattered and dust-caked; they also had web straps to hold them onto the machine, which failed and were reinforced with duct tape. For a small investment, I ordered a new 2.5 micron bag for the top, plastic collection bags for the bottom, and two metal band clamps to securely hold them in place. The filtration is now highly efficient, and the lower bag gets discarded instead of emptied.



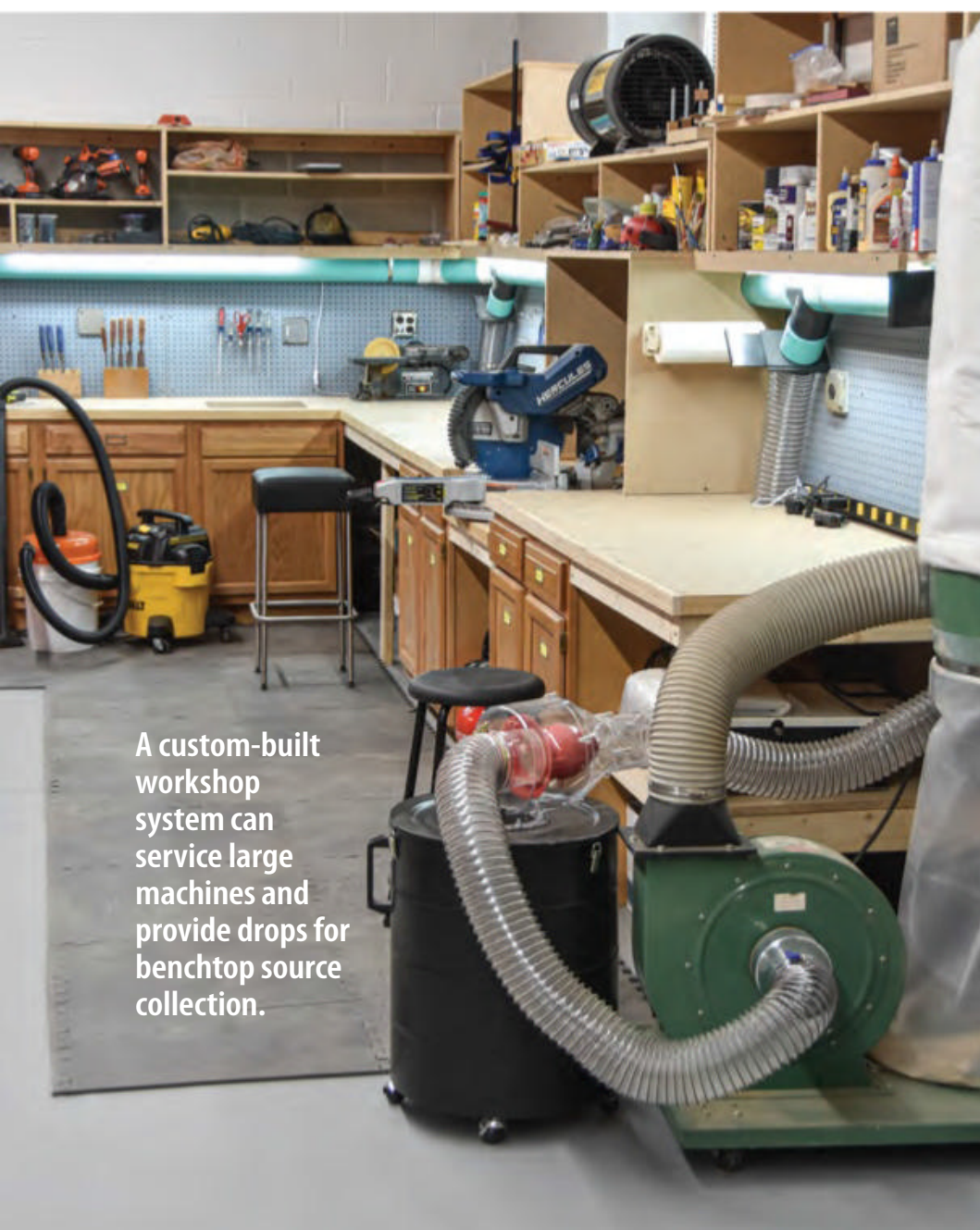
Transition ill-fitting joints with rings of PVC pipe.

A Word About Shop Vacuums

I believe the shop vacuum is the most abused piece of equipment in any shop. Ever since I vacuumed up piles of drywall dust years ago, I decided never to use a shop vacuum without a paper collection bag inside. What a mess—and a uselessly clogged filter to boot! Always use a collection bag to protect the filter in your vacuum and keep the inside clean.

When you consider that your vacuum does most of the heavy lifting in keeping floors and benchtops clean—serving as source collectors for smaller power tools, as well as maintaining the rest of your dust collecting equipment—it behooves you to take extra care of these workshop custodians. Employing a pre-separator will prevent the bag from filling with larger bits of wood and other debris you vacuum from the floor—making for fewer bag change-outs. Coupled with a good filter and collection bag inside, the pre-separator will boost the efficiency and extend the life of any shop vac.

collector will receive much less wear, with large volumes of dust, chips, and chunks of wood or pieces of metal being deposited in the pre-separator instead of passing through the unit's impeller. Metal objects that strike the impeller blades could cause a spark, resulting in a fire or explosion of igniting dust. Then there's the convenience of not having to change out the collection bag as often.



A custom-built workshop system can service large machines and provide drops for benchtop source collection.



Air Filters

	Make/Model	Price	CFM	Filter	400sq. ft. exchange
A	WEN 3410	\$134.53	400	1 micron	7.5 times per hour
B	Jet AFS-1000B	\$359.99	1000	1 micron	19.5 times per hour
C	Axiom Stratus	\$399.99	850	1 micron	N/A

Air Filtration

With all these options available, you can feel confident about creating a safe environment. But when you turn off your tools, power down the dust collector, and remove your mask, there is still a certain amount of microscopic dust in the air. This ambient dust lingers the longest and (because it contains the finest particles) can pose the most serious threat of ending up in your lungs. So the final step of clarifying the air is to use an air filtration unit.

Air filtration units are most often hung from the ceiling of a shop in a central location. They tout different features: multi-speed fans, multiple layers of filters, electrostatic collection, remote controls, and more—but their common purpose is to clean the ambient air of micro-dust particles. Manufacturers measure their units based on room size and rate of air exchange. When choosing an air filtrator, make sure the unit is right for your workshop.

Conclusion

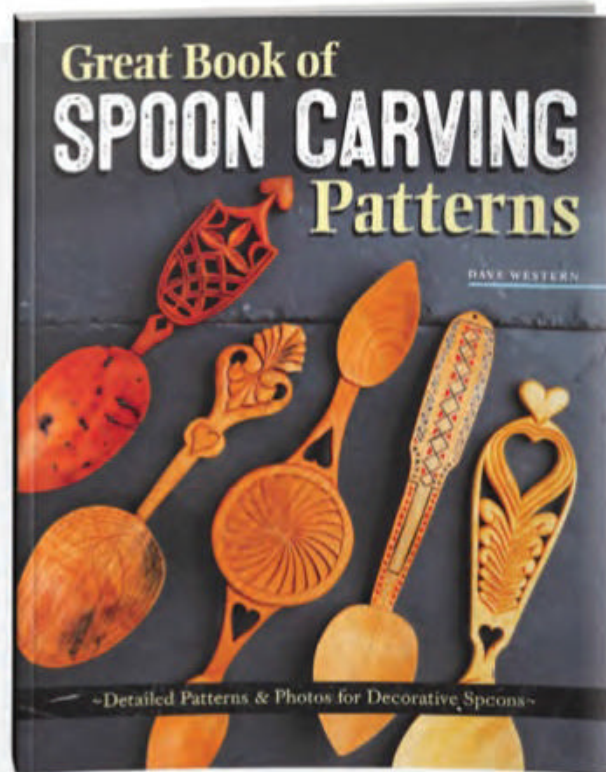
There are many products available to help mitigate dust and control air quality. The investment in proper dust collection equipment can be costly. If you're on a budget, start small with shop-built collectors and a good mask—but don't ignore a multi-faceted approach to cleaner air. You can always upgrade your equipment over time. With careful planning—and without breaking the bank—you can achieve the convenience and protection necessary to make your shop safer.

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New & Noteworthy Carving Titles



Great Book of Spoon Carving Patterns

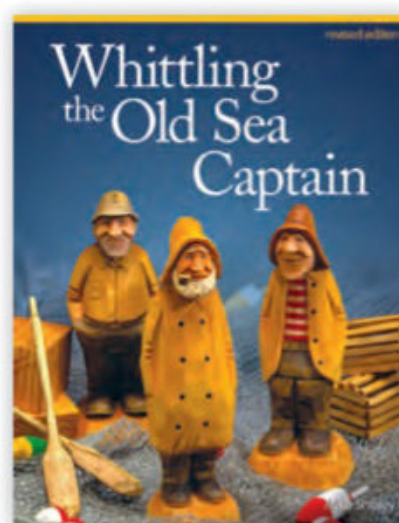
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—Jason Weymouth,
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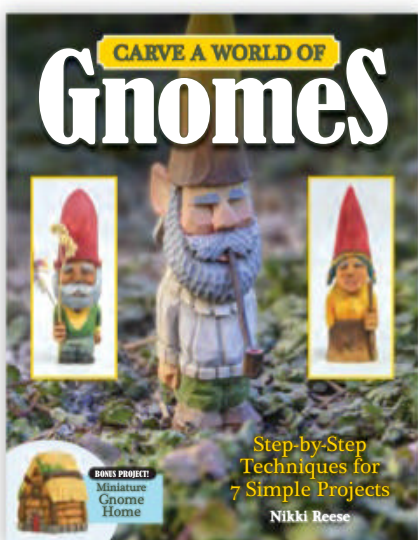


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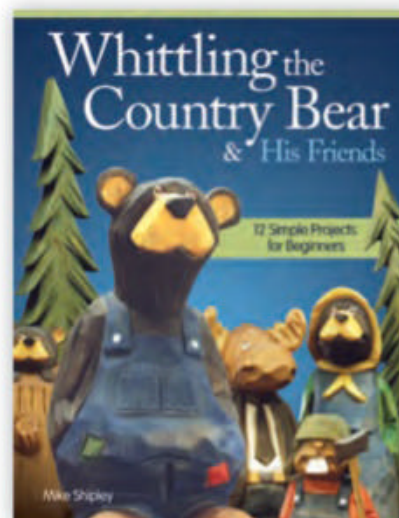
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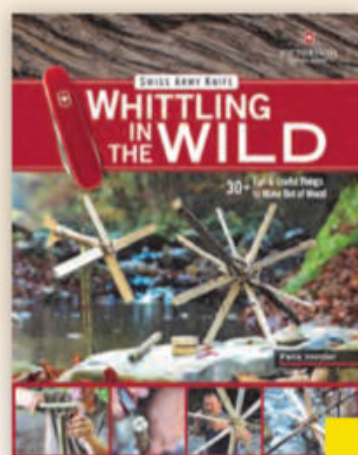


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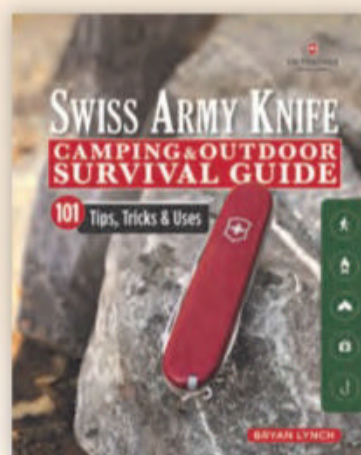
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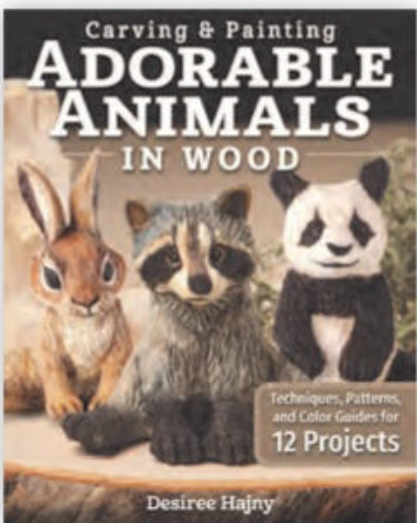
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"I'm a huge fan of Desiree Hajny's work. This book makes it seem as though anyone can do it. I look forward to trying it!"

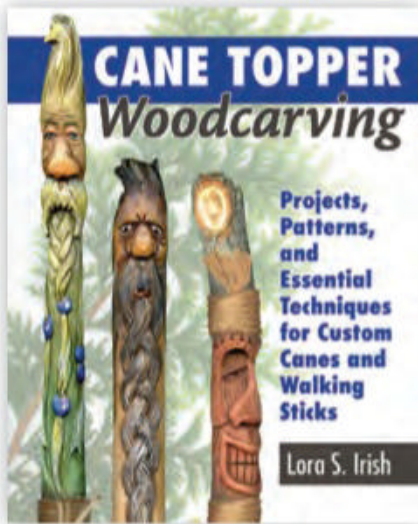
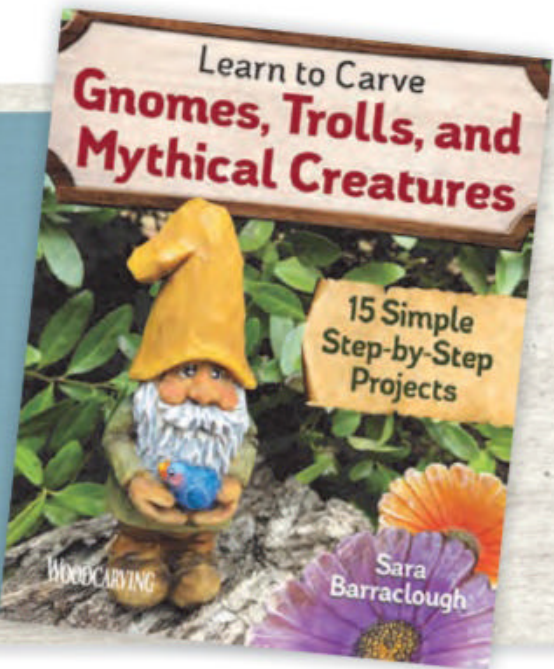
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—Shaun



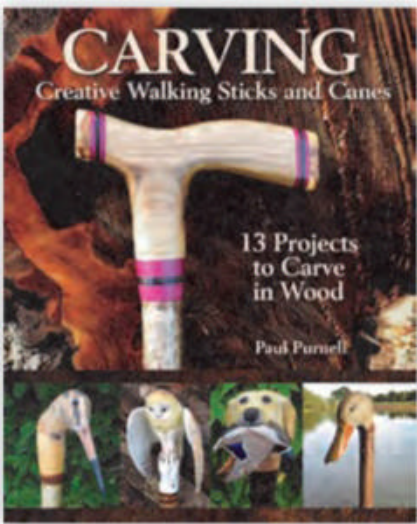
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—RANDALL



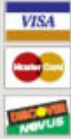
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Friendly Field Mouse

Don't let its size fool you! This little rodent packs a punch

By Betty Padden

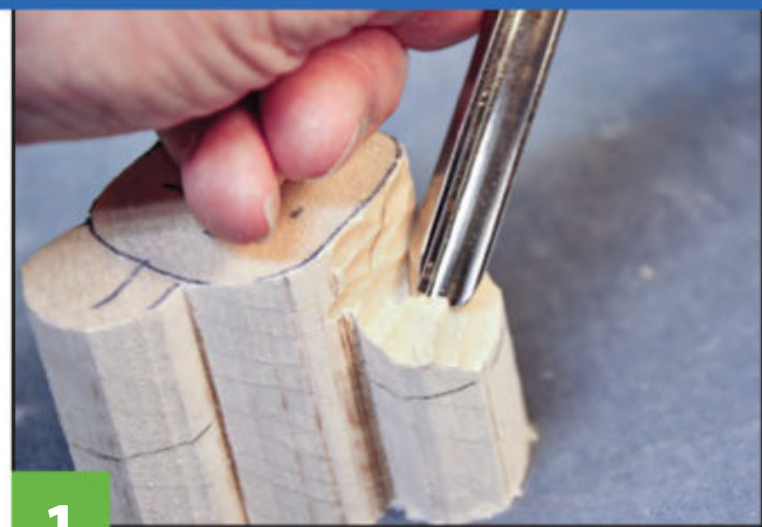
Normally, I don't want a mouse in the house, but I made an exception for this cute little guy—and I'm sure you will, too! He makes a great summertime figure, but by changing him up a bit, he can morph into a Valentine's Day project, a birthday partygoer, or a variety of other characters. I've included bonus patterns for four additional mouse designs so that after you master the original, you can experiment with alternates.

Getting Started

Sketch the body, head, and flower front view patterns onto the wood with carbon paper and a pencil (or a method of your choice). Sketch the tail side view pattern. Make sure the grain runs vertically on the head and body, and roughly with the direction of the tail in the tail stock. The flower is similar all the way around, so place the pattern in any orientation you choose. Cut the perimeters of the pieces on a band saw. Draw on the side profiles for the head, body, and flower, and the back profile for the tail.



CARVING THE HEAD, BODY, & TAIL



1

Bring down the ears. On the head, scoop out about $\frac{7}{8}$ " (2.2cm) of excess material from the fronts of both ears. Use a $\frac{9}{32}$ " (7mm) #11 gouge. If necessary, clamp the piece down to your working surface for stability.



2

Bring down the neck. Using the same tool, remove large slices of wood to taper it back around $\frac{3}{4}$ " (1.9cm) to the side profile line you drew in Getting Started. *Note: In order to protect the chisel edge, I braced the carving against a piece of scrap pine.* Then clamp the piece and cut in the slope from the top of the nose to the forehead. Use a $\frac{1}{2}$ " (13mm) #5 gouge.





3

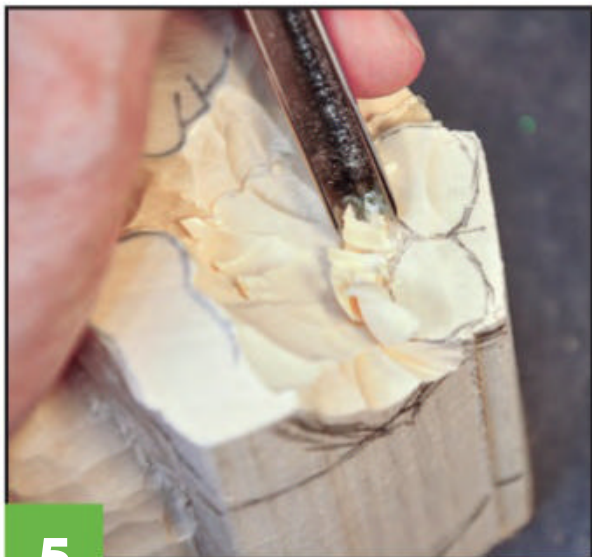
Rough out the lower body. Separate the arms from the belly using the $\frac{9}{32}$ " (7mm) #11 gouge, dropping the belly by about $\frac{1}{4}$ " (6mm). Separate the hips from the belly with the same tool and drop the hips by $\frac{1}{4}$ " (6mm). Round the belly and hips with a $\frac{5}{16}$ " (8mm) #5 gouge.



4

Rough out the upper body.

If they're not already present, draw on the paws and bowtie. Following the side profiles, remove wood above the elbow creases with the $\frac{9}{32}$ " (7mm) #11 gouge. Switch to a smaller #11—I used a $\frac{3}{16}$ " (5mm)—and cut between the paws and around the arms to separate them from the body. Then round the upper body into the areas you just removed. *Note: The distance from shoulder to elbow should be similar if not identical to that from elbow to wrist.*



5

Relieve around the bowtie. Using a $\frac{1}{4}$ " (6mm) 45° V-tool and a $\frac{5}{16}$ " (8mm) #7 fishtail gouge (or a knife, if desired), make stop cuts under the bowtie, and then carve up to them so it stands out.



6

Refine the torso.

With a $\frac{3}{8}$ " (10mm) #11 gouge, cut around the arms to separate them further from the body. Thin and round the torso into the underarms so that the torso is noticeably thinner than the arms. Use the $\frac{9}{32}$ " (7mm) #11 gouge. Separate the thumb from the rest of the paw with the $\frac{3}{16}$ " (5mm) #11 gouge, and then use that same tool to refine the arms and bowtie, further separating these areas from the body. Bevel from the knuckles to the wrist, then from the knuckles to the fingertips, to form the basic planes of the paw. Then round the paws.



7

Shape the back.

With the $\frac{3}{8}$ " (10mm) #11 gouge, cut the excess from the back of the mouse, leaving the tail area (marked by a circle) untouched. When removing large amounts of wood, it is best to cut across the grain, as this allows for more control. Separate the bowtie from the back and sides of the body using the $\frac{1}{4}$ " (6mm) 45° V-tool.



8

Refine the face. With the $\frac{1}{2}$ " (13mm) #5 gouge, shape the profile, creating one slanted plane from the nose tip to the brows and another, less sloped plane from the brows to the top of the head. Draw the nose and mouth, as well as a centerline down the face. Gouge between the cheeks and muzzle with the $\frac{9}{32}$ " (7mm) #11 gouge. Then carve the eye channels with the same tool, carving down from the center of the ear toward each corresponding side of the nose. Slant the ears back about $\frac{1}{4}$ " (6mm) and then scoop out material from the centers. Round the tops of the folds with the $\frac{1}{2}$ " (13mm) #5 gouge.



9

Define the nose and mouth. Make stop cuts with the $\frac{5}{16}$ " (8mm) #7 fishtail gouge along the drawn lines and then carve up to them to make the nose and upper lip area protrude. With the knife, make stop cuts around the crescent-shaped eyes. Then use a $\frac{1}{8}$ " (3mm) #3 gouge to round each eyeball. Switch back to the knife to create a triangular chip in the front and back of each eye to add depth and dimension.



10

Define the chin. With the $\frac{3}{16}$ " (5mm) #11 gouge, carve along the bottom of the chin and then round the chin into the cut with the $\frac{5}{16}$ " (8mm) #7 fishtail.



11

Shape the backs of the ears. Carve along the same angle that the fronts of the ears follow; use the $\frac{9}{32}$ " (7mm) #11 gouge. When you are done, the ears should look like little bowls. Round them with the $\frac{1}{2}$ " (13mm) #5 gouge, and then use the same tool to create shadows behind the ears. Round the back of the head, creating a series of small, similarly sized facets. *Note: Pay attention to the position of my thumb and forefinger in the second photo—as well as the pinky finger braced against the carving for control. This allows me to carve comfortably, and with control, for long stretches of time.*



12

Drill the holes for the head, feet, and flower. I used a $\frac{1}{16}$ " (2mm)-dia. bit for the flower and feet and a $\frac{1}{8}$ " (3mm)-dia. bit for the head. Then, for the head, work up gradually to larger ones to prevent the piece from splitting.



13

Shape the tail.

Use the $\frac{9}{32}$ " (7mm) #11 gouge to cut away excess material up to the back profile lines. Leave some extra material for texturing. Do not attach the tail yet.

ADDING DETAILS



14

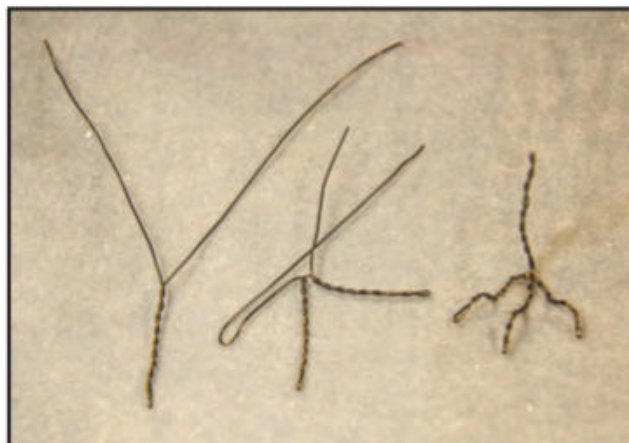
Smooth the surface of the mouse. Use a large coarse-grit round diamond bit in a flexible shaft tool to smooth the surface first, and then switch to a small fine-grit round diamond bit to refine the surface further. Shave down the tail to its final size and shape.



15

Add the fur texture.

Draw on some guidelines for length and fur direction. Then, using a small tapered-cylinder-shaped ceramic stone, carve small, fluid strokes over the surface of the body. The direction gradually shifts, but the fur should flow over the body like water—no abrupt changes. Do the same for the head and tail.



16

Glue the tail on. I used a dot of wood glue surrounded by a few dots of cyanoacrylate (CA) glue. *Note: The feet will raise the mouse up around $\frac{1}{4}$ " (6mm) when added. Before gluing on the tail, stand the mouse on something of equal thickness so the tail sits cleanly against the table.* Once dry, use the $\frac{9}{32}$ " (7mm) #11 gouge to shape the excess material to the body. Some of the texturing will be lost, so fill those spaces in with the ceramic stone you used in Step 15. Sculpt the craft wire into two three-toed feet, and then glue them into the foot holes.



17

Carve the flower. With the knife, create a stop cut around the central "button." Then separate the petals with the same tool, bringing down the areas behind the top four petals to add depth. Round the petals over with a 1/2" (13mm) #7 gouge so they turn down slightly at the outer edges. Drop the leaves behind the back petals by about 1/16" (2mm), maintaining the curve. Round the central button with the 1/2" (13mm) #7 gouge. Then flip the flower over and undercut the edges so they taper in almost to a point in the center. Make a hole in the center of the back of the flower with an awl and push in a 7" (17.8cm) piece of craft wire for the stem.

PAINTING & FINISHING



18

Paint the base coats. Start by painting the bridge of the nose, the chin, the areas around the eyes, the inner ears, the top ear folds, and the belly with thinned titanium white. Paint the rest of the body with thinned yellow ochre, and blend it into the white areas.



19

Mottle the fur. Mix burnt umber, a little raw umber, and a small amount of yellow ochre. Add this darker shade to the tops of the shoulders under the bowtie, the back of the head and ears, under the cheeks, under the arms, and at the base of the legs. Blend. Paint the bowtie with dioxazine purple mixed with titanium white, and add white dots with a toothpick.





20

Paint the eyes, nose, and inner ears. Add more titanium white to the insides of the ears. Put some burnt sienna in the deepest parts and blend. Use the same colors and method for the nose. Then paint the eyes with yellow ochre and let dry. Add the irises with burnt umber, let dry, and paint on a small pupil in lamp black. Add glints of titanium white. Add extra shadow to the areas under the nose and cheeks with a mixture of raw umber and yellow ochre. Blend.



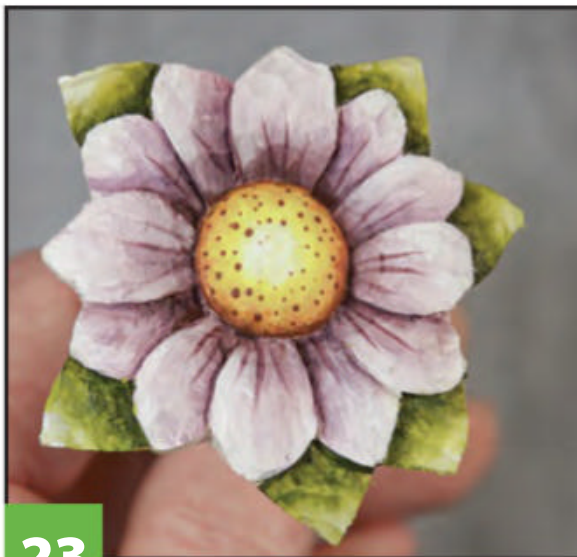
21

Paint the flower petals. Cover the first two-thirds of each petal, from the tip in, with titanium white. Mix burnt sienna with dioxazine purple and then use that to cover the inner petal areas. Blend. Add the purple mixture to the areas where one petal overlaps the other, and blend. With a script liner brush, apply the lines in the petals with thinned dioxazine purple.



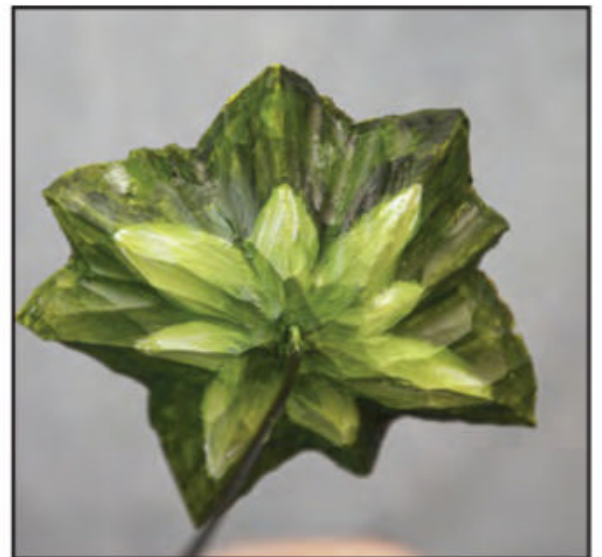
22

Paint the flower center. Start with a dab of titanium white in the center, add lemon yellow around it, and blend. Add burnt sienna around the edges of the circle and blend.



