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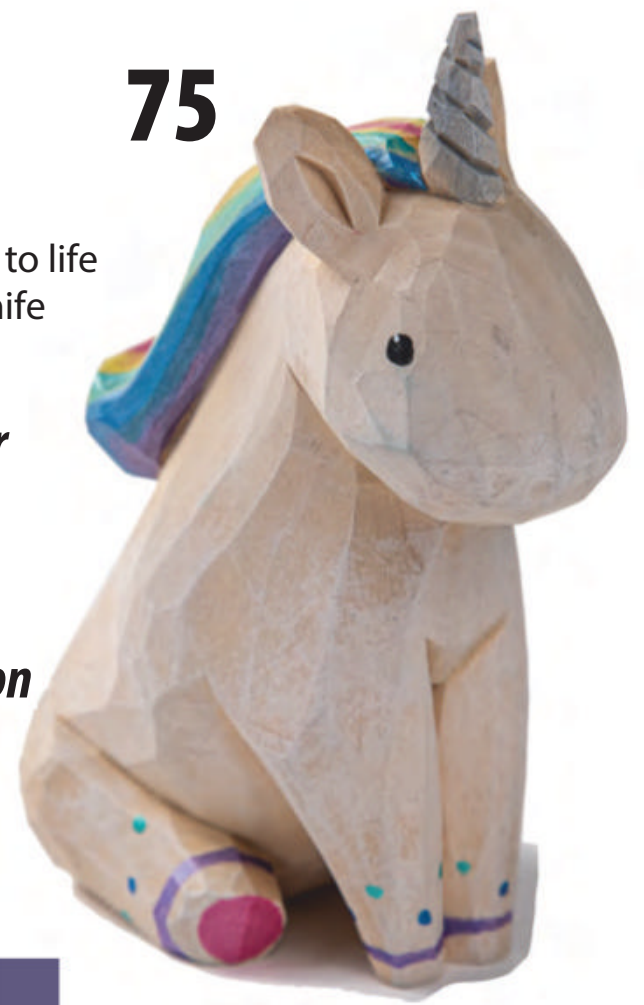
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Find these free extras at

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Bonus Project Want instructions on carving a house for Bruce Ankeny's toothy caricature robin (page 41)? Get them on our website.

Extra Patterns Make two additional conversation hearts (page 87) just in time for Valentine's Day.

Free Videos If you enjoyed our feature on Sophie Sellu (page 73), check out behind-the-scenes footage of her process.

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Conversations

This week, the *Woodcarving Illustrated* team has been stealing down to the workshop between editing sessions to carve up some hearts. If this sounds painful—and, we assure you, it isn't—you can thank Gerard Canavan; his adorably grumpy Valentine monster (page 83) inspired us to add a spinoff project to this issue featuring conversation hearts with bitter/sweet messages (page 87).

What can we say? The art of carving is a conversation, of sorts: when we see something we like, we want to respond, add some of our own flair to the mix, and keep the dialogue going.

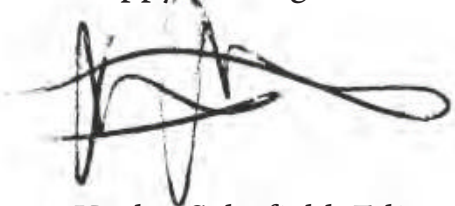
The projects in this issue will help you do just that. If Bruce Ankeny's bucktoothed bird project made you grin, try adding humanesque features to other carvings, too (page 41). Once you've cracked open a few golf balls for Sara Barraclough's cheerful one-knife caricature on page 37, turn the spares into something different and uniquely yours (a dragon in its nest? an eyeball?). Or, if you enjoyed Mary May's beginner-friendly relief carved moon (page 32), don't stop there; you can use the same techniques to make a sun or planet to go along with it.

For something a little more challenging, why not tackle our cover project by *WCI* newcomer Kevin Applegate (page 25)? You can cut a second blank and watch as other characters emerge from the shape. Make Myron Compton's advanced farmer project on page 79 and use his hat carving technique to thin down areas in other carvings, from earlobes to dress hems. If you prefer something a little more serene, Dan Caplinger's swimming koi fish are just the ticket (page 68); soon you'll be sticking neodymium magnets and resin to all your carvings. Every project you try is like meeting an interesting stranger on the bus: put down the headphones, talk with them, and you might just thank yourself later.

When you *do* take on one of the projects in this issue, write in to tell us about it! Whether you've added acrylic accents to a relief carving or turned a frog into a crocodile (page 6), we love seeing the ways you converse with these articles—and then send us letters to keep the conversation going even further.

Until then, we'll be down in the shop, gouging out some "letters" of our own.

Happy carving!



Kaylee Schofield, Editor
schofield@foxchapelpublishing.com

Express your feelings—whether sappy or sassy—on a custom carved conversation heart (page 87).



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A Well-Traveled Gnome

I designed this little gnome, who I named Liam, and made him out of basswood. I worked on him while passing through Wyoming on an extended road trip. I wanted to become more active in the online community by posting my carvings on social media. Liam was my big debut!

Kyle Phifer
Sault Ste. Marie, Mich.



Around the World in Five Gnomes

I recently purchased Nikki Reese's booklet, *Carve a World of Gnomes*, and was inspired to carve my own set. I used a combination of power carving and hand carving techniques. I'm still new to the process, and everyone tells me to just keep carving, so that's what I intend to do. I really enjoy seeing a piece of wood take on a life of its own. It's a beautiful thing.

Andrew Costa *Gardner, Mass.*



One-Knife Wonder

This little gnome home (based on Nikki Reese's design in issue #96) was inspired by a family trip to a lake house. I've always enjoyed lake house architecture, and when I was sitting on the dock looking across the water, one with an A-frame design and beautiful glass windows grabbed my attention. Those windows popped into my head while I was carving later that day. I made the majority of this house with my Gerber® EAB knife. My younger sister painted it.

Chuck Font *Tampa, Fla.*

Hang Ten

My rendition of Bob Hershey's "Fearless Freddie" from the summer issue (#95) was born from my love of caricatures and my interest in making each carving my own. The more I looked at Freddie, the more I saw a crocodile—especially with that bite taken out of the surfboard! This was a fun and challenging project, and provided endless possibilities for finish. Thanks for the inspiration, Bob.

Jack Proseilo
West Kelowna, Canada



Stop and Smell the Flowers

I decided to make Lucy Fox's "Flower Garland in Mahogany" after seeing it in the spring issue (#94). I made some alterations to her pattern and carved my garland out of basswood. I finished the piece with acrylic paints, and then sprayed on clear acrylic to seal it.

Ed Saunders
Jacksonville, Fla.



To give Nikki's designs a try, check out her booklet.

FURTHER READING

Carve a World of Gnomes
by Nikki Reese

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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 email at editors@woodcarvingillustrated.com. Please include high-res photos and a brief description of the piece.



Cock-a-Doodle-Do

When I saw Larry Green's "Mr. Chanticleer the Rooster" project in issue #96, I was immediately drawn to the colors. I would never have thought to paint a rooster bright green, but it totally works. The pattern was easy to transfer to my basswood board and the carving was a lot of fun (especially those tail feathers). Thanks for the great pattern and project!

David Young Holt, Mich.

First Rodeo

Mark Akers' "Butch the Shelf-Sitter" project from issue #94 was my first caricature carving. I added four lead-filled 9mm casings in the back of the carving to help balance the weight. It was a challenging project, and one that has me looking forward to tackling more from your magazine.

Janice Polletta
Tehachapi, Calif.



the more you know

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coming features

Look for these projects in an upcoming issue!

Classic tourist caricature is a study in the drama of vacation travel.



Find the Fox Hunt winners on Page 21!



This sweet beached whale is soaking up some rays!



Sam Spade meets Tom Thumb in this miniature sleuth.



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Toma Omteplom *Saint Petersburg, Russia* ▶

Toma Omteplom's favorite toy as a child was a wooden mammoth made by her grandfather. Toma remembers running her fingers over its tusks and along the curve of its back. "Ever since, I wanted to create something with my own hands," Toma said. Years later, Toma began taking woodcarving courses and fell in love with the craft. Letting imagination and childhood memories guide her knife, Toma began to develop her own style, which often takes the form of caricature plants. See more of Tomas's work on Instagram @omteplom.



Christine Smith

Murphy, N.C.

Christine Smith has harbored a lifelong fascination with plants, animals, and the great outdoors—and their forms often show up in her work. The large number of red foxes in her area inspired this project, *Foxy Box*. Christine turned fallen cherry wood on a lathe, and then added relief carved elements to make the keepsake. "I find this type of woodworking especially attractive because I can combine two techniques into a single medium," she said. To see more of Christine's work, visit @cvinternet3 on Instagram.

Richard Bryant *Littleton, Colo.* ▶

With more than 50 years of woodworking experience under his belt, Richard Bryant is no stranger to carving. His basswood hummingbird was inspired by fond memories of seeing the little birds in the foothills of Idaho Springs, Colo., where he was a high school principal for six and a half years. To make the hummingbird appear to be feeding mid-flight, he suspended it over a handpainted plaque with aluminum wire. To see more of Richard's work, email him at dickandnanbryant@aol.com.

Share Your Latest Work!

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





Lucas Kost *Winnipeg, Canada* ▲
Sometimes Lucas Kost sketches out a concept for his carvings, but mostly, he lets the knife decide what the piece will become. The latter led to the creation of *A Couple of Wise Guys*, a cottonwood bark carving of an old man and an owl. "Cottonwood bark pieces often have unique and interesting shapes on their own, so you're better off letting the piece decide what it wants to be," Lucas said. To see more of Lucas' work, visit @lucaskostcarvings on Instagram.

Roxana Cristean ▶

Timisoara, Romania

Since embarking on her pyrography journey, Roxana Cristean has learned the value of patience. "I think my own distinct style is finally emerging and developing into something I'm happy with," she said. Nature often inspires Roxana's creations, from flowers and trees to wildlife. She has also begun to incorporate woodburning into her carvings to accentuate features and add texture. To see more of Roxana's work, visit @etno_creations on Instagram.



Manuel Pinto *Taranto, Italy* ▼

Manuel Pinto's hillbilly fisherman is made from ayous wood since basswood is not readily available in his area. He carved the piece in three parts (body, boat, and base), and made the water with semitransparent hot glue casting, molding it to create more realistic waves in the water. "I like to think that my future will be immersed in woodchips and sawdust—along with my trusty knife," he said. Find more of Manuel's work @hillmanny on Instagram.



My First Carve

Childhood fascination turned into a passion-filled career

By Mary May

Mary May's first effort.



Examples of Mary's recent carvings.



I have always been fascinated with 3D work. When I was a young girl, I used to pick the overripe zucchini from our garden and carve realistic heads into them. My 3D fascination also ran wild at Halloween. While the other children in the neighborhood carved traditional-looking pumpkins with triangular eyes and noses, I carved all the orange skin off and then used my knife to make the ears, the nose, and even the lips stick out. I never would have guessed carving vegetables for fun would end up being a precursor to my career.

Later in college, I had the opportunity to go to Europe as a foreign exchange student and fell in love with the architecture of the cathedrals, castles, and grand homes—as well as the carved accents. I knew that if I could learn to carve those beautiful details, too, my life would be fulfilled! After returning to the U.S., I went to a garage sale and found a dull $\frac{3}{8}$ " (10mm) #5 chisel, rubber mallet, rasp, and woodcarving book. I was so eager to dive into my new hobby that on my way home, I snagged a piece of scrap wood (I have since determined it's hickory—not the best wood for beginners), selected a pattern of a mustached man from the carving book, and started hacking away with sheer determination. It took about two days of a lot of rasping, pounding, and sanding to produce something resembling a face. The main thing I learned through this process was that I desperately needed a teacher to help me over the beginning hurdles.

I looked through the yellow pages (remember those?) and found a woodcarving studio in Minnesota. I called the number and master carver Konstantinos Papadakis invited me to his shop! I began learning traditional European techniques with long-handled gouges, and how to create those lovely scrolling leaves and flowers I saw throughout Europe. I was an apprentice of Konstantinos for three years. I learned everything I could, and left knowing that woodcarving was something I could do forever.

Since then, I've dedicated my life to teaching others the fascinating techniques of this ancient art. I bring my mustached man carving along to every class I teach to show that everyone must start somewhere. After nearly 30 years of carving as a full-time career, I never tire of carving classical shells and acanthus leaves—or seeing a student with the same excitement I had when I first started this amazing adventure.

See more of Mary's work at marymaycarvings.com.

Try one of her projects on page 32.

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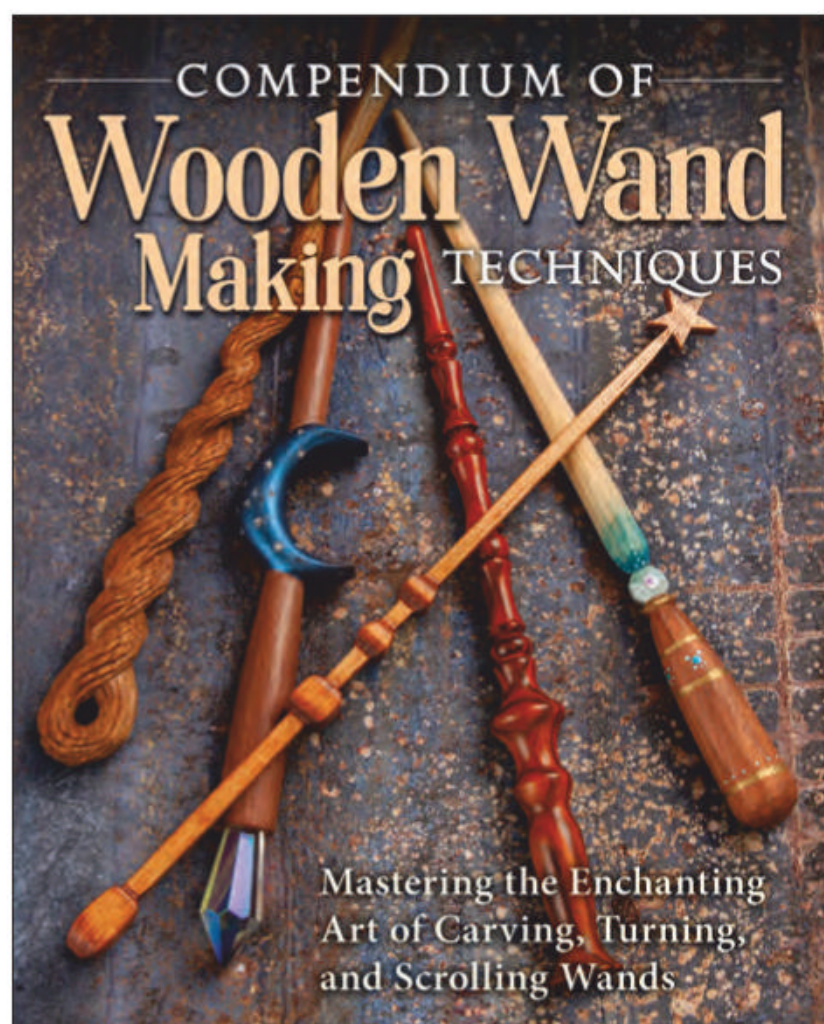
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This enchanting read will have you conjuring woodchips in no time! The beautifully arranged book plays to the wizard and sorceress in us all, and includes step-by-step projects from Al Baggetta, Barry Gross, James Miller, and Tamera Seevers. The whimsical collection includes 20 wands and covers various woodworking techniques: handcarving, scroll sawing, turning, and power carving. Each of the four sections includes a quick primer on the basics of the technique, so if you've never tried the method before, you can easily learn the essentials and start casting spells—er, experimenting in a new woodworking style. The pages are brimming with interesting facts and inspiration—there's even a sketchbook section so you can create your own designs, as well as tips on choosing the wand wood best suited to your personality. For any woodworker wanting to build their skills and make beautiful art along the way, this book is a must-have.

Ordering Information

Both of the above books are available for purchase at foxchapelpublishing.com.



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Barb Thompson gives a young woodworker a mini lesson in carving.

Carve In @ the Bekkum

Carvers of all styles and skill levels gather to attend the annual Wisconsin event

On Saturday, August 21, the Bekkum Memorial Library in Westby, Wis., co-sponsored Carve In 4 & 5 with the Bekkum Board of Directors. The event was attended by more than fifty woodcarvers, who demonstrated a variety of skills and carving styles, including flat plane, realistic, bark, caricature, and chip carving. Chairperson and member of the Bekkum Board of Directors John Sutton and committee members arranged the event after it was initially cancelled in 2020 due to COVID-19. The committee originally created Carve In to bring local carving groups and the public together to share and collaborate about carving.

This year's featured carver was Becky Lusk of Lusk Scandia Woodworks, who demonstrated acanthus leaf carving and displayed a range of pieces. Another highlight was Barb Thompson's table, which became a learning station for beginner carvers. Barb loaned out carving gloves and knives, taught techniques, and led a simple owl carving tutorial. April Bird, from Madison, Wis., will be the featured carver for Carve In 6. April enjoys carving with cottonwood bark, as it layers like pages in a book; because of its often irregular shape, she typically forgoes using a pattern, letting her

imagination and knife dictate the final design.

Carve In 6 is scheduled for April 23, 2022, from 10 a.m. until 4 p.m. in Westby, Wis., in the Community Room (lower level) of the Bekkum Memorial Library on Main Street.

Original show report submitted by Kathy Anderson. For more information about the upcoming event, contact John Sutton at lbarnfarms@gmail.com or call 608-634-4396.



Becky Lusk, the 2021 featured carver, showcases her recent carvings.



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HULTS BRUK Jonaker Hatchet

This lightweight roughing hatchet is ideal for carvers on the go

Use the Jonaker for outdoor carving projects, such as coat hooks or the early stages of a green wood spoon.

product review *By Luke Voytas*

MSRP: \$149
hultsbruk1697.se

The Jonaker Hatchet from Hults Bruk is an example of superb Swedish craftsmanship. Designed for precision and mobility, it's a great-looking tool with a 2 $\frac{7}{8}$ " (7.3cm)-long cutting edge and a head that bears the mark of skilled blacksmiths.

With a curved, 9 $\frac{3}{8}$ " (23.8cm)-long handle, this hatchet fills the niche between a carving knife and a larger carpenter's axe. Weighing in at just 1 $\frac{1}{2}$ pounds, the Jonaker is ideal for camping, hunting, or turning downed tree limbs into crooks to hang my extensive collection of tasteless cardigans.

The hatchet's capability was apparent when I began shaping the crooks. If you plan to make lots of flat planes for your projects, one thing is worth noting. Although the axe comes razor-sharp, its angle is best suited for chopping. To compensate, I altered the edge with a bench grinder and sharpening stones to create more of an oblique angle for my purposes.

I tested the new beveled angle with some good old-fashioned spoon carving. Creating flat planes was now a breeze, and I had a lot more control. The more delicate cutting edge held up admirably through many spoons.

Conclusion

Overall, the Jonaker is compact and well made, and best suited for active carvers on the go. Its lightweight frame can easily be stored in a backpack, or hang comfortably from a belt loop in its leather sheath. For a carving axe with more weight in the head (at just \$10 more), check out my review of Hults Bruk's Tibro (page 20).



Luke Voytas is the Woodshop Technician and Artist Instructor at GoggleWorks Center for the Arts in Reading, Pa. Learn about his classes at goggleworks.org or see his work at lukevoytas.com.

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HULTS BRUK Tibro Axe

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out and refine your next
handmade utensil.

product review *By Luke Voytas*

MSRP: \$159
hultsbruk1697.se

There is nothing more satisfying than using a great tool. When it works as it should, the connection between your body, the tool, and the workpiece is magical. I equate the feeling to curls rolling off a gouge or ribbons piling up on a handplane. The Tibro Axe from Hults Bruk is one such tool.

The Tibro breezes through wood with ease and provides flexibility for a wide range of cuts and applications thanks to a crisp and angular profile. The cutting edge is long and straight, allowing for precise and controlled cuts. That's no surprise, as this axe is a carpenter's axe—well-suited to cutting joints in timber frames or log homes.

The axe's versatility was readily apparent when I tested it by carving a spoon from green wood. Taking larger, more aggressive cuts to peel off big sections and shape the blank was easy. Even when it was necessary to get into tight spaces around the bowl of the spoon, the axe excelled.

At 20" (50.8cm) long, the handle allows for single- or two-handed use. The handle is straight, making the location of the axe head predictable no matter where you hold it (curved handles make this a bit tricky).



Conclusion

The Tibro comes ready to use with a sharp and properly profiled bevel. It's an awesome tool, but a smaller person may prefer a lighter axe (the head weighs 1¾ pounds) if they are using it for long periods of time. For them, I'd recommend Hults Bruk's short-handled Jonaker (page 18).



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FOX HUNT

Jack C. Wade of The Villages, Fla., and Melanie Scritchfield of Soldotna, Alaska, are the winners drawn from the correct entries received for WCI Winter 2021 (Issue 97). The fox was hiding in the ribbon in Matt Kincade's Toy Soldier article on page 49.

Find the fox in this issue, and contact us with the page number and location. Two readers randomly selected from all correct replies will receive a \$25 Fox Chapel Publishing gift certificate. Entries must be received by Mar 10, 2022, to be eligible. *NOTE: With his feet on the "ground," the contest fox faces left (other foxes in WCI don't count).*

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

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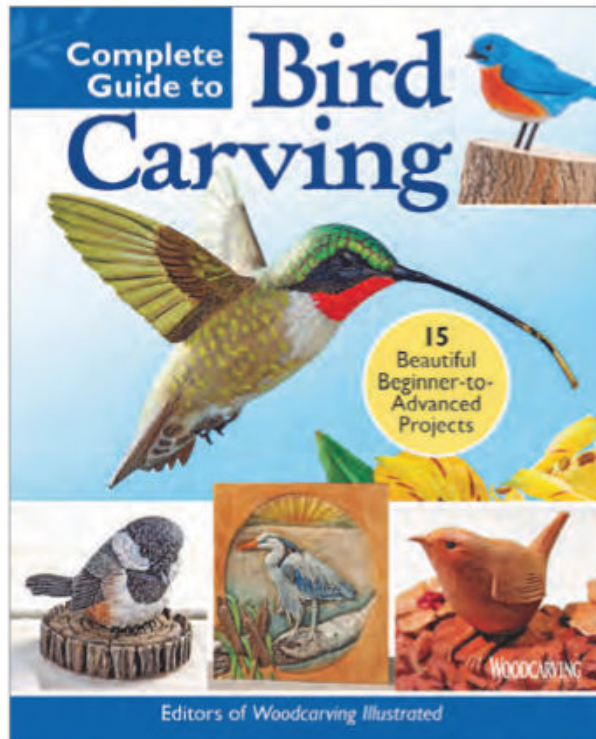
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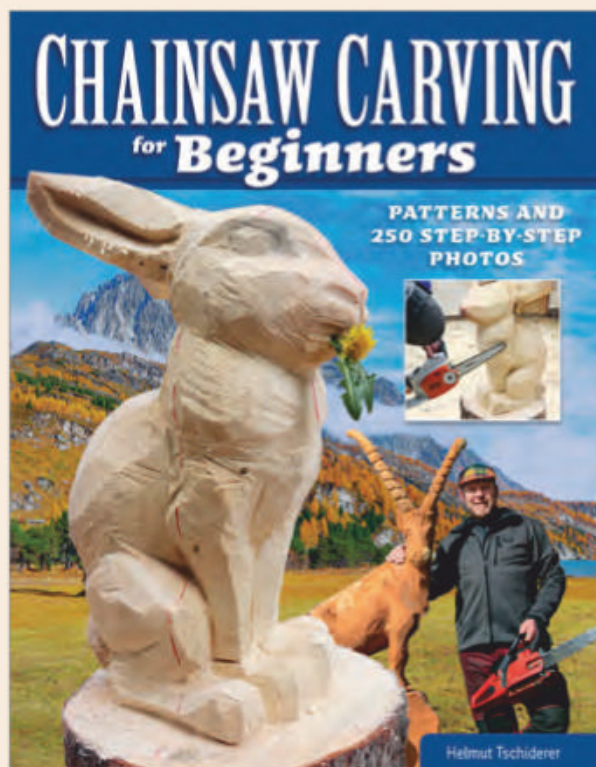
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By Editors of Woodcarving Illustrated

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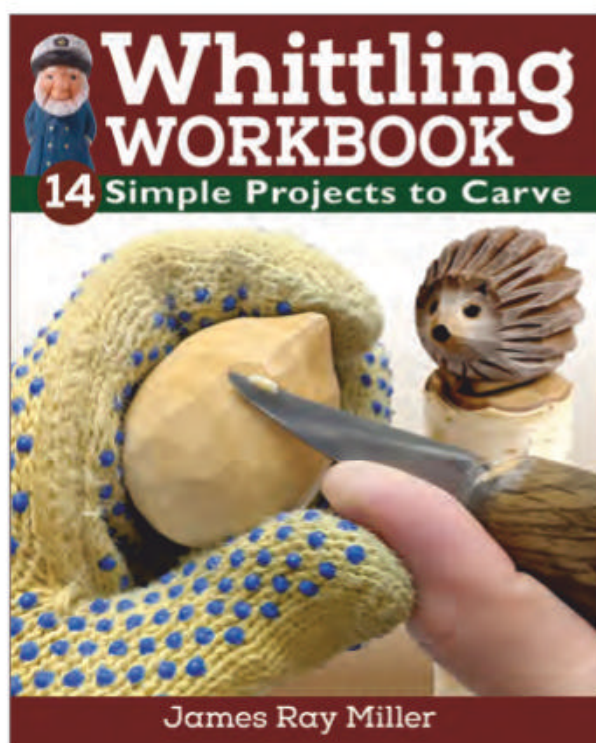
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By Helmut Tschiderer

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Whittling Workbook

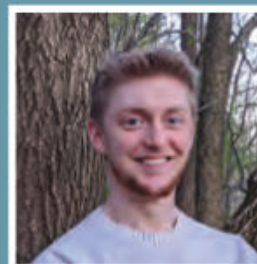
14 Simple Projects to Carve
By James Ray Miller

Available in March

- A flat-plane whittling project guide tailored specifically towards beginners that only requires one knife
- Includes 14 step-by-step projects for animals, people, wands, and other subjects that require minimal painting
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The ultimate beginner-friendly project guide to whittling flat-plane carvings with a modern twist!



James Ray Miller is a recent college graduate and protégé of decorated Scandinavian-style carver, Harley Refsal. He is a regular contributor to *Woodcarving Illustrated* since 2010 and published his first book with Fox, *Whittling Flat-Plane Animals*, in October 2020.

