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SUMMER 2022 ■ ISSUE 99

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By Jan Jenson

Find these free extras at

WOODCARVINGILLUSTRATED.COM

Free Project Carve Wayne Laramore's tourist (page 39) a suitcase for his big trip.

Bonus Instructions Visit our website to learn how to carve woody add-ons for David Young's tiny gnomes (page 26).

Extra Feature See how carvers have transformed damaged trees into works of art.



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Where the Magic Happens

This March, the *Woodcarving Illustrated* team had a booth at a carving show for the first time in almost three years. Even in the midst of a snowstorm, guests and vendors came from all over the East Coast, swapping everything from paint tips to BAND-AID®s to tricks for shaping spoons. People of all ages carved owls and hedgehogs side-by-side under the tutelage of local club members, covering the gym floor with woodchips; one man played Lynyrd Skynyrd's greatest hits on his guitar.

There is nothing quite like being around those who share a common love; often, as one visitor said to us, you don't realize just how much you miss people until you see them face to face. That's where the magic happens.

In this issue, we bring the magic of a show to you, complete with tips, techniques, and humor from carvers all over the world. Love carving wildlife? Start with our cover project, an eight-step kingfisher by WCI newcomer Wouter de Brouijn (page 23). Then build your whittling and paint blending skills with a charming one-knife whale by Parn Aniwat (page 55). Once you're confident carving basswood, why not explore new terrain with a scuttling crab in hardwood by Evgeny Vilkov (page 69)?

Perhaps caricatures are more up your alley. If so, follow us to David Young's "table" for a perfect starter project: little gnomes in a forest of many-eyed logs and stumps (page 26). Then wander over to Karen Scalin's sly detective to practice adding depth and swagger with just a 1" by 1" by 2" blank (page 64); stay tuned for her upcoming book on carving caricature people! Finally, let the CCA's Wayne Laramore walk you through an advanced carve of a grumpy vacationer who landed in the wrong locale (page 39).

While you're in the area, check out a rustic pyrography scene by Don Stephenson (page 46), chip-carve a classic Old-World-style design by Jan Jenson (page 74), and make woodchips on two nature-inspired reliefs by Lucy Fox and Rosanna Coyne (pages 59 and 85 respectively). Sit down with Dwayne Gosnell and Charles Banks as they share their carving stories (pages 77 and 14), and then pick up a paintbrush and test out some fail-safe painting tips from a master of expression (page 16).

To wrap up the "show" experience, we're asking you to get carving yourself on a special project for our 100th issue: a quilt made of individually carved squares. Carve a 4" by 4" (10.2cm by 10.2cm) square (½" [1.3cm] to 1" [2.5cm] thick) and mail it to us by June 2 for a chance to win a prize and be featured in the magazine! (More details on page 12.) We can't wait to see the magic that happens when all your quilt blocks are gathered under one roof, meeting each other as if for the first time in a while.

Happy carving!



Kaylee Schofield, Editor
schofield@foxchapelpublishing.com



Search for *Woodcarving Illustrated*
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Capture
even more
magic with
David Young's
tiny forest
gnomes
(page 26).



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Editorial Assistant Kelly Umenhofer
Art Director Jon Deck
Social Media Manager Stephanie Jordan
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Contributing Photographer Mike Mihalo
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Mobius With a Twist ▲

I saw Tom Borecki's "Making a Mobius" from issue #88 and thought the design would be a fun challenge (and make a nice conversation piece.) I carved it from three different types of mahogany and made the base out of red oak and pine. I left it unstained for a natural-looking finish.

Paul Stephens *Taylor, Pa.*



The Wild Bunch ▲

After cutting wood for larger carvings, I noticed that the small off-cuts were piling up around me. So, I decided to make some little caricatures with them. I carved two fishermen, two hikers, a park ranger, a chef, and even a woodcarver out of basswood. Each stands between 2½" (6.4cm) and 3" (7.6cm) high, and was made with a single knife and V-tool.

Sue MacCullum *Ottawa, Canada*

Friendly Scarecrow ▶

My wife, Lee, always reviews the *WCI* magazine and lets me know which project she wants for her collection. She came across Wayne Laramore's "Simple Scarecrow Pin" from the fall issue (#96) and suggested I give it a body. I traced the scarecrow's face on tracing paper and sketched a body to fit.

Al Santucci *Rockaway, N.J.*



Just Add Freckles ▲

I saw Alex Joiner's "Carving a Pumpkin Girl" from issue #92 and wanted to put my own spin on it. I carved the entire piece out of basswood, and then painted the piece with FolkArt® acrylic paints. It was a fun and satisfying project.

Nikki Reese *Austin, Texas*

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.

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Touchdown ◀

When I saw Floyd Rhadigan's "Gridiron Gus" from issue #96, I knew I had to try carving one myself. I used a woodburner to distinguish the lines on the uniform, helmet, and cleats. I also used a V-tool to give the field some depth. I finished the piece by painting the uniform with green and white after the colors of a Canadian football team: the Saskatchewan Roughriders.

Jack Proseilo *West Kelowna, Canada*

Checkmate ▶

I began carving about ten years ago and mostly made Santa figurines for my friends and family. During the last year, though, I found a new and fun challenge in making chessboards and pieces. I was inspired by past *Woodcarving Illustrated* issues and even recently started designing my own!

Manfred Schwan
Ontario, Canada



Relief by the Sea ▲

I saw Lora S. Irish's "Relief Column" in issue #32 and thought the lighthouse pattern would look nice in front of a sunset that I designed myself. I used ¾" (1.9cm)-thick basswood and thinned acrylic paints, and then sealed it with three coats of water-based polyurethane.

Stephen Kulikowski
Brooklyn, N.Y.



Put a Spell on You ◀

I recently discovered Fox Chapel Publishing's new book, *Compendium of Wooden Wand Making Techniques*, about learning to carve magical wands. I loved the twisting shape of James Miller's "Roots of the Mountain Wand" and decided to have a go. The design morphed somewhat as I went along. The wand is made from silver birch, the handle is painted with acrylics and I finished with clear lacquer.

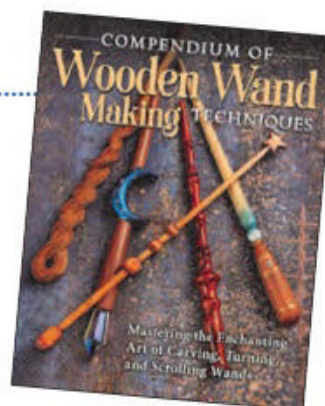
Sam Derrick *London, England*

FURTHER READING

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A Little Bit of Magic ▲

I began woodcarving almost two years ago at the start of the pandemic lockdown. I came across Lieve Roelants' "Tiny Unicorn" in the latest *Whittling* issue (Volume 7) and thought it was cute. My friend's little girl happens to love unicorns, so I made it for her. This was the perfect whittling challenge!

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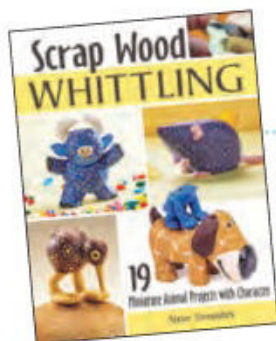
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Mini Meerkats ▲

After looking through Steve Tomashek's book *Tiny Whittling* last spring, I decided to design a couple of meerkats for my grandson in the same style. It was the first time I attempted anything this small. (My whittling blade was longer than the carving). For the eyes, I applied super glue to each eye socket and inserted small black plastic beads. The fur markings and features were added with a woodburner.

Janet Robinson *Huntingdon, England*



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Set it Straight

In the spring issue on pages 52 and 81, the side view pattern of Betty Padden's "Love Bug" and the right side view pattern of Myron Compton's "The Farmer" were omitted. The complete pattern views are available on the Spring 2022 Issue #98 webpage on woodcarvingillustrated.com. Our apologies for the errors.



Gone Fishing ◀

I love Nikki Reese's designs and was excited to see her "Alaskan Fisherman" from the latest *Whittling* issue (Volume 7). The fisherman was my first human form carving and the wrinkles around his eyes were fun to carve. I carved him out of basswood, using a bench knife, #9 gouge, and V-tool.

Derek McCoy
Flat Rock, N.C.

coming features

Look for these projects in an upcoming issue!



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Find the
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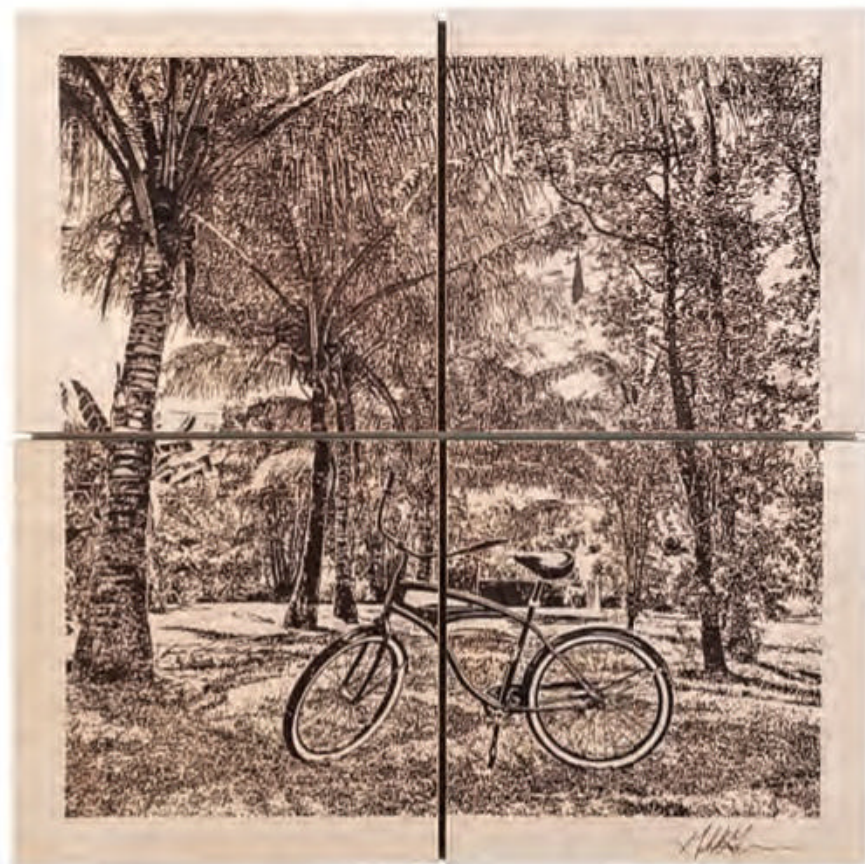
Sheep by Ray Mann



Gabrielle Garrison ▶

Phoenix, Ariz.

Gabrielle Garrison's woodworking journey began in childhood when she whittled tree branches into makeshift pencils. As an adult, Gabrielle started woodburning images based on real photographs—especially those taken by her father. "Pyrography has always been a calming activity for me and I never want to stop," she said. Lately, Gabrielle has been teaching the "dos and don'ts" of the craft to the members of the Arizona Woodworkers Association. To see more of Gabrielle's work, visit @crafty_viking_woodworks on Instagram, or Crafty Viking Woodworks on Facebook.



▶ **Michael Lightbody** Kirkhill, Scotland

Michael Lightbody has always been a firm believer in self-sufficiency. So, he started by learning to carve his own spoons. Michael then moved on to carving walking sticks and wooden animals—occasionally adding pyrography elements into his work. "I enjoy working in harmony with the wood to create unique, beautiful, and fun objects that people can enjoy," he said. See more of Michael's work on Instagram @thekiltedcarver.

Be a part of our 100th issue quilt!

Carve a quilt block to celebrate 25 years of *WC!* Blocks should measure ½" to 1" (1.3cm to 2.5cm) thick and 4" (10.2cm) square. Carve anything you like (as long as it's appropriate), in any style you like! Please mail all quilt blocks by June 2, 2022, to the following address:
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 You can even carve more than one. Each block will be entered to win a grand prize and have a chance to be featured in the magazine. We can't wait to see what you make.

Chris Wilson Marietta, Ga. ▶

With renowned ornithologist William Bartram as a relative, Chris Wilson's ties to nature runs in the family. While his ancestor connected with nature through birds, Chris connects through woodcarving. "I enjoy slowly revealing the details and life of my subject matter, which is mostly wildlife in wood," he said. With 40 years of carving experience, Chris has become a full-time professional woodcarver and is currently working on large-scale wildlife pieces, including birds like the ones his ancestor studied. To see more of Chris' work, visit @wilsonwildlifesculpture on Instagram or wilsonwildlifesculpture.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.





Cathryn Smith

Milledgeville, Ga.

Storytelling and art go hand in hand for Cathryn Smith. After experimenting with pastels and Sharpie® marker murals, she decided to go 3D and discovered woodcarving. "It's a lot of fun to remove space and find what you are working toward inside a block of wood," she said. She hopes to blend her woodcarving with other media and is currently working on a children's book in which the main character will be carved. To see more of Cathryn's work, visit @mrsfoodhaikus on Instagram.



Vladyslav Dzo

Dnipro, Ukraine

Ever since he was a child, Vladyslav Dzo wanted to display his carvings. After 40 years, Vladyslav's childhood dream became reality. Now a full-time carver, Vladyslav finds inspiration from galleries and museums and has carved pieces ranging from busts of Roman generals to sculptures of mythical creatures. "When I think about what work of art will be born next, it is in the power of Fortune," he said. His latest project, a sculpture of Poseidon, took about a year to complete. Vladyslav recently started his own woodcarving business, DZOZ LLC, and has since been featured in museum exhibits across Ukraine. See more of Vladyslav's work at dzo.us.



Hape Kiddle

Yenda, Australia

Since he grew up surrounded by traditional Maori carvings in New Zealand, woodworking has always been in the back of Hape Kiddle's mind. For the past 20 years, Hape has modeled his carvings after patterns and forms found in nature. "The sense of being absolutely present while carving, and the deep satisfaction felt when a piece is finished, is hard to beat," he said. Hape currently lives in Australia as a full-time carver and loves experimenting with the Möbius concept. To see more of his work, visit @hapekiddle on Instagram or hapekiddle.com.

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My First Carve

A playground pastime planted the seeds for a lifelong passion

By Charles Banks

I created my first carving on a swing set with an X-ACTO® knife and a scrap piece of pine. The year was 1992; my wife and I had just married, moved to Wisconsin, and started our first jobs. I was teaching visual arts in a small school system. After graduating with experience in studio art, I knew that I wanted to pick an area of art that could be just for me. I chose woodcarving. It seemed perfect! I already had scrap pine and an X-ACTO knife lying around. What more could I need? Our “honeymoon” apartment sat across the street from a local elementary school, and when my wife wasn’t home, I would cross the street, sit on the swing set, and fail miserably. My first carving, a monk caricature, was the result of those “swing set sessions.”

That summer, I worked for the Wisconsin Park Service and would check campers into camping spots at the state park. Late one night, I was sitting in the park office making woodchips on the floor when a big RV pulled in looking for a camping spot. The RV owner looked at my pile of chips and asked, “Are you a carver?” I replied, “Not really, but I’d like to be!” He looked at me and said, “Then get rid of that X-ACTO and get a real knife!” He later invited me to his campsite and shared his carving kit with me. That was one of the best learning experiences I’ve ever had.

My family soon picked up on my new interest and started giving me books as resources. Those books led me to the most influential mentor I could have hoped for, Prof. Harley Refsal. I was then introduced to the world of Scandinavian flat-plane carving! I owe Harley *mange takk* (Norwegian for “many thanks”) for being my carving mentor and teaching me. I now try to carve exclusively in this style and still enjoy a good ride on a swing set!

*See more of Charles’ work on Instagram @CharlesBanksArt.
Try one of Charles’ projects on page 50.*



Charles’ first carving.



Charles has developed a unique flat-plane style.



A group of unpainted caricatures.



One of Charles’ more recent pieces, *Old Man with a Mask*.

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news & notes

Carvin' the Rockies

CCA moves caricature carving event to Colorado

By Dale Green

The Caricature Carvers of America (CCA) will debut a new event, Carvin' the Rockies, on September 24-25, 2022 in Colorado Springs, Colo. at the foot of Pikes Peak. The event will include the National Caricature Carving Competition, formerly held annually in Converse, Ind. The seminars will continue in Converse this August, but additional class opportunities will be available in Colorado Springs.

"Moving the competition to Colorado Springs will enable us to open the competition for viewing," said CCA member Carol Leavy. "In the past, this was not possible due to space constraints."

It is important to note that competition pieces will need to be delivered to Colorado Springs or brought in by a friend to show in the competition. Caricature carvers of all levels are encouraged to enter.

The CCA's anticipated book, *The Eyes Have It*, will be available for the first time at the two-day event.



The chapter book includes step-by-step instructions for carving an eye. The event will also feature raffle drawings and a special display of CCA members' carvings. Vendors include Helvie Knives, Mountain Woodcarvers, and Heinecke Wood Products. Carving classes will be taught throughout the weekend by club members such as Jim Hiser, Joe You, Bob Travis, Ron Dowdy, Floyd Rhadigan, and Bob Hershey. Stick around for the Saturday Night Social to enjoy live music, a BBQ dinner, and an award ceremony.

"If you are a caricature carver, or a fan of caricature carving, you absolutely won't want to miss Carvin' the Rockies," said CCA Secretary Dale Green.

For more information on registration and event details, visit cca-carvers.org.

Let's Talk Painting

Follow these tips to confidently add color to carvings

By Wayne Laramore

Many lifelong carvers I know still have trouble with painting and don't want to jeopardize covering up all their hard work. I have discovered throughout my years of carving that paint isn't a way to just cover up wood, but a way to enhance your piece without sacrificing the woodgrain and added details. Here are a few tips I have picked up along the way. Soon, you too will be painting without fear!

Thinking About Shadows

Take time to look over your piece before painting. Remove all fuzzies, knife marks, and pencil marks. Make sure your carving is ready to paint or your mistakes will show. I use a knife and a V-tool to remove blemishes and undercut areas I want to shade with paint; considering how you'll paint as you carve will help the carved and painted details work together on the piece.

Sealing

Many different methods exist for sealing and finishing a project, but this is my go-to. Before painting, mix boiled linseed oil (BLO) with a small amount of burnt sienna oil paint, squeezing about an inch into a 16oz container. Mix it well and then brush it over the entire piece. This seals the carving, creating a better painting surface. I find that it also creates a natural skin tone, depending on the subject. Wipe off as much as you can as soon as you can, and then dispose of the paper towels appropriately, as they can spontaneously combust. Let it dry for 12 to 24 hours, and then you are ready to paint.

Color Scheme

Keep balance in mind. Ask yourself, *How do I want to direct someone's gaze when they look at my finished piece?* Decide on a color scheme before you begin and stay with your choice all the way to the end. On any given project, I try to use the same color in three different places. Note the red and green details (at right). If you want a color to stand out, though, only use that color once (check out his blue eyes).

To Thin or Not to Thin

Every carver has their own preference when it comes to dilution; I prefer to thin my paints substantially, so the woodgrain shows through. Mix acrylic paint with at least a few drops of water to create a small pool of thinned color. Add very light coats of this mixture to your carving; it may take two

A Word on Brushes

Start with good-quality brushes and maintain them. Before you store them, make sure to wash all the paint out of the bristles; I use Murphy® Oil Soap.



TIP**BRIGHTS & WHITES**

White and metallic paints do not dilute well. I recommend using them at full strength wherever possible.

or three coats to reach the desired strength. You can always add more coats later; it is not easy to remove them. Some colors will dry darker, so allow time for them to dry before applying another coat. The only place I use full-strength paint is on the iris and pupil of an eye.

Adding Shadows

Shading brings a carving to life. In the photo above, I've painted a pair of jeans with a light coat of Ceramcoat® blue heaven. Add a darker color, such as midnight blue, to the point of a damp brush and drag it along the area you want to shade—I chose around the waist, along the seams and wrinkles, and around the hands so they appear to be resting on the jeans. Use the brush to feather out the shadows, so they blend gradually into the surrounding area; you want soft shadows, not harsh lines.

Drybrushing

Drybrushing is a technique that allows you to highlight different areas on a carving. It can add interest to a carved texture on fur or a beard, draw attention to prominent facets on a flat-plane carving, or add a distressed, folk-art look to a decorative design (see photo above). If you choose to



drybrush your carving, make sure to use a color that contrasts with the surface you're painting.

Wait until the carving is dry, take a small amount of paint on the tip of a flat dry brush, and then dab it several times on a cloth or paper towel.

Drag the bristles lightly over the area you want to drybrush. You only want to catch the high points, so no need to push hard.

A Final Word

Make sure to take your time when painting. I'm of the mind that it should take as much time to paint as it did to carve your piece. Look at how other people paint and don't be afraid to try new techniques. Create your own style and have some fun!

Wayne Laramore Wayne was elected into the CCA in 2016 and resides in Sparta, Ill., with his wife Pat. He is a father of two and grandfather of four. See more of Wayne's work at laramorewoodcarving.com, or try one of his projects on page 39.



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TIP**DRYING TIMES**

Acrylic paints dry quickly, which can make uniform blending a challenge. I add blending gel to my paints to slow down the drying time.

Schaaf's New Tool Sets



Take your pick from three sets of hard-working hand tools that really hold an edge

By Lora S. Irish and Staff of Woodcarving Illustrated

MSRP \$112.95 (Foundation Set, factory sharpened)

\$51.95 (Detail Set)

\$78.95 (Expansion Set)

Schaaftools.com

A tapered barrel handle design provides comfort and control.



Three years ago, the *WCI* team reviewed Schaaf's brand-new 12-piece foundation set with the hope that the manufacturer would expand its line of high-quality hand tools (see "Sharp Tools, Great Value," issue #87). Now, they have: in addition to the foundation set (which, according to CEO Eli Pearlman, hasn't changed), Schaaf offers a seven-piece expansion set complete with gouges, fishtails, and V-tools that complement the first set without any overlap. They've also added a four-piece detail set consisting of strictly fishtail gouges for fine detail work.

Renowned relief carver and author Lora S. Irish prefers Schaaf's tool sets for their tough steel, which she estimates to fall near 60 on the Rockwell Hardness Scale. This means that the tools not only sharpen well but hold an edge for long stretches of time. The steel also runs on the thicker side, letting the user "work the hardest of woods with a mallet without damaging the tool." (For softer woods, such as basswood and butternut, Lora re-bevels her tools from the standard 23° to 15°.)

Another notable feature of these sets is the size and shape of the handles. Lora, a carver with smaller hands, welcomes the tapered barrel design, as it offers a variety of grip options—no matter your hand size.

For each of its three core sets, Schaaf offers both factory-ground and professionally sharpened options. If you go with the former, some basic sharpening will be necessary before you jump into carving. (For an easy step-by-step guide to sharpening all your hand tools, check out Lora's new booklet below.)

"These are excellent, long-tanged, long-handled, hard steel tools at an extremely reasonable price," Lora said. "They provide good value and a nice range of sizes and shapes that will last a lifetime of woodcarving."

Profiles from the expansion and detail sets.

FURTHER READING

Sharpening Carving Tools for Beginners

by Lora S. Irish

Item 03122. Available for \$9.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.



MSRP \$79.95

Razertip.com



Razaire™ Mini X60 Smoke Extractor

Unit keeps your lungs safe and your pyrography workspace clear of smoke

By Michele Parsons

When I saw Razertip's Razaire MINI X60 Smoke Extractor, I knew I had to get my hands on one. The unit is compact and portable, and great for extracting fumes made by a woodburner.

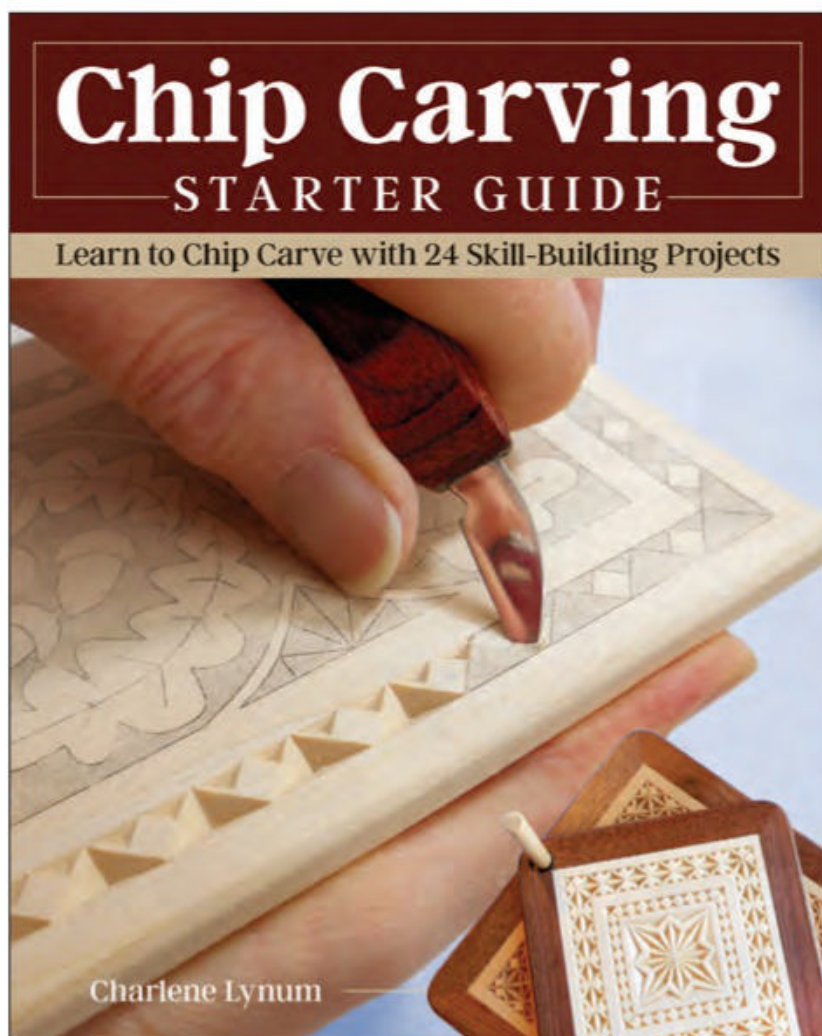
Using a smoke-eliminating fan is important because burning certain materials can produce toxic fumes. While smoke-eliminating fans do not remove 100% of the smoke, they eliminate the majority of the smoke when placed next to the burning source.

The X60 works in multiple positions, allowing you to place the fan close to your workpiece without blocking your light source.

I appreciate that the X60 allows users to add filters to trap additional smoke produced when burning at very high temperatures. Weighing in at under a pound, the unit has enough heft to feel substantial, but is light enough for easy travel. The X60 has lived up to my first perception and did not disappoint.

Ordering Information

This book is available for purchase at foxchapelpublishing.com.



Chip Carving Starter Guide

By Charlene Lynum

\$16.99 ISBN: 978-1-4971-0167-8

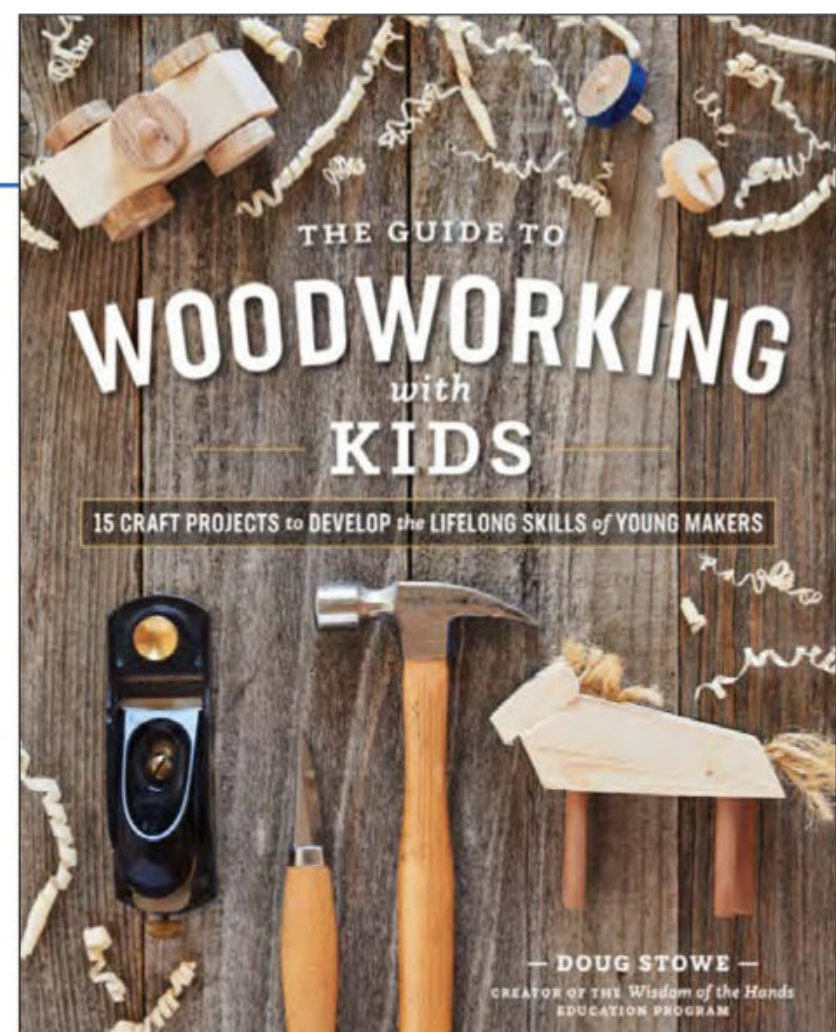
After discovering chip carving in 1984, Charlene Lynum studied under the tutelage of master carvers such as Wayne Barton and developed her own style in the process. In this debut title, Charlene shows us why she believes chip carving is not just a craft—it's an art. She includes a thorough overview of safety and materials, applying patterns, and fixing mistakes, as well as instruction on how to carve each of the main chips used in chip carving. The book contains easy-to-follow instructions and photos, making the road to the more advanced patterns an organic journey. After working through three step-by-step projects, you can challenge your skills with 21 more functional and decorative projects, from trivets and trays to coasters and clocks. A simple piece of wood can be made into a decorative, graceful, and useful item, and this book will give you the skills to do just that.

The Guide to Woodworking with Kids

By Doug Stowe Published by Blue Hills Press

\$24.95 ISBN 978-1951217235

Back in college, Doug Stowe was asked by a friend, “Why are you studying to become a lawyer when your brains are in your hands?” Doug didn’t have an answer, but the question lingered. He eventually became a woodworker, and then began to ponder a new question: “Why are there so few hands-on learning opportunities in education?” This book is about Doug’s journey to develop a hands-on woodworking program for grades K-12, but it is also intended as a road map for others. The guide includes a section for teaching the basics: materials and tools, safety, preparation, and foundational techniques. The second half includes simple projects and step-by-step instruction for building a program of your own. Doug’s four-decade career in woodworking and nearly twenty years of teaching experience culminate in a brilliant book, useful to the teacher, parent, or grandparent interested in helping children develop skills of hand and mind.



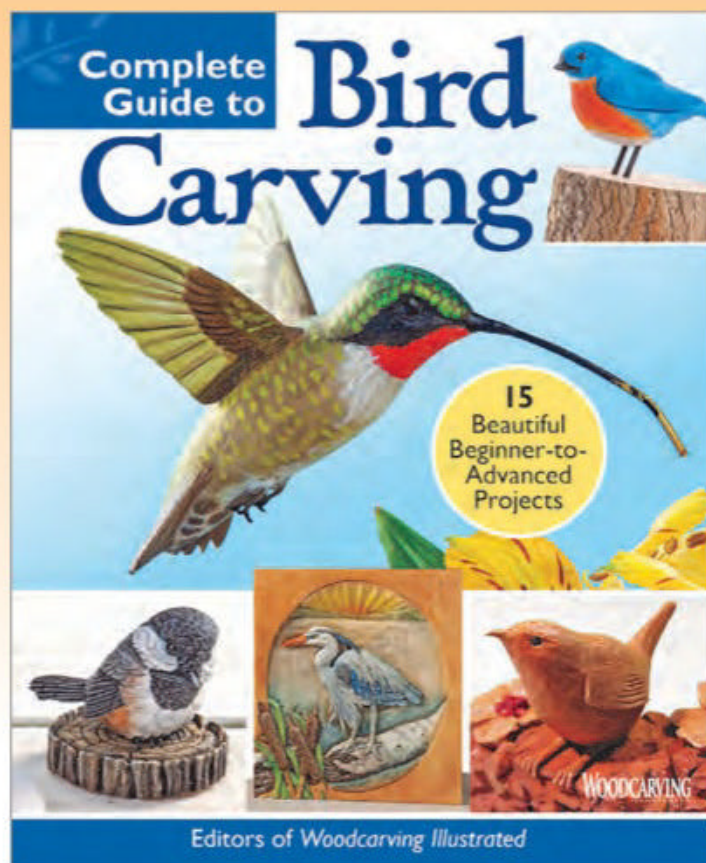
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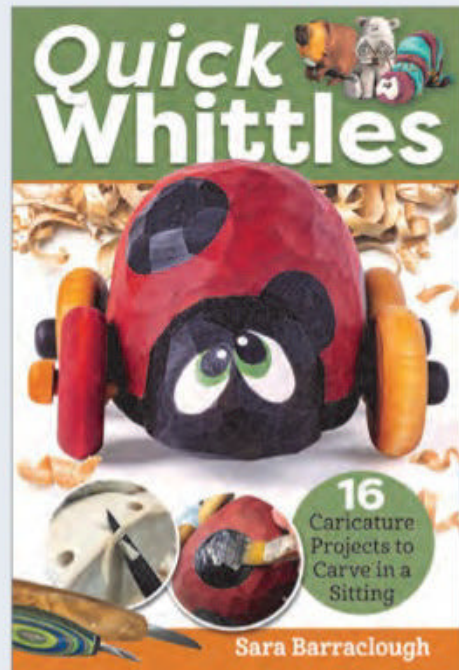
Complete Guide to Bird Carving

15 Beautiful Beginner-to-Advanced Projects
By Editors of Woodcarving Illustrated

- An inspiring compilation of articles from *Woodcarving Illustrated*'s most notable bird carvers, each sharing valuable tips and techniques
- Features 15 step-by-step projects with coordinating photography for popular birds for carvers, including woodpeckers, hummingbirds, chickadees, owls, blue herons, goldfinches, and more
- Projects are presented in 3 sections organized by difficulty and cover a range of carving techniques, from whittling to relief and realistic power carving
- Includes insightful front matter providing overviews on tools, materials, adding texture, painting, and finishing

An all-in-one resource for beginner to intermediate carvers looking to refine their bird carving style and techniques.