23

Paint the leaves. Mix one part Payne's gray with five-to-six parts lemon yellow to make a light green. Thin this slightly and paint it on the leaves. Add more Payne's gray to this mixture for a darker green. Add this to the base of the leaves next to the petals and blend. Add titanium white to the tips for a highlight and blend. Dip a toothpick in burnt umber and use it to add dots to the center button. Let dry. Then flip the flower over and paint the underside dark green. Add a second layer of leaves by pulling small amounts of lemon yellow down toward the center to form four to eight distinct points. Once every element of the project is dry, stick the flower stem through the hole in his hand. If desired, spray with a coat of matte lacquer.



materials & tools

MATERIALS

- Basswood, 2 $\frac{5}{8}$ " (6.7cm) thick: body, 2 $\frac{1}{8}$ " x 3 $\frac{3}{4}$ " (5.4cm x 9.5cm)
- Basswood, 2 $\frac{1}{4}$ " (5.7cm) thick: head, 1 $\frac{5}{8}$ " x 2 $\frac{1}{4}$ " (4.1cm x 5.7cm)
- Basswood, $\frac{1}{8}$ " (3mm) thick: flower, 2 $\frac{1}{4}$ " x 3" (5.7cm x 7.6cm)
- Basswood, 1 $\frac{1}{4}$ " (3.2cm) thick: tail, 2" (5.1cm) square
- Carbon paper
- Toothpicks

TOOLS

- Pencil
- Glue: cyanoacrylate (CA), Gorilla
- Craft wire: 20 gauge, black
- Alkyd paints, such as Winsor & Newton: burnt sienna, burnt umber, dioxazine purple, lamp black, lemon yellow, Payne's gray, raw umber, titanium white, yellow ochre
- Clear finish, such as matte spray lacquer

TOOLS

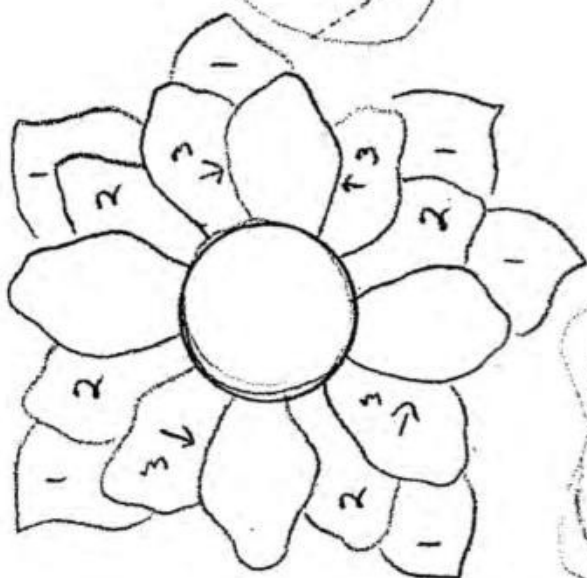
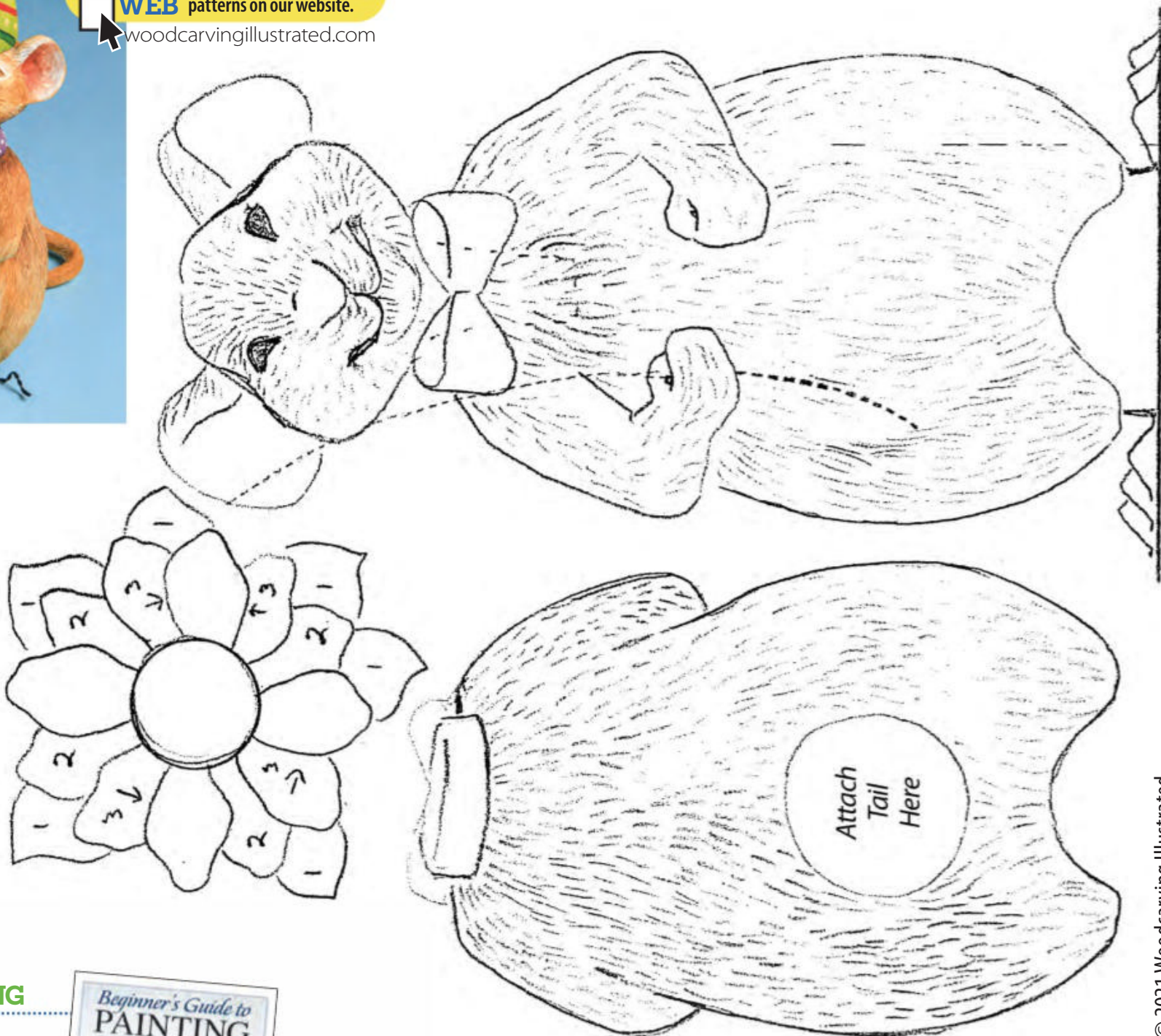
- Band saw
- Carving knife
- #3 gouge: $\frac{1}{8}$ " (3mm)
- #5 gouge: $\frac{5}{16}$ " (8mm), $\frac{1}{2}$ " (13mm)
- #7 gouge: $\frac{1}{2}$ " (13mm)
- #7 fishtail gouge: $\frac{5}{16}$ " (8mm)
- #11 gouges: $\frac{3}{16}$ " (5mm), $\frac{9}{32}$ " (7mm), $\frac{3}{8}$ " (10mm)
- V-tool: $\frac{1}{4}$ " (6mm) 45°

- Drill with bits: assorted
- Flexible shaft tool with bits, such as diamond: small fine-grit round, large coarse-grit; such as ceramic stone: small tapered-cylinder-shaped
- Paintbrushes: assorted
- Awl
- C-Clamps

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



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FURTHER READING

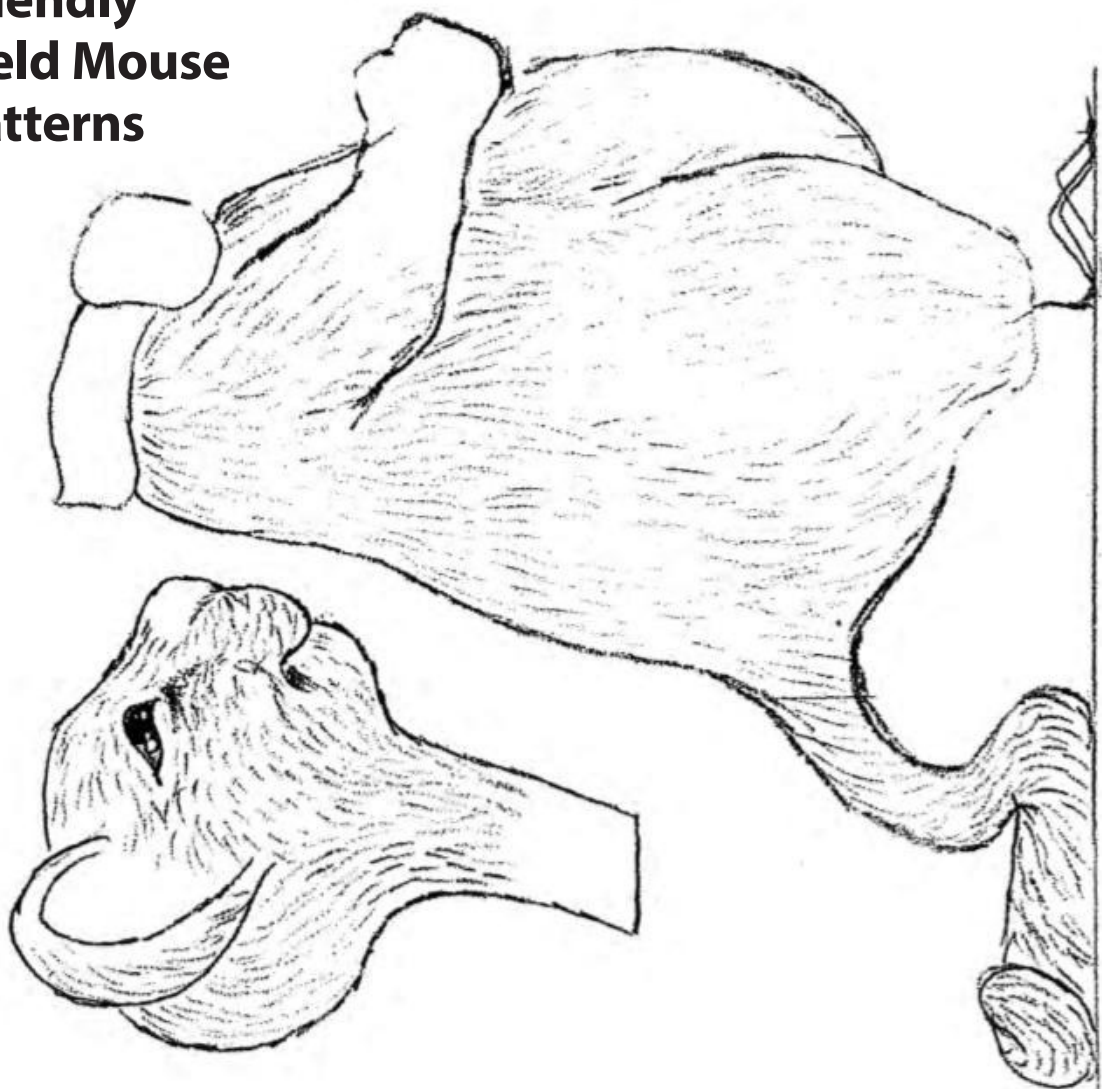
Beginner's Guide to Painting on Wood

by Betty Padden

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Friendly Field Mouse Patterns



Betty Padden and her husband, Bob, own Wooden Apple Signmakers in Auburn, Mass. They have been professional sign carvers for 35 years and have been teaching their craft to students for more than 30. They are the creators of SantaCarls®, a unique figure that has been sold at Disney parks and Busch Gardens.

Betty also designs and paints for Ne'Qwa Art and Blossom Bucket, among other companies. Visit bettypadden.com for cutouts, patterns, and designs, and help for woodcarvers struggling with projects. See more of Betty's work at woodenapplesignmakers.com.

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Circle of Chips

Alternate two striking chip types in this summery, modern wall hanging

By Bernat Mercader
Photos by Júlia Bullich

This sunny, circular design is a perfect opportunity to familiarize yourself with chip carving as an art form. Master two basic chip styles by repeating them over the entire surface of the wood for a simple yet effective piece. Geometric three-corner chips alternate with flowing, free-form versions to make a stunning home decor piece that is sure to make a statement for generations to come.



Use a straightedge to locate the center of your stock.

Getting Started

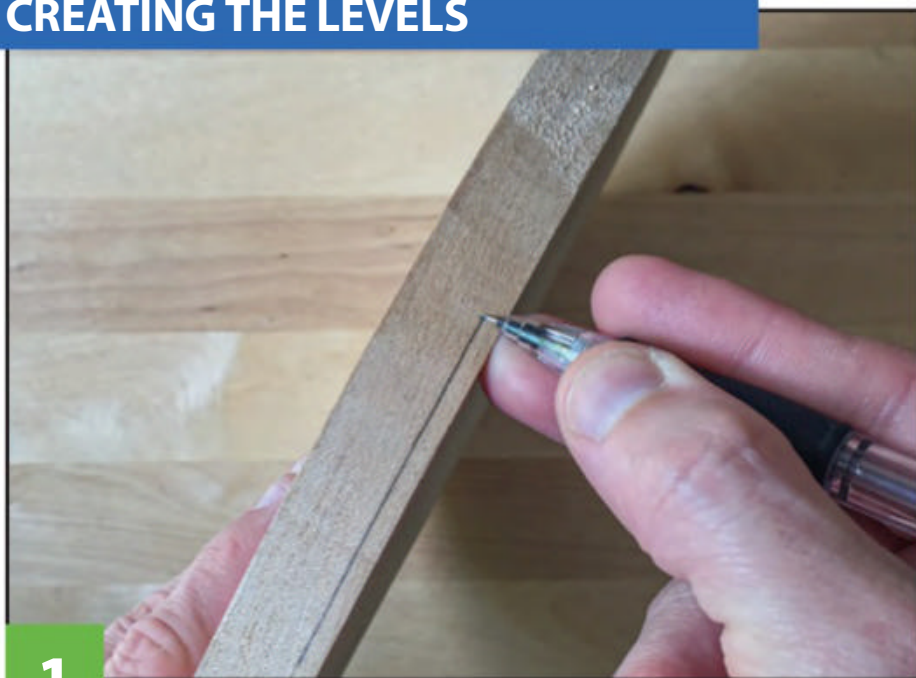
Cut the wood to size. Draw a circle on your stock by finding the center with a ruler and tracing the perimeter of the pattern; alternately, you could use a bow compass. Then cut the circle shape with a scroll saw, jigsaw, or bandsaw. Line up the pattern and transfer just the circles to the blank using graphite paper and a pencil.

TIP

SAVING TIME

When leveling the four circles of the piece, consider using a router to save time roughing out. Alternately, you could carve the levels down by hand.

CREATING THE LEVELS



1

Mark the levels. Use the ruler to mark a line $\frac{1}{2}$ " (1.3cm) down from the top. Place these marks along the four sides of the circle as if they were the points of a cross. Then use the pencil to draw a line along the perimeter of the circle, using the four points for reference to keep your line level.



2

Make deep stop cuts along the outermost circular line. Use a bench knife. *Note: Keep the blade perfectly perpendicular to the wood; you want a straight wall.* Then carve in toward them with a $\frac{1}{2}$ " (13mm) #5 gouge. Make one layer of slices all the way around the circle.



The deep cuts in this piece cast dramatic shadows.

materials & tools

MATERIALS

- Basswood, $\frac{3}{4}$ " (1.9cm) thick: 10 $\frac{1}{4}$ " (26cm) square
- Graphite paper
- Pencil
- Sandpaper: assorted grits to 320
- Antiquing wax, such as Fleur
- Clear varnish (optional)
- Cotton cloths

- Cotton swabs
- Hanger

TOOLS

- Jigsaw, scroll saw, or bandsaw
- Ruler
- Knives: chip carving, bench
- #2 gouge: $\frac{1}{2}$ " (13mm)
- #5 gouge: $\frac{1}{2}$ " (13mm)

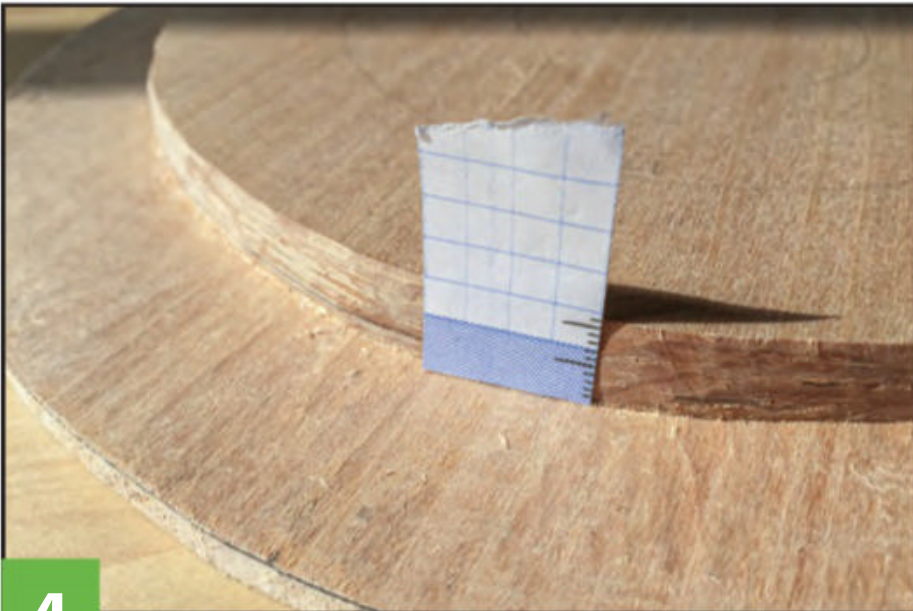
- #7 gouge: $\frac{9}{16}$ " (14mm)
- Router with bit: straight (optional)
- Heat transfer tool (optional)
- Bow compass (optional)
- Paintbrush

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



3

Flatten the outside layer. Use a $\frac{9}{16}$ " (14mm) #7 gouge to work your way out from the gouge cuts made in Step 2 toward the edge, making bold strokes with the grain. Deepen the stop cut as needed with the knife. As you approach the $\frac{1}{2}$ " (1.3cm) mark on all sides, switch to a $\frac{1}{2}$ " (1.3cm) #2 gouge, which is flatter. Slowly carve the layer down until you are just above the line. Inspect the layer for any noticeable bumps, mark them with a pencil, and remove them with the same tool.



4

Mark the wall on the next layer up. This layer will sit $\frac{1}{8}$ " (3mm) above the one below it. Then lower the second and third layers following the methods used in Steps 2 and 3, working layer by layer toward the center. Leave the central circle untouched.



5

Sand the layers. Once you have established the levels, sand them smooth with 220- and then 320-grit sandpaper. Then smooth the walls of each circle, as well.

CARVING & FINISHING



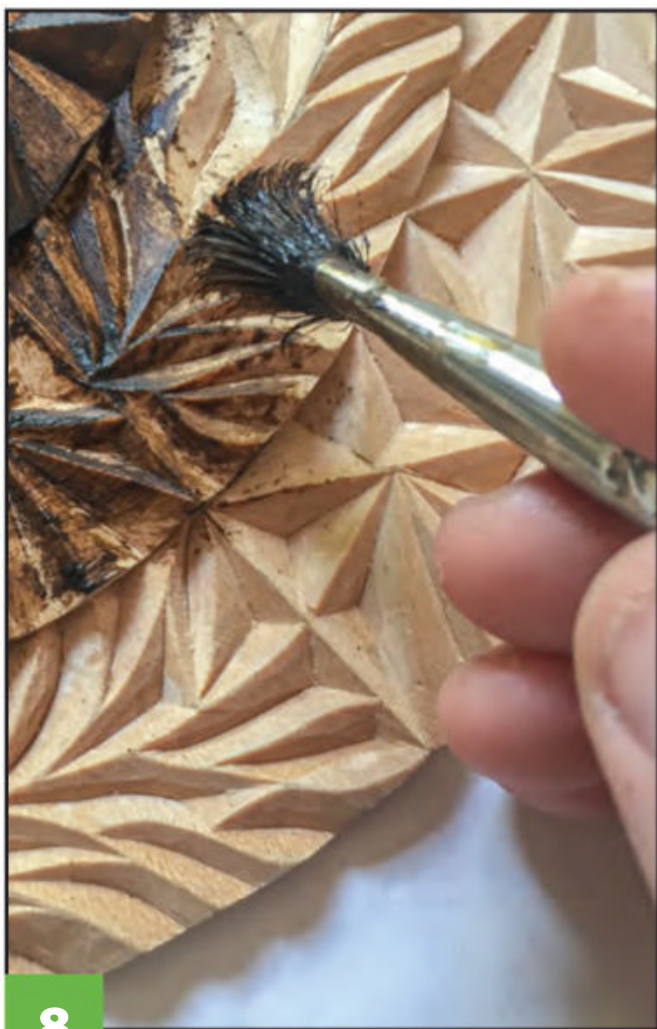
6

Attach the chip carving design. Because of the levels, it's easier to cut the pattern up into seven separate pieces—one for each half of the lower levels and one for the central circle. Transfer the patterns using graphite paper and a pencil or a heat transfer tool. I sketched mine on.



7

Carve the chips. Use a chip carving knife, making sure to periodically strop your blade. I moved in from the edge of the circle toward the center. (For more chip carving tips, see Sidebars at right.)



8

Apply a finish. I used a dark antiquing wax, but you can use a clear finish if preferred—or, if you'd like to go darker, Bitumen of Judea is an option. With an old paintbrush, work to apply the finish thoroughly in every crevice of the carving. Rub off the excess and buff with a cotton cloth. I used cotton swabs to remove the finish from tight areas. Let dry and apply a varnish if desired; I left my version unvarnished to give it a rustic look. Add a hanger and display.

Cutting Against a Wall

For the curved chips that run up against a wall, start by making a straight cut (similar to a stop cut) at a 90° angle to the wood. Once you've broken away from the wall, change your angle back to 65°. I prefer to use the bench knife for these cuts, as its smaller blade gives me added control in tight spots. Use this knife for both curved cuts on each wall-adjacent chip, or switch to the regular chip carving knife after you've made the first cut. You may need to occasionally repeat the slices on both sides until you achieve a clean cut.



Chip Carving Positions

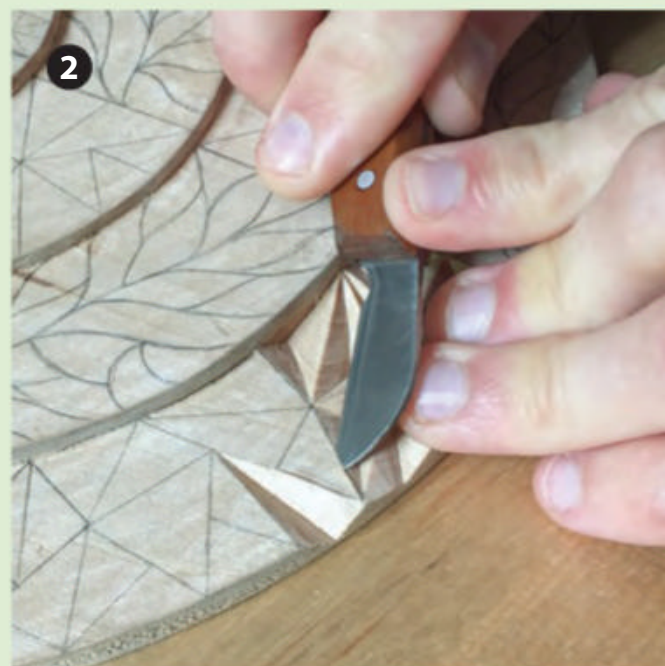
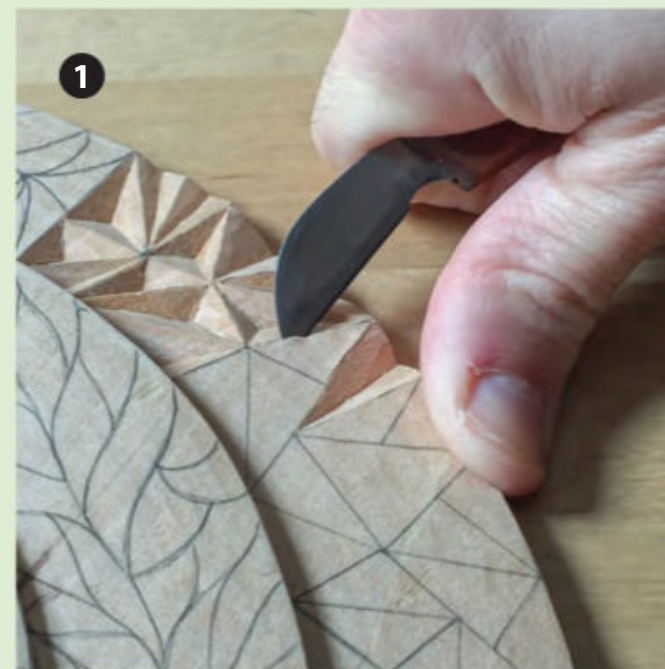
These are the two main positions in which I hold my knife. Experiment with both to see which suits your comfort level, and each chip, best.

Position 1: Paring

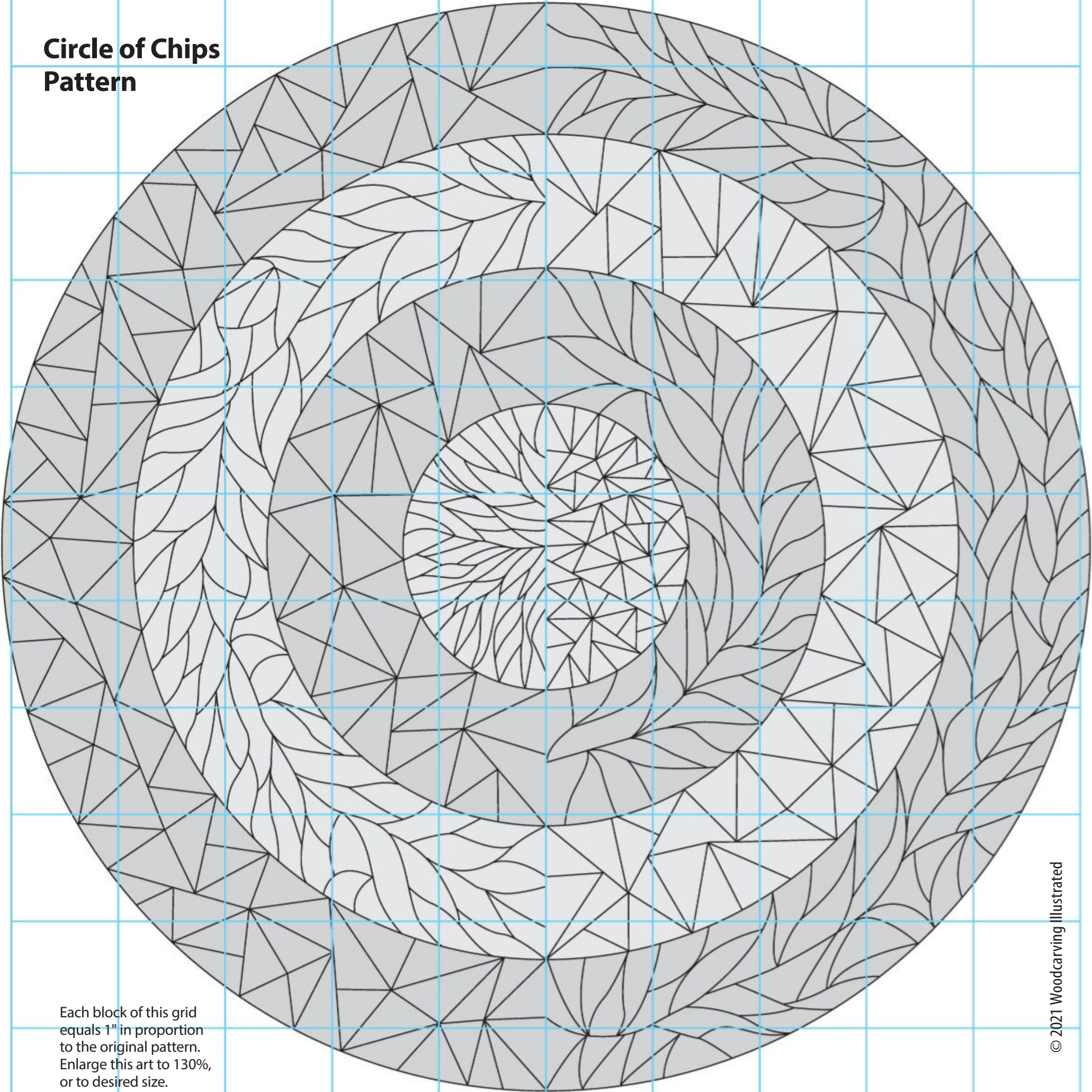
Lay your knife in your palm across your fingertips. Curl your fingers around the handle, with the blade facing your thumb. Place your thumb at the edge of the handle; this will provide you control while carving and prevent you from cutting yourself. When carving, use your thumb and knuckles for support. Push toward the inside center of the chip as you slide the blade along the chip line, keeping the knife at a 65° angle.

Position 2: Slicing

Place your thumb along the back of the blade. Carve along the chip line at the same angle as in Position 1, only this time you'll be pushing the blade away from yourself. Use your non-carving hand to guide the blade.



Circle of Chips Pattern



Each block of this grid equals 1" in proportion to the original pattern. Enlarge this art to 130%, or to desired size.

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Bernat Mercader is a woodcarver based in Barcelona, Spain. He was inspired to take up the craft after visiting a bed-and-breakfast in Bulgaria that was entirely made from wood. He started carving at Tallamadera, a workshop near his home, in 2016. You can find more of his work at woodberncarvings.com and @woodberncarvings on Instagram, Facebook, and YouTube.

Blast Off!

This three-part carve will make you want to suit up for space travel

By Rick Stoddard



This basswood rocket was inspired by a wilderness survival hack.



While researching survival tips for camping in the wilderness, I came across a simple technique for starting a fire if dry tinder is unavailable. The technique involves lightly slicing a damp piece of wood to produce a cluster of thin curls on the end. The shaved piece of wood, known as a feather stick, easily catches fire. The technique is accomplished with a single knife and looks incredibly cool. The more I looked at it, the more I thought the shape resembled the way fuel clouds look during a rocket launch.

This project is great for carvers of all skill levels, because the rocket and fins are pretty simple shapes. The rocket's exhaust plume requires additional care, but the challenge is well worth it!

Getting Started

Prepare the base. Drill a $\frac{3}{8}$ " (1cm)-deep hole in the center of the base where the end of the exhaust plume will go. Chamfer the edges, if desired.

Prepare the dowel. Soften the dowel by submerging it in a large covered container of warm water for at least 24 hours. (I recommend using a large thermos or insulated mug.) This will allow you to more easily "feather"



and curl the exhaust plume later. While the dowel is softening, transfer the rocket ship body pattern onto the blank using your preferred method. Cut out the rocket on a band saw or scroll saw. Then draw a centerline down all four sides of the blank.

CARVING THE ROCKET



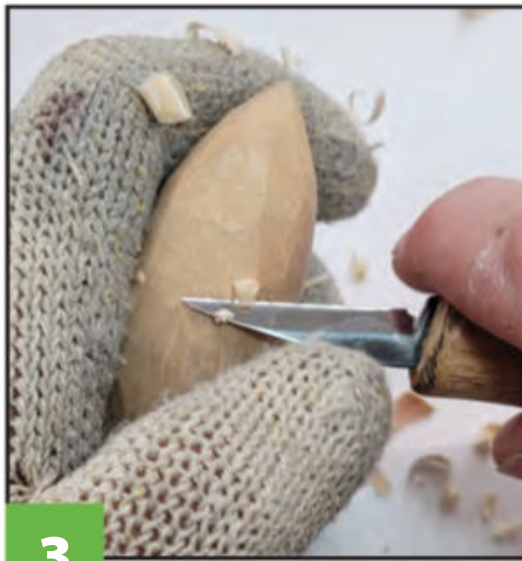
1

Mark the nozzle area. Connect the previously drawn centerlines at a four-way intersection in the center of the nozzle. Draw a 1" (2.5cm) circle around where the lines meet.



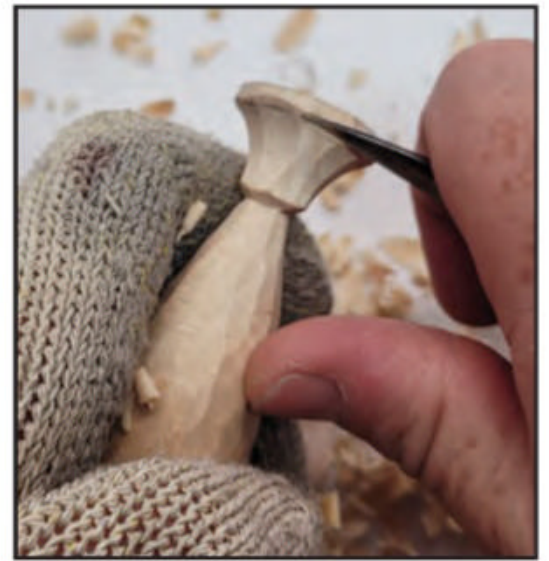
2

Rough out the basic shape. Round the body of the rocket into the centerlines you made in Getting Started. Use a rough out knife. Then create a stop cut around the base of the nozzle. Carve into the stop cut to show separation between the rocket ship and the nozzle.