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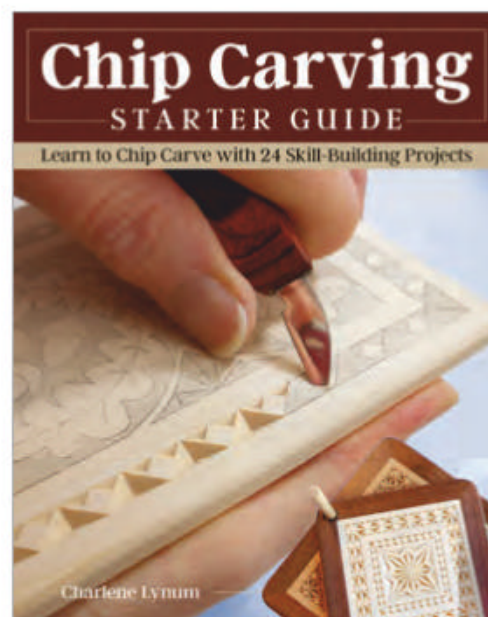


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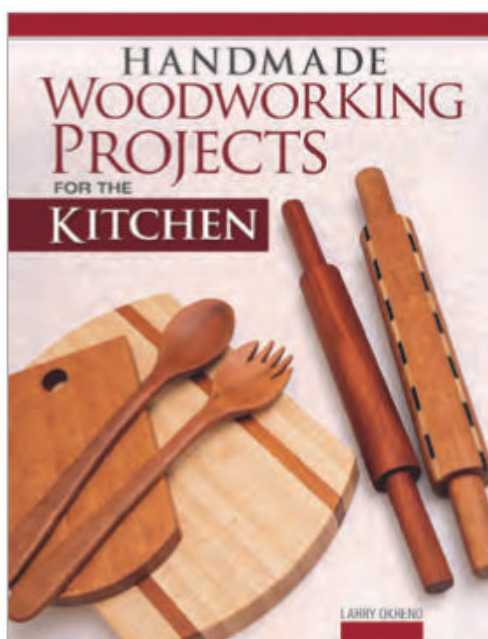
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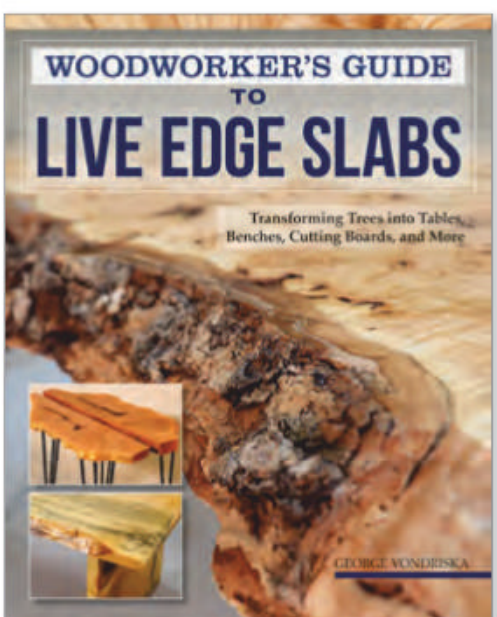
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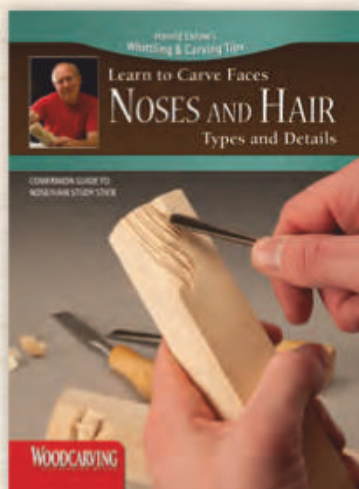
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Hammerin' Hank

This cartoon handyman is great practice for incorporating carved add-ons

By Kevin Applegate

Hank is the product of too many trips to a home improvement store. After buying our family home in 1992, it was natural to want to make some upgrades. So, on Saturday mornings, my wife Carolyn and I would load our girls into the truck and off we would go to—as my daughter Kelly called it—the “little man garage store.”

Hank has very exaggerated proportions, with an oversized head, huge hands, and a hammer that is almost as tall as he is. He also provides the opportunity to carve and fit multiple add-ons, which might encourage you to add similar features to your future carvings.



Getting Started

Sketch the front and side view patterns on the blank using a fine-point permanent marker. The dark lines show up better than pencil. Make sure to orient the pattern vertically along the wood grain to provide maximum strength in areas that may be fragile once carved. As you draw on the patterns, make sure to line up key areas such as the head, shoulders, hands, and feet from the front to the side views. Using a band saw, cut the front view first. *Note: You'll want to leave one or two tabs per side to keep the excess wood in place and provide a flat surface of contact with the band saw table as you cut the second view.* Then sketch on the hammer side view and cut that on the saw, as well. I carved the nails from scrap wood.

Roughing Out

Rough the project out. It is easy to suffer from “blank page syndrome” at this point, but you have got to dive in and start carving to help Hank find his way out of the block. Use a carving knife, a 1½" (38mm) #2 gouge, and a ¾" (19mm) #11 gouge at this stage. Draw a centerline on all four sides and start to remove the excess wood by rounding the corners and defining rough shapes. After a large portion of the extra wood is removed, block in the figure. I like to separate my carvings into identifiable shapes, such as arms, legs, feet, and hands, before adding any details. Start at the top of the figure and work your way up and down to keep it within the desired proportions. Toward the end of the roughing out process, add other tools as desired; I used a ⅜" (10mm) 60° V-tool and a ⅝" (16mm) soft V-tool.

Adding Details

Define the areas of the face. Define the mustache and the temples to give the face its shape. Make the eye sockets with a ¼" (6mm) #11 gouge. Make a chip cut on the inside and outside corners of each eye to provide curvature to the eyeball. Then connect the chip cuts on the top and bottom with a stop cut, and relieve back to the cut to finish rounding the eyeball. Form the upper eyelid and the bags under the eyes with a ⅛" (3mm) 60° V-tool. Define the lower lip with a ¼" (6mm) #9 gouge. Carve the mustache with the ⅝" (16mm) soft V-tool and a ⅛" (3mm) 60° V-tool, and then rough up the edge with the knife for a more natural look. Outline the clothing with the ⅛" (3mm) 60° V-tool and remove the remaining ridge with the knife to soften those lines. Then switch back to the ⅛" (3mm) 60° V-tool to separate the fingers, and deepen the areas between the fingers with the knife. Use the same tool to define the shoe soles and heels. Add the

hard hat details with the ⅝" (16mm) soft V-tool, and then add wrinkles to the clothing with the ¼" (6mm) #9 gouge. Finally, carve the hammer and nails with the same tool and the knife. Split the hammer handle in half and fit it into both sides of the clenched hand using a ⅛" (3mm) micro U gouge. Carve a hole for the nails in the opposite hand, and then glue all tools in place with cyanoacrylate (CA) glue.

Painting

Wash the carving with mild dish soap and water using a soft brush; this will remove any remaining dirt or marks. Let dry. I do not seal the carving before painting—I paint directly on the dry wood. Use thinned-down acrylic paints. A good ratio for thinning paint is 20 drops of water to 1 drop of paint, but I use closer to 30 drops of water to really let the grain show through. For the iris, pupil, and reflection in the eyes, I used full-strength paint.

TIP

THINNING METALLIC PAINTS

Do not dilute metallic paints, as they tend to turn clear and lose their color.



MATERIALS

- Basswood, 3" (7.6cm) square: main carving, 6" (15.2cm) high
- Basswood, 3/4" (1.9cm) thick: hammer, approx. 3" (7.6cm) square
- Scrap basswood: nails, 3 each
- Permanent marker, black: fine-tip
- Mild dish soap, such as Dawn®
- Glue: cyanoacrylate (CA)
- Boiled linseed oil
- Artist oil paint: burnt umber
- Acrylic paints, such as Apple Barrel®: dandelion yellow, pure silver, white; such as Ceramcoat®: brown velvet, charcoal, denim blue, flesh (AC), territorial beige, tomato spice

- Howard Feed-N-Wax®
- Clear polyurethane spray: matte

TOOLS

- Band saw
- Carving knife with 2 1/4" (5.7cm) blade or similar
- #2 gouge: 1 1/2" (38mm)
- #9 gouge: 1/4" (6mm)
- #11 gouges: 1/4" (6mm), 3/4" (19mm)

- Micro U gouge: 1/8" (3mm)
- Soft V-tool: 5/8" (16mm)
- V-tools: 1/8" (3mm), 3/8" (10mm) 60°
- Paintbrushes: assorted
- Cloth
- Shoe brush (optional)

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

SPECIAL SOURCES

Roughouts of Hammerin' Hank are available for \$25 plus shipping. Order at 2ndalarmwoodcarving.com.

Paint Notes

- Hard hat:** dandelion yellow (1)
- Hammer head, nails:** pure silver (1)
- Eyes, fingernails:** white (1)
- Hair:** charcoal (2)
- Skin:** AC flesh (2)
- Skin blush:** tomato spice (2)
- Overalls:** denim blue (2)
- Shirt:** territorial beige (2)
- Shoes:** brown velvet (2)

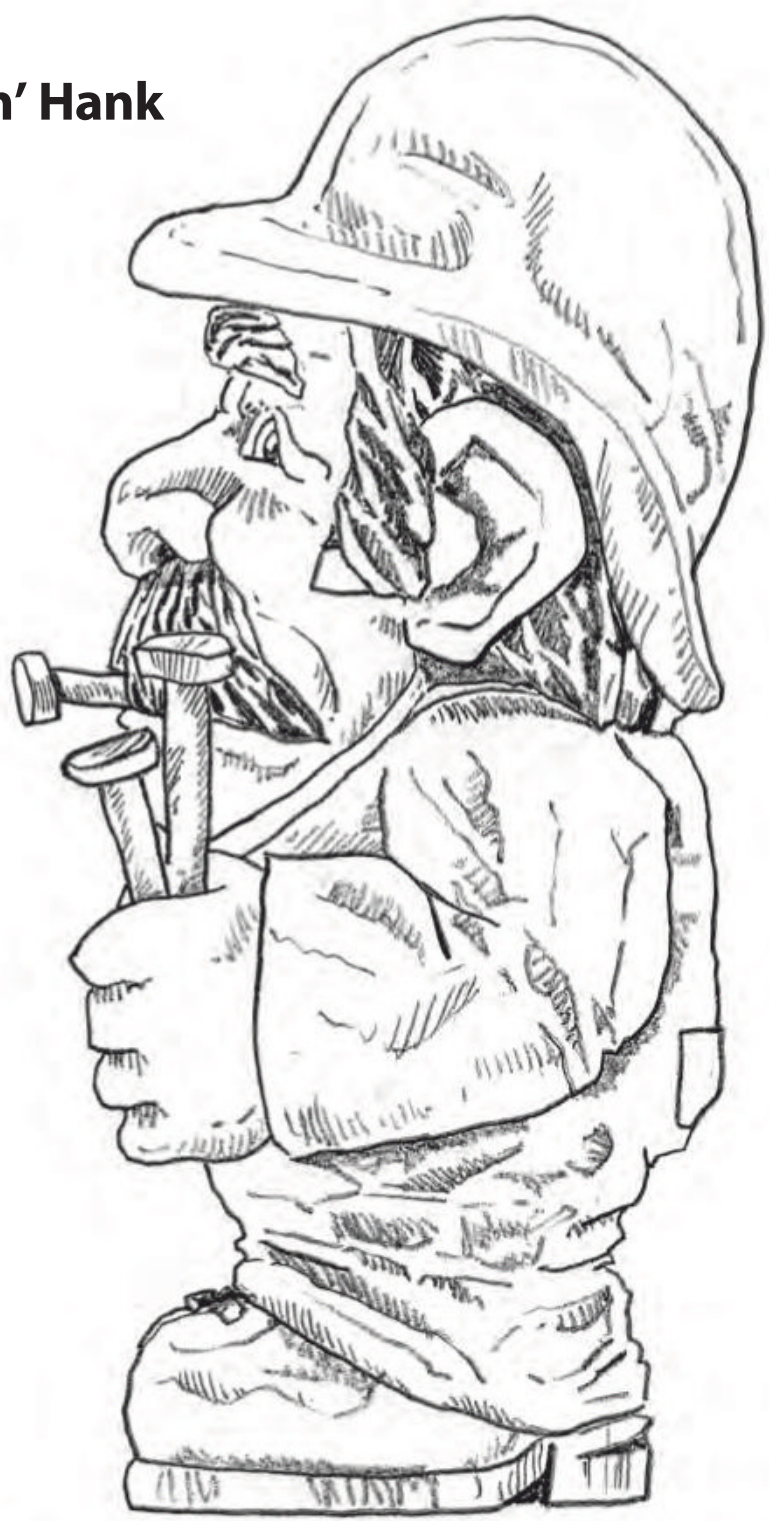
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Finishing

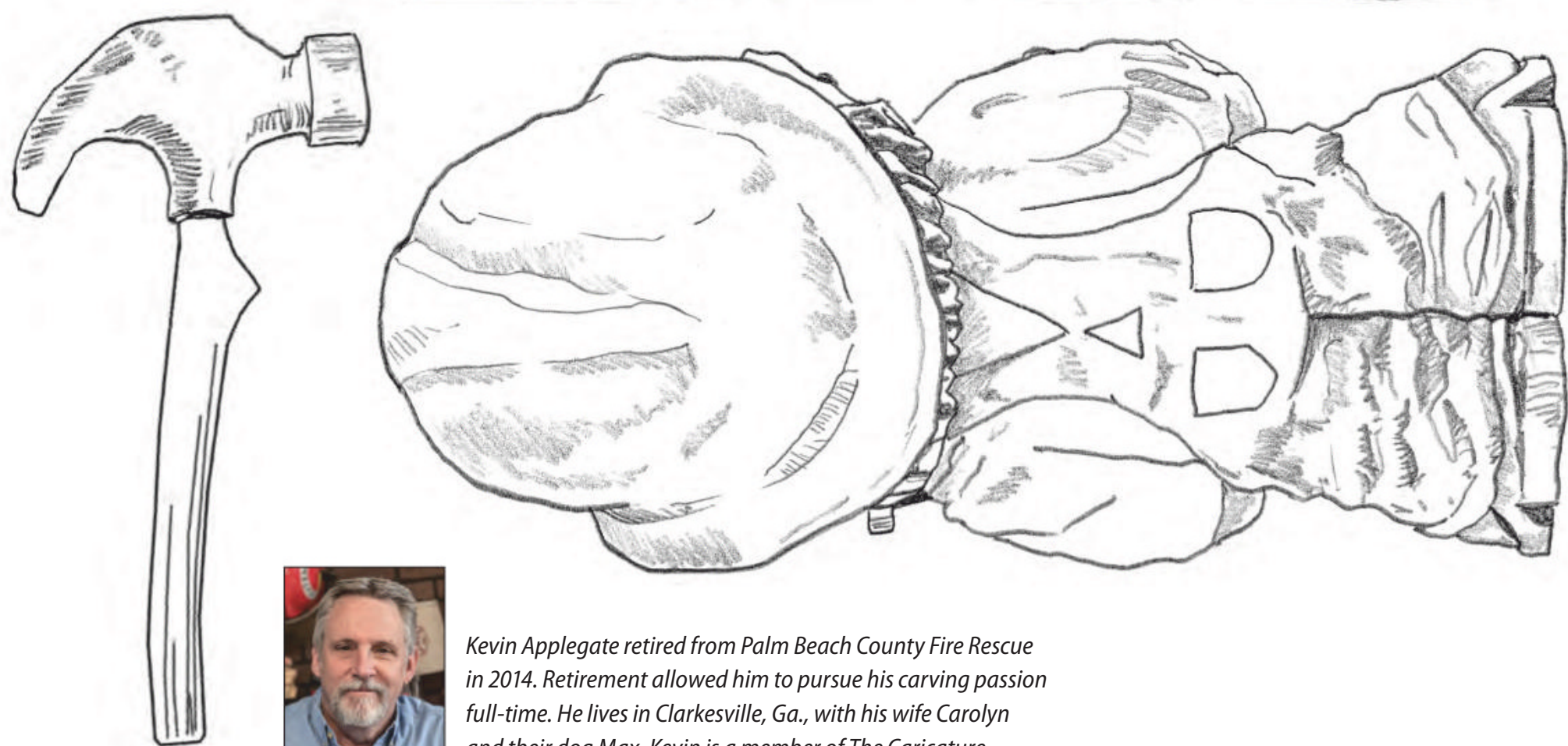
After painting, let the carving dry, and then dip or brush it with boiled linseed oil (BLO). *Note: Dispose of the paper towels appropriately; BLO-soaked paper towels and rags can spontaneously combust.* I do not apply an antiquing solution. Instead, I apply a tinted wax mixture for shading purposes. Mix a 1" squeeze of burnt umber artist oil paint into 16oz of Howard Feed-N-Wax®. Use a small artist's brush to apply the wax mixture into any areas where you'd like to have deeper shadows. Wipe away excess wax with a soft cloth or clean shoe brush. Let the wax dry for two to three days, and then apply a thin coat of matte polyurethane spray to seal the piece.



Hammerin' Hank Patterns



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Kevin Applegate retired from Palm Beach County Fire Rescue in 2014. Retirement allowed him to pursue his carving passion full-time. He lives in Clarkesville, Ga., with his wife Carolyn and their dog Max. Kevin is a member of The Caricature Carvers of America and loves to teach caricature carving. You can see more of his work at 2ndalarmwoodcarving.com.

Dog and Butterfly

With big eyes and simplified features, this cute canine is a beginner carver's dream

By Parn Aniwat

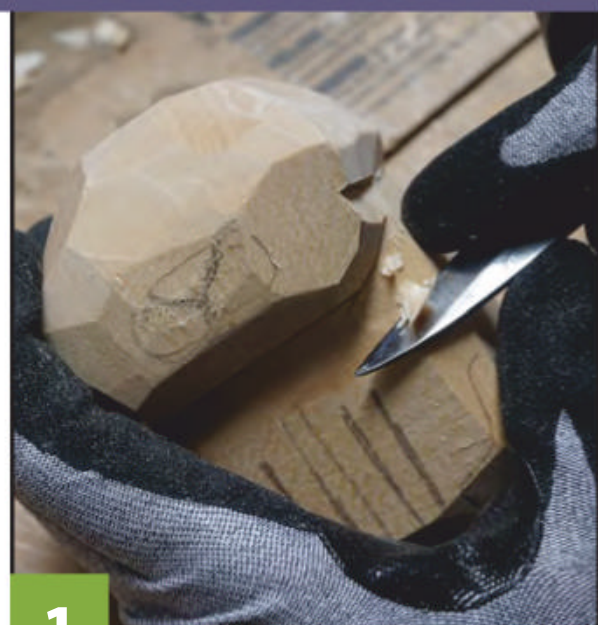
This stylized puppy carving was inspired by a friend's pet German shepherd, who loves to hunt for butterflies. While I prefer a more stylized look, with long, decisive cuts, you can add as much detail and texture as you like. You could also paint your version with different colors depending on your chosen dog breed. With cute, exaggerated features, this little guy is sure to put a smile on your face. Enjoy!

Getting Started

Draw the front and side pattern views onto the blank. Then cut the basic shape using a Japanese pull saw or band saw. It's important to note at this stage that the body sits about $\frac{1}{2}$ " (1.3cm) back from the face. Draw the basic landmarks: the mouth details, legs, and ears.

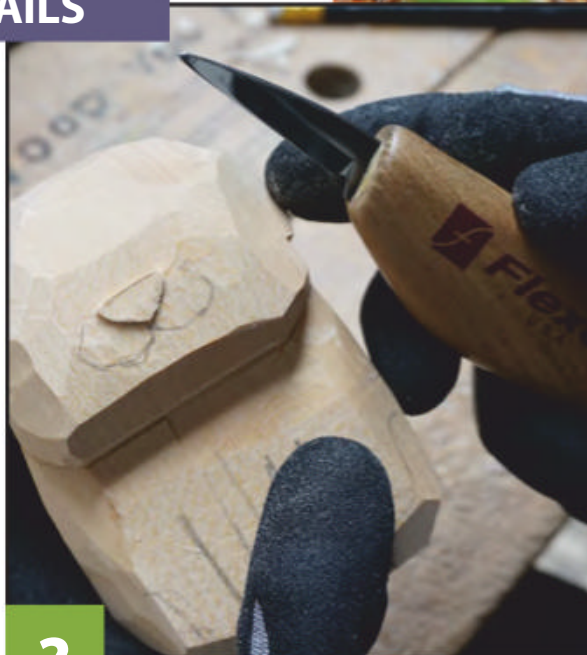


ROUGHING OUT & ADDING DETAILS



1

Establish the basic shape. Use a knife to round the head, separate the ears from the cheeks, and remove all sharp corners on the torso. Taper the cheeks in slightly toward the mouth. Use bold, decisive cuts.



2

Define the nose. Using the same tool, make a stop cut along the nose lines, and then carve in toward it from all sides to make the nose stand out. Shave down the mouth area around the nose so it consistently falls behind the nose by around $\frac{1}{8}$ " (3mm).



3

Define the round upper lip area under the nose. Use the same stop-cutting method as you used in Step 2 to make the mounds stand out from the face by around $\frac{1}{16}$ " (2mm).



4

Shape the ears. Make two parallel stop cuts into each side of the head. Then carve in toward the cuts from the front and back to make the ears stand out. Make sure the ears sit in the center of the head when viewed from the side. Then round them slightly.



5

Shape the front and back legs. As in previous steps, start with deep stop cuts and then carve in toward the cuts to make the spindly front and back legs stand out from the torso. Then round the entire torso into your desired shape, making long, decisive cuts to leave flat planes (or facets) all over the surface of the piece.



6

Add the eyes. Draw the eyeballs as big as you like, follow the lines with stop cuts, and carve in toward these cuts from the inside of the eye to make a consistent V-cut around the whole eye. Round the eyes over into these cuts, and then remove a bit of wood around each eye to make the eyeballs stand out.



7

Add a tail. Drill a $\frac{3}{8}$ " (1cm) hole into the bottom of the dog's back. *Note: Adjust the hole diameter based on the requirements of your specific breed.* Then whittle a piece of scrap wood into a pointy tail, and insert it into the hole with a dab of cyanoacrylate (CA) glue.



8

Add a butterfly. I whittled a small butterfly from a piece of scrap wood, rounding the wings slightly and separating the thorax and abdomen from the wings with little V-cuts. Drill a small $\frac{1}{16}$ " (2mm) hole in the back of the butterfly and in the center of the mouth. Then glue the end of the dowel into the back of the butterfly, cut the dowel to size, and test-fit it in the mouth hole. Do not glue it in until after painting. Inspect the piece all over and clean up your cuts.

materials & tools

MATERIALS

- Basswood, 3" (7.6cm) square: dog, 4" (10.2cm) long
- Basswood scrap, $\frac{3}{8}$ " (1cm) thick: butterfly, approx. 1" x 1 $\frac{1}{4}$ " (2.5cm x 3.2cm); tail, $\frac{1}{2}$ " x 1" (1.3cm x 2.5cm)
- Wood dowel, $\frac{1}{16}$ " (2mm)-dia.: approx. 1" (2.5cm) long
- Pencil
- Glue: cyanoacrylate (CA)
- Acrylic paints, such as Craft Smart®: black, brown, burnt sienna, fuchsia, light green, Mediterranean blue, white, yellow ochre
- Clear finish, such as spray lacquer: matte (optional)

TOOLS

- Pull saw or band saw
- Carving knife
- Drill with bits: $\frac{1}{16}$ " (2mm), $\frac{3}{8}$ " (10mm)-dia.
- Paintbrushes: assorted

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

ADDING COLOR



9

Add a base coat. Cover the entire piece with a base coat of slightly thinned yellow ochre paint.



10

Add darker and lighter tones.

Drybrush a bit of white on the center of the forehead, the outer cheeks, and the back haunches. Blend in a thinned mixture of brown and burnt sienna to the legs, the sides of the face, the snout, and anywhere else where you'd like a little shadow.



11

Add the finishing touches. Paint

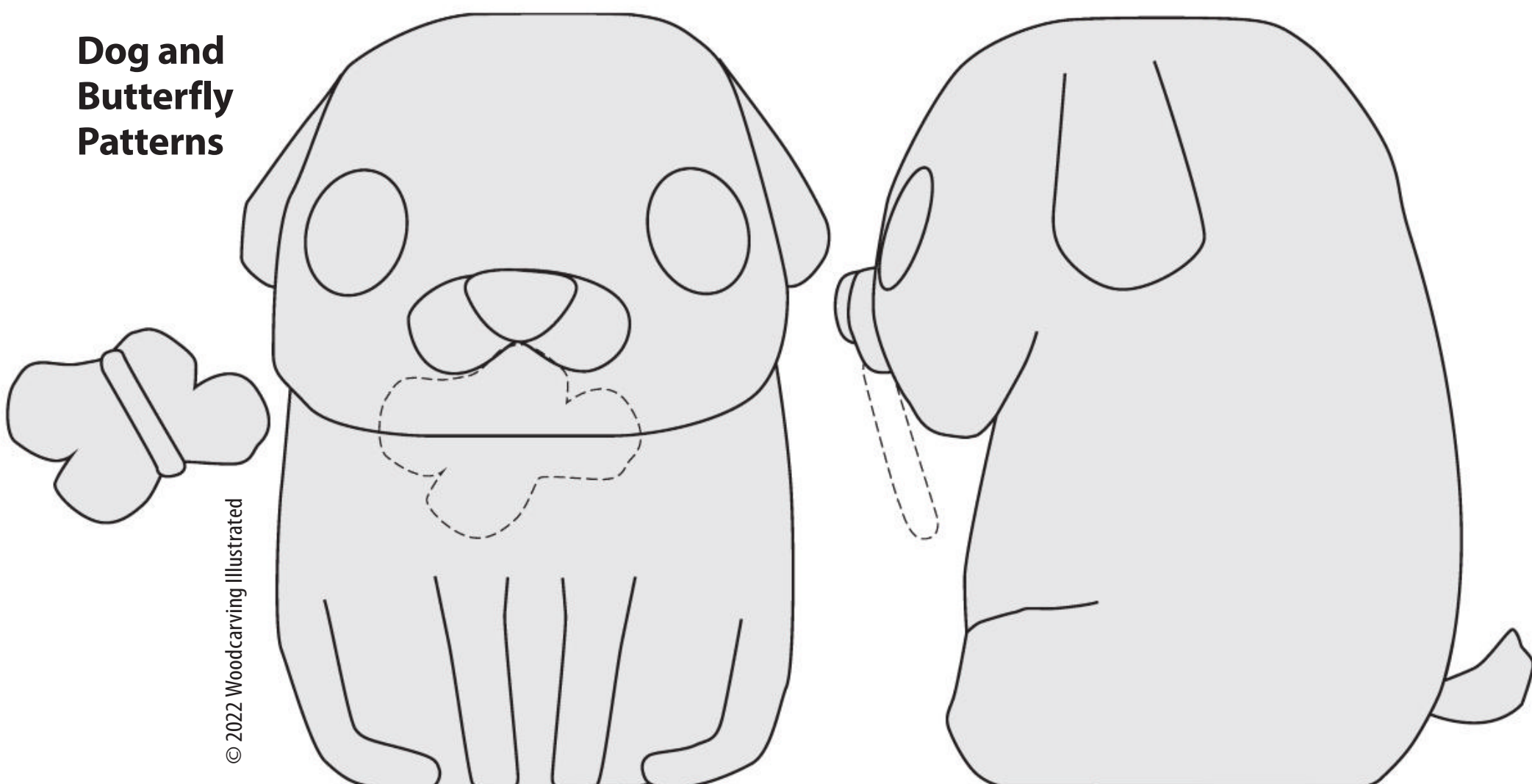
the eyes and nose solid black. Then blend in large black patches on the ears, snout area, and back, pulling some of the color gently into the base coat for a more gradual color transition. Paint the butterfly as desired; I painted the wings with black, the thorax and abdomen with brown and burnt sienna, and the spots with fuchsia, light green, and Mediterranean blue. Add white eye highlights after everything else is dry, and then paint little black stripes on the thorax and abdomen of the butterfly. Once dry, seal with a clear finish if desired. Let dry.