Paperback • 128 pages • 8" x 10"
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Quick Whittles

16 Caricature Projects to Carve in a Sitting
By Sara Barraclough

- Learn to whittle quick and quirky caricatures that are small enough for on-the-go carving and can be completed in one sitting
- Features 16 step-by-step projects, including a twist on the classic whimsy, a folk art Santa ornament, a friendly narwhal, wheelie turtle toy, and more
- Detailed guidance provides overviews on all the basics and breaks down complex techniques to make whittling characters easy for beginners to build their confidence
- Author Sara Barraclough is an extremely talented caricature carver with a popular, fun-loving style and unlike most caricature carvers, she explores a range of subjects and even non-wood materials.

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Get started in caricature carving with this party of beginner-friendly whittling projects!



Sharpening Carving Tools for Beginners

Sharpening Carving Tools for Beginners

Learn to Keep Your Knives, Gouges & V-Tools in Tip-Top Shape
By Lora S. Irish

- A condensed, step-by-step illustrated guide that walks beginners through the basics of sharpening, honing, and polishing hand tools used for carving
- Includes tips for maintaining an edge on knives, as well as V-tools, chisels, and gouges
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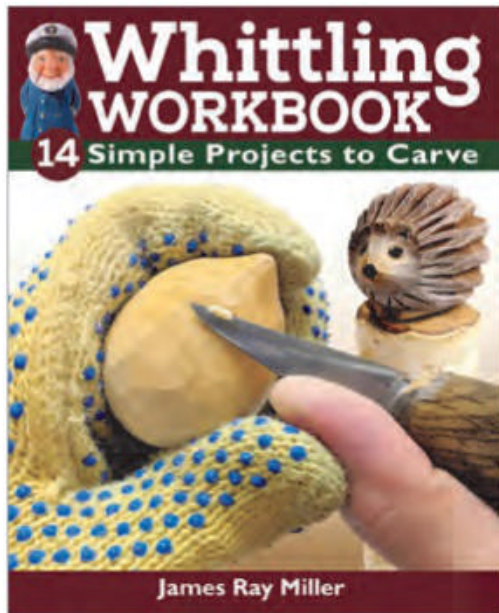
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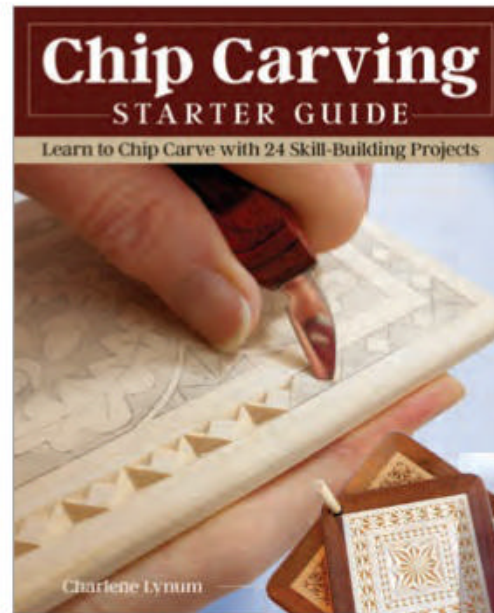


Whittling Workbook

14 Simple Projects to Carve
By James Ray Miller

- A flat-plane whittling project guide for beginners that only requires one knife
- Includes 14 step-by-step projects for animals, people, wands, and more with minimal painting
- Opening overviews feature helpful guidance on the whittling basics, making cuts, safety, painting, finishing, and more
- Projects are designed with elements of traditional flat-plane carvings, but offer a fresh and modern style

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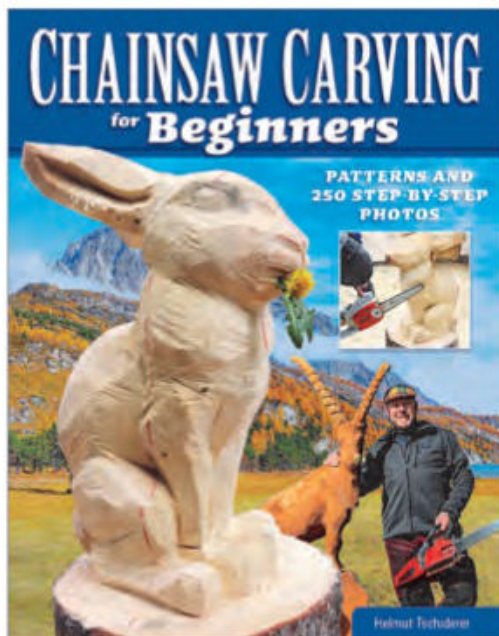


Chip Carving Starter Guide

Learn to Chip Carve with 24 Skill-Building Projects
By Charlene Lynum

- A complete guide to everything a beginner needs to know to start chip carving
- Provides an overview on the basics, transferring patterns, applying finishes, and correctly making a variety of chips
- Includes 23 step-by-step projects and full-size patterns that start simple and slowly progress in difficulty and technique

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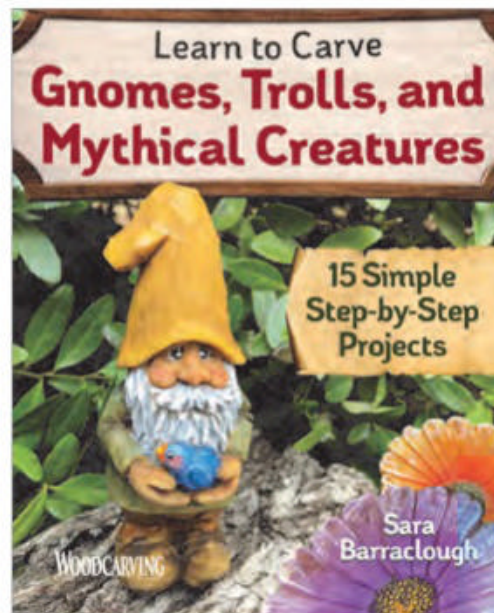


Chainsaw Carving for Beginners

Patterns and 250 Step-by-Step Photos
By Helmut Tschiderer

- A complete beginner-friendly guide to learning the craft of chainsaw wood carving
- Features insightful information on chainsaw care, maintenance, safety, and other essential tips and techniques
- Projects include an old shoe, a rabbit, a woman, and a mountain goat that use several different techniques to progress and expand your chainsaw carving skillset

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Learn to Carve Gnomes, Trolls, and Mythical Creatures

15 Simple Step-by-Step Projects
By Sara Barraclough

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- Includes 15 super simple projects and complete plans with step-by-step instructions and coordinating photography
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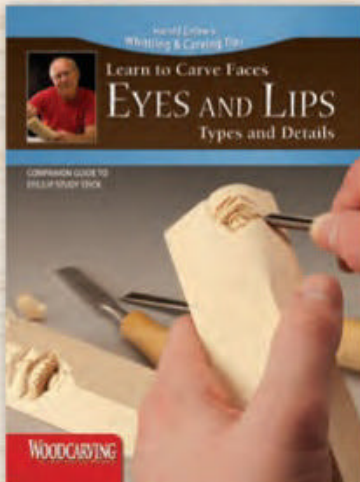


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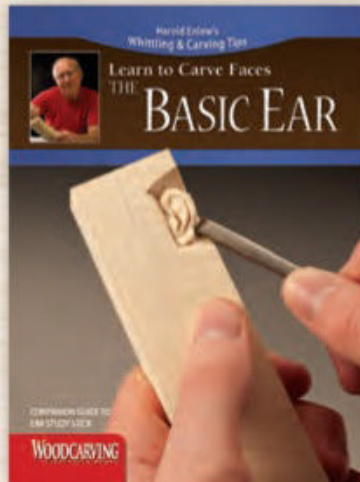
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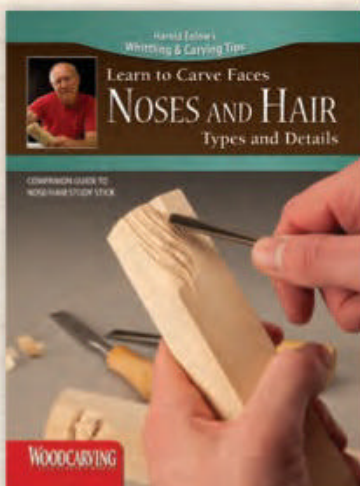
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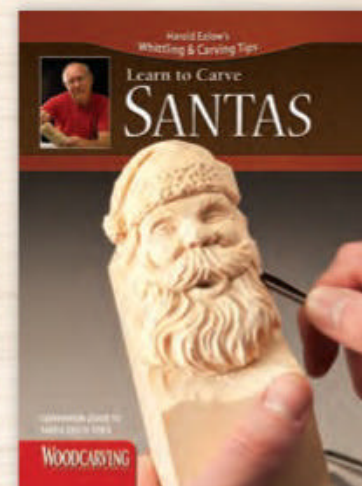
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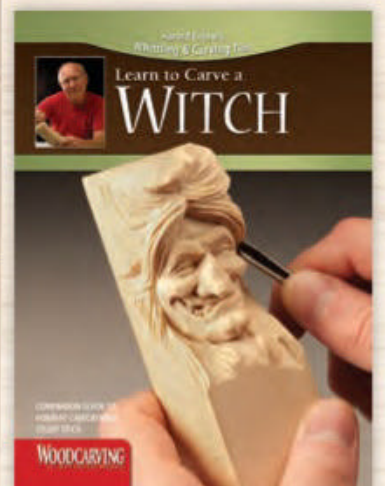
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CARVING A Common Kingfisher

Create the base for this bird with a real twig

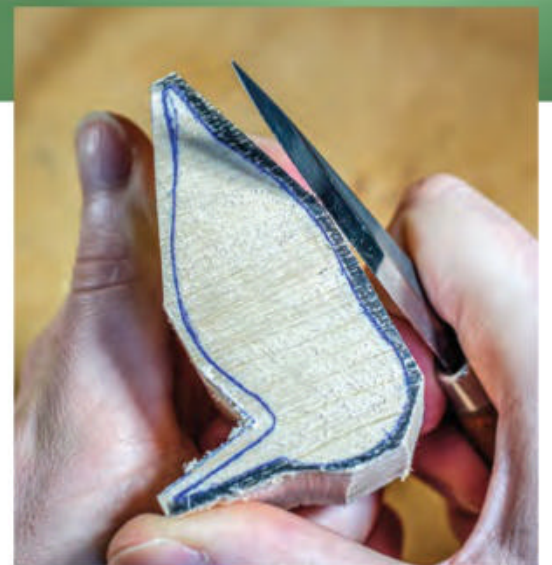
By Wouter de Bruijn

I love to watch kingfishers, whether at rest or in flight. So, I thought I'd capture the bird's likeness in wood so I could admire it all the time. The beauty of this project is that it is customizable; I used minimal details, but you can embellish the base or add carved features to the bird to make it look more realistic. The thin twig makes this a delicate and light piece, so make sure the base is heavy enough to counteract the weight.

Getting Started

Draw the design on the wood with the grain running horizontally from the tip of the beak to the back of the head. The horizontal grain will make it harder to carve, but it will look better when you oil the bird. It will also lend the beak more stability. You can copy the design onto a thick piece of paper or cardboard and trace around that, or you can use tracing paper or carbon paper. Cut the shape on a handsaw, and then use a knife to clean up the cuts.

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



ROUGHING OUT



1

Rough out the shape. Use a pencil to draw the contours on the back body. Then mark the negative space on the left side with a pen. Remove the wood; I used the knife, but you can use the handsaw, if preferred. When you get to the beak, take special care and don't carve too close to the line.



2

Shape the belly. Use the knife to round the chest and taper it up into the beak and down into the tail.



3 **Define the shape of the body.** Use the knife to remove the negative space on the right side of the bird.

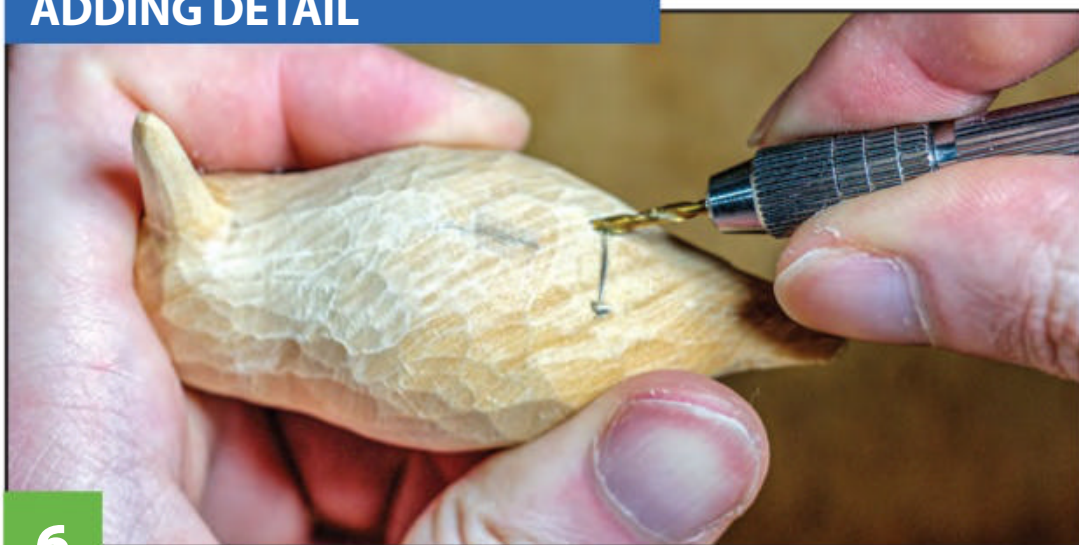


4 **Refine the bird's contour.** Draw a line down the center of the bird, carve toward the line, and then make the two sides meet in the middle. Do this for both the back and underside of the bird.



5 **Shape the beak.** Draw a centerline down the top and bottom of the beak. Then use the knife to round the edges by connecting these lines. Take your time and make small cuts.

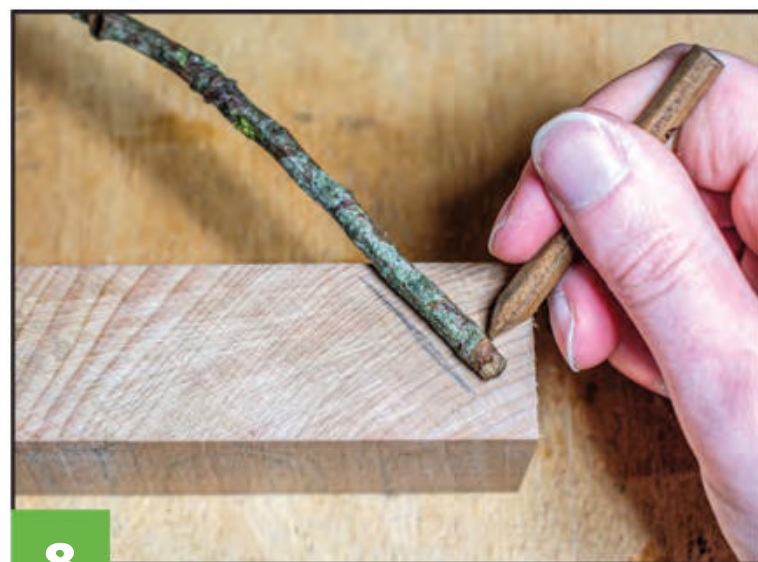
ADDING DETAIL



6 **Drill holes for the legs.** The holes should be about 1" (2.5cm) up from the bottom of the tail, about 1" (2.5cm) deep, and 1" (2.5cm) apart. To prevent the drill bit from slipping, make a small pilot hole with an awl or the tip of the knife. After drilling the holes, sand the bird through the grits to 600. You could always leave the facets showing, for more of a flat-plane look, if desired.



7 **Shape the legs.** Determine where you want to place the bird on the twig. Cut two pieces of aluminum wire to size—roughly 1 $\frac{3}{16}$ " (3cm) long. Bend one end of the wire with a pair of needle-nose pliers; this will make it slightly easier to wrap the wire tightly around the twig. *Note: I use non-marring pliers to prevent damaging the wire. If you don't have those, you can use a normal pair of combination pliers and put a bit of fabric between the wire and the pliers' jaws.* Insert the wire into the holes with a bead of cyanoacrylate (CA) glue. Use wire cutters to cut away the excess.



8 **Prepare the base.** On the side of the base, mark the depth and angle needed for the twig to seat inside the block so that the kingfisher sits upright. Drill a $\frac{1}{4}$ " (6mm)-dia. hole in the center of the base at the same angle. You will probably need to remove a bit of bark to make the twig fit in the hole.



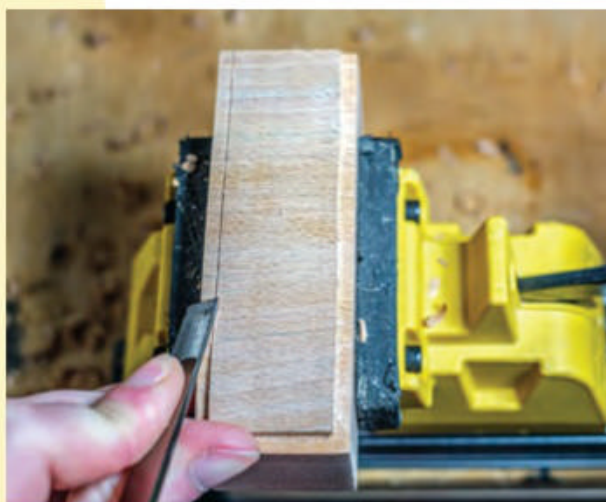
Painting and Finishing

Draw the bird's plumage, making sure both sides are symmetrical. You can copy my design or look online and alter it as desired.

Prepare your paint station. Paint the beak with oxide black and the feathers with ultramarine and titanium white. Then, if desired, add an eye by mixing oxide black with a small amount of titanium white. Once dry, apply mineral oil to the bird and base. Make sure the oil is completely dry, and then vigorously rub the unpainted stomach and base with a burnisher. Burnishers are used to make wood extremely shiny. Then glue the aluminum wire to the twig. You might have to adjust the position of the bird, because the twig might bend from the weight of the carving after a few days. Let dry and display proudly!

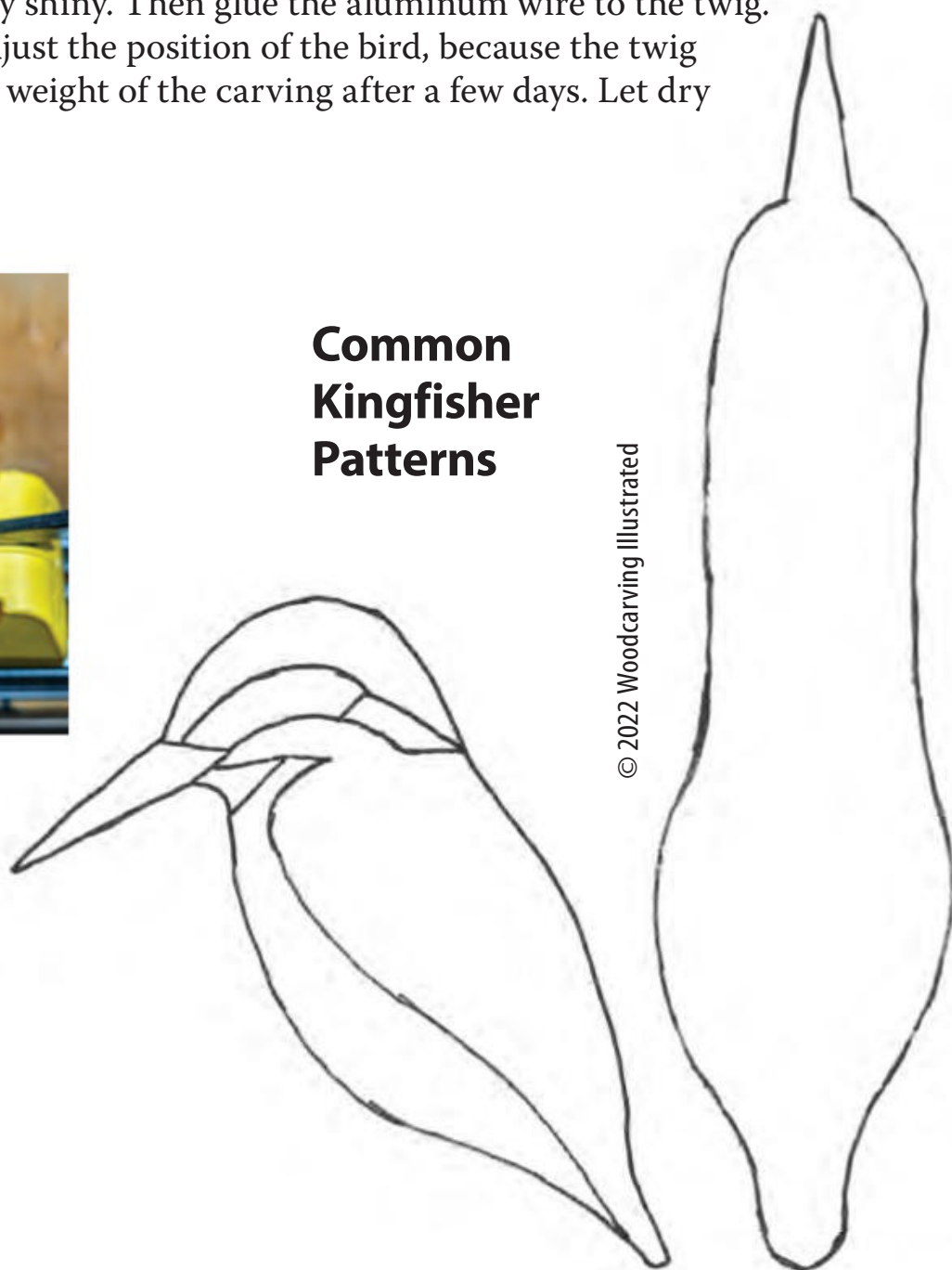
Carving a Bevel

To make the base look a bit more special, you can carve away a little edge at the bottom. Mark the edge you want to remove; an edge around $\frac{3}{16}$ " (5mm) high and $\frac{3}{16}$ " (5mm) wide works perfectly. To avoid accidentally chipping off wood from the corners, work toward the middle of the block on each side.



Common Kingfisher Patterns

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materials & tools

MATERIALS

- Wood, such as basswood, $1\frac{1}{2}$ " (3.8cm) thick: bird, 3" (7.6cm) square
- Heavy wood, such as beech, $1\frac{1}{2}$ " (3.8cm) square: base, $4\frac{1}{2}$ " (11.4cm) long
- Twig with a slight curve: approx. $\frac{1}{4}$ " (6mm)-dia.
- Pencil
- Cardboard or thick piece of paper
- Tracing or carbon paper (optional)
- Pen or marker

- Sandpaper: assorted grits to 600
- Glue: cyanoacrylate (CA)
- Aluminum wire, $\frac{1}{16}$ " (2mm)-dia.: 2 each $1\frac{1}{2}$ " (3.8cm) long
- Mineral oil
- Acrylic paints, such as Amsterdam: oxide black, titanium white, ultramarine

TOOLS

- Handsaw
- Knife, such as Mora 106

- Chisel: $\frac{3}{8}$ " (10mm)
- Drill with bits: $\frac{1}{16}$ " (2mm), $\frac{1}{4}$ " (6mm)-dia.
- Needle-nose pliers
- Awl (optional)
- Wire cutters
- Burnishing tool
- Paintbrushes: assorted

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



Wouter de Bruijn lives in Middelburg, a small city in the Netherlands. Wouter has been carving since 2019,

when he took a spoon carving course during a trip to Norway. He was inspired to try woodcarving because of his grandfather, who thoroughly enjoyed the hobby. You can find Wouter's work on Instagram and Etsy @WoodByWout.

Tiny Carved Gnomes

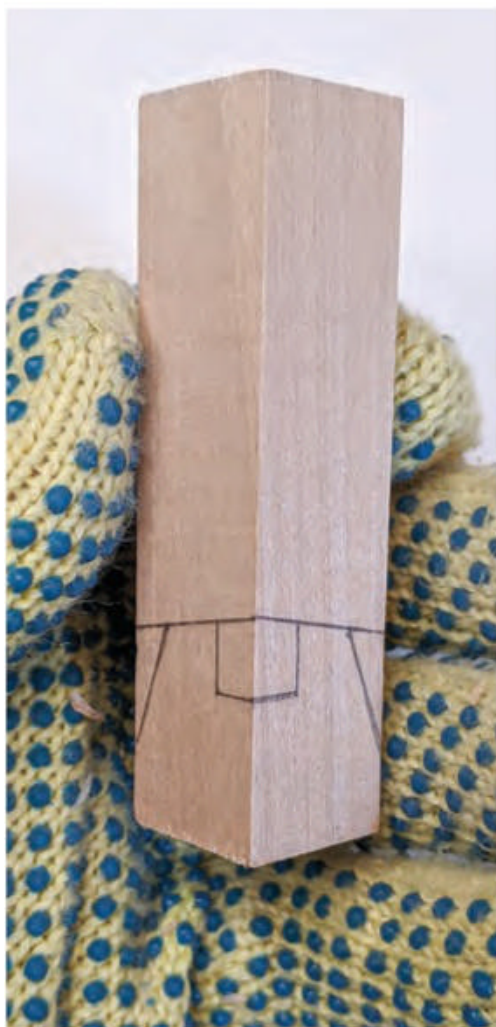


Complete this simple, customizable figure in one sitting—and then make a whole army of them!

By David Young

I love carving small figures. It's incredibly satisfying to complete a carving in one sitting, but carving small has another advantage as well: with a few cuts at this scale, I can quickly create dramatic shapes that would take many cuts at a larger scale.

This little gnome character grew out of experimenting with shapes and looking for a simple pattern that had three essential elements—a tall hat, a textured beard, and a simple but recognizable body design. This pattern provides unlimited opportunity for customization. Try your own beard design, crazy hat shapes, color combinations, or any other details you desire. You won't be able to stop at just one.



Getting Started

Gather your materials. I use a 1½" (38mm)-blade detail knife, but pretty much any carving knife will do. I use a ⅛" (3mm) 90° V-tool in one step, but you can use a knife for these cuts, if desired. If the carving is a little small for your taste or if you don't have any ¾" (1.9cm) basswood on hand, the pattern scales perfectly to a 1" by 1" by 4" (2.5cm by 2.5cm by 10.2cm) block.

Prepare the blank. Draw the pattern lines for the hat, nose, and sides onto the blank with a pencil or pen. It's easiest to draw the rest of the pattern freehand as you go along.

ROUGHING OUT



1

Rough out the hat. With a knife, establish the brim of the hat by placing a stop cut all around the perimeter and carving up to it. On the front, cut up to the brim from about halfway down the nose. On the sides, cut up to the brim from the point of the elbows indicated in the pattern. After carving up to the brim all the way around the hat, work your way around the hat itself, flattening each hard corner to create a cylindrical shape. Add a slight flare to the brim by carving in and up just above the brim.



2

Rough out the nose. Place a stop cut at the bottom of the nose and carve up to it. Use the tip of the knife to create vertical stop cuts along the sides of the nose, and then carefully carve along each of these from the bottom of the nose up to the hat brim to create a square. Pay attention to the location of the tip of your knife and avoid going too deep.



3

Round the nose. Undercut each corner of the nose with the tip of the knife, and then cut the corners off at a 45° angle. Continue to remove sharp corners until the nose is perfectly round.



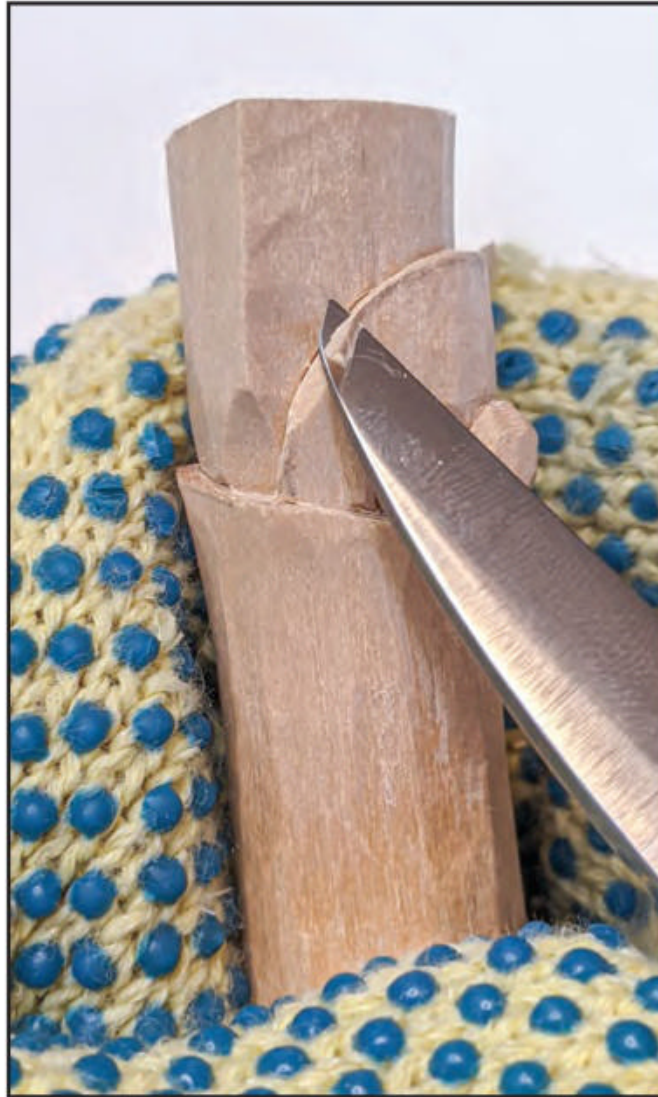
4

Shape the body. With the knife, begin carving up toward the brim of the hat from the elbow point on each side of the nose, tapering the body and head of the carving inward as it approaches the hat. Then flatten the body below the nose and round any sharp corners created in the process. Repeat the same process to shape the back.



5

Carve the cheeks. Draw the round cheeks with the pencil. They should be roughly circular, about the same size as the nose. Make stop cuts along the cheek lines with the tip of the knife. Slice carefully at an angle along the inside of each stop cut (from the cheeks outward) to establish the cheeks, and then round the edges created in the process. *Note: For a simpler carve or just for some variation between gnomes, you can omit the cheeks.*



6

Carve the beard. Draw the beard outline. The beard should be a semicircle starting at the hat directly above the elbows on the sides and extending about halfway between the nose and bottom of the carving. Make a stop cut with the tip of the knife across the entire beard line. Shave up to the stop cut from the bottom and sides until the beard sticks out $\frac{1}{16}$ " to $\frac{1}{8}$ " (2mm to 3mm) all the way around. On the sides, carve the upper arms in behind the beard to create shoulders. Then use the tip of the knife to round the sharp edges of the beard.

ADDING DETAILS



7

Carve the arms. Draw the locations of the arms, coat, and pockets. Place a deep stop cut along the bottom edge of each arm and carve up to it from the base of the block, flaring the bottom of the robe up to the arms. Then make stop cuts along the pocket lines, extending just past the width of each arm. Cut a triangle chip out of the corner where the bottom of each arm goes into the pocket. Then carve the pockets.



8

Finish the arms and robe. Smooth all the edges along the bottom sides of the arms and pockets. Carve the front of the robe, starting with a stop cut, and then carving along it at an angle to remove a thin V-shaped slice. Cut out the triangular opening at the bottom of the robe.



9

Shape the hat. Draw the main shape of the hat on all sides. Then cut large V-shaped notches into each corner. Each notch should be roughly parallel to the brim of the hat, slanting down toward the back and up toward the front. As you work on the notches, taper the hat in the front and back as it gets closer to the top.



10

Detail the hat. Extend each notch on the sides of the hat to create a zigzag pattern when viewed from the front or back. Carve in and up along all the outside edges of the hat to create small flares at the brim and each corner of the hat. Check the profile of the hat, ensuring that it tapers in toward the top and the very tip. At the top of the hat, carve additional notches to create folds in the crook of the hat.