3

Refine the rocket's shape. Bring the nose of the rocket to a rounded point. Then carve down to the nozzle to further exaggerate the separation between it and the rocket ship. Angle your cuts to give the nozzle a bell shape.



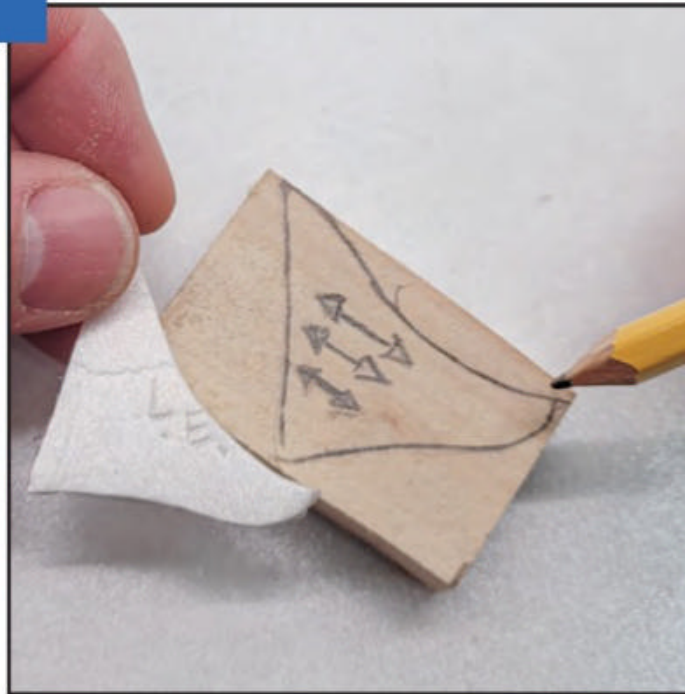


4

Divide the rocket into sections.

Use the pencil to draw a circle around the rocket—about 1" (2.5cm) down from the top—to separate the nose from the body of the ship. Draw three evenly spaced lines down from the top of the nose to the circle. Then draw three evenly spaced lines down the body of the rocket to the start of the nozzle. You will use these body lines to help you attach the rocket fins later.

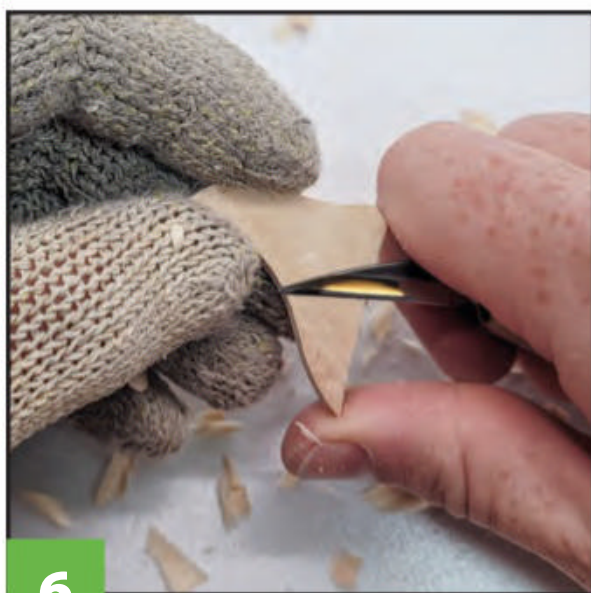
CARVING THE FINS



5

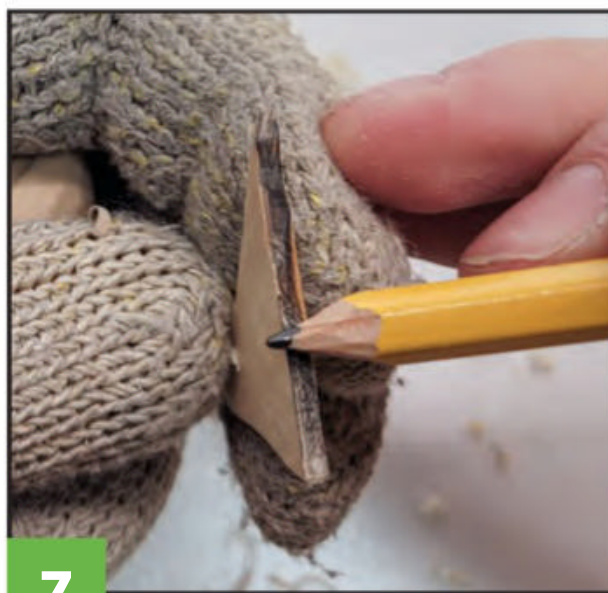
Test the fit of the fins.

Before you apply the pattern, make sure the curve of the fin matches the curve of the rocket. Transfer the rocket fin pattern onto a piece of card stock and cut it out. Hold the card stock against the rocket ship and make adjustments as needed. Then trace the fins onto your blank, orienting the grain as shown on the pattern.



6

Shape the fins. *Note: Save time by stack-cutting your fins on 1/8" (3mm) stock. Thin and round the edges with shallow, sweeping cuts. However, do not round the bottom edge, as it will be glued to the body of the rocket.*



7

Make adjustments. No matter how carefully you cut out the fins, there will be gaps when you test-fit them. Rub a pencil on the bottom edge of the fin, and then stamp the fin onto the rocket ship. The graphite will mark the high spots. Thin and round the edges of the fin to remove these spots. Repeat the process until the pencil rubbing produces one continuous line of graphite.





8

Attach the fins. Once you are pleased with the fit, attach the fins using cyanoacrylate (CA) glue. Then add panels and windows to the rocket ship using a woodburner on a medium-high heat setting. (I used a skew nib, but you can use your preferred shape.) Add rivets on the panels and fins—the more detail, the better. Then drill a $\frac{3}{8}$ " (1cm)-deep hole in the bottom of the rocket to attach it to the exhaust plume later.

CARVING THE EXHAUST



9

Shave the dowel. Carve long, continuous cuts from the top of the dowel to about 1" (2.5cm) from the bottom. The process of slicing the "feathers" is similar to how roofers lay rows of shingles—staggered and one at a time. If you don't stagger the rows, it will be more difficult to curl the feathers later.



10

Carve a tenon on both sides of the exhaust dowel.

Measure down $\frac{1}{2}$ " (1.3cm) and draw a circle all the way around the dowel. Then begin creating the tenon by removing wood to about $\frac{3}{8}$ " (1cm)—this is what will fit in the nozzle of the rocket. Check it often for a snug fit. Repeat the process on the bottom of the dowel under the feathers, so that you eventually form a tenon to attach the exhaust plume to the base. You may need to cut the end of the dowel off a little to hide the joint.



11

Curl the feathers.

Soak the sliced ends of the dowel in a mug of hot water for about ten minutes; this allows the feathers to become supple and less likely to break. Carefully wrap each one around a pen several times. Use a hair dryer or heat gun to quickly blast the curl so it retains its shape. *Note: Curling a lot of feathers will make the rocket look like it is blasting off. Leaving fewer pieces curled will make the rocket appear as though it has been in flight longer.*

Painting and Finishing

Prepare the rocket for paint. Dip the body of the ship in a mixture of equal parts boiled linseed oil and turpentine to seal the wood. Wipe off the excess with a clean paper towel, and then set the carving on another paper towel and allow it to dry completely before painting. *Note: Dispose of the paper towels appropriately; BLO-soaked paper towels and rags can spontaneously combust.*

Paint the rocket ship body. Use gold or silver acrylic paint thinned with water. I painted the windows blue and the nose of the ship red. Let the paint dry fully overnight, and then seal the rocket with two to three coats of a satin lacquer finish.

Prepare the exhaust plume for paint. Lightly spray the feathered dowel with one coat of Deft. Then apply yellow acrylic paint thinned with water to the entire plume. I added red thinned with water to some of the ends of the curls for visual interest. Be careful not to get the plume too wet, as this can ruin the curls. It is better to add the paint on in several light coats than in one heavy coat. Let dry fully, and then spray the exhaust plume with four to five light coats of satin lacquer finish.

Paint the base black. Once dry, add a light topcoat of orange thinned with water. Lightly buff the base with 220-grit sandpaper to allow the black to show through. Then, using a medium-sized paintbrush, paint black strokes extending from the exhaust plume. Allow to dry fully, and then spray the base with three to four coats of satin lacquer finish. Apply wood glue to the holes in the base and nozzle, and then insert the exhaust dowel into both.

materials & tools

MATERIALS

- Basswood, 2" (5.1cm) square: rocket ship body, 4 $\frac{5}{8}$ " (11.7cm) long
- Basswood, 2" (5.1cm) thick: base, approx. 5 $\frac{1}{2}$ " (14cm) square
- Basswood, $\frac{3}{8}$ " (1cm) thick: rocket fins, 3 each 2" (5.1cm) square
- Wooden dowel; 1" (2.5cm)-dia.: exhaust plume, approx. 8" (20.3cm) long
- Glue: cyanoacrylate (CA), wood
- Acrylic paints, such as Ceramcoat: black, blue, gold, orange, red, yellow
- Finish, such as Deft spray lacquer: satin
- Boiled linseed oil
- Turpentine
- Graphite transfer paper (optional)
- Pencil
- Pen

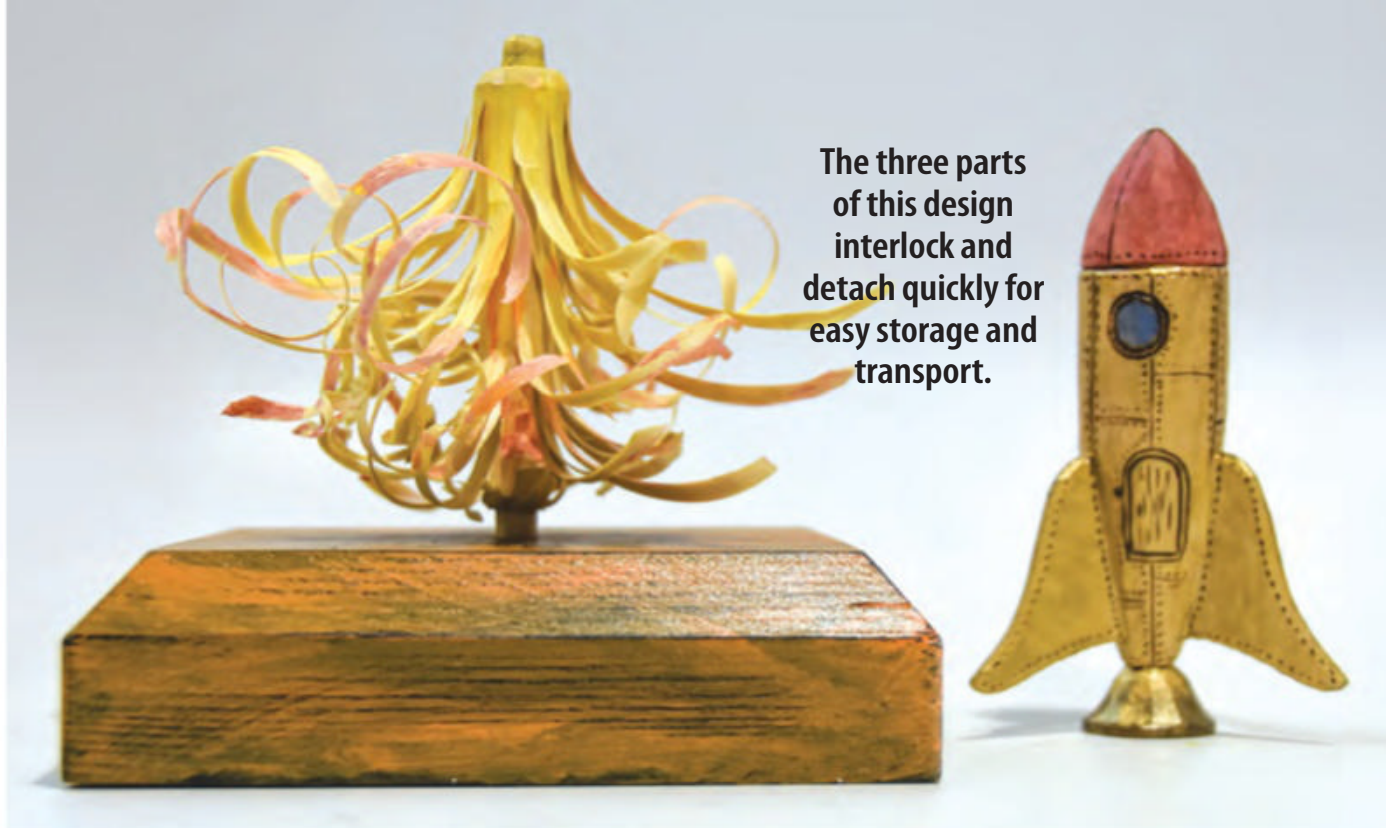
- Sandpaper: 220-grit

- Paper towels

TOOLS

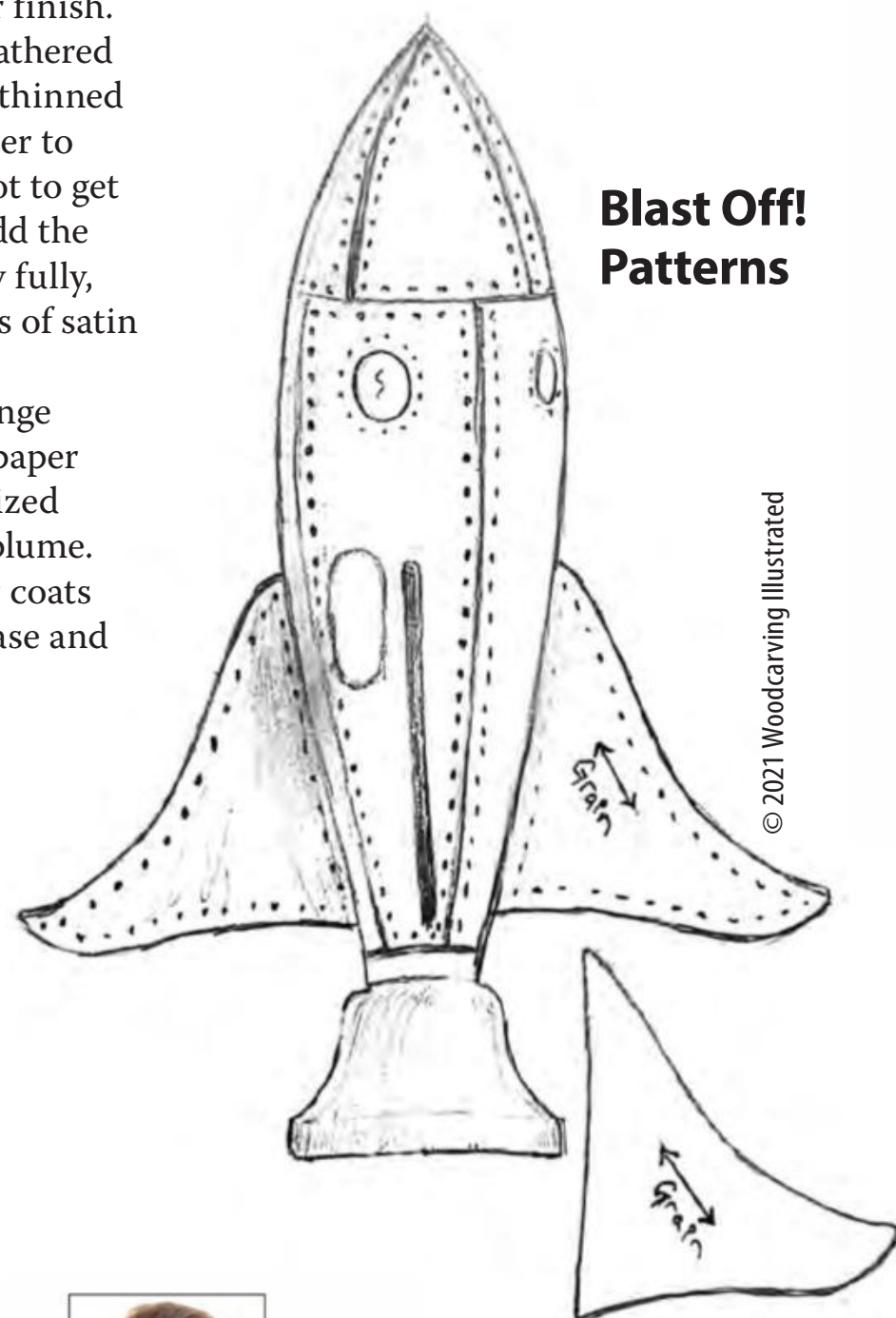
- Scroll saw or band saw
- Drill with bit: $\frac{3}{8}$ " (10mm)-dia.
- Carving knife
- Paintbrushes: assorted
- Woodburner with nib: skew
- Hair dryer or heat gun
- Router (optional)
- Covered container (for soaking dowel)

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



The three parts of this design interlock and detach quickly for easy storage and transport.

Blast Off! Patterns



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Rick Stoddard lives in Boise, Idaho, with his wife, two teenaged daughters, a cat, two dogs, and some chickens. He teaches middle school engineering and, when he's not carving, can be found on the tennis court or in the mountains.

Matchbox Aquarium

Carve a little fish habitat using minimal materials and tools

By Steve Tomashek

As a carver of whimsical miniatures, I've always been interested in the toy making region of Germany known as the *Erzgebirge* (Ore Mountains). Now that I live nearby, I like to create around the themes and forms that have been manufactured there for over a century. Recently, I turned to the folk-art form of building tiny dioramas inside a matchbox (see Sidebar below). This matchbox aquarium is a great way to improve and show off your whittling chops: it's entertaining and clever, and can be completed with just a knife.

Getting Started

First, find a matchbox you'd like to fill; they come in different sizes with blank or decorated slip covers. I build a small wooden box that fits snugly inside, but if you do not have a suitable miniature table saw, you'll have to either buy wood that's already cut to the dimensions or stick with the cardboard version. Other than that, you'll only need a handful of toothpicks, paints, and a short length of fishing line. It is important that you use toothpicks that are not made of bamboo; they should be creamy white with no visible grain.

Matchbox Dioramas

Matchbox dioramas (*Streichholzschachteln*) originated in the *Erzgebirge* (Ore Mountains) region of Germany in 1905. Like tiny time capsules, they contained scenes of life at the time: a farmer milking a cow, a shopkeeper selling wares, a miner pushing an ore cart. The figures were partially turned on a lathe and assembled by children, and over time, more than 100 different themes arose. These unique creations are still being made in Seiffen, Germany (known as Toy Town), to this day.

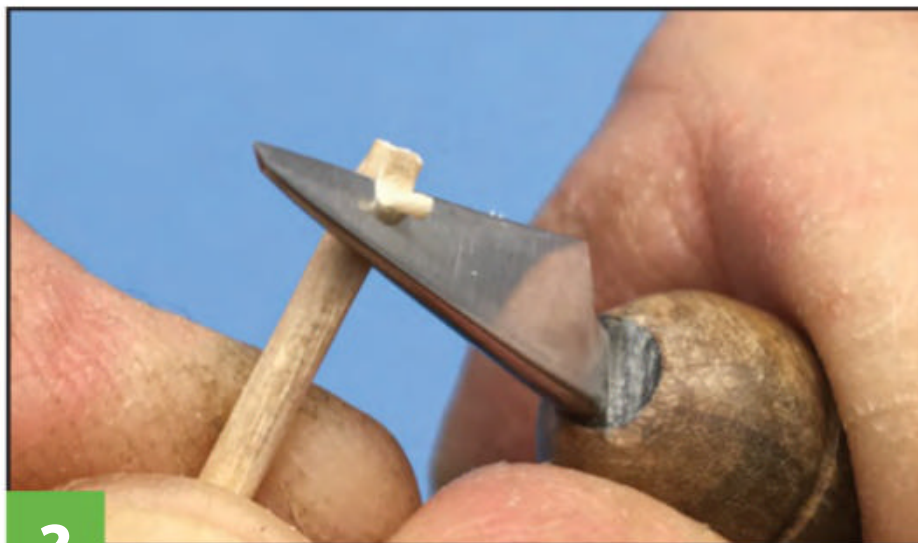


MAKING THE FISH



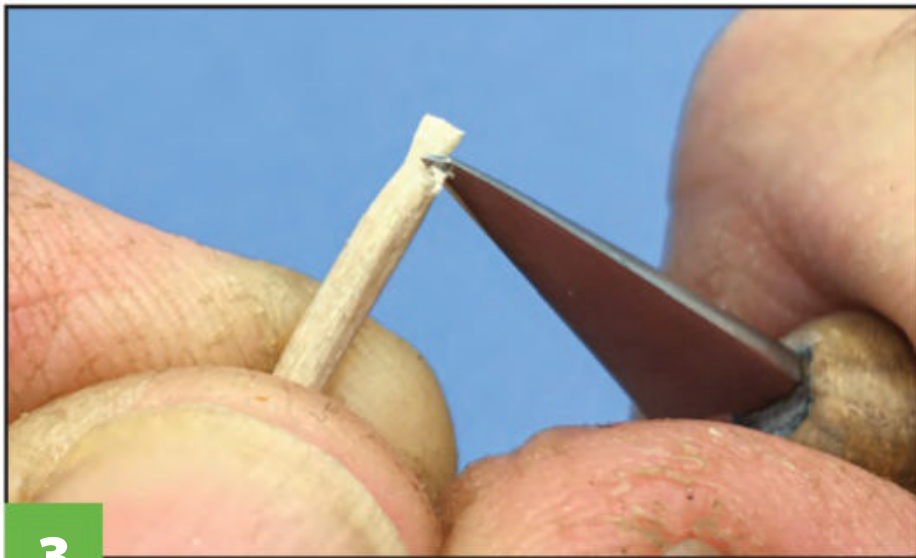
1

Begin to shape the fish. Score the circumference of a toothpick where it begins to taper to a point. Use a knife. Snap off the tip and flatten the end with the knife or a piece of sandpaper. This will be the tail end of the fish.



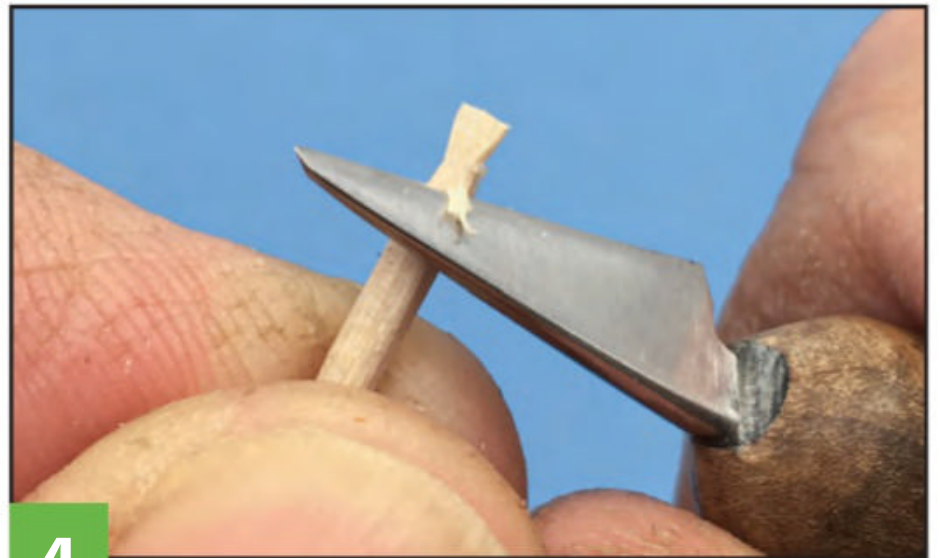
2

Rough out the tail fin. Pare the opposite sides of the toothpick on the end you've just flattened until it looks like the thin and sharp end of a flathead screwdriver.



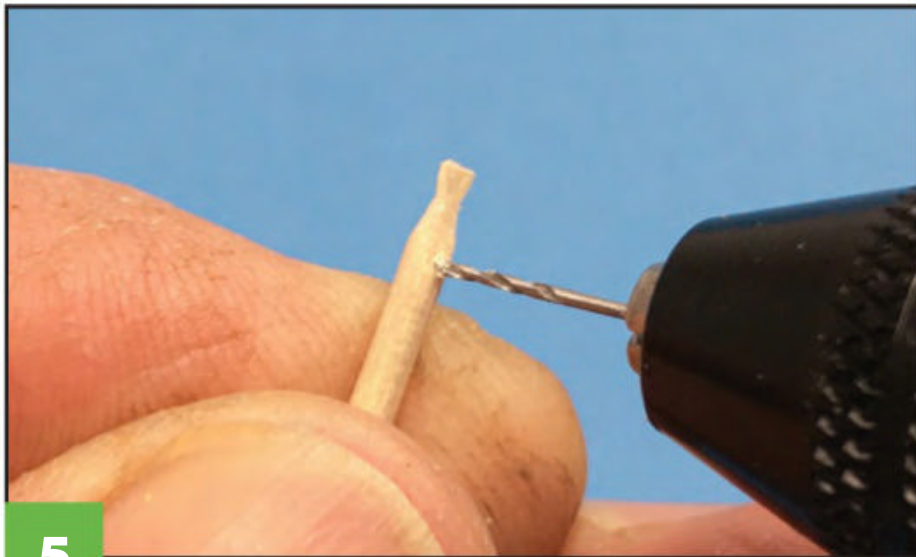
3

Define the tail fin. Make an angled cut from the end inward. Make sure to carve in this direction only so that you don't break off the tail fin; it will become more fragile as you remove material. Make the cut several times, each one progressively deeper, but stop before you reach the midpoint of the toothpick's diameter.



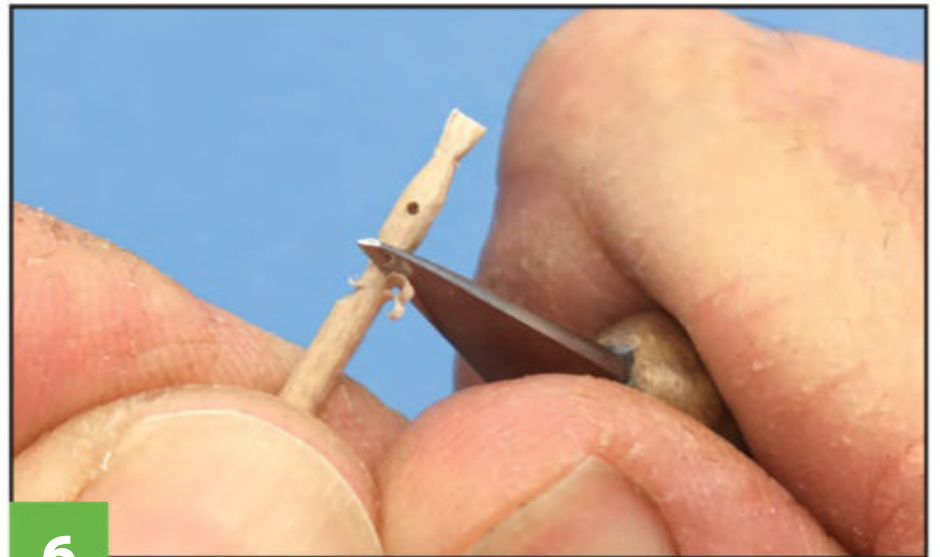
4

Match the cuts you just made to form a V-cut. Repeat the process on the other side and shave the edges off your cuts until the taper is smooth and the tail fin is distinct.



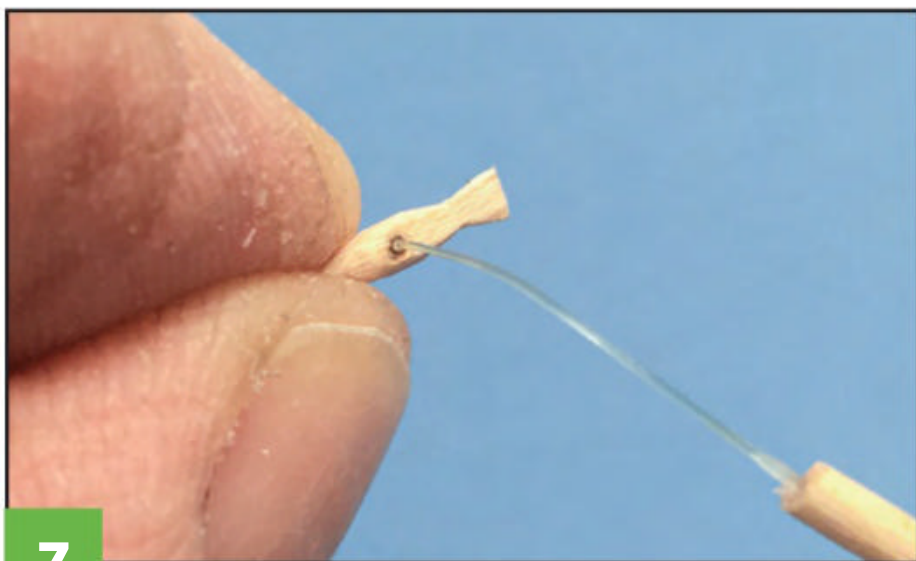
5

Add the hole for the fishing line. Carefully drill a hole in one side of the fish body with a tiny drill and pin vise. The drill bit should be just slightly thicker than the fishing line you use.



6

Shape the head. Use paring cuts to taper the toothpick to a point where you want the head to be. Make multiple cuts progressively around the entire circumference of the toothpick. It's best to do this over a table or piece of cloth, so that you can find the fish if it accidentally snaps off.



7

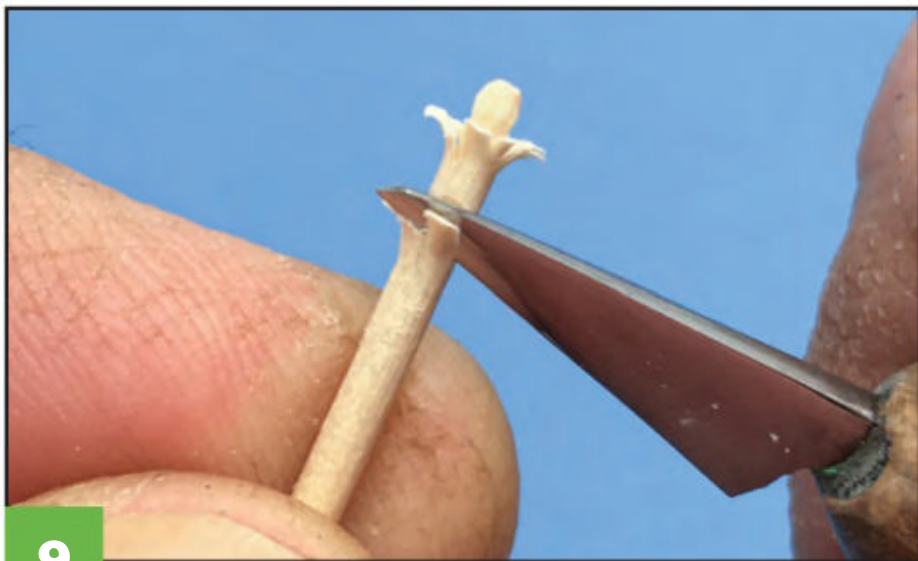
Add the fishing line. Glue a short piece of fishing line (or a string with similar qualities) into the hole you made using a quick-drying glue, such as cyanoacrylate (CA). Drill a hole into the flattened end of another toothpick and glue the other end of the fishing line into that hole. (For more on this setup, see Tip on page 48.) Set aside until the painting step.