Parn Aniwat is a carver from Thailand, based in Texas. He specializes in whimsical, colorful designs featuring

animals, people, fantasy characters, and everyday objects with anthropomorphic qualities. Find more of his work on Instagram @wood.youmind.

Dog and Butterfly Patterns



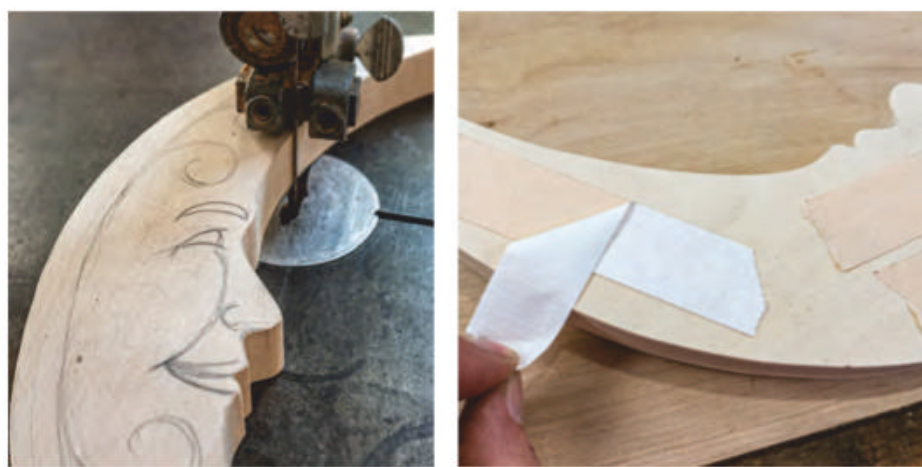
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Man in the Moon

Carve a serene relief that evokes the night sky

By Mary May

I was originally trained in classical carving, a style in which cherubs were the only frequent faces. I learned to carve faces by simply observing and studying people—and practicing a lot. Each time you carve an eye, or form a pair of lips, it brings you to the next level. How does the subtle indent around the nose blend into the cheek? How do I bring all the details in a face together to look natural? These are real challenges, and simply looking and observing people in everyday positions gives great insight. And because this smiling moon is stylized, you can relax about it not looking too “human.” Just a suggestion of realism is enough to get the point across.



Getting Started

Choose a wood variety. I carved my version in 1" (2.5cm)-thick basswood, but it can be as thin as ½" (1.3cm), as the main part of the carving is mostly on the surface. I prefer using long-handled carving gouges because these are the tools I was trained on, but you can use the tools you are comfortable with.

Prepare the blank. Transfer the design onto the wood using carbon paper. You can also use colored transfer or graphite paper. Then cut the profile with a band saw, scroll saw, or coping saw. Clean up the saw marks with a fine rasp.

Attach the carving to a backer board with double-sided tape. I used GolfWorks® grip tape, as it releases easily with lacquer thinner if the piece holds too tightly to the backer. Other tapes work as well, but I recommend testing their adhesion on scrap wood first. The backer board can be any flat board or a piece of plywood, as long as it's several inches longer than the workpiece on all sides. This allows you to work on the entire carving without having clamps in the way. Clamp the backer board down on your worktable. *See Sidebar at right for an alternate method for attaching the blank.*

ROUGHING OUT



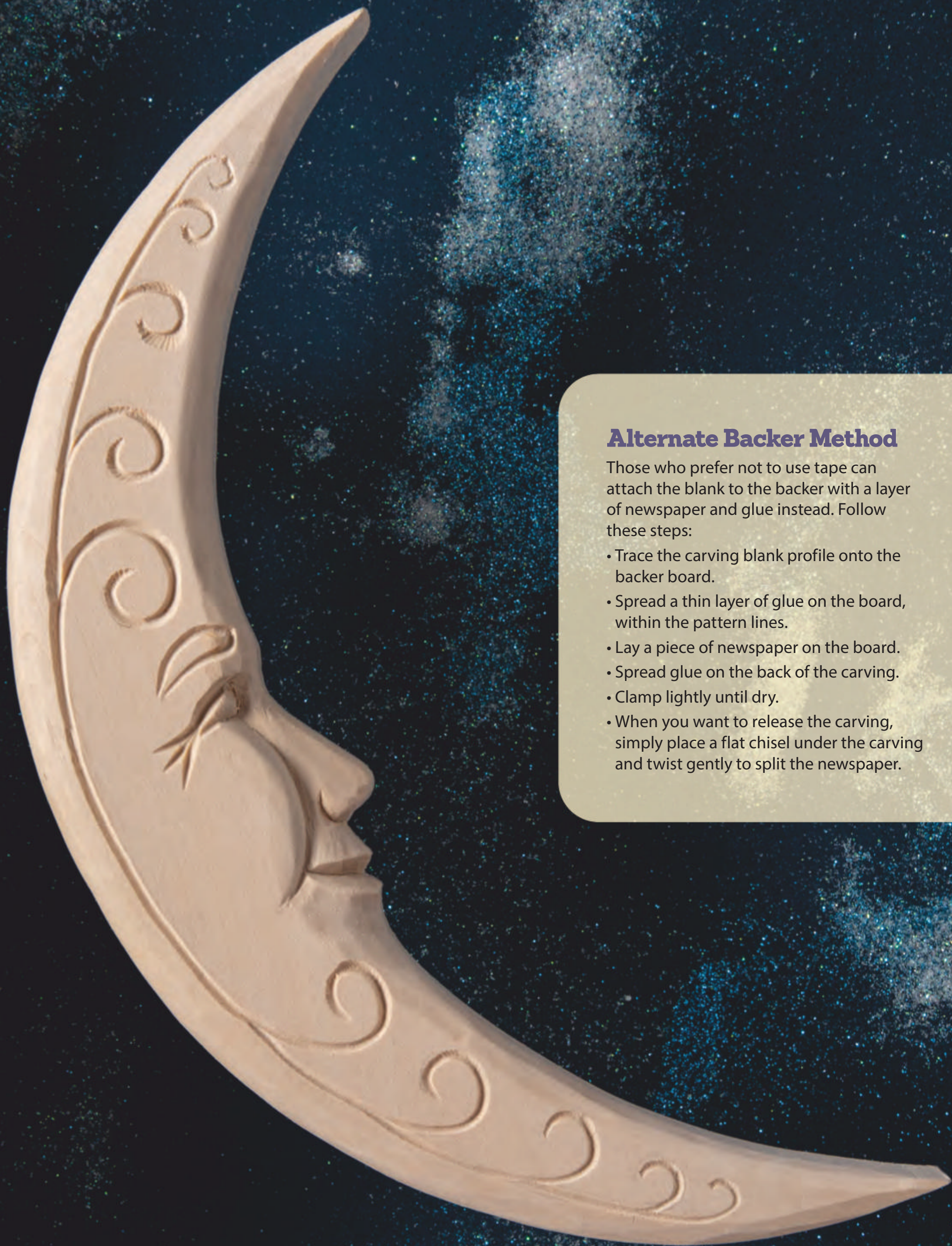
1

Soften the edges. Use a 9/16" (14mm) #3 gouge to round over the back edge of the moon and the longer sections on the moon's face. The width of the rounded sections should be about 1/4" (6mm). Be sure to carve correctly relative to the grain, as shown, starting in “uphill” areas such as the center of the moon's back and slicing “downhill” toward the pointed edges.



2

Lower the nose and lip area. Use the same tool to separate this section from the rest of the face and angle it down about 1/4" (6mm). There is no need to make any defining cuts at this point, as you are just removing some of the wood to prepare for adding the details.



Alternate Backer Method

Those who prefer not to use tape can attach the blank to the backer with a layer of newspaper and glue instead. Follow these steps:

- Trace the carving blank profile onto the backer board.
- Spread a thin layer of glue on the board, within the pattern lines.
- Lay a piece of newspaper on the board.
- Spread glue on the back of the carving.
- Clamp lightly until dry.
- When you want to release the carving, simply place a flat chisel under the carving and twist gently to split the newspaper.

CARVING THE FACIAL FEATURES

3

Carve the eye and cheek. Using a 1/4" (6mm) 60° V-tool, make a sweeping curve about 3/16" (5mm) deep to define the edge of the pudgy cheek. With the same tool, carve the upper and lower edges of the eye. In order to give the face a cheerful look, give the lower edge a slightly more dramatic curve. Then switch to the 9/16" (14mm) #3 gouge and lower the entire area in front of the cheek—this includes the nose and lip area—so the cheek stands out.



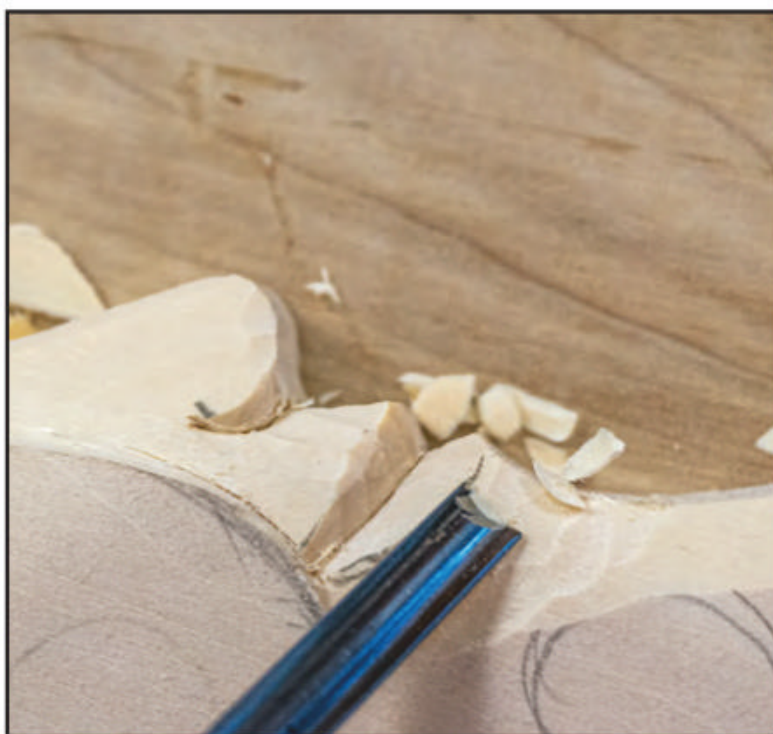
4

Draw the edge of the nostril and mouth. Then use the 1/4" (6mm) 60° V-tool to carve the inside of the mouth. Make this cut shallow at the outer edge of the mouth and deeper as it goes over the edge of the carving. Give it a slight upward curve to add the hint of a smile.



5

Refine the upper and lower lips. Use the 9/16" (14mm) #3 gouge to clean up your cuts from Step 4.



6

Carve the nose.

With a 1/4" (6mm) #7 gouge, define the edge of the nostril with a vertical cut. Lower and round the area between the upper lip and the nose. Then, with the same tool, hollow the section underneath the lower lip.



7

Refine the eye. Use the same tool to define the front edge with a vertical cut. Carve in toward that cut from the front to remove the excess, and then round over the eyeball.



8

Round the cheek. Use the $\frac{9}{16}$ " (14mm) #3 gouge.



9

Carve the laugh lines. Using the $\frac{1}{4}$ " (6mm) 60° V-tool, start at the outside corner of the eye, splaying out and fading off to three sharp points.



10

Carve the eyebrow. Use the same tool, keeping in mind that the curve of the eyebrow also expresses mood. Arched and round eyebrows represent a happy mood and angled ones could show an angry mood.

ADDING THE FINISHING TOUCHES



11

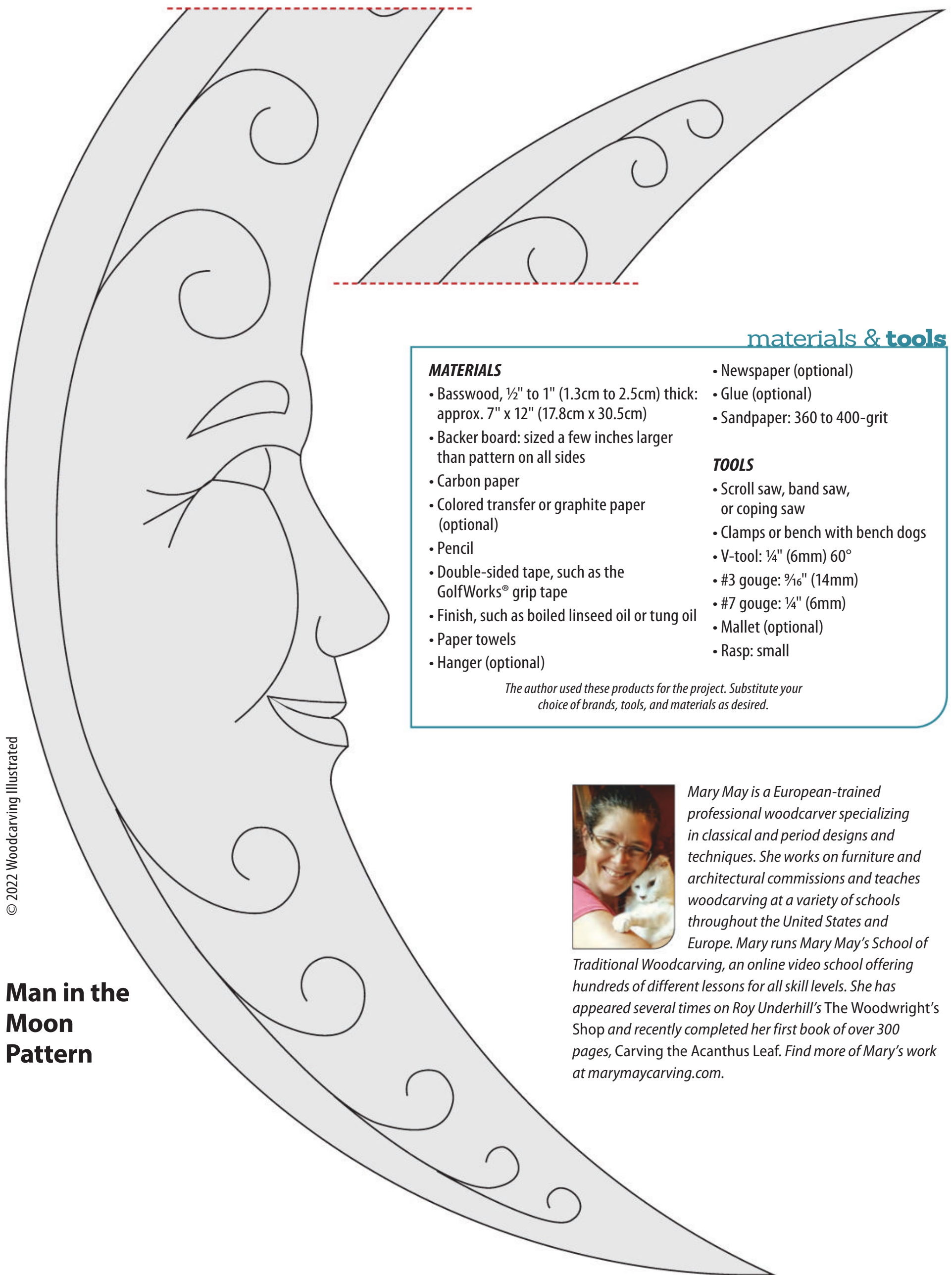
Add the swirls. Using the same tool, carve the curling designs on the surface of the moon. You can either push the gouge through to make these cuts, or lightly tap the top of the handle with a mallet to help get around tight curves more easily.



12

Sand and add finish to the entire piece. Using fine sandpaper (360 to 400-grit), lightly sand the carving to blend the original flat surface with the carved sections. Remove the backer board from the carving and apply finish to front and back of the carving. I typically use a coat of boiled linseed oil or tung oil, as it gives a slight amber tint and makes the grain more visible. Display as desired; you could frame the piece or hang it directly on the wall with a sawtooth hanger. *Note: Dispose of oil-soaked rags per the manufacturer's instructions on your finish of choice. Rags soaked with boiled linseed oil can spontaneously combust.*

Man in the Moon Pattern



materials & tools

MATERIALS

- Basswood, ½" to 1" (1.3cm to 2.5cm) thick: approx. 7" x 12" (17.8cm x 30.5cm)
- Backer board: sized a few inches larger than pattern on all sides
- Carbon paper
- Colored transfer or graphite paper (optional)
- Pencil
- Double-sided tape, such as the GolfWorks® grip tape
- Finish, such as boiled linseed oil or tung oil
- Paper towels
- Hanger (optional)

- Newspaper (optional)

- Glue (optional)
- Sandpaper: 360 to 400-grit

TOOLS

- Scroll saw, band saw, or coping saw
- Clamps or bench with bench dogs
- V-tool: ¼" (6mm) 60°
- #3 gouge: ⅝" (14mm)
- #7 gouge: ¼" (6mm)
- Mallet (optional)
- Rasp: small

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



Mary May is a European-trained professional woodcarver specializing in classical and period designs and techniques. She works on furniture and architectural commissions and teaches woodcarving at a variety of schools throughout the United States and Europe. Mary runs Mary May's School of Traditional Woodcarving, an online video school offering hundreds of different lessons for all skill levels. She has appeared several times on Roy Underhill's The Woodwright's Shop and recently completed her first book of over 300 pages, *Carving the Acanthus Leaf*. Find more of Mary's work at marymaycarving.com.

Carving a Golf Ball Caricature



Save the discarded golf ball cover to use as a mount for the finished carving.



Learn to whittle stylized faces while clearing out your stash of spare golf balls

By Sara Barraclough



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

Golf balls have become one of my favorite things to carve—there are so many possibilities! Part of the fun is that you never know what color the core will be, so it's a mystery every time you open one. You can remove quite a bit of material from a standard golf ball, so don't be afraid to make some deep, significant cuts. You will need a rotary tool to cut the shell off the golf ball, but the carving itself is done with a knife.

Getting Started

Prepare the ball for carving. There are several ways to open up a golf ball—if rotary tools are not available to you, you could use a PVC pipe cutter instead.

Mark the center of the golf ball before opening it. If you only intend to carve one or two faces, then just eyeball the center and draw a line around the circumference. If you want to carve many golf balls, I suggest picking up a ball marker, available online and at sports equipment stores. They are inexpensive and extremely helpful if you plan to make many golf ball carvings.

Before beginning to carve, decide what you want to be on the forward-facing half of the shell. Many golf balls have logos or little cartoons on them. Position the ball so that your center marking guideline (where you will be cutting) is directly under that logo.

A ball marker (right) can simplify the process of cutting many golf balls.



ROUGHING OUT



1

Cut the ball. With the centerline marked on your golf ball, use a rotary tool with a cutting wheel to cut along the line. Some balls have a thicker shell than others; you should be able to see the color of the core as you are cutting through it. Generally, the shell is less than 1/8" (3mm) thick.



2

Remove the top. Once you have cut all the way around the ball, insert a flathead screwdriver under the shell you will be removing to use as the mount. *Note: There is typically an adhesive that holds the shell against the core, but once you start prying, it should release easily.*



3

Draw the nose. Establish the center of the core and mark down the middle as a reference. The nose sits roughly in the middle of the ball. Make the outline for the nose quite a bit larger than the finished nose will be.



4

Begin to shape the nose. Make a stop cut along the top of the nose, and then cut down into that stop cut. Continue this all the way around the nose until you have relieved it from the face.



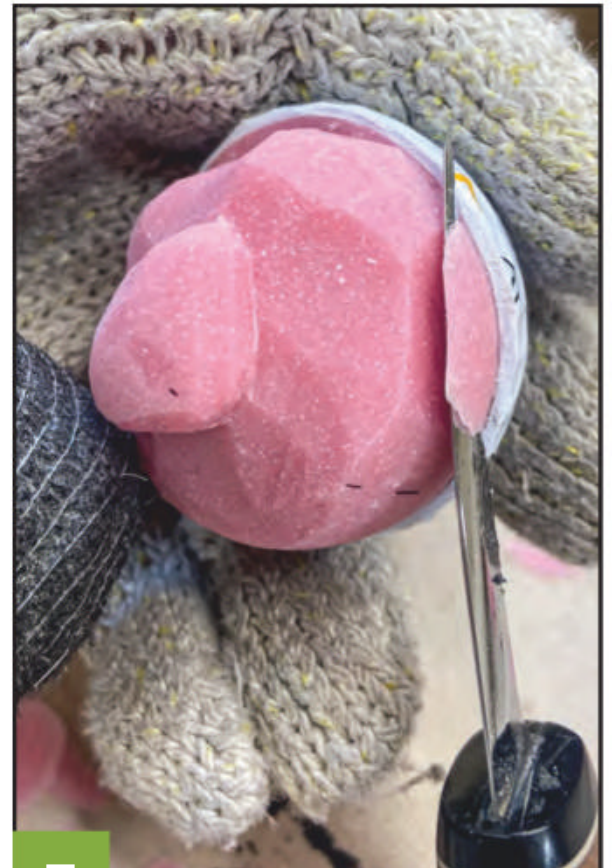
5

Shape the top of the head. Angle the top of the head back away from the nose. Make two cuts straight in on either side of the forehead, leaving about ½" (1.3cm) at the area at the very top of the head. Essentially, the top of the head forms a triangle, with the bottom line running parallel to the top of the nose.



6

Carve under the nose. Continue removing the material under the nose. Make stop cuts along the lines of the nose to help keep your cuts and chips clean and neat.



7

Shape the chin. In the same way that you did for the top of the head, make two angular cuts on the bottom of the ball to block in the shape of the chin. You are just knocking off a small area on the round outside edge to give the face a bit of shape.

ADDING FACIAL FEATURES



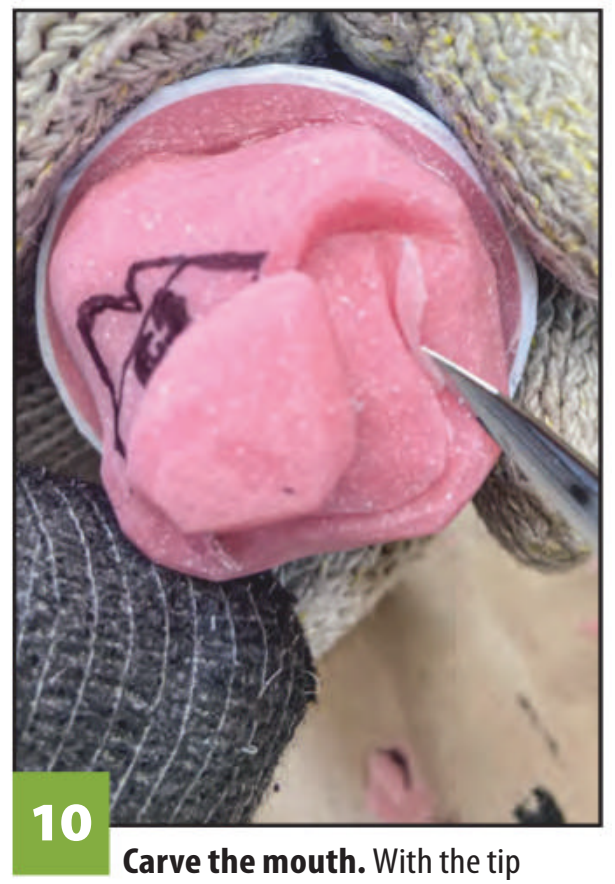
8

Draw the remaining facial features. Create a large, exaggerated smile that extends down almost to the bottom of the ball and a curved smile line on either side of the nose. Sketch in the shape and placement for the eyes, as well.



9

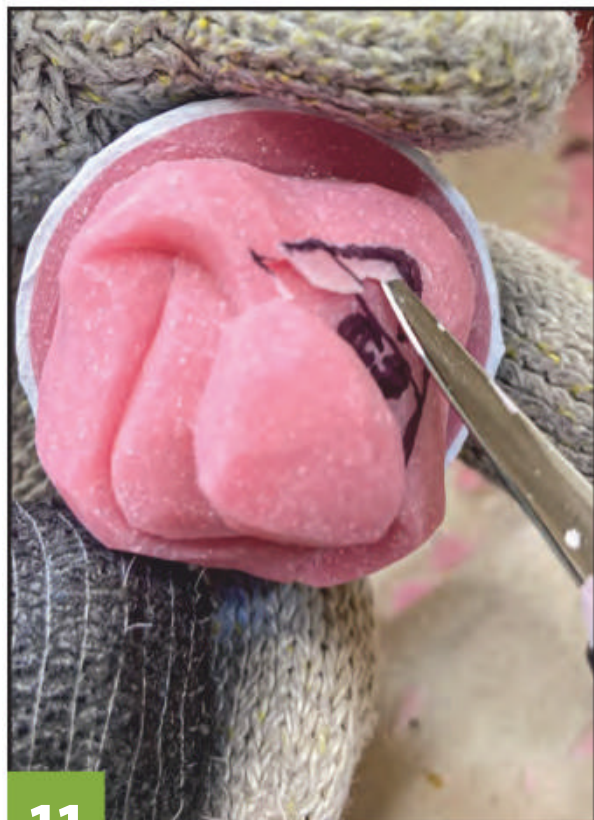
Define the cheeks. Make a deep stop cut along the smile line, and then remove the chip just below it by cutting up and into that stop cut. Repeat on the other side of the mouth.