11

Add the finishing touches. Carve a smile by making a simple stop cut and carving up to it, and then round the upper lip. Texture the beard using a $\frac{1}{8}$ " (3mm) micro V-tool or the knife. Start by adding V-cuts along the outside edge of the beard at regular intervals all the way around. Leave space between each cut so you can come back and add upward V-cuts in between each of those, pointing up toward the nose. Add small V-cuts above the upper lip and in any other large gaps that may remain between your cuts.



Painting and Finishing

Brush the carving with boiled linseed oil (BLO) and dry with a rag. *Note: Always dispose of oil-soaked brushes and rags according to the manufacturer's instructions, as they can spontaneously combust.* Paint with acrylic paints, referring to the Paint Notes (see above). I thin my paints slightly with water (2 to 3 drops of water for every 10 drops of paint). Leave the nose and cheeks unpainted, or add a slight blush, if desired. After the paint and oil have dried, finish the carving with a matte spray, such as Krylon®.

Paint Notes

Beard base: classic French gray (1)

Beard detail: drybrushed vintage white (1)

Coat: tropical blue (2)

Hat: citron green (2)

1 FolkArt®
2 Americana®

materials & tools

MATERIALS

- Basswood, $\frac{3}{4}$ " (1.9cm) square: gnome, 3" (7.6cm) long
- Basswood, $1\frac{3}{16}$ " (3cm) thick: log, $\frac{5}{8}$ " x 4" (1.6cm x 10.2cm)
- Basswood, $1\frac{3}{8}$ " (3.5cm) square: stump, $1\frac{7}{16}$ " (3.7cm) long
- Pencil or pen
- Boiled linseed oil
- Clean rags
- Acrylic paints, such as Americana®: citron green, tropical blue; such as FolkArt®: camel, classic French gray, pure black, vintage white

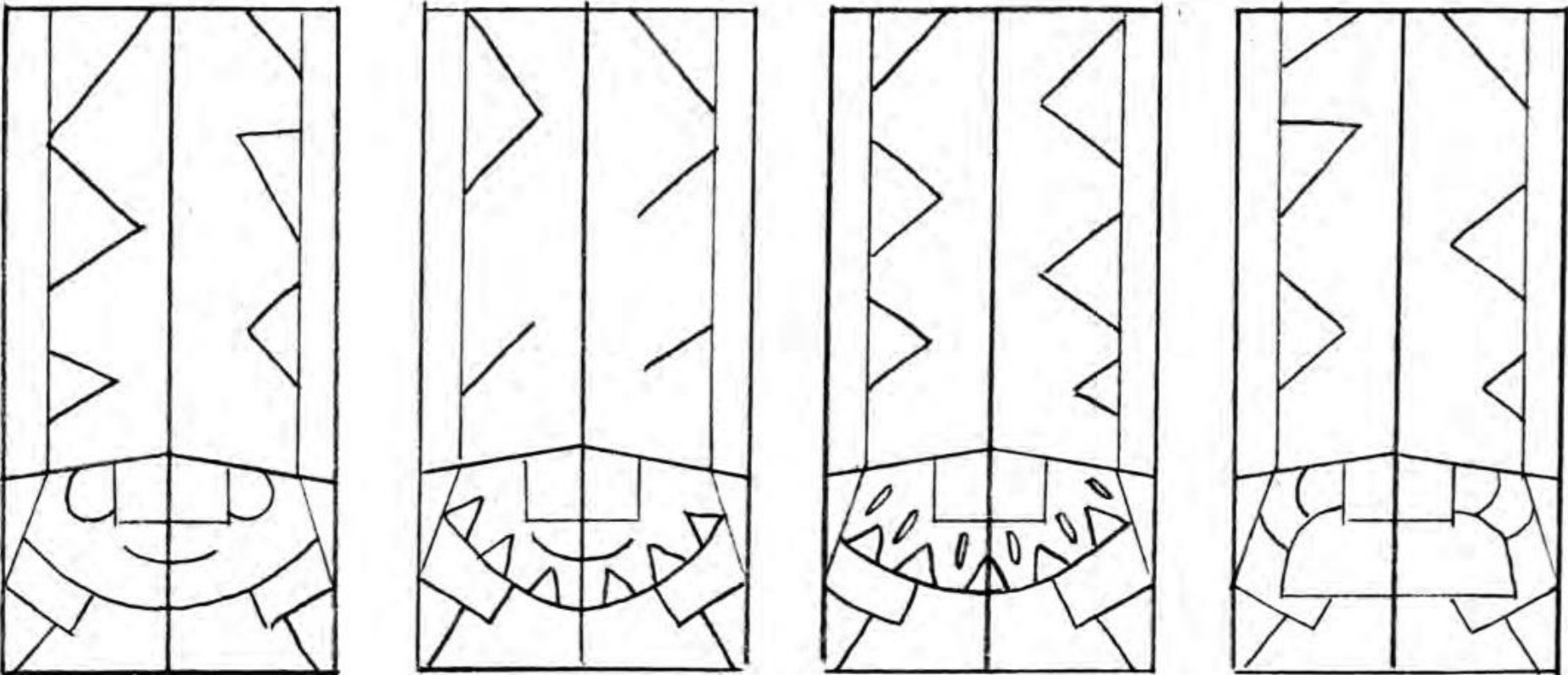
- Antiquing medium, such as FolkArt® (optional)
- Clear spray finish, such as Krylon®: matte

TOOLS

- Carving knife
- Micro V-tool: $\frac{1}{8}$ " (3mm)
- V-tool: $\frac{1}{4}$ " (6mm) 60° (optional)
- Small toothpick or embossing tool

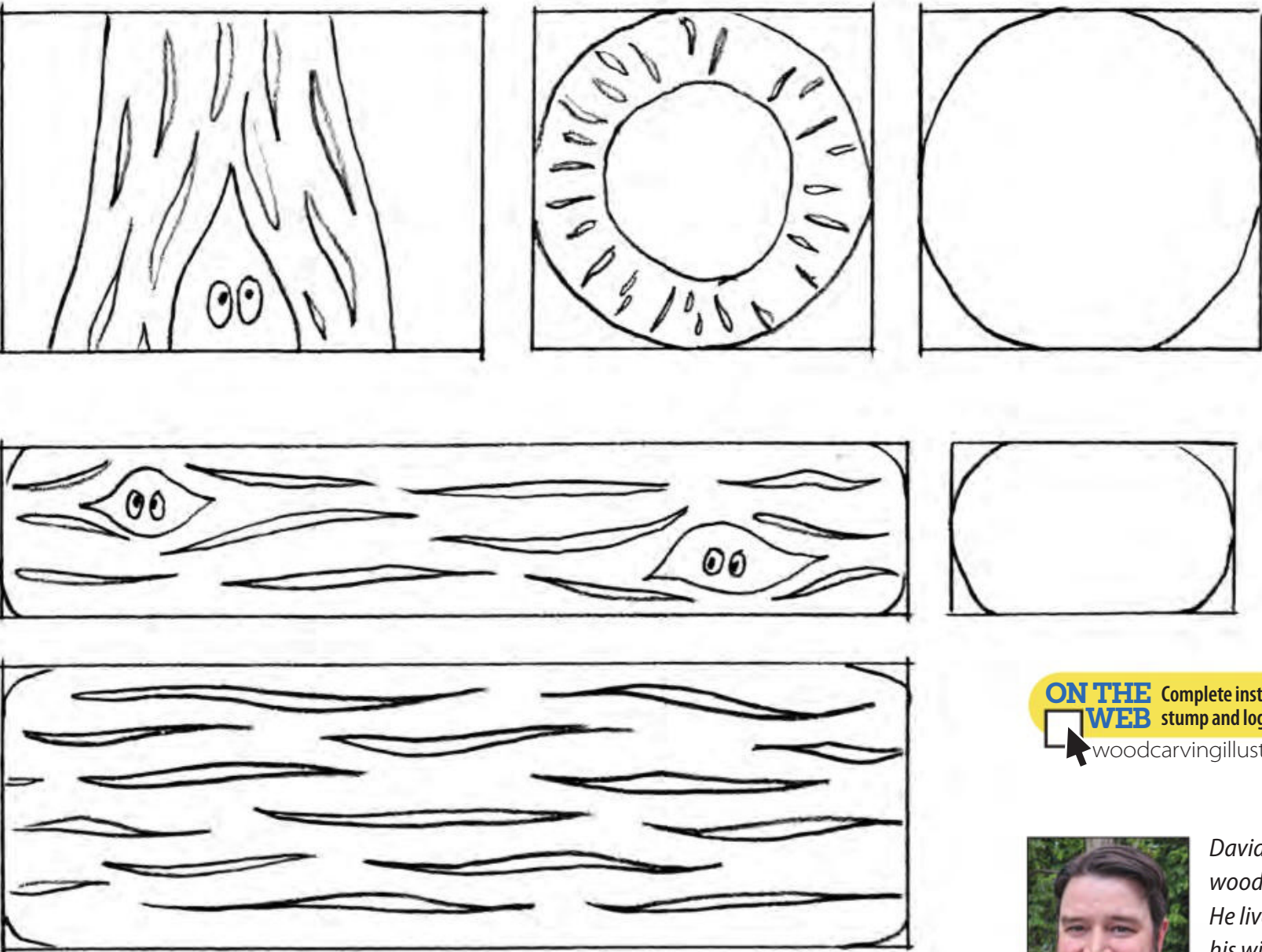
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

Tiny Gnome Patterns



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Stump and Log Patterns



ON THE WEB Complete instructions for the stump and log are online.
woodcarvingillustrated.com



David Young has been woodcarving since 2019. He lives in Holt, Mich., with his wife and three kids. You can find more of his work on Instagram @dywoodcarving.

Happy-Go-Lucky Turtle



Roll into summer with this little reptile

By Ken Kuhar

Animal caricature carvings often express a lot of emotion, and this little turtle is no exception. Thanks to their interesting shell designs, turtles lend themselves to endless creative interpretation. Don't be afraid to make this design your own!

Getting Started

Transfer the front and side pattern views to the blank. The grain should run from the base of the legs up to the hat. Use a band saw or coping saw to cut out the piece, making sure to leave plenty of room for the head and hat. Then, using a pencil or Sharpie®, mark the position of the shell, tail, hat, and legs. Mark a centerline for the face and head. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*

TIPS

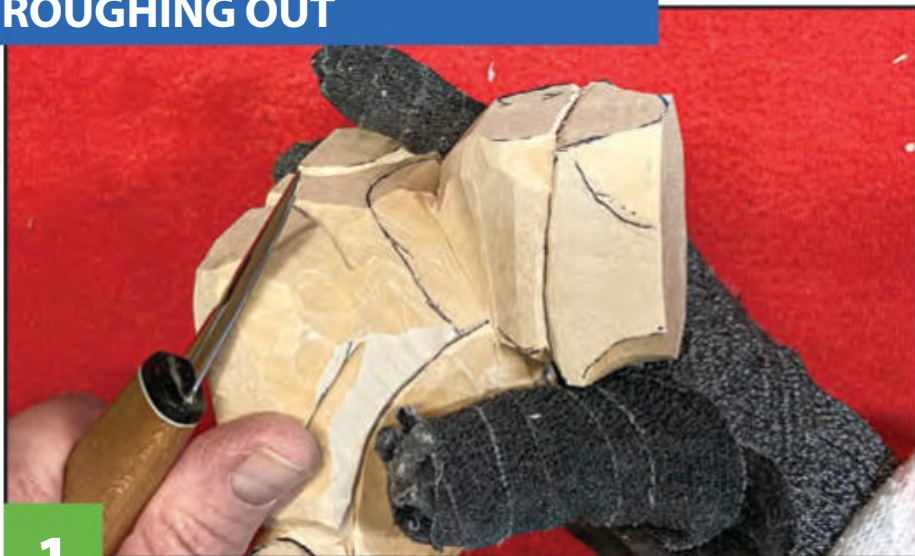
LISTEN TO THE GRAIN

Pay special attention to the direction of the woodgrain. If the knife is causing the wood to chip or catch, you may need to consider cutting in a different direction.

STOP CUTS

When you are making a stop cut across the grain, you will meet resistance. This is because you are cutting across many strands of wood fiber and are therefore more likely to cause chip-out. To avoid this, rock the blade back and forth along the cut line rather than trying to make a deep cut in one go.

ROUGHING OUT



1

Block in the carving. Using a bench knife, soft V-tool, or a $1\frac{5}{32}$ " (12mm) #11 gouge, rough out the shell, legs, head, and hat.



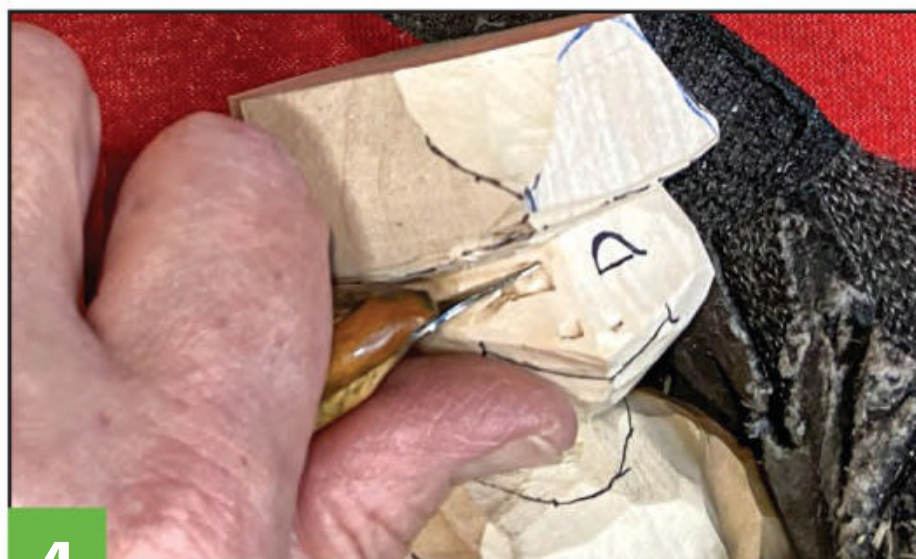
2

Round over the sharp edges. Use the bench knife to remove excess wood from the shell, body, head, and hat. Define the legs, and then separate the edge of the shell from the body and the bottom of the hat from the head.



3

Shape the head. The head comes to a point at the bridge of the nose. Remember that the turtle is looking slightly to the right. Use a carving knife or a $1\frac{5}{32}$ " (12mm) #6 gouge to round the head and tuck it under the hat brim. Then separate the hat brim from the top of the hat with the bench knife or soft V-tool.



4

Mark the eyes, nose, and mouth. Use a detail knife to turn these lines into stop cuts. Rough out the eyes, carving from the inside of the eye to the stop cut at a slight angle (about 10° to 20°). The eye is slightly rounded with deeper recesses at the inside and outside corners. Make a stop cut along the mouth line, and then remove wood from underneath to create a slight overbite. Remove a triangular chip at each corner of the mouth and each side of the nose.



5

Shape the neck. Draw two parallel lines around the base of the turtle's neck to create the illusion of a retractable neck. Separate the neck from the folds using the carving knife or a $\frac{3}{16}$ " (5mm) #11 gouge. Shape the neck so that it rounds into the bottom of the head and into the neck folds.



6

Shape the feet. Use the bench knife, V-tool, or a $\frac{1}{16}$ " (2mm) #11 gouge. Keep the front feet wide and bulbous to mimic flippers. Remove the sharp edge at the bottom of the feet so that they round gently under the bottom.



7

Separate the toes. Use a $\frac{5}{16}$ " (8mm) 70° V-tool to detail the toes. I carved three on each front foot and two on each back foot. Then use the bench knife to round them over.



8

Shape the shell. Draw a centerline down the shell, front-to-back. Use the carving knife and/or a gouge of your choice to shape the shell. Aim for a mound shape with a middle high point that tapers down on all sides. Do not remove the tail. Draw a line around the shell approximately $\frac{1}{2}$ " (1.3cm) in from the edge. Use a $\frac{3}{8}$ " (10mm) #8 gouge to carve along the drawn line.

ADDING DETAILS



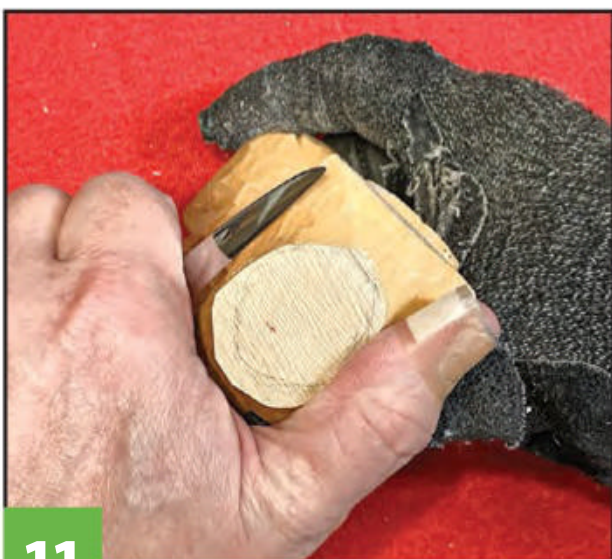
9

Detail the shell. Draw a long-sided hexagon figure on the middle of the top of the shell. Draw a line around the bottom of the shell about $\frac{1}{4}$ " (6mm) from the edge. Draw connecting lines from each corner of the hexagon to the outer line. Then, using a $\frac{3}{8}$ " (10mm) 70° V-tool, carve a shallow V along each line to complete the shell pattern.



10

Refine the tail with the detail knife. The tail wraps up over the shell from the middle of the back side. Shape it to bring out shadows of separation from the shell.



11

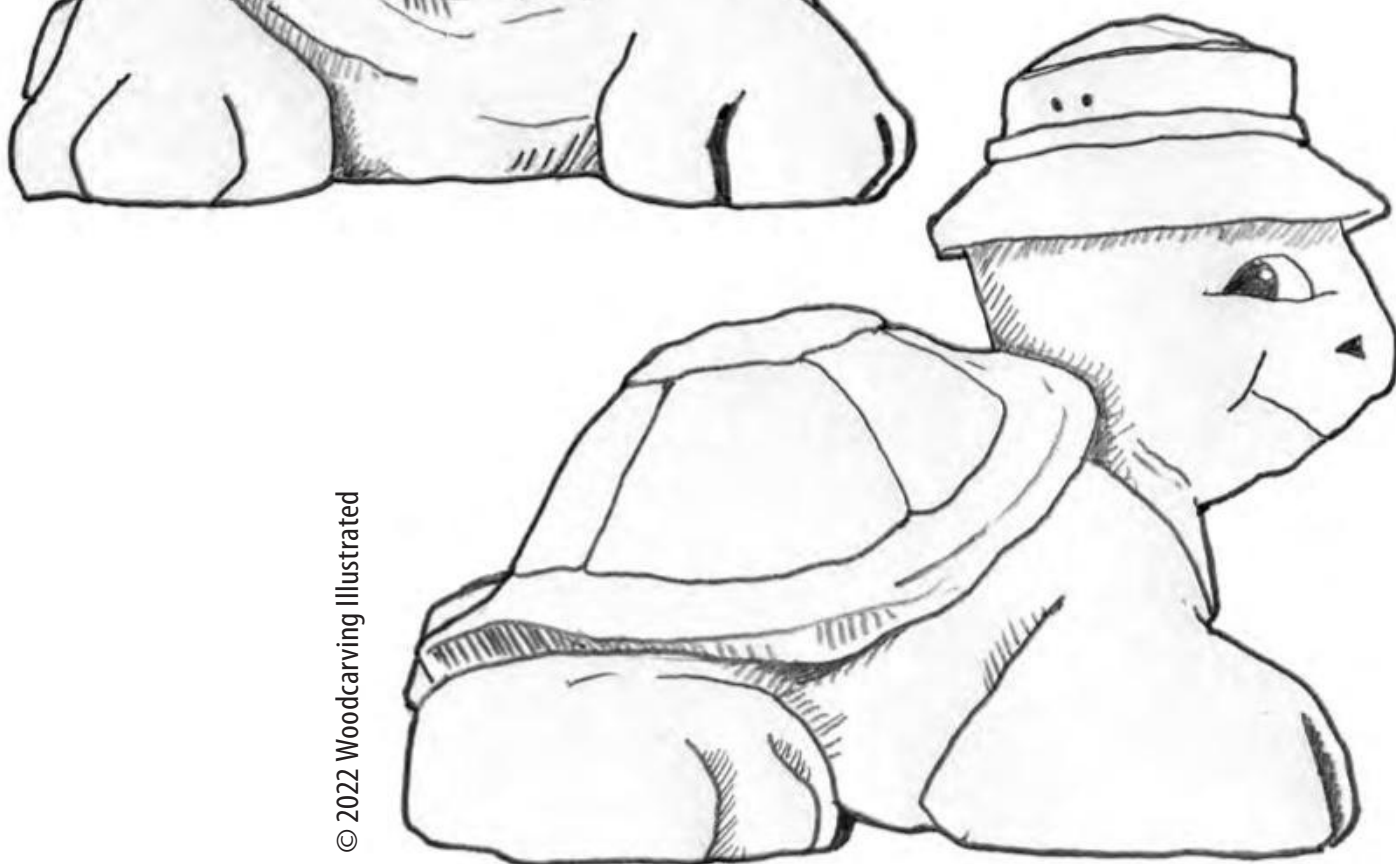
Define the hat. Use the bench knife or a $\frac{5}{32}$ " (4mm) #6 gouge to thin the brim and give it a little wave. Use the same tool to clean up the underside of the brim so it sits on the turtle's head. Use the bench knife to shape up the top of the hat and slightly round over the top edge. Draw a line $\frac{1}{8}$ " (3mm) above the brim around the top of the hat. Create a hatband by removing wood above this line using a $\frac{5}{16}$ " (8mm) 45° V-tool. Using an awl, add two small "vent" holes on each side of the hat above the hatband.



12

Inspect your work. Look over the carving with a critical eye and clean up any fuzzies and sharp edges with the bench knife.

Happy-Go-Lucky Turtle Patterns



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Finishing

Prepare the carving for paint. Wash it in lukewarm water with liquid dish soap, and then scrub it lightly with an old toothbrush to remove any dirt and oils. Let dry. Prepare your paint station. I paint with watered-down acrylics, sometimes more than one coat, to bring out the depth of color but still allow the woodgrain to show through. Paint the body with thinned parrot green and the shell with thinned nutmeg. Then use burnt umber to add shadows in the recesses of the carving.

Paint the hat with thinned khaki and the hat band with thinned Navajo turquoise. Paint the eyes with full-strength vintage white and the pupils with carbon black. Drybrush the body with vintage white.

Apply finish. Spray a light coat of Minwax® satin polyurethane to the entire carving and let dry.

TIP

HEADS UP

The hat brim for the turtle goes all the way around the hat. For a more realistic look, carve in some imperfections. The hat material is soft and flexible, so it should not be perfectly flat.

materials & tools

MATERIALS

- Wood, such as basswood, 3 $\frac{3}{8}$ " (8.6cm) square: 3 $\frac{1}{16}$ " (9cm) long
- Pencil
- Marker, such as Sharpie®
- Mild cleaner and degreaser, such as Dawn®
- Acrylic paints, such as Apple Barrel®: khaki; such as FolkArt®: Navajo turquoise, nutmeg, vintage white; such as Jo Sonja®: carbon black; such as Palmer™: burnt umber, parrot green
- Finish, such as Minwax® polyurethane: satin

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

TOOLS

- Band saw or coping saw
- Knives: bench, detail, carving (optional)
- #6 gouge: $\frac{5}{32}$ " (4mm), $\frac{15}{32}$ " (12mm)
- #8 gouge: $\frac{3}{8}$ " (10mm)
- #11 gouges: $\frac{1}{16}$ " (2mm) (optional), $\frac{3}{16}$ " (5mm), $\frac{15}{32}$ " (12mm)
- V-tools: soft, $\frac{5}{32}$ " (4mm), $\frac{5}{16}$ " (8mm) 45°; $\frac{5}{32}$ " (4mm), $\frac{5}{16}$ " (8mm), $\frac{3}{8}$ " (10mm) 70°
- Toothbrush
- Awl
- Paintbrushes: assorted



Ken Kuhar began carving in 2006. A fondness of caricature drawing in his youth has paved the way for carving people and animals in humorous situations. The craft has been an enjoyable adventure and has provided

many opportunities for him to make friends along the way. Ken is a member of the Lancaster Woodcarvers Club and the Conewago Wood Carvers Club. Ken lives in Millersville, Pa., with his wife Lynda.



Carving a Flower Barrette

This relief carved accent holds a lot of hair

By Ivan Govaerts

I always used to make my wooden barrettes the classic way, with a metal clip in back. Then, at an art fair, I met a woman with very thick hair—hair so thick that the barrette wouldn't hold it all! Soon, this curved clip was born.

The lotus flower is regarded in many cultures, especially in Eastern religions, as symbolic of enlightenment and rebirth. Its characteristics are a perfect analogy for the human condition: even with roots in the dirtiest waters, this plant can produce a beautiful flower. I used the lathe to turn the pin on my lotus barrette, but you could carve it instead, if desired. The finish is an eco-friendly water-based varnish, which holds up to hair grease and common styling products. Enjoy!

Getting Started

Choose a variety of wood; I used maple, but you can use whatever wood you like. I recommend hardwoods for increased durability, however. *Note: For carving, I use a detail knife, straight gouge, V-scorp, and gouge scorp from the Flexcut® JKN91 Carvin' Jack™ in combination with the detail knife.* As an alternative for the Carvin' Jack, you can use some small gouges and a V-tool of your choice.

PREPARING THE BLANK



1

Cut the basic shape. Use the template to draw a curved line along the side of the wood and cut the side view with a band saw. Apply the pattern on the concave side along the length of the grain using repositionable spray adhesive or a glue stick. Then, using pieces of scrap wood to keep the blank level, cut the shape of the lotus (the top view) on a scroll saw. Then, using graphite transfer paper and a pencil, draw the lotus design on the convex side of the blank. Remove pattern from the concave side.



2

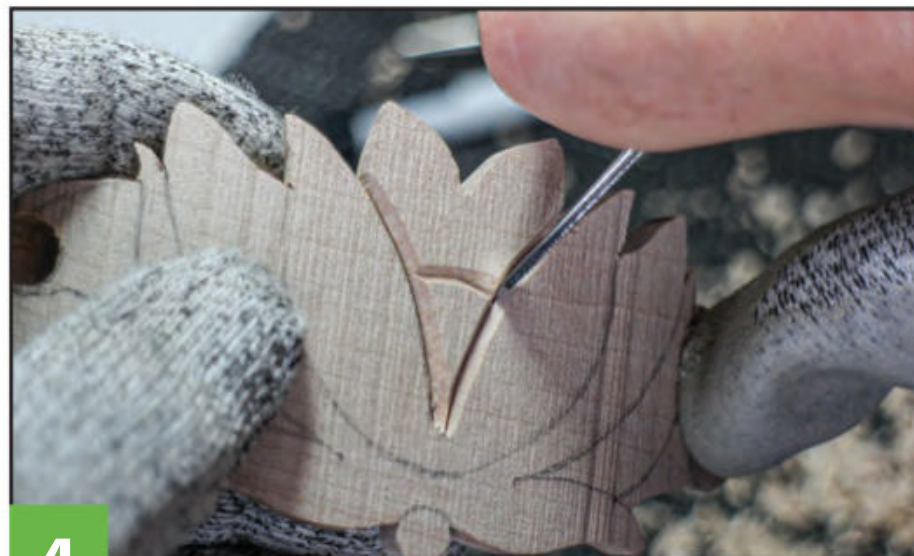
Drill the holes for the pin. Start by bracing the blank, convex-side-down, against the work surface and begin to drill a $\frac{9}{32}$ " (7mm) hole straight down into the wood. Once the drill grabs into the wood, tilt the workpiece in the direction you want the pin to go, and then drill the rest of the hole at that angle. When you drill a hole on the other side, make sure it matches the first in angle. Do not drill too close to the edge of the wood; otherwise, the piece may split. Once both holes are drilled, carefully take the blank in your hand and clean them up with the same bit.

CARVING THE BARRETTE



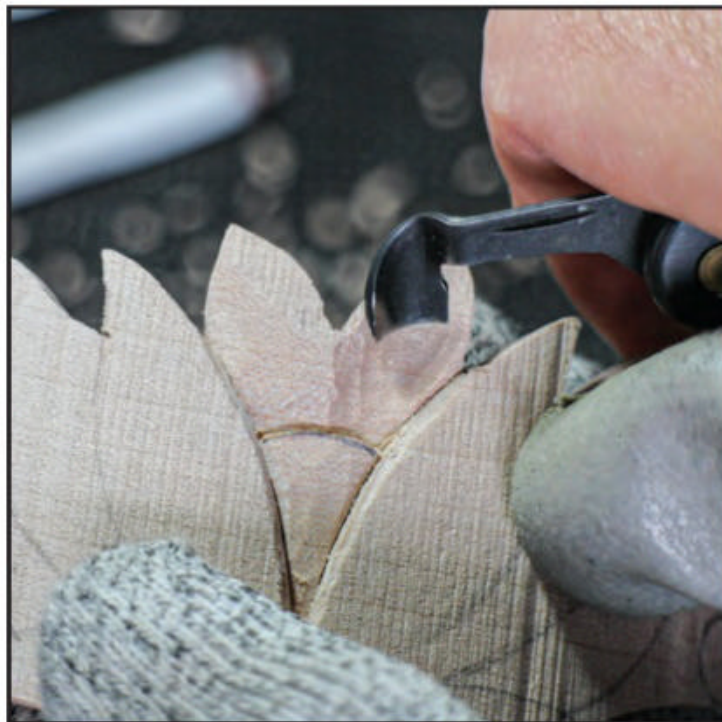
3

Round the inside. To give the piece a sense of lightness, thin down the inside (or back) of the piece with a detail knife, tapering the edges of the leaves toward each point and carving off saw marks over the entire surface. Do not overcut the petals here, as they can become fragile.



4

Begin to separate the top details. With a V-tool of your choice, carve along the central V and any details within it. Clean up your cuts with the detail knife.



5

Refine Section A. Bring down the level of the wood within the central V using a gouge of your choice, and then round this area over with the detail knife. Using the same tool, deepen the cut between the two outer petals and the bottom of the V. Bring down the petals even lower by scooping out the centers with a scorp or a gouge of your choice. Keep the upper edges of the petals mostly untouched for now.



6

Shape Section C. Wait to carve Section B next to the middle section until later. For this next group of petals, follow the same method and tools as for Section A. Switch to a smaller gouge at the base.



7

Add more details. With the detail knife, distinguish the ball at the very base of the carving (Section F), and then round it over with a series of small slices. Only the front has to be completely round. Then shape Section D, hollowing the petals as in Steps 5 and 6. Deepen the bases of these petals so they sit below Section C.



8

Define Section E. Make cuts with the V-tool and detail knife around the volute, and then deepen the part between the volute and petals with the detail knife.



9

Shape the bottom leaves in Section C. Hollow their centers with the scorp or a small gouge of your choice.



10

Round the large petals. With the detail knife, carve the outside edges of Section B. Leave the tops fairly flat. Then round over the volutes in Section E completely with the same tool.



11

Sand the carving. I usually sand most of my carvings, but you could leave the carved facets prominent if desired. Start with 80-grit and then move progressively up through the grits, from 120 to 320 to 400 (and even 600 if desired). Wipe off the dust with a tack cloth.