8

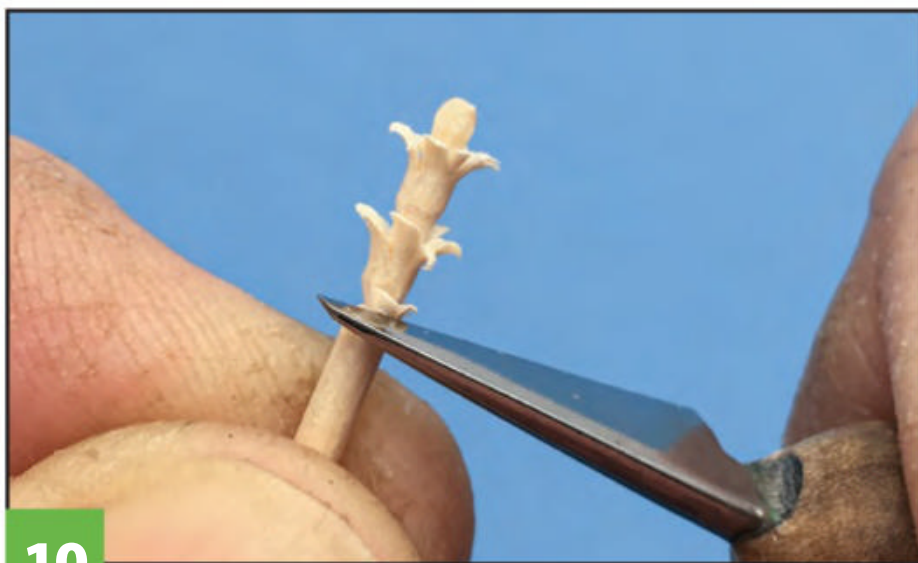
Begin to carve the plants. Round off one of the points of a toothpick and use shallow paring cuts around the circumference to create a flowerlike structure. Make sure to avoid cutting the petals off or cutting so deep that the entire end breaks off.

ADDING THE PLANTS & PREPARING THE MATCHBOX



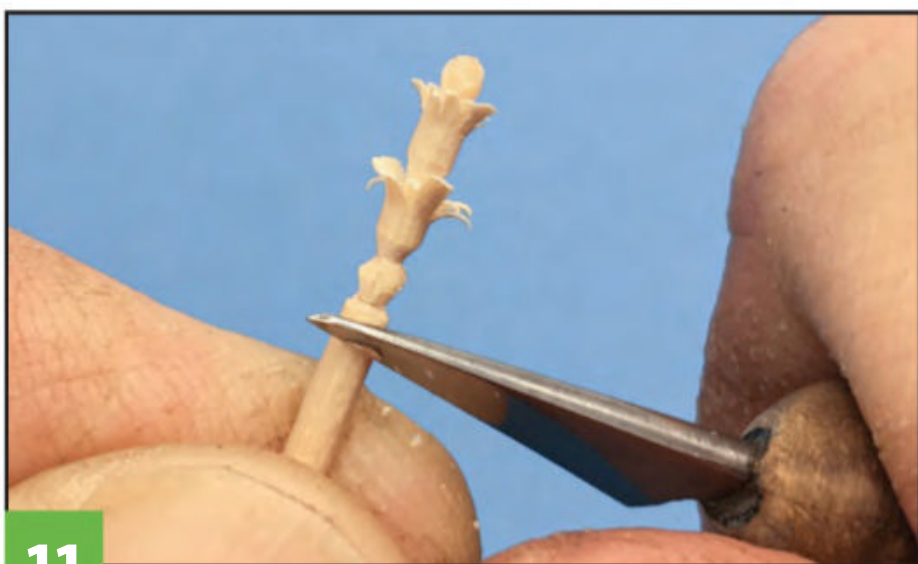
9

Add more petals. Just below your first set of petals, start another set. These can be made longer or shorter depending on the effect you want to create. Try to vary them enough so that they look like they came from the same family, but not so different as to have come from different worlds.



10

Begin to add segments to the plant. Make a V-cut under the last set of petals, around the entire circumference of the toothpick. This kind of separation between sections of the plant makes it easier to build a border as you apply colors later.



11

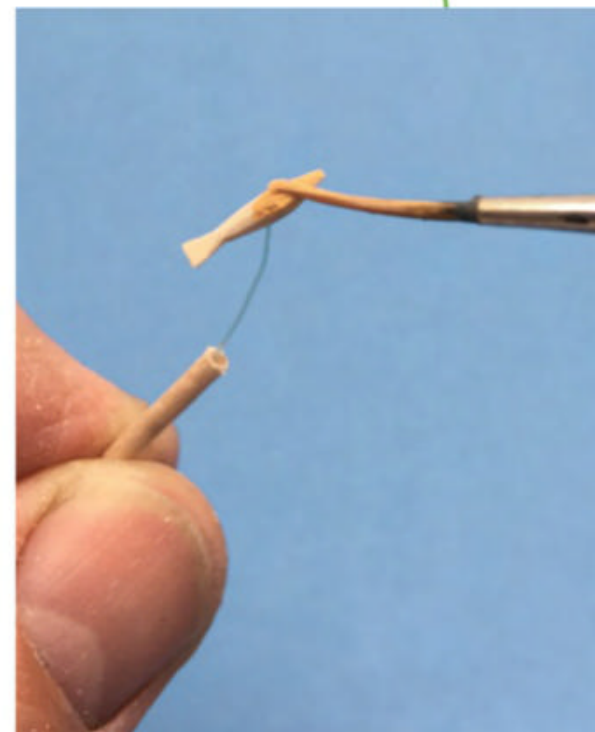
Add more segments. Make a second set of V-cuts around the circumference of the toothpick, directly below the first. Keep your cuts shallow, so as not to cut through the toothpick. This series of cuts establishes the appearance of a small kernel or seed, which can then be rounded or left more angular.

TIPS

PAINTING

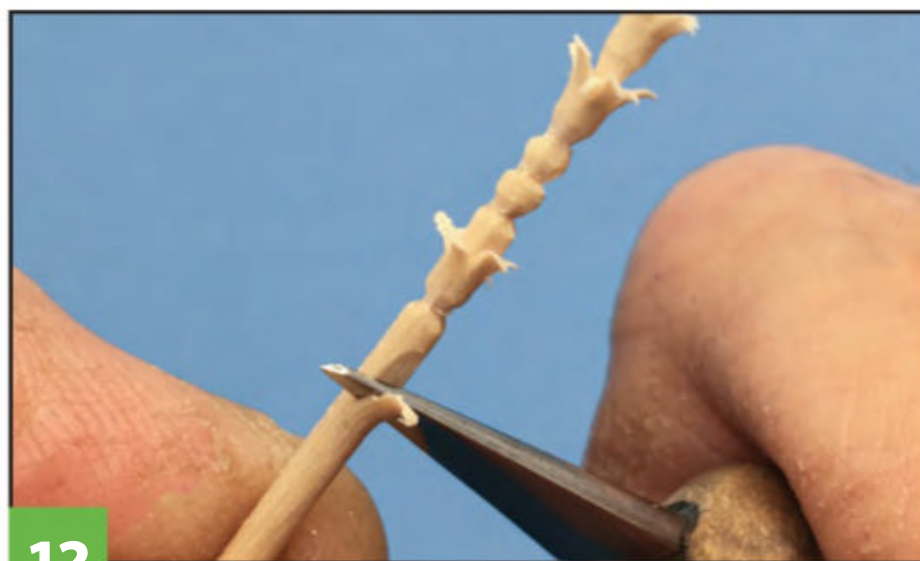
LITTLE CARVINGS

I use a fishing line system to make it easier to hold miniature carvings while I paint. If you hold onto the carving itself, you'll either smudge the paint or transfer oils and dirt to the carving, harming the finish. While the flexibility of the fishing line makes painting a bit trickier, it's preferable to transferring the fish between multiple holding mechanisms.



DECORATING YOUR AQUARIUM

Use your imagination to come up with ideas to decorate your aquarium: painted seeds, pebbles, and other bits of nature can add fun colors and textures. You could even fabricate a small treasure chest with a few carefully chosen pieces of wood, as shown in the main image on page 46. Just be careful not to stick too many objects into your aquarium, or your fish will get lost in the clutter.



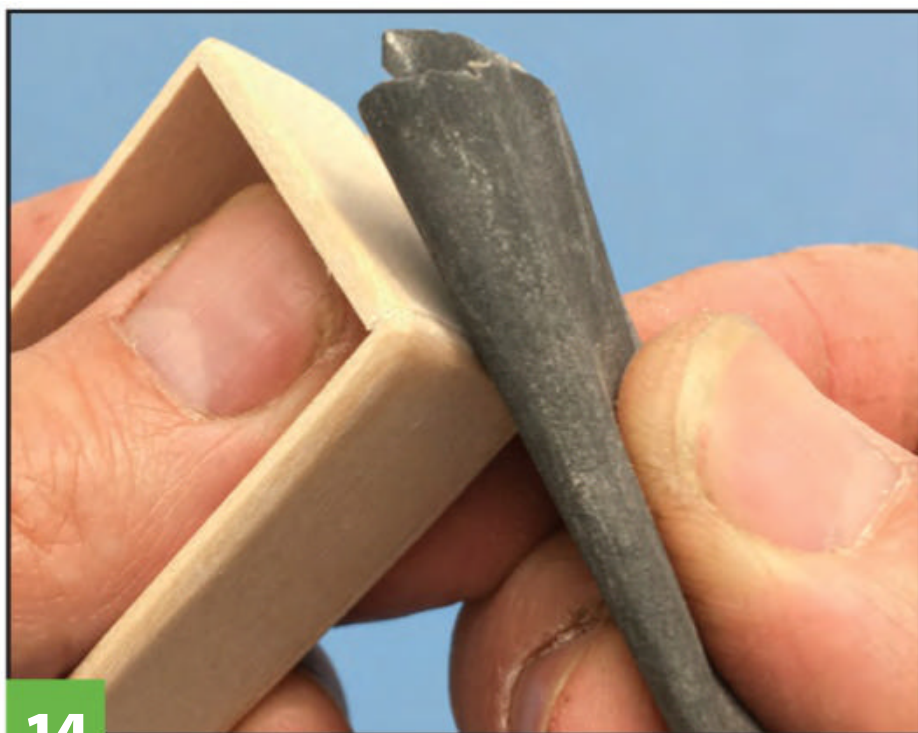
12

Add the finishing touches to the plant. Once you've completed the last feature, narrow the next 1/4" (6mm) of toothpick using stop cuts until it is at least half as thin as a normal toothpick. Taper the narrow area to nearly a point, as it will serve as a peg to secure the whole plant into the matchbox. Leaving it connected to the rest of the toothpick is useful for the painting process, but not necessary.



13

Prepare the matchbox pieces. If you prefer to use a ready-made matchbox only, skip to the finishing step now. I used a Proxxon KS 230 table saw to cut pieces for the box, attaching them with simple butt joints and wood glue.



14

Refine the box. Measure the wooden box so it fits tightly in the cardboard matchbox, which will essentially serve as a protective sleeve for the aquarium. Once the glue is dry, sand each side, giving particular attention to the corners so that the fit is snug but not tight. After painting everything, drill small holes to fix the fish and decorations in place. Cut the fishing line a distance from the fish so that it will not be visible after you mount it. Once everything is in place, fill any mounting holes that are visible from outside the box and paint them over.

Finishing

Add color and finish. I use acrylic paints, either Liquitex or Lascaux brand. The largest brush I use is a #2 round, and for details I use #2/0 and #18/0 liner brushes made by Loew-Cornell. I do not prime my carvings with boiled linseed oil or seal with a clear finish at the end, but you could do this if desired.

TIP

PAINTING TIP

I use a variety of muted colors applied in thin washes until I decide what combination works for me. I grouped my plants in similar color families, but the hues are not so similar as to be uninteresting.

materials & tools

MATERIALS

- Basswood, 1/16" (2mm) thick: approx. 2" x 4" (5.1cm x 10.2cm) (cut down to inner matchbox dimensions) (optional)
- Matchbox: commercial or white cardboard
- Toothpicks, birch or maple: 5-7 each
- Sandpaper: assorted grits
- Fishing line, 3" (7.6cm) long
- Glue: cyanoacrylate (CA), wood
- Acrylic paints, such as Liquitex or Lascaux: assorted colors

TOOLS

- Scroll saw or miniature table saw (optional)
- Carving knife (detail or bench)
- Paintbrushes, such as Loew-Cornell: #2 round, #2/0, #18/0 liner
- Micro drill with bit: 1/32" (1mm)-dia.
- Pin vise

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

FURTHER READING

COMING SOON!

Scrap Wood Whittling: 21 Miniature Animal Projects with Character

by Steve Tomashek

Item 1685. Available for \$14.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.



Steve Tomashek lives with his wife, daughter, and a menagerie of farm animals in a tiny village in the state of Thuringia, Germany. Prior to moving from the US in 2011, Steve sold his artworks at art fairs and galleries in the Midwest and along the East Coast. Find him on YouTube at Steve Tomashek.

Pencil Me In

Gifted graphite carver makes minuscule sculptures using an X-Acto blade and a microscope

By Kaylee Schofield



All photos ©Salavat Fidai.

Salavat Fidai's booth at the 2016 Sharjah International Book Fair was unusual, to say the least. Amid the cloud of busy guests, he sat quietly at a table, turning the focus knob on a stereo microscope. His hands appeared in magnified form on a nearby TV screen, slowly carving the sharp end of a graphite pencil into the shape of a dining room chair. Its crossrails ran straight and its legs were perfectly symmetrical, even on such a tiny scale.

So how did he get here, carving pencils into sculptures for a crowd? The answer might surprise you. Salavat started as a lawyer

in his home country of Russia, left the profession after almost three decades, and took up art instead. But his art career didn't start with pencils—he began by creating microscopic paintings on grains of puffed rice, later adding other food-based canvases to his repertoire. (You should see his tiny rendition of Edvard Munch's *The Scream*, painted on a sunflower seed with a liner brush.)

Already hooked on miniature, Salavat began directing that fascination toward other everyday objects—namely, pencils. He began by carving jumbo versions with $\frac{3}{16}$ " (5mm)-diameter rods.

Then, once he grew comfortable with the medium, pencils with $\frac{1}{16}$ " (2mm)-diameter rods took their place. Salavat has even been known to carve the occasional mechanical pencil, whose center can measure as little as $\frac{1}{64}$ " (.4mm) across. Using just a microscope and an X-Acto knife, he pours hours into each creation, resisting the urge to rush.

"Early on, my sculptures broke frequently," Salavat said. "This rarely happens now. I stay calm and focused, and do not get upset or nervous. It's like meditation."

But, as his 11.8 million followers on the TikTok app know, this artist didn't stop with

graphite. He applies the same techniques to colored pencil lead—which isn't lead at all but a highly brittle mixture of binders, fillers, and pigments. These bold sculptures, which range from astronauts to rabbits to Christmas trees, are extraordinarily fragile. But, as Salavat points out, the colors and the added risk make them “more interesting.” Adventurous art collectors can even order one of Salavat's sculptures, if they wish: he ships his commissions in a special protective box to ensure they arrive in one piece.

Last year, Salavat hit the 500-sculpture mark, just after completing his 31st gallery exhibition. His pieces have appeared in Romania, Australia, Singapore, England, and the United States, to name a few. He has even adopted a new carving medium—lipstick. But pencils are still the star of the show.

“I am always looking for the limits of my capability as a human,” Salavat reflected. “This is my challenge to myself every day: *can I make the graphite even smaller?*”

Find more of Salavat's work at salavatfidai.com, or on Instagram @salavat.fidai.





Whittled Unicorn

Complete this petite project in just seven steps

By Lieve Roelants

To me, whittling is a little like magic—you use a simple tool to transform one thing into another. To add to the magic, I designed a creature fit for a fairytale. This is a perfect project for beginners, as it can be completed in one sitting. Soon, you'll be cranking out enough of them to populate your entire workshop. *Note: Always wear a protective glove while carving. The photos omit one to clearly show hand and knife positions.*

Getting Started

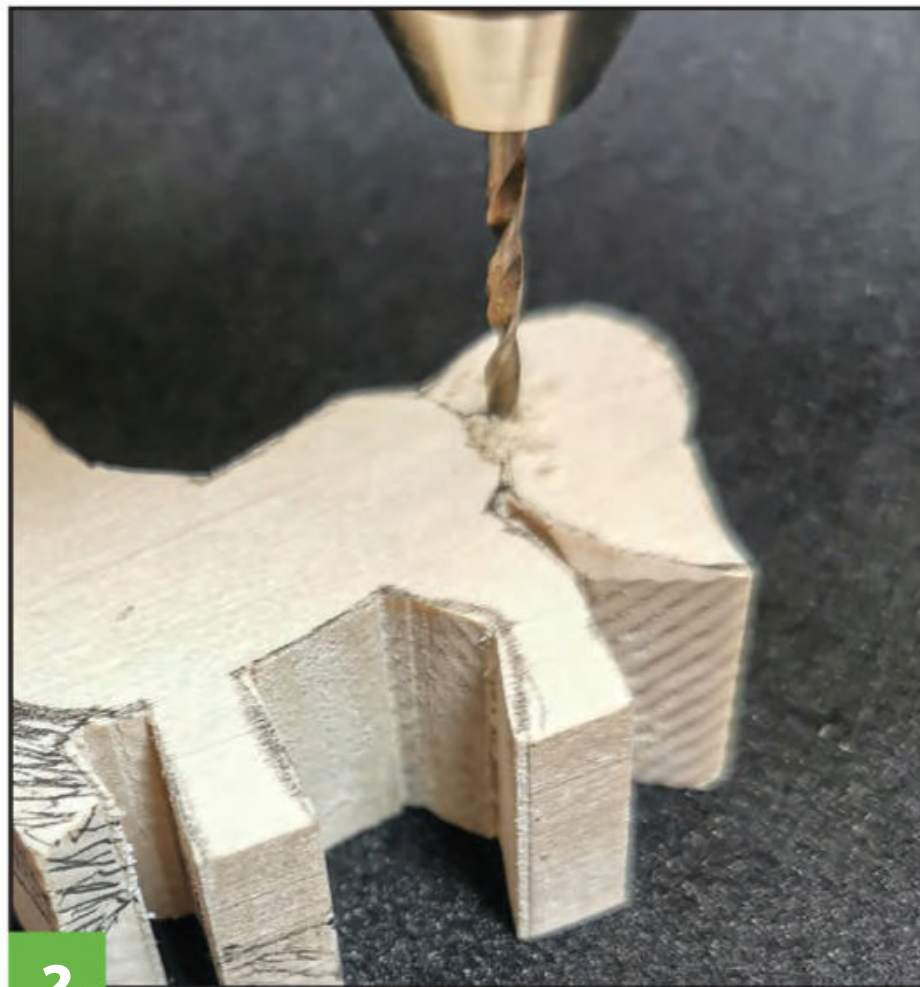
Photocopy the pattern and trace the shape onto the blank, with the grain running the length of the body. (You could also use repositionable spray adhesive, if desired.) Then cut it out with a band saw, scroll saw, or coping saw.

ROUGHING OUT & ADDING DETAILS



1

Mark the blank. With a pen, darken the areas you want to cut away—the sides of the tapered horn, the sides of the tail, one front leg on each side, and the space between the hind legs. *Note: Since the unicorn is mid-step, you'll want to cut away the raised leg on one side and the stationary leg on the other.*



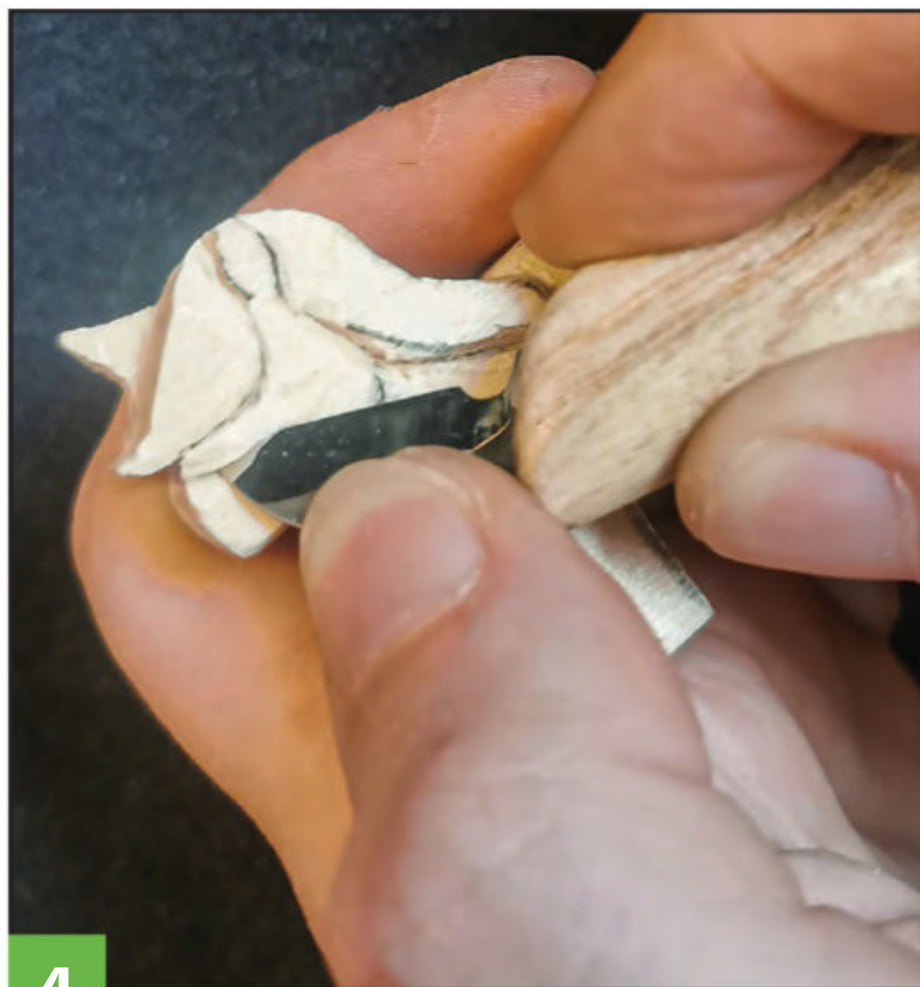
2

Drill the hole between the rump and the tail. I used a micro drill.



3

Carve away the marked areas. Use a knife. Taper the horn toward the point. Take special care when carving the legs, as they can break off easily.



4

Draw the mane, ear, and jaw details. Then follow those lines with stop cuts. Carve up to the mane from the face to make the mane stand out. Carve in from the mane toward the ears to define the ears. Then carve up to the jaw from the neck to shape the jaw. Use very small cuts for this delicate work.



5

Add the front details. Round the face, chest, mane, and horn. Then round over the back haunches.



7

Refine the legs, back, and tail. Give the tail some movement and flow, tapering it almost to a point. Keep carving until you can make the entire piece as smooth as possible using very small cuts.



6

Define the upper legs. Mark the lines where the legs separate from the body and follow those lines with stop cuts. Then carve in toward the stop cuts from the unicorn's belly to make the upper legs stand out.

Finishing

Sand the unicorn smooth. I used 150-grit sandpaper, moving up progressively through the grits to 320. Remove excess dust with a tack cloth or a can of compressed air. Finish as desired; I painted one version white, let it dry, and then used a small liner brush to add details in candy colors. I left the second version natural, finishing both with a coat of clear gloss varnish.

TIP

SANDING SMALL CARVINGS

When sanding smaller carved items, I find it useful to cut sheets of sandpaper into small strips, $\frac{1}{8}$ " to $\frac{1}{4}$ " (3mm to 6mm) wide. Roll up the strips and use them in the tight spaces. Mark each stack of sandpaper strips with the grit size to stay organized.

materials & tools

MATERIALS

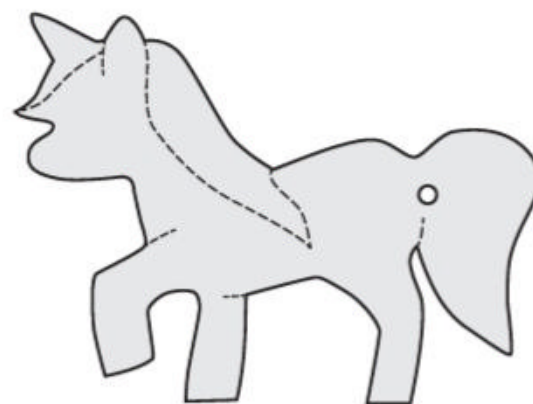
- Basswood, $\frac{3}{4}$ " (1.9cm) thick: $1\frac{1}{16}$ " x $2\frac{3}{8}$ " (4cm x 6cm)
- Pen or pencil
- Spray adhesive: repositionable (optional)
- Sandpaper: assorted grits to 320
- Acrylic paints, such as Vallejo: black, brass, squid pink, warlord pink, white
- Finish: clear gloss varnish
- Tack cloth

TOOLS

- Coping saw, band saw, or scroll saw
- Carving knife
- Hand drill or micro drill with bit: $\frac{1}{16}$ " (2mm)-dia.
- Paintbrushes: assorted small
- Compressed air (optional)

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

Whittled Unicorn Pattern



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Lieve Roelants lives in Belgium, where she owns and loves all sorts of animals. She started carving two years ago. Find her on Instagram @lieveroelants.

Simple Scallop Shell

Practice undercutting and line work on this elegant relief

By Lucy Fox



Seashells are some of my favorite subjects to carve. Whether simple or ornate, they are elegant in their own right and great subjects for both beginners and seasoned carvers to practice new techniques. This little scallop shell can be carved onto furniture, used to adorn boxes, or added on its own to a favorite nook.

Getting Started

Choose a kind of wood; I chose cherry because the wood holds detail well and has a wonderful luster when finished, but this design would work on many varieties of wood, including basswood. 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 shell lines.

Apply the pattern with graphite paper and a pencil.

With a pencil, draw a line approximately halfway down the thickness of the piece of wood. This will be your depth guide. *Note: The deeper the shell, the better it will look.* Secure the wood with clamps or a vise.



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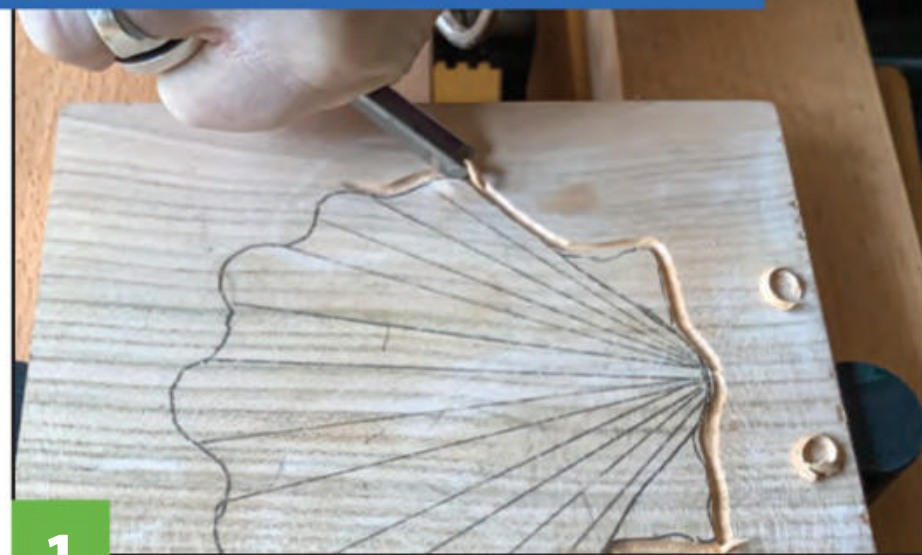


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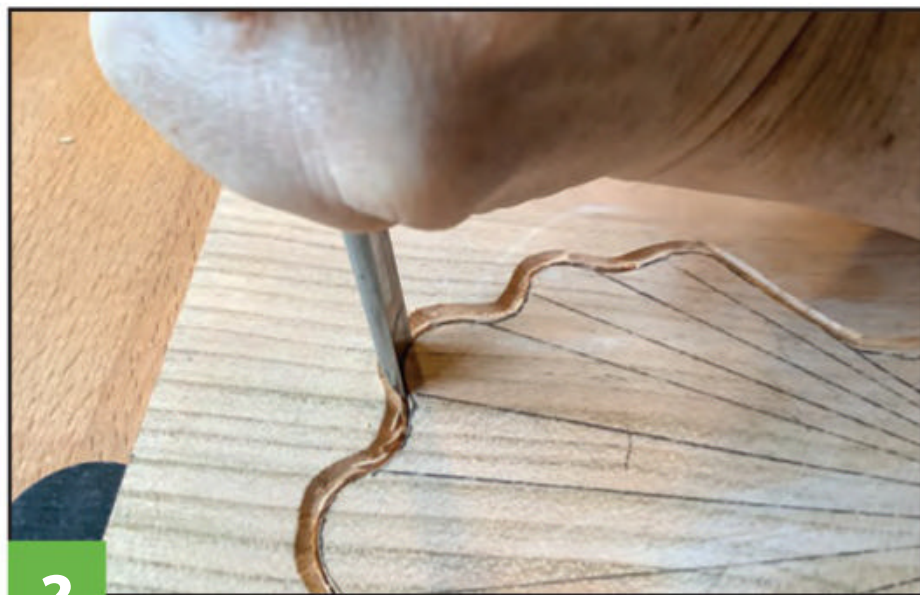
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ROUGHING OUT



1

Outline the design. Using a 1/4" (6mm) 60° V-tool, carve along the outside edge of the shell so that the line remains visible. Try to go as deep possible without removing extra wood.



2

Redefine the perimeter. I used gouges that match the contours of the shell; a 5/16" (8mm) #7 gouge for the inside curves and a 3/8" (10mm) #6 gouge for the outside ones. Use a 9/16" (14mm) #1 gouge (chisel) for the straight edges. Round the corners of the 'wings' with a 3/16" (5mm) #4 gouge.



3

Remove the waste wood around the design. Using a 1" (25mm) #7 gouge, cut across the grain from the sides up to the design. Use a mallet to remove the wood in methodical layers. Try to keep the top side edges of the gouge above the wood to prevent breakout (removing more wood than intended). Remove the wood in stages, taking the surface down to just above the depth line. Switch to a 25/32" (20mm) #3 gouge to smooth out the peaks.



4

Prepare the shell for carving. Use the pencil to extend the shell lines onto the background to reference when the lines on the shell are carved away. Then draw an arc across the shell body. This will help you round the shell toward the background.



5

Shape the top of the shell. Using a 9/16" (14mm) #3 gouge, start at the arc and carve the shell down to just above the background. Use the mallet. Carve with the grain to prevent breakout.