10

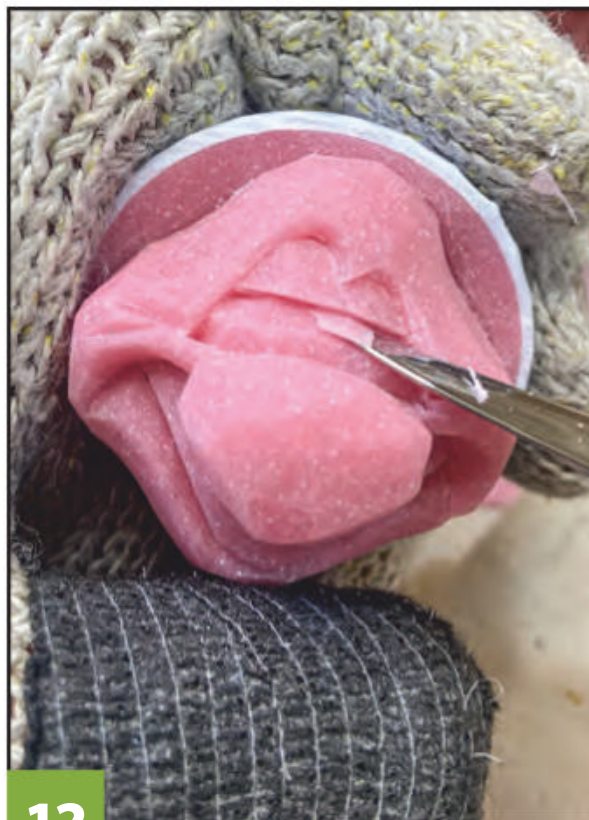
Carve the mouth. With the tip of your knife, make a stop cut following the line for the mouth. To separate the lips, carefully cut into that line at an angle, completing the V-cut along the same contour.

ASSEMBLING & PAINTING



11

Carve the eyes. Using the same technique you used in Step 10, use the tip of your knife to create a stop cut following the outline for the eyes. Then remove the material from inside that line. This doesn't need to be a deep cut, just enough to define the eyes relative to the rest of the face.



12

Carve the eyelids. Draw the line for the upper eyelids. Then simply make one cut across the width of the eyes and cut up into that line from below. This will shape the white part of the eyes, even though it is all one section.



13

Attach the halves. With the ball completely carved, attach the carved half to the other half. Depending on the size of your screw, it might be helpful to drill a pilot hole in the shell before screwing the halves together, so the threads of the screw have something to grab onto.



14

Start painting. Using a color that contrasts slightly with your golf ball (in my case, sunkissed coral), apply a thinned layer to the outside of the face. You can also apply the color to the valleys of the carving, such as the smile, smile lines, and the areas under the nose and around the eyes.



15

Paint the eyes. Using a small detail brush, apply titanium white to the eye section. You may need two or three coats depending on the color of your golf ball and how thick your paint is. Allow the eyes to dry completely. Then apply two black dots for the pupils with the end of a paintbrush or stylus (or any other pointed tool). Allow to dry. Add two small white highlights to each pupil and let dry.

materials & tools

MATERIALS

- Golf ball
- Markers: ball (optional), felt-tip
- Acrylic paints, such as Americana®: titanium white; such as FolkArt®: black; such as Ceramcoat®: sunkissed coral (or other colors suited to your golf ball core)
- Screw: small

TOOLS

- Carving knife
- Rotary tool with bit: cutting wheel
- Screwdriver: flathead
- Drill with bit: small
- Paintbrushes: assorted

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

Bucktooth Bird



Sweeping cuts and subtle details give this silly bird plenty of sass

By Bruce Ankeny

I have always been known by my fellow woodcarvers as the guy who carves human teeth on everything, from fish and pumpkins to snakes and frogs. When I carved a bird that also had big teeth, someone commented, “So, he has no gizzard?” “Perhaps,” I replied. “But he has plenty of attitude!” I included a bonus birdhouse pattern in this article for an additional challenge.

Getting Started

Using a pencil and carbon paper, transfer the front and side pattern views to the basswood blank, making sure that the grain runs vertically. *Note: Save the scrap piece of basswood from the cutout and make an 1/8" (3mm)-thick slice to create a wooden pattern that can be easily traced for future projects.* Using a band saw, cut the front view. Back the blade out, and then cut the side view.

ROUGHING OUT & ADDING DETAILS



1

Rough shape the body. Using a rough out knife, round off the corners and shape the bird's beak, head, and body. Demarcate the feet from the base with a series of stop cuts.



2

Remove the saw marks. Use the rough out knife to smooth the features and deepen the separation between the body of the bird and the base.



3

Rough shape the wings. Looking at the back of the carving, use the pencil to mark the shape of the wings. Then use the rough out knife to remove wood up to the lines. Taper the side body to what will be the tips of the wings. You will refine them later.



4

Carve the mouth. Use the pencil to draw the mouth, and then use the rough out knife to remove wood between the lines. Draw a line down the middle of the mouth and divide the remaining space on each side to create four teeth. Shape the teeth with a small detail knife, leaving triangular cuts on the top and bottom of each tooth.



5

Separate the beak from the head. Draw a line from the top corner of the teeth to the center of the head. Repeat the other side to connect the marks into one continuous line. Use a 1/3" (8mm) 60° V-tool to turn the line into a stop cut. Then use the rough out knife to carve up to the stop cut.



6

Define the wings. Use the pencil to mark the wings on the side body. Start at the bottom of the beak and continue to the tips of the wings. Then mark the wings on the back body. The right wing overlaps the left wing. Use the rough out knife to turn these lines into stop cuts, and then carve up to them from below at an angle. Switch to the 1/3" (8mm) 60° V-tool to undercut the wings on the side of the body so that they appear to lay on top.



7

Add feet. Rough out the feet with the rough out knife. Switch to the detail knife to separate the feet, and then cut three front toes and one hind toe on each foot. Use the 1/3" (8mm) 60° V-tool to refine the feet.



8

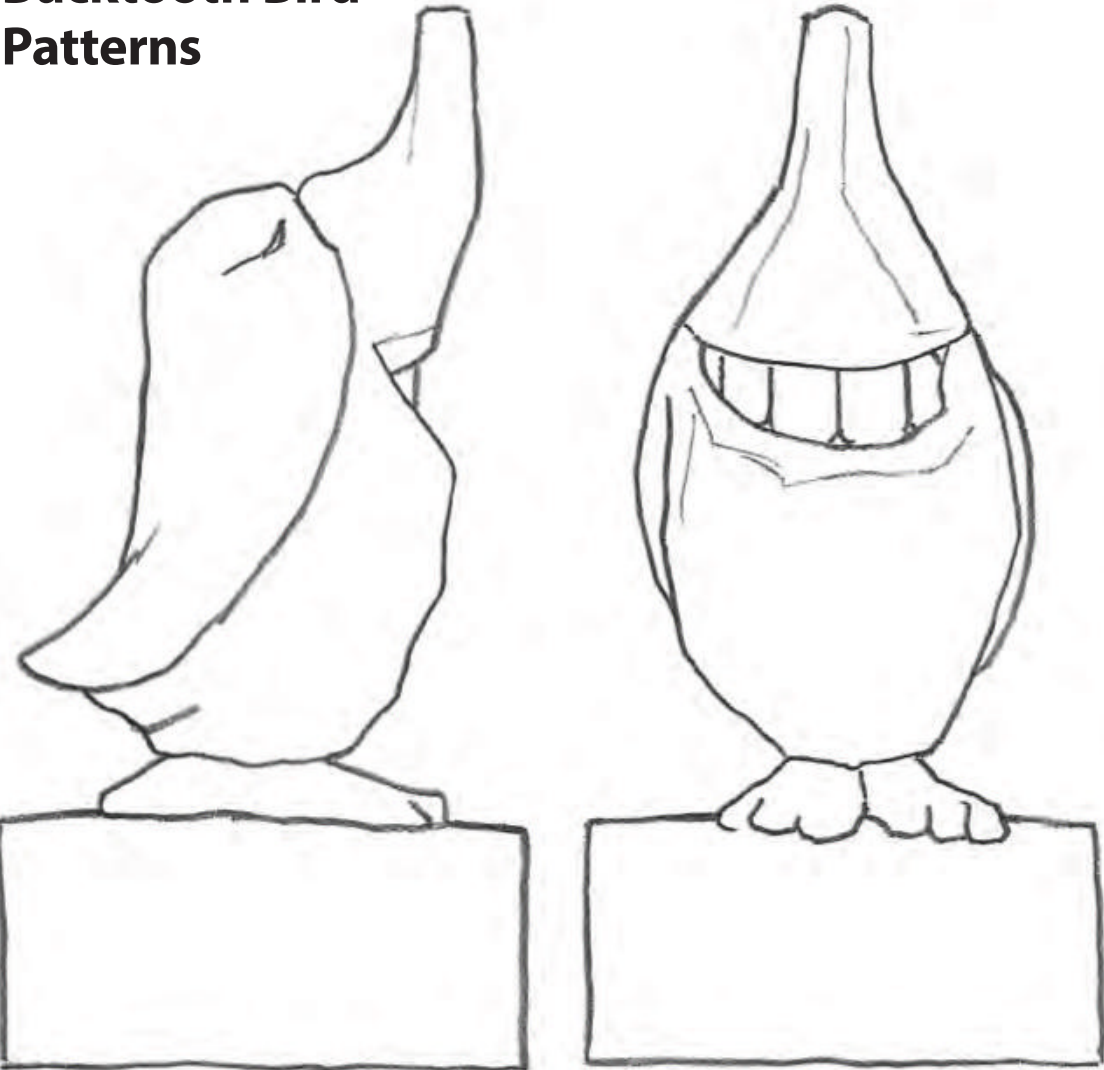
Carve the eyes. Mark a slit for each eye, and then use the rough out knife to make a stop cut along the line. Carve up to the stop cut at an angle from below. Then use the tip of the same tool to make tiny nostril holes on either side of the beak. Look over the carving with a critical eye and clean up your cuts; use the rough out knife to remove any sharp edges.

Painting and Finishing

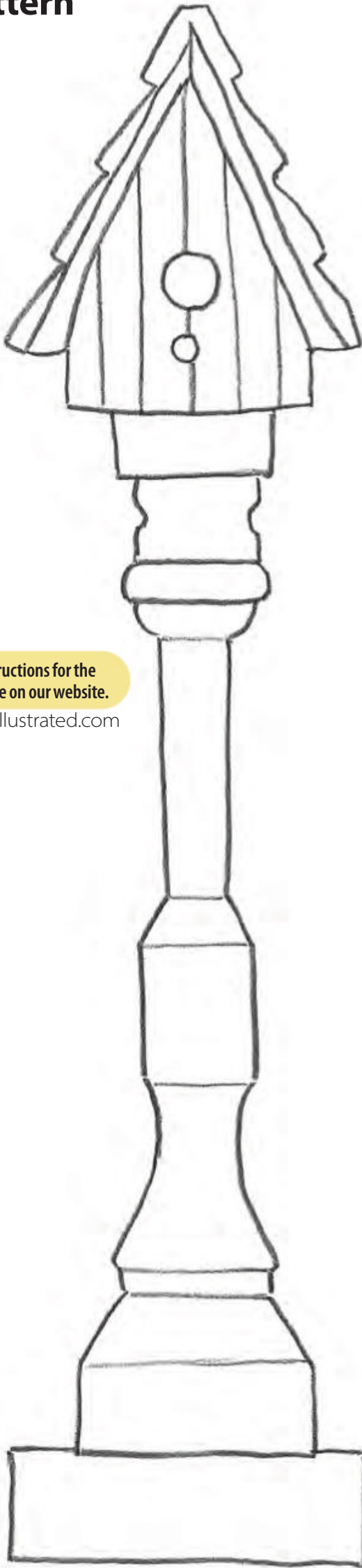
Spray the entire carving lightly with water to raise the grain. Then prepare your paint station. I thin my acrylic paints with water until they reach a stain consistency. Paint the bird's teeth with warm white. Paint the breast with Norwegian orange, the wings with brown earth, and the head with black. Let the brown and black run together. Paint the beak and feet India yellow. Paint the base with Earth brown. Then dip the carving in a mixture of three parts boiled linseed oil (BLO) and one part turpentine. Set the carving on a newspaper to dry. *Note: Dispose of the newspaper appropriately; BLO-soaked newspapers and rags can spontaneously combust.*



Bucktooth Bird Patterns



Bonus Birdhouse Pattern



ON THE WEB Find instructions for the birdhouse on our website.
woodcarvingillustrated.com

materials & tools

MATERIALS

- Basswood, 2" (5.1cm) square: bird, 4" (10.2cm) high
- Basswood, 1 7/8" (4.8cm) square: birdhouse, 8 3/4" (22.2cm) high
- Pencil
- Carbon paper
- Acrylic paints, such as Jo Sonja's®: black, brown earth, India yellow, Norwegian orange, warm white
- Boiled linseed oil (BLO)
- Turpentine
- Newspaper

TOOLS

- Band saw
- Knives: rough out, detail
- V-tool: 1/3" (8mm) 60°
- Paintbrushes: assorted

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



Bruce Ankeny lives in Blue Earth, Minn., with his loving wife of 45 years, Bonnie. Bruce attended a local woodcarvers' exhibition in 1982 and was immediately impressed with a hillbilly chess set carved by John Sabin. Bruce dove right in, becoming the youngest member of the Blue Earth Royal Chiselers and eventually finding his niche in caricature carving. See more of Bruce's work on facebook.com/bruce.ankeny and Instagram @ankenybruce, or email him at bruce.ankenywoodcarver@gmail.com.

CARVING A Jam Knife

Fancy up your morning toast routine with this super-sleek wooden spreader

By John Welch

This design came about as a way to use up the small pieces of scrap wood left behind from making spoons. I have fond memories of dinners at my grandparents' house, where my grandfather would very carefully butter his bread with the nice silverware. I wanted to create the fanciness of fine silverware, but handcarved in wood.

Getting Started

Transfer the side view pattern to an appropriately sized hardwood blank; you could use spray adhesive to adhere it directly to the wood, with the grain running the length of the spreader. However, since I carve these spreaders frequently, I made a template out of tempered hardboard so I can trace it onto as many blanks as I need.

Cut the side profile using your preferred method; I recommend a band saw or coping saw. Then rotate the blank and transfer the top template to the blank. I typically only remove the material on either side of the 'blade' portion of the blank, as it's quick work to carve the handle.

ROUGHING OUT



1

Roughly shape the handle. Use a carving knife with a 2" to 3" (51mm to 76mm) blade. Work down the curve from the top and bottom of the handle, always carving toward the lowest part of the handle to prevent chip-out. Rotate the piece as you work, rounding the four corners a little at a time to keep the handle symmetrical. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*





2

Refine the handle. Hold the project so that the handle is facing away from you. Using the carving knife, begin removing the corners and rounding out the shape of the end of the handle. Again, rotate the spreader as you work in order to maintain symmetry. At this stage, don't add any fine details; the goal is just to establish the basic shape.



3

Shape the "blade". With the same knife, start to smooth and shape the sides of the spreader. *Note: This can be done completely with a carving knife, but if you have a clamp and a curved-sole spokeshave, they will make quick work of this step!* Try to keep the two faces parallel to each other or aim for a very slight taper toward the 'sharp' edge of the spreader. You will refine this in the next step. *Note: Do NOT go too thin at this stage; the finished thickness of the blade should be about 1/8" (3mm) for stability.*



4

Sand the blade. With your sanding block of choice (I use 220-grit sandpaper attached to a 1" [2.5cm] dowel, as it helps with the curves on the piece), smooth both sides of the blade, moving with the grain. This is where you'll make the bottom edge of the blade sharp enough for cutting butter. Don't sand the end of the handle, as you'll refine that later. Wipe off dust with a clean cloth.



5

Refine the blade. With a damp rag or paper towel, wet the spreader down in order to raise the grain. Let the piece dry fully, and then sand again using 400-grit sandpaper on a sanding block. *Note: You can skip this step, but I find that it really adds to the feel of the finished piece and allows it to stay smoother longer.*



6

Detail the handle. Using the carving knife or a flat-grind detail knife (my preference for adding facets), start carving small, 1/4" to 3/8" (6mm to 10mm) facets on the end of the handle. Turning the piece as you work, spiral your way about an inch down the handle, making little cuts as you go.



John Welch of Lowell, Mass., started carving in 2013 with the intention of making a cooking spoon for himself. That sparked a love for woodworking that has grown to include making miscellaneous kitchen goods, sculptural mirrors, and décor. You can find John on Instagram at @johnfrancisdesigns; at his website, johnfrancisdesigns.com; or in his studio, located in a repurposed textile mill in North Chelmsford.



7

Add finish. Using a rag or a small piece of white Scotch-Brite®, liberally scrub your food-safe finish of choice into the piece; I prefer Osmo® TopOil, but you could use mineral oil, beeswax, or walnut oil. The pad does a superb job of working the finish into the grain. Let the piece sit for 15 minutes, and then buff off the excess finish on a buffing wheel and let dry for a minimum of eight hours.

TIP

TAKING IT TO THE NEXT LEVEL

For an even smoother finish, try out my preferred finishing method. It takes longer than the simpler method in Step 7, but trust me, the added effort is worth it.

- Apply a coat of Osmo TopOil (or your choice of food-safe finish) to the entire piece and let it soak for 15 minutes. Remove the excess with a Scotch-Brite pad and wait 8+ hours.
- Apply a second coat of finish, let it soak in for 15 minutes, and then remove the excess with the same pad. Wait another 8+ hours.
- Buff the dried finish with a cotton buffing pad on a low-speed buffer, or use a microfiber cloth to buff the finish. There's no need to use any compound; the friction of the buff or cloth will add a beautiful luster.



materials & tools

MATERIALS

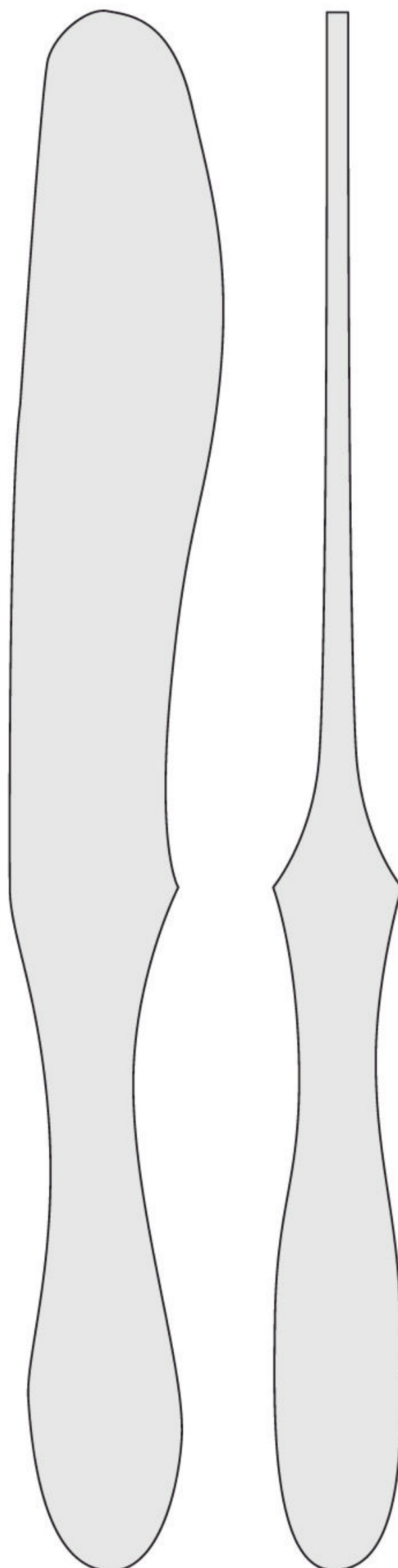
- Hardwood, such as walnut, ¾" (1.9cm) thick: approx. 1¼" x 9¼" (3.2cm x 23.5cm)
- Spray adhesive: repositionable (optional)
- Pencil
- Clean rag
- Sandpaper: assorted grits to 400
- Food-safe finish, such as Osmo® TopOil: satin
- Scotch-Brite® pads: white
- Paper towels

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

TOOLS

- Band saw or coping saw
- Carving knife: 2" to 3" (51mm to 76mm), such as Mora 106 or OCCT 2-2BSK
- Detail knife: flat-grind (optional)
- Curved spokeshave, such as Lie Nielsen Boggs curved-sole (optional)
- Clamp (optional)
- Sanding block of choice
- Buffing wheel

Jam Knife Patterns



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Love Bug



Craft wire, moving parts, and splashes of paint bring this cute caricature to life

By Betty Padden

Ladybugs are such beneficial and cute little critters. I love their adorable round bodies and the slow, deliberate way they walk. I designed this carving as a gift to a friend and liked him so much that I made one for myself. From the simple but friendly face to the polka dot sneakers, he is the perfect love bug!

Getting Started

Sketch the head and body front view pattern onto the wood with carbon paper and a pencil (or a method of your choice). Sketch the side view pattern, making sure the grain runs vertically. Cut the perimeter of each view on a band saw and sketch on the facial details. *Note: Always wear a carving glove. The photos were taken without them to clearly show hand and tool positions.*

CARVING THE LADYBUG



1

Rough shape the wing tips. Use a $\frac{13}{16}$ " (21mm) #3 fishtail gouge to plunge-cut the line at the bottom of the belly. Remove about $\frac{5}{8}$ " (1.6cm) of material to round the belly and form the wing tips.



2

Shape the back. Turn the workpiece over and secure it to the workbench with clamps. Use the $\frac{13}{16}$ " (21mm) #3 fishtail gouge to round the back and taper the shoulders into the neck.



3

Separate the wings. Use a $\frac{1}{4}$ " (6mm) #15 gouge to make stop cuts between the wings in the shape of a triangle. Carve out the triangle with a $\frac{5}{16}$ " (8mm) #5 gouge, and then pop out the chip with a $\frac{1}{2}$ " (13mm) chisel. Round the back into the bottom. Then unclamp the workpiece and round the head.



4

Round the back of the body. Use a $\frac{15}{32}$ " (12mm) #5 gouge to create small, carved facets all over the body. Remove any sharp edges.



5

Carve the face. Use a $\frac{9}{32}$ " (7mm) #11 gouge to carve a $\frac{1}{2}$ " (1.3cm) channel across the forehead. Use the $\frac{9}{32}$ " (7mm) #11 gouge to carve beside the nose and under the cheeks. Accentuate the puffy cheeks by carving in deep laugh lines. Then, using the $\frac{1}{4}$ " (6mm) #15 gouge, create a stop cut under the chin. Carve into the line to separate the head from the body. Switch to the $\frac{15}{32}$ " (12mm) #5 gouge to taper the neck and shoulders into the line, bringing this area to a depth of about $\frac{1}{2}$ " (1.3cm).



6

Refine the face. Smooth the features with the $\frac{5}{16}$ " (8mm) #5 gouge. Drop the surface of the cheeks by $\frac{1}{8}$ " (3mm). Use the $\frac{15}{32}$ " (12mm) #5 gouge to round the head, and then smooth the separation between the cheeks and nose. Round the chin and drop the mouth area.



7

Demarcate the wings. Draw on the edge of the wing running along the side body. Use the 1/4" (6mm) #15 gouge to stop-cut the line, and use the same tool to tuck the body under it.



8

Carve the chest plate. Use a 1/4" (6mm) 45° V-tool to stop-cut the lines. You can leave the chest uncarved, if desired.

CARVING THE SHOES



9

Sketch the boot pattern onto the blank. Then use the 9/32" (7mm) #11 gouge to remove excess material, leaving only the boot and sock. Use the same tool to round the sock.



10

Shape the shoe. Use the 15/32" (12mm) #5 gouge to round the shoe. Then use the 1/4" (6mm) 45° V-tool to stop cut the sock from the shoe and cuff, drop the sock slightly, and round. Cut a bevel under the toe of the shoe. Round the sock cuff. With a 1/16" (2mm)-dia. drill bit, drill a hole in the center of the top of each shoe. Cut the 16 gauge leg wires to size and insert.

CARVING THE MITTENS



11

Add the basic landmarks. Sketch the pattern of the closed mitten onto the blank. I used a 6" (15.2cm)-long stick. I carve one mitten on the end, cut it off, and then carve the next. This method gives you something substantial to hold onto while carving. Draw the thumb on the side, the curled fingers, and a line to demarcate the end of the mitten.



12

Carve the mitten. Use a 1/8" (3mm) #15 gouge to cut around the thumb and under the fingers. Round the thumb and cut in a "valley" to separate and the fingers from the palm; then drop the palm area for a more noticeable overlap. Use a 1/16" (2mm)-dia. bit to drill a hole through the hand. Round the curled finger part with the 9/32" (7mm) #11 gouge.





13

Refine the mitten. Cut in all around the mitten just above the line with the $\frac{9}{32}$ " (7mm) #11 gouge. Soften the edges and blend the sections with a $\frac{1}{3}$ " (8mm) #7 fishtail gouge. Detach the mitten from the stick; I used a hacksaw. Then use the $\frac{1}{16}$ " (2mm)-dia. bit to drill a hole in the end of the mitten. Carefully insert a 16 gauge wire into the hole. Do this for all six mittens.



14

Sketch the pattern of the open mitten onto the blanks. Draw the thumb and use a $\frac{1}{8}$ " (3mm) #11 gouge to stop-cut around it. Then drop the side of the hand about $\frac{1}{8}$ " (3mm). Use the $\frac{5}{16}$ " (8mm) #7 fishtail gouge to round the top and scoop out the palm. Cut in the curve around the cuff, and then separate it from the stick.

CARVING THE HEART



15

Sketch the heart pattern onto the blank. Cut and round the top of the heart with the $\frac{15}{32}$ " (12mm) #5 gouge. Use the $\frac{3}{16}$ " (5mm) #11 gouge to cut in the V at the top of the heart, and then switch to the $\frac{1}{4}$ " (6mm) #15 gouge. Once the top is done, carve away the handle and shape the bottom of the heart.

Painting and Finishing

Paint the carving. I used oils for everything but the balloon, but you can use whichever paints you like. Apply a wash of raw sienna and white to the cheeks, nose, and forehead. Paint the bottom of the cheeks with burnt sienna and blend with a blending brush by stippling or tapping. I also added some under the chin. Paint the chest plate with raw sienna and, while wet, add a mixture of equal parts burnt sienna and burnt umber to the creases and blend. Dampen with paint thinner if too dry, and then paint the heart on the chest. Mix 1 part alizarin crimson to 8 parts Winsor yellow. Paint the top of the heart with this mixture, paint the bottom with full-strength alizarin crimson, and blend.

