Transitional Projects for Chip Carvers

by Bruce Nicholas

Introduction

Transitional Projects for the Chip Carver are designed to create a learning path for the carver with a basic knowledge of chip carving technique. The goal is to create a means of transition from practice boards to finished, professional appearing pieces.

The majority of the patterns are presented full size and ready to use. Each pattern is accompanied by a picture of the completed carving and a brief commentary about carving that pattern. The picture is a computer enhancement of the pattern and is used to illustrate the portions of the pattern that are to be removed via the chips. This handily overcomes one of the major problems of communicating this type of pattern; determining what is to go and what is to stay. Credit for this feature and the overall nifty look of the book is due to the creative desktop publishing talents of Mr. Joe Brusky.

The tools, books and video tape mentioned in this book are available from many woodcarving suppliers. All of these items and all of the projects shown in this book are also available from:

Woodbutcher Woodworking
11336 Christiansburg-Jackson Road
St. Paris, OH. 43072

Tools & Techniques

In this book reference is made to the "Swiss Style" of chip carving as popularized by Wayne Barton. With three, soon to be four books, a video tape and countless thousands of hours of teaching, he has almost single-handedly created the high level of interest that chip carving enjoys today.

Beyond Wayne's boundless energy and enthusiasm for this style of carving, there are two very specific reasons for the rapid growth of Swiss style chip carving: Simplicity and results.

The simplicity of using only two knives to create such a wide variety of surface decoration has opened the door to wood carving for thousands of people. The results that can be obtained, once the basic technique is mastered, are incredible.

It is beyond the scope of this book to delve into the mechanics of this style of carving. This ground has been well plowed by a variety of authors. The original, and best English language book detailing this method is Wayne Barton's "Chip Carving, Techniques and Patterns" . At best, it would be a disservice to the reader to complicate a procedure simply so that this author can claim originality.

This as well as the two other Barton books are a foundational part of any chip carver's library. We will refer to all three of them in the course of commenting on the patterns in this book. For the sake of brevity, they are referred to as Book #1, Book #2, and Book #3. Specifically, they are:

Book #1: **Chip Carving Techniques and Patterns, Wayne Barton, 1984, Sterling Publishing Co. Inc.**

Book #2: **Chip Carving Patterns, Wayne Barton, 1990, Sterling Publishing Co. Inc.**

Book #3: **New and Traditional Styles of Chip Carving, Wayne Barton, 1994, Sterling Publishing Co. Inc.**

We also recommend the Barton Premier Chip Carving Knives for the most basic of reasons: Simplicity and results. Two knives, and only two knives are required. Practice and the development of skill creates the results. There is no "magic knife" that can substitute for that skill. Rather, switching knives only complicates the process and hinders the development of the sought after skill.

Likewise, the Barton ceramic stones are the preferred means of sharpening the Premier knives. Reasons?? Simplicity and results. Each of Bartons three books address sharpening in detail . The repetition of the subject in each of the books indicates the critical nature of the topic. We firmly recommend that his sharpening process be followed if professional results are to be obtained when carving.

Suffice to say that this style of carving is a synergistic process. It is a relatively simple method using relatively simple tools creating extraordinary results. Leaving out any part of the equation, however seemingly insignificant, will almost certainly have a detrimental affect on the quality of the carving.

Laying Out the Pattern

Whenever possible, it is preferable to draw the pattern directly on the wood. A mechanical pencil with 0.5mm "B" (soft) lead used with a light touch will create a visible, but still easily removed line. This approach works well with boarders, grids, geometric patterns, rosettes, and some types of free form designs.

Patterns involving lettering, or repetition of any sort, and most types of free form are usually best laid out on paper first and then traced onto the wood. Both carbon paper and graphite paper tend to smear when being erased, with the color getting imbedded into the wood grain. Saral™ Transfer paper creates a sharp, clean durable line that erases easily without smearing.

In addition to the pencil and the Saral, a T-square, a 6" ruler, a 12" ruler, a compass, and tracing paper are the basic layout tools. The T-square and rulers need to be marked with the metric system as well as the inch system. It is also helpful, but not essential, if the tracing paper is marked with metric grid lines.

Obviously, many designs will involve drawing part of the pattern directly on the wood, and then adding the remainder of the pattern by tracing. In any event, avoid the temptation to glue the pattern directly to the wood. With the surface of the wood obscured, it is impossible to see movement of the grain as the knife is cutting the chip. This can lead to break outs, particularly in areas of short grain (see the Tulip Pattern for more discussion of short grain). Removal of the remnants of the pattern can then entirely remove these small pieces of wood loosened during the carving process.