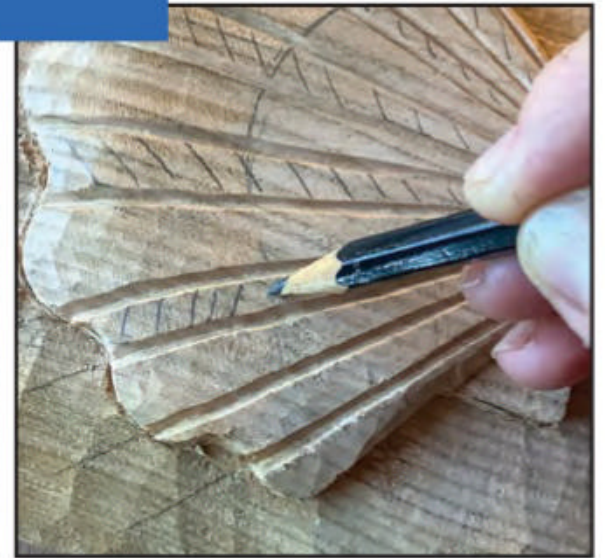
ADDING DETAILS



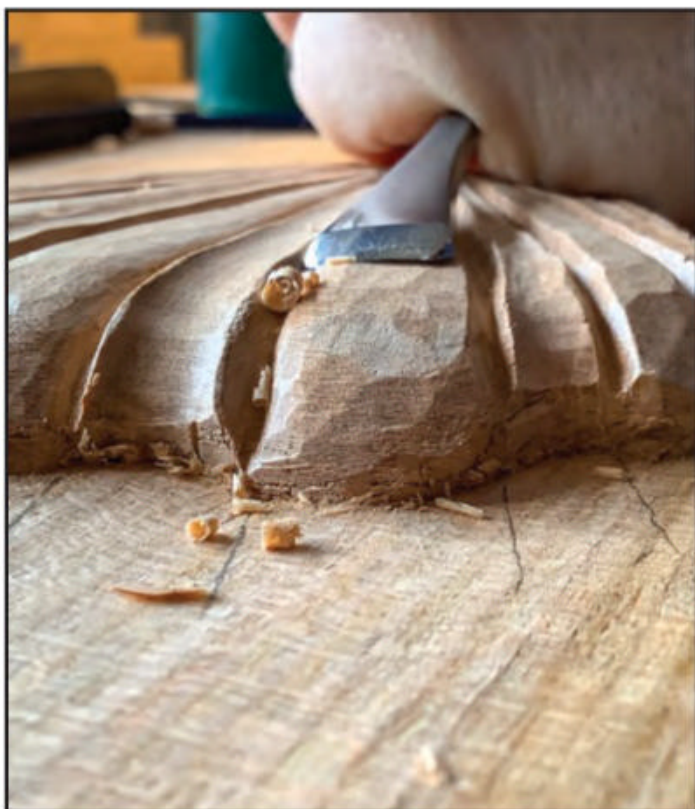
6 **Separate the wings.** Use the $\frac{3}{16}$ " (4mm) 60° V-tool to carve the bottom corners of the shell and lower them to about $\frac{1}{4}$ " (6mm) high. Gently round over the bottom tip of the shell with the $\frac{9}{16}$ " (14mm) #3 gouge. Then redraw the shell lines using the marks on the background as a guide.



7 **Redefine the shell lines.** Use the $\frac{3}{16}$ " (4mm) 60° V-tool with the mallet to carve along the pencil lines. Make precise and shallow cuts, deepening them as you go. Carve these lines right over the shell edge to just above the background. The vertical partitions on the shell will alternate between being carved over and scooped out. Use the pencil to shade which ones will be scooped out.



8 **Shape the partitions.** Alternate between a $\frac{3}{8}$ " (10mm) #8 gouge and a $\frac{1}{4}$ " (6mm) #9 gouge. It's very important that the cuts remain shallow on the partitions you scoop out (the concave ones). Use the mallet and go slowly, carving with the grain to avoid breakout. If one side of the partition tears, carve in the opposite direction on the torn side to clean it up. Round the convex partitions over using the same tools.



9 **Refine the piece.** Use the $\frac{9}{16}$ " (14mm) #3 gouge and a $\frac{1}{4}$ " (6mm) #3 gouge to round the edges of the partitions down the shell and into the background. Then use the $\frac{25}{32}$ " (20mm) #3 gouge to take the background down to the depth line. Carve across the grain to smooth the ridges and remove any pencil marks. Then, very carefully undercut the shell and clean up the edges with the $\frac{9}{16}$ " (14mm) #3 gouge and the $\frac{1}{4}$ " (6mm) #3 gouge. Be careful not to dig too hard, as this could mar the smooth background.



10

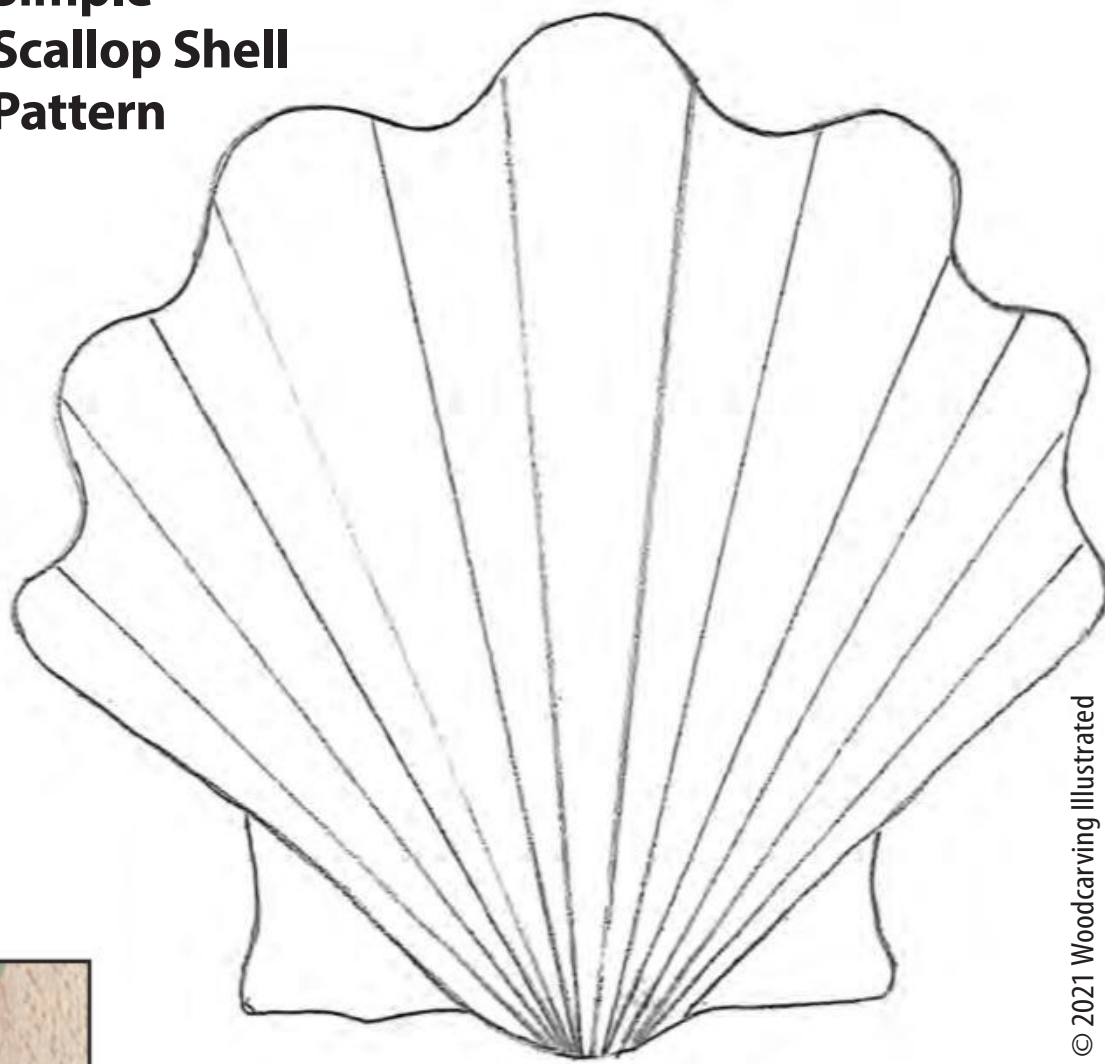
Sand the piece. I did a light hand-sanding using 150-grit sandpaper, progressing through the grits until I reached 320.



11

Apply a finish. Using a soft cloth, rub natural beeswax over the entire shell and background. Let dry for one hour. Buff with a soft bristle brush and display.

Simple Scallop Shell Pattern



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ON THE WEB Find an additional shell pattern on our website.
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materials & tools

MATERIALS

- Wood, such as cherry, 1½" (3.8cm) thick: 5½" (14cm) square
- Graphite paper
- Pencil
- Sandpaper: assorted grits to 320
- Finish, such as natural beeswax
- Soft cloth
- Hanger: D-ring (optional)

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

TOOLS

- V-tools: ⅜" (4mm), ¼" (6mm) 60°
- #1 gouge (chisel): ⅝" (14mm)
- #3 gouges: ¼" (6mm), ⅝" (14mm), 2½" (20mm)
- #4 gouge: ⅜" (5mm)
- #6 gouge: ⅜" (10mm)
- #7 gouges: ⅝" (8mm), 1" (25mm)
- #8 gouge: ⅜" (10mm)
- #9 gouge: ¼" (6mm)
- Soft bristle brush
- Mallet
- Clamps or vise



Lucy Fox lives in Kingston upon Thames in the United Kingdom and has been carving for about four years. Her work is greatly inspired and influenced by Mary May's Online School of Traditional Woodworking. Lucy has three children and a workshop presently being built in the garden by her husband. Find more of Lucy's work on Instagram @lucyfoxcarvings.



Chip Carved Earrings

A soothing aloe leaf pattern gives these statement pieces a natural touch

By Amy Costello

In an effort to improve my skills, I once challenged myself to design and carve a new pattern every week for a pair of wooden hoop earrings. I arrived at this particular design while playing around with a compass. I developed the curved diamond pattern by overlapping two sets of concentric circles: one centered at the top of the big hole and the other centered at the bottom. To lay out the aloe leaves, I then drew smooth curves from certain intersections of those circles to a shared point at the bottom of the earring.

This set makes for a perfect stocking stuffer around the holidays. You can prepare a bunch of blanks at once and then carve a handful in a sitting. The milk paint adds a nice accent without stealing the show; mix up whichever colors you prefer and go to town!

Getting Started

I made the blanks for these earrings by turning them on a lathe, but you could also make them with a band saw or scroll saw. If you choose to use a lathe, start by boring the center hole with a Forstner bit, and then mount the drilled blank on a chuck with an off-center tenon that matches the hole with a snug friction fit. I like using the lathe because it allows me to make a perfectly round outer edge and dome the face of the earring quickly.

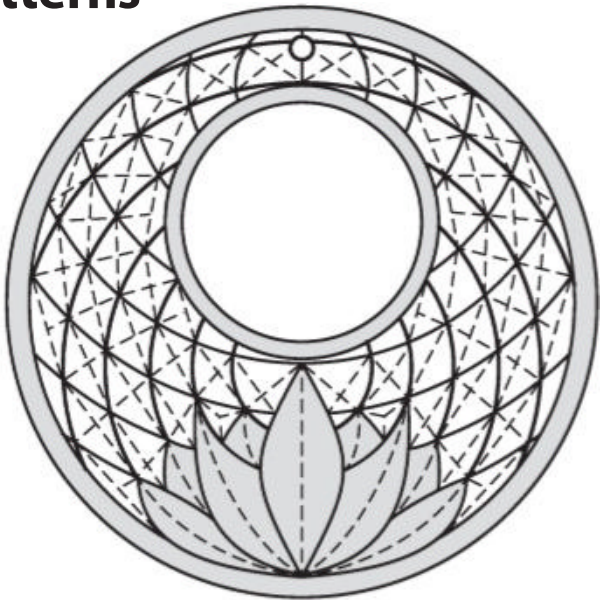
If you decide to go with the band saw or scroll saw, transfer the pattern using your preferred method; I recommend graphite paper and a pencil. Drill the central hole and then carefully cut the perimeters. Dome the surface slightly using an orbital sander. Make sure your blanks are thin enough to be comfortable to wear, but thick enough that they won't disintegrate during carving. Drill the small holes for the findings and you're ready to go!

Carving and Finishing

Sand the blanks, moving up progressively through the grits from 150 to 320. To carve each chip in the English style (my preferred method), start by making relief or stop cuts that follow what will become the low edges of each diamond and lozenge shape. *Note: These cuts are represented by the dotted lines on the pattern.* Then make slicing cuts along each facet—as you would with Swiss-style chip carving—moving from the high edges down to converge at the lowest point and remove the waste material. *Note: These cuts are represented by the solid lines on the pattern.* Aim for clean cuts straight off the knife, because any sanding after the fact will dull the crisp edges that make chip carving so beautiful. Take extra care with the round inside and outside borders. The earrings should be 2 1/4" (5.7cm) when finished. You may scale them down if you wish.

Once the carving is complete, paint the aloe leaves carefully with a small brush. Take your time. If you accidentally get paint somewhere you shouldn't, wait for it to dry before slicing it off with a sharp knife. I paint the backs of these earrings as well as the edges and leaves. When the paint is dry, finish with a clear coat of spray-on lacquer and then add the metal findings.

Chip Carved Earring Patterns



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materials & tools

MATERIALS

- Basswood, 1/4" (6mm) thick: 2 each approx. 2 3/4" (7cm) square
- Sandpaper: assorted grits from 150 to 320
- Graphite paper (optional)
- Pencil (optional)
- Milk paint: light green
- Finish, such as clear spray lacquer
- Metal earring hooks: 2 each
- Jump rings, 1/4" (6mm): 2 each

TOOLS

- Scroll saw with #3 reverse-tooth blades; band saw; or midi-lathe with assorted chisels
- Chip carving knife, such as Pfiel #2
- Drill with bits: 1" (25mm)-dia. Forstner, 1/16" (2mm)-dia.
- Sander: pneumatic drum (optional)
- Paintbrushes: assorted small

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



Amy Costello is known for her delicate chip carving on turnings and small joinery projects. While she has built furniture in several industrial-sized shops since starting in 2014, she currently does all of her woodworking on a 6' by 10' platform in her bedroom, with a long curtain splitting the room. When she's not in the shop, Amy enjoys illustrating, throwing pots, and playing Dungeons and Dragons. Find her on Instagram @amy.makes.everything.

Realistic Tropical Fish



Power carve a butterfly fish as vibrant as its namesake

By James Spencer

Over the years, I have kept several fish aquariums, both fresh- and saltwater. My favorite by far were the reef tanks, which explode with color, both from the fish and the decorations. Saltwater fish tend to be much more active than freshwater fish, so I gravitate toward them as carving subjects. I could sit and watch the copper-banded butterfly fish swim around for hours. I hope you enjoy this vibrant carve as much as I did. *Editor's Note: The editorial staff, in agreement with the author, made changes to some of the terminology referring to fish anatomy. This was done in order to make the steps easier to understand.*

Getting Started

Attach the patterns for the body, D fins, and E fins to the tupelo using repositionable spray adhesive. Then cut around the perimeters with a band saw. Remove the patterns. With a pencil, draw a line on the body separating the body from fins A and C.



ROUGHING OUT



1

Separate the main fins from the body. I used a large coarse-grit ball-nose carbide bit, pulling the rounded tip along the fin side of the line. Round the fish body into the fin, still leaving a distinct valley between the two sections. The goal is to have a soft, concave transition from body to fin. Round the fish body and gradually taper the edges of the fins and mouth. *Note: You could use a large ball-shaped ruby bit instead of the carbide, if desired.*



2

Smooth the surface of the fish. I started with a medium-grit sanding drum, but you could sand by hand, if preferred. Whichever sanding method you choose, move up progressively through the grits from coarse to fine.



3

Thin the fins. Thin fins A and C down from 1/4" (6mm) at their widest point to a sharp edge. Doing this gives the fin the appearance of being very thin while providing structural integrity. Use the large coarse-grit ball-nose carbide bit.



4

Shape the tail. A portion of the body extends into the tail rather than stopping short with the body proper. Mark a junction as shown, using a fine-grit ball-shaped ruby bit. Thin the area from the junction to the end of the tail, and then soften the outer edge to remove the hard line.



5

Draw on the head details. Use calipers to ensure symmetry between the right and left sides. *Note: I like to turn the fish upside down to ensure symmetry.* Next, draw the bony spines on fins A and C, as well as the tail. These guidelines are used to suggest the direction of the soft rays; you do not have to follow them perfectly. Accentuate the head detail lines with a skew nib in a woodburner, cutting them in around 1/16" (2mm) to 1/8" (3mm) deep.



6

Shape the head details. Use a small safe-end cylinder-shaped diamond bit to lower the areas behind the detail lines burned in Step 5. These areas should be as smooth as possible and gently tapered away from the detail lines. Cut in the round eye socket using the large ball-shaped ruby bit, making it just deep enough to hold the epoxy putty you will use later on. *Note: Any size ball tip will work; however, it must be a smaller diameter than the eye itself. The larger the bit, the more control you will have over the cut.*

ADDING DETAILS



7

Carve the fin spines. Starting halfway back from the nose and continuing to the tail and all of the fins, split the length of the spines in half with a line running parallel to fin A. Use a 1/8" (3mm) 400-grit ball-shaped fluted bit to roughly follow the lines you drew in Step 5 for the first half of fin A. Then, for the remaining fin sections, only follow the lines halfway up the spines, as shown.



8

Shape the D and E fins. As with the other fins shaped in Step 3, leave these parts thicker at the base and taper them to a point toward the outer end. To give the fish a more lifelike appearance, I did not carve the fins completely flat, instead giving each one a little twist. Carve the rays as in Step 7.



9

Add the fine ray details to the tail and all of the fins. Use the woodburner with the skew tip, referring to the fin pattern.



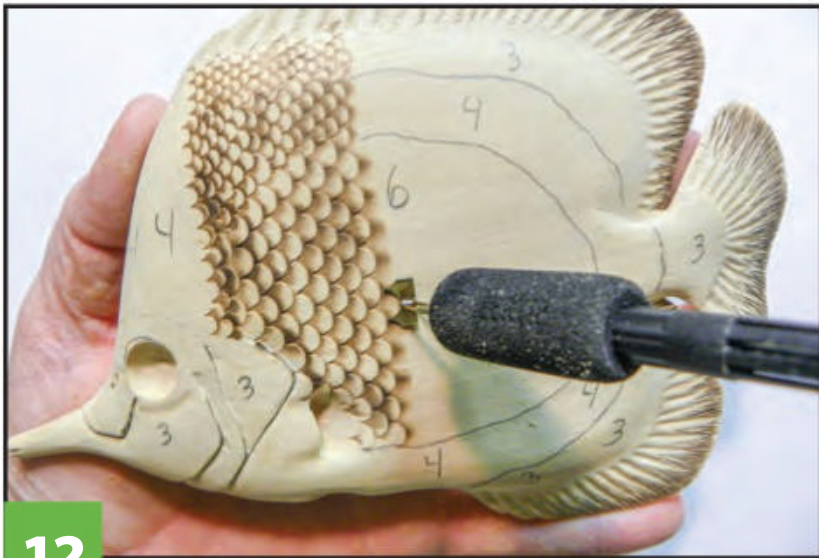
10

Texture between the spines and rays. Use a small tapered-cylinder-shaped white stone to add little horizontal "ribs" to these sections.



11

Add fins D and E to the body. Cut each conjoined pair in half on a scroll saw; you could also snap them manually. Draw lines to mark the attachment points on the body, and then cut slots for the fins with a small flame-shaped diamond bit. Cut the nostrils and the mouth using a very small ball-shaped diamond.

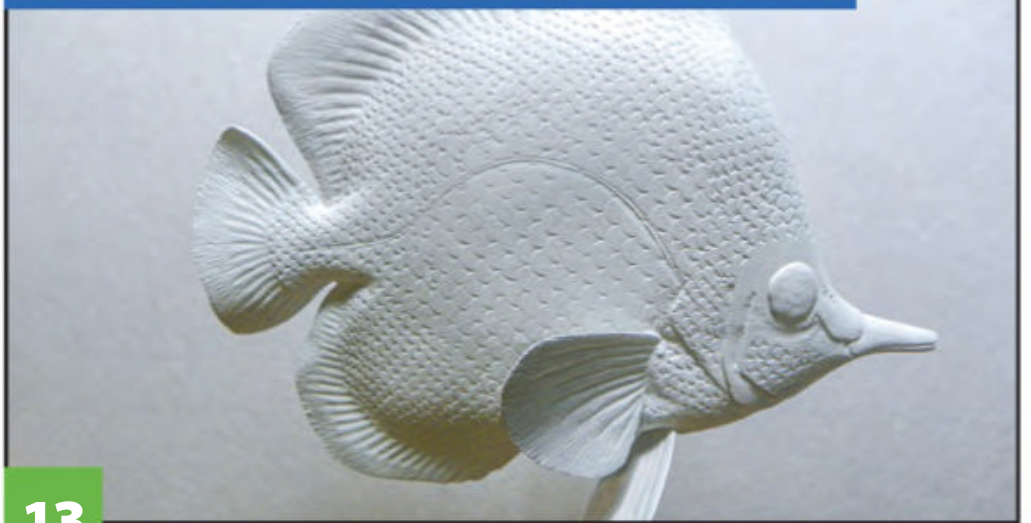


12

Add the scale texture with the woodburner.

Draw lines to mark the needed scale size. Where the scale size changes, blend the sizes so there is a gradual progression. *Note: I used three different sizes of scale burning tips from Razertip, but you could approximate the texture manually if desired.* Add the lateral line along the body by pulling a bent nib down each side of the line so it protrudes. Refer to the pattern.

PAINTING & FINISHING



13

Prepare the fish for paint.

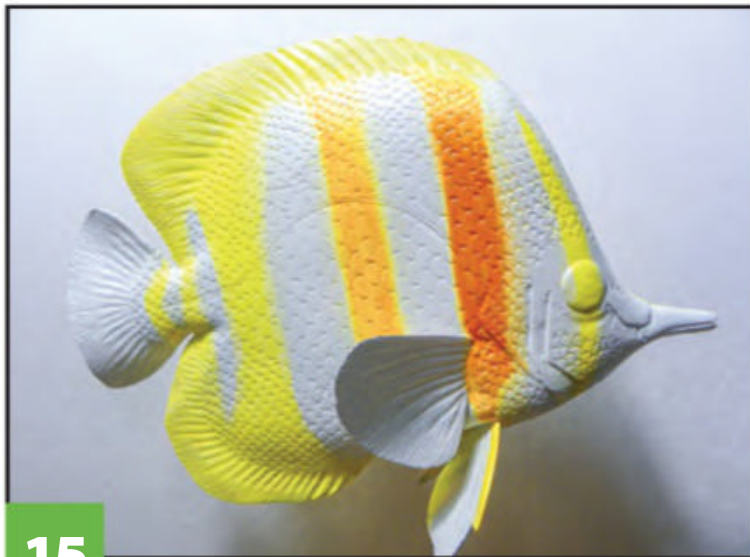
Fill the eye sockets with epoxy putty to make the eyes. When viewed from the front, they should bulge out slightly. Glue fins D and E in place with cyanoacrylate (CA) glue, filling any gaps with epoxy putty. Seal the entire piece with a heavy coat of spray lacquer, making sure there are no runs. Once dry, paint the fish with several coats of gesso until it is completely white. Then, using a #12 Filbert brush, apply a mix of 50% gesso, 25% iridescent white, and 25% iridescent bright silver to the entire piece. Use a hair dryer between coats.



14

Add the yellow stripes.

Using the #12 Filbert brush, paint large stripes of thinned cadmium yellow medium down the sides. Then apply it to the spine of fin E, as well as fins A and C. Apply several coats to build up the color gradually.



15

Detail the stripes.

With a #10 Filbert brush, darken the centers of each stripe with a thinned mixture of 70% cadmium yellow medium and 30% cadmium red medium. Darken the stripe centers further by adding about 10% more yellow and 20% raw umber to the mix. Blend this into the top, bottom, and sides of the stripes to create a gentle progression from orange to yellow.

TIP

SOFTENING THE EDGES

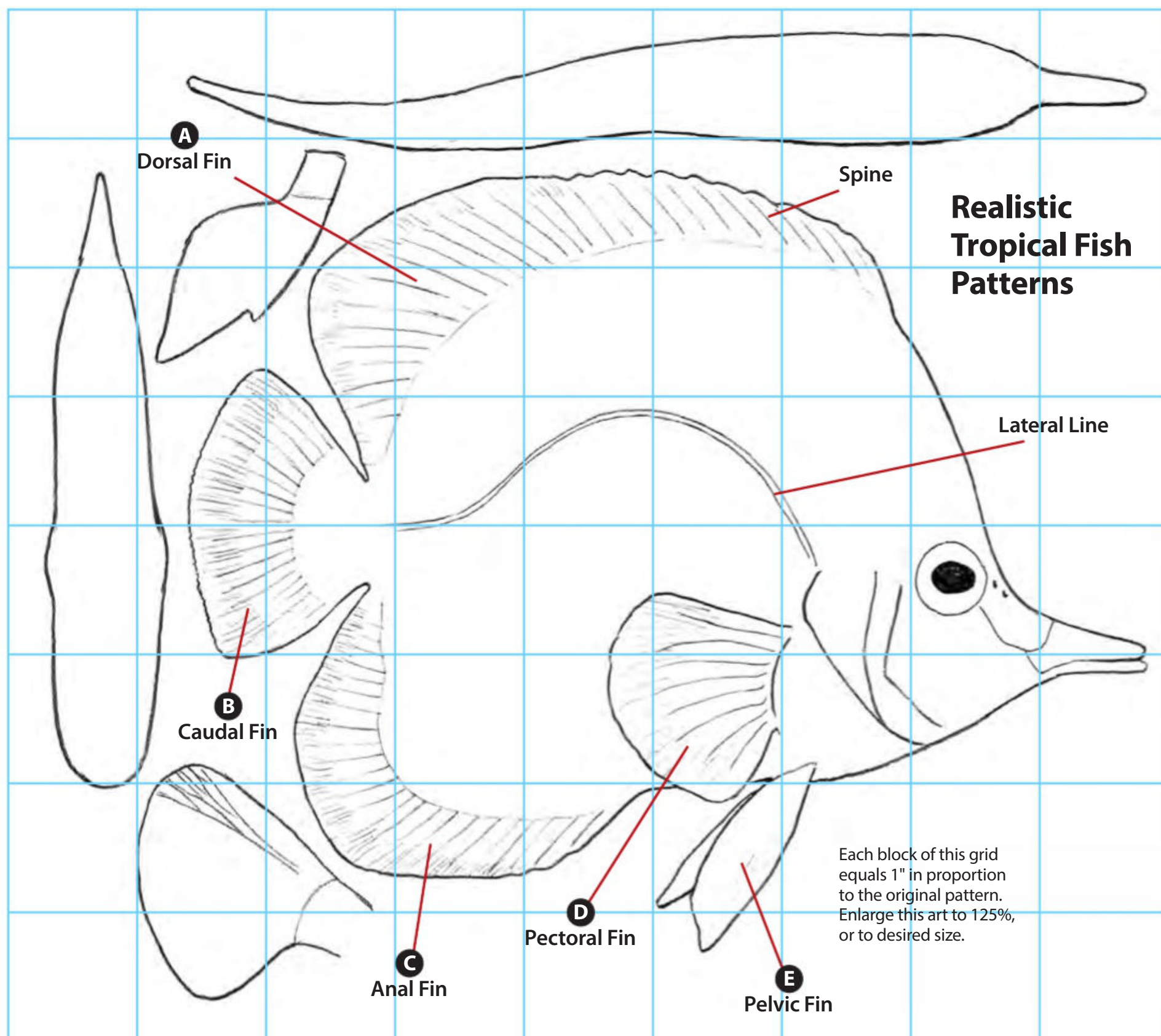
To remove any hard lines while painting, use a clean, damp brush to soften the edges of the colors once applied.



16

Add the final details.

Once all of the stripes are roughly the same color value, add a very thin coat of iridescent rich copper to the center of the stripes. Add the stripe outlines, large side spots, nostrils, eye centers, and fin stripe using a mix of 50% mars black and 50% raw umber and a #4 round brush. Add highlights to the tail, the back of the body, and the face details with a thinned mixture of 60% phthalo blue and 40% gesso, using the #10 Filbert. With a #0 round brush, add a thin line of the blue to fins A and C, and around the spot on the back. Let dry and display as desired.



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materials & tools

MATERIALS

- Tupelo, 1" (2.5cm) thick: fish body, 6" x 8" (15.2cm x 20.3cm)
- Tupelo, ½" (1.3cm) thick: E fins, 1⅜" x 1" (3.5cm x 2.5cm), 2 each
- Tupelo, ½" (1.3cm) thick: D fins, approx. 2" (5.1cm) square, 2 each
- Spray adhesive: repositionable
- Pencil
- Epoxy putty
- Glue: cyanoacrylate (CA)
- Finish: clear spray lacquer
- Gesso, such as Liquitex Professional: white
- Acrylic paints, such as Liquitex: cadmium red medium, cadmium yellow medium, iridescent bright

silver, iridescent rich copper, iridescent white, mars black, phthalo blue, raw umber

TOOLS

- Band saw
- Scroll saw (optional)
- Rotary tool
- Carbide-point bit: large coarse-grit ball-nose
- Ruby bits: fine-grit ball-shaped, large ball-shaped
- Diamond bits: small safe-end cylinder-shaped, small ball-shaped, small flame-shaped

- White stone bit: small tapered-cylinder-shaped
- Fluted bit: ⅛" (3mm) 400-grit ball-shaped
- Measuring scale or calipers
- Sanding drum: medium grit
- Sandpaper or sanding sticks: assorted grits to 500
- Woodburner with nibs: skew; bent; scaling, ⅛" (3mm), ⅜" (5mm), ¼" (6mm)
- Paintbrushes: Filberts, #10 and #12; round, #0 and #4
- Hair dryer

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



James (Jim) Spencer has been carving since 1990. He enjoys carving all types of carvings but specializes in

birds and fish. In May of 2019, Jim took 2nd in World at the World Fish Carving Competition in Springfield, Mo. Find more of his work at james Spencer art.com.

Three-Point Ribbon

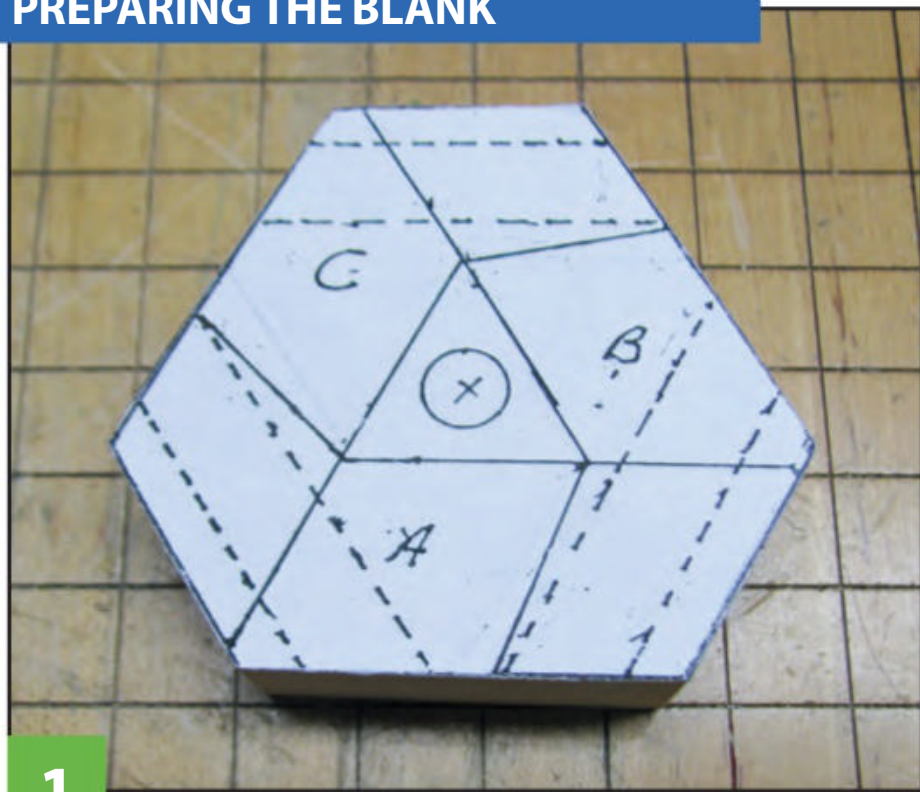
Create a classic wooden whimsy with just a Dremel and a knife

By Garth Burgon

Small, carved whimsies are a staple for newcomers to the craft. Fun, simple, and approachable, they allow you to practice basic cuts and test your knife against different grain orientations—all while completing a really cool piece of art! With precision and care, you can carve my design in one afternoon.