Paint the wings. Paint the centers with light orange. Then mix 16 parts alizarin crimson with 1 part black. Add the mixture to the bottom and top of the wings, blending into the center. Paint the socks with white and add shade with raw sienna. Paint the toes of the shoes with light orange and the rest with alizarin crimson, blending as you go. Shade the shoes with dark red.

For the mittens, paint the fingertips with light orange, and then add alizarin crimson and blend. Paint the cap on the head and abdomen (front and back) with black acrylic paint. Once dry, add white dots with a chalk pencil. Use a black chalk pencil to add dots to the mittens and shoes. Add eyes and a smile with black using a #10/0 script liner brush. Use the end of a brush to add the black dots on the chest plate. Add the details on the back of the head with acrylic metallic gold.

Cut the antennae from 28 gauge wire and shape as desired. Then drill $\frac{1}{16}$ " (2mm) holes in the main body and head for the antennae, arms, and legs. Insert the wire appendages and display.

Paint Notes

Head: black (2), burnt sienna (2), raw sienna (2), white (2)

Facial features: black (2)

Chest plate: burnt sienna (2), burnt umber (2), raw sienna (2)

Chest Heart: alizarin crimson (2), Winsor yellow (2)

Abdomen: black (2), white (2)

Wings: alizarin crimson (2), black (2), light orange (2)

Mittens: alizarin crimson (2), light orange (2)

Heart, stick: black (2), metallic gold (1)

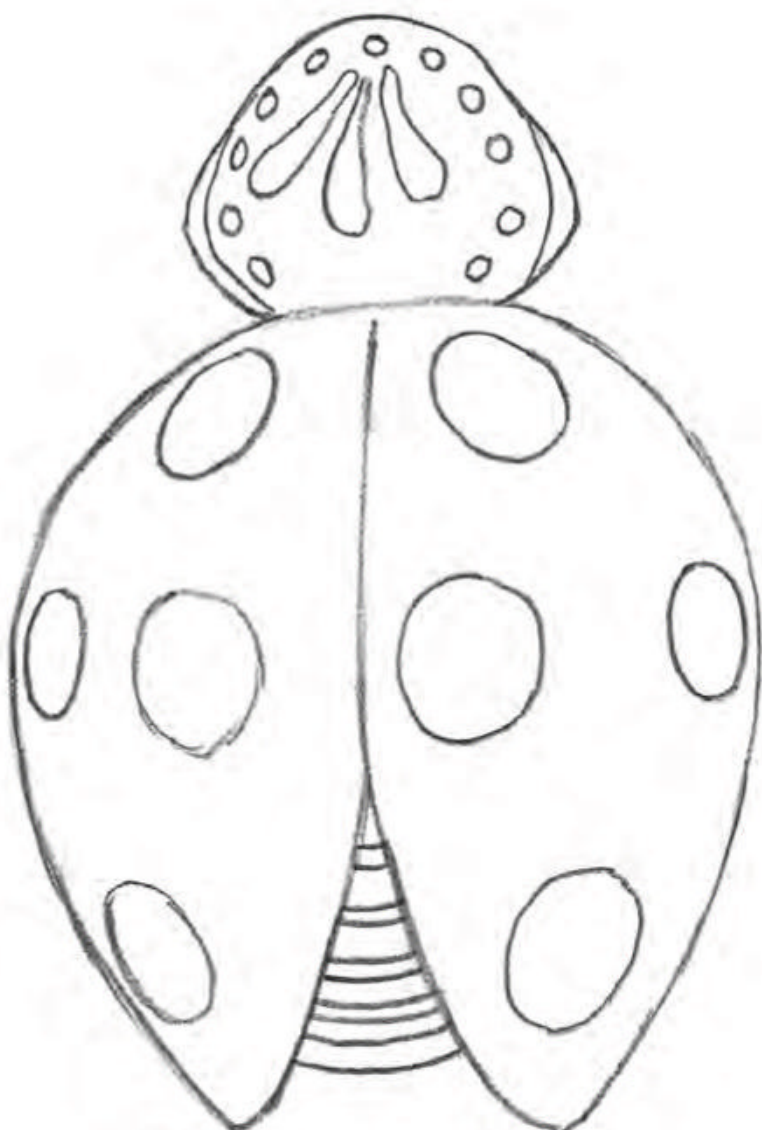
Socks: raw sienna (2), white (2)

Shoes: alizarin crimson (2), light orange (2), dark red (2)

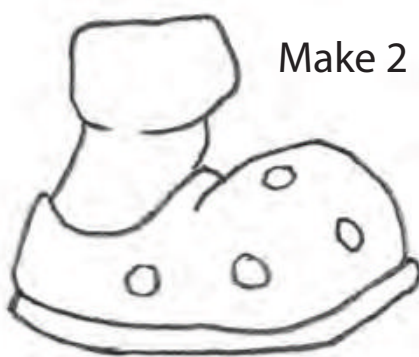
1 FolkArt®

2 Winsor & Newton™

Love Bug Patterns



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Make 3 Pairs

materials & tools

MATERIALS

- Wood, such as basswood, 2½" (6.4cm) thick: body, 3½" x 4½" (8.9cm x 11.4cm)
- Wood, such as basswood, 1" (2.5cm) thick: shoes, 2 each 1⅜" x 1¾" (3.5cm x 4.4cm)
- Wood, such as basswood, ⅝" (1.6cm) square: mittens, 6 each 1" (2.5cm) long
- Pencil
- Transfer paper
- Wire: 16 gauge (for arms and legs), 28 gauge (for antennae)
- Oil paints, such as Winsor & Newton™: alizarin crimson, black, burnt umber, burnt sienna, dark red, light orange, raw sienna, Winsor yellow, white
- Acrylic paints, such as FolkArt®: metallic gold
- Paint thinner (optional)
- Paint cloth

- Chalk pencil: black, white
- Toothpicks
- TOOLS**
- Band saw
- Hacksaw
- Clamps
- V-tool: ¼" (6mm) 45°
- Chisel: ½" (13mm)
- #3 gouge: 1⅜" (21mm) fishtail
- #5 gouges: ⅝" (8mm), 1⅝" (12mm)
- #7 gouge: ⅝" (8mm) fishtail
- #11 gouges: ⅛" (3mm), ⅜" (5mm), ⅞" (7mm)
- #15 gouges: ⅛" (3mm), ¼" (6mm)
- Drill with bit: ⅛" (2mm)-dia.
- Paintbrushes: assorted

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



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.

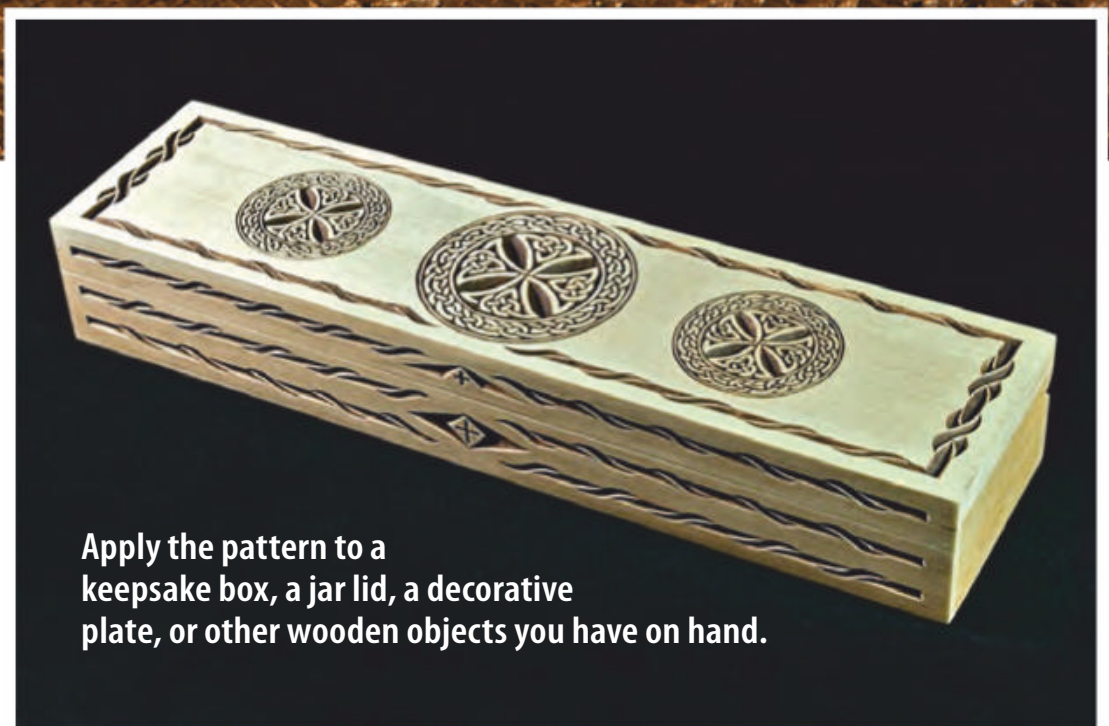
Visit bettypadden.com for cutouts, patterns, and designs, and help for woodcarvers struggling with projects. See more of Betty's work at woodenapplesignmakers.com.

Chip Carved Celtic Knot

Elevate an array of objects with this twisting, turning design

By Marty Leenhouts

This unique Celtic knot pattern is as pleasing to the eye as it is to carve. I consider it an intermediate chip carving design, and one you can use for endless applications. Apply the pattern to a set of coasters, a pair of plain bookends, or a select blank you've been saving for the perfect project. I carved the design onto a basswood lid that can be used for a candle or candy jar. Let your mind run wild (and let your knife guide you)!



Apply the pattern to a keepsake box, a jar lid, a decorative plate, or other wooden objects you have on hand.

Getting Started

Prepare the blank. If you don't have a precut round on hand, you can cut the perimeter on a scroll saw. Sand the surface smooth to 400-grit. This will make the pattern lines crisp and clear, as well as giving your knife a precise starting point for each cut. Wipe away the dust, and then apply the pattern using either a Pattern Transfer Tool (see Special Sources below) or graphite transfer paper and a pencil.

Carving and Finishing

This pattern is carved as a positive image, meaning that the background is removed, and the Celtic knot remains proud on the surface. Start by making the circle cut around the knotted cross in the center. The depth of the cut changes along with the width of the chip. The wider the chip, the deeper the cut.

Remove the large chips first, and then continue making cuts to remove the background area to reveal the center knot. Carve the outer knotted ring in the same manner. Make the inner and outer circle cuts first, and then follow with the inside cuts to remove the background. Remember that you're creating the illusion of a knot, where the strands weave under and over each other. Line up each cut with the cut on the other side of the strand so everything stays straight, and the integrity of the knot pattern is preserved.

Remove any pattern lines with a Tombow sand eraser. Then spray the carving with three to four coats of satin lacquer or clear matte acrylic and let dry. Brush a dark gel stain into the recesses and wipe off the surface with a clean cotton cloth. Let dry overnight, and then reapply the gel stain to any areas that need more color. Spray on a final clear coat and enjoy!

TIP

STAY SHARP

The chips removed in this pattern are very small, so it is very important to keep your knife sharp. When sharpening, sharpen the entire edge of the blade—not just the tip. Sharpening just the tip will lead to rounding it over. This is also why I prefer the modified knife (see Special Sources); it is pointier, making it easier to remove delicate chips.

Chip Carved Celtic Knot Pattern



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materials & tools

MATERIALS

- Wood, such as basswood, 1/4" thick: lid, 4" (10.2cm)-dia. round
- Sandpaper: assorted grits to 400
- Graphite paper (optional)
- Pencil (optional)
- Tombow sand eraser
- Gel stain, such as Varathane®: Ipswitch pine
- Clear finish, such as spray matte acrylic or satin lacquer
- Cotton cloth

TOOLS

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

SPECIAL SOURCES

For basswood lids and glass jars, Modified Knives, Scary Sharp Sharpening Kits, and Pattern Transfer Tools, visit mychipcarving.com.

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



Marty Leenhouts is a regular contributor to Woodcarving Illustrated and the author of Chip Carving Essentials: A Step-By-Step Guide to Successful Chip Carving. The owner of MyChipCarving.com and EZcarving.com, he has 30 years of teaching experience. His instructional videos have 3+ million views and can be found on YouTube under MyChipCarving.

Cluster of Columbines

Woodburn a lovely flower composition on a live-edge slab

By Shannon Mahoney

While creating new designs, often I find myself combining geometric shapes and flowers. The juxtaposition of something so calculated and measured with the unpredictable fluidity of nature is pleasing to me. In this piece, I nestled a few columbine flowers into an oblong oval frame with an arch pattern. This project is a great opportunity to practice fluid lines, line weight variety, and simple but bold shading.

Getting Started

Choose your wood; I used a live-edge basswood slab for visual interest. I recommend using soft woods such as basswood, aspen, and birch, as they tend to accept burning more easily and have smoother grain patterns. Transfer the design onto your desired slab, either by sketching it directly onto the wood or by using graphite transfer paper and a pencil.

TIP

PULL, DON'T PUSH

Always try to pull the burner toward you, not away. Rotate the wood as you burn so you have more control.



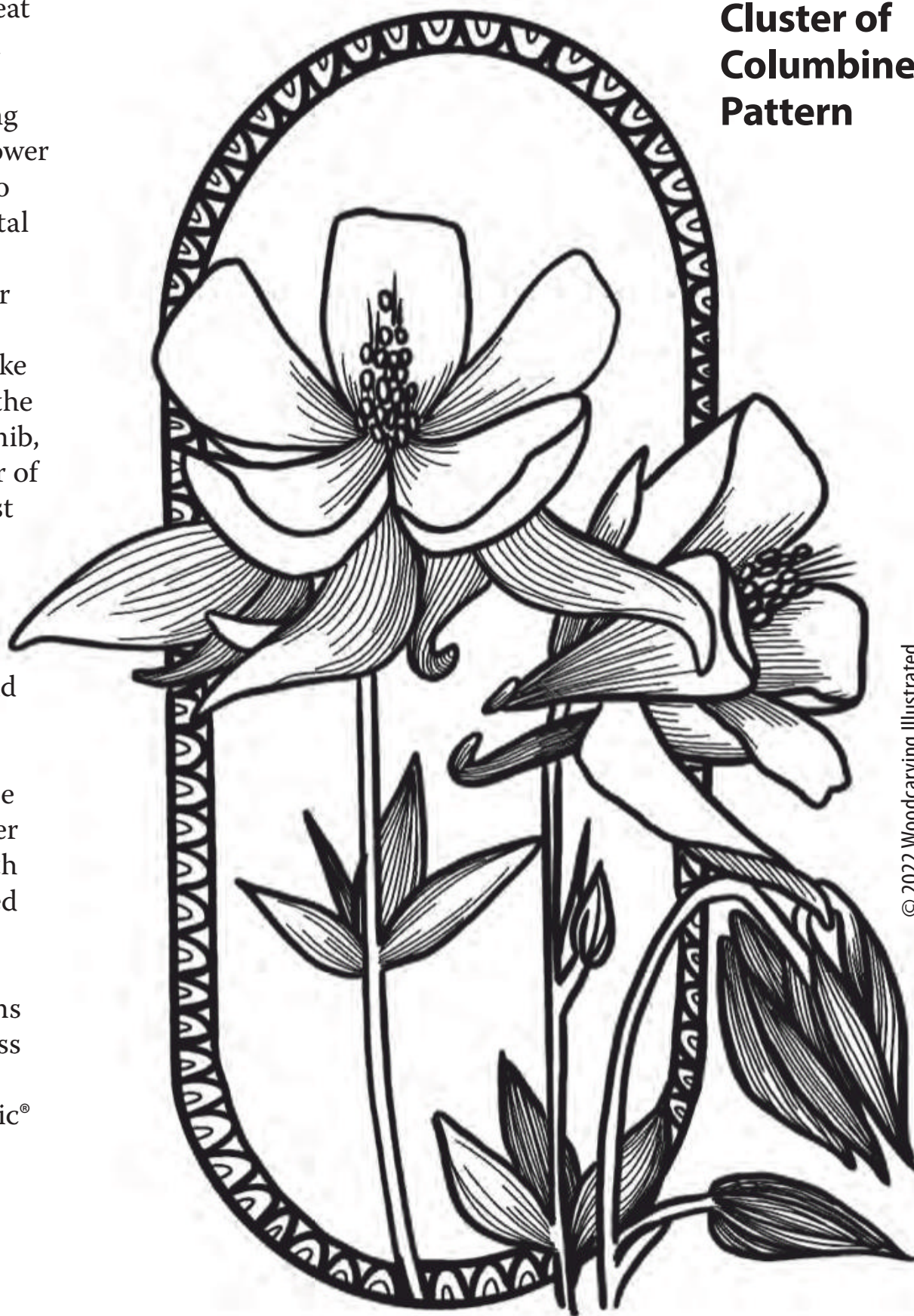
Burning

Outline the columbine flowers and the oval frame with a shading nib on a medium heat setting, leaving the inner flower, leaf, and frame details for later. Use the side of the nib to glide smoothly over the wood, using medium-to-heavy pressure. Then use a lower temperature setting and a lighter touch to contour inside the lines and shade the petal and stem leaves with thin, light strokes (I added shading to the areas of the flower petals and leaves that fall closest to the flower's center). Multiple line weights make for a dynamic, dimensional piece. Using the same setting and the side of the shading nib, burn the stamens and pistils in the center of each flower. Switch the heat to the highest setting, and then use a ballpoint nib to add the inner frame details.

Adding Color and Finishing

When using colored pencils, I recommend applying color in layers. Color the petals with a white colored pencil. Shade the center of the petals with parma violet. Use mulberry to shade the base petals. Go over parma violet shading on petal centers with a few strokes of mulberry. Color the closed flower buds with mulberry and their tips with white. Then color the center of the flowers with Spanish orange and the stems with apple green. Add heavy layers of grass green near the leaf clusters and petals. Then spray the entire piece with Polycrylic® protective finish.

Cluster of Columbines Pattern



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materials & tools

MATERIALS

- Basswood plank, such as Walnut Hollow basswood, $\frac{3}{4}$ " (1.9cm) thick: approx. $5\frac{1}{4}$ " x $9\frac{1}{2}$ " (13.3 x 24.1cm)
- Pencil
- Graphite transfer paper
- Colored pencils, such as Prismacolor Premier®: apple green, grass green, mulberry, parma violet, Spanish orange, white

- Finish, such as Minwax Polycrylic®

TOOLS

- Variable temperature woodburner with nibs: shading, ballpoint

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



Shannon Mahoney is a 26-year-old creative enthusiast. She lives in Buffalo, N.Y., with her boyfriend and French bulldog, Juice, and works as a packaging engineer at Fisher-Price®. Shannon has been woodburning for almost five years. To see more of Shannon's work, visit @burnedessentials on Instagram.

Gnome With Balloons



Carve and paint a vivid character with a fun accessory in tow

By Mirosław Czeladka

I've been carving this style of gnome character—which I call a *nochal*—for years. They're universal figures meant to resonate with everyone, from age 1 to 100. Although I invented this balloon-toting caricature in my head, his friendly, innocent appearance makes it possible for everyone to identify with him, whether he's just returning from the funfair or a birthday party. Paint and finish the piece as your preferences dictate; maybe even give him an umbrella or a lollipop instead!

Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.



Getting Started

Prepare the blank. Sketch on the front and side view patterns, with the grain running vertically. *Note: You can sketch the pattern on freehand or use graphite transfer paper.* Then cut the front view on a band saw. Reattach the waste pieces with clear packaging tape, flip the block, and cut the side view.

ROUGHING OUT



1

Rough shape the body, head, and hat. Use a rough out knife to round the sharp edges with long, thin cuts.



2

Define the hat.

Carve along the bottom of the hat with a $\frac{1}{4}$ " (6mm) 60° V-tool to separate it from the face. Then carve up to the divot from the face side at an angle; this causes the hat to hang more noticeably over the face. Use the rough out knife. Draw the nose, switch back to the $\frac{1}{4}$ " (6mm) 60° V-tool, and then use it to carve along the drawn nose line, angling the bottom of the tool slightly inward so the outer plane of the V-shaped cut is wider and less sloped.



3

Refine the nose. Bring down the level of the face around the nose using a $1\frac{3}{16}$ " (21mm) #3 gouge. Then round over the nose with the rough out knife.



4

Draw the hands, feet, and facial features.

Then follow these lines with a $\frac{3}{8}$ " (10mm) #4 gouge. The precise placement of each feature is somewhat dependent on the natural quirks of your wood block, so modify the mustache, hair, and limb positioning accordingly.

ADDING DETAILS & PAINTING



5

Relieve the individual features. Use the $\frac{13}{16}$ " (21mm) #3 gouge to make the bottom of the robe overlap the feet, the beard and hands overlap the torso, and the mustache overlap the beard. Profile the bottom lip with the $\frac{3}{8}$ " (10mm) #4 gouge, and then soften the lines with the $\frac{13}{16}$ " (21mm) #3 gouge. Use the same tool to define the fingers and shoe soles.



6

Sand the carving. Start with 150-grit and move progressively through the grits to 320. I prefer to sand away all carved facets left by the gouges and knife for a smooth feel, but you can leave these visible, if desired.



7

Texture the mustache, hair, and beard. I used a $\frac{1}{8}$ " (3mm) 45° V-tool to make thin cuts of varying size and depth.



8

Add color. I used water-based stains to paint the robe brown and the hat and shoes orange.



9

Make the balloons. Sand each pre-turned ball smooth and mark the location for the wire with an awl. Use pliers to drive a length of craft wire into each balloon and secure with cyanoacrylate (CA) glue. Paint or stain as desired; I stained the balloons red, green, and blue. Let dry.



10

Distress the carving. Once the stain has dried, use 320-grit sandpaper to rub the surface of the piece. Sanding parts of the applied stain highlights any remaining carved facets and gives the piece a rustic look.



11

Finish the piece.

I used a natural paste beeswax, heating the product to a temperature between 105° and 120° F to allow for even coverage. Use a coarse brush to apply the wax to every surface of the carving (including the balloons). Let dry, and then polish the piece with a coarse brush to make it shine.



12

Add the finishing touches. Drive the other end of each balloon “string” into the gnome’s balled-up fist using the same method you used in Step 9. For a windy-day effect, you can bend the wires slightly.

materials & tools

MATERIALS

- Basswood, 3" (7.6cm) square: 5" (12.7cm) long
- Graphite transfer paper (optional)
- Pencil
- Turned wooden balls, 1" (2.5cm)-dia.: 3 each
- Sandpaper: assorted grits to 320
- Assorted acrylic paints or water-based stains: blue, brown, green, orange, red
- Paste wax
- Craft wire
- Glue: cyanoacrylate (CA)

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

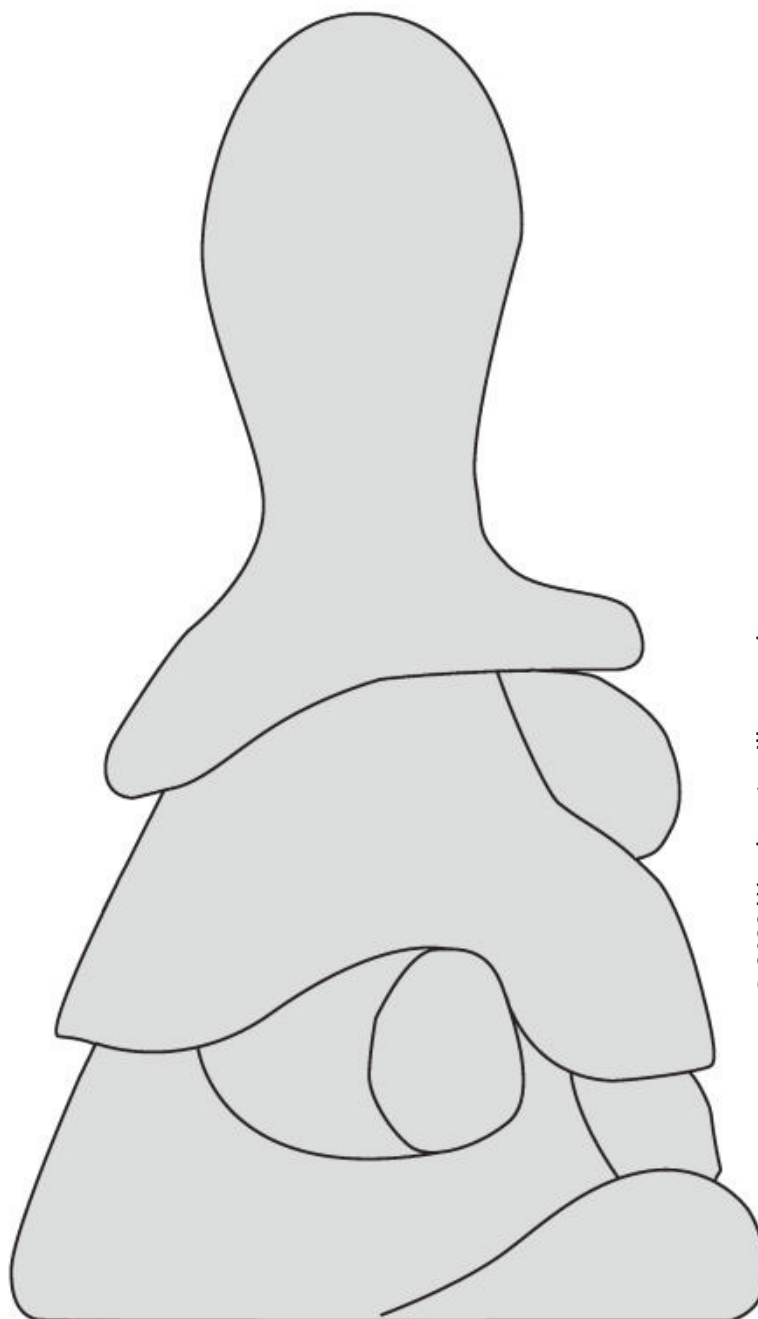
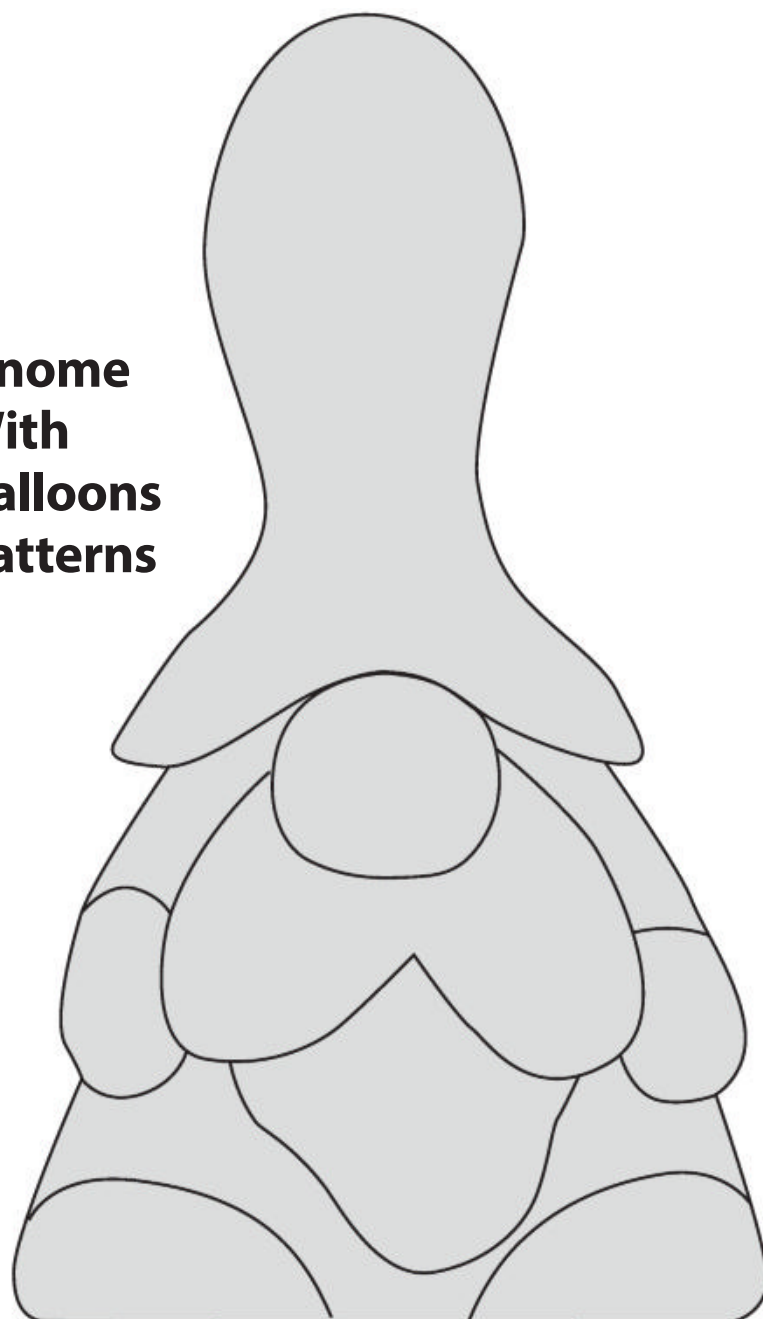
TOOLS

- Band saw
- Knives: rough out, detail
- #3 gouge: 13/16" (21mm)
- #4 gouge: 3/8" (10mm)
- V-tools: 1/8" (3mm) 45°, 1/4" (6mm) 60°
- Paintbrushes: assorted
- Polishing brush
- Awl
- Pliers



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

Gnome With Balloons Patterns



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Boisterous Bunny

Power carve and paint a charming mammal made of green wood

By Edgar Shrum

It's that time of year again. The world puts away the wool sweaters and welcomes budding blossoms, butterflies, and a warmer breeze. Amid this awakening, there is one character especially excited for the spring season: the Easter Bunny. I picture him bursting out of a painted egg, excited to bring handfuls of candy and good cheer to all he meets.