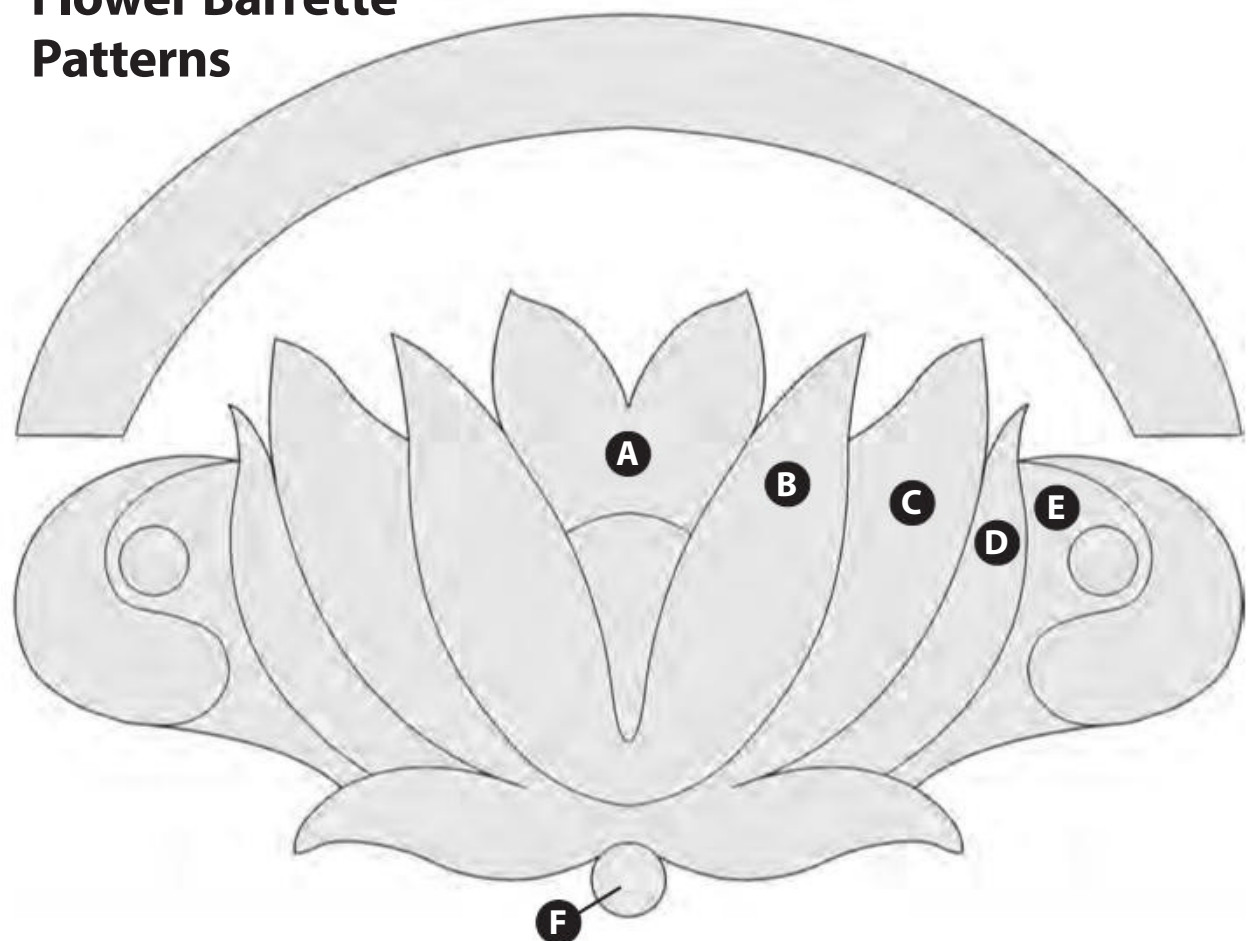
Making the Pin

Cut the blank to size and round it using the knife or a lathe. The pin should be long enough to go through the two holes of the barrette and protrude around 1" (2.5cm) on either side. Make sure the pin does not fit too tightly in the holes. Carve the round finial on one end, taper the other to a blunted point, and then sand through the grits, removing excess dust.

Finishing

I finished this project with three coats of a satin, eco-friendly, water-based varnish—the same you might use on wooden floors. I use this because it protects against the grease of the hair and head, as well as light rain. However, you could use a different finish, if desired.

Flower Barrette Patterns



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materials & tools

MATERIALS

- Wood, such as maple, 1 $\frac{5}{8}$ " (4.1cm) thick: curve, 2 $\frac{3}{8}$ " x 4 $\frac{11}{16}$ " (6cm x 11.9cm)
- Wood, such as maple, $\frac{3}{4}$ " (1.9cm) square: pin, approx. 8" (20.3cm) long
- Carbon or graphite transfer paper
- Pencil
- Tack cloth
- Spray adhesive or repositionable glue stick
- Sandpaper: 80, 120, 400, 600-grit
- Finish, such as water-based varnish: satin

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

TOOLS

- Band saw
- Scroll saw
- Lathe (optional)
- Drill press with bit: $\frac{9}{32}$ " (7mm)-dia.
- Detail knife
- Flexcut® Carvin' Jack™ (or assorted gouges, a scorp, and a V-tool of your choice)



Ivan Govaerts is a professional firefighter living in Belgium. As a self-taught artist, he spends his free time in his workshop.

He started woodburning as his main activity in 2000, but tries to combine this with woodcarving and woodturning. Get more info about Ivan at woodcreator.be or Instagram @macro_woodcreator.

Mr. Vacation

This advanced carve is a one-way trip to paradise

By Wayne Laramore

This tourist was ready for sunshine and clear skies, and clearly landed in the wrong place. Don't overthink this carving and make it difficult (he's already having a bad day). Cut away what you don't need and keep what you do. And go light on the paint! (For my top painting tips, go to Tips & Techniques on page 16.)

Getting Started

Trace the pattern onto the blank. Cut the front view with a band saw. Tape the waste pieces in place, turn the blank 90°, and then cut the front view. Mark the major landmarks with a pencil.





Carve the basic landmarks.



Block out the facial features.

Carving

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.* Round the carving, blocking out the main areas: arms, head, sunglasses, and camera. Use a rough out knife, $\frac{5}{8}$ " (16mm) 90° V-tool, and 1" (25mm) #3 gouge. No need to add details yet; just block in the main areas.



Use a centerline to maintain symmetry.

Separate the legs with the knife, working the front and the back at the same time. Block in the flip-flops and shorts. The head is turned slightly; leave wood for the sunglasses and camera. Block in the ears. The bottom of the ears is in line with the bottom of the nose. Block in the hair with a detail knife. Make the lines wavy; this will make the hair look more realistic. Go back with the knife and deepen some areas. Set the cheek bone by going straight down in front of the ears. Block in the neck and set the shirt collar. Use the knife

at a 45° angle and go in toward the neck to create the inside of the collar. Use a $\frac{9}{32}$ " (7mm) #9 veiner on the top of the collar. This will create the upward turn and inside of the collar.

Define the nose and the mouth area. The smile line comes from behind the nostrils. Draw circles for the eye mounds. Use a $\frac{1}{16}$ " (2mm) #11 veiner to build the mound so you can set the eyes in their sockets. Then draw a horizontal centerline through both eyes and begin to define the lids and eyeballs. You want to maintain a round and downward appearance for old, droopy eyes. Look the carving over and clean up any areas that need it. Use a $\frac{1}{8}$ " (3mm) 35° V-tool and a detail knife to undercut around the bottom of the shirt, shorts, and anywhere you want to show definition. Finally, use the V-tool to add wavy lines for hair texture. Don't forget the eyebrows. Carve a base of your choice; I added light tile lines to a flat piece of wood.



Always sketch on the details before carving them.

Painting and Finishing

Prepare the carving for paint by removing all pencil marks and fuzzies. Seal it by brushing on boiled linseed oil (BLO). Remove as much you can with a rag. *Note: Dispose of oil-soaked rags properly, as they can spontaneously combust.* Let it set for at least 24 hours.

Paint the carving (see Paint Notes on page 41). Use heavily thinned acrylic paints; it may take three or four coats to achieve your desired color. Remember, it is always easier to add layers than to remove them. Finish the sunglasses with Mod Podge® to give the lenses a reflective look. Once dry, seal the piece with a clear spray finish.

Paint Notes

Face: burnt sienna (1), tomato red (1)

Eyes: antique white (2), blue heaven (2), lamp black (1)

Hair: Quaker gray (2)

Camera: antique white (2), lamp black (1), Quaker gray (2), tomato red (1)

Sunglasses: tomato red (1)

Shirt: tomato red (1)

Shirt details: antique white (2), black forest green (1), lime green (3), primary yellow (1)

Shorts: primary yellow (1)

Short stripes: black forest green (1), black green (1), black plum (1), lime green (3)

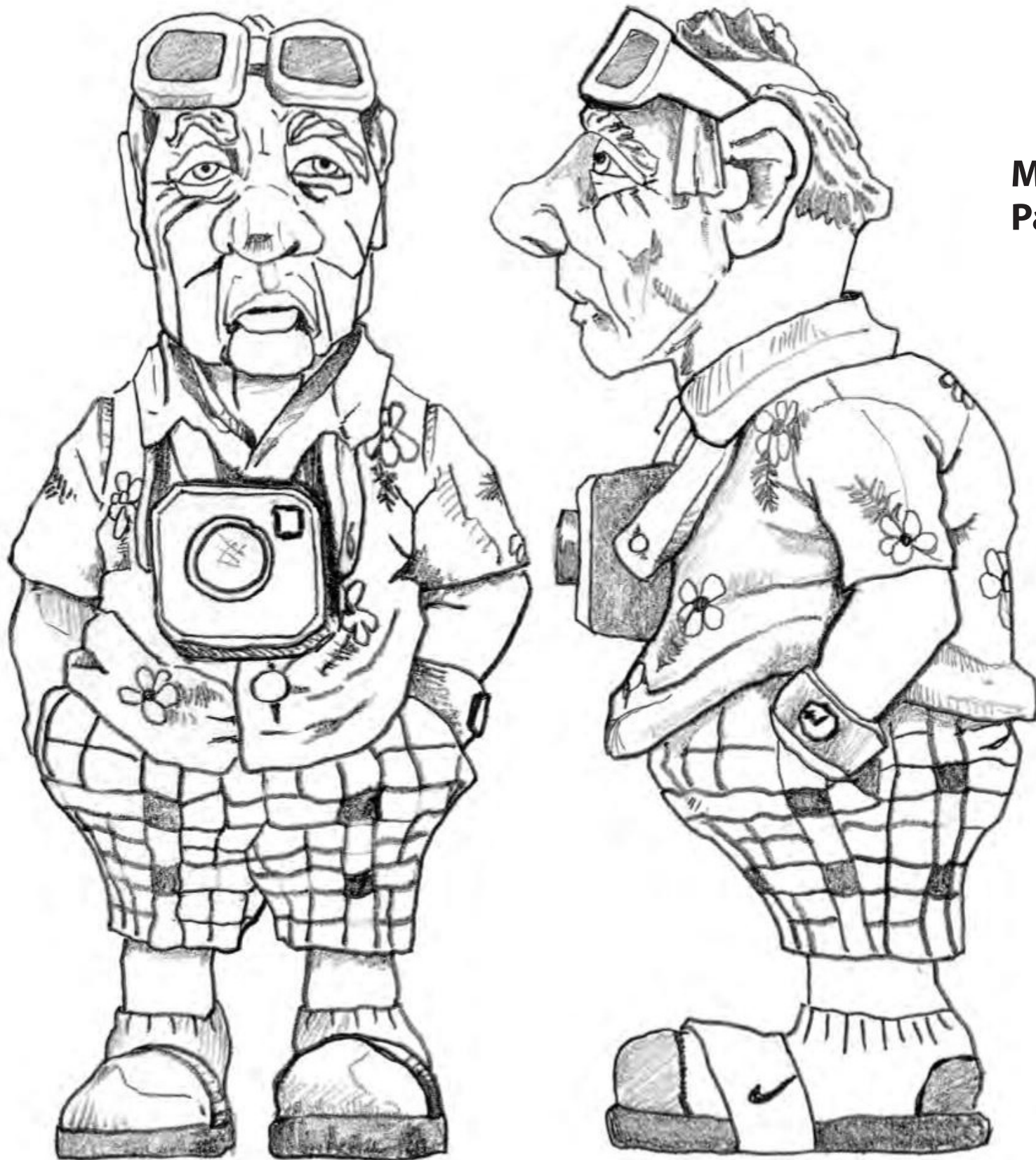
Socks: antique white (2), Quaker gray (2)

Shoes: lamp black (1), lime green (3)

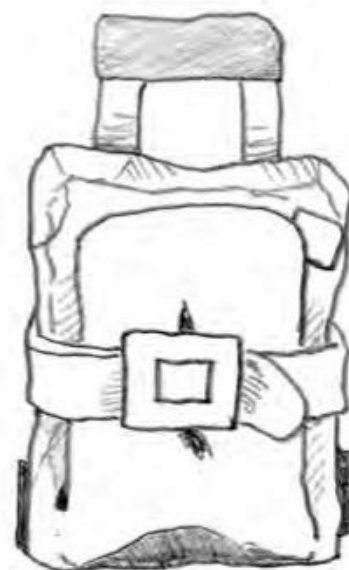
Suitcase: antique white (2), burnt sienna (1), lamp black (1), primary yellow (1), Quaker gray (2), tomato red (1)

1 Americana® 2 Ceramcoat® 3 FolkArt®





Mr. Vacation Patterns



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materials & tools

MATERIALS

- Basswood, 2½" (6.4cm) thick: caricature, 3¼" x 6⅝" (8.3cm x 16.8cm)
- Basswood, ¾" (9.5mm) thick: base, 3⅝" x 6⅞" (9.2cm x 15.6cm)
- Basswood, 1" (2.5cm) thick: suitcase, 1½" x 2⅜" (3.8cm x 6cm)
- Tape: clear packaging
- Marker
- Pencil
- Boiled linseed oil
- Acrylic paints, such as Americana®: black green, black plum, burnt sienna, black forest green, lamp black, primary yellow, tomato red; such as Ceramcoat®: antique white, blue heaven, Quaker gray; such as FolkArt®: lime green
- Clear finish, such as Deft
- Mod Podge®

TOOLS

- Band saw
- Knives: rough out, detail
- V-tools: ⅛" (3mm) 35°, ⅝" (16mm) 90°
- #3 gouge: ⅓" (8mm), 1" (25mm)
- #9 veiner: ⅞" (7mm)
- #11 veiners: ⅛" (2mm), ⅜" (3mm)
- Paintbrushes: assorted

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

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



Wayne Laramore, a retired mental health administrator, resides at Sparta, Ill., with his wife Pat. He is a father of two and grandfather of four. Wayne joined the Caricature Carvers of America (CCA)

in 2016. He is a member of the Belleville Midwest Carvers Club and a guest carver at Silver Dollar City. To see more of his work, visit @waynelaramore on Instagram and Facebook.

Five-Point Whimsey

Whittle a double star in just five working steps

By Garth Burgon

This project may look daunting, but with a little patience and care, you can succeed. I created it after first carving the three-point ribbon published in the summer 2021 issue (#95). After playing around with the knife, I carved a thicker five-point version, split the ribbon down the middle, rounded the two pieces into ropes, and came up with the current design. It's a fun project, perfect for the summer months.

Getting Started

Photocopy two copies of the pattern. Attach one copy to the front of the blank using repositionable spray adhesive. Cut the perimeter on a band saw or scroll saw. Leave about $\frac{1}{16}$ " (2mm) of extra room on all sides as you cut, and then hand-sand down to the perimeter

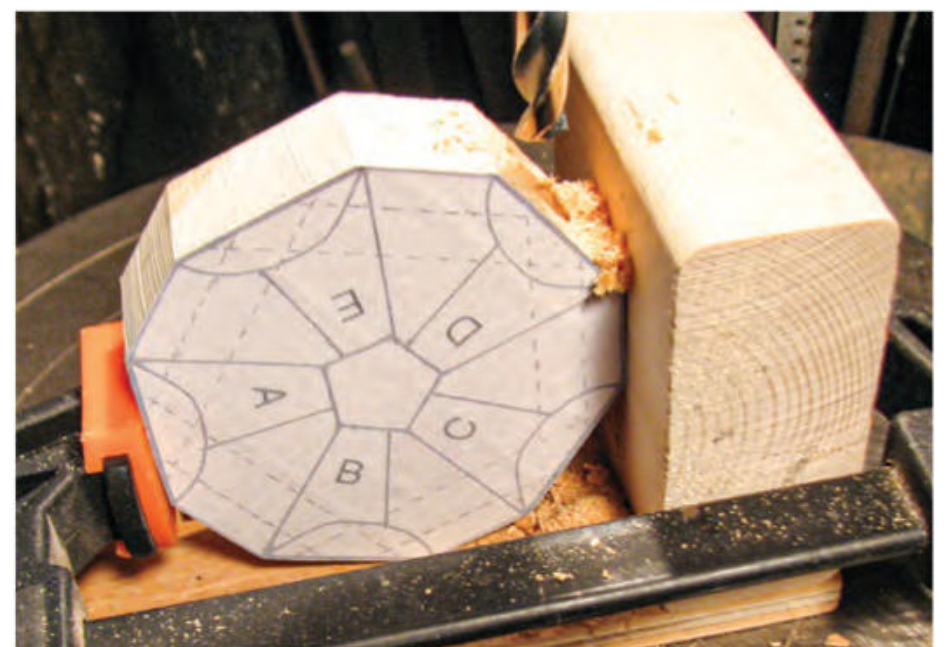


Use a shop-made jig for drilling holes.

lines with 180-grit sandpaper. Now attach the second copy to the back of the blank (the order of the letters do not need to match the top side). Make a jig for drilling holes. I screwed a small piece of a 2x4 to the end of a $\frac{1}{4}$ " (6mm)-thick piece of plywood, roughly 3" by 8" (7.6cm by 20.3cm). As tolerances of this project are very close, I added two leveling strips to assure alignment for all five holes.

Drill the five side holes, referring to the pattern. Clamp the blank to the jig, and then clamp the jig to

a drill press table. Using a $\frac{3}{8}$ " (10mm)-dia. bit, center the holes so they are $\frac{3}{16}$ " (5mm) from the top, bottom, and side of the blank. *Note: The spacing and accuracy of these holes are critical, as they provide space for the rope you will carve around each hole.* Drill all the way through, going slowly to avoid tear-out. Release the blank from the jig, rotate it one fifth turn, position it against the leveling strips, clamp it, and then drill the second hole. Drill the three remaining holes using the same method. Then lay the blank flat, clamp it down, and drill a center hole. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*



ROUGHING OUT



1 **Carve the arches.** Use a carving knife to round the arches as you carve. Then make a series of stop cuts around the pentagon in the middle of the blank. Use the knife to carve out the middle from both sides.



2 **Carve the sides.** Make a stop cut along the left line of a letter. Carve in from the right side until you are near the bottom of the drilled hole. Do the same on the opposite side. Carve on both sides until the wood is $\frac{1}{4}$ " (6mm) thick. Use Template D to check your work (see Templates, page 45). Do this for each letter. Then open up the inside of each hole to the middle with the knife, maintaining the $\frac{1}{4}$ " (6mm) thickness of the ribbon. Using a rotary tool, enlarge each hole so there is $\frac{1}{4}$ " (6mm) of wood between the hole and the top, side, and bottom of the blank surrounding the hole.



3 **Mark the ribbon width.** Use Template A for width reference draw a ribbon so it flows around the blank. Use the knife to carve off any sharp edges, points, or drill marks. Then trim to the ribbon lines. Round the end corners and high points with the knife so the ribbon is a uniform $\frac{1}{4}$ " (6mm) thickness and $\frac{3}{4}$ " (1.9cm) wide overall using Templates B and D.

ADDING DETAILS



4 **Divide the ribbon into three parts.** Use Template C to divide the ribbon $\frac{1}{4}$ " (6mm) from each side so any variance will only exist in the middle part. Then use Template D to measure thickness on the outside edges of the ribbon, and tweak thickness accordingly with the knife. Carve out the middle portion of the ribbon. I leave a "bridge," just in from the top and bottom of each point, to add stability while I carve and sand the rope to a uniform size.



5

Carve out each bridge. This is the most challenging part of the project, as it becomes very fragile. Take your time and make controlled cuts. Using the knife, remove each bridge with care. Then refine each strand.

Finishing

Prepare the carving for finish. Sand it smooth, moving progressively through the grits to 320. Files can be useful here, too. Remove excess dust, and then apply finish; I suggest Tung oil or similar. For extra shine, I used a final coat of clear lacquer.

materials & tools

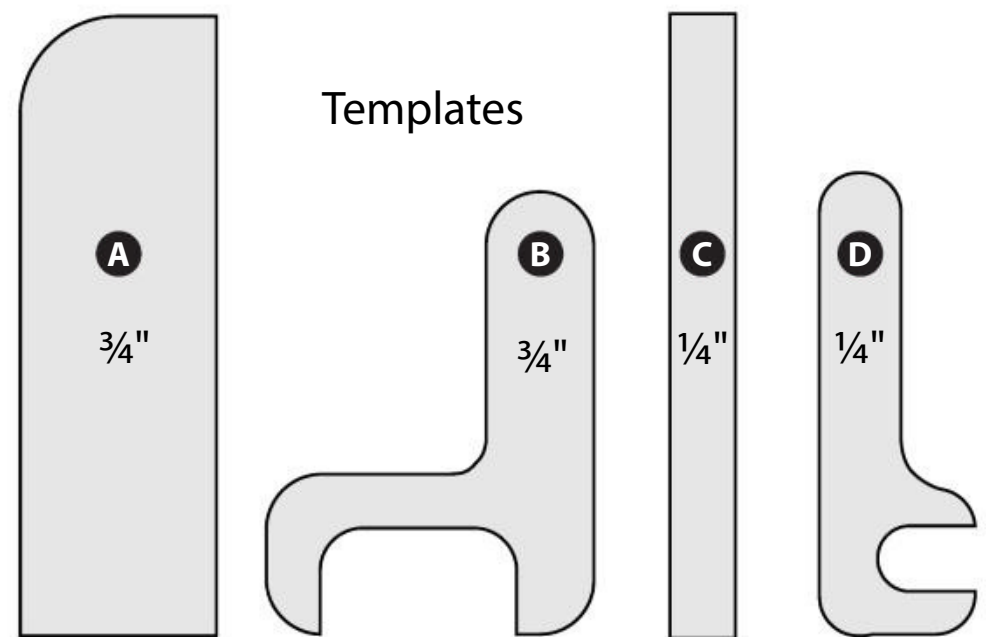
MATERIALS

- Basswood, $\frac{3}{4}$ " (1.9cm) thick: $3\frac{3}{4}$ " (9.5cm) square
- Spray adhesive
- Pencil
- Sandpaper: assorted grits to 320
- Finish, such as Tung oil
- Spray lacquer: gloss

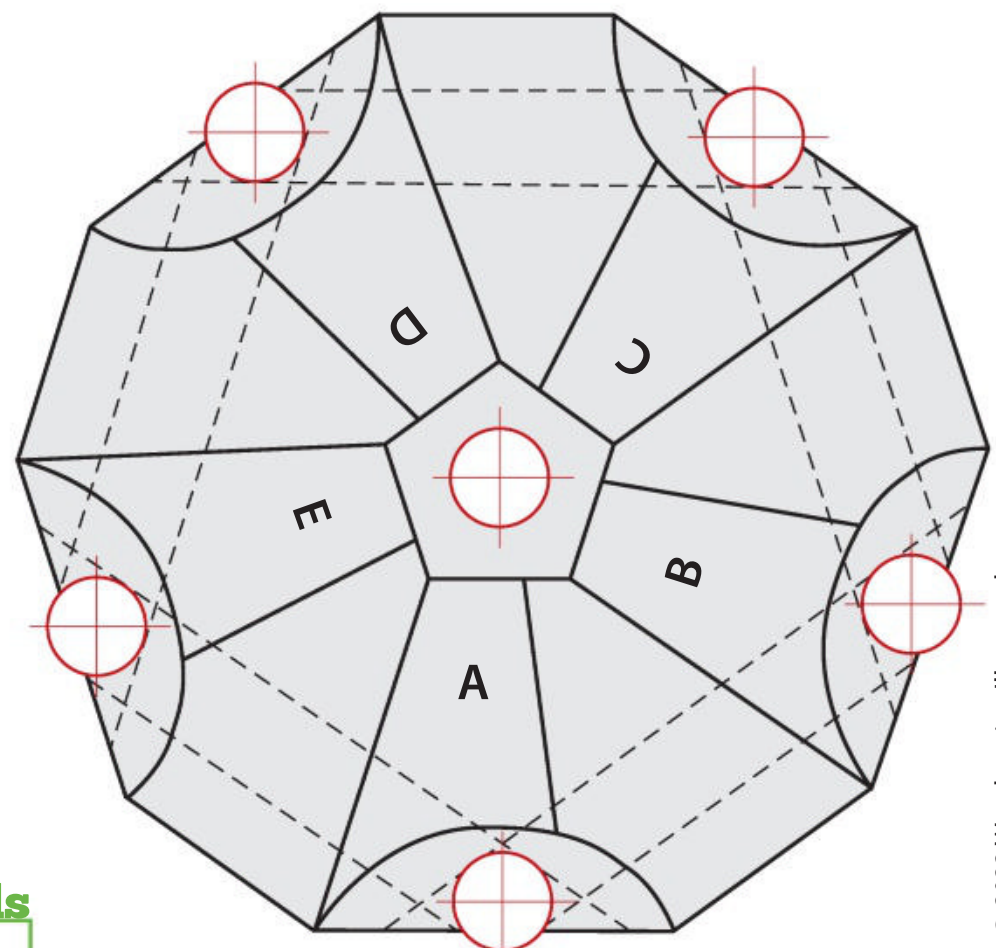
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

TOOLS

- Band saw or scroll saw
- Shop-made jig
- Drill press with bit: $\frac{3}{8}$ " (10mm)-dia.
- Carving knife
- Rotary tool with sanding drum: $\frac{1}{4}$ " (6mm)-dia.
- Clamps
- Files
- Plastic templates



Five-Point Whimsey Pattern



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Garth Burgon lives in Riverview, Mich., and is a member of the Wyandotte Woodcarvers Club, one of 37 clubs in the MWCA (Michigan Wood Carvers Association). When he retired 24 years ago, he started carving to spend more time with his wife, who was a woodcarver. After she passed, he remarried, and now carves with his current wife. They belong to the Orangewood Shadows Woodcarving Group in a resort park in Mesa, Ariz., where he has spent the last 24 winters.

The Dynamic Trio

Woodburn a charming farm scene using just one tip

By Don Stephenson

I live near Ohio's Carriage Hill MetroPark. The farm area has a large red barn with a stone base and a large field behind it. Back in 2015, I took a photo of three of the work horses sunbathing behind the barn. Ever since that day, I wanted to turn the photograph into a woodburned portrait—now I have! No matter your skill level, this is a great piece for practicing highlights and shadows, as the sunlight in this scene is dramatic.

Getting Started

Pre-sand the surface of the wood, moving up progressively through the grits until you reach 500. Wipe off dust with a clean cloth. Transfer the pattern using your preferred method; I drew mine directly on the wood, but you could also use graphite paper and a pencil.



Pre-sand the wood and apply the pattern.



Burning

Burn the portrait. Hold the burner the way you would a pencil or paintbrush; think of the tool as an extension of your hand. I used a skew nib for the entire piece and worked left-to-right. Start by outlining the far-left horse's head, and then add details. For the chin hairs, pull each stroke—do not linger or the wood between each hair will burn. Add shading to the neck and eye area with a series of small dots. Then use the flat (wide) edge of the nib to burn the nostrils and negative space behind the fence solid black. Be sure to reference the pattern as you progress.



TIPS

THINGS TO KEEP IN MIND

- I recommend practicing on a scrap piece of wood before attempting this burn. Use the same kind of wood you will use for the portrait.
- Use a medium heat setting while burning this project.
- Let the tool do the work and use a light touch.
- Don't rush. I usually burn for one or two hours and then take a break for at least an hour. This gives my hands and eyes a chance to recalibrate.



Don Stephenson lives in Huber Heights, Ohio, with Peg, his wife of 35 years. He is an award-winning pyrographer who has been creating things since age five. He prefers to burn outside on his patio, with the Game of Thrones™ soundtrack playing in the background. He is a member of the Dayton Carvers Guild. You can send him snail mail at 5226 Pitcairn Rd., Huber Heights, Ohio, 45424.

Burn the roof and fence beams. Start with the barn roof slats, working from left to right. Try to make the lines as straight as you can. Pull the tool and try not to stop until the end of the line. Remember, you can go over each one as many times as you wish. To add interest, I made the smaller beams lighter, but still dark as if in shadow. Outline the middle and far-right horses as you burn the roof slats, taking extra care around the manes. Then burn the fence posts. Burn the negative space between the posts black. Add grain lines to the wood for a more natural look; I added horizontal lines and dots for texture. I even added some diagonal lines for the marks made by the saw that cut the fence boards. Burn the lock on the gate, with darker shading on the right side. This side wasn't directly in the sunlight.



Burn the background before detailing the horses.

Burn the horse details. Add shading to all three horses with a series of dots around the neck, jaw, and bridge of the nose. Darken the shading around the eyes. Take note of each horse's eye; they are different in angle and shape. I added eyelashes for more interest, but you could always burn the eyelids closed, if desired. Once you reach the far-right horse, burn dark under its neck to accentuate its jaw and mane. He is most in shadow, so draw attention to that. His ears are facing forward, so burn the inside of the ears black. The mane comes down above the eye. Add interest by burning some hairs darker than others. Once the horses are to your liking, burn the stone wall next to the far-right horse. Take your time and play around with shading and dot work.

Finishing

Finish with a few light coats of clear polycrylic spray or your preferred sealer, if desired; I leave my pieces unfinished.



Use a light touch when texturing the stones.

materials & tools

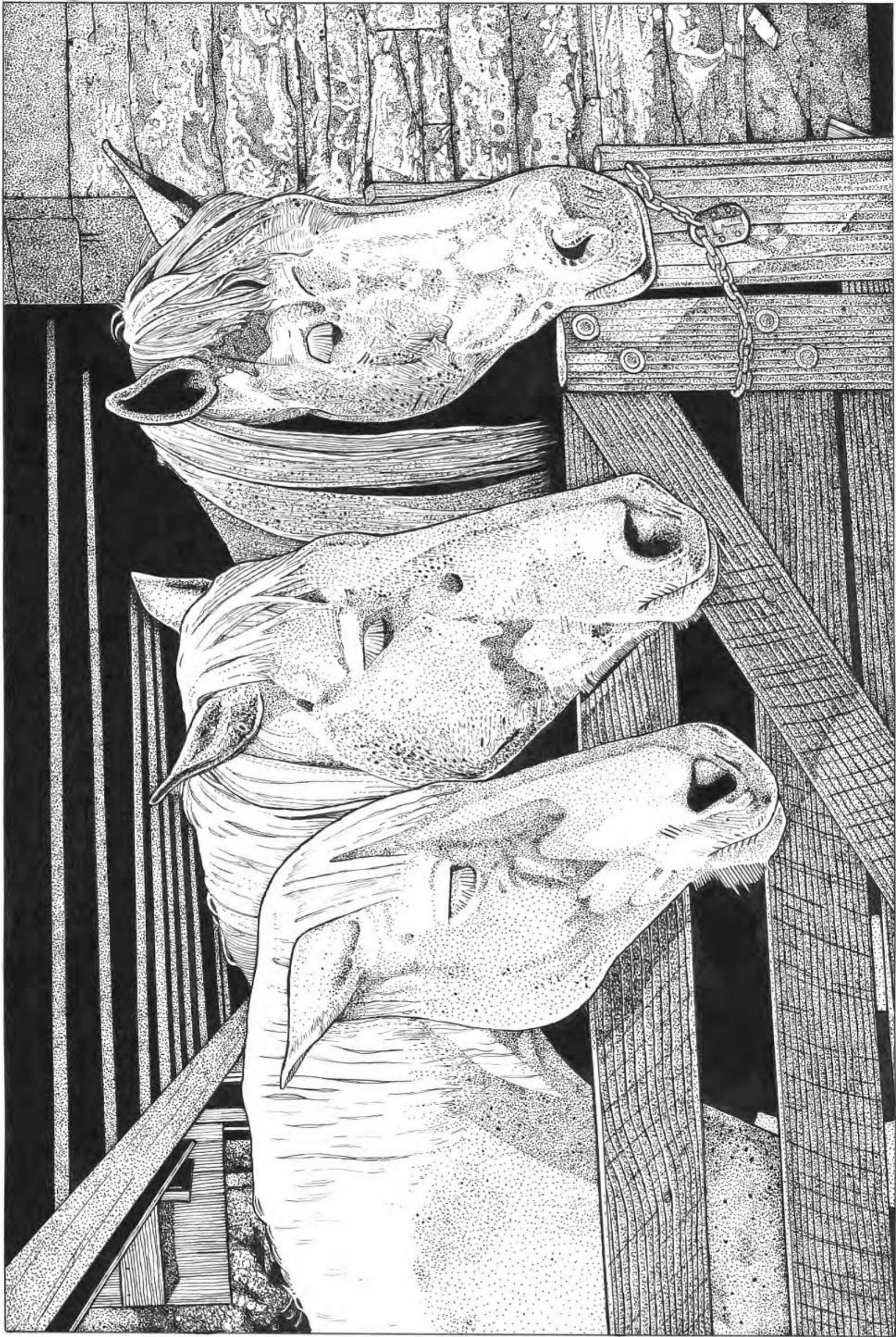
MATERIALS

- Basswood 7/8" (2.2cm) thick: 11 3/4" x 16 1/2" (29.8cm x 41.9cm)
- Graphite transfer paper (optional)
- Pencil
- Sandpaper: assorted grits up to 500
- Clean cloth
- Finish, such as clear water-based polycrylic spray (optional)

TOOLS

- Woodburner with nib: skew

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



Dynamic Trio Pattern

Enlarge this art
to 167%, or to
desired size.

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CARVING A Flat-Plane Character

This Nordic-inspired piece is a study in creating dynamism with a single knife

By Charles Banks

Growing up in a Scandinavian household, I was introduced to many Nordic traditions involving food, culture, and art. I have fond childhood memories of playing with little carved characters my mother brought home from trips to Norway...even though I'm sure I wasn't supposed to touch them! (Sorry, Mom!) As an adult, I've had the opportunity to take several flat-plane carving classes with Harley Refsal. His work has helped me to find a deep connection with the history and traditions of this beautiful culture, and to embrace my own heritage even more. *Mange takk* (thank you very much), Harley!

I developed this character for a class at the John C. Campbell Folk School, which took place during their Scandinavian

Heritage Week. The character's hat and sweater are Icelandic, the beard is definitely Norwegian, the shoes are from Sweden, and pipe is Finnish; there is probably something Danish in his pocket! I imagine this stoic guy overlooking a fjord, bracing himself against the Arctic winds.