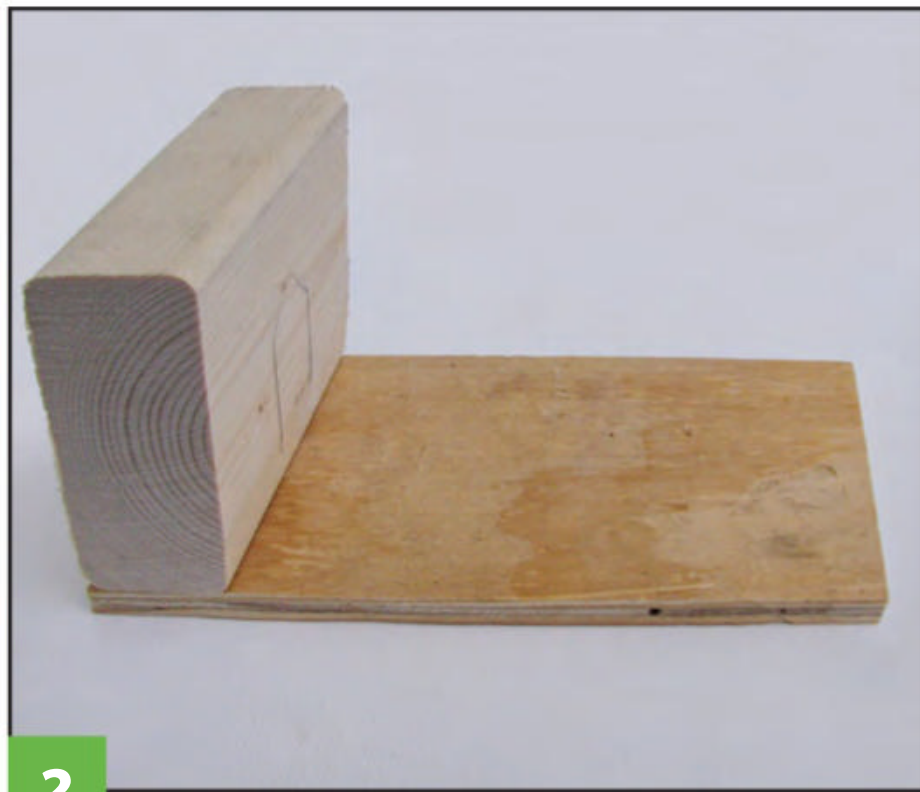


PREPARING THE BLANK



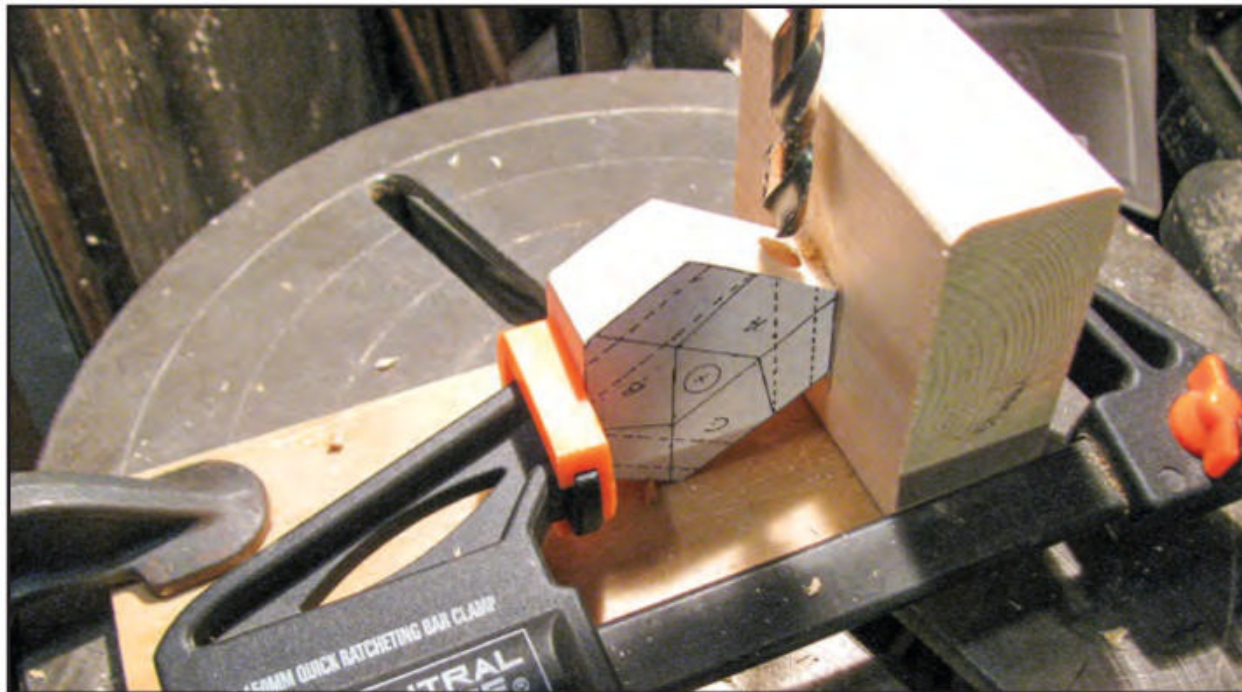
1

Attach the pattern to the blank using repositionable spray adhesive. Cut the perimeter on a band saw or scroll saw. Leave around $\frac{1}{16}$ " (2mm) of extra room on all sides as you cut, and then hand sand down to the perimeter lines with 180-grit sandpaper. Glue another copy of the pattern on the reverse side of the blank.



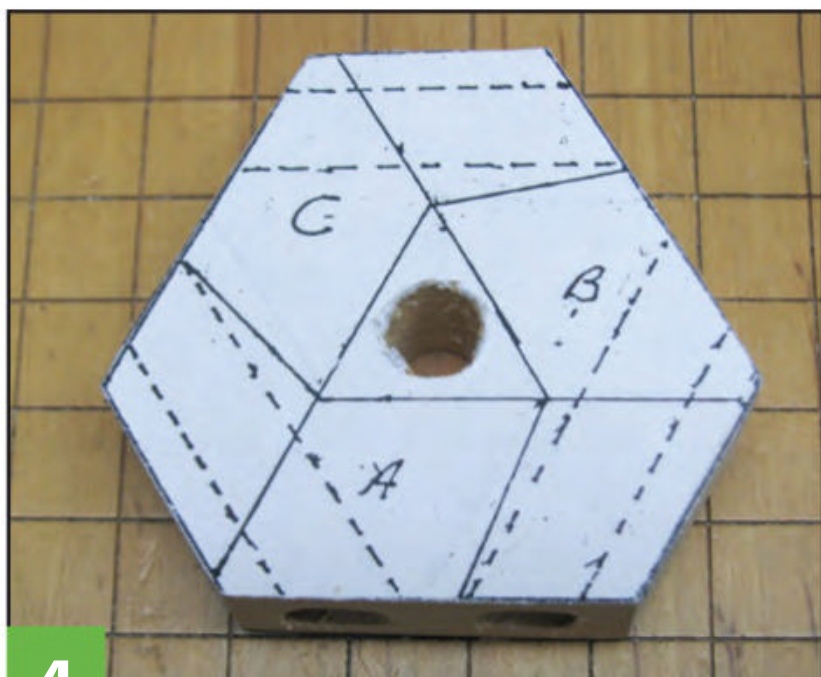
2

Make the jig for the drilled holes. I screwed a small piece of a 2x4 to the end of a $\frac{1}{4}$ " (6mm)-thick piece of plywood, roughly 3" by 8" (7.6cm by 20.3cm).



3

Clamp a short end of the ribbon blank to the 2x4. Then clamp the jig to a drill press table. With a $\frac{3}{8}$ " (10mm)-dia. bit, drill a hole $\frac{3}{16}$ " (5mm) in from each of the three short sides, following the dashed lines on the pattern. Move the drill slowly through the blank to avoid tear-out. When done, draw a pencil line on the jig where the two sides of the blank rest against it. Release the blank from the jig, rotate it one third turn, position it between the two pencil lines, clamp it, and drill the next hole. Drill the third hole using the same method.



4

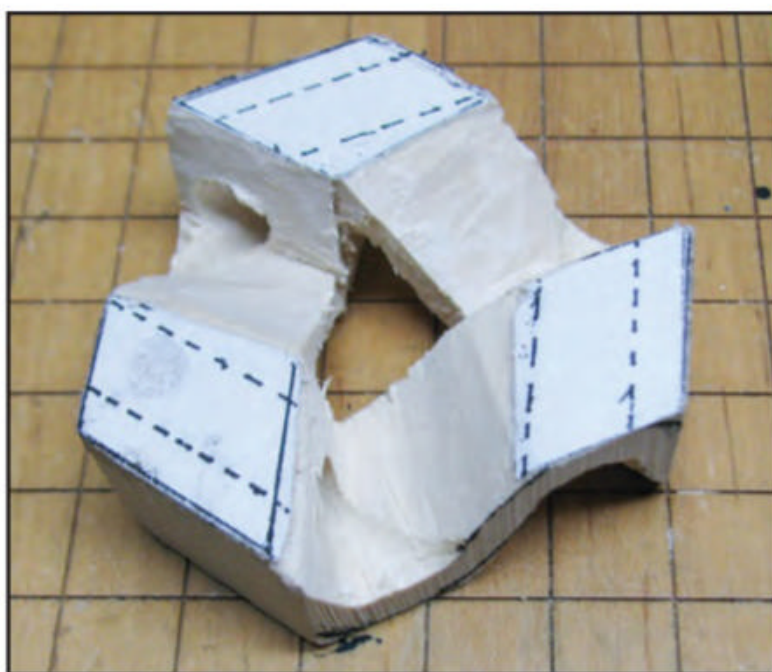
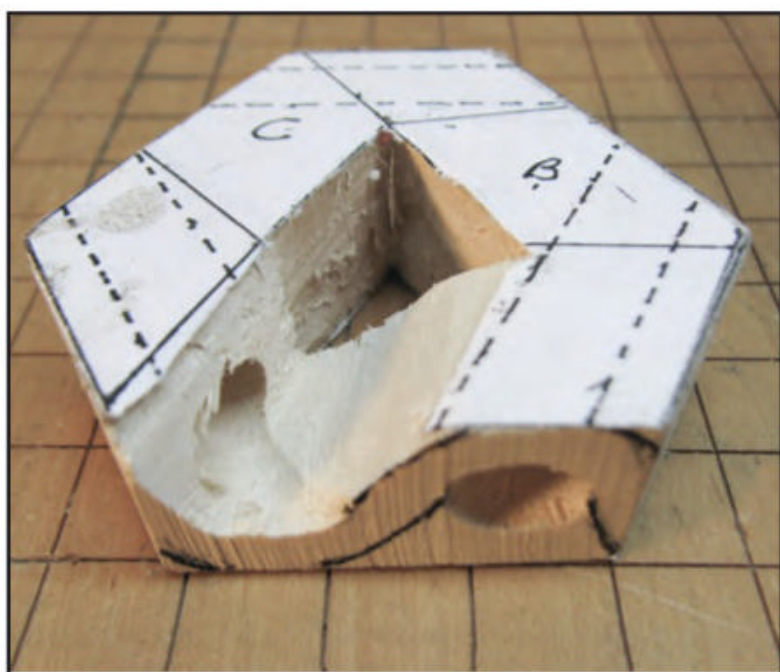
Lay the blank flat and drill the center hole.

CARVING & FINISHING



5

Mark the ribbon shape along the sides. The shape will be the same for each long side—sloping down under the first hole and snaking up over the second. With a carving knife, make vertical stop cuts along the lines of the center triangle, and gradually remove all of the wood inside it. Do this on both sides. *A completed ribbon was placed on top of the blank for reference.*



6

Begin to shape the ribbon. Use the knife. Carve out area A on one side of the blank, sloping the surface down until you almost reach the inside bottom of the predrilled hole. Do the same for areas B and C on that side. Then flip the carving over and do the same for the back.



7

Refine the curves. Round all corners and smooth the entire surface of the ribbon. Make sure all pattern remnants are carved off. Place your thumb on the end of the hole and draw your knife toward your thumb to make small thinning cuts. Be aware of the grain, as your knife can catch it and sever the ribbon.



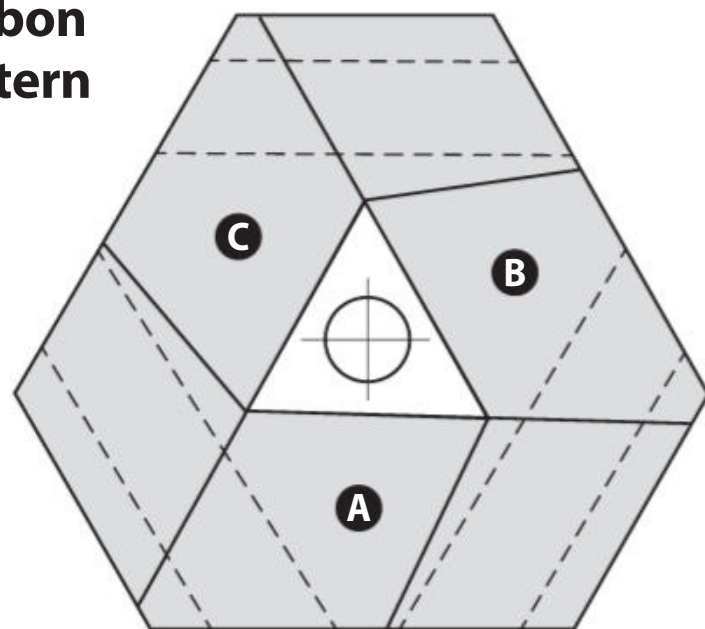
8

Enlarge the holes and add the final details. I used a Dremel with a 1/4" (6mm)-dia. sanding drum. Bring the ribbon down to its desired thickness by making small, gentle cuts with the knife; I like to make my carvings fairly thin (around 1/4" [6mm] or less), but do what feels comfortable for you. Look the carving over to ensure symmetry from all views, and then thin the ribbon some more with the knife, being very careful not to snap the delicate edges. *Note: Always be aware of the direction of the grain, as the blade could catch it and sever the ribbon.*

Sanding and Finishing

Hand sand the entire carving, working up progressively through the grits until you reach 320. Remove excess dust with a clean cotton cloth. Finish with natural tung oil or similar.

Three-Point Ribbon Pattern



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materials & tools

MATERIALS

- Basswood, 3/4" (1.9cm) thick: 2 3/4" (7cm) square
- Spray adhesive: repositionable
- Pencil
- Permanent marker: black
- Sandpaper: assorted grits up to 320
- Clean cotton cloth
- Finish, such as tung oil

TOOLS

- Band saw or scroll saw
- Shop-made jig
- Drill press with bit: 3/8" (10mm)-dia.
- Carving knife
- Dremel with sanding drum: 1/4" (6mm)-dia.
- Clamps

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

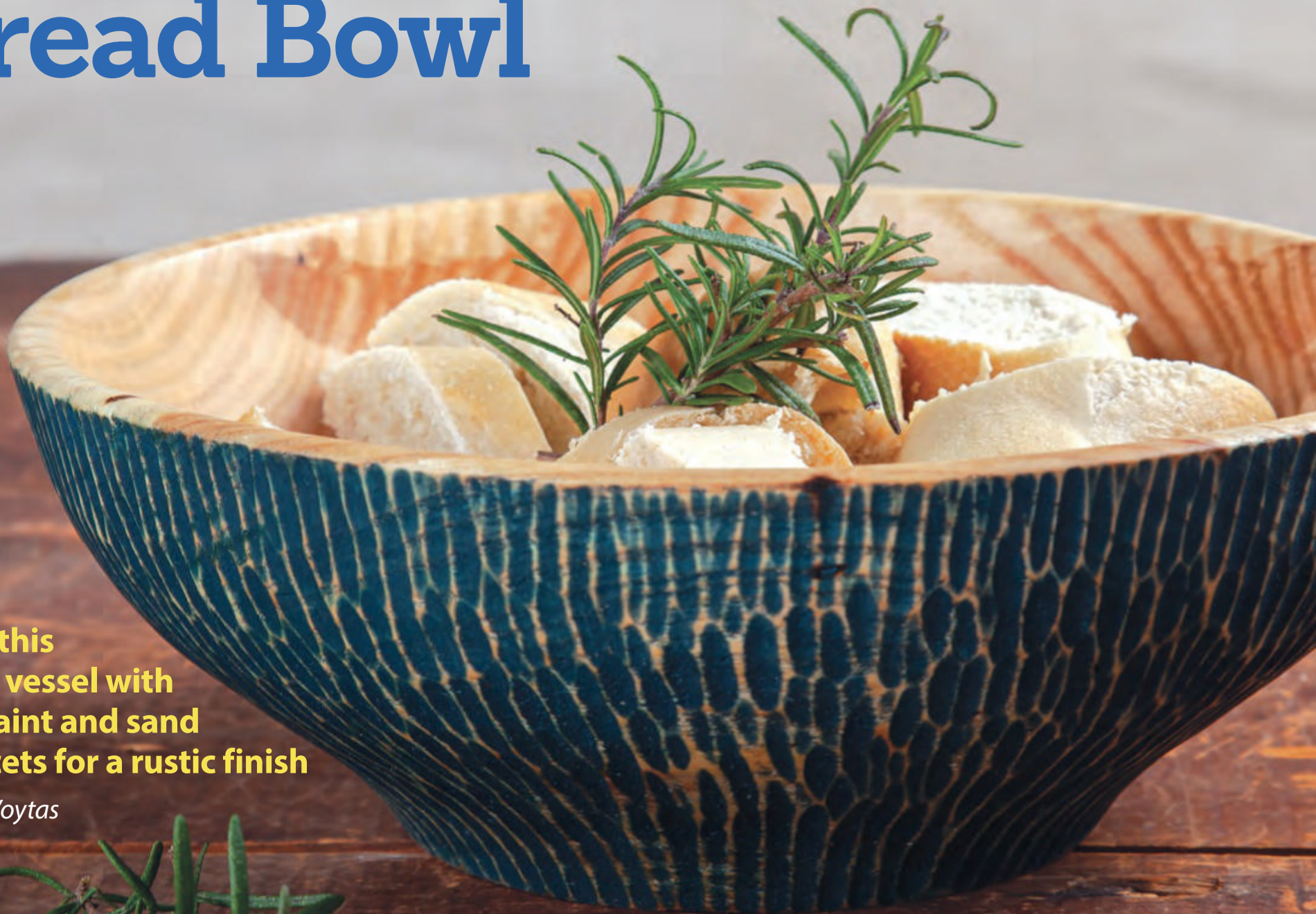


Garth Burgon lives in Riverview, Mich., and is a member of the Wyandotte Woodcarvers Club, one of 37 clubs in the MWCA (Michigan Wood Carvers Association). When he retired 22 years ago, he started carving to spend more time with his wife, who was also a woodcarver. After she passed, he remarried, and now carves with his current wife, too. They belong to the Orangewood Shadows Woodcarving Group in a resort park in Mesa, Ariz., where they have spent the last 22 winters.

CLASSIC Bread Bowl

Detail this stylish vessel with milk paint and sand the facets for a rustic finish

By Luke Voytas



A few years ago, I started carving and painting some of my turned bowls to add color to craft show displays. Many of my bowls now feature a carved outside, which is then coated in food-safe milk paint and sanded back to provide contrast and reveal the grain of the wood. Although I primarily use this technique for functional bowls, you can apply it to all sorts of carving. Whether you make functional or decorative and whimsical carvings, milk paint is a versatile and forgiving medium. It's also a good way to add interest to wood that may otherwise be a bit bland.

Choosing Wood for Bowls

The white ash I used for this bowl doesn't offer a lot in terms of figure and color, but with some carving and paint, it becomes quite eye-catching. You can use any wood, but denser hardwoods, such as maple, cherry, walnut, or ash, are best. They turn well and also carve

nicely. I turn my wood green—when the wood is fresh-cut and has a high moisture content—and carve the bowl right off the lathe, when the wood is easiest to work with. It's important to keep green, turned bowls thin, with walls less than $\frac{1}{2}$ " (1.3cm), and consistent from rim to base. I've also chosen a shape that will allow me to carve easily from the base to the rim. You can scale this shape up or down depending on how the piece will function.

Keep in mind that bowls with a decorative foot at the base prevent the gouge from accessing the very bottom of the bowl. Forms with outflowing curves are also more difficult to carve, as you must hold the tool at a difficult angle in order to make successful cuts. The finished product, however, makes it all worthwhile.

ROUGHING OUT



1

Turn the bowl on the lathe. Mount the blank using a faceplate or woodworm, and then shape the outside using a bowl gouge. Create a form that will be easy to carve, either with a continuous or gentle curve.



2

Remount the bowl to the lathe using a four-jaw chuck. Turn the inside, being careful to keep the walls at an even thickness (around $\frac{3}{8}$ " [1cm]). Then sand the bowl using 120-grit Abranet sandpaper, moving up progressively through the grits until you reach 400. The fine mesh of this sandpaper doesn't clog up when sanding green wood and efficiently removes any tear-out and tool marks.



3

Place the bowl upside down on a workbench. Set it at a height that allows you to get your body above the workpiece to drive the gouge through the wood. Place a cloth under the bowl to prevent marring, and a piece of scrap wood under that in case the gouge slips. Clamp the bowl to the bench if needed. Begin carving the bowl at the base (right where the outer walls start). Use a $\frac{1}{2}$ " (13mm) #9 gouge. Hold the tool at a steep angle to the surface and drive downward with your dominant hand, using your non-dominant hand for control. As you move down, also pull up and out of the cut. This keeps each cut short and controlled. If desired, use a mallet to drive the gouge down; this can help to keep the cuts from wandering.



4

Carve around the rest of the base. Use the same tool. Then move down through the remainder of the bowl. Try varying long and short strokes to create a consistent but somewhat random pattern. You can also rotate the bowl as you work, completing a series of "rings" around the bowl to create a tiered effect. Stop around 1" (2.5cm) before the rim on all sides.



5

Carve the final strokes up to the rim. At this point, slow down and work more carefully. Use short, controlled cuts; you can always remove material, but you can't put it back! Don't cut into the actual rim. Pull the gouge up and out of the cut at the end of each stroke for a clean chip. Inspect the piece and make any final tweaks.

PAINTING & FINISHING



6

Mix up the paint. I'm a big fan of Real Milk Paint Co. products, and for this project, I chose their deep sapphire color. Mix the powdered paint in a disposable cup with a popsicle stick. You're looking for a smooth consistency, similar to a thin milkshake, free of lumps. A thinner mixture will create more of a wash. You can always apply multiple coats if you want the color to appear more opaque. You could also layer one color over another for a unique effect.



7

Paint the exterior of the bowl, leaving the bottom untouched. Use a natural bristle brush. While you paint, work in the same direction in which you carved, or the paint will build up on the ridges of the carving. Let the paint dry.



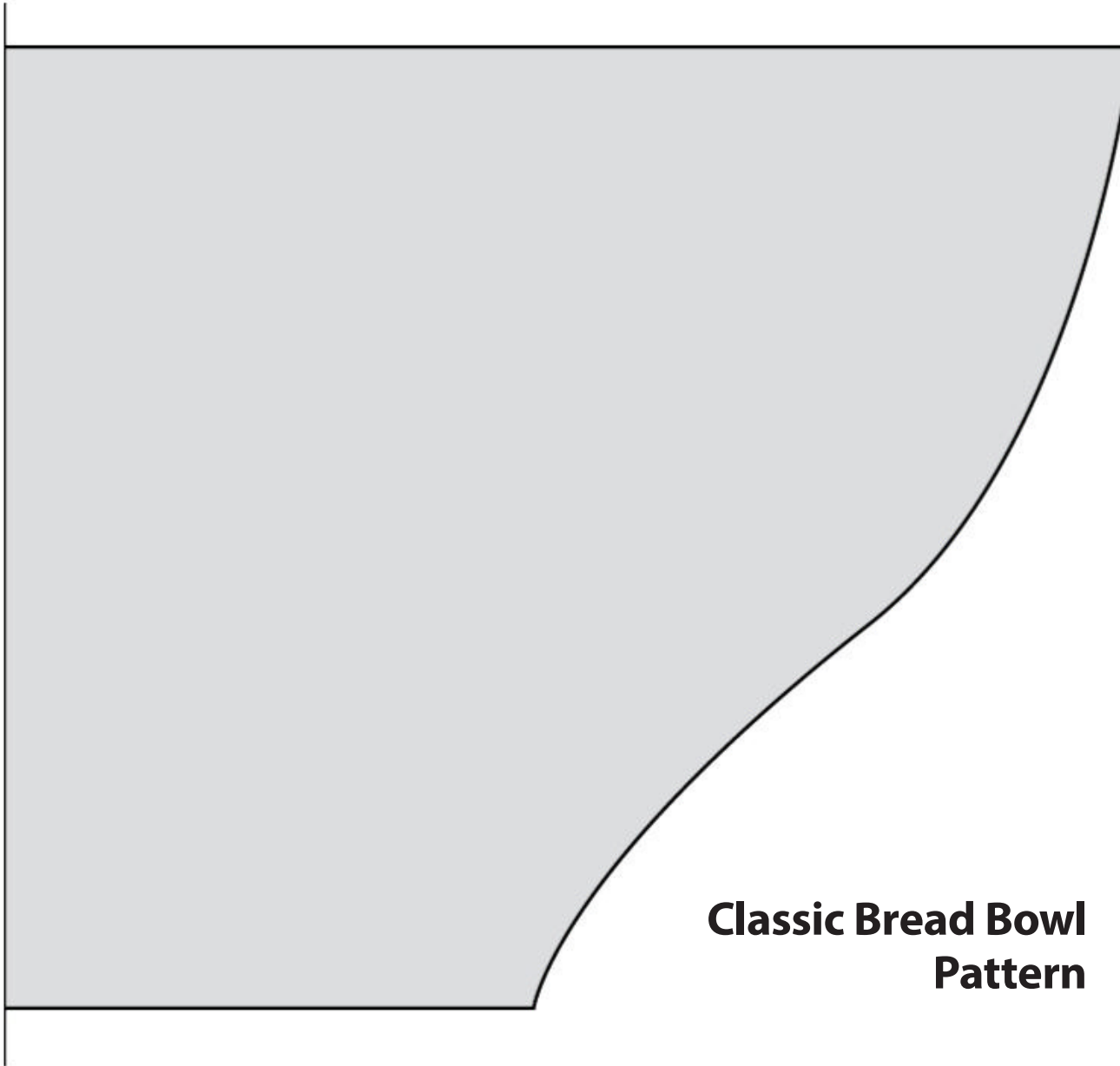
8

Lightly sand the outside of the bowl. Use an orbital sander with 320-grit sandpaper. The goal is to cut through the paint at the highest points on the carved surface to reveal the depth and texture of the carving. You can also use fine sandpaper or a Scotch-Brite™ pad, if preferred. Gently wipe off the excess dust with a cotton cloth.



9

Smooth the base of the bowl slightly. Use the orbital sander. Then apply a finish of your choice; as I intend my pieces to be used for food consumption, I use a food-safe polymerizing linseed oil made by Tried and True finishes. Let dry. Once the oil has fully cured, the bowl is ready for use!



Classic Bread Bowl Pattern

materials & tools

MATERIALS

- Hardwood, such as ash, cherry, or walnut, 3½" (8.9cm): approx. 9" x 10" (22.9cm x 25.4cm)
- Sandpaper, such as Abranet: assorted grits up to 400
- Scotch-Brite™ pads: coarse (optional)
- Disposable cup
- Popsicle stick
- Paint, such as Real Milk Paint Co.: deep sapphire
- Finish, such as food-safe linseed oil
- Old towel
- Cotton cloths
- Scrap wood

TOOLS

- Lathe with faceplate and four-jaw chuck
- Bowl gouge for turning
- Mallet (optional)
- #9 gouge: ½" (13mm)
- Sander: orbital, 320-grit
- Clamps (optional)
- Brush: natural bristle

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

FURTHER READING

12 Spoons, 2 Bowls, and a Knife

15 Step-by-Step, Handcarved Projects for the Kitchen
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.



Luke Voytas is the Wood Shop Technician and Artist Instructor at the GoggleWorks Center for the Arts in Reading, Pa. Learn about his classes at GoggleWorks.org and see his work at LukeVoytas.com.

Fearless Freddie

CARICATURE

A hungry shark is no match for this beach-bound frog

By Bob Hershey

Fearless Freddie is a fascinating little fellow brimming with attitude and personality. I created him to inspire others to be brave. In spite of a recent shark attack, this determined amphibian is headed back to the surf—battered board and all.

Getting Started

Transfer the front and side view patterns to the blank with graphite paper and a pencil, or simply sketch them on. Cut the side profile on a band saw. Then secure the waste wood in place with clear packaging tape, flip the blank 90°, and cut the front profile. Set aside the waste wood and mark the basic landmarks on the blank with a pencil.



ROUGHING OUT



1

Roughly shape the body. Carve up to the marks you made in Getting Started, rounding the features. Remove wood generously, but make sure to leave enough for the surfboard and the left arm holding the beach ball. Use a rough out knife, a $\frac{3}{8}$ " (10mm) #11 veiner, a $\frac{1}{2}$ " (12mm) #7 gouge, and a $\frac{3}{8}$ " (10mm) 60° V-tool. *Note: Notice the angle of the body and the surfboard. The body slouches toward the side with the beach ball, and the leg next to the surfboard is mid-step at almost a 90° angle. The head is slightly tilted to one side.* Use the knife to block in the surfboard and the beach ball.



2

Shape the shoulders and arms. Use a detail knife to remove wood from the frog's back, making sure to leave plenty for the surfboard and the fin. Round the shoulders and shape the head with the $\frac{3}{8}$ " (10mm) #11 veiner. Use a $\frac{3}{16}$ " (5mm) #11 veiner to clean out the area around the throat. Then use the detail knife to continue shaping the beach ball. Mark the eyes and mouth.