Getting Started

Choose a variety of wood. I used a ponderosa pine round for this carving, but any type of green wood will work. Start with a 9" (22.9cm)-dia. cone-shaped blank, cut to approximately 11" (27.9cm) in length.

I used a chainsaw with a $\frac{3}{8}$ " (10cm) pitch chain to put a relief cut in the back of the piece (see yellow circle). *Note: This helps green wood to dry evenly and not crack on the front.* Draw the basic landmarks for the facial details, egg, and ear areas. Draw a centerline down the front and back. Then, using your saw of choice, rough out the shape. Be careful not to knock off the ears.



CARVING



1

Secure the workpiece with clamps. Smooth over the saw marks with an angle grinder fitted with a 40-grit sanding disc. Then redraw the pattern.



2

Block out the face. Use a $\frac{1}{8}$ " (3mm) inverted cone-shaped carbide bit in a rotary tool to deepen the pattern lines, turning them into stop cuts. Use the tool to remove excess wood around the shell of the egg, bow, and facial features. Continue to redraw the facial features as you go. Round the ears. Then switch to a $\frac{1}{8}$ " (3mm) flame-shaped diamond bit to deepen the lines and further separate the features from one another. Taper the neck into the bow and the body into the shell.



3

Define the features. Use a $\frac{1}{8}$ " (3mm) tapered cylinder-shaped diamond bit to cut in the nostrils, the slits of the eyes, forehead wrinkles, and mouth. Hollow out the ears for extra dimension. Round the bow, and then add indentations near the center to mimic fabric. Then, using the same bit, carve a sharper edge along all of the features.



4

Smooth out the entire carving. Use a $\frac{1}{8}$ " (3mm)-dia. sanding drum to clean up the cuts.

PAINTING & FINISHING



5

Apply a basecoat. Coat the entire bunny with full-strength dark brown primer paint. Leave the bottom of the carving unpainted to allow moisture to escape evenly.

TIP

PAINTING ON A BUDGET

I use rejected cans of paint and primer from my local hardware store. You can get them at a considerable discount.



6

Paint the carving. Paint the body with thinned titanium white. Paint the bow with cadmium red. Mix titanium white with cadmium red to create a pastel pink, and then paint this mixture on the insides of the ears, nose, and belly. Mix dioxazine purple with titanium white to create a darker hue of pink, and then paint the eggshell with this mixture. Once dry, I added stripes and dots with phthalo blue and outlined them with full-strength dioxazine purple. Drybrush the carving with a thin wash of burnt umber to give it an aged look and define the shadows.



7

Add the wire embellishments. Use a $\frac{7}{32}$ " (5.6mm)-dia. bit to drill holes for the wire arms and whiskers. I used 18 gauge wrapped floral wire for the arms and 20 gauge wire for the whiskers. Secure the wire elements into the holes with Gorilla Glue®, and then use a pair of pliers to bend them to your liking. *Note: Floral wire can be found online or at your local craft store.*

materials & tools

MATERIALS

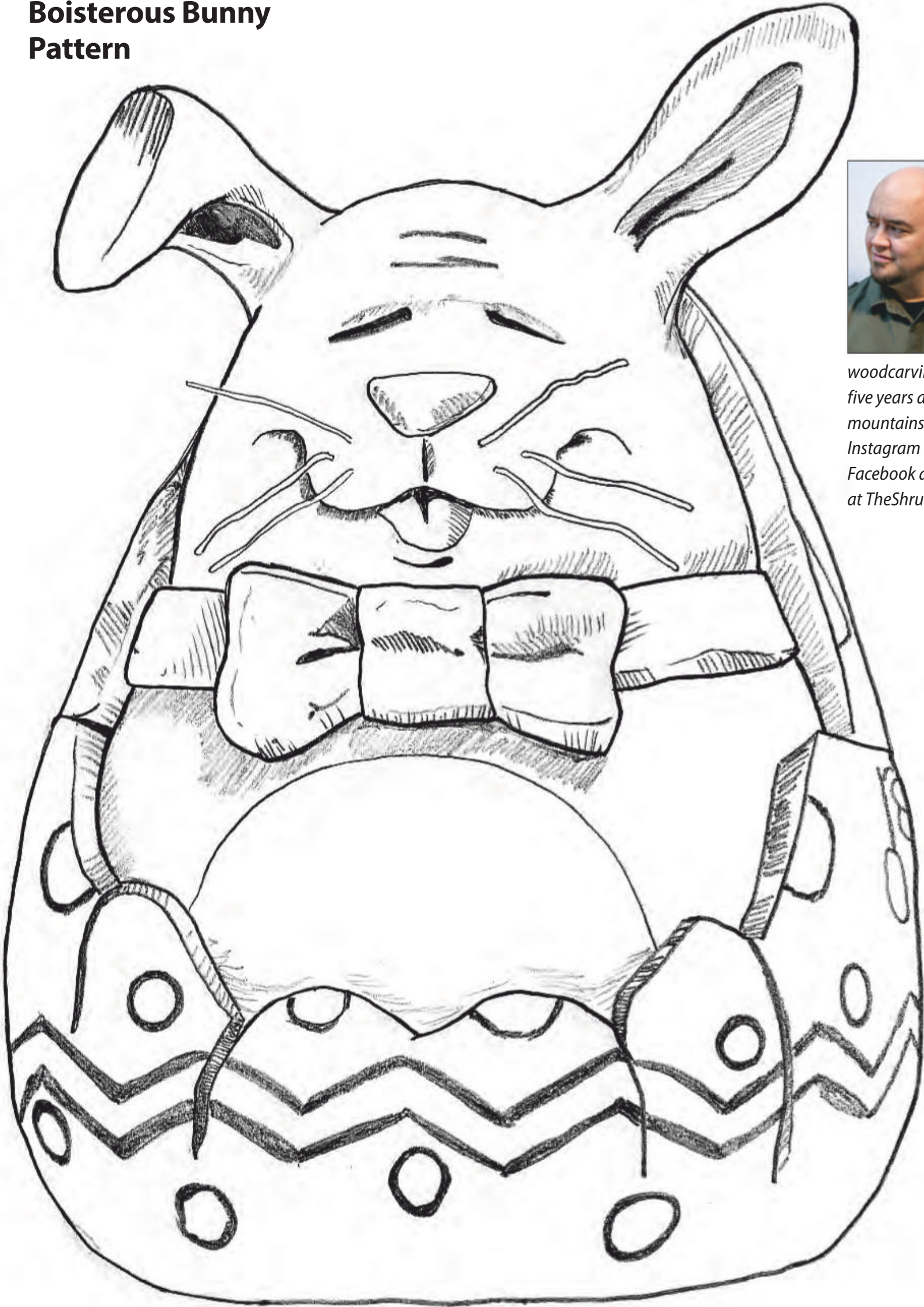
- Green wood, such as ponderosa pine, 9" (22.9cm)-dia.: approx. 11" (27.9cm) long
- Pencil or marker
- Gorilla Glue®
- Primer paint, such as Valspar®: dark brown
- Acrylic paints, such as Liquitex®: burnt umber, cadmium red, dioxazine purple, phthalo blue, titanium white
- Floral wire: 18 (wrapped), 20 gauge

TOOLS

- Saw
- Clamps
- Angle grinder: 40-grit
- Drill with bit: $\frac{7}{32}$ " (5.6mm)
- Chainsaw: $\frac{3}{8}$ " (10mm) pitch chain
- Rotary tool
- Diamond bits: $\frac{1}{8}$ " (3mm) flame-shaped, $\frac{1}{8}$ " (3mm) tapered-cylinder-shaped
- Carbide bit: $\frac{1}{8}$ " (3mm) inverted cone
- Sanding drum: $\frac{1}{8}$ " (3mm)-dia.
- Paintbrushes: assorted
- Pliers

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

Boisterous Bunny Pattern



Edgar Shrum is a full-time artist living in New Mexico with his wife and two children. He enjoys drawing, sculpting, oil-painting, and woodcarving. His woodcarving journey began about five years ago, after moving into the mountains. See more of his work on Instagram @The_Shrum_Shop, on Facebook at TheShrumShop, and online at TheShrumShop.com.

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Greenman Pendant

Add a touch of earthy elegance to your jewelry collection with this statement piece

By Igor Hršak



Most of my carvings are inspired by nature. Greenman designs are my favorite to create because they offer plenty of opportunity for flowing lines, texture, and movement. This mysterious-looking greenman would make a lovely gift for a friend who loves the outdoors. Take your time and enjoy the process.

Getting Started

Prepare the blank. Use a glue stick to attach the pattern to the wood. Let dry, and then cut the pattern perimeter on a scroll saw. *Note: You could also apply the pattern using graphite paper and a pencil.*

ROUGHING OUT



1

Cut in the lines. Use the tip of a skew knife (or a regular bench knife) to turn all pattern lines into stop cuts, except the eyeballs. You will detail them later. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*



2

Carve the shaded areas. These areas are the deepest parts. Use the same tool to remove about 1/8" (3mm) of wood from the three spots between the leaves on the forehead, as well as the eye area, mouth, and chin. Then deepen the eye sockets and mouth hole further.



3

Shape the leaves and beard. Use the knife to gently round these areas.



4

Carve the nose and the two branches connecting to it. The center of the nose should be its highest point.

ADDING DETAILS & FINISHING



5

Shape the leaves. Mark the stems with a pencil and follow these lines with stop cuts. Then use the knife to round the leaves and lower them so they slope down toward the stem. Mark the leaf veins and incise them with a series of shallow V-cuts.



6

Mark the eyeballs. Turn the lines into stop cuts. Round over the eyes as you remove the wood around them.



Igor Hršak is a carpenter from Croatia. He taught himself how to carve about a year ago. To see more of Igor's work, visit [@_hrsart](#) on Instagram.



7

Refine the eyes. Using a drill with a $\frac{5}{64}$ " (1.9mm)-dia. bit, carefully drill a hole in each corner of the eye socket. Work slowly and carefully, so as not to break off any pieces. Then drill holes in the three low areas between the branches on the forehead, piercing all the way through the piece to the back.



8

Create negative space. Flip the piece over and refer to the pattern as you refine the empty spaces from the back. Check your work on the front to ensure you do not remove too much wood. Continue in this fashion, making cuts and going back and forth to check your work. For decoration, add two parallel lines running the length of each section of the mustache.



materials & tools

MATERIALS

- Hardwood, such as apricot, $\frac{5}{16}$ " (8mm) thick: $2\frac{1}{4}$ " x $2\frac{9}{16}$ " (5.5cm x 6.5cm)
- Glue stick
- Pencil
- Sandpaper: 400-grit
- White eraser (optional)
- Clear finish of your choice

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

TOOLS

- Scroll saw with blade: #3
- Chip carving skew/stab knife or regular bench knife
- Drill with bit: $\frac{5}{64}$ " (1.9mm)-dia.
- Paintbrush: small



9

Add vertical lines. Cut in straight lines going down the greenman's face to create the illusion of tree bark. Use a light touch; do not cut these in too deep. You can always make your cuts deeper later, if desired. Add a pupil to each eye. I used the knife, but you can use a woodburner or black paint, if desired. Remove any fuzzies on the piece with 400-grit sandpaper. If you applied the pattern with graphite paper, remove all remaining pattern lines with a white eraser.



10

Apply finish. I chose a water-based clear finish for a natural look. Use a small brush to apply the finish evenly, getting it into all the nooks and crannies. Let dry overnight, and then apply another coat. Display as desired.



Greenman Pendant Pattern

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Leave your backer natural or paint it with a bold, solid color.

Stylized Koi Fish

Neodymium magnets, colored resin, and plenty of rich mahogany make for a Zen piece that'll stop viewers in their tracks

By Daniel Caplinger

These stylized Koi fish are my first original pattern. Designing and carving them was equally challenging and rewarding. I incorporated tinted resin into the backer to mimic water. Have fun and make this design your own, as there is a lot of room for personalization. Most importantly, try to capture a sense of movement and flowing water in the piece. The instructions can be used to make both fish.



Getting Started

Transfer the pattern onto the blank. The grain should run the length of the body of the fish; this will add strength to the fins. Use a band saw to cut out the fish. *Note: Always wear a carving glove and thumb guard. These photos were taken without them to clearly show hand and knife positions.*



ROUGHING OUT



1

Isolate the fins. Using a $\frac{5}{8}$ " (16mm) 70° V-tool, stop-cut the line where the fins meet the body. Make the cut deep, but remove the wood in shallow amounts.



2

Rough out the fins. Using a $\frac{7}{8}$ " (22mm) #8 gouge, remove about $\frac{1}{4}$ " (6mm) of the original thickness. The surface contour of the fins is not important at this stage.



3

Isolate the dorsal fin. Use the $\frac{5}{8}$ " (16mm) 70° V-tool to cut a $\frac{1}{8}$ " (3mm)-deep groove around the fin on the fish's back. Make short, deliberate cuts.



4

Shape the tail. Use the same tool to cut a groove between the two halves of the tail fin. Use the $\frac{7}{8}$ " (22mm) #8 gouge to reduce the thickness of the left-hand side, while tapering it thinner toward the edge of the fin. Use the same tool to thin the right-hand side, tapering it toward the edge, while also forming a slight valley down the fin to create the illusion of the gentle ripple.



5

Lower the body. Remove wood from the body with the $\frac{7}{8}$ " (22mm) #8 gouge so that the dorsal fin protrudes from the back by $\frac{1}{8}$ " to $\frac{1}{4}$ " (3mm to 6mm).



6

Shape the body. Use a $1\frac{1}{16}$ " (27mm) #5 gouge to round the body and fins. You could also use a carving knife, if desired. Smooth out the sharp transition between the edge of the body and the bottom.

ADDING DETAILS



7

Contour the tail and fins. Use the $\frac{7}{8}$ " (22mm) #8 gouge to carve a large groove in the center of the left-hand side of the tail fin. On the bottom of the same half of the tail, use the $\frac{7}{8}$ " (22mm) #8 gouge to remove wood on either side of the groove to give the fin a wavy shape. Think of it moving through the water.



8

Add movement to the dorsal fin. Use the $1\frac{1}{16}$ " (27mm) #5 gouge to plunge-cut the dorsal fin so it has some wave to it.



9

Define the fins. Begin laying grooves into the fins using a $\frac{1}{4}$ " (6mm) 70° V-tool. The lines that run the full length of the fins in the pattern are to be added first. Add grooves between the starting lines, flowing from the body down the fin to the tip. Don't strive for perfection; it'll look more natural with mismatched lines. Use a carving knife to clean up the marks where the fin meets the body.



10

Add the finishing touches. Moving through the grits to 220, sand the body and fins smooth. Then use a $\frac{3}{8}$ " (10mm)-dia. bit to drill holes in the belly at a depth matching that of the magnets. Space them about 2" (5.1cm) apart. Secure the magnets with epoxy or glue. Then apply several coats of shellac or your favorite clear coat finish to the fish, sanding the body with high-grit sandpaper between coats to minimize bumps and imperfections in the finish.

Making the Backer

Select your desired backer; I used a live-edge basswood round. I sketched on a geometric design that resembled a modified yin-and-yang sign, but you can leave the blank natural or paint it a solid color, if desired. Using a compass, mark a circle with a radius of about 4" (10.2cm), and then draw the internal swirls. Cut in the pattern with a V-tool of your choice. Seal the backer with a single coat of shellac *before* filling in the grooves with epoxy. Otherwise, the wood will soak up a lot of the colored epoxy, leaving a messy stain around the design. Apply the epoxy, following the manufacturer's instructions (I tinted mine with a bit of metallic blue oil-based paint). Once the epoxy has cured, sand the surface of the backer smooth to 220-grit sandpaper. Drill holes into the backer for the magnets that will pair with the ones in the belly of the fish. Glue the magnets in place; I secured mine with epoxy. Use the same poles on each magnet, so the fish can be placed on any set that you please. Coat the round with your choice of finish. I used several layers of shellac. Then let dry.



Stylized Koi Fish Patterns

materials & tools

MATERIALS

- Wood, such as African mahogany, $\frac{3}{4}$ " (1.9cm) thick: big fish, approx. $3\frac{1}{2}$ " x 11" (8.9cm x 27.9cm); little fish, approx. 3" x $7\frac{1}{4}$ " (7.6cm x 18.4cm)
- Wood, such as live-edge basswood, $\frac{1}{2}$ " (1.3cm) thick: backer, approx. 13" (33cm) round
- Sandpaper: assorted grits
- Shellac
- Magnets: 8 each $\frac{3}{8}$ " (10mm)-dia.: neodymium
- Epoxy: slow-setting
- Glue (optional)

- Oil-based paint, such as Testors®: blue metallic

TOOLS

- Band saw
- Carving knife
- V-tools: $\frac{1}{4}$ " (6mm), $\frac{5}{8}$ " (16mm) 70°
- #5 gouge: $1\frac{1}{16}$ " (27mm)
- #8 gouge: $\frac{7}{8}$ " (22mm)
- Drill with bit: $\frac{3}{8}$ " (10mm)
- Paintbrushes: assorted

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



Daniel Caplinger is a 33-year-old woodcarver from Tinley Park, Ill. He has been carving for 15 years and is self-taught. Daniel finds carving relaxing and enjoyable, and he looks forward to deepening his understanding and ability as a woodcarver. He hopes to continue creating new designs and inspiring others to do the same. See more of Daniel's work @caplinger_carves on Instagram.

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Knots and All

Sophie Sellu's practical sculpture celebrates natural shapes and quirky grain patterns

By Kaylee Schofield

Eight years ago, after a one-off carving workshop in the English woods, Sophie Sellu bought herself an axe. A 2009 graduate of the Manchester School of Art, she had always created in some capacity, from interior design to visual merchandising; she had even studied general woodworking as a teenager in secondary school. But at this particular class, making spoons under the open sky, something clicked.

"I knew I wanted to work with my hands again," she said.

At first, Sophie used whatever materials she could find, carving into discarded bits of furniture or scraps from home renovations. Now, she has a different source: a family-run woodland managed by her boyfriend, Jack, whom she affectionately calls the "spalted timber master."

"Any overhanging, dangerous, or storm-damaged trees that have to be taken down, we use," she said. "Nothing goes to waste."

This no-waste ethic carries through to the name of Sophie's business, Grain & Knot, founded after two job redundancies pushed her to explore self-employment: you take the good with the bad, the grain *with* the knots. Each of her pieces celebrates the uniqueness of storm-fallen timber, whether sweet chestnut, beech, sycamore, or spalted hornbeam. She finds the imperfections beautiful, allowing them to dictate the shape of the carving



as she goes. And with few exceptions, each piece is carved with a single Sloyd knife.

The striking figures in woodgrain aren't Sophie's only source for ideas.

"I take a lot of inspiration from nature, whether it's leaf cell structure, land mass, or texture in rocks and landscapes," she said.

You can see it, too: many of her vases and hand-bristled brushes have the sloping elegance of a natural rock arch, or a texture like windblown tufts of grass. The slice marks typically stay, a reminder of the human hands that worked them.

That work has paid off: in December 2020, Sophie won the Modern Crafter Award in a UK-wide contest spotlighting small businesses, and she's currently writing a how-to book of home crafts. She carves full-time in her London studio, which consists of a workbench, a long desk, and woodcurls in as many colors as you might find on a hair salon floor. It is, in short, her happy place, where

Sophie's utensils are finished with a homemade coconut-oil-and-beeswax balm.



she can work at an unhurried pace with her trusty Mora 106 (and her loyal whippet, Stanley) close by.

And if her style isn't for everyone, Sophie's not bothered.

"I like to make things that are a little different—things you can't find on the High Street," she said.

For more of Sophie's work, visit grainandknot.com or Instagram @grainandknot.

Sophie's pet whippet, Stanley, is a regular companion in the workshop.



Photo by Mariell Lind Hansen

Super-Simple Unicorn

Bring this fantastical animal to life in one sitting using just a knife

*By James Ray Miller
Photographs by Allison Cully*



Add more detail to the same blank to make a horse, or apply a darker paint scheme for a completely different look.



A unicorn is one of the few mythical beasts that is just a regular, everyday animal with a slight modification—a horn. Yet, the very mention of unicorns induces thoughts of fantastical magic and adventure.

This unicorn is designed to be a nice exercise for beginners or a refreshing and simple project for more experienced carvers. Either way, I encourage you to experiment with your own artistic flair, particularly on the paint scheme. Let your imagination gallop freely.

After you complete this carving, why not create a mythical beast of your own? All you need to do is start with an animal you know well and add a horn...or maybe an extra toe.

Getting Started

Transfer the side view pattern onto the blank with the grain running vertically. Use a band saw to cut the side view to shape. Then place the unicorn face-down on a table, and roughly sketch on the position of the horn, ears, and the overall taper from the haunches to the head onto the back side of the blank. Saw away the waste from that angle as well. Sketch a centerline all around the carving, and then mark the basic landmarks.

ROUGHING OUT



1

Rough out the head. Use a knife to slice off all corners of the upper body. As you do, begin to create a stop cut, separating the head and body. Slice up from the chest and down from the snout, angling up the resulting V-shaped cut on each side.



2

Separate the front legs from the body. Using the full edge of the knife, slice in from both sides of the line you drew for the front legs. Deepen this cut by stop-cutting deeper and deeper until the V-shaped groove is at least ¼" (6mm) deep.



3

Free up space for the rump. At this point, the rump area is hard to round because of the excess wood on each side of the bottom of the mane. Alleviate this problem, without getting caught up in the shape of the mane, by angling the end of the mane upward on each side with a series of stop cuts. Use the knife to round the rump up and into these stop cuts.



4

Separate the back legs from the body. Use the edge of the knife to press in a stop cut that follows the line you drew to denote the top of the hind legs. Then create a wide V-shaped groove by meeting that cut from the belly. Deepen this cut more boldly than you did for the front legs, continually rounding the belly as you go.



5

Angle the back hooves outward. Give some shape to the back hooves by removing wood between them. For an even simpler design, feel free to skip over this step. However, little details like this can greatly enhance a carving by adding some interesting negative space between shapes. Start by stop-cutting the inside of one hoof parallel to the outer outline of its leg, and then relieve wood from the underbelly. Round the hoof, and then connect it to the V-shaped groove formed in the previous step.

Take Five

When beginning the "rounding" phase, don't focus on making smooth and curved corners; instead, focus on removing material. Remove corners in bold planes to minimize excessive blockiness later.

Struggling with a specific area? Move on and return to it later. Such struggles often result from excess wood surrounding the troublesome area—or the final look of the tricky spot may be hard to visualize until other details are set in place.

ADDING DETAILS



6

Part the front legs. Start by incising the centerline down from the chest with the full edge of the knife. Then use the tip of the knife to slice out a V-shaped groove that ends in a V at the top. Repeat for the smaller exposed length of the back of these legs. Remove any sharp corners you created on the insides of the front legs.



7

Decongest the ears and horn. Cut behind each ear and round the back of the horn. As you do, make sure the mane is raised up from the ears in the middle. Use the upper ¼" (6mm) of the edge of the knife.



8

Shape the mane. Define the mane from the back and neck by stop-cutting with the tip of the knife to create a V-shaped groove. Slice downward, starting from the back of the ear. Trace the line all the way to the bottom of the mane, and then repeat with an upward stroke from the body.



9

Curve the belly. Give the body more shape by sweeping wood away between the side belly and hips. Slice into the wood and then curve the slice up and out of the wood to create this concave shape. Repeat until the belly appears somewhat portly.