Getting Started

Transfer the front and side patterns onto the block with a pencil. The grain should run vertically. Cut the views on a band saw. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*



The Scandinavian Figure Carving Tradition

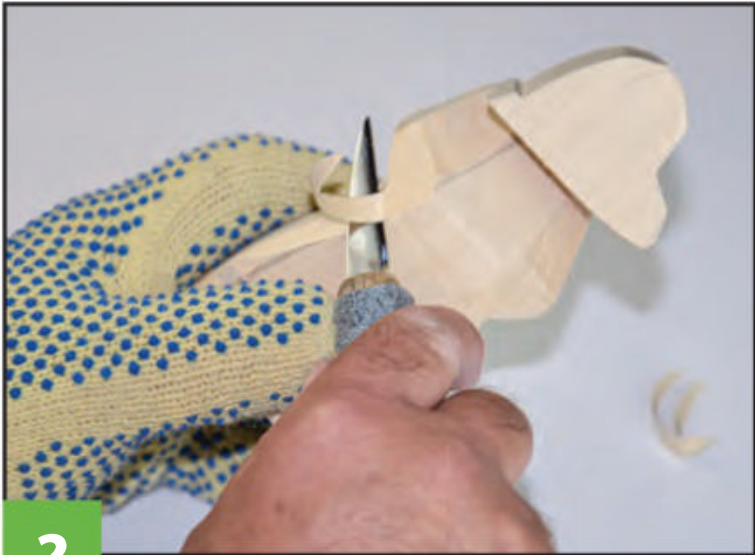
Scandinavian figure carving, which hit its prime around the turn of the 20th century, is considered a folk art. Today, there is a large resurgence of interest in handcrafts like this one as an alternative to screen time. I'm in favor of this shift! You do not need elaborate or numerous tools to complete this character—just a sharp, straight carving knife. The Scandi carvers call this “one-tool proficiency,” and their signature carving style is known for its long, broad “flat” cuts, simple “V-cuts,” and a few “chip” cuts. Characters are stylized and simplified, with prominent carved planes like the facets of a diamond. Challenge yourself to carve this piece in as few cuts as possible; if all goes well; you could have a Nordic character of your own in an afternoon!

ROUGHING OUT



1

Draw the basic shape. Draw guidelines from just inside the outer edge of the feet up the body, terminating under the beard. These lines will assist you in getting the bowlegged stance of the character underway. Draw similar lines on the back of the figure, this time along the inseam. Connect the front and back lines by carrying them along the soles of the feet.



2

Knock off the edges. With the carving knife, make long, broad, flat cuts to rough out the piece, keeping your reference lines in mind. Use push or pull cuts, always staying mindful of the grain. Remove all saw marks. *Note: If strength is an issue, or you've got a stubborn piece of wood, remove the material with smaller, thinner cuts.*



3

Define the inseam area. Create a heavy, V-shaped chip cut for each leg to remove large wedges of wood. Do this on both sides.



4

Refine the head. Round the top of the head for the cap. Keep the bulk of the beard material intact, just softening its mass slightly. The head should look off to the side; later, you will separate it into three sections: the cap "mound," eye and nose "mound," and beard "mound."





5

Draw the next set of pencil guidelines.

Sketch lines for the separations between the cap, face, beard, arms, and shoes.



6

Carve along these lines.

Use V-cuts to separate the sketched features, keeping in mind the layering of the features. The sweater should sit behind the pants and the wrist and arm behind the pocket; the pant legs should fall outside the edge of each shoe, creating relief and shadow effects. You will remove quite a lot of material under each forearm.

Note: If you have trouble making these definition cuts with a knife, feel free to use an appropriately sized V-tool if desired; no one will know!

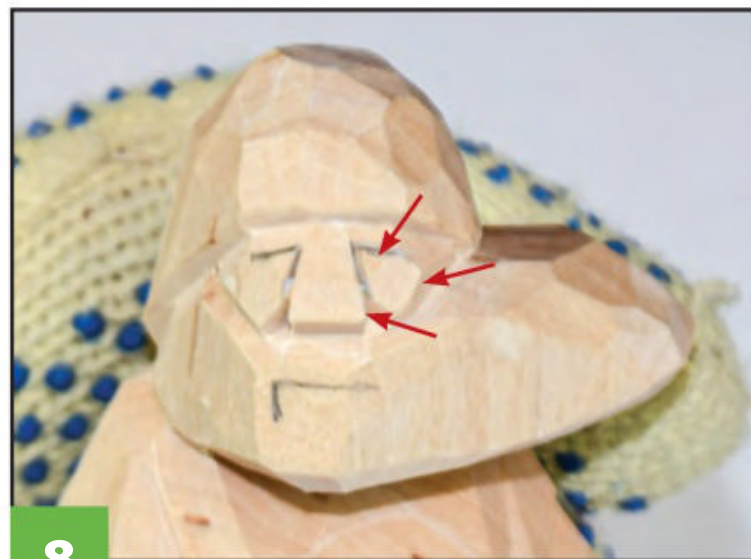
ADDING THE DETAILS



7

Define the knees.

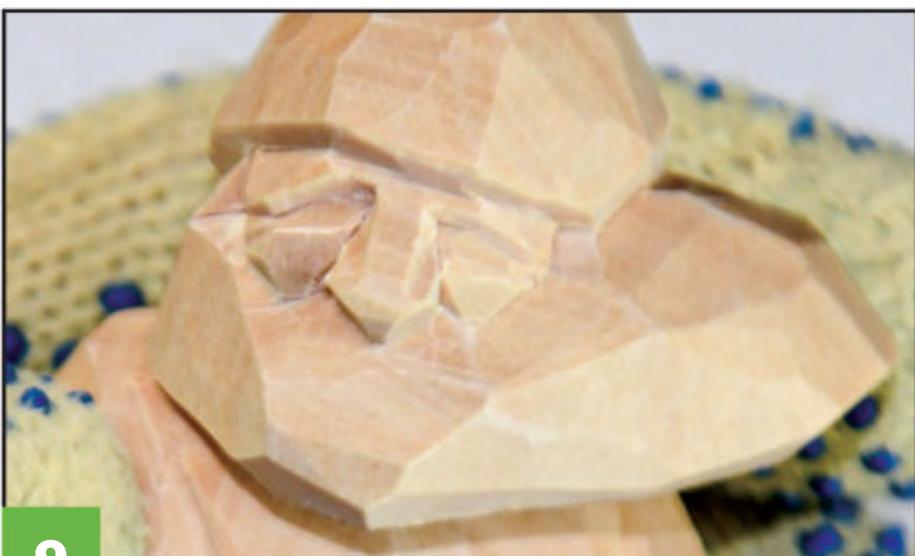
Carve some heavy V-cuts into the side of each kneecap. Then turn the carving around and add heavy V-cuts into the back of each knee. This will help break the visual line from the pants pocket to the shoe. Add some V-cuts to the bottom of the pants to indicate rumples in the front and back.



8

Rough in the face details.

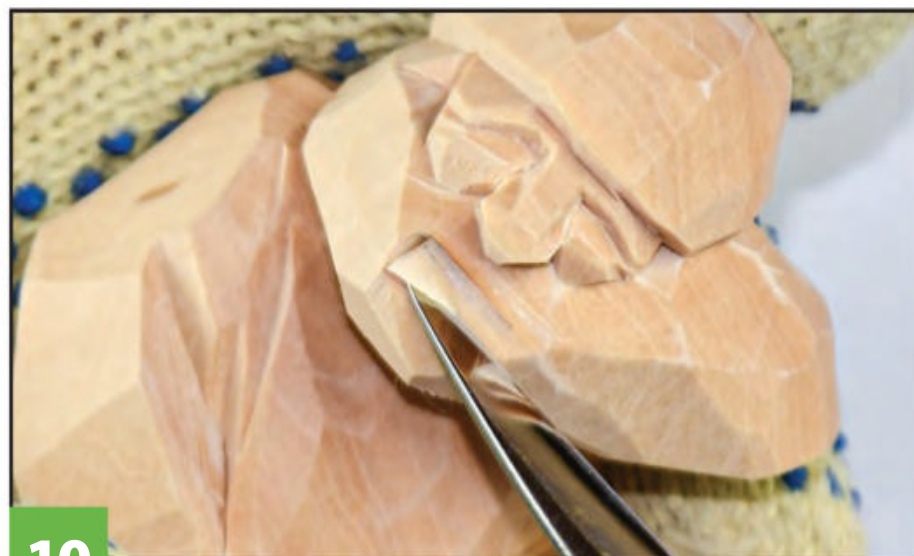
On the face mound, draw the "lucky sevens" (one forward, one backward) that indicate the position of the eyes, nose, and cheeks. Make stop cuts along these lines, and then separate the features using chip cuts.



9

Refine the facial features.

Cut under the nose at an angle. To create the tops of the nostrils, roll cut the edges, and then soften the shape of the cheeks. Add very light V-cuts to the edges of the eyes for laugh lines. The eyes squint, so no intricate carving is required in that area.



10

Add the mouth.

I drew a simple upside-down check mark. Follow the lines with stop cuts, and then carve in toward the cuts at an angle to remove the chip.



11

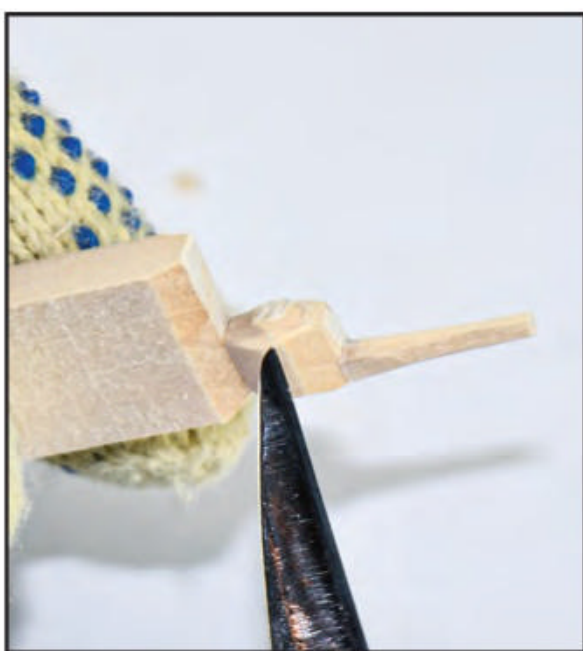
Texture the beard.

Create a series of soft rolling cuts, starting on the top of the beard and working toward the tip. I prefer to carve the top of the beard and then the bottom, leaving the center for last. These soft roll cuts do not have to line up or connect; perfect symmetry doesn't occur in nature, so some haphazardness is preferred.



12

Refine the shoes. Separate the sole from the shoe body, and then add a few small V-cuts to show that the shoe can bend.



13

Carve the pipe. This little rascal is so small and delicate that it should be carved from a piece you can safely hold. Transfer the pattern onto your material and start carving the simple shape of the pipe. The grain on the blank should run the length of the pipe stem. While the pipe is still connected to the scrap handle, taper the stem and shape the bowl to your liking. Carefully remove material at the top of the pipe to mimic the glowing embers. When finished, simply snap the pipe off and clean up the broken grains on the bowl. Find a drill bit that matches the diameter of the stem, and then drill the pipe hole in the deepest corner of your character's mouth.

Painting

The traditional painting approach for Scandinavian flat-plane carvings is to thin your paint to a wash with water so it becomes more transparent, less opaque. This is not only easier to apply but lets the beauty of the wood show through the paint. Apply washes to all "main structures" of the carving, such as the cap, face, beard, sweater, pants, and shoes. You will use heavier, more opaque paint for the detail stripe on the cap, the sawtooth pattern on the sweater, the soles of the shoes, and the eyebrows. Paint the character and pipe, referring to the Paint Notes (at right). I use a detail brush for the cap and sweater details, a flat brush for the body, pants, and boots, and a liner brush for finer details on the face and sweater. Let dry, and then glue in the pipe.



Paint Notes

Flesh: sunkissed peach

Cheeks: flag red

Glowing pipe ember: flag red, orange

Sweater, detail stripe on cap: laguna

Sweater base, arm folds: parrot blue

Pants: nutmeg brown

Shoes, pipe body: melted chocolate

Shoe soles, pipe stem, stitching on sweater: black

Beard, stripe on cap, sawtooth decoration on sweater, eyebrows: white

Flat-Plane Character Patterns



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Finishing

For a traditional finish, soak the carving in natural Danish oil. Allow to soak for 10-15 minutes, wipe away the excess with paper towels, and then let dry 8-10 hours. This will allow the oil to penetrate the wood, giving your carving a warm appearance; it will also seal your work for long-term display. You may also finish your carving with a matte spray finish or a coat of wax.

Pipe
Pattern

materials & tools

MATERIALS

- Basswood, 1¾" (4.4cm) thick: character, 2½" x 5½" (6.4cm x 14cm)
- Basswood, ¼" (6mm) thick: pipe, 1" x 3" (2.5cm x 7.6cm)
- Pencil
- Acrylic paints, such as Apple Barrel®: black, flag red, laguna, melted chocolate, nutmeg brown, orange, parrot blue, sunkissed peach, white
- Finish, such as natural Danish oil, wax, or clear matte spray
- Paper towels
- Glue: cyanoacrylate (CA)

TOOLS

- Band saw
- Carving knife, such as OCCT straight 2" (51mm)
- V-tool (optional)
- Drill with bit: small
- Paintbrushes: #2/0 detail, #6 flat, #2 liner

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



Charles Banks is a 30-year visual arts instructor and carver. He lives with his wife and two pugs in Litchfield, Minn., has two grown children, and loves all things Nordic. In addition to public education, he promotes and teaches carving both in person and virtually. Find more of his work on Instagram

@CharlesBanksArt, or take one of his classes at the Vesterheim Folk School in Iowa, the Northhouse Folk School and American Swedish Institute in Minnesota, or the John C. Campbell Folk School in North Carolina.

Stylized Whale

Carve this languid leviathan with just a few simple details

By Parn Aniwat



At age 10, I was an avid scuba diver, and the underwater landscape was a whole new world for me. Seeing big creatures such as sharks, manta rays, tuna, and—yes—whales was a wonderful experience, especially for a child so small. Whales are fun to carve, and they're also a great way to study how woodgrain affects the stability of sections such as the tail. Enjoy, and make it your own!

Getting Started

Photocopy the pattern and glue or trace the pattern views on two adjacent sides of the blank, with the grain running the length of the body. *Note: You could also draw the shape freehand to allow for more artistic expression, perhaps making the body a slightly different shape or narrowing the tail. Don't be afraid to experiment; every piece will be imperfect in its own way, and this is okay.* Cut the views using a pull saw or band saw and set the waste aside; you can use some of this to create the fins.





1

Rough shape the body. Use a rough out knife to round the corners of the piece, making large, long cuts. Then round the chin area a bit more, knocking off the corners even further; this area will scoop up from the chest to the top of the face when viewed from the front. Create a shallow U-cut between the back and the tail with a detail knife or a $\frac{3}{16}$ " (5mm) #9 gouge. Do not make a harsh V-cut, as this interrupts the flow of the piece.



2

Shape the tail. This is a fragile area, so take extra care. With the detail knife, round each tail section, making thin slices. I taper the edges of the tail down to about $\frac{1}{4}$ " (6mm) thick.



3

Carve the chin. Draw the line for the chin section and follow that line with a stop cut using the rough out knife. Then carve in toward that line from the body side to tuck the cheeks under the chin and make it pop.



4

Refine the chin. With a small chisel of your choice, shave off the hard edge of the chin so it curves gently toward the body. With a $\frac{1}{4}$ " (6mm) 60° V-tool, carve the chin lines. I like to start with the middle one, and then work outward for symmetry. You could add five lines, like I did, or change the number to suit your preference. Round the body to its final shape.



5

Add the eyes. I find that making the eyes large and low gives the whale a more friendly look, but you can alter them to suit your preference. Draw the eye shapes with a pencil, and then make stop cuts along the lines with the detail knife.



6

Refine the eyes. Round them over with the same tool, making small, straight slices from the center toward the stop cut all the way around the eye. I find it easier to make little "polygon" cuts rather than trying to make one continuous circular slice toward the stop cut around the eye; it also decreases the risk of your knife tip breaking. Round over each eye with a series of small planes.





7

Add the fin holes. Drill them in at an angle from the back; I used a 1/4" (6mm)-dia. bit. Clean up the holes with the detail knife.



8

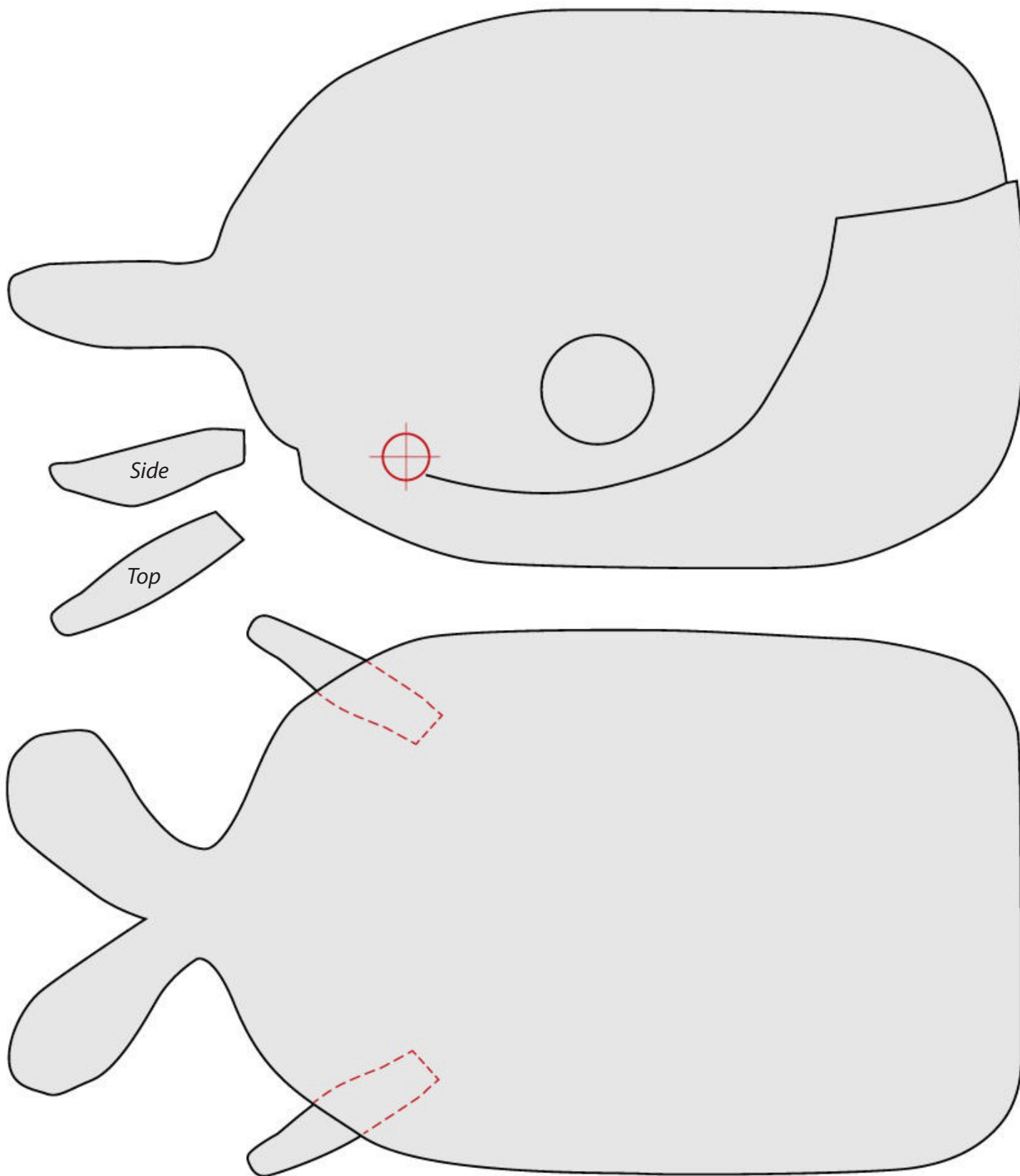
Carve the fins. I carved two roughly identical wedges of scrap wood into a general triangle shape, but you can alter these as your scrap wood allows. Dry-fit them into the holes and, when you are happy with the fit, attach them with cyanoacrylate (CA) glue. Inspect your cuts and make any final changes.

Painting and Finishing

While the paint is still wet, cover the whale (except for the striped chin and underbelly section) with a wash of thinned blue acrylic paint. Add little splotches of other contrasting colors (I chose fuchsia and egg blue) over the surface. Blend these areas into the main color while the paint is still wet, using light strokes. Paint the bottom of the whale with vanilla using a small brush; I find that it helps to paint the outline of the chin section first, and then fill it in. Paint the eyes black, let dry, and add a few highlights of white in each eye. Once the paint is dry, finish with clear matte spray.



Stylized Whale Patterns



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materials & tools

MATERIALS

- Basswood, 3" (7.6cm) square: 5½" (14cm) long
- Basswood scrap, approx. ½" (1.3cm) thick: fins, 2 each 1½" (3.8cm) long
- Pencil or pen
- Spray adhesive: repositionable (optional)
- Acrylic paints, such as Craft Smart®: black, blue, egg blue, fuchsia, vanilla, white
- Glue: cyanoacrylate (CA)
- Clear spray finish: matte

TOOLS

- Pull saw or band saw
- Knives: rough out, detail
- V-tool: ¼" (6mm) 60°
- #9 gouge: ⅜" (5mm)
- Small chisel of choice
- Drill with bit: ¼" (6mm)-dia.
- Paintbrushes: small flat, small round

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



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.

Classic Rosette Relief



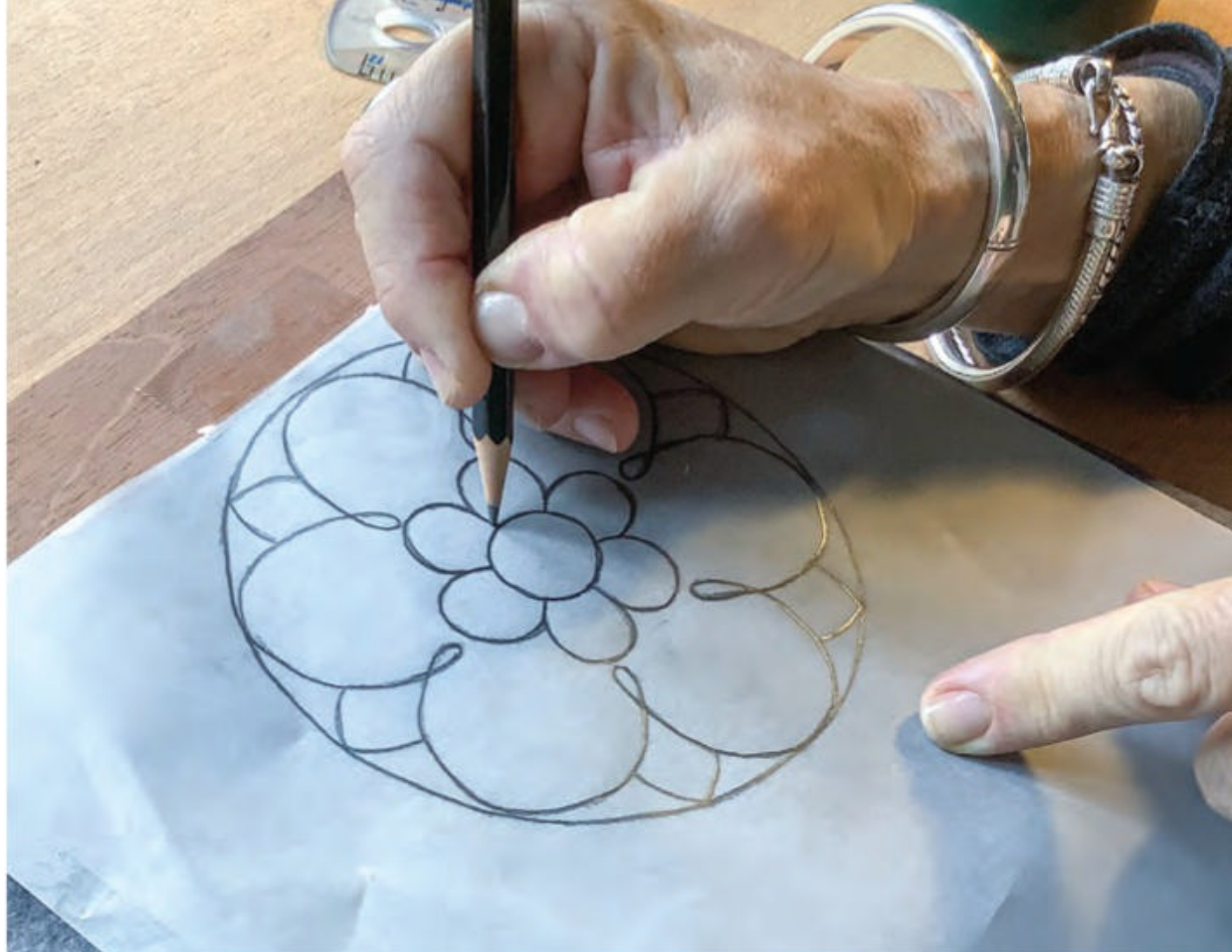
Hone your carving skills on this traditional Tudor-style relief

By Lucy Fox

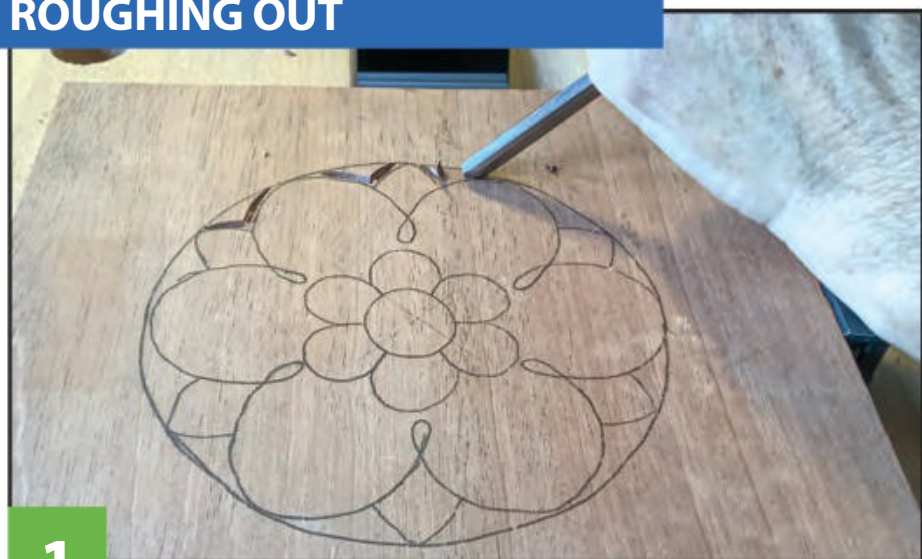
Carving rosettes is a wonderful way to hone your skills at low relief. Looking back, the first carving I ever took pride in was a simple rosette. Rosettes can be used to adorn furniture, boxes, wall hangings, staircase banisters, and fireplace mantels. I've used mahogany for this version, but any type of timber is suitable.

Getting Started

Transfer the image to the blank with carbon or graphite paper and a pencil. Orient the grain so it runs horizontally. Clamp the blank onto your workbench.



ROUGHING OUT



1

Define the perimeter. Using a $\frac{5}{32}$ " (4mm) 60° V-tool, carve the outer edges of the rosette within the circle, staying just outside the line.



2

Set in the edges. Use a $\frac{3}{8}$ " (10mm) #4 gouge on the line around the petals and the smaller sepals. Carve deeper toward the pistil. Continue around the petals with stop cuts to a depth of about $\frac{1}{8}$ " (3mm). Do not set in the eyelets yet. Keep the gouge upright and do not undercut.



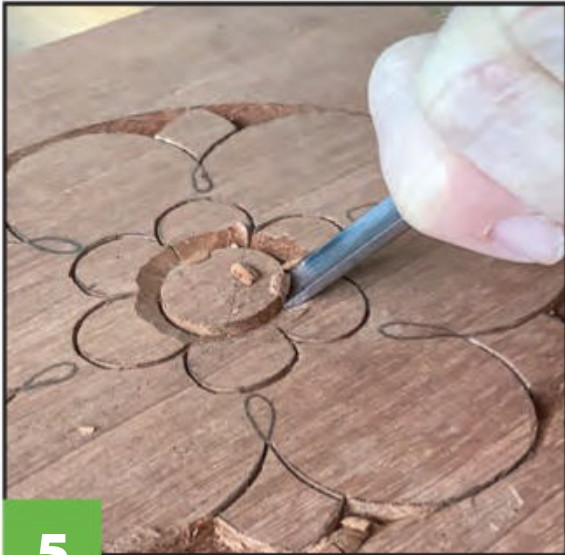
3

Remove wood from the outer circle. Place a $\frac{1}{16}$ " (14mm) #3 gouge exactly on the outer circle line, and then push inward to remove wood around the rosette. Continue around the entire rosette, going deeper toward the center.



4

Set in the pistil and inner petals. Use a $\frac{5}{16}$ " (8mm) #6 gouge. Keep the tool upright and do not undercut.



5

Carve the inner petals. Use a $\frac{3}{8}$ " (10mm) #6 gouge. Go down to a depth of about $\frac{1}{8}$ " (3mm) and a width of about $\frac{3}{16}$ " (5mm). Then use a $\frac{1}{3}$ " (8mm) #7 gouge to remove more material, rounding each section as you go. Note the grain direction here and make sure the edges of the gouge stay above the wood to avoid tear-out.



6

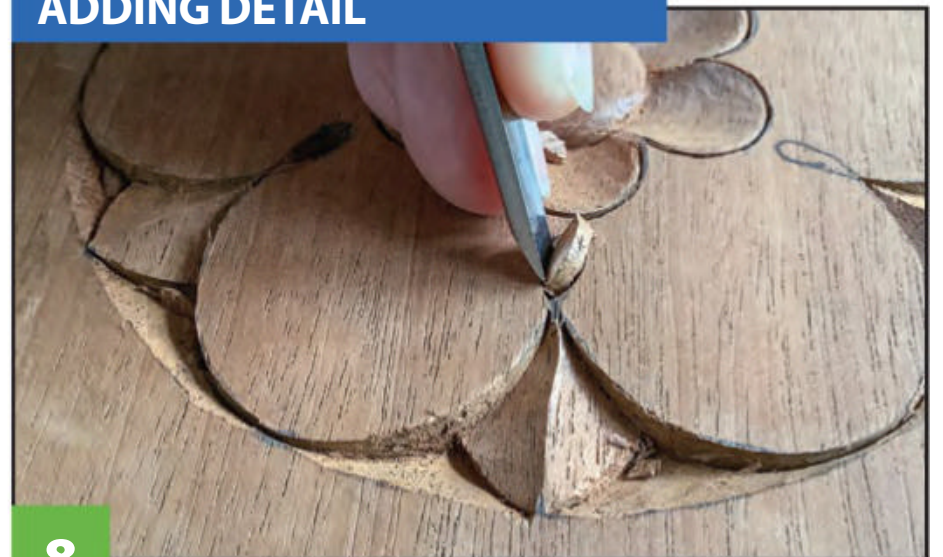
Round the pistil. Use the $\frac{9}{16}$ " (14mm) #3 gouge to carefully round and form the pistil into a smooth button. Turning the gouge over will help you achieve the shape.



7

Define the outer sepals. Draw a line down the center of each sepal. Use the $\frac{9}{16}$ " (14mm) #3 gouge to remove wood from either side, leaving the line high. Try to make the line sharp and straight. You might need to increase the depth around the sepals with a stop cut to remove the wood.

ADDING DETAIL



8

Set in the eyelets. Use a $\frac{3}{16}$ " (5mm) #6 gouge to pop the wood out. If desired, use a mallet for even more control.



9

Shape the large petals. Use a $\frac{9}{16}$ " (14mm) #7 gouge to scoop out wood from the large petals, working toward the center. The mallet will help control the cuts. Make shallow cuts, increasing the depth gradually. Keep the edges of the gouge above the wood and do not carve over the eyelets.



10

Increase the depth of the inner petals. Make stop cuts around the inner petals using the $\frac{5}{16}$ " (8mm) #6 gouge. Switch back to the $\frac{9}{16}$ " (14mm) #7 gouge to smooth the large petals as much as possible, sloping them gently down from each eyelet.





11

Round the edges of the inner petals. Use the $\frac{5}{16}$ " (8mm) #6 gouge to clean up the edges. Slightly deepen the space where the inner petals meet at the inside base of the large petals to add visual interest.



12

Define the large petals. Using the $\frac{3}{8}$ " (10mm) #4 gouge, clean up the edges of the large petals so the outer line flows smoothly round the eyelets. Aim for a continuous, smooth oval shape.