3

Define the legs. Use the $\frac{3}{8}$ " (10mm) #11 veiner and the detail knife. Then use the $\frac{3}{8}$ " (10mm) #11 veiner to separate the body from the surfboard and the ball. Use the $\frac{3}{16}$ " (5mm) #11 veiner to separate the legs, working the tool from front to back until the legs are defined.



4

Shape the back. Remove wood from the shoulders and the hip area under the beach ball with the detail knife. Then use the knife to raise his hip under the surfboard, to show that he is walking. Leave plenty of wood on the back of the surfboard for the fin. Use the $\frac{3}{8}$ " (10mm) 60° V-tool to turn his left foot outward.

CARVING THE EYES & MOUTH



5

Define the eye mound. Use the detail knife to remove wood from the front and sides of the head, creating a large mound for the eyes. Then use the $\frac{3}{8}$ " (10mm) #11 veiner to make deep cuts around the eye area to enlarge the eye mound.





6

Mark a dot in the center of the eye. This dot should stay on the eye until the last cut in this step. Use the detail knife to make a deep stop cut along the outer edge of the eye. Use the same tool to carve into the stop cut at an angle to create a bulging eyeball. Carve a small, triangular chip in both corners of the eyes to help round them. Round them further by carving out from the dot in the center of the eye. Then make a very shallow cut to remove the dot.



7

Burnish the eye. Use the back of a $\frac{1}{8}$ " (3mm) #5 gouge. Position the back of the gouge on the eye and press hard while moving it across the eye. Try to polish the facets and compress the wood fibers. This will make painting the eye easier.



8

Shape the mouth. Use a $\frac{1}{8}$ " (3mm) 35° V-tool to separate the lips. Roll the V-tool to the left of the mouth, and then to the right to create varying folds and depth. This is key for adding personality to the face. Set the nostrils on the sides of the nose mound with the same V-tool. Then use the detail knife to clean up the cuts.



9

Define the lips. Use a $\frac{5}{32}$ " (4mm) #11 veiner to shape the area above and below the mouth. Roll the veiner on its side to create a smooth transition from the head to the lip. Do the same for the bottom lip. Use the detail knife to clean up the cuts.

CARVING THE SURFBOARD & BEACH BALL



10

Shape the surfboard. Use the detail knife to thin the board, and then use the $\frac{1}{8}$ " (3mm) 35° V-tool to shape the arm and hand holding it. Use the detail knife to clean up the cuts. The board is angled and tilted, so make long, continuous cuts. Make sure the front of the board is on the same plane as the back of the board as it passes under the front arm. Thin the board at the edges but leave it thicker near the center for stability. (See Tip on page 76.)

TIP

CARVING THIN AREAS

The surfboard is carved at an angle across the grain, which can make it weak. Thin the board toward the edges, keeping the center thick. This will create the illusion of thinness while keeping the board structurally sound. Use this technique on hat brims, ribbons, bows, flowers, and any other areas that are cross grain.



11

Shape the surfboard fin. Mark the fin, keeping it wide to start. Use a $\frac{3}{8}$ " (10mm) 60° V-tool to set in the board's fin, and then alternate using the left and right wings of the V-tool to block it out. Refine its shape with the detail knife. Keep the fin thicker at the base for strength and thinner toward the top to create the illusion of a thin tip.



12

Add the bite marks. Cut a small radius into the surfboard with the detail knife to indicate a shark bite. I put the bite in the back because the front of the surfboard was slightly weaker due to the direction of the grain. Use the V-tools of your choice to randomly carve the teeth marks. Define the marks with the detail knife.



13

Define the beach ball. Using the detail knife and the $\frac{1}{8}$ " (3mm) 35° V-tool, exaggerate the separation between the beach ball and the arm around it. Then use the detail knife to round the ball. Use a ruler or a pair of calipers to ensure symmetry. Use the $\frac{1}{8}$ " (3mm) 35° V-tool to separate the sections of the ball into six evenly divided portions, with the lines meeting at a small circle in the center of the ball.

ADDING DETAILS



14

Carve the lanyard. Mark the necklace with a pen, and use the $\frac{1}{8}$ " (3mm) 35° V-tool to shape it. Use the $\frac{1}{2}$ " (12mm) #7 gouge to separate the necklace from the neck, and then use the detail knife to smooth the body into the lanyard.



15

Shape the peace sign. Using the point of the detail knife, make stop cuts around the edge of the medallion and inside the peace sign. These cuts should be as deep as the belly is beneath the necklace. Use a micro gouge to remove wood from the inside of the peace sign. Remember, the depth of these cuts must match the depth of the belly so that the necklace appears to be resting on it. Clean up your cuts with a small stylus.





16

Shape the swimming trunks. Use the $\frac{3}{8}$ " (10mm) 60° V-tool to separate the bathing suit from the body. Use the detail knife, the $\frac{1}{2}$ " (12mm) #7 gouge, and the $\frac{3}{8}$ " (10mm) #11 veiner to shape the belly and legs. Round the front knee.



17

Define the legs. Use the $\frac{3}{8}$ " (10mm) 60° V-tool to block out the feet. Use the left and right sides of the V-tool to separate the feet from the base. Use the $\frac{3}{16}$ " (5mm) #11 veiner to thin the legs. Carve the underside of the swimming trunks with the $\frac{1}{8}$ " (3mm) 35° V-tool. Remove as much wood as possible to create shadows and the illusion of thin fabric.



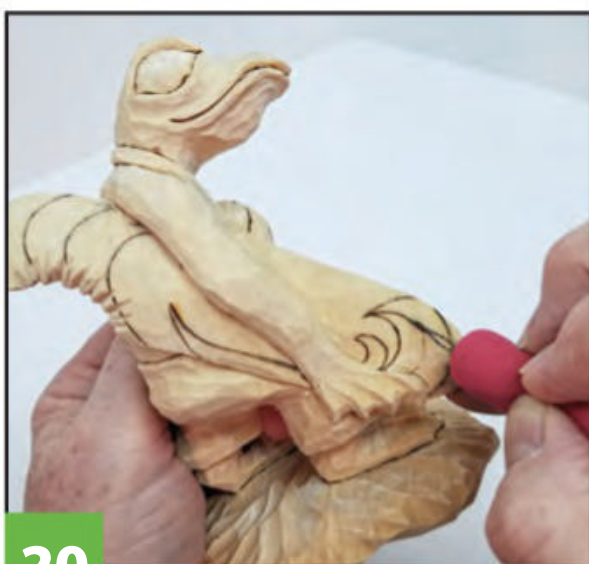
18

Shape the toes. Draw four evenly spaced lines on both feet to represent the toes. Use the $\frac{3}{16}$ " (5mm) #11 veiner to carve between the lines to create the illusion of webbing. These cuts should be deep. Turn the gouge from side to side between the toes. Carve up to and remove the lines. On the outside toes, use the $\frac{3}{16}$ " (5mm) #11 veiner to carve a slight edge.



19

Carve the base. Use a $\frac{7}{16}$ " (11mm) #9 gouge to make sweeping cuts that mimic the look of sand. Carve the edges of the base in a random manner.



20

Outline the design. Accentuate the lines using a woodburner on a medium-high heat setting. (I used a skew nib, but you can use your preferred shape.) Burn the design of the surfboard.

materials & tools

MATERIALS

- Basswood, 4" (10.2cm) square: 6" (15.2cm) long
- Tape: clear packaging
- Mild cleaner, such as Simple Green®
- Oil paints, such as Georgian: buff titanium, cadmium yellow; such as Williamsburg: iridescent pale gold, iridescent pearl white; such as Winsor & Newton: black, cadmium medium red, cadmium orange, Naples yellow hue, sap green, raw sienna, raw umber, violet
- Natural oil stain, such as Minwax
- Clear lacquer spray, such as Deft: satin

- Graphite paper

- Pencil
- Pen

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

TOOLS

- Band saw
- Knives: rough out, medium detail (such as Helvie's Bob Hershey signature knife)
- Ruler or calipers
- #5 gouge: $\frac{1}{8}$ " (3mm)
- #7 gouge: $\frac{1}{2}$ " (12mm)
- #9 gouge: $\frac{7}{16}$ " (11mm)

- #11 veiniers: $\frac{3}{8}$ " (10mm), $\frac{3}{16}$ " (5mm), $\frac{5}{32}$ " (4mm)
- V-tools: $\frac{1}{8}$ " (3mm) 35°, $\frac{3}{8}$ " (10mm) 60°
- Micro gouge: $\frac{1}{16}$ " (2mm)
- Stylus: small
- Woodburner with nib: skew
- Paintbrushes: assorted

SPECIAL SOURCES

Roughouts of the frog are available for \$32 plus S&H. Contact Bob Hershey at bzcarvn@ptd.net to order.

Fearless Freddie Caricature Patterns



Paint Notes

- Iris:** cadmium orange (3), cadmium yellow (1), sap green (3), violet (3)
- Pupil:** black (3)
- Eye highlight:** buff titanium (1)
- Body:** buff titanium (1), cadmium yellow (1), raw umber (3), sap green (3)
- Bathing Suit Base:** iridescent pearl white (2)
- Bathing Suit Dots:** cadmium red medium (3), violet (3)
- Lanyard:** sap green (3), thinned cadmium orange (3)
- Surfboard and beach ball base:** buff titanium (1)
- Surfboard and beach ball stripes:** cadmium orange (3), cadmium red medium (3), cadmium yellow (1), violet (3)
- Sand:** buff titanium (1), iridescent pale gold (2), iridescent pearl white (2), Naples yellow hue (3), raw sienna (3)

1 Georgian, 2 Williamsburg, 3 Winsor & Newton



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Painting and Finishing

Prepare the carving for paint. Wash the carving with warm water and Simple Green® to remove dirt and oils from your hands. Let dry completely overnight.

Paint the carving. I use oil paints thinned with Minwax natural stain. Thin your paints as desired and apply them in layers. It is better to add your paint in several thin layers to build up the color than applying a single thick coat.

Use sap green and cadmium yellow to paint the frog, blending the two colors from one shade to another. Mix in buff titanium for the throat and upper chest. Use sap green at full strength for the toes and shade with raw umber. Paint the swimming trunks with iridescent pearl white. Then use a thin paintbrush to add the dot pattern on the bathing suit. I mixed violet with a small amount of cadmium red medium, but you can paint your dots with whichever color you'd like. Paint the beach ball, lanyard, board, and sand as described in Paint Notes. After the base coat on the sand has dried, splotch additional layers of paint in a random pattern for extra texture and visual interest.

Allow the paint to dry fully (I usually wait two days), and then spray the carving with three light coats of a satin lacquer finish.



Bob Hershey is a retired truck driver who started carving in 1982. A national award-winning carver, Bob was inducted into the Caricature Carvers of America in 2018. He is a member of the Conewago Carvers and Lancaster County Woodcarvers clubs. He lives in Lititz, PA, with his wife, Debby.

CHIP CARVED Jewelry Box



Adorn a standard container with this dynamic sunburst

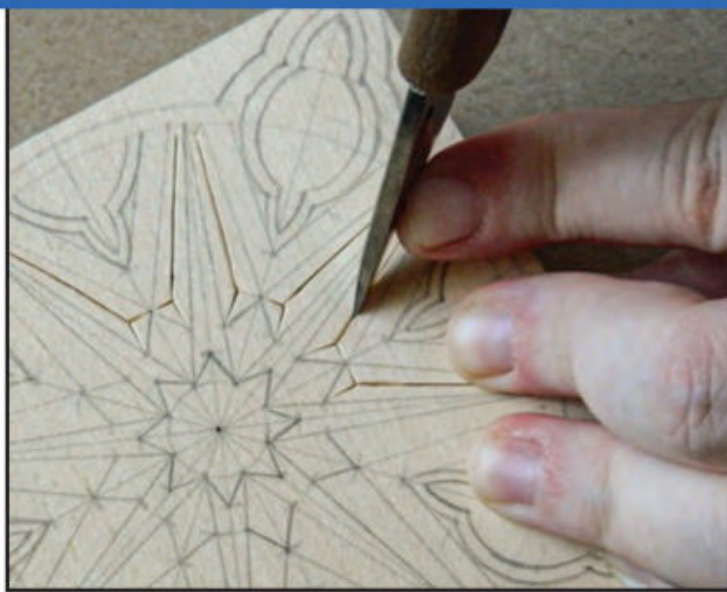
By Tatiana Baldina

Creating patterns has become a special process for me. Each of the nearly 1,000 patterns I have created since I began chip carving six years ago is a combination of my emotions and experiences. I believe that the impact of a pattern is largely dependent on how the design is bound within a given space. In this project, the pattern I used led organically to different choices about colors, shapes, and finishing techniques. All of the elements are thoughtfully planned out—and only require a few tools to tie together.

Getting Started

Assemble the box, or use a pre-purchased one that measures roughly 3 ⁵/₈" (9.2cm) square and 2 ¹/₄" (5.7cm) high. If making the box from scratch, refer to the Parts List on page 84. Photocopy the patterns (except the top semicircle on the sides of the box—you'll do that later) and transfer them to the box elements using your preferred method; I sketched mine on, but you could also use graphite paper and a pencil or ballpoint pen. I will show you how to carve the entire pattern by demonstrating how to complete just one quarter; you can apply the same method to the rest of the carving. Practice your first few cuts on a piece of scrap wood until you are confident.

CARVING THE TOP



1

Make stop cuts inside all the long four-corner chips. Start with the long stop cut along the center of each chip, digging the blade approximately $\frac{1}{8}$ " (3mm) deep. Then carve the two remaining central cuts in each four-corner chip. Undercut each of the four facets at a 60° angle.



2

Carve the perimeter shapes. Following the shapes of the dart figures, cut at a nearly 90° angle, as if for a straight-wall chip. Then come in from the outer perimeter of each dart, relieving the border at a roughly 60° angle. Try to complete each facet in one cut for a clean, continuous surface.

Undercutting

One of the main challenges for beginners is that when you have not developed muscle memory around certain techniques, it's hard to understand how deeply you should undercut a facet. A beginner chip carver will often push the knife in too far. I suggest practicing before you start the project: draw several triangles of different sizes on a piece of scrap wood identical to the material for your project. Make stop cuts inside each of them, and then start to undercut the facets slightly—one by one—until they pop out. Soon, you will get a feel for how much pressure is required in each cut.



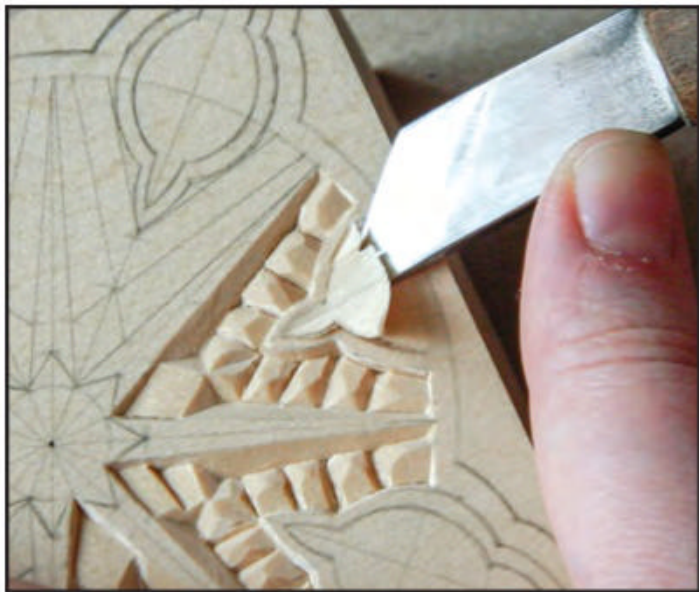
3

Draw the "peas." With a pencil, divide the V shapes (those surrounding each dart you just carved) into equal segments. Follow these lines with stop cuts perpendicular to the surface of the lid. Then gently—using only the tip of the knife—round the peas into the deepest areas in the center of the four-corner chips and the edge of the straight-wall chips from Step 2. The deepest cuts will occur on the sides of the peas. When you are done, it will look as though you have split each pea into four facets. Be sure not to add unwanted knife marks to any of the carved facets surrounding the peas. If this does occur, carefully remove the marks right away, as this task will be difficult once all elements are carved.



4

Define the top of each V. Make cuts on the inner sides of the rhombuses at an angle of almost 90° ; the deepest areas will touch the central star. Then, by placing the knife parallel to one of the sides of the rhombus that faces the star, gently slice off a chip as illustrated. In every other rhombus, make additional decorative slices as shown in the second image.



5

Carve the insides of the four non-corner darts. Follow the inner border lines at an angle of almost 90°, and then carve in toward those lines, keeping the blade low to the surface of the wood. If the chip does not pop out, repeat all your cuts one more time. To add another layer to these chips, carve two more straight-walled chips inside the central section of the dart. Then undercut them to make the central shape protrude.



6

Carve the insides of the four corner darts. Follow the inner border lines at an angle of almost 90°, and then carve into them at an almost 80° angle from the center of the dart to create two large, angled facets. Then, at almost a 90° angle, carve the outer border lines that point toward each corner. Carve in toward those lines at a 60° angle.



7

Carve the rays of the star. Make stop cuts along the center of each ray—one long and two short. Starting at the thinnest outer point, carve inward to remove the first facet in one pass. Do the same for the second. Carve at a 45° angle. Then, at a 60° angle, carve a series of two-corner chips leading in toward the very center of the star.



8

Add the edge embellishments. Make deep cuts on the box edge that follow the lines of the darts. Use the tip of the knife to undercut each facet at an angle of 60°. Your deepest cut will be around 5/16" (8mm) deep. Be particularly careful at this stage; start by making V-shaped cuts and then round them slightly, so the outer "frame" of the lid has a flowy effect.

materials & tools

MATERIALS

- Basswood, 3/8" (1cm) thick: practice top, 3 5/8" (9.2cm) square; practice side, 1 3/4" x 3 5/8" (4.4cm x 9.2cm)
- Basswood, 3/8" (1cm) thick: sides, feet, and top (see Parts List)
- Basswood, 1/8" (3mm) thick: bottom, 3 5/8" (9.2cm) square
- Graphite transfer paper
- Pencil: HB standard
- Eraser
- Wood dowel, 1/8" (3mm)-dia.: 1" (2.5cm) long
- Wood glue
- Hinges: 2 each, small
- Sandpaper: 220-1600 grits

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

- Danish oil: natural
- Milk paint, such as Seed's General Finishes: dark chocolate
- Disposable cup

TOOLS

- Table saw
- Miter saw
- Chip carving knife: skew
- Drill with bit: 1/8" (3mm)-dia.
- Soft toothbrush
- Paintbrush: synthetic
- Clamps: small

PAINTING & CARVING THE SIDES



9

Pour a small amount of dark chocolate milk paint into a disposable cup. Add a few drops of water and begin to mix the paint, gradually adding water until you reach the consistency of heavy cream. Then apply paint to the surface of the sides where indicated in the photo, leaving the bottom semicircle unpainted. Do the same for the feet. You will need to apply several layers to achieve full opacity. Let dry and then apply the chip carving patterns to the sides using the same method as in Getting Started.



10

Carve the unpainted sides of each box side. Follow the same method as on the top. Then carve the top semicircle, starting by cutting the straight chips that radiate out from the center of the circle. Carve the three-corner chips around the perimeter of the top semicircle. Add small angled cuts $\frac{1}{16}$ " (2mm) to $\frac{1}{8}$ " (3mm) in from the right edge of each star point. Cut at a 60° angle, starting from the top.



11

Carve the bottom semicircle. Start with the outer cuts, carving at a 35° angle. Then make the same two cuts on the facets inside each of the triangles as you did on the top semicircle. Clean up any messy cuts.

Finishing

Remove the pencil lines with an eraser. For stubborn lines, carefully sand them away with a fine-grit sandpaper.

Apply a finish. I used Danish oil without any stain because I did not want to level out the contrast created by the dark milk paint. If desired, though, you could follow an alternate finishing method, which I outline in the sidebar at right.



The Oil-and-Stain Method

I have always wanted to find a variety of finish that enhances the beauty of a carving without hiding any intricate details. After experimenting with Danish oil for the past few years, I have developed a method of application that works well for projects in need of a more dramatic coloring.

First layer: Apply Danish oil without any stain. This layer prepares the wood grain and carved surface for the next layers of oil. Before adding the next layer of oil, brush the carved surface with a clean, soft toothbrush. I do not typically use sandpaper at this stage.

Second layer: Apply a layer of Danish oil mixed with a small amount of your preferred stain.

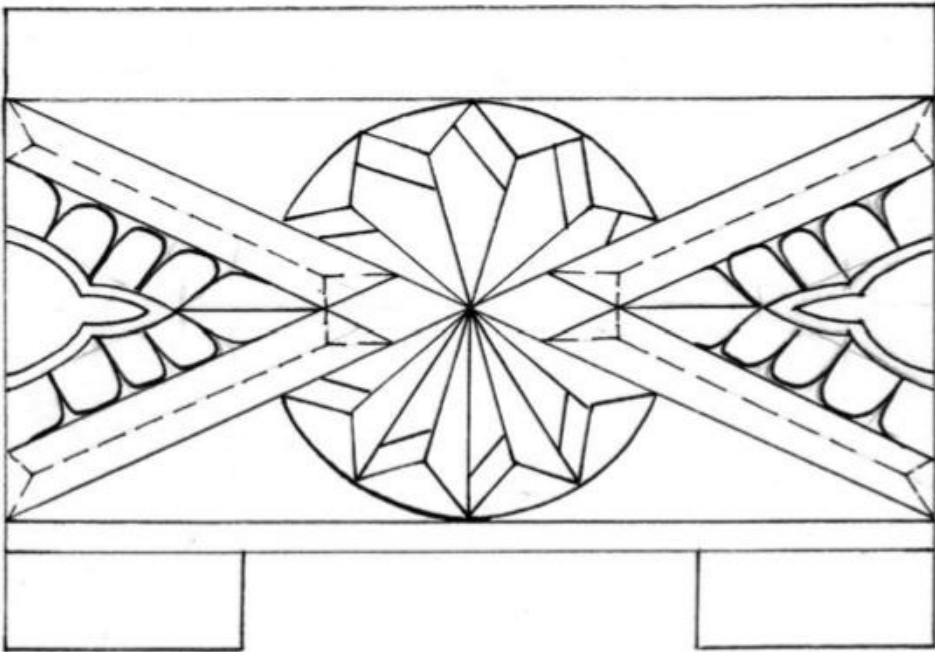
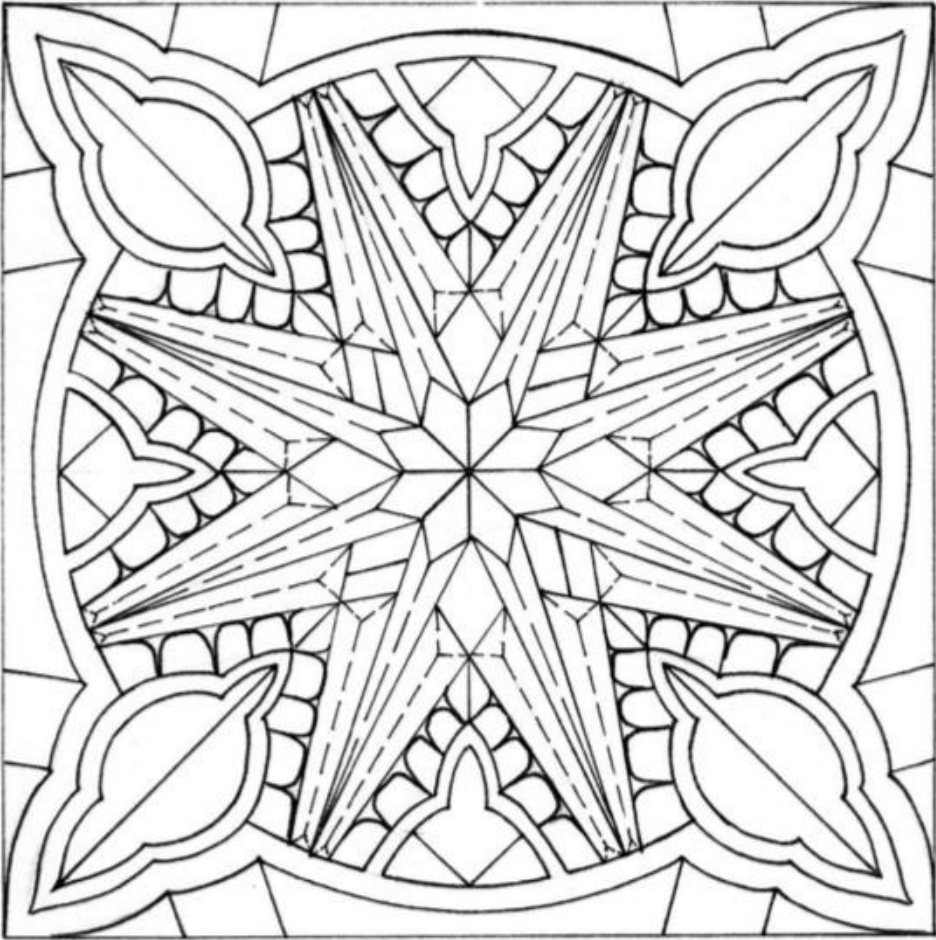
Third layer: Apply another layer of Danish oil and stain.

Fourth and final layer: Apply a layer of Danish oil without any stain. Let sit for a few minutes and wipe out any excess from the carved areas before it pools.

Parts List

Item	Quantity	Materials	Dimensions
Lid sides	4	Basswood, 3/8" (1cm) thick	1 5/16" x 3 5/8" (2.4cm x 9.2cm)
Lid top	1	Basswood, 3/8" (1cm) thick	3 5/8" (9.2cm) square
Box sides	4	Basswood, 3/8" (1cm) thick	1 1/16" x 3 5/8" (2.7cm x 9.2cm)
Box bottom	1	Basswood, 1/8" (3mm) thick	3 5/8" (9.2cm) square
Feet	2, cut diagonally into 4	Basswood, 3/8" (1cm) thick	1 3/16" (2.1cm) square

Chip Carved Jewelry Box Patterns



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Tatiana Baldina is a professional woodcarving artist with a degree in Applied Fine Arts from the Volga Regional State University, and lives and works in Zhigulevsk, Russia. Tatiana specializes in chip carving on basswood and has been a freelance woodcarver since 2014. Find her on Instagram @tatbalcarvings.

Volute Ladle

**Add sophistication to your table
with a spoon fit for the symphony**

By Mark Ivan Fortune

A good friend once advised me that when choosing a fiddle, it's important to pay close attention to the volute. How this detail is executed will reveal the level of craftsmanship behind the entire instrument. Appreciating the beauty of the subject, I considered how I might incorporate the design into everyday objects, such as this ladle. Though my aim was not to match a fiddle's level of refinement, I ventured to create an organic and elegant representation. Cedar is an excellent choice due to its natural antibacterial properties and, of course, for the delightful aroma it imparts.

Getting Started

Cut the blank on a band saw. It is important to know that even with the best efforts, the templates may not perfectly align, and progress should be checked as the cuts advance, particularly in the area of the cylindrical head. Give some forethought as to how you'll hold the work during the carving stage. It is possible to secure the wood with a small clamp, using the waste from the band saw stage to cradle the spoon blank.

CARVING THE BOWL



1

Mark a rim around the edge of the spoon. Using a 1½" (38mm) #5 gouge, carve the bowl. Work from the outside toward the center. Aim for an even thickness.



2

Flip the spoon over. Mark a centerline down the length of the bowl. With a spokeshave, shape the back of the bowl, working each side of the centerline. Stay clear of the bowl's edge as you concentrate your efforts on the high spots.

CARVING THE HANDLE



3

Hold the template against the side of the spoon. Make several pinholes penetrating through the paper and into the wood. Remove the template and join the dots with a pencil. Repeat this on the other side, taking care to align the template for a well-formed, symmetrical design. Mark the waste area with a pencil.



4

Begin to define the volute. Using a ¾" (10mm) 60° V-tool, cut around both faces of the volute, stopping on the first round of the spiral. The V-tool can be rotated to cut the walls of the volute at 90°. Be careful not to remove the pencil lines.



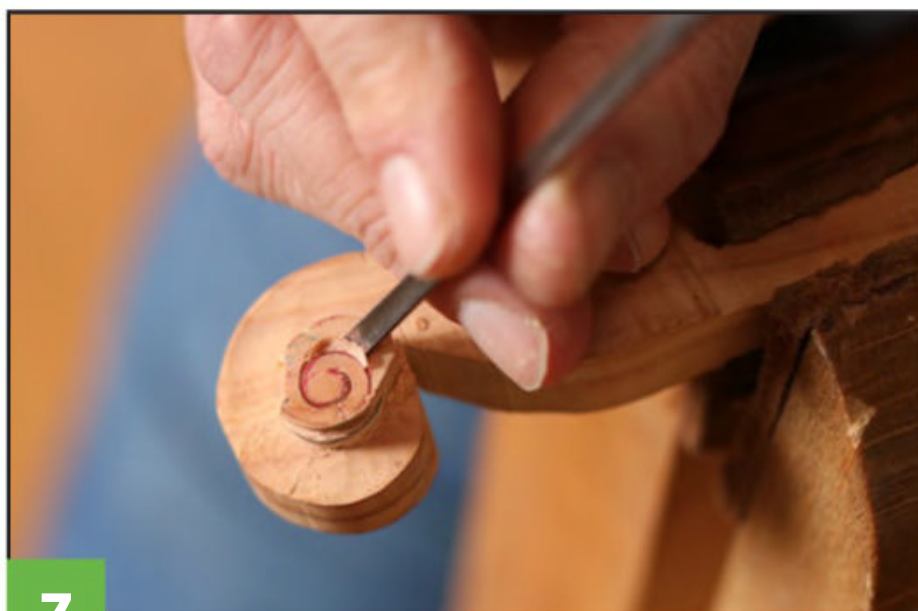
5

Establish the spiral. Use a ¾" (10mm) #4 gouge to evenly blend the neck of the spoon into the volute's first spiral loop, down to the baseline. Complete Steps 4 and 5 on both sides of the volute before moving on, continually checking for alignment.



6

Continue to define the spiral. Using a 1/2" (13mm) #6 gouge, round out the base of the curl. Use a red pen to mark in the spiraling ramp as evenly as possible on both sides of the volute. With the 3/8" (10mm) 60° V-tool, carefully cut a track up the spiral on the waste side of the line.



7

Establish the inner spiral. Use a 1/8" (3mm) #5 gouge for the tightest part of the inner swirl. Switch to a 3/16" (5mm) #6 gouge as the curve widens. Carefully remove the waste.



8

Carve the outer spiral. Use the 3/16" (5mm) #6 gouge as you work your way down the spiral. Switch to the 1/2" (13mm) #6 gouge at the wider section.



9

Sand the volute. Use a narrow strip of sandpaper. Fold it lengthwise to sand the hard-to-reach curves and crevices. Be sure to check for alignment. Resist the temptation to sand the spoon further.



10

Flip the spoon over. Use the 1/2" (13mm) #6 gouge to create a stop cut under the base of the volute.