Learning to Love the Metric System

The metric system has distinct advantages when used to lay out chip carving patterns. Most essential, it is a system of whole numbers. Since one of the fundamentals of laying out a design involves dividing random lengths into varying numbers of equal parts, this is no small advantage.

Virtually all metric rulers are divided into millimeters, abbreviated "mm". The ruler below is reproduced full size. Each small mark is one millimeter, which is the ideal size of division for this style of carving. If necessary, it is possible to eyeball the distance between marks to determine one half millimeter. This is helpful when dividing an odd number, 9mm divided by 2 for example.

The taller mark indicates ten millimeters, or one centimeter. As a result this mark is often called out in centimeters, being marked 1, 2, 3, and so on. This is easily enough converted back to millimeters by simply adding a zero to the number.

Rather than try to convert from one system to the other, simply ignore the inch side of the ruler and measure all of the layout dimensions using the metric side of the scale.

Some Thoughts about Carving

PLAQUES: The first sixteen projects in the book are carved on basswood plaques. The smaller are approximately 5 3/8" x 8" and the larger are approximately 5 3/8 x 16" . Both are made from 1/2" thick stock. The exact size is not critical as long as any deviation is taken into account during the layout of the pattern.

The small plaques are particularly recommended for beginning projects. Should the first side not be up to expectations, the second side can be attempted, hopefully with better results. If the second side is not acceptable, the entire project can be tossed without concern for the cost of the project. As a result, instead of becoming bogged down in a project that is not living up to expectations, these plaques allow the carver to start a new carving while learning from past attempts.

Book #2 contains many additional patterns suitable for these plaques. See pages: 12, 55, 56, 58, 59, 60, 61, 62, 63,and 65.

COAT RACKS: This style of chip carving originated as a form of peasant art. The peasant carved the furnishing in his house, and running out of furnishings, carved the house itself. With this in mind, a wall rack for coats is a very appropriate item to carve in this fashion. Each pattern is given to the center line of a three peg rack. Depending upon the need, this can easily be expanded to include as many pegs as required. If the rack is to be used for heavy outdoor clothing, it may be advisable to separate the pegs a bit more than shown on the plans. The shaker style pegs to fit into the 1/2" diameter holes are available from the sources noted in the front of the book.

PLATES: Plates are simply an upscale version of the small plaques. With the exception of being double sided, they share many of the same virtues of the plaques. The small 6" diameter plates are very easy to carve and much appreciated when done. The carving tips and many of the plaque designs can easily be converted for use on the plates.

The Tulip Plaque

Transitional Tips

LAYOUT: Begin by quartering the plaque. Using the T-square, measure the width of the plaque in millimeters and divide by two. Make a small mark at that point. Move the T-square to the end of the plaque and draw a vertical line at that point. Without moving the T-square measure the height of the plaque, divide by two and make a mark at the midpoint. Move the T-square back to the side and draw a horizontal line at the midpoint. The plaque is now quartered. This is the standard procedure for all layout work throughout the book. As such they are shown as very light lines on this pattern only.

Using the T-square, measure in from each of the six sides of the plaque and make reference marks at the following points: 10mm, 12mm and 17mm. Still using the T-square, draw three parallel lines around the outer edge of the plaque. The outermost line, at the 10mm distance from the edge, represents the outer accent line on the carving. The two inner lines, at the 12mm and 17mm distances are the layout lines for the border. On this pattern only, the 17mm line is drawn in very lightly, as a reference. Using the pattern as a reference, measure the appropriate distances to establish the points for the bases of each of the 10 triangles in the border. Establish these points and erect the triangles. With the triangles established, simply free hand in the curved lines that represent the inside of the chips that connect the triangles. By laying out the border in this manner, even if the size of the plaques differs, the position of the border to the edge of the plaque will be consistent.

The tulip can either be drawn free hand, or traced onto the plaque. If the tulip is to be traced, first copy the pattern so that the original remains

Transitional Tips (Continued)

intact. Using the copy, cut out the tulip anywhere inside of the border lines. Lay the cut out copy on the plaque and carefully align the quartering marks on the pattern with those drawn earlier on the plaque. Tape the pattern only at one end. Slip the transfer paper in place and trace the pattern. Prior to removing the pattern, remove the transfer paper, raise the pattern and make sure that the entire pattern was traced. The plaque should now be ready to carve.