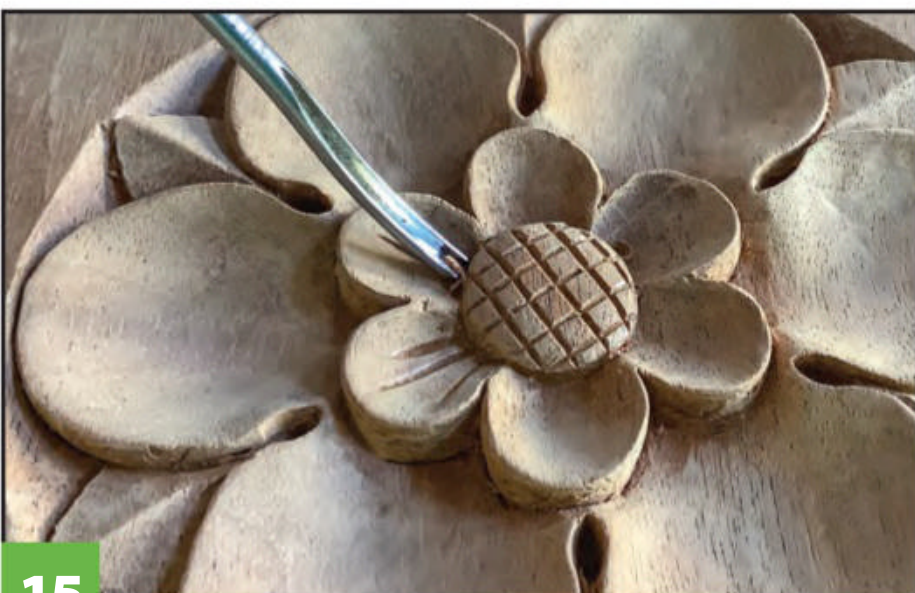
13

Refine the eyelets. Use the $\frac{3}{16}$ " (5mm) #6 gouge to sharpen the edges and clear the hole. Then use a mallet with the gouge to punch-deepen the eyelets.



14

Chamfer the edges. Use a $\frac{1}{4}$ " (6mm) #3 gouge to remove a tiny sliver of wood along each edge of the main flower perimeter.



15

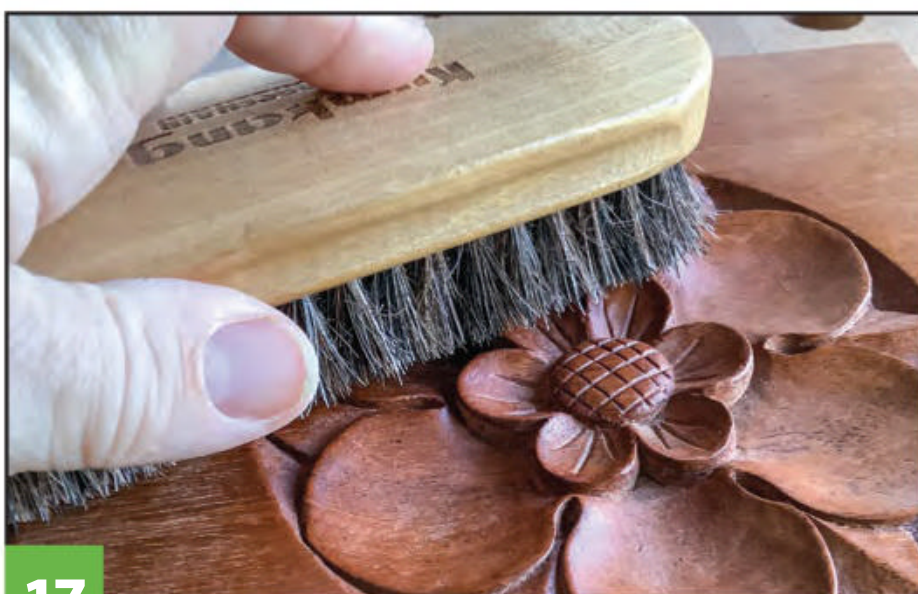
Detail the pistil. Use a ruler and pencil to mark a crosshatch pattern on the pistil and three vertical lines on the inner petals. Use a $\frac{1}{16}$ " (2mm) 45° V-tool to carefully carve along the pencil lines. Use the mallet for extra control.



16

Prepare the carving for finish. Sand the entire rosette with 180-grit sandpaper, moving progressively through the grits to 320. Remember to wear a dust mask.

SANDING & FINISHING



17

Apply finish. Use a toothbrush to rub beeswax into the nooks and crannies. Warm with a hair dryer as you go. Once dry, buff with a soft brush. Display as desired.

MATERIALS

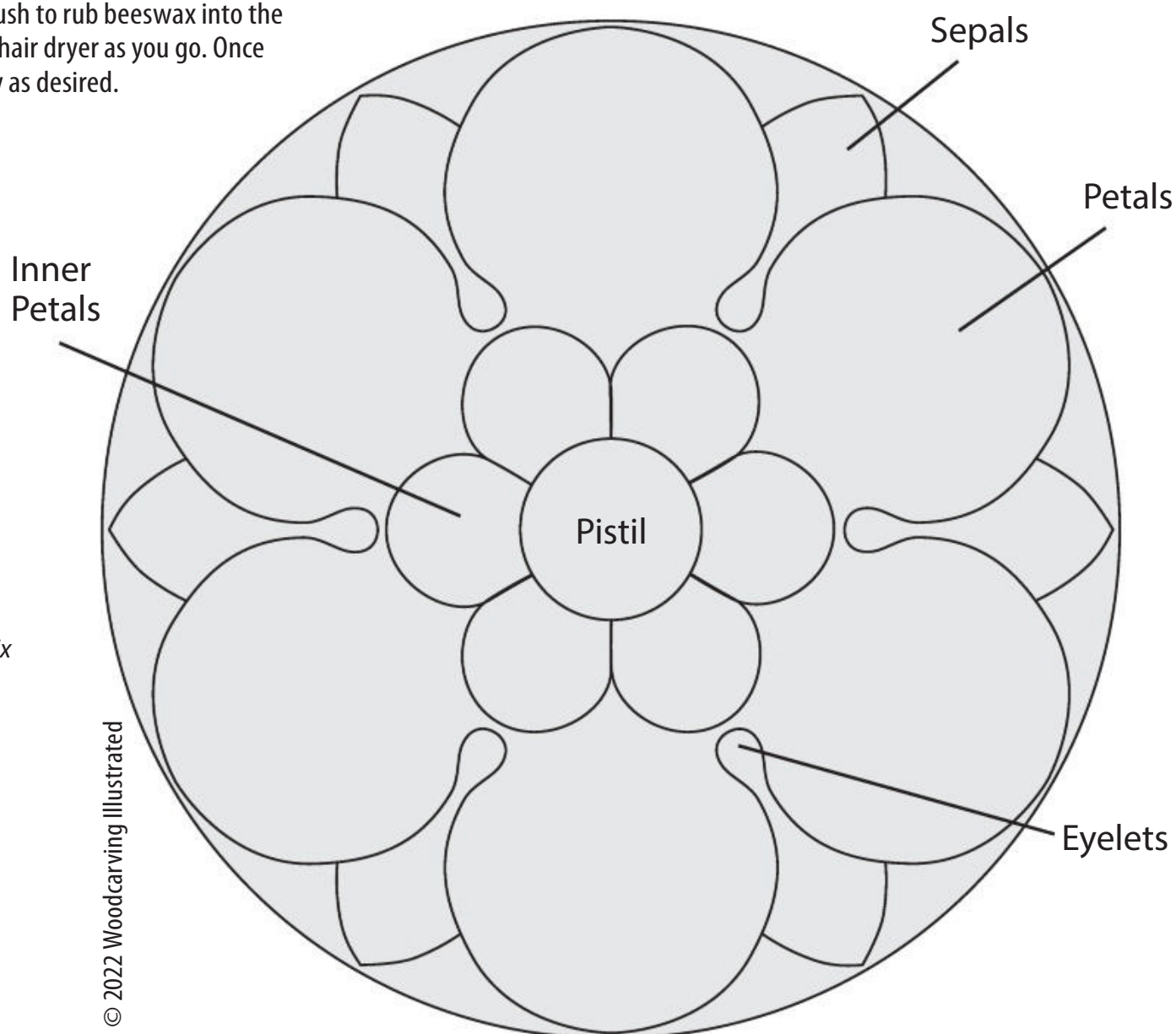
- Wood, such as $\frac{3}{4}$ " (1.9cm) thick: approx. $7\frac{1}{2}$ " (19.1cm) square
- Carbon or graphite paper
- Ruler
- Pencil
- Sandpaper: assorted grits to 320
- Finish, such as beeswax

TOOLS

- Clamps
- #3 gouges: $\frac{1}{4}$ " (6mm), $\frac{5}{16}$ " (14mm)
- #4 gouge: $\frac{3}{8}$ " (10mm)
- #6 gouges: $\frac{3}{16}$ " (5mm), $\frac{5}{16}$ " (8mm), $\frac{3}{8}$ " (10mm)
- #7 gouges: $\frac{1}{3}$ " (8mm), $\frac{5}{16}$ " (14mm)
- V-tools: $\frac{1}{16}$ " (2mm) 45°; $\frac{5}{32}$ " (4mm) 60°
- Mallet
- Toothbrush
- Hair dryer
- Soft brush (for buffing)

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

Classic Rosette Relief Pattern



Lucy Fox lives in Kingston upon Thames in the United Kingdom and has been carving for about six years. Her work is greatly inspired by

nature. Lucy works from a workshop at the bottom of her garden built by her husband and has recently joined a group of carvers based in Esher, Surrey (Esher Woodcarvers), who share her love of this wonderful craft. Find more of Lucy's work on Instagram @lucyfoxcarvings.

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Mini Detective

Take a bite out of crime with this small but powerful carve

By Karen Scalin



Sam Spade Jr. is daydreaming about falcons when suddenly there's a knock at the door. He jumps up to answer and finds a mysterious woman standing in the entryway with tears streaming down her face. He ushers her in and asks how he can be of assistance. She tells Sam her favorite little carving is missing and asks if he would help find it. Sam says, "Of course I will! You've come to the right place, as we specialize in finding lost carvings here at the iCan & iWood Detective Agency." He puts on his hat and trench coat, grabs his trusty magnifier, and then heads off in search of the elusive little carving.

Getting Started

Transfer or draw the hat brim lines from the provided pattern onto all four sides of the blank.

Knife Selection

Many people think a short-bladed detail knife is necessary for carving miniatures. Actually, I find that the longer the blade is, the easier it is to use. A longer blade allows me to reach areas otherwise inaccessible with a shorter blade. But you can carve a miniature with any of the knives shown here. So, what is the right knife for you? Whichever handle shape, blade length, or style you are most comfortable with.



ROUGHING OUT



1

Separate the hat from the head.

Using a 1/4" (6mm) 90° V-tool, carve a shallow groove on the hat brim lines to separate the hat brim from the head.



2

Shape the hat. Use a knife to round off the corners, and then rough shape the brim and crown of the hat. Starting slightly above the brim lines, make upward sweeping cuts with the knife to form the crown of the hat. Keep the brim thick and the crown wide.



3

Establish the face and right arm shape. Draw a centerline down the front of the body. Then mark the face shape, and the left and right arm shapes. Using the 1/4" (6mm) 90° V-tool, cut a very shallow groove on these lines to set in the right arm and face. *Note: Do not cut in on the face line that is behind the right hand.*



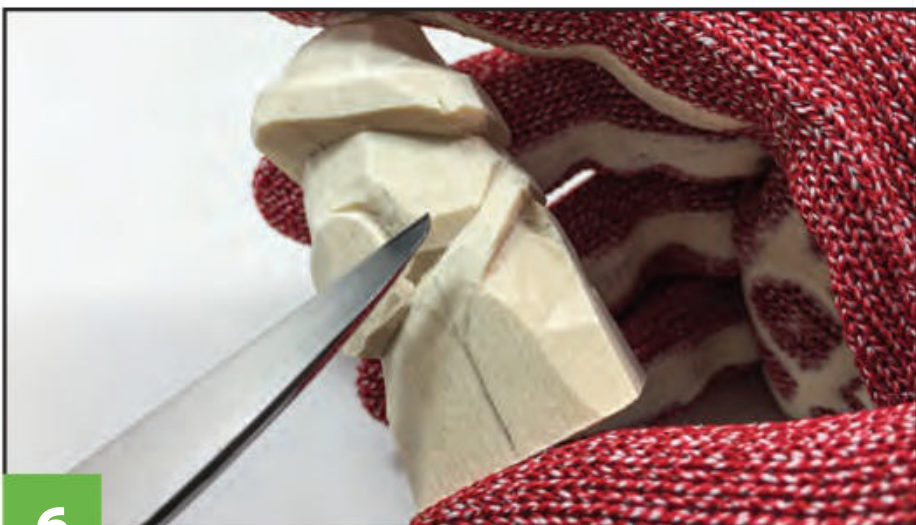
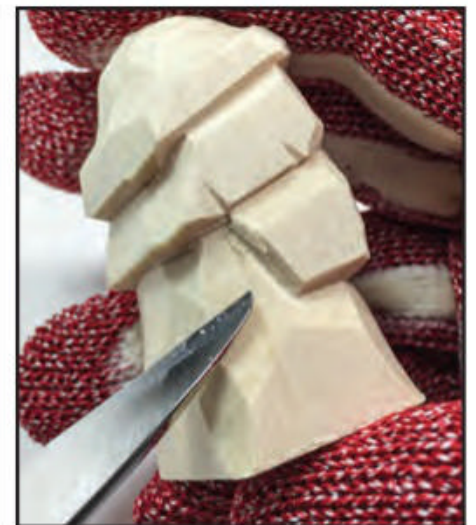
4

Block in the head and right arm shape. Begin to establish the left shoulder and back areas. Using the knife, make upward angled cuts to outline the outside of the right arm and hand, and around the bottom of the face. Then make angled cuts up to the hat brim line at the left shoulder and back. Slightly angle the upper right side of the hand mound in toward the face.



5

Shape the coat and left arm. Draw a line to establish the bottom of the coat collar. Start the line just above the shoulders, across the back and around to form a V shape at the front of the coat. Using the knife, make a stop cut on this line and cut up toward it at an inward angle. Use the 1/4" (6mm) 90° V-tool to outline the left arm. Then use the knife to round out the body, removing any square edges. *Note: Don't do anything further to the coat until Step 9.*



6

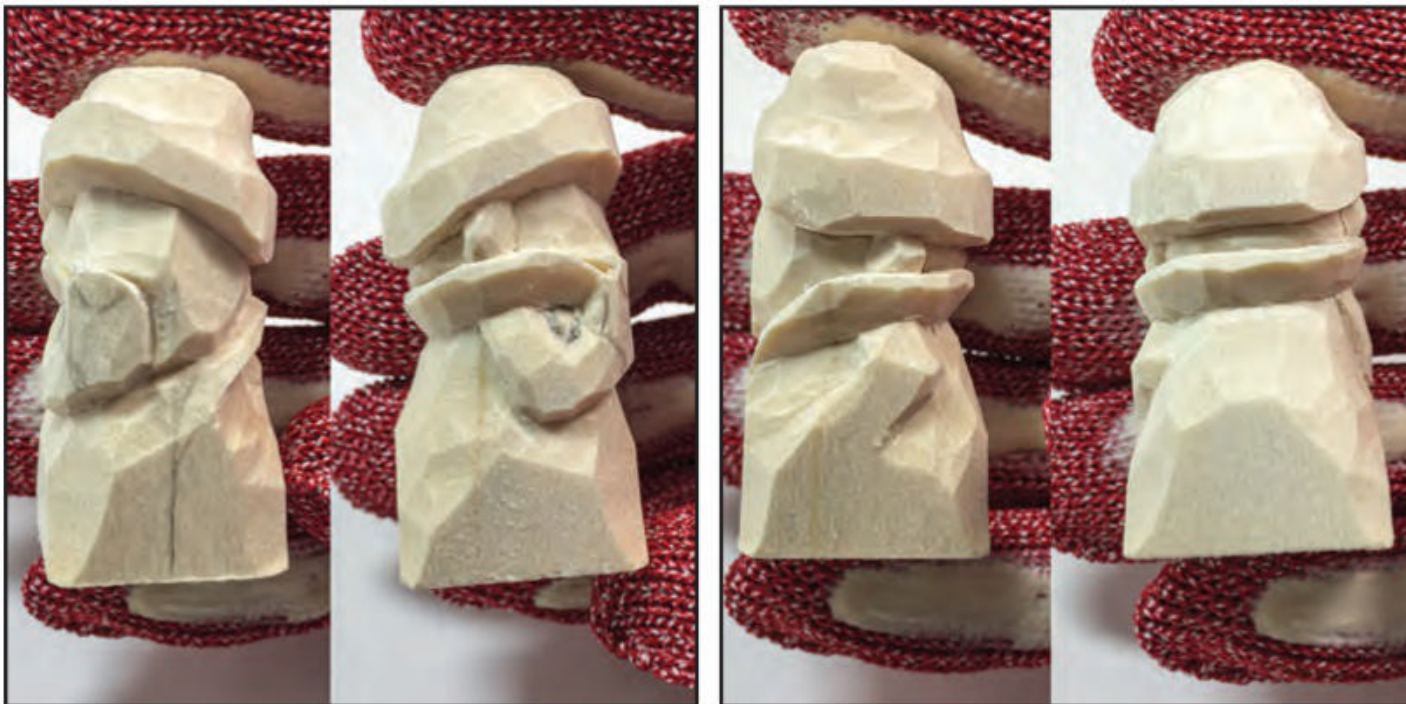
Define the coat collar and facial planes. Draw a line for the upper edge of the coat collar, approximately 3/16" (5mm) above the lower collar line. Draw lines to refine the right arm shape at the inner elbow, and then mark the ears with the pencil. Use the knife to taper each side of the face to a 45° angle. Angle the knife from the centerline of the face over toward the front of the ear and cut straight up from the chin to the hat brim.



7

Refine the coat collar. Use the 1/4" (6mm) 90° V-tool to make a very shallow cut along the upper edge of the collar and the outline of the ear blocks. Then use the knife to shape the raised collar. Cut down at an inward angle from the upper edge of the collar to the lower edge.





8

Continue making

adjustments. Use the knife to round the back of the head down to the collar and the sides of the face back in toward the ear blocks. Shape and taper the ears down toward the face. Refine the shape of the right arm, and then mark the hand area. Shape the collar a bit more, refine the shape of the left arm, and round the hat brim.

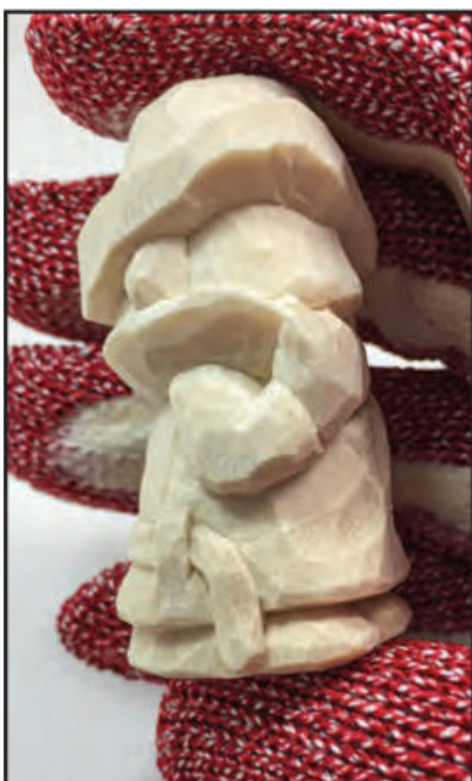
ADDING DETAILS



9

Block in the shoes.

Draw a line approximately $\frac{3}{16}$ " (5mm) up from the bottom of the blank to form the bottom of the coat and shoe area. Mark the belt and three belt loops. Use the knife to make a stop cut on the line for the bottom of the coat and cut up to it at a slight inward angle. Make a small V-cut at the front and rear of the shoes to separate the feet. Make very shallow stop cuts along the belt and belt loops to separate them from the coat. Alternately, you could use a $\frac{1}{16}$ " (2mm) 60° V-tool instead of the knife to outline the belt and belt loops.



10

Refine the torso and

foot areas. Use the knife to refine the coat (except the front collar—this area will be completed later), belt, shoes, and both arms. Use the knife to make a stop cut at the bottom of the nose and cut up to it. Draw a line for the left side of the nose and use the $\frac{1}{16}$ " (2mm) 60° V-tool to create the side of the nose. Then use the knife to deepen the left side of the face. Draw a smile line, and then use the $\frac{1}{16}$ " (2mm) 60° V-tool to cut along the line.



11

Complete the left side of the face. Note that the facial details on this side are meant to be minimized or not included. The main focus (no pun intended) is meant to be the right eye. Draw a line for the mouth, and then use the knife to cut along the line. Cut up to it to form the lower lip. Then use the $\frac{1}{16}$ " (2mm) 60° V-tool to make a very small cut under the lower lip area to create a chin. Draw a line for the eye, use the knife to make a stop cut, and then cut up to it.



12

Carve the right eye. Mark the eye, and then use the knife to make a very shallow stop cut on the line. Make shallow cuts up to the stop cut all the way around the eye. Then slightly round the eye from top to bottom and side to side.



13

Refine the hat. Using the knife, make sweeping cuts to complete the front of the coat collar and finalize the crown and brim of the hat. Starting at the top of the crown, cut down to the brim. Then cut back along the brim to the base of the crown. *Note: Leave the hat brim fairly thick to prevent breakage.*

CREATING THE MAGNIFYING GLASS



14

Carve the magnifier. Use a coping or Japanese hand saw to cut a small piece of scrap basswood down to $\frac{1}{8}$ " (3mm) thick. Then use a $\frac{3}{8}$ " (10mm) #3 gouge to trim it down to $\frac{1}{16}$ " (2mm) thick. Thoroughly soak this scrap with cyanoacrylate (CA) glue and let dry. Use a piece of cardboard to create a template that will fit between the hand and hat brim. Once dry, use the knife to cut the exterior shape of the lens. *Note: The magnifier can be made out of wire, if desired.*



15

Add the finishing touches. Drill some pilot holes with a rotary tool and the smallest drill bit in your tool kit to hollow out the center of the magnifying glass. Then use a small diamond bit to shape and smooth the inside and outside of the lens. Create the handle for the magnifier using a toothpick. Soak the pointed end with cyanoacrylate (CA) glue and let dry. Cut the toothpick down and force the pointed end into the bottom of the hand. *Note: Do not glue the magnifier lens or handle in place until after completing painting and finishing steps.*

Painting and Finishing

Paint the carving. I paint directly onto dry wood with heavily thinned acrylic paints. Keep the brush fairly dry to reduce paint bleed. Paint the face and hand with Santa’s flesh. Add highlights to the lips, cheeks, and hand with tomato spice. Paint the hat with spice tan and the shoes with spice brown. Paint the eye with oyster white. *Note: After painting the white of the eye, set the magnifier lens in position to help determine the size of the iris, and then draw it on before applying paint.* Paint the iris with denim blue and charcoal for the pupil. Paint the trench coat with a mixture of Williamsburg blue and hippo grey. Then paint the magnifying glass with burnt sienna.

Let the paint dry completely before dipping in or brushing on boiled linseed oil (BLO). *Note: Dispose of oil-soaked rags properly, as they can spontaneously combust.* After a day or two of drying, apply a water-based sealer. Then antique the carving with a water-based stain. Water the stain down to half strength or less on the face and light-colored areas. Use at full strength on all other areas. You must work very quickly at this stage—put the stain on and immediately pat most of it off. Once dry, apply a light coat of Howard Feed-N-Wax®, let sit for 5-10 minutes, and then buff with a soft cloth. Use cyanoacrylate (CA) glue to attach the magnifying glass in place, and then jump on the case!

materials & tools

MATERIALS

- Basswood, 1" (2.5cm) square: detective, 2" (5.1cm) tall
- Basswood, scrap: magnifier
- Pencil
- Glue: cyanoacrylate (CA)
- Cardboard
- Toothpick
- Acrylic paints, such as Ceramcoat®: burnt sienna, charcoal, denim blue, hippo grey, oyster white, Santa’s flesh, spice brown, spice tan, tomato spice, Williamsburg blue
- Boiled linseed oil
- Clear sealer, such as Americana®: multi-purpose water-based
- Antiquing stain, such as FolkArt®: medium plaid 811
- Howard Feed-N-Wax®

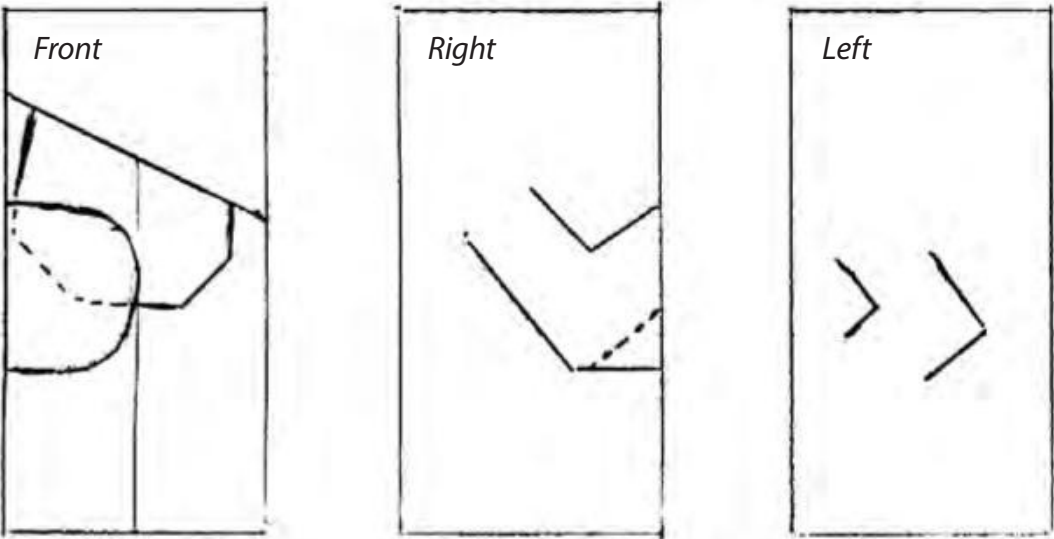
- Paper towels
- Soft cotton rags

TOOLS

- Knife of choice
- V-tools: 1/16" (2mm) 60°; 1/4" (6mm) 90°
- #3 gouge: 3/8" (10mm)
- Paintbrushes: assorted
- Saw: coping or Japanese hand saw
- Rotary tool of choice with bits: small diamond, small carbide cutter

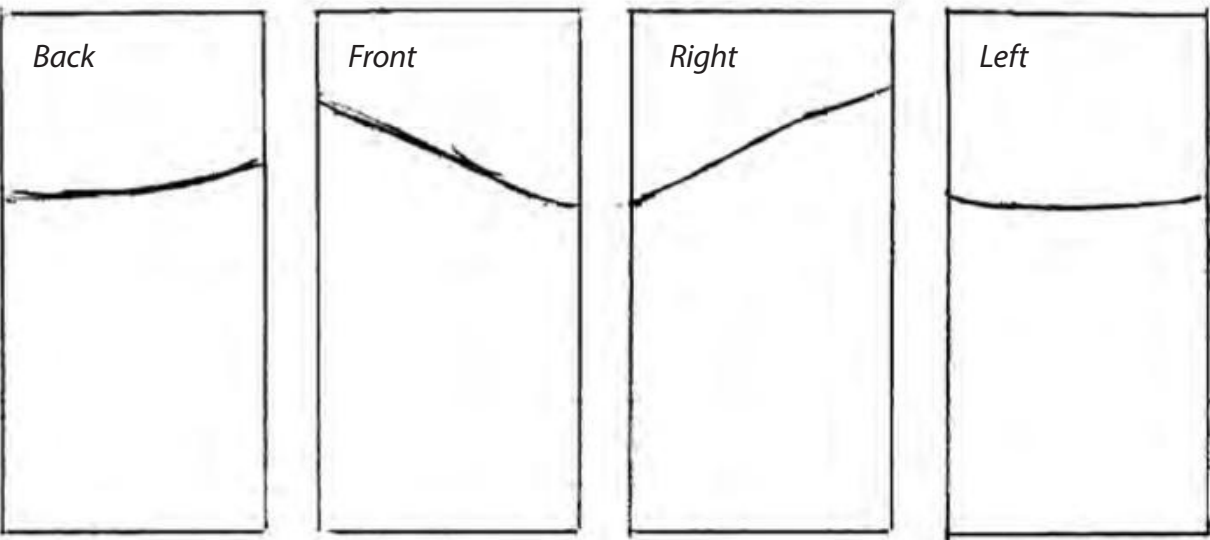
The author used these products for the project. Substitute your choice of brands, tools, and materials as desired.

Step 3 Patterns



Mini Detective Patterns

Hat Brim Patterns



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Karen Scalin has been carving on and off (mostly off) for 25 years. She lives in a suburb of Chicago. See more of her work on Etsy at WoodCarvedMinisByKLS.



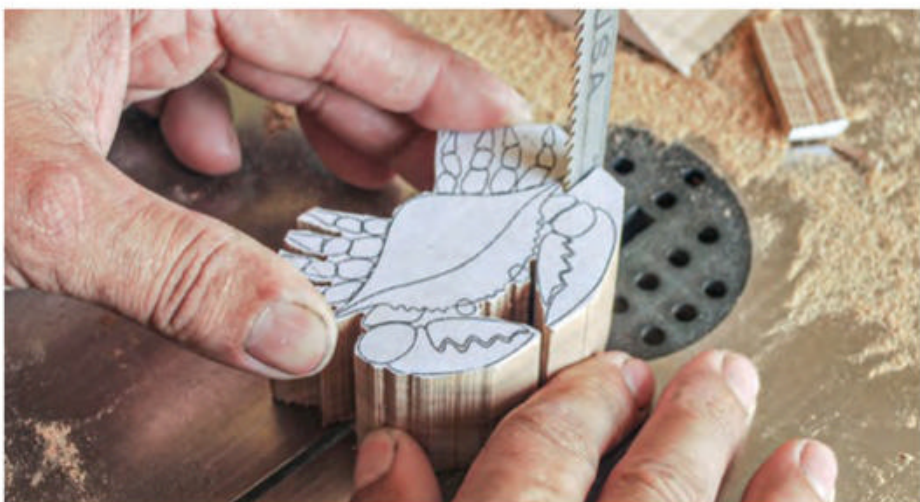
Scuttling Crab

This sweet crustacean will make you want to don your flip-flops and retreat to the beach

By Evgeny Vilkov

One day, a good friend told me that he was redecorating his house. He wanted to make the interior marine-themed and needed a lot of crabs—so I set to work on this figurine.

The carving was intended to be used as a shelf sitter, but it can serve as a great magnet for your refrigerator, or as a holder for small notes that the figurine holds perfectly in its claws. *Note: Instructions for turning the piece into a magnet can be found in Steps 10 and 11.* As you carve along with me, I'll give you a couple of ideas to make your figurine even more unique.



Getting Started

Choose a variety of wood; I prefer figured hardwoods such as pear, apple, beech, or walnut, and used apple for this particular tutorial. Beginners should consider using basswood, as it is easier to carve. I recommend making several crabs from contrasting wood varieties, as the pieces look nice in a group. Photocopy the pattern and attach it to the wood using your preferred adhesive, with the grain running horizontally. Trim off the excess wood with a band saw or hacksaw.

The shape does not need to be perfect at this stage; just remove enough excess to save yourself time roughing out. *Note: Always wear a carving glove and thumb guard. The photos were taken without them to clearly show hand and knife positions.*

TIP

WHEN TO POWER CARVE

Depending on the material used, you may prefer to rough out the piece with a rotary tool and assorted bits rather than hand tools. I go this route when I make burl versions of this crab; this burl makes the crab look like it's covered in coral or polyps.



ROUGHING OUT



1

Rough out the bottom of the figure. I used a 1/2" (13mm) #3 gouge to remove large masses of wood from the bottom of the crab, raising the leg and claw areas. Be sure to keep the ends of the feet level with the floor, and then scoop out more wood as they ascend toward the body; this gives the legs a curled-over look.



2

Rough out the top. With a carving knife, make a deep stop cut along the back of the body, where the back legs start. Then, using a 5/16" (8mm) #5 gouge or one of your choice, carve in toward these lines to shape the tops of the legs. Round them over with thin strokes, bringing the legs down about 3/8" (1cm) from their original height. *Note: At this stage, do not add any details; just focus on the general shape.* If necessary, carve against a scrap wood brace or a non-slip mat for more stability and control.



3

Shape the front claws. I used an oblique knife, but you can use a regular bench knife. Round over the claws, using small, thin strokes. Remove a small triangular chip on either side of each eye to mark placement.