11

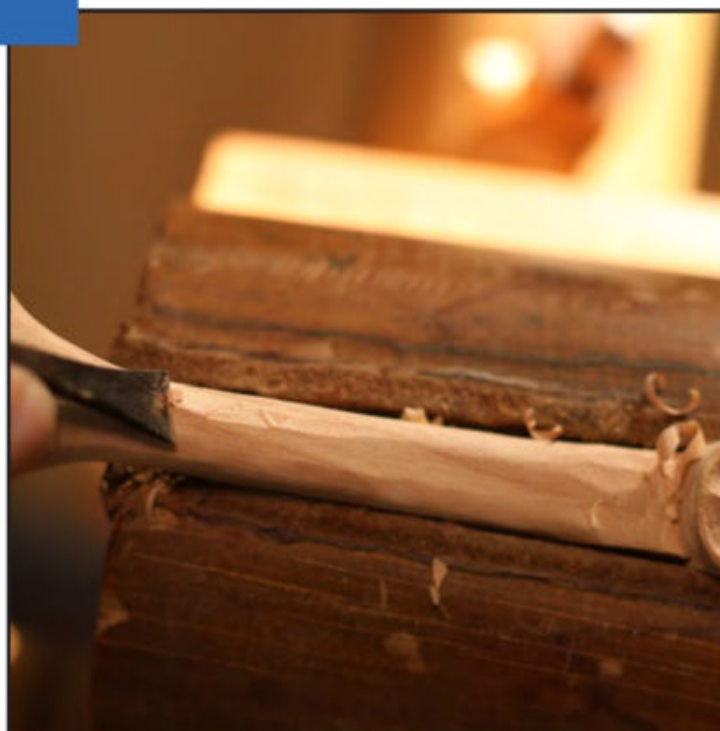
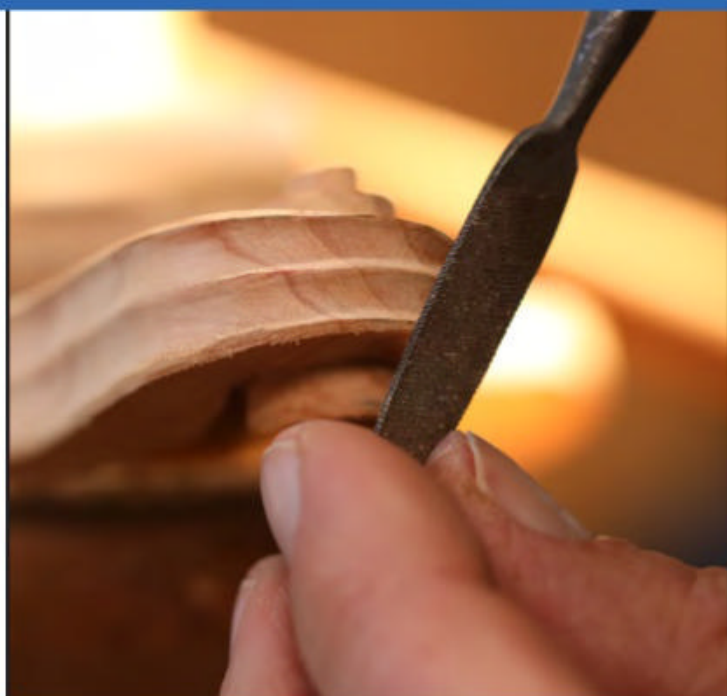
Use the pencil to mark a border around the base of the volute. Make two concave cuts along the back of the volute head using a 1/4" (6mm) #9 gouge. It is imperative that the centerline where the two cuts converge remains centered and well-defined.



12

Shape the front side of the volute head. Use the 1/4" (6mm) #9 gouge. Be sure to protect the body of the spoon from the gouge by placing a small splint in the groove under the volute head.

ADDING THE FINISHING TOUCHES



13

Round the edges.

Use a file to chamfer the edges of the spoon. With a flat gouge, round the edges of the back of the neck.



14

Finish the spoon with a cabinet scraper. Go over the back of the ladle until it is one homogenous form. Remove any remaining pencil or saw marks. Make finishing touches to the inside of the bowl with a gooseneck scraper.

Finishing

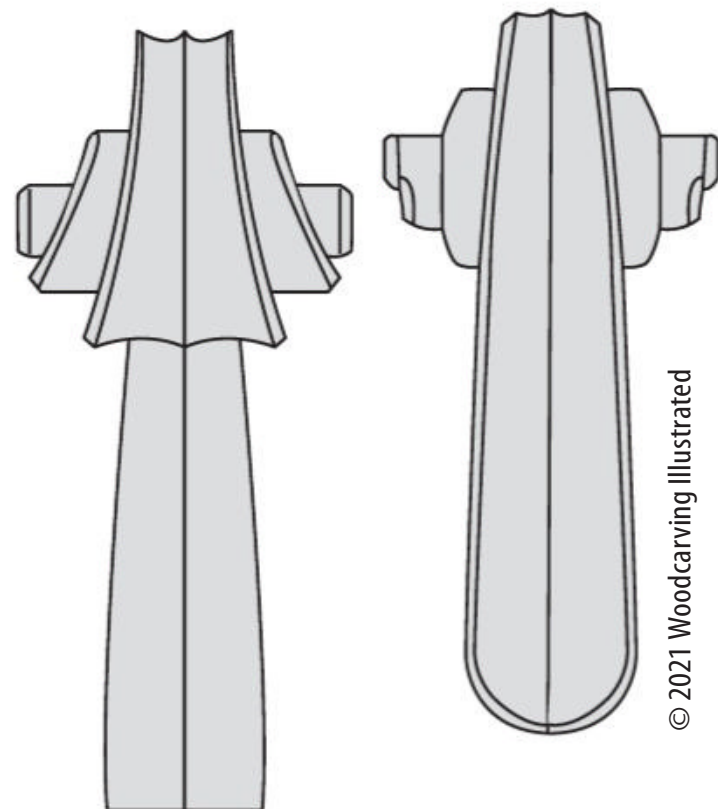
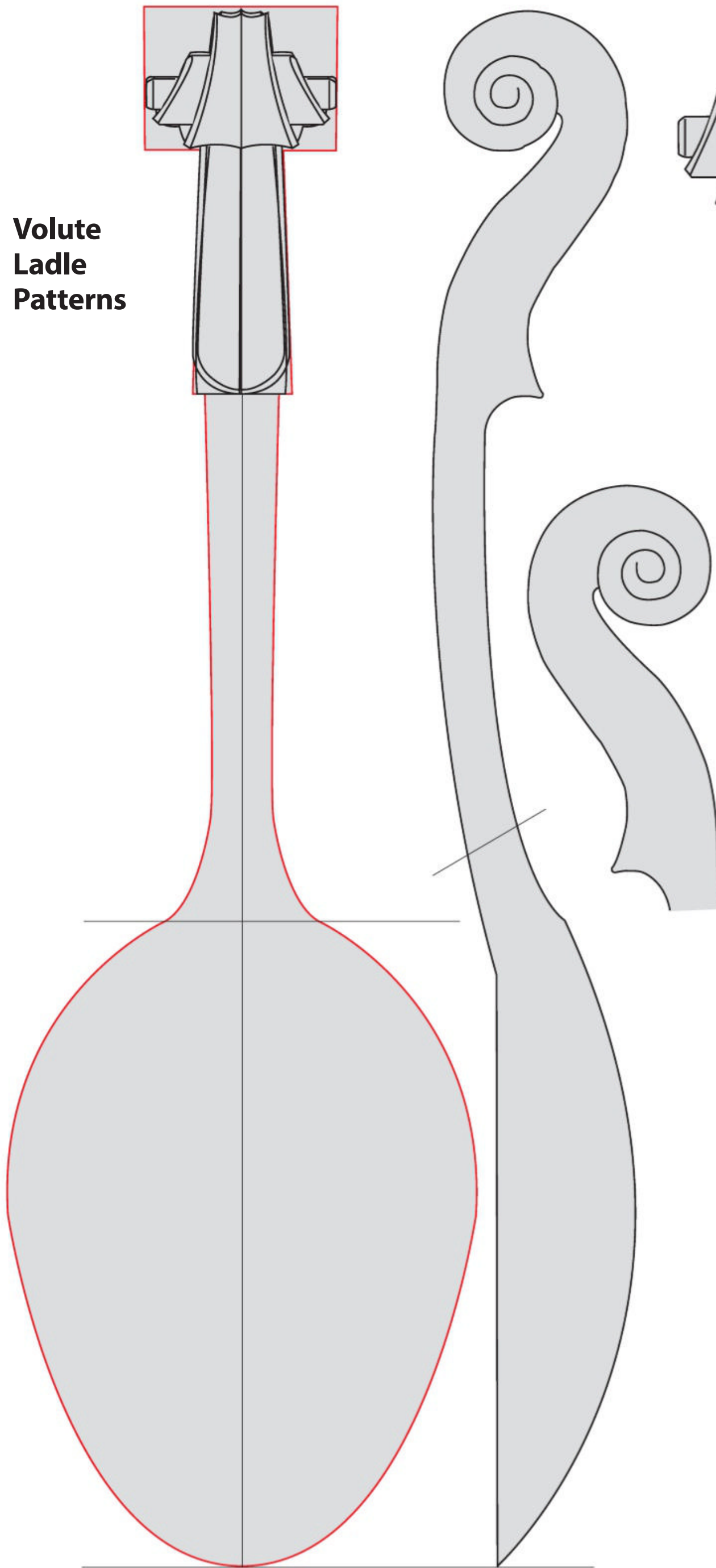
Wipe the ladle with food-safe raw linseed oil. The wood's natural cedar smell will soon return.



Mark Ivan Fortune followed a traditional apprenticeship in stone carving to become a master of his craft with more than 20 years of experience. Since 2008, he has turned his attentions primarily to woodcarving. He teaches from his home workshop at Raheenwood in East Clare, Ireland. Contact him at

markivanfortune@icloud.com.

Volute Ladle Patterns



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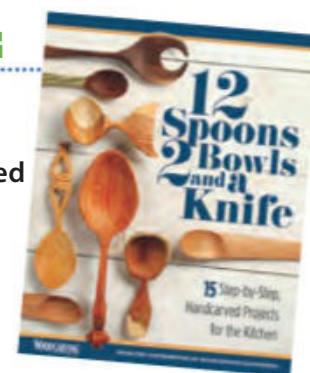
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By Editors of Woodcarving Illustrated

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materials & tools

MATERIALS

- Wood, such as cedar, 1½" (3.8cm) thick: 3½" x 11" (8.9cm x 27.9cm)
- Pencil
- Sandpaper: assorted grits
- Small wooden splint
- Food-safe finish, such as raw linseed oil

TOOLS

- Band saw
- Spokeshave
- Clamps
- Pin
- File
- Flat gouge
- #4 gouge: ¾" (10mm)
- #5 gouges: ⅛" (3mm), 1½" (38mm)
- #6 gouges: ⅜" (5mm), ½" (13mm)
- #9 gouge: ¼" (6mm)
- V-tool: ¾" (10mm) 60°
- Scrapers: cabinet, gooseneck

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

Stylized Sharks

Whittle two classic ocean predators in one sitting

By Tom Hinds

This summer, why not pair your beachcombing efforts with a carved hammerhead shark project? With a bonus pattern for whittling a tiger shark, this article gives you all the tools you need for a fun afternoon in the sun. I prefer to whittle small, as it allows me to carry all the necessities around in my pocket. However, you could scale up the patterns for a larger piece, if desired.

Getting Started

Transfer the pattern to the wood; I sketched around the perimeter with a pencil. Make sure the grain runs from head to tail. Normally, I use side-profile patterns for my carvings, but for the hammerhead, the top view offers the best perspective for whittling. Cut the perimeter with a scroll saw or coping saw. *Note: You'll cut out the dorsal fin and add it later.*

ROUGHING OUT



1

Mark the areas to remove. With a pencil, lightly sketch the view of the hammerhead onto each side of the blank, and use a marker to darken the areas to be carved away. *Note: The darkened areas above the pectoral and pelvic fins will be carved away, but only up to the shark's body.*



2

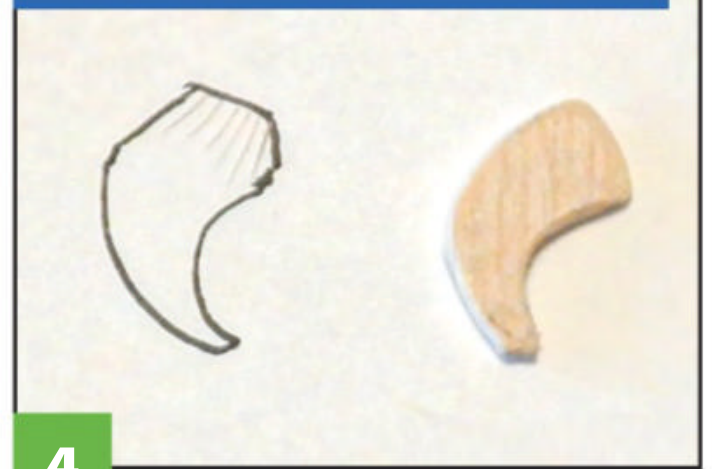
Thin the fins. Make shallow stop cuts at the base of the pelvic and pectoral fins. With paring cuts—using the thumb of your non-carving hand as a pivot point—remove thin slices of wood down to the stop cuts. Repeat the process to remove thin slices of wood until you achieve the desired fin thickness. Aim to remove small slices at the same angle. *Note: Be very careful when making the stop cuts at the base of the fins; since the wood grain runs in the same direction, any aggressive movements may snap the fin right off.*



3

Shape the tail and torso. Use a combination of stop cuts, thumb-assisted push cuts, and paring cuts to shape first the top and then the side profiles down to the drawn lines. Always be aware of the grain direction, approaching delicate areas such as the tail with extra care. Flip the shark over and make stop cuts between the tail and the smallest set of fins. Give the bottom of the tail a bit of a curl, only carving as far as the stop cuts. These cuts will prevent you from removing too much wood. Round the body and face into the sides, giving every part of the profile a smooth contour.

ADDING THE FINAL TOUCHES



4

Trace the dorsal fin shape. Then cut it out using the scroll saw or coping saw. Use the knife to taper it slightly toward the ridge. Then carve the bottom of the fin down until it tapers to a fine edge.



5

Cut the slot for the dorsal fin. Slice into the center of the hammerhead's back, making sure the cut is level with the front fins. Only remove enough wood for a snug fit. Then attach the dorsal fin with a small amount of cyanoacrylate (CA) glue.



6

Add the eyes and mouth. Make very small oval cuts at the ends of the eye stalks. Then make an angled V-cut to establish the mouth slit.



7

Sand the shark. Smooth the entire surface of the shark, progressing through the grits from 150 to 320. I rolled up a small piece of sandpaper to get into the tighter areas.

Finishing

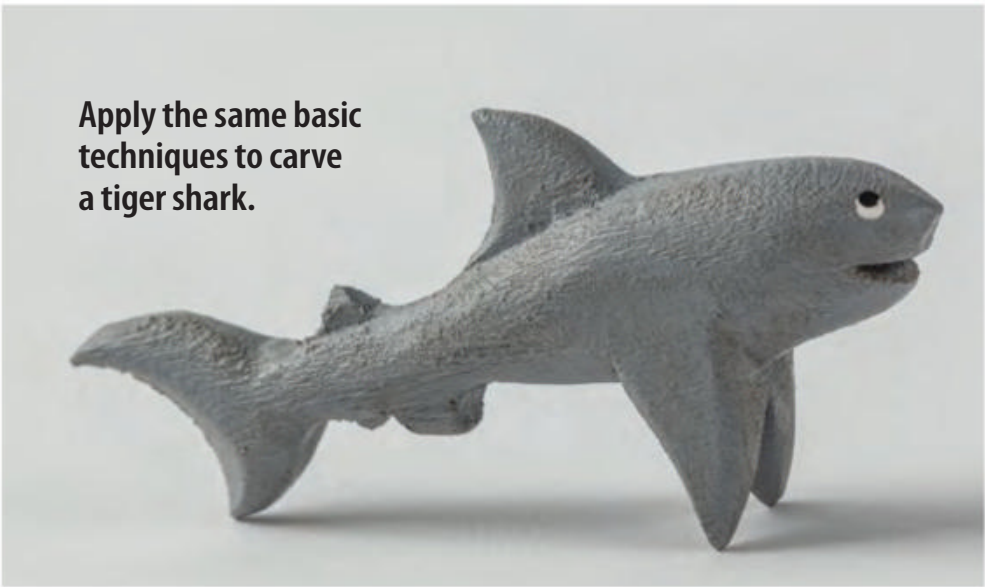
After sanding the whittled shark, decide whether you want to leave it natural, stain it, or paint it. If leaving the shark natural, seal the wood with a coat of clear polyurethane or paste wax. If staining, seal the wood with wood conditioner, following the manufacturer's instructions. Then apply the stain. For added luster, apply another coat of polyurethane after the stain dries.

If you choose to paint, use thinned acrylics (I thin mine to around 10-20%), and go for gray with a wee bit of green tint. Lighten with white if desired. Mix, apply, and let dry. Then apply clear polyurethane. To turn this shark into a pendant, just add a screw eye and some attractive cord.

TIP

CARVING FRAGILE AREAS

When removing wood from thin, fragile parts of the blank—either with the knife or sandpaper—use the gloved hand holding the blank as a “back stop” to add strength and support to the workpiece.



Apply the same basic techniques to carve a tiger shark.

Making the Tiger Shark

You can use the same basic process and techniques to carve the tiger shark as you did for the hammerhead. The only major difference is that for the tiger shark, the pattern is a side view rather than a top view.

materials & tools

MATERIALS

- Basswood, 3/4" (1.9cm) thick: main shark body, 2" x 3 3/4" (5.1cm x 9.5cm); tiger shark, 1 1/2" x 2 1/2" (3.8cm x 6.4cm)
- Basswood, 1/16" (2mm) thick: dorsal fin, approx. 1" (2.5cm) square
- Pencil
- Black marker
- Glue: cyanoacrylate (CA)
- Sandpaper: assorted grits up to 320
- Acrylic paints: green, light gray, white (optional)
- Oil-based stain, such as Minwax golden oak (optional)

- Clear satin polyurethane
- Screw eye (optional)
- Decorative cord (optional)
- Wood conditioner

TOOLS

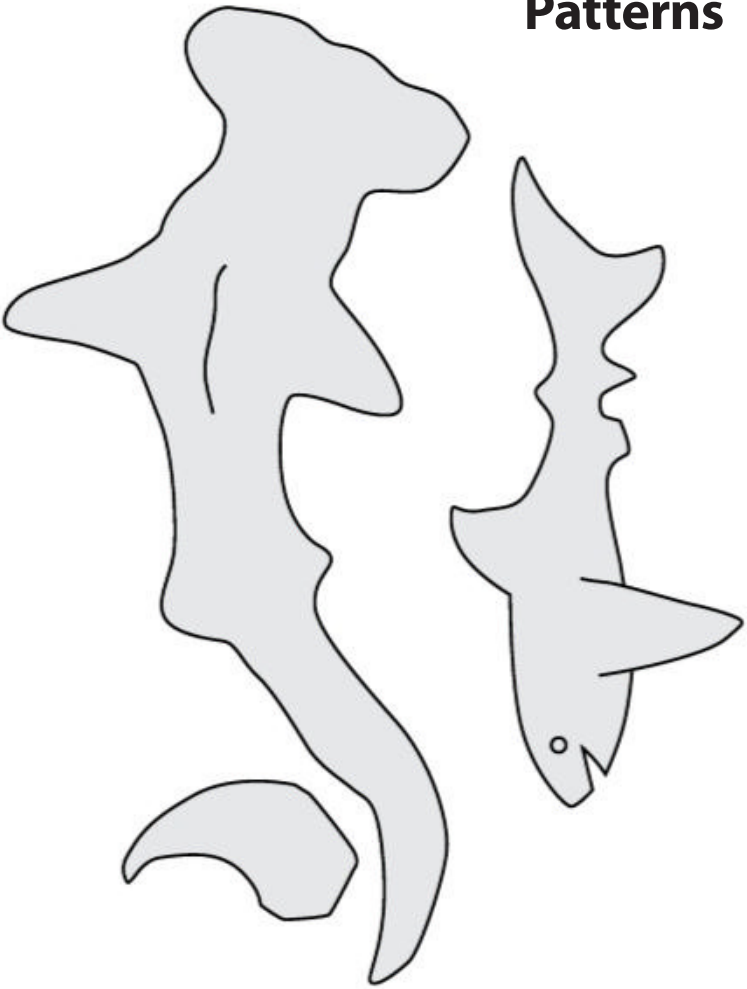
- Scroll saw or coping saw
- Carving knife
- Paintbrush: small
- Jewelry eye fitting

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



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

Stylized Shark Patterns



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color details. Blend in some yellow, gold oxide, orange, white, and fluorescent green in the appropriate areas, using photos for reference. Add a little white and silver as they approach the bottom. Paint

FOX HUNT

John Sweet, of Crystal Lake, Ill., and Lorraine Holmes, of Miller Place, N.Y., are the winners drawn from the correct entries received for WCI Spring 2021 (Issue 94). The fox was hiding in Step 11 in Brian Altison's Striped Bass article on page 35.

Find the fox in this issue, and contact us with the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by June 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.

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

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 Fall 2021 Issue is June 10, 2021.

COLORADO

Oct 9-10: 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. for adults; \$2 adm. for military and children. Children under 12 free. Contact Steve Gurnett, 719-339-5164, sgurnett@comcast.net.

MINNESOTA

Sep 25-26: BLAINE

Metro Chapter, MWCA Annual Woodcarving Show. Northtown Mall, 398 Northtown Dr. 10am-5pm Sat., 11am-5pm Sun. Free adm. Contact Bruce Christofferson, 612-475-9606, osage-n-cedar@hotmail.com.

Oct 2-3: COON RAPIDS

Metro Chapter, MWCA Annual Carve-in Seminar. Coons Rapid VFW Post 9625, 1919 Coon Rapids Blvd. 8am-5pm Sat., 8am-4pm Sun., \$90 prepaid adm. Contact Roger Serdahl, 763-232-5699, dahjrlia@gmail.com.

MISSOURI

Oct 16: CAMDENTON

Lake of the Ozarks Woodcarvers Show. Community Christian Church, 1064 N Business Rt. 5 Hwy. 8:30am-3:30pm. Free adm. Contact Doug Bibbes, 573-286-1049, dbibbes@charter.net.

NEBRASKA

July 18-24: CRETE

Mid-America Woodcarvers Association Annual Doane Woodcarving Experience. Doane University, 1014 Boswell Ave. Advance registration required. Contact Rohn Collins, 402-880-6721, rohnccollins@cox.net.

OHIO

July 21-14: FLETCHER

Buckeye Woodcarvers Roundup. Poor Farmer's Campground, 7211 Lostcreek Shelby Rd. 9am-5pm daily. \$25 adm.; \$20 if you preregister. Contact Barb Foster, 937-773-7314, jim.bbarbfoster@att.net.

PENNSYLVANIA

July 18-22: HONESDALE

NE Woodcarvers Roundup. Cherry Ridge Campsite, 147 Camp Rd. Free adm. Contact Robert Muller, 570-470-2736, rmuller@nep.net.

Sep 24-26: HONESDALE

Fall Carve-In. Cherry Ridge Campsite, 147 Camp Rd. Free adm. Contact Robert Muller, 570-470-2736, rmuller@nep.net.

Oct 9-10: FAIRLESS HILLS

PA Delaware Valley Woodcarvers Annual Artistry in Wood Show and Competition. Bucks County Technical High School, 610 Wistar Rd. 10am-4pm daily. \$5 adm. Contact Maxine Ernest, 215-752-7193, maxern1568@gmail.com.

UTAH

Sep 24-25: SPANISH FORK

Utah Valley Woodcarvers Show. Veterans Memorial Building, 400 N Main St. 12-7pm Fri., 9am-5pm Sat. Contact Gary Heaton, 385-329-5442, drgaryheaton@yahoo.com.

WEST VIRGINIA

Sep 4-5: WHEELING

Oglebay Woodcarvers Annual Show and Sale. Oglebay Park, 465 Lodge Dr. 10am-5pm Sat., 10am-4pm Sun. Free adm. Contact Clark Adams, 740-676-7030, clark@unimaxsystems.com.

WISCONSIN

Aug 21: WESTBY

Carve-In 4 & 5 at the Bekkum. Bekkum Memorial Library, 206 N Main St. 10am-4pm. Free adm., donations accepted. Contact John Sutton, 608-634-4396, bekkum@wrlsweb.org.

Sep 18-19: STEVENS POINT

Wisconsin River Woodcarvers Annual Show, Competition, and Sale. Holiday Inn, 1001 Amber Ave. 9am-5pm Sat., 9am-4pm Sun. \$5 adm. Children 12 and under free. Contact Ron O'Kray, 715-341-2214, webmaster1@wisconsinriverwoodcarvers.org.

CANADA

May 29-30: RICHMOND, B.C.

Virtual Woodcarving Show. More info at richmondcarvers.com. Contact Dan Lemire, 604-271-1389, richmond.carvers@gmail.com.

VIRTUAL EVENT

Oct 1-3: NEW BRUNSWICK

New Brunswick Woodcarving Competition and Sale. Sir James Dunn Academy, 180 King St. 10am-5pm Sat. (8-11am registration), 10am-3pm. Sun. Free adm. Contact Brian Dykeman, 506-450-9571, bmdykeman@gmail.com.

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(Continued from page 96)

started to play more sculpturally. In a larger project, I may start with an electric chainsaw, move on to some other power carving discs, jump to a large gouge and mallet, and then finish up with a rotation between a drawknife and a spokeshave. Some of the smaller projects may call for an adze and axe, a variety of gouges, and the same finish treatment. A spokeshave and gouge usually touch every piece.

WCI: Where do you source your materials?

Danielle: I live on an island off the coast of Maine, and a good deal of that land is Acadia National Park. Most of what's left is privately owned by seasonal residents, so there aren't a ton of opportunities for salvaging material as one would think. I've had some luck with a few arborist friends who supply green wood, but my supply issues were also why I started to dabble in other sculptural forms that use lumber. When a good log comes around, I'll switch over. It suits my sensibilities to rotate between styles and types of projects.

WCI: You give your creations unique names, like "wall candy," "alien blood," and "the goblin king." What comes first, the design or the name?

Danielle: Usually the design comes first, and then I kind of let them tell me what they want to be called. Sometimes it happens while I'm carving, and then every carving session after, I quietly refer to them as that in my head. If it sticks, it sticks. If it doesn't feel right, I know.

WCI: What is your shop space like?

Danielle: I have two work benches; one is my main carving bench, and another is a catch-all bench where I do dirtier work and store odds and ends. Then there's another larger table where other odd jobs are sorted



“Sometimes I just sit and stare and take things in ...the tools, the space, the materials, and the work it took to get me there. That's a good way to start a day.”

Blue Byrd.

out. I move in and out of the space between those benches for any power carving.

It's basically a real-life Venn diagram and everything overlaps everything else at any given time. But I love it.

It's the largest, nicest, warmest shop I've ever occupied, and it's not my bedroom, so I'm delighted to be there every time I'm working. Sometimes I just sit and stare and take things in—a kind of deep absorption where I do a very slow spin and acknowledge the tools, the space, the materials, and the work it took to get me there. That's a good way to start a day, especially if the hardships of making a living from a creative pursuit have me down.

WCI: What do you enjoy most about what you do?

Danielle: That there's a conversation with the material, and that I can't just impose my ideas on it. Wood talks back, and even though there are ways to understand it and predict some of its behaviors, it's not totally under my control, and I like it that way. I love knowing that when I start a project, it won't end up looking exactly how I envisioned it because, on top of the material having its own plan, the concepts and ideas I'm trying to convey aren't static either. Sometimes it can feel like I'm chasing my tail, trying to capture these moments in a solid material, but that's all part of the appeal.

Find more of Danielle's work at daniellerosebyrd.com. See our review of her new book on page 10.

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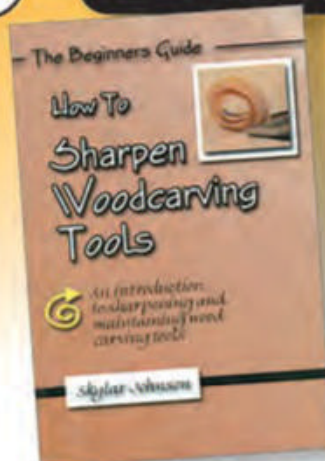
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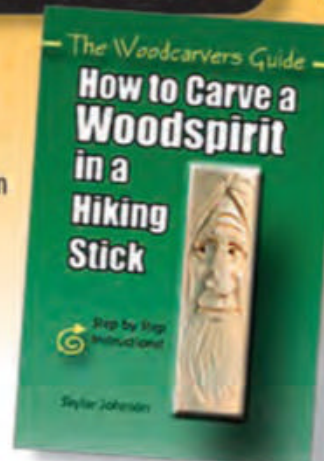
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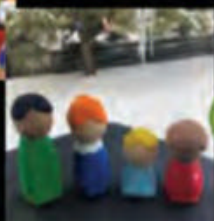
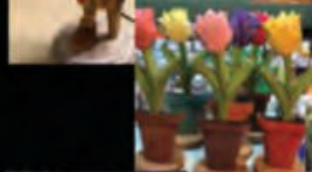
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ZOOM MEETING #3104603575 - SATURDAYS 3PM EST

Wood Talks Back

**Bowl carver
Danielle Rose Byrd
talks tools, lumber,
and the fiddle that
started everything**

By Kaylee Schofield



Photo by Kristin Clements of 88 Clementine

Danielle Rose Byrd doesn't talk about her carved bowls like they're objects—she talks about them like they're a family of wild animals who have fallen under her care, each one unique, unpredictable, and charming in its own way. And they are: glance through her body of work and each of the specimens seems almost sentient, as though while under observation, they are also looking back at you. Some of her signature pieces even appear to be dancing, with little legs playfully splayed mid-strut. But Danielle isn't concerned that they'll walk off anytime soon; her Maine island workshop, an ideal habitat for experimental carvings, has been years in the making.

The Big Dancer.



WCI: How did you get into carving?

Danielle: In college, I decided to make an instrument (I was studying music at the time). I didn't have any tools or money, so I scavenged pieces of wood the school intended to burn. I made a small fiddle-like instrument using the tools from the maintenance department. While I was making that project, I picked up a chisel to carve my first spoon from the scraps. Over the next few years, I made a few more spoons and other utensils, and the impulse to dig deeper got stronger and stronger until I had to give it more attention.

WCI: Why bowls?

Danielle: Bowls aren't entirely unlike spoons, really, and many of the same carving concepts apply. I saw a lot of flexibility in their form, and more room to play. Bowls are right in between the time investment of a spoon and a small piece of furniture, and that seems to suit me. I also love that they have a well-recognized form that doesn't need an introduction, which gives space to show how much our preconceived notions of the familiar can be changed to produce more joy.

WCI: What are your tools of choice?

Danielle: I use a lot of different tools, and don't feel beholden to only hand tools. When I ran into tendon issues, I started to play more with power carving to reduce strain for large waste removal. That was also when I

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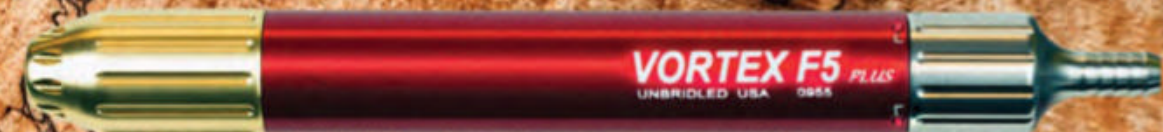
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