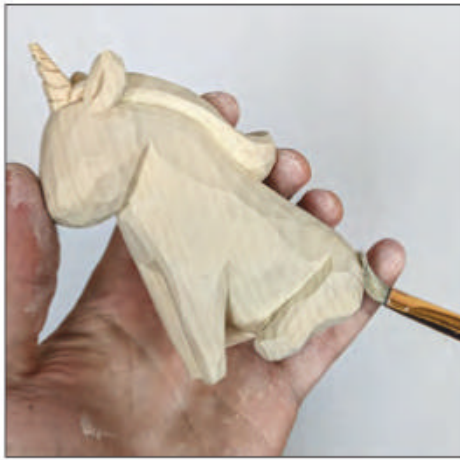
10

Swoop the mane. Use the same technique used in Step 9 to curve the end portion of the mane to give it a playful spring. Make sure to curve the bottom end of the mane, as well.



11

Carve the fine details. Slice out a V-shaped groove in each ear and a series of spiral stop cuts on the horn. Look over the carving, clean up any fuzzies, and correct any wonky shapes.



Painting

Prepare your carving for paint. Start by dousing the entire unicorn in water, and then with the wood still wet, use a ½" (1.3cm)-wide paintbrush to apply antique white all over. Blend the paint so that the woodgrain still shows through. Paint the horn with silver. Then, using a fine tip paintbrush, apply the mane colors. Paint the middle stripe with pink, and then work your

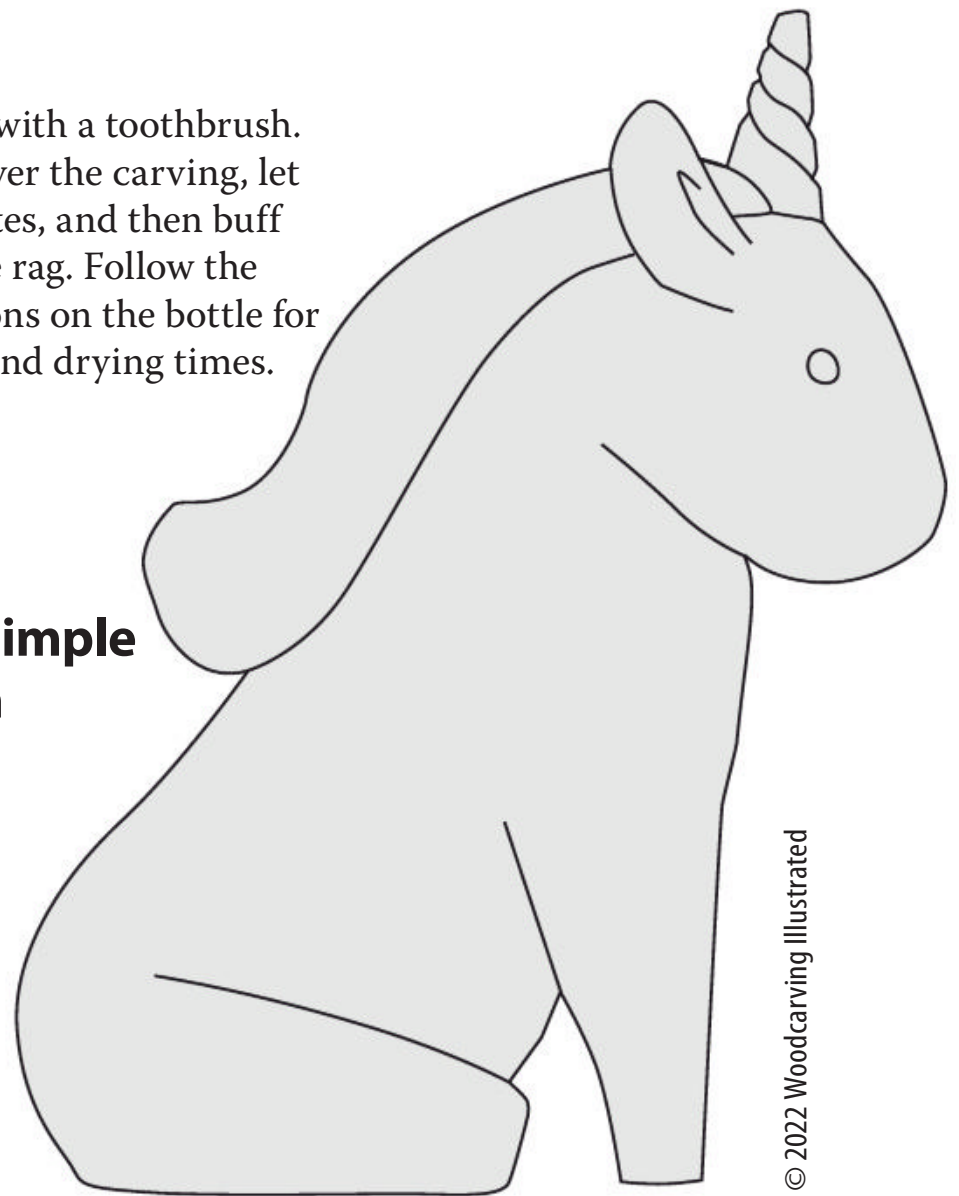
way outward, symmetrically, to purple. Let dry. Then drybrush the body of the unicorn with white. Switch between a toothpick and the fine tip paintbrush to add final details: black dots for eyes, pink circles under the back hooves, purple lines above the hooves, and some colorful dots on the legs. Then add a tiny white dot at the back corner of each eye.



Finishing

Apply wax finish with a toothbrush. Rub the wax all over the carving, let sit for a few minutes, and then buff off with a lint-free rag. Follow the specific instructions on the bottle for proper handling and drying times.

Super-Simple Unicorn Pattern



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materials & tools

MATERIALS

- Wood, such as basswood, 2" (5.1cm) thick: 3¾" x 4½" (9.5cm x 11.4cm)
- Rubber gloves (optional)
- Acrylic paints, such as Apple Barrel®: antique white, black, white; such as FolkArt®: amethyst, aquamarine, blue sapphire, metallic silver sterling, neon yellow, rose shimmer
- Toothpicks
- Finish, such as Howard Feed-N-Wax®
- Lint-free rag

TOOLS

- Band saw
- Carving knife
- Paintbrushes: ½" (1.3cm)-wide, fine tip
- Toothbrush

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



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

The Farmer

**Pay homage to the good old days
with this advanced caricature**

By Myron Compton

I grew up on a farm in southern Indiana. It was hard but fulfilling work, and those days are full of great memories. This carving is inspired by that season of my life. Have fun and make it your own. Be careful carving the hat and take note of the slight, subtle movement throughout: the tilt of the head, the bend in the knees, the flow of the bandana. Go light on the paint to let the woodgrain show through.



Getting Started

Draw the pattern on the blank with a pencil, making sure that the grain runs vertically. Cut the views on a band saw, leaving extra wood to work with.

Carving the Body

Rough out the body. *Note: The tools I used for this project are listed in the Materials & Tools section, but you can use any assortment you prefer.* Work from top to bottom. Rough shape the head, leaving plenty of material for the hat. Remember, the face is shaped like a triangle when viewed from the side, with the forehead, nose, and chin representing the three different points. The head is tilted at about a 20° angle to the left (when viewed from the front). Use a knife to block out the ears, making sure to keep them behind the center of the sides of the head. Wait to detail them until the hat is complete.

Define the face. The eyes are located just slightly below the tips of the ears. Set in the eyeline with a ¼" (6mm) #11 gouge. Then establish the width of the nose at the bridge. Use the knife to make a stop cut next to the nose (inside the eye) and remove the chip. The depth of the cut should be equal to the width of the nose. Then, using the tip of the knife, make a stop cut along the upper eyelid and carve up to the cut. Do the same for the lower lid. For the outside of the eye, use the same tool to make two short stop cuts: one along the upper lid and one along the lower lid. Then carve in toward both stop cuts to round the eyeball. Finish detailing the eyes with a ⅛" (3mm) #3 gouge. Carve just above the upper lid to just past the outside corner of the eye.

Shape the body. Separate the head from the shoulders. Round the chin to create a strong jawline that juts out over the chest. Then round the shoulders and shape the elbows. Block out the hands. The right hand is resting on the hip and the left hand is extended in front of the body. Drill a hole in the center of the left hand with a ⅜" (5mm)-dia. bit. Then use the knife to shape the torso and back. Separate the legs. The right foot sits slightly ahead of the left. Use the drill to carefully remove unwanted wood between the legs, if desired, or use the knife. Block out the bandana in the back right pocket. As you

carve, continuously redraw a centerline, front and back, to maintain symmetry. Use the knife to round the shoes, and then block out the base. To add a little interest, I sloped the base toward the front by about 8°.



Carving the Hat

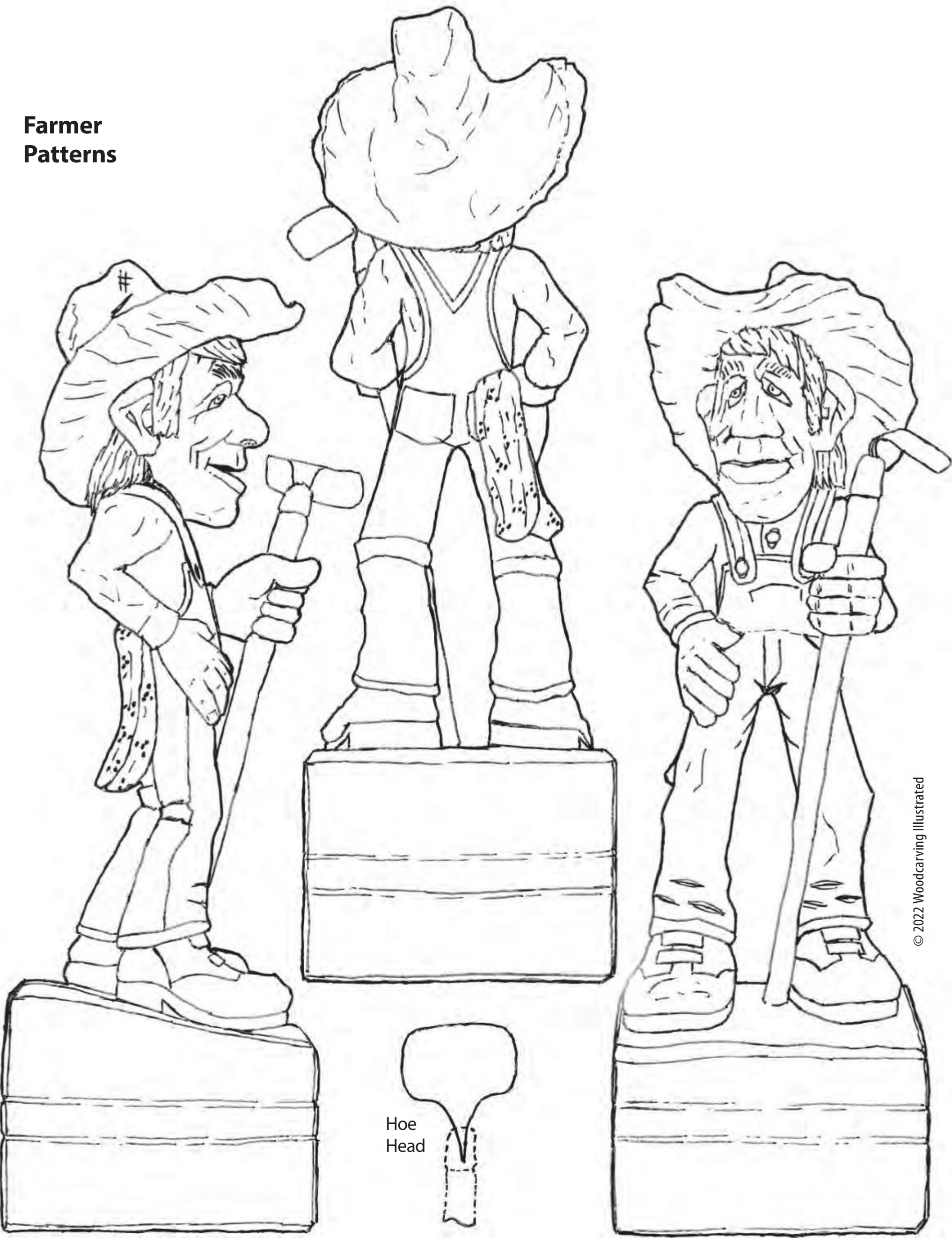
Shape the brim. Start with the bottom of the hat; I used the ½" (13mm) #5 gouge. Make small, controlled cuts to shape the brim. Use the ⅜" (10mm) #9 gouge to add extra detail. Switch to the knife to finish detailing the ears, which are pitched forward slightly because of the hat brim. Align the ears with the top of the eyebrows. The bottoms of the ears are even with the bottom of the nose. Undercut the hat to separate it from the head.

Shape the crown of the hat. Be careful not to make the hat too thin. Use the ⅜" (10mm) #9 gouge, and then switch to a ¼" (6mm) #11 gouge. The crown of the hat is carved to the width of the head. Make sure the front of the crown aligns with the forehead. Add some extra gouge cuts to the brim and crown for visual interest. If desired, add extra detailing with a woodburner.

Carving the Hoe

The hoe handle is carved as a separate piece. Carve the handle to approximately ⅜" (5mm)-dia. It will be glued through the left hand and into the base. This will add extra strength and support to the left arm. For added interest, I made the metal hoe head out of a piece of copper water pipe. Use a small Dockyard gouge to make a hole in the end of the hoe handle to insert the metal part of the hoe. Secure it in place with glue.

Farmer
Patterns



Painting and Finishing

Prepare the carving for finish. I never wash my carvings. To keep my carvings clean, I alternate between two pairs of carving gloves to keep the buildup of dirt and oils to a minimum.

This allows me to have one in the wash while using the other. Make sure all pencil marks have been carved off. Then brush on a heavy coat of boiled linseed oil. Wipe off the excess and let the carving set for just a few minutes.

Note: Make sure to dispose of all oil-soaked paper towels and rags carefully, as they can spontaneously combust.

Prepare your paint station. I thin my paints heavily with water; I prefer slight, subtle color on my carvings so that the woodgrain shows through. Paint the bib overalls with a thinned mixture of raw sienna and burnt sienna. Paint the shirt with light buttermilk. Paint the hat with dark chocolate and dark brown. Paint the boots with a mixture of charcoal and burnt umber. Paint the hair and eyebrows with sandstone. After the sandstone dries, drybrush on a bit of eggshell white. Paint the bandana with Santa red. Use the end of a toothpick to add flowers on the bandana with burnt umber and eggshell white. Paint the skin with a mixture of yellow ochre and red iron oxide. Paint the eyes with eggshell white, the pupils with navy blue, and the irises with blue heaven. Let dry.

Seal the carving. I brushed on a coat of Deft® satin lacquer. Once dry, add a heavy coat of Watco® natural satin wax. Buff and let dry.



Paint Notes

Bib overalls: raw sienna (2) and burnt sienna (2)

Shirt: light buttermilk (1)

Hat: dark chocolate (1) dark brown (2)

Boots: charcoal (2) burnt umber (2)

Eyes: navy blue (2) blue heaven (1)

Hair and eyebrows: sandstone (2) eggshell white (2)

Bandana: Santa red (1)

Skin tones: yellow ochre (1) red iron oxide (2)

1 Americana®

2 Ceramcoat®

materials & tools

MATERIALS

- Wood, such as basswood, 2½" (6.4cm) square: farmer, 8" (20.3cm) tall
- Wood, such as basswood, ½" (1.3cm) square: hoe, 4½" (11.4cm) tall
- Pencil
- Boiled linseed oil
- Glue
- Acrylic paints, such as Americana®: dark chocolate, light buttermilk, navy blue, Santa red, yellow ochre; such as Ceramcoat®: blue heaven, burnt sienna, burnt umber, charcoal, dark brown, eggshell white, red iron oxide, raw sienna, sandstone
- Finish, such as Deft®
- Natural wax, such as Watco®
- Paper towels
- Toothpicks

TOOLS

- Band saw
- Rough out knife
- Drill press with bit: ⅜" (5mm)
- #5 gouge: ½" (13mm)
- #9 gouge: ⅜" (10mm)
- #11 gouges: ⅛" (3mm), ¼" (6mm)
- V-tool: ¼" (6mm) 60°
- Paintbrushes: assorted
- Woodburner: variable-temperature (optional)

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



Myron Compton and his wife of 47 years live in Pekin, Ind. Myron is a retired tool design engineer. He started woodcarving 25 years ago. He carves mostly western caricatures and a few Christmas ornaments.

See more of Myron's work on Instagram @myron_compton or email him at ihtoys@blueriver.net.

Valentine's Day Monster



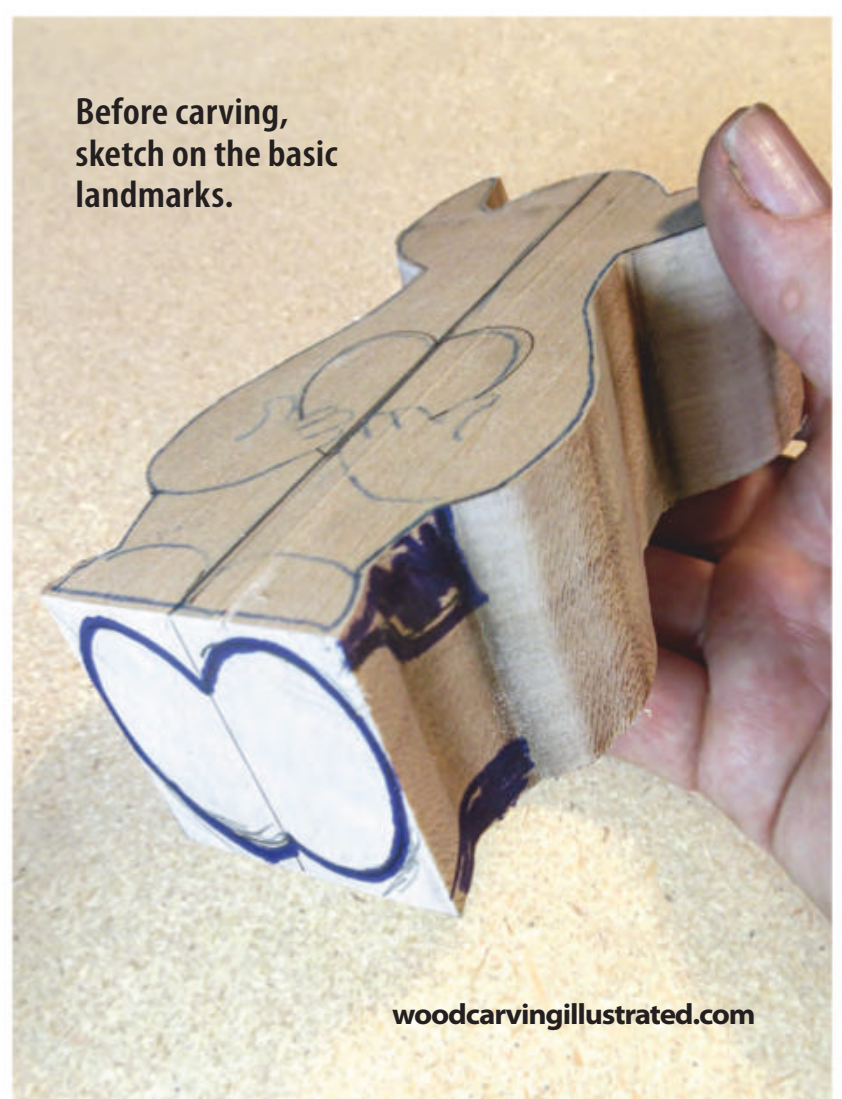
This colorful, customizable grump will melt your heart

By Gerard Canavan

This slightly snarky Valentine's Day monster reflects my feelings for the season. You can alter the colors, textures, and even the message on the heart based on personal preference. I made a whole family of grumpy monsters, and so can you! *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*

Getting Started

Transfer the front pattern to the blank and cut it out on the band saw. Be especially careful where the horns meet the head. Draw a centerline down the front of the body, extending to the bottom of the blank. Then, using a pencil or marker, mark the waste areas for the legs on each side of the blank.



ROUGHING OUT



1

Rough out the front of the legs and feet. Make a stop cut along the bottom of the elbows and the top of the feet with a $\frac{1}{2}$ " (13mm) #3 gouge. Work on a hard surface, leaning the gouge slightly outward. Then remove material between these cuts to form the front of the legs. *Note: You can easily remove the irregular lines left by multiple gouge cuts with a knife of your choice.* Round over the tops of the feet, and then switch to a rough out knife to carve the legs and lower torso to final depth.



2

Rough out the back of the legs and rump. As you did in Step 1, make a stop cut along the bottom area using the $\frac{1}{2}$ " (13mm) #3 gouge. Then carve the legs down to make the rump protrude. Use a $\frac{3}{8}$ " (10mm) 60° V-tool to separate the legs and form the back of the knees. Finish detailing the legs and feet with the rough out knife.



3

Outline the hands. Make a stop cut along the top of the pinkie finger with a $\frac{1}{8}$ " (3mm) micro gouge, leaning the tool about 20° outward. Then make stop cuts along the other fingers with a $\frac{1}{16}$ " (4mm) micro gouge. Finish outlining the hands with a detail knife.



4

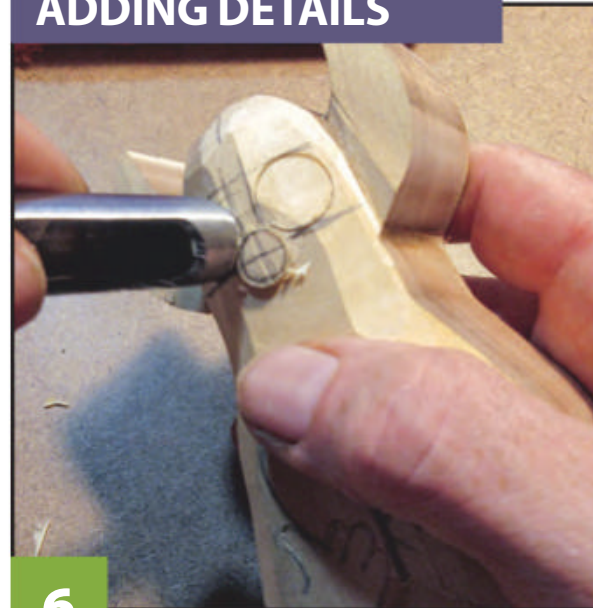
Rough out the horns. Make stop cuts along the horn lines with the rough out knife, and then carve in toward the cuts to bring the horns back from the head. *Note: The horns' final depth will depend on how much you want the eyes to protrude.* Adjust later as necessary.



5

Round over the upper torso and the sides of the head. Use the rough out knife. Leave the valentine untouched for now.

ADDING DETAILS



6

Establish the nose. Use a $\frac{3}{8}$ " (10mm) leather punch, pushing down about $\frac{1}{16}$ " (2mm) deep and twisting the punch as you go. *Note: The leather punch will need to be sharpened. I sharpen it by rotating it in a belt sander equipped with a 120-grit belt.* With a knife or gouge of your choice, lower the surrounding face to the depth of the punch cut. Then draw a grid on the face for even eye placement and use a $\frac{1}{2}$ " (13mm) leather punch to establish the eyes, following the same method you used for the nose. With the rough out knife, remove surrounding material and round the nose and eyes.



7

Define the fingers and valentine.

Make stop cuts around the valentine with a 1/2" (13mm) #7 gouge, and then lower the chest and arm area around it with the 1/2" (13mm) #3 gouge. Lower the front of the valentine with the knife, so that the fingers stand proud. The fingers should be a little less thick than their width. Refine the front of the valentine with light slicing cuts. Carve a tiny bevel around its edge.



8

Refine the back and

horns. Lower the back of the horns and the shoulder area above the rump. Separate the bottom area with a 1/2" (13mm) 60° V-tool. Round off the back of the head, shoulders, and bottom. Taper the horns to a point, and then round them off with the rough out knife. Finish rounding the sides of the head where they meet the horns.



9

Refine the legs and feet.

Form the front of the legs using a 1/2" (13mm) 60° V-tool and finish shaping them with the rough out knife. Separate the toes with a 1/4" (6mm) 60° V-tool, and then separate the arms from the body with a 3/16" (5mm) 60° V-tool. Round the arms and separate the fingers using the detail knife.



10

Add the remaining

facial features. Using the detail knife, carve the inside of the lips with a sharp V-cut, and then slightly round the inside edge. With the 1/8" (4mm) micro gouge, form the lower lip pout. Stop cut around the teeth, and then lower the surrounding area so that the teeth protrude. With the detail knife, make stop cuts to define the upper eyelids, and then remove a little material from the eyes to tuck them under the lids. Define the eyebrows and lower eye bags with the 3/16" (5mm) 60° V-tool. Lightly draw the fur pattern and make small scooping cuts along these lines using a 1/16" (2mm) micro V-tool.



11

Add the base coat. Paint the body using slightly thinned acrylic paints; I used bright magenta. Paint the horns with spice tan and the eyes and teeth with white. Drybrush harvest orange over the areas you wish to highlight. Paint the nose with naphthol crimson and the heart with a mixture of Caribbean and white.