4

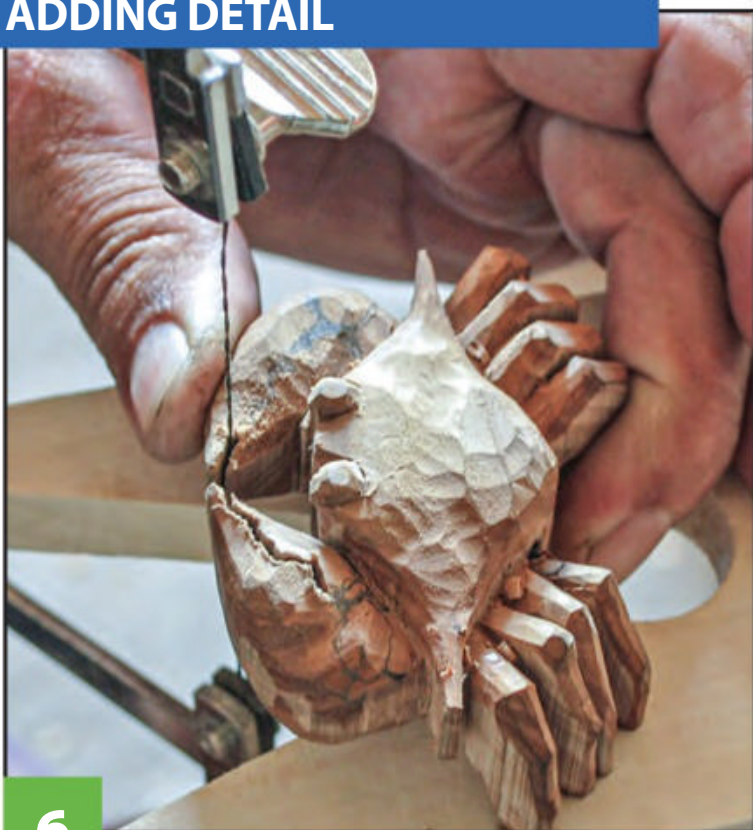
Refine the legs. With a 1/4" (6mm) straight chisel, separate the segments of each leg (each leg has two segments, linked by a central joint). Make sure each leg includes two relatively straight segments, but take care to make each leg different from the others; some legs might be higher and others lower, to give the impression that he is creeping along. *Note: At this stage, the piece is thin and prone to chipping; to help with this, carve down toward the torso from each joint and out from the joint toward the tip of the foot.*



5

Rough out the back. The back of the crab is one of the easiest areas to carve. Make a round stop cut around each eye area, referring to the photo. Carve in toward these cuts to lift the eyes above the shell, and then lower the rest of the shell, as well. Taper the back toward the rump area and sides.

ADDING DETAIL



6

Round over the eyes with the knife. Then, with a jigsaw or scroll saw, create the gaps in the claws. These should not be straight, but rather bumpy and a little jagged for a more natural look.



7

Refine all parts. Use a 5/32" (4mm) chisel to round each claw section down toward the gaps in the claws. Add bumps to the claws, round the bottom of the torso, and then further define the separations between the little legs. This is the longest and most painstaking stage; when you think you've spent enough time refining each section, I advise you to work even longer than that.

SANDING & FINISHING



9

Lightly sand. I used a soft abrasive sponge with 80-grit paper to go over the entire piece, making sure not to remove the cut marks entirely.



10

Drill a hole for a magnet. Flip the piece over and drill a hole into the belly; use a bit that matches the diameter of your chosen magnet, and only drill to the magnet's depth.



11

Attach the magnet. I used epoxy glue.



8

Add texture. With a hammer and punch, lightly tap little depressions over the surface of the torso to give it a rougher look. Don't hit too hard; small, light punches are enough. You could also sharpen a regular nail to create your own shop-made punch.

materials & tools

MATERIALS

- Wood, such as apple, 1 $\frac{3}{16}$ " (3cm) thick: 2" x 2 $\frac{3}{4}$ " (5.1cm by 7cm)
- Spray adhesive or PVA glue (for applying pattern)
- Water-based stain: reddish brown
- Oil, such as raw linseed
- Epoxy glue
- Clean cloth
- Neodymium magnet: $\frac{3}{16}$ " (5mm)-dia.
- Scrap wood brace or nonslip mat

TOOLS

- Band saw or hacksaw
- Carving knife
- #3 gouge: $\frac{1}{2}$ " (13mm)
- #5 gouge: $\frac{5}{16}$ " (8mm)
- Chisels: $\frac{5}{32}$ " (4mm), $\frac{1}{4}$ " (6mm), $\frac{5}{16}$ " (8mm)
- Jigsaw or scroll saw with spiral blade
- Punch tool
- Hammer: small
- Sanding sponge or shop-made block with 80 to 120-grit paper
- Drill with bit: $\frac{3}{16}$ " (5mm)-dia.
- Paintbrushes: assorted
- Brush: nylon (for buffing) (optional)

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



12

Add stain. Immerse a paintbrush in clean water, cover the entire piece with a thin coat of water, and then use this same brush to paint your chosen stain into the shadow areas of the piece (the area where the legs meet the torso, the gaps in the claws, etc.). In my case, no radical coloring measures are required—the wood of the wild apple tree is beautiful in itself. If you have used light wood with a subtle grain, you can cover the entire piece with a more dramatic stain. If you make multiple crabs, you could finish each one with a different color dye.



14

Apply a finish. Apply a good, thick coat of raw linseed oil to the entire piece, wait five to ten minutes, and then wipe off the excess with a clean cloth, disposing of oil-soaked rags per the manufacturer's instructions. Let the finish cure for around a week. If desired, add a coat of wax or another coat of oil, buff, and then let dry. That's it! The crab is now ready to delight you wherever it is displayed.



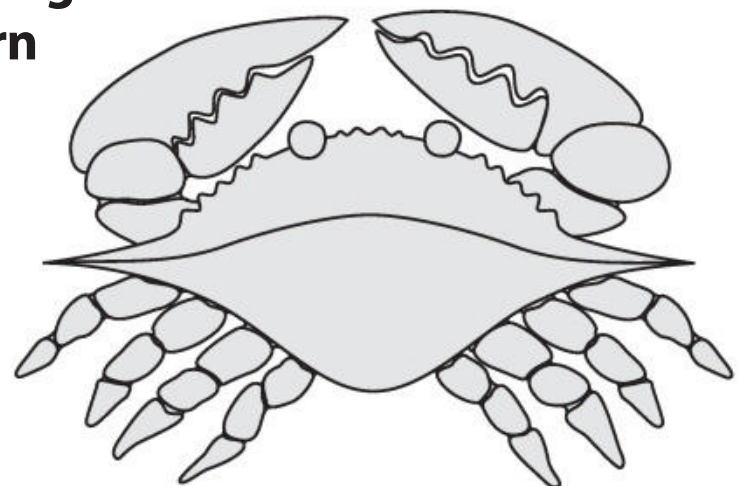
13

Take note of the raised grain. Smooth it down with the 80-grit abrasive sponge or sandpaper, and then move up to 120-grit, going over the same areas.

Natural Homemade Stains

If you don't have wood stains or special dyes on hand, you can create them yourself. In this project, I used a dye I made myself from birch bark. For this purpose, take some rough bark at the base of a birch tree, or a few old pine or spruce cones. Let the material sit a little in boiling water so that the tannins and dyes are released into the solution. Then strain the broth and evaporate the moisture to the desired density, cool, and pour into a container. Add a little alcohol to this liquid and it will keep for a while. This method is simple, although a little time consuming; however, the colors obtained in this way are durable and will not fade in the sun.

Scuttling Crab Pattern



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Evgeny Vilkov is a 40-year-old woodcarver and professional blacksmith with a background in graphic arts. He has been woodworking for three decades. He lives in the small village of Podolsk in Russia, located in the wide expanses of the western Siberian plain. Find more of Evgeny's work at vk.com/serna_decor.

Old-World Plaque

Clean chip carved lines and a quilt-like pattern give the perfect balance of classic and modern

By Jan Jenson

This plaque started out as a practice piece; I wanted to use the star design on a box, but first I tested it on a piece of plain wood to see how it looked. I liked the result so much that I turned it into a plaque for my wall; however, you could apply the design to a box lid, mirror backer, or even a decorative breakfast tray.

Getting Started

Cut the piece of wood to size on a scroll saw, with the grain running horizontally. If necessary, pre-sand the blank with 220-grit sandpaper, and then wipe off excess dust with a microfiber cloth. Add a finish. As with all my old-world-style designs, I applied a coat of wipe-on polyurethane to the wood and let dry. Then photocopy the pattern and transfer it to the wood; I prefer to glue patterns down directly with rubber cement, but you could use graphite transfer paper and a pencil. Set up your workspace; I carve against a nonslip mat.

Carving and Finishing

Carve the piece. Most of the chips in this piece are old-world-style. To make old-world-style chips, use the chip carving knife to create two vertical cuts that meet at the corner with the dot (refer to the pattern on page 76).

The deepest part of these cuts, and therefore the deepest part of each chip, will correspond roughly with each dot. Then remove each chip with a diagonal cut that slopes toward the dot. Carve the chips around the border, as well as those that make up the four large diamonds, using this method. *Note: The chips in this project are quite small. Be careful not to cut outside the actual pattern!*

Once you've carved the old-world-style areas, carve the thin line around them. This is made up of two shallow diagonal cuts that meet in the middle to remove just a sliver of wood. The four smaller diamonds are made up of four-part chips and the flowers are very small three-part chips. If you used rubber cement, remove the pattern now using a rubber glue eraser. Soften the edges of the plaque with sandpaper.

Apply two coats of finish. Rub on a gel stain with a soft cloth, and then use an old toothbrush to get the stain down into the chips. To make darker, stain again. Once dry, apply a coat of wipe-on polyurethane or two with a foam brush. Let dry and add a hanger to the back, if desired.





materials & tools

MATERIALS

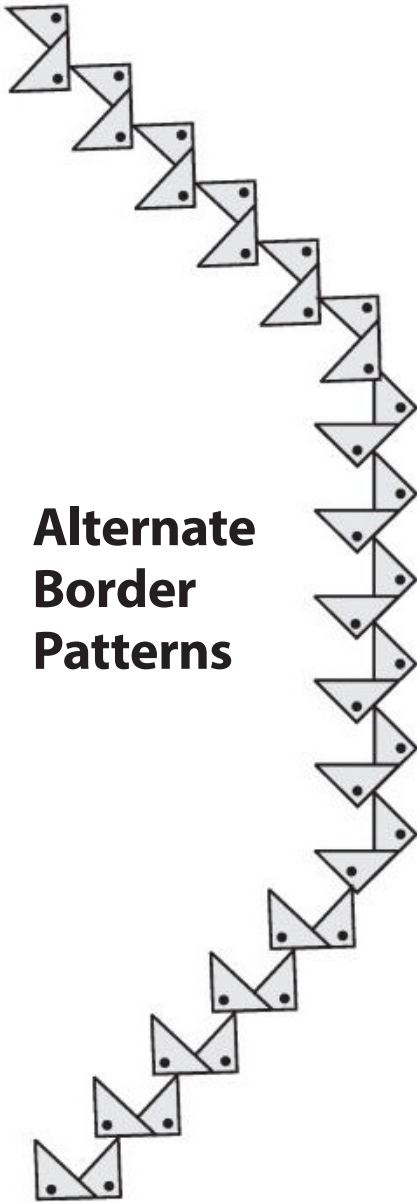
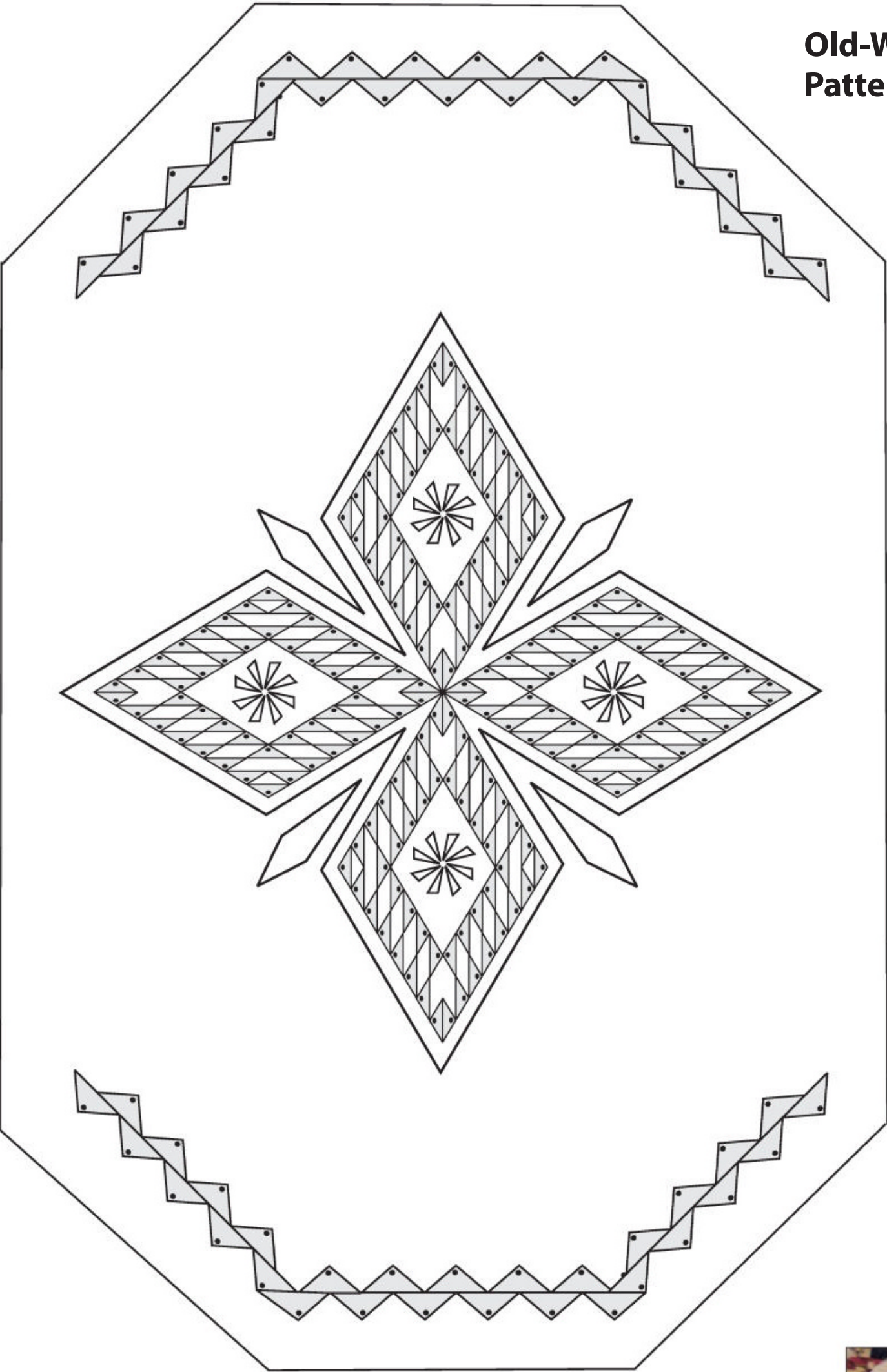
- Basswood, $\frac{3}{8}$ " (1cm) thick: 5 $\frac{1}{4}$ " x 8" (13.3cm x 20.3cm)
- Nonslip mat
- Sandpaper: 220-grit
- Microfiber cloth (optional)
- Rubber cement
- Rubber glue eraser
- Transfer paper (optional)
- Pencil (optional)
- Paper towels
- Gel stain, such as Old Masters®: special walnut
- Clear finish, such as Minwax® wipe-on polyurethane: satin
- Hanger

TOOLS

- Scroll saw
- Chip carving knife
- Foam brush
- Old toothbrush

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

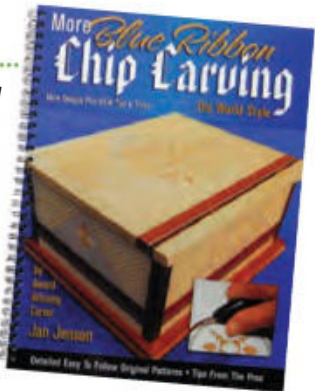
Old-World Plaque Patterns



Alternate Border Patterns

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FURTHER READING
More Blue Ribbon Chip Carving
By Jan Jenson
This 103-page book has step-by-step directions for old-world-style chip carving, patterns for practice pieces, and many original complete patterns with full-color pictures. Contact Jan at JOJenson@gmail.com to order.



Jan Jenson lives in Eau Claire, Wis., and Pharr, Texas, and loves to teach chip carving. She has written three chip carving books, Blue Ribbon Chip Carving, More Blue Ribbon Chip Carving, and her third book is available digitally and includes 50 pages of new patterns. Her other hobbies include box-making and quilting. Contact her at JOJenson@gmail.com.

Lifelong Student

From BAND-AID®s to the CCA, caricature carver Dwayne Gosnell reflects on his carving journey

By Hannah Carroll

Although he grew up in his father's workshop, Dwayne Gosnell—the most recent inductee to the Caricature Carvers of America (CCA)—got into woodcarving by accident. While walking through the woods, he came across a fallen tree limb. Dwayne used the branch as a walking stick and, after his hike, decided to carve a face into it. His evening ended with a trip to the emergency room and seven stitches in his left palm. He didn't carve again for several years—that is, until he found a book on carving faces in walking sticks. Believing it was fate, Dwayne decided to give it another go. After several trips back to the emergency room, he joined a carving club. The craft became a way to unwind after a long day, and—over the years—an outlet for endless creative expression.

WCI: Where do your ideas come from?

DG: I can find inspiration anywhere, so long as I'm paying attention. It may be as simple as observing an older gentleman in a unique hat walking his dog, or overhearing a funny story. There's a local diner I go to that has a group of retired men who eat together every morning. The stories they tell to get a laugh from the others are enough material to carve a whole forest.

WCI: How has your carving process changed over the years?

DG: It has evolved organically, mostly by having a better understanding of anatomy and what you can and cannot exaggerate. I focus now on bringing a piece to life rather than just finishing it. A bent knee, a crooked



Some of Dwayne's caricature projects that have appeared in past issues of WCI.



grin, an off-balance shoulder—all slight, suggestive movements that tell a dynamic story. But even though my skill level has improved, I will never settle. I always strive to keep learning and growing.

WCI: What is the most complex project you've done?

DG: It's called "The Lodge". I worked on it for over a year. The piece consists of a gentleman sitting in a chair inside a cozy cabin reading his morning paper. The room has a bear skin rug and a rock fireplace adorned with a moose mount. Fish and duck mounts hang on the walls, and there is even a little mouse peeking out of a tiny hole in the corner of the wall. The comical aspect of the piece is that the moose appears to be looking toward the paper, as if reading along.

WCI: What does your shop space look like?

DG: My shop space? A well-kept 10x16 building. But first, I must point out that it took me many years to get over what I like to call the "messy artist" approach of organization. I would tell myself I knew where everything was, and then it would take me 20 minutes to find a pencil. I was sick of it. So, I spent the summer of 2019 obsessively organizing my shop. Now every item has a place. I installed storage racks and holders, so I can now grab anything I need on demand. I suggest everyone



Dwayne's workshop.

take the time to organize their space. It has given me given me more time to create.

WCI: What is your most-used tool?

DG: A Helvie knife I designed: a 1¾" (44mm)-long blade with a mahogany handle and a maple endcap. I use it for basically everything—from roughing out to detail work. A very close second would be any soft V-tool. I own many different sizes and brands.

WCI: How did it feel to be chosen as a member of the CCA?

DG: Very surreal. Some would say I was speechless—and I hardly ever stop talking. Over a year later, I'm still in shock. I am honored to be part of such a wildly talented group of carvers. My hope is to carry the torch into the future and inspire other carvers to continuously challenge themselves.

WCI: What would you say to someone just starting out?

DG: The biggest tip I could offer to any new carver is to carve what you enjoy. Experiment with different carving styles, whether it's flat-plane, chip carving, stylized, or my favorite—caricature. Trying different styles will help you home in on which one you find most rewarding. The second part is to just carve! I have seen many carvers not even attempt a great idea because they felt like they would mess it up. Look at a mess-up as a learning experience and you can't go wrong.

WCI: What's next for you?

DG: I feel the next step in my journey is to look back instead of forward. I have several projects I'd like to wrap up. As far as a plan? I never have a plan. I'll just try to make every piece better than the last. I once heard that if you try to be as good as someone else, you have nowhere to go when you reach that goal. But if you outdo yourself in every attempt, you will never stop growing.

To see more of Dwayne's work, visit dgosnellwoodcarving.com. Stay tuned for one of Dwayne's projects in a future issue.



The Lodge is Dwayne's most ambitious work to date.

Snorkeling Gnome

Channel beachy vibes with this vacation-ready caricature

By Matt Kincade

Gnomes work hard! They build mushroom houses, care for animals, tend to the garden, the list goes on. The point is, they deserve a vacation, too. This guy is ready for a little R&R!



Getting Started

Prepare the blank. Use graphite paper and a pencil to transfer the pattern onto the blank, orienting the wood so that the grain runs vertically. Trace only the outline of the front and side views. You can hold the patterns still while you trace by using thumbtacks in the waste areas. Then, using a band saw, carefully cut away the waste. Make sure to follow the manufacturer's instructions for setup and safety. After you cut one side, tape the blank back together with clear packaging tape and cut the other side. Before moving on, strop your tools thoroughly; re-strop often while carving. Sharp tools are less likely to slip and cause injury.

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

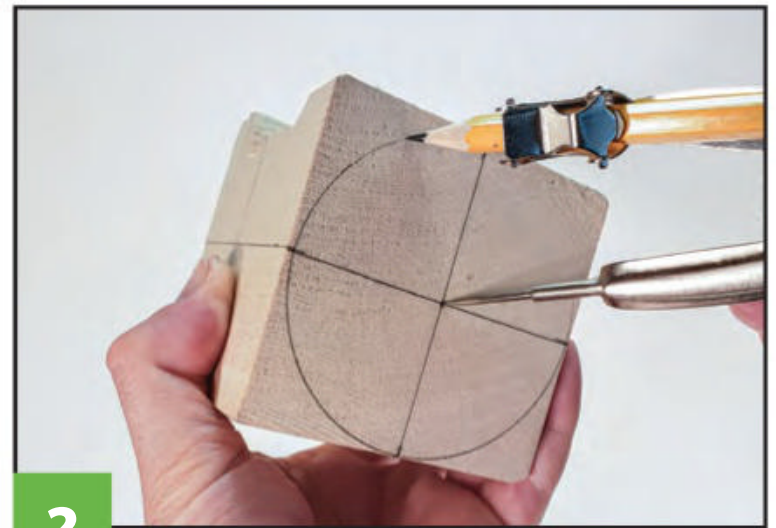
Use colored resin to fill the inside of the goggles for added interest.



ROUGHING OUT



1 **Divide the carving into sections.** Use the pencil to draw a grid, dividing the gnome in half vertically and in quarters horizontally. Then draw corresponding grids on all four sides of the blank. A grid is helpful for measuring, placing shapes, and retaining symmetry. Break down the squares of the grid as many times as is helpful. *Note: As you carve, you may want to redraw these lines several times. You can also add corresponding grid lines on the original pattern for reference while carving.*



2 **Prepare the base.** On the bottom of the blank, extend the vertical centerlines across to meet each other. Place the needle of a compass at the center where the lines intersect. Open the compass so that the pencil almost touches the edge of the blank, and then draw a circle. This will be your guide for carving the base.



3 **Rough out the body.** With a rough out knife, carve as close to the outline as you can. Some spots may be impossible to reach, but you will gradually work your way to them later. It is important to keep the mask area as flat as possible. With the help of the grid, measure and redraw the outline of the pattern as you remove material. I find a pair of dividers extremely helpful for measuring and comparing shapes and distances.



4 **Rough out the flippers.** Sketch the general shape; there's no need to get detailed, as you are only roughing out. Make a stop cut across the bottom of the flippers from corner to corner with the rough out knife. Use the same technique on the sides and back. From the bottom, start at the corners and carve in toward the stop cuts. As you do, round the base, referring to the circle you drew earlier on the bottom.



5 **Shape the flippers.** Continue carving up to the base of the flippers, forming a mound. Roughly sketch the rest of the pattern, and then round and shape the basic form of the flippers. Try to aim for a smooth "S" shape. Above the flippers, start bringing in all sides of the blank toward the legs and swim trunks.



6 **Separate the flippers.** Use the pattern to measure the distance between the front of the flippers. Mark the distance on the blank, and then use the rough out knife to turn the line into a stop cut. Carve away material at an inward, triangular direction toward the middle of the leg area. As you separate the flippers, maintain the mound shape of the base.



7

Rough shape the body. On the front and sides, draw simple geometric shapes around key areas like the mask, beard, hands, and snorkel. Use the rough out knife to make stop cuts around these, and then separate the features while you turn, observe, and compare the carving to the patterns. Pay special attention to how deep you carve each area. The roughout stage is a process of continually changing and adjusting shapes in a loose fashion.



8

Round the remaining sharp edges. Take off the corners and begin rounding the inner tube, swim trunks, snorkel, neck, and hat. As you do this, you will see the overall form of the figure taking shape. Also, the hard-to-reach areas will become more accessible.

ADDING DETAILS



9

Define the features. Use a detail knife to thin out the flippers, separate the legs, and shape the swim trunks. A $\frac{3}{8}$ " (10mm) #3 gouge with a slight curve can be helpful in clearing out these tight spots. Make an undercut beneath the flippers by slicing a small sliver of material away. This creates a nice shadow that makes them appear to be resting on top of the sand.



10

Shape the hands. Continue creating stop cuts above the innertube, between the hands, and under the beard. Carve deeper to form the torso, but don't try to take off too much material at once. Round over the hands and make cylinder shapes for the arms.



11

Refine the hands. Refer to the pattern and sketch the fingers. Hands are challenging, but I try to remind myself that fingers aren't shaped like hotdogs. They have segments that pivot on joints. Use your own hands as a guide, and remember—it's a caricature, so it doesn't have to be anatomically perfect. Use the detail knife to separate the fingers with V-cuts. Clean up the cuts, and then round and shape the arms and shoulders.



12

Carve the face. Measure and cut a cube around the nose. Below the nose, about $\frac{1}{4}$ " (6mm) down, draw a curve for the bottom lip. Draw a rough outline for the mustache and make a stop cut around the outline, including the lip. Carve approximately $\frac{1}{8}$ " (3mm) deep. Then carve the curves of the beard and form the hat to the desired shape. Trace the strap of the mask and the back of the beard with a stop cut, and then make a shallow cut beneath these areas.



13

Detail the snorkel. Mark a hole at the top of the snorkel, and then make a starter divot on the spot with a nail or screw. Carefully drill a shallow hole to give the illusion that the snorkel is a hollow tube. It might be a good idea to start with a small drill bit and work your way up to $\frac{3}{16}$ " (5mm)-dia. Make sure to run the drill at a low speed.



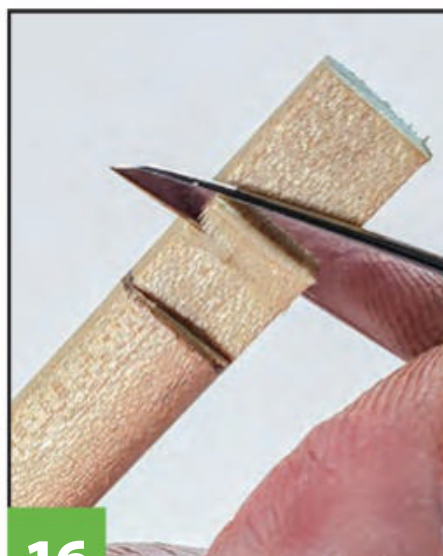
14

Carve the mask. Draw the smile and make a shallow cut to indicate teeth. Shape the lip, mustache, and nose with the detail knife. Sketch the rim of the mask; I made mine roughly $\frac{1}{8}$ " (3mm) thick all around. Sink the tip of the detail knife into the material and trace around the line, creating a stop cut. Carve the inside of the mask to a depth of about $\frac{3}{16}$ " (5mm). I went back and forth with the detail knife and the $\frac{3}{8}$ " (10mm) #3 gouge. It is extremely important to go slowly. Make many shallow cuts and do not apply too much pressure, as the rim can break easily.



15

Carve the eyes. Draw the eyes, leaving enough space above for the fish. Start at the corners of the eyes and make a deep triangular cut with the detail knife. Then shape the eyeballs with several small, controlled slices. Use the detail knife to make a V-cut above each eye to create the eyebrows. With a $\frac{1}{8}$ " (3mm) soft V-tool, give the beard some texture with wavy strokes. Overlap some of the cuts and add notches around the outside of the beard and mustache. Turn the tool upside down and stab out two nostrils under the nose.



16

Carve the fish. Using a $\frac{1}{4}$ " (6mm) dowel, measure $\frac{1}{2}$ " (1.3cm) from the end and make a stop cut with the detail knife. Carve the material up to the stop cut, creating a flat spot roughly a third of the way into the rod. Turn the rod over, sketch the fish, and then carve it to the desired shape. Carefully make several V-cuts at the edge of the fish, carving until the material is thin enough to snap it from the dowel rod. *Note: I chose to use a dowel rod because dowels are durable and generally resist splitting when you're working on such a small piece.*



PAINTING & FINISHING



17

Prepare your paint station. Paint the entire carving with an even layer of diluted burnt sienna (about 60% water to 40% paint) and allow to dry. *Note: All colors are diluted unless otherwise specified.* Paint the skin and lighter areas first. I painted the skin with a mixture of red rust, yellow ochre, and white. Then paint the beard with a mixture of white and a small amount of black and colonial blue. Paint the mask, the band on the snorkel, and the flippers with a mixture of midnight blue and a small amount of black. Paint the hat with country red and the swimming trunks with peacock teal. Use lavender and yellow ochre for the inner tube's stripes, and then paint the sand with coffee latte. Paint the eyeballs and teeth with French vanilla. Once dry, paint the inside of the mask and eyebrows with a mixture of colonial blue and white to indicate that it is filled with water.



18

Add finish. Spray the entire carving with a non-yellowing matte finish and allow to dry. Then cover the carving in a diluted antiquing medium, such as FolkArt® down home brown, and then quickly wipe it off with paper towels. Paint the pupils with a dark mixture of full-strength midnight blue and black. Drybrush full-strength warm white over the beard by lightly stroking the high spots. Using the same technique, drybrush full strength sunny day over the yellow ochre stripes on the inner tube and camel over the sand. Spray the carving a final time with the matte finish.



19

Add the finishing touches. Paint the fish with spiced pumpkin and warm white. Once dry, attach the fish to the mask with a drop of super glue. Then lay the carving on its back, using a towel to keep it steady. Be careful to keep the flat part of the mask level. Mix epoxy resin and hardener according to the manufacturer's instructions. Carefully pour the mixture into the mask until even with the rim. If a little bit runs over, don't panic; you can carve it off later and repaint. Allow the resin to harden for at least 24 hours before moving the carving.