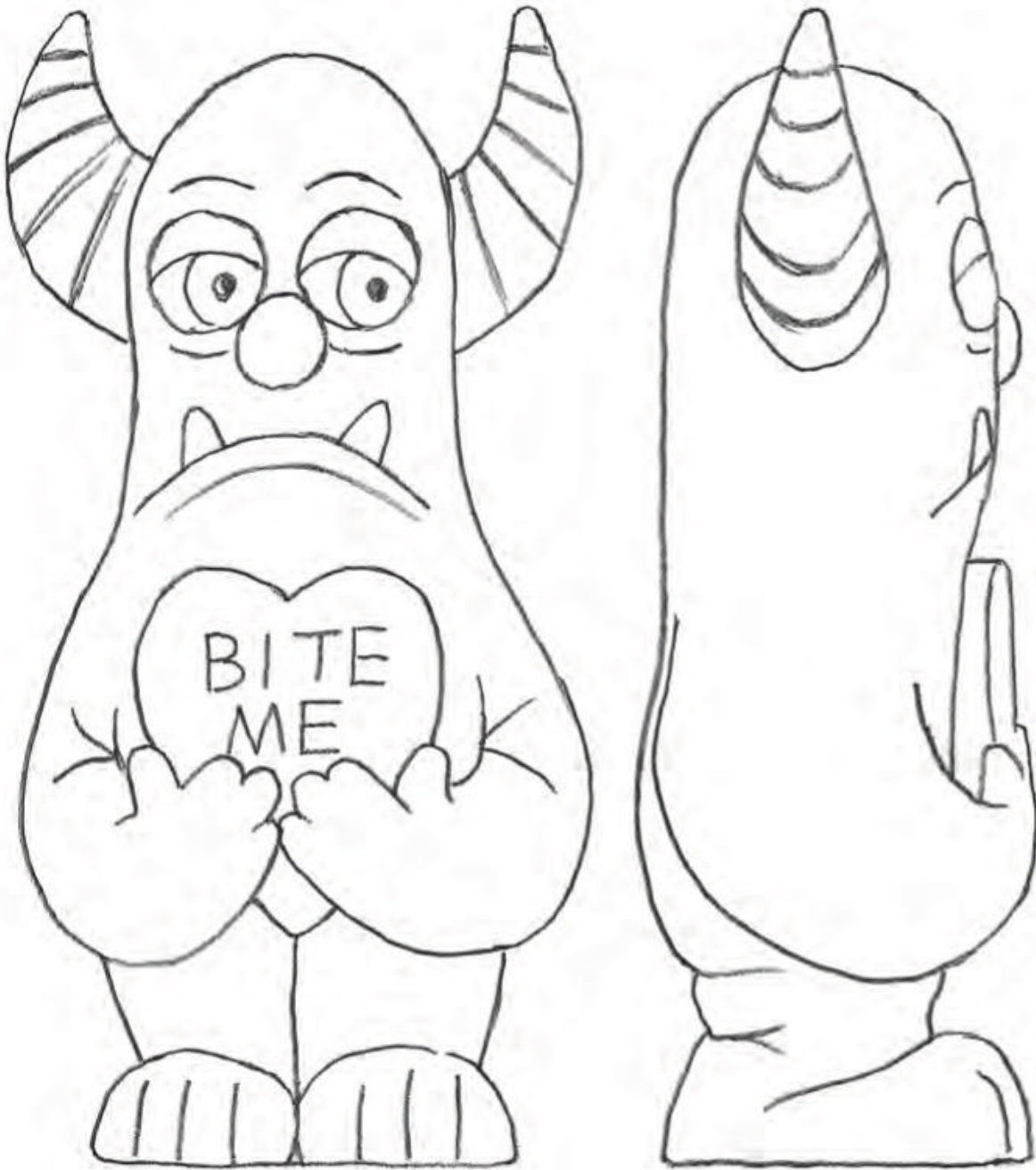
12

Add the finishing touches. Paint the irises with pansy, mix a tiny amount of white with that color, and then use that mixture to paint the lines radiating out from the center of the iris. Add a black pupil and a white highlight to each eye, paint the lettering on the heart, and detail the horns with black paint or a marker. Let dry, antique, if desired, and spray with a clear finish of your choice.



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

Valentine's Day Monster Patterns



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materials & tools

MATERIALS

- Basswood, 1 3/4" (4.4cm) thick: 2 1/2" x 5" (6.4cm x 12.7cm)
- Pencil
- Acrylic paints, such as Apple Barrel®: bright magenta, Caribbean, harvest orange; such as Ceramcoat®: black, naphthol crimson, pansy, spice tan, white
- Marker: black
- Antiquing medium (optional)
- Clear finish, such as acrylic spray: matte

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

TOOLS

- Band saw
- Knives: rough out, detail
- #3 gouge: 1/2" (13mm)
- #7 gouge: 1/2" (13mm)
- V-tools: 3/16" (5mm), 1/4" (6mm), 3/8" (10mm), 1/2" (13mm) 60°
- #8 micro gouges: 1/8" (3mm), 1/6" (4mm)
- Micro V-tool: 1/16" (2mm)
- Leather punch: 3/8" (10mm), 1/2" (13mm)
- Belt sander
- Paintbrushes: assorted

BITTERSWEET CONVERSATION Hearts

These super-easy shapes are a breeze to carve and color

By Staff of Woodcarving Illustrated

Whether you love or dread Valentine's Day, these easy-carve sweets are a worthy addition to your bag of tricks. Die-hard romantics may prefer the "sweet" side of each heart, while more skeptical folks will get a chuckle out of the "bitter" side. If you find yourself loving and despising the holiday in equal measure, alternate between the two depending on your mood.

Getting Started

Choose a variety of wood; we chose basswood because it's soft with a tight, consistent grain. Cover the surface of the wood with blue painter's tape. Photocopy the pattern, and then attach it to the tape with spray adhesive, making sure the grain runs vertically. Cut the heart shape on a scroll saw or band saw and remove the pattern.

Carving and Finishing

Carve the heart shape. With a Sloyd knife, or a bench knife with a longer blade, remove the saw marks on the edges of the piece, and then cover the surface with little carved facets. A large gouge can come in handy here. Soften the sharp edges slightly, keeping some definition in the vertical walls to retain the classic conversation heart shape. Gently round over the front and back so they appear slightly domed when viewed from the side. Sketch the "sweet" lettering onto one side of the piece using graphite transfer paper and a pencil, and then flip the piece over and sketch the "bitter" lettering on the opposing side. Secure the piece with clamps or a vise and carve the letters with a V-tool or gouge of your choice. (A thumbnail gouge can come in handy here.) You can also woodburn or paint the letters on, if desired.



Paint the carving. The base coat will dictate the color of the lettering. Apply lightly thinned acrylic paint to the entire surface of the carving, making sure to get into all the crevices, and let dry. Then apply chalk paint or acrylics to the project in a contrasting color, avoiding the lettering. Let dry, and drybrush with acrylic paints, if desired. Seal with a clear matte spray.

Bittersweet Conversation Heart Patterns



BITE
ME

ON THE WEB Bonus conversation heart patterns are on our website.
woodcarvingillustrated.com

LOVE
BUG
BUG
OFF

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ME
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materials & tools

MATERIALS

- Basswood, 1¼" to 1½" (3.2cm to 3.8cm) thick: approx. 4½" x 5¼" (11.4cm x 13.3cm)
- Tape: blue painter's
- Spray adhesive
- Graphite transfer paper
- Pencil
- Acrylic paints: assorted
- Chalk paints: assorted
- Finish, such as clear spray acrylic: matte

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

TOOLS

- Scroll saw or band saw
- Carving knife: long-bladed
- Vise
- Gouges of choice (optional)
- V-tool of choice
- Woodburner with nib: skew (optional)
- Paintbrushes: assorted

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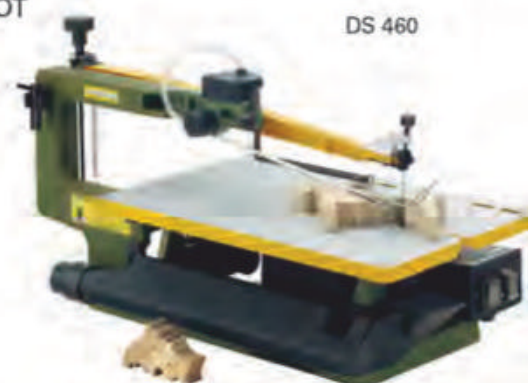
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Fish Fin Measuring Spoon

You'll flip for this one-of-a-kind kitchen utensil

By Emilie Rigby

My fish fin measuring spoon is a green woodworking project, meaning it should be carved out of wood that is fresh and uncured. The salmon design is a modified version of a whale tail scoop—a popular design in the green woodworking world. I have carved many whale tails over the years, but was inspired by an ichthyology class in college to modify the design with different fish tail forms. You can use it to scoop most things, from spices to loose-leaf tea. When submerged, it is reminiscent of a tail fin kicking out of the water.

Getting Started

Prepare the blank. Transfer the pattern to a block of wood and cut the basic shape with a band saw or an axe. I've made a 1 Tbsp. (15mL) scoop for this project, but feel free to alter it to whatever size you prefer. Trace the pattern on the blank, leaving a few extra inches on the handle past the tail. This will help you rough out the scoop more safely.

To give the axe head extra momentum, tap the back with another length of wood.



ROUGHING OUT



1

Make stop cuts just shy of your pencil lines on the neck of the scoop. Use a handsaw. I find it helpful to saw two parallel cuts on each side to avoid splitting the scoop bowl when you carve, due to the steep angles of the bowl and tail. Be sure that your saw is perpendicular to the blank; otherwise, you risk splitting the neck of the scoop.



2

Rough out the back of the scoop with the axe. Remove wood from the back of the scoop so that the bowl is rounded and the handle has a nice taper. At this stage, it is important to only remove wood from where you feel confident and comfortable. *Note: Make sure there are no hands, fingers, or legs in the path of your blade.* To improve accuracy, anchor your elbow on your hip while cutting.

TIP

MEASURING SPOON VOLUME

Carvers have different approaches for achieving specific spoon volumes, but many of these are tedious, messy, and inaccurate. Some of what you're measuring with (oil, grain, water, etc.) always spills and requires a lot of cleanup and re-measuring. My favorite way to accurately gauge the size of scoops is to make a set of play dough measurements. Portion out the play dough to the popular measuring spoon sizes. Then you can easily test how big your scoop is. It's easy, clean, and reusable, and you can measure your scoop while you're carving it.



3

Carve the profile. With the axe, carve toward your stop cuts, getting as close to the pencil lines as you can. Round the front of the spoon. Saw off any extra wood from the handle.

What is Green Woodworking?

Green woodworking is the process of carving fresh, uncured wood. It is easier to carve and often free and fun to source. Instead of buying your materials at the lumberyard, you just make friends with your local arborists and keep a good saw in your car. I warn anyone who rides in my car that I will pull over—if necessary—to load random logs someone left out by the curb. As a bonus, this reduction in material cost can help free you up to purchase higher-quality tools.

Some popular varieties to carve are cherry, alder, birch, maple, walnut, and sycamore. I recommend avoiding anything ring porous (such as ash or red oak), anything too soft (such as pine and cedar), or anything too hard (such as hickory). I don't recommend using cured wood unless you plan to carve with power tools and rasps.



4

Carve the bowl with a hook knife. Grip the handle of the tool in your fist, blade-side down, and then carve across the grain with shallow cuts until the scoop is close to your desired thickness. Refer to the pattern. Remember, anytime you are carving toward yourself, use your thumb as an anchor on the spoon to control the path of the blade.



5

Round the outside of the bowl. Use the knife to make small, shallow cuts. Use a push cut for more control on the front of the bowl. Be sure to stop and inspect your project often to make sure you're carving both sides evenly.



6

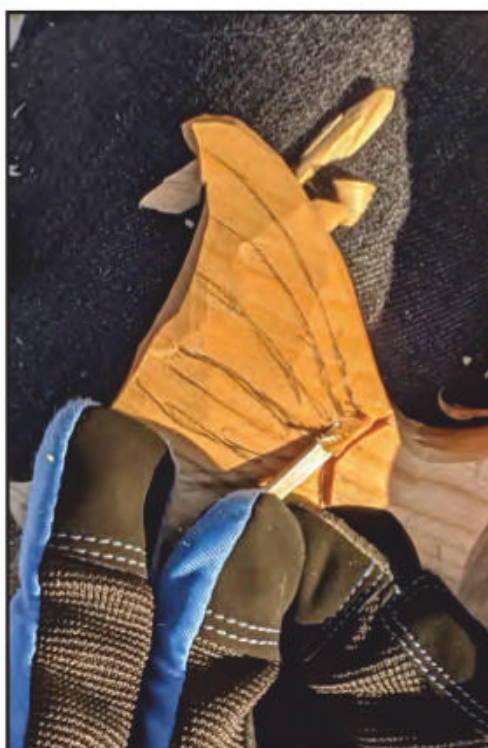
Carve the neck of the scoop. Push-cut inward from the widest to the thinnest point of the scoop on both sides. Uncontrolled knife cuts will result in the blade hitting into the grain of your scoop bowl. This will put micro cracks in your scoop bowl, which can in turn become macro cracks as the scoop dries.

ADDING THE DETAILS



7

Shape the back of the handle. I like to evenly slope the back of the scoop from the bowl to the end of the handle. Making small, shallow cuts, carve from the center to each edge, occasionally flicking the blade upward to create little curbs. Then carve the sloping end of the fin, removing a crescent-shaped slice (or series of slices) to create a point at each end.



8

Carve the base of the tail. Using a 1/8" (3mm) 45° V-tool, separate the tail from the bowl of the scoop. Use the knife to plane the fin down to the level of the deepest part of the cut you just made. You can also use a small skew chisel of your choice to round the base of the tail for a more realistic look. Then draw some guidelines with the pencil to indicate the direction of the fin lines.



9

Carve the fin lines.

Position the 1/8" (3mm) 45° V-tool at the base of the tail and carve in a long, even line to the top of the fin. Carve several bigger outline cuts, and then fill in between them to make sure the lines fan out evenly from the base. Making sure your knife is extra sharp, make small, V-shaped cuts along the end of the fin to give the end of the handle a slightly jagged appearance. Sand or burnish the bowl as desired, but avoid sanding the fin section, as this can erase your fine detail work.

Finishing

Let the scoop dry. Green wood cracks (checks) if it dries at uneven rates. Since the wood fibers shrink as they cure, if one section is curing faster than another, it will pull itself apart and cracks will form. There are two main ways to avoid this: make sure the bowl thickness of your scoop is consistent, and slow down the drying process. Scoops with very even bowl thicknesses can just be set on a shelf in your home for a few days. If you have a lot of mass on the front of your scoop, I encourage you to put it in an open zip up storage bag. This will create a more humid environment, so it dries slowly. Another option is to bury it in green woodchips to help even out and slow the drying.

Once the spoon has dried for several days, coat it in a food-safe oil. I prefer walnut oil because it is a drying oil and has a pleasantly mild aroma. However, if you plan to gift the piece to someone with nut allergies, choose an alternative, such as linseed, coconut (solid at room temperature), canola, or an oil-and-beeswax mixture for extra waterproofing. Try to avoid oils that go rancid, such as olive oil. Allow time for the spoon to absorb the oil and dry. Then it's ready to use! Handwash only and re-oil any time the finish starts to get dull.

materials & tools

MATERIALS

- Green wood blank, such as cherry, alder, birch, or maple, approx. 2" (5.1cm) thick: 3" x 6" (7.6cm x 15.2cm)
- Oil pencils, such as Staedtler® Black (a 6B pencil or charcoal from the campfire works, too)
- Sandpaper: assorted grits (optional)
- Food-safe finish, such as walnut oil
- Zip-up storage bag (optional)

TOOLS

- Carving axe, such as Gransfors Bruks
- Handsaw, such as Silky BigBoy
- Carving knife
- Hook knife
- V-tool: 1/8" (3mm) 45°
- Small skew chisel, 1/8" (3mm) (optional)

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



Emilie Rigby is a green woodworker who lives in a little cabin on a lake in upstate N.Y. She spends her time sitting by the lake carving spoons, writing stories, and illustrating the natural world. She can be found on Instagram @emiliesrigby or at emilierigby.com.

"Some carve their careers; others just chisel."

CHIP CHATS

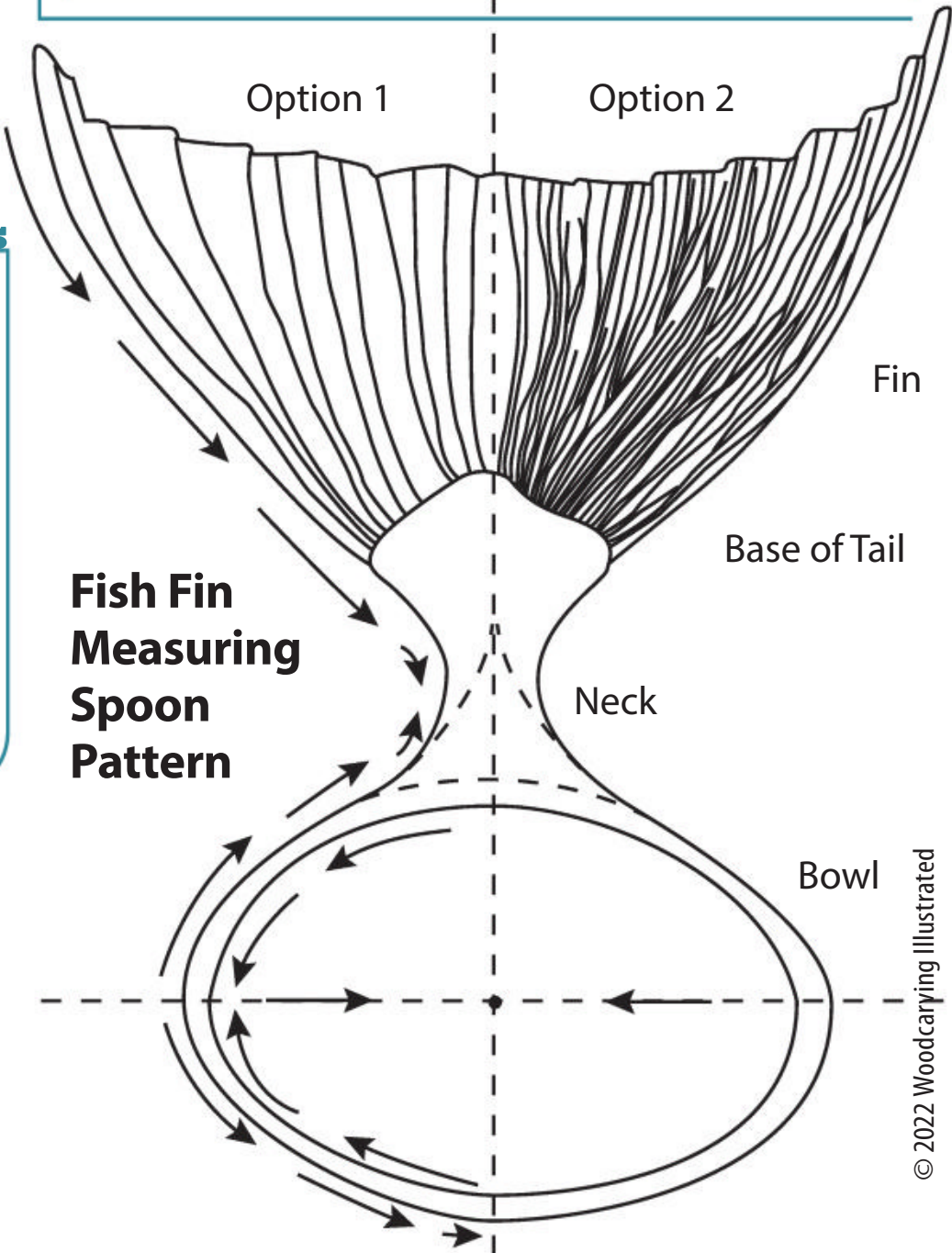
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Jellyfish.



Ram.

(Continued from page 96)

WCI: You seem to have a fascination with animals. How did you develop your artistic style?

CH: I knew if I wanted to stand out from other artists, I'd have to do something different. In the beginning, I experimented with laminating scraps of wood on smaller projects. Then I had the notion to apply the technique to wooden sculptures and animal busts, but with a twist. I use a variety of power tools at low rpms to texture the wood. For the pieces that are meant to look bio-mechanical, I use metal paints and faux finishing techniques on top of the sculpted wood—a little something I learned from building custom furniture and doors.



Coyote.

WCI: Where do you source your materials from?

CH: The antlers and horns are from fallen branches—either sourced on the ten acres of land I grew up on or from the mountains near Lake Arrowhead. The rest of the wood comes from a local sawmill in Running Springs.

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

CH: I love that my family gets to be a part of the process. My wife, Janet, and our kids—Bailey, Logan, and Tyler—pop in and out of my workshop throughout the day. I am always happy to see them and eager to teach them what I can. I prefer working from home so I can be close to them—I don't feel as focused or inspired when I'm away.

WCI: What does your creative process look like?

CH: Very rarely do I start something, lose steam, and put it on the back burner. I completely immerse myself in a project until it's finished. Since we have 250 days of sunshine in Joshua Tree, I do most of the heavy carving outside. When it's time to use the Dremel, I bring the piece inside my shop so I can sit comfortably. After working on pieces for 100+ hours, I always get a good sense of when they're ready—when the 'look' I've dreamt about is finally achieved.

To see more of Cory's work, visit coryhamiltondesign.com or @coryhamiltonartistry on Instagram.

ALASKA

Feb 22-Mar 5: ANCHORAGE

Artistry in Wood. Midtown Mall, 600 E Northern Lights Blvd. 10am-6pm daily. \$2 competition entry fee for each carving (5 entries max per carver). Contact Chris Remick, 907-337-3189, cremick@gci.net.

ARIZONA

Feb 26-27: MESA

Desert Woodcarving Show and Sale. Mesa Convention Center, 201 N Center St. 9am-5pm Sat., 10am-4pm Sun. \$10 adm. Contact Bobby Gray, 480-323-8981, or visit desertwoodcarving.com.

ARKANSAS

May 7-8: MOUNTAIN HOME

North Arkansas Woodcarvers Club (NAWC) 43rd Annual Woodcarving Show and Sale. Baxter County Fairgrounds, College and Wade Sts. 10am-5pm Sat., 10am-4pm Sun. Free adm. Contact Sandy Smith, 870-431-8070, webmaster@northarkansaswoodcarvers.org.

CALIFORNIA

Apr 3-9: OAKHURST

13th Annual Oakhurst Woodcarvers Rendezvous. Oakhurst Community Center, 39822 Road 425B. 8am-4pm daily. Contact Larry Smith, 559-906-4198, woodtat@icloud.com.

COLORADO

July 9-15: CREEDE

31st Annual Creede Woodcarvers Rendezvous Event. Creede Community Center, 503 W Willow Ck Rd. \$20 adm. for preregistration; \$25 adm. for walk-ins. Contact Polly White, 720-256-3816, pollywhite@comcast.net.

FLORIDA

Feb 5: SEBRING

Artistry in Woodcarving Show and Competition. Sebring Recreation Club, 333 Pomegranate Ave. 10am-3pm. \$3 adm. Contact Bob Seybolt, 863-471-6077, highlandwoodcarvers@gmail.com.

IDAHO

Apr 2-3: BOISE

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

MINNESOTA

Mar 26-27: ROCHESTER

Rochester Woodcarvers 46th Annual Woodcarving Show. 4-H Building, Graham Park, 1508 Aune Drive SE. 10am-4pm Sat. & Sun. Free adm. Contact Tom Severson, 507-254-5445, rochcarve@gmail.com.

NEBRASKA

Feb 2-5: ASHLAND

Nebraska Carving Retreat. Peter Kiewit Lodge, Eugene T. Mahoney State Park. 9am-5pm daily. Contact Roger Nadrchal, wood_chips@yahoo.com, for pricing and event information.

NORTH CAROLINA

Apr 1-3: CHARLOTTE

The Charlotte Woodcarvers Club's Showcase of Woodcarvings. Central Piedmont Community College Main Campus, 1228 Elizabeth Ave. 4pm-7pm Fri., 830am-4pm Sat., 9am-4pm Sun. Free adm. Contact Lisa Murphy-Stafford, 704-609-3086, LISAMCharlotte@gmail.com, or Neil McGuire, 704-545-2399, nm McGuire@micksonline.net.

OHIO

Mar 5-6: MIDDLETOWN

Miami Valley Woodcarvers Annual Woodcarving Show. 700 S Marshall Rd. 10am-5pm Sat. 12:30pm-5pm Sun. \$6 adm. Children under 12 free. Contact Teresa Balsbaugh, 513-594-2074, dtbalsbaugh@gmail.com.

Mar 18-20: INDEPENDENCE

Ohio Decoy Collectors and Carvers Vintage Decoys and Wildlife Art Show and Sale. Holiday Inn Cleveland South, 6001 Rockside Rd. 9am-4pm Sat., 9am-3pm Sun. \$5 adm. Children under 17 and ODCCA members free. Contact Dwane Ong, 734-934-2548, dwaneodcca@gmail.com.

PENNSYLVANIA

Mar 12-13: MILLERSVILLE

Woodcarving and Wildlife Art Festival. Millersville University Student Memorial Center, 101 Shenks Ln. 10am-6pm Sat., 10am-4pm Sun. \$5 adm. Children under 15 (with adult), students (with ID), and veterans (with ID) free. Contact Bob Hershey, 717-951-5569, bzcarvn@ptd.net.

Jul 17-21: HONESDALE

20th Northeast Woodcarvers Roundup. Cherry Ridge Campsite, 147 Camp Rd. 9am-4pm daily. Free adm. Contact Robert Muller, 570-470-2736, rmuller@nep.net.

Sep 23-25: HONESDALE

18th Fall Carve In. Cherry Ridge Campsite, 147 Camp Rd. 9am-4pm daily. Free adm. Contact Robert Muller, 570-470-2736, rmuller@nep.net.

VIRGINIA

Mar 19-20: WHITE STONE

41st Rappahannock River Waterfowl Show. White Stone Volunteer Fire Dept, 578 Chesapeake Dr. 10am-5pm Sat., 10am-4pm Sun. \$8 adm. Children 12 and under free. Contact Pat Bruce, 804-435-6355, patbruce@rrws.org.

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

- Name of event
- Date(s)
- Location (include city, state, address, and building name if applicable)
- Hours for each day of show
- Admission
- Contact information

Deadline for the Summer 2022 Issue is Mar 10, 2022.

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Jun 11-12: BREMERTON

Kitsap County Woodcarvers Show and Sale. Sheridan Park Community Center, 680 Lebo Blvd. 10am-5pm daily. Free adm. Contact Mark Campbell, 360-536-6155, kitsapcarvers1a@gmail.com.

WISCONSIN

Apr 23: WESTBY

Carve In at the Bekkum. Bekkum Memorial Library, 206 N Main St. 10am-4pm. Free adm. Contact John Sutton, 608-606-4396, lbarnfarms@gmail.com.

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Wildfowl Magazine — Page 13
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NOTE: Be sure to visit the event website or reach out to the show contact beforehand for updates on masking policies and protocols relative to COVID-19.



Sculpting in Joshua Tree

Cory Hamilton's carved work straddles the line between startling and serene

By Hannah Carroll

Cory Hamilton has always been sure of a few things: his desire to create art, where he wanted to settle down, and who he wanted to do it all with. The 35-year-old's garage studio is nestled in the heart of the Yucca Valley, with the iconic Joshua Tree National Park as his backyard, playground, and source of inspiration. But his shops' best feature isn't what's outside—it's what's down the hall.

WCI: What led you to carving?

CH: The creative 'itch' runs in the family. I worked at my father's construction company for 15 years and we made everything by hand. He had bold ideas and radical architectural designs that his clients couldn't understand until we created them. My uncle was my high school art teacher. He helped sharpen my painting and sculpting skills and supported my dream of becoming a full-time artist.

(Continued on page 95)



Cory's artworks are often inspired by his West Coast roots.

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