TIP

A GOOD RULE OF THUMB

Allow one color to dry before applying the next. A hair dryer helps to speed things up.

materials & tools

MATERIALS

- Basswood, 3" (7.6cm) square: 7" (17.8cm) high
- Transfer paper
- Pencil
- Tape: clear packaging
- Paper towels
- Wooden dowel, 1/4" (6mm)-dia.: 3" (7.6cm) long
- Finish, such as Rust-Oleum®: non-yellowing matte
- Glue, such as Loctite®
- Acrylic paints, such as Americana®: black, burnt sienna, colonial blue, country red, lavender, midnight blue, peacock teal, spiced pumpkin, sunny day, warm white; such as Anita's All Purpose: red rust; such as FolkArt®: camel, coffee latte, French vanilla, yellow ochre
- Antiquing medium, such as FolkArt®: down home brown
- Epoxy resin

TOOLS

- Band saw
- Knives: rough out, detail
- Thumbtacks
- Compass
- Dividers or ruler
- Drill with bits: assorted
- Hair dryer (optional)
- #3 gouge: 3/8" (10mm)
- Soft V-tool: 1/8" (3mm)
- Nail or screw

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

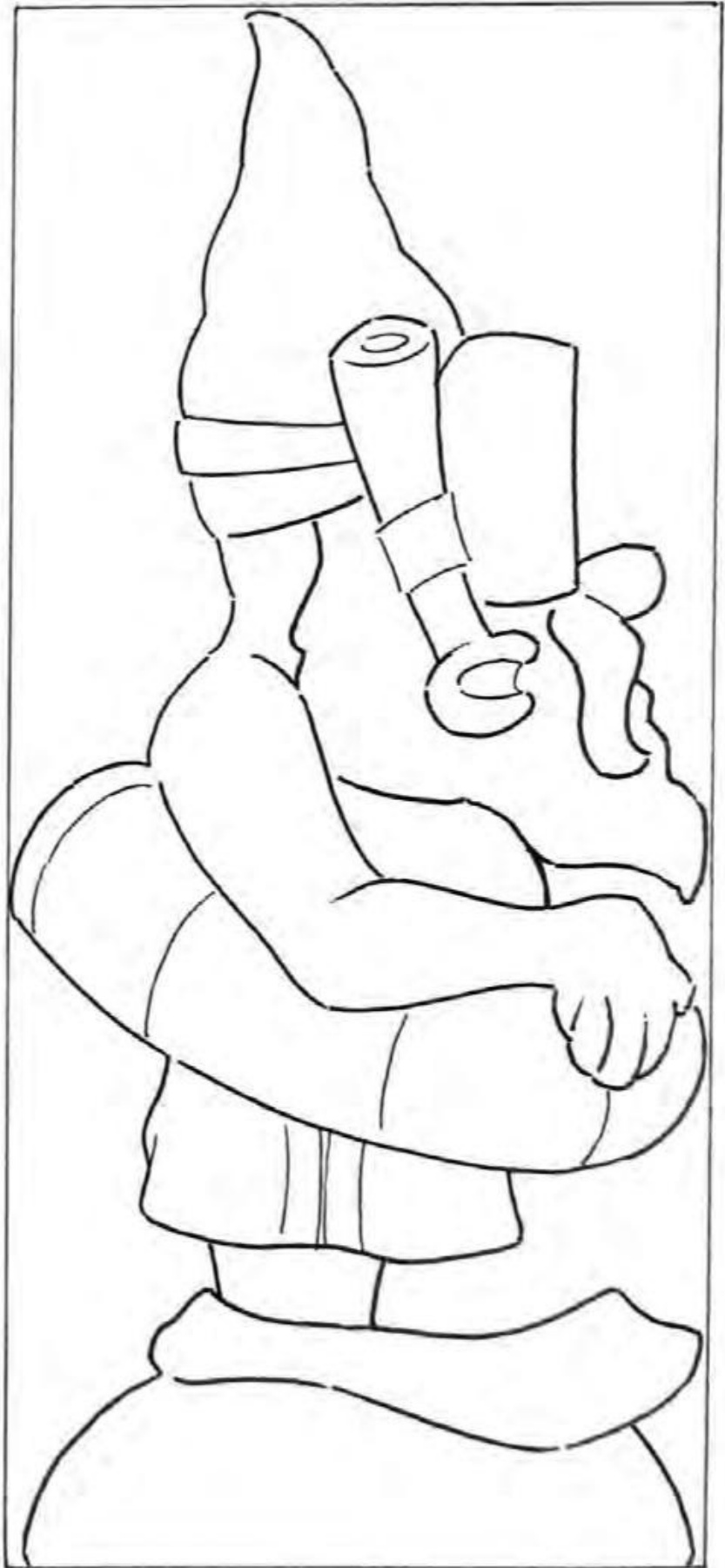


Matt Kincade has been interested in art since childhood. He grew up watching and admiring his mom, who was a talented oil painter and watercolorist. Matt has taken classes at the University of Indianapolis and the Indianapolis Art Center, and completed the Art Instruction Schools correspondence course.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



Snorkeling Gnome Patterns

*Note: Fish should be
carved separately.*



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Magnolia Blossoms

Learn to create realism and drama in this deep relief carving

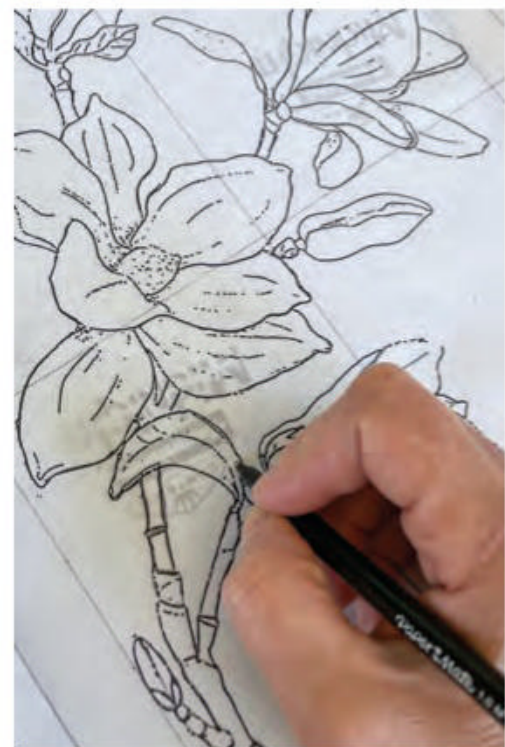
By Rosanna Coyne

Magnolia blooms are always a welcoming sight, as they mark an end to winter. Use your imagination (and perhaps some reference photos of the real thing) to add liveliness to the form.

The basic techniques of carving shallow relief, deep relief, and high relief are essentially the same. A challenge of carving in relief is creating the illusion of 3D space. In this deep relief carving, we will create depth, realism, and drama by varying the heights of the elements and undercutting the forms. The roughing out stage is the most crucial step in creating depth. When a woodcarving accentuates the contrast of shadow and light and the illusion of depth, it has the most visual impact.

Getting Started

Transfer the pattern onto the blank; I used tracing paper and a pencil. Mark centerlines through the width and length of the design and make similar marks on the wood. Always work with centerlines, as they ensure the design is centered and square. Tape or pin the tracing paper to the blank, slip carbon paper underneath, and then transfer the design to the wood.



DEFINING THE FRAME



1

Mark the depth. Using a marking gauge, scribe a line $\frac{7}{8}$ " (2.2cm) around the blank for the frame thickness. The frame will be lowered to allow the magnolia carving to stand proud. Using either a drill press with a depth stop or a hand drill and a $\frac{3}{8}$ " (10mm)-dia. bit with a stop collar, drill holes inside the frame in the background areas just shy of the final depth of $1\frac{1}{4}$ " (3.2cm). Leave some material to do a final cleanup of the background later.



2

Outline the design. Block out the magnolia branch using a $\frac{5}{16}$ " (8mm) 60° V-tool and a mallet. Outline the subject, being sure to stay about $\frac{1}{16}$ " (2mm) outside the lines. Use the mallet to drive the V-tool for a more precise and controlled cut.



3

Lower the background.

Use a $\frac{3}{4}$ " (19mm) #8 gouge to remove the material, making the cuts across (perpendicular to) the grain. Use smaller gouges to access the areas between the leaves and flowers. As you progress, you will need to pare down the walls with stop cuts to remove material. Bring the background down incrementally until you reach the scribed line on the edges of the board. The line signifies the frame thickness and the drilled depth holes in the body of the carving.



4

Set in the design. Use various sweeps to match the curves of the drawn lines; the sizes will vary with the width of the space to be removed. Pare down to the pencil line, making sure the walls are perpendicular to the surface of the blank. Try not to leave stab marks in the background. This area will be undercut, and the marks will show later.

Using a Mallet

A mallet can remove large areas of wood quickly without straining your hands. A mallet is also a great tool for removing small amounts of wood in detailed areas with more precise and controlled cuts. I prefer an 18oz metal mallet with a head 2" (5.1cm) in diameter and a hardwood handle. I like the tool's versatility, as I am able to choke up and hold the head in the palm of my hand for detailed work, or hold the tool closer to the bottom of the handle when more power is needed.

When using a mallet, hold the chisel in your non-dominant hand and the mallet in your dominant hand. Swing the mallet from your shoulder—not your elbow—for heavy cuts; for lighter cuts, use your wrist in a flicking motion. I often strike the chisel with the palm of my hand for light removal of wood.



TIPS

TAKE YOUR TIME

Resist the temptation to rough out the background with a handheld router. This method will achieve results quickly, but the experience of grounding out the background by hand will strengthen your skills and train your eye to gauge depth.

TIDY UP

As you progress with the carving, be mindful of leaving a clean surface. Clean your work area frequently. Sharpen tools as needed, especially before adding finishing cuts.



5

Smooth the frame. Using the marking gauge, scribe a line signifying the inside edge of the frame, and then pare it down using a 1" (25mm) #1 gouge. Place the gouge in the groove of the scribed line, continue all around the inside perimeter, and then remove more of the background to meet the pared inside edge. Smooth the frame area using the same tool. Make slicing cuts across the grain in an organized manner, skimming off the ridges, and working down to the frame depth. Do not carve across the grain to the edge; start from the edge and move inward. Re-sharpening your tools will greatly improve your results.



6

Refine the background. Continue removing the background using various #2 and #3 gouges. Narrower gouges, such as a $\frac{3}{16}$ " (5mm) #2 gouge, a $\frac{15}{32}$ " (12mm) #2 gouge, and a $\frac{3}{16}$ " (5mm) #2 spoon gouge (both left and right skews), are great for tight recesses. Once you reach the drilled depth, switch to using a variety of #1.5 gouges. These gouges are in-between a #1 and #2 sweep, which make them excellent for flattening surfaces. Make slicing cuts across the grain in an organized manner, skimming off the ridges. *Note: Always use the largest tool you have when refining the background.* Work down to just above the final depth.

ROUGHING OUT



7

Rough shape the flowers, leaves, and stems. Use the $\frac{5}{16}$ " (8mm) 60° V-tool to separate the forms that overlap each other, such as the leaf that overlaps the lower branch. Then use the pencil to mark the high spots—areas where you will not remove wood and from which the form slopes downward. Using a $\frac{5}{8}$ " (16mm) #2 gouge, lower the magnolia branch close to the background. Use the same tool to lower the leaves and the flower heads, sloping them down to the stems. Do not undercut or carve any details. At this stage, you are just trying to shape the general forms and create a 3D effect.



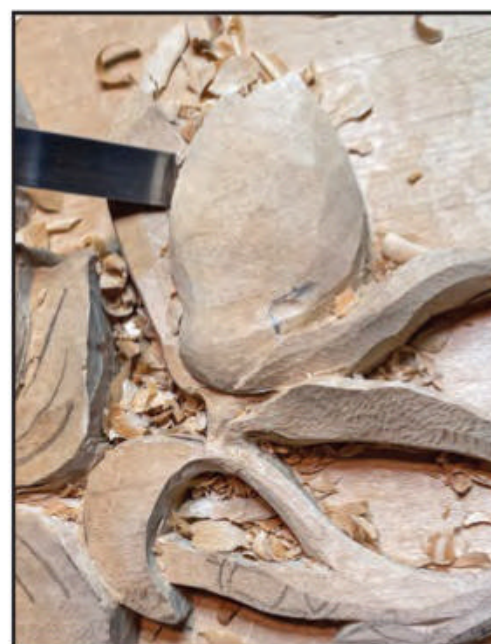
8

Shape the main open flower head. Redraw the lines you removed while roughing in. Starting with the central flower, define the cone-shaped stamen using a $\frac{3}{8}$ " (10mm) #7 gouge. Create a bowl in the center around the stamen with a $\frac{3}{8}$ " (10mm) #8 gouge. Use a $\frac{5}{16}$ " (8mm) #9 gouge for the smaller petals. Refine the open flower head using a $\frac{1}{4}$ " (6mm) 45° V-tool. Then, using a $\frac{15}{32}$ " (12mm) #3 gouge, define the petal overlaps. Create a concave vein in the center of each petal by carving a valley with the $\frac{3}{8}$ " (10mm) #8 gouge. Soften the tops of the ridges with a $\frac{5}{16}$ " (8mm) #3 gouge. Shape the petals so they appear to emerge from the bottom of the bloom.

TIP

UNDERCUTTING

You can use the technique of undercutting to "lift" the carved design, creating the appearance of lightness and delicacy without weakening the bond to the background. A general rule in undercutting is that a 60° cut is very effective in creating depth and shadow. When undercutting a curved edge, use a gouge whose curve is flatter than the edge itself with the bevel up at 60°. Finish the undercutting by using a $\frac{1}{16}$ " (2mm) #11 veiner and a $\frac{9}{16}$ " (14mm) hooked skew knife to clean up hard-to-reach areas under the forms.



9

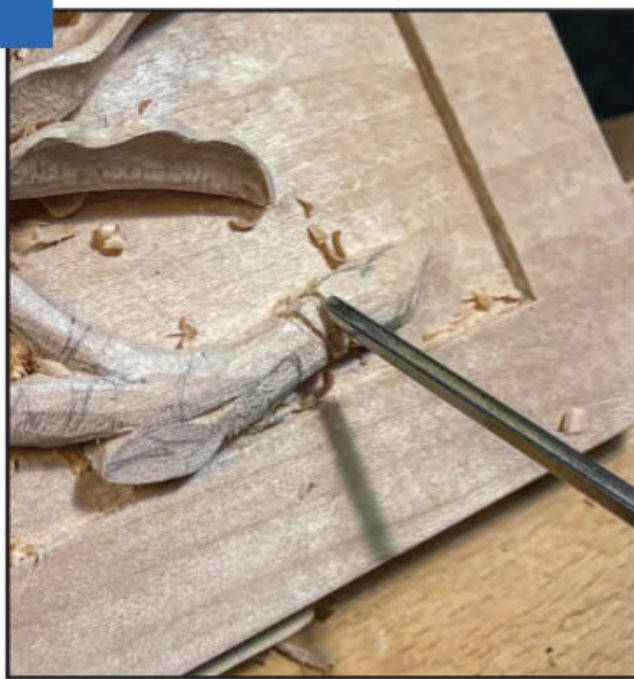
Shape the closed flower blooms and bud. Detail the emerging flowers, separating the petals and creating a ball at the base of each bloom. Some of the petals wrap around the bud from behind. Carve the bud into a cylindrical shape using a $\frac{1}{2}$ " (13mm) #5 gouge, a $\frac{5}{16}$ " (8mm) #3 fishtail, and a $\frac{5}{16}$ " (8mm) #5 fishtail.

ADDING DETAILS



10

Detail the leaves and stem. Start by creating curls in the leaves and closed buds using a $\frac{3}{16}$ " (5mm) #7 gouge and a $\frac{1}{3}$ " (8mm) #3 fishtail. Proceed to the next levels, and then to the flower head. Working in such an organized way protects the leaves at higher levels from tool damage. Texture all the stems with the $\frac{1}{4}$ " (6mm) 45° V-tool, making light, diagonal cuts.



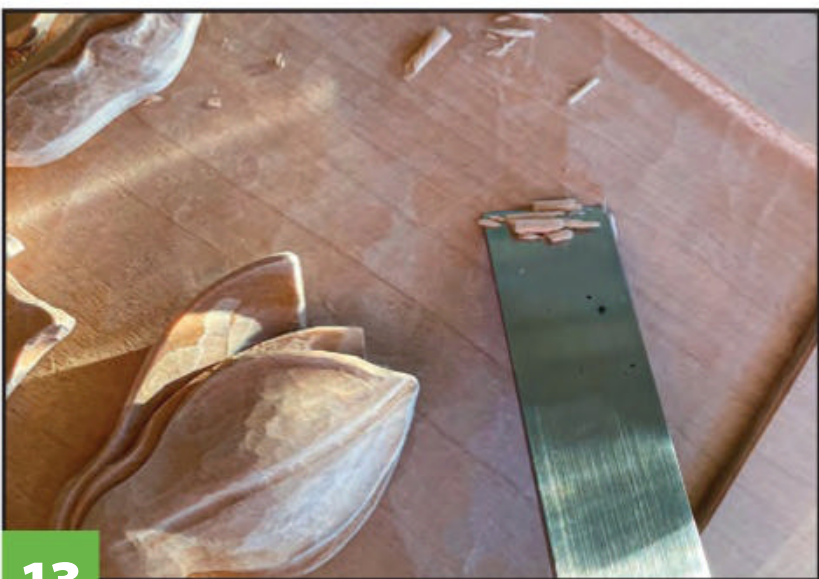
11

Create the curls. Make a channel, carving from the high part of the lobe to the lower part with a twisting motion. Use the $\frac{3}{8}$ " (10mm) #8 gouge. Then smooth the ridges and round over the outside edge of the upper lobe with a $\frac{1}{3}$ " (8mm) #5 fishtail. Use the same technique to create the curls in the petals of the flower head with a $\frac{3}{16}$ " (5mm) #8 gouge and a $\frac{3}{16}$ " (5mm) #5 gouge.



12

Detail the petals and buds. Add the central vein of the petals using the $\frac{1}{16}$ " (2mm) #11 veiner. Smooth over the ridges on both sides with a $\frac{3}{16}$ " (5mm) #3 fishtail. Add texture to the stamen with a punch tool and hammer.



13

Smooth the background. Clean up any marks and make sure the background is the same level in all areas. Gently smooth over all ridges using various widths of the #1.5 gouges.

materials & tools

MATERIALS

- Wood, such as basswood, $1\frac{3}{4}$ " (4.4cm) thick: $9\frac{3}{4}$ " x 14" (24.8cm x 35.6cm)
- Pencil
- Tracing paper
- Carbon paper
- Tape
- Pins (optional)
- Sandpaper: assorted grits to 400 (optional)
- Clear spray lacquer, such as Mohawk®: dead flat (M102-0414), flat 10-15% (M102-0421)
- Sanding pad, such as Abralon®: 4000-grit
- #2 gouges: $\frac{3}{16}$ " (5mm), $\frac{5}{16}$ " (8mm), $1\frac{5}{32}$ " (12mm), $\frac{5}{8}$ " (16mm)
- #2 spoon gouge, right skew: $\frac{3}{16}$ " (5mm)
- #2 spoon gouge, left skew: $\frac{3}{16}$ " (5mm)
- #3 gouges: $\frac{1}{3}$ " (8mm) fishtail, $\frac{3}{16}$ " (5mm) fishtail, $\frac{5}{16}$ " (8mm), $\frac{5}{16}$ " (8mm) fishtail, $1\frac{5}{32}$ " (12mm)
- #5 gouges: $\frac{1}{8}$ " (3mm) fishtail, $\frac{3}{16}$ " (5mm), $\frac{5}{16}$ " (8mm) fishtail, $\frac{1}{3}$ " (8mm) fishtail, $\frac{1}{2}$ " (13mm)
- #7 gouges: $\frac{3}{16}$ " (5mm), $\frac{3}{8}$ " (10mm)
- #8 gouges: $\frac{3}{16}$ " (5mm), $\frac{3}{8}$ " (10mm), $\frac{3}{4}$ " (19mm)
- #9 gouge: $\frac{5}{16}$ " (8mm)
- #11 veiner: $\frac{1}{16}$ " (2mm)
- V-tools: $\frac{1}{4}$ " (6mm) 45°; $\frac{5}{16}$ " (8mm) 60°
- Punch tool
- Mallet
- Hammer

TOOLS

- Marking gauge
- Knife: $\frac{9}{16}$ " (14mm) hooked skew, such as Ray Gonzalez
- Drill with bit and stop collar: $\frac{3}{8}$ " (10mm)-dia.
- #1 gouge: 1" (25mm)
- #1.5 gouges: $\frac{1}{4}$ " (6mm), $\frac{1}{2}$ " (13mm), $1\frac{1}{16}$ " (18mm), 1" (25mm)

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



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Finishing

Prepare the carving for finish. You can choose to sand your work or give it a tooled look. Both methods require time and great care to be effective. If you elect to sand, you will need to progress through the grits to achieve a smooth surface. A tooled look requires you to go over the entire piece with freshly sharpened gouges to remove ragged cuts and soften any hard edges.

Finish the frame. Bevel the edge of the inner frame and the outside with an $\frac{1}{8}$ " (3mm) chamfer using a $\frac{5}{16}$ " (8mm) #2 gouge.

Apply a finish of your choice. I used several coats of Mohawk® spray lacquer. In between each coat and after the last, buff out the finish with Abralon® 4000-grit sanding pads. Display as desired.

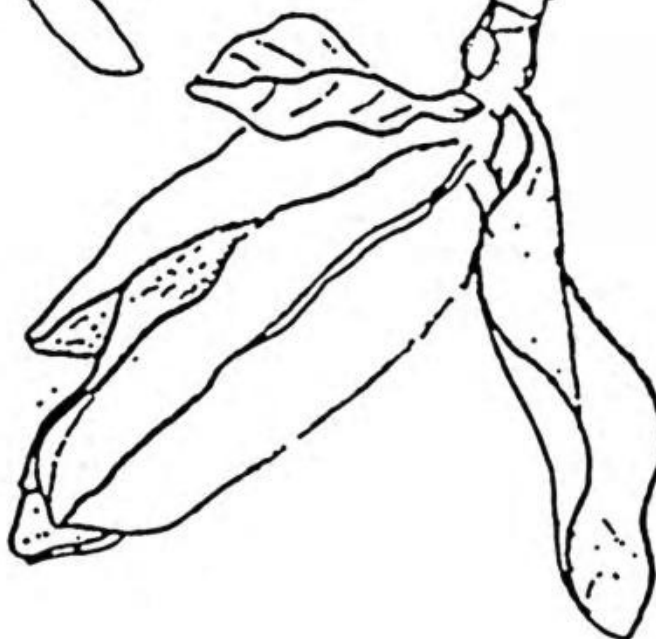


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Rosanna Coyne has been woodcarving professionally since 1997 from her home studio in Hampden, Mass. To see more of Rosanna's work, visit rosannacoyne.com and @rosannacoyne on Instagram.

Magnolia Blossoms Pattern



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ARKANSAS

May 7-8: MOUNTAIN HOME
North Arkansas Woodcarvers Club's (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.

Jun 10-11: BELLA VISTA
Bella Vista Woodcarvers Club Artistry in Wood Show. Bella Vista Assembly of God Church Auditorium. 1771 Forest Hills Blvd. 9am-430pm daily. Free adm. Contact Sharon Chappell, 303-514-7016, chappyco2@gmail.com.

COLORADO

Jun 13-16: WHEAT RIDGE
Carving in the Rockies 2022. Maple Grove Grange Hall. 3130 Youngfield St. 9am-4pm daily. \$20 adm. per day members of any carving club, \$25 adm. per day for non-members. Contact Colorado Carvers Club, carvingintherockies@centurylink.net.

Jul 9-15: CREEDE
Creede Woodcarvers Rendezvous Event. Creede Community Center, 503 W Willow Ck Rd. \$20 adm. for pre-registration; \$25 adm. for walk-ins. Contact Polly White, 720-256-3816, pollywhite@comcast.net.

Sep 24-25: COLORADO SPRINGS
Carvin' the Rockies and the National Caricature Carving Competition. The Colorado Springs Shrine Club. 6 South 33rd St. 10am-4pm daily. \$5 adm. Children free. Contact Dale Green, 801-503-8754, dalecarves@gmail.com.

NORTH DAKOTA

Apr 30-May 1: FARGO
Red River Valley International Wood Arts Festival. Fargo Air Museum. 1609 19th Ave N. 10am-5pm Sat., 10am-4pm Sun. \$3 adm. for adults. Children under 12 free adm. \$7 adm. for families. Contact Rhonda Smith, 218-839-4259, rhonda.smith00@yahoo.com.

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.

NEBRASKA

Jul 24-30: CRETE
45th Doane Woodcarving Experience. Doane University. 1014 Boswell Ave. Advance registration required. Contact Rohn Collins, 402-880-6721, rohncollins@cox.net.

OHIO

Jul 20-23: FLETCHER
Buckeye Woodcarvers Roundup. Poor Farmers Campgrounds. 7211 N Lost Creek-Shelby Rd. 9am-5pm daily. \$25 adm for entire event. Contact Barb Foster, 937-214-0790, jim.barbfooster@att.net.

PENNSYLVANIA

Jul 17-21: HONESDALE
Northeast Woodcarvers Roundup. Cherry Ridge Campsite, 147 Camp Rd. 9am-4pm daily. Free adm. Contact Robert Muller, 570-470-2736, rmuller@nep.net.

TENNESSEE

May 21-22: GREENEVILLE
25th Annual Iris Festival Woodcarving Show and Competition. First Presbyterian Church. 110 N. Main St. 12pm-5pm daily. Free adm. Contact Dennis Stubbs, 423-638-7417, destubbs@centurylink.net.

TEXAS

Jun 10-11: MINEOLA
The Mineola League of the Arts 2nd Annual Woodcarving and Woodturning Show. 300 W Blair St. 9am-4pm daily. Free adm. Contact Vince DiCarlo, vinnedc71@gmail.com.

UTAH

May 16-20: MIDWAY
Rocky Mountain Carver Roundup. Zermatt Resort and Spa, 784 W Resort Dr. 9am-4pm daily. \$295 fee for five-day retreat. Contact Guy Nelson, 801-369-4336, guy.nelson@medtronic.com.

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

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

Deadline for the Fall 2022 Issue is June 1, 2022.

WASHINGTON

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

Sep 10: JANESVILLE
Rock River Valley Carvers Show and Sale. Craig Center in the Rock County Fairground. 1301 Craig Ave. 9am-4pm. Free adm. Contact Brad Crandall, 608-755-3040, bwkicrandall@gmail.com.

CANADA

Jun 3-5: WATERLOO
Canadian National Wildfowl Carving and Wood Art Competition. Manulife Financial Sportsplex, RIM Park, 2001 University E Ave. 12pm-5pm Fri., 10am-5pm Sat., 10am-4pm Sun. Free adm. Fri.; \$5 adm. Sat. and Sun. Contact Linda Gawel, 519-578-8323, info@canadiannationals.net.

Aug 12-14: NEW BRUNSWICK
15th New Brunswick Woodcarving Competition and Sale. Sir James Dunn Academy, 180 King St. 12pm-5pm Sat., 10am-3pm Sun. Free adm. Contact Walter Bidlake, 506-366-5863, walter.bidlake@yahoo.ca.

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FOX HUNT

Jamie Loucks of Prince Albert, Canada, and James Obenstine of Shrewsbury, Pa., are the winners drawn from the correct entries received for *WCI* Spring 2022 (Issue 98). The fox was taking a dip in Daniel Caplinger's Stylized Koi Fish article on page 69.

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 Jun 9, 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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(Continued from page 96)

handmade lures. While my reference books were instrumental in lure design and the aesthetics to attract fish, the aspects of balance and buoyancy were squarely in my hands. The shaping and weighting of a lure dictates its action, and would only be learned when field-tested.

Seeing my works of art hopelessly floundering or snagged on creek bottoms was a distinct possibility. But there's a compelling science-meets-nature-meets-art feeling when making lures. And as the lures were weighted and patched, primed and painted, and finally rigged with hardware and hooks, my anticipation to fish with them grew even stronger.

Weeks before a family camping trip last summer, I had my grandsons come over to the shop and they painted lures that would end up in their own tackle boxes. I don't know who was prouder of their efforts.

On that trip, our lures saw action. Some fared well, while others faltered. And with each outing and completed batch, I learn more about which elements worked and which needed improvement.

As a consolation, even those lures that failed in the water will find their way into frames and serve as man-cave artwork.

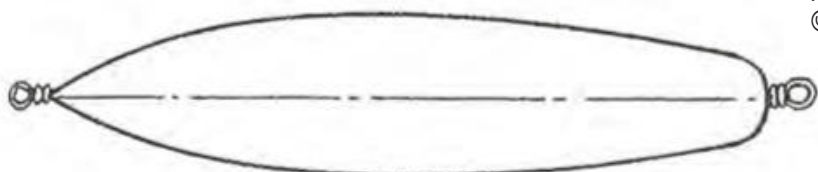
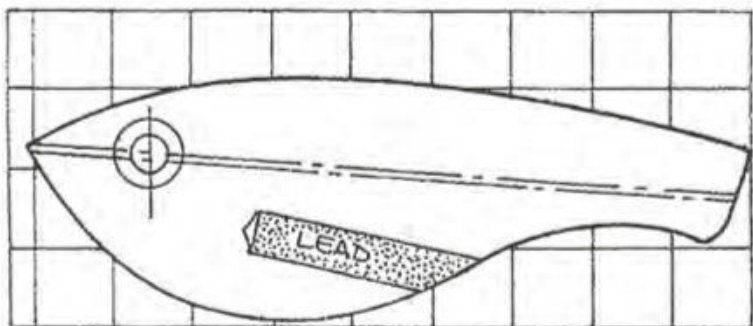
This summer, I've decided, I will use a kiddie pool to "field test" lure designs and make adjustments just a few steps away in my workshop.



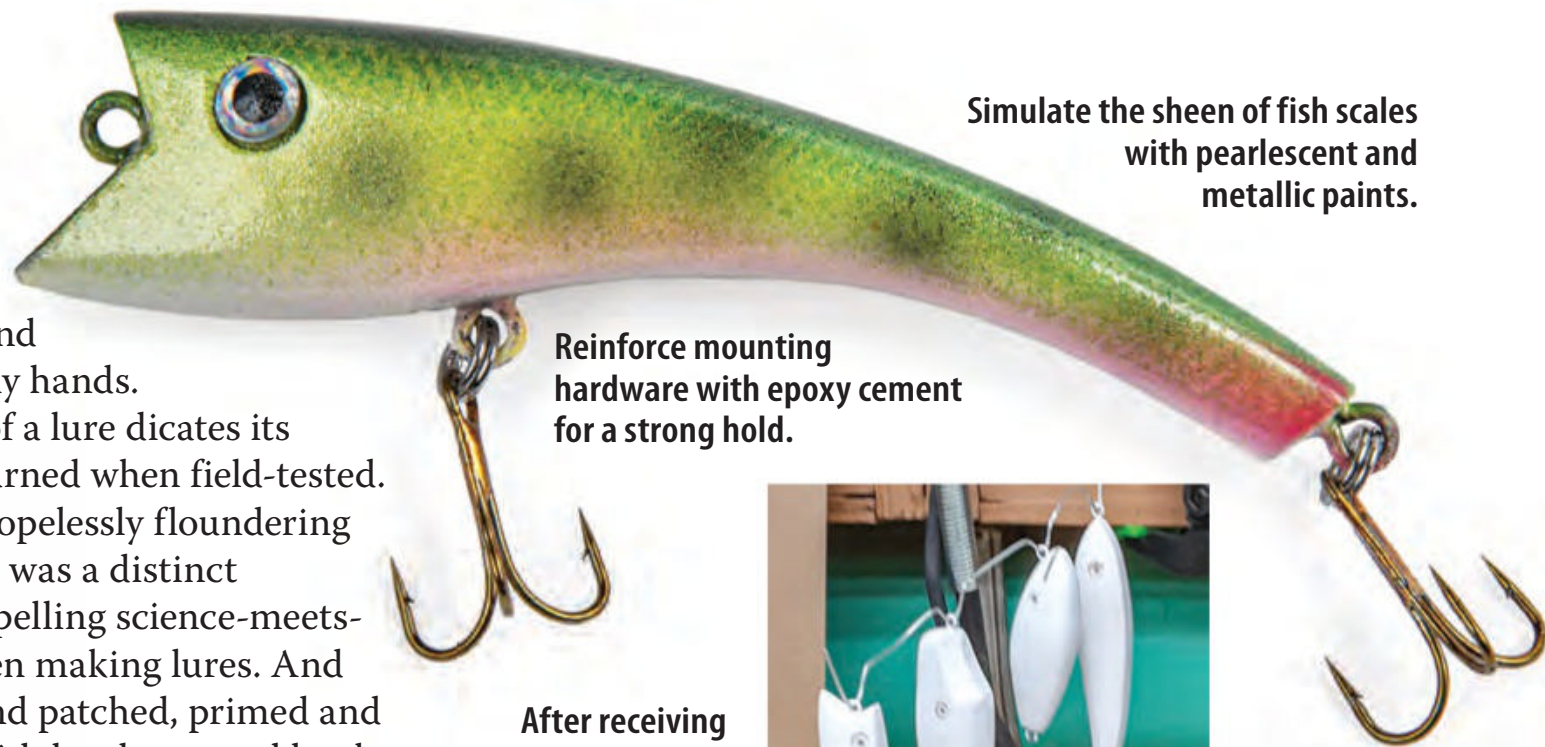
I purchased hardware and artificial eyes online.

Airbrush painting through fine netting creates a fish scale pattern.

Fishing Lure Patterns



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Simulate the sheen of fish scales with pearlescent and metallic paints.

Reinforce mounting hardware with epoxy cement for a strong hold.

After receiving primer coats, a group of lures awaits final painting.



A rough cut of a hellgrammite lure I designed.



My grandsons Benny and Henry practice using an airbrush before painting their own lures.

This should allow me to produce more effective lures, and spend my time enjoying fishing instead of gathering data. And there's tons more suggestions and patterns in the books to explore, too—as well as opportunities to design my own lures. While I've always been a stream fisherman, I'll be looking to expand my lure collection to angle in the many lakes, rivers, and ponds in our area.

In Pennsylvania, at age 65, you can purchase a senior fishing license that permits basic fishing anywhere in the Commonwealth for life. While this privilege has been mine for the past few years, it took my love of woodworking to lure me back to a rekindled interest in fishing. I realize now what the two have in common. There is no bad day spent by the water or in the shop. Talk about fisherman's luck!

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Folk Lure

Handmade fishing lures turn a long-lost hobby into a family activity

By Jon Deck

I tossed out my neglected fishing gear many years ago as the pursuit of career and demands of parenting became the focus of my life. But my own kids have long since picked up that baton, and today, grandparenting and time in the workshop hold the greater part of my interests. My career still fills my days, but being surrounded by the works of artists, authors, and craftsmen also fills me with the desire to join their creative ranks.

I found true treasure in two books on creating wooden fishing lures. I was fascinated by the writing in Russ Mohny's *Lurecraft*, and delved into the subject of fish attraction and angling with gusto. Rich Rousseau's *Making Wooden Fishing Lures*, on the other hand, is an invaluable resource for design and painting techniques. Both books include an abundance of patterns and photo galleries with styles from primitive to abstract. Together, they provided immediate reference and inspiration to get me started.

It didn't take long before I had fashioned a dozen lure bodies from scraps of pine, poplar, and basswood, and the notion began to sink in that these carvings could catch fish. I expected, though, that my reintroduction to fishing would lead to a vast learning curve—especially since I would be relying on

(Continued on page 94)

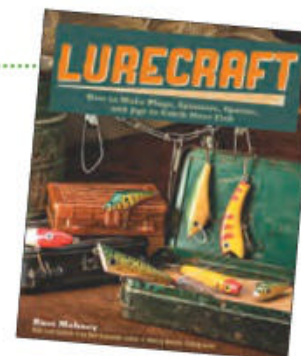


FURTHER READING

Lurecraft

By Russ Mohny

Item 7803. Available for \$19.99 + S&H (parcel post) from Fox Chapel Publishing, 800-457-9112, FoxChapelPublishing.com, or your local retailer.



Making Wooden Fishing Lures

By Rich Rousseau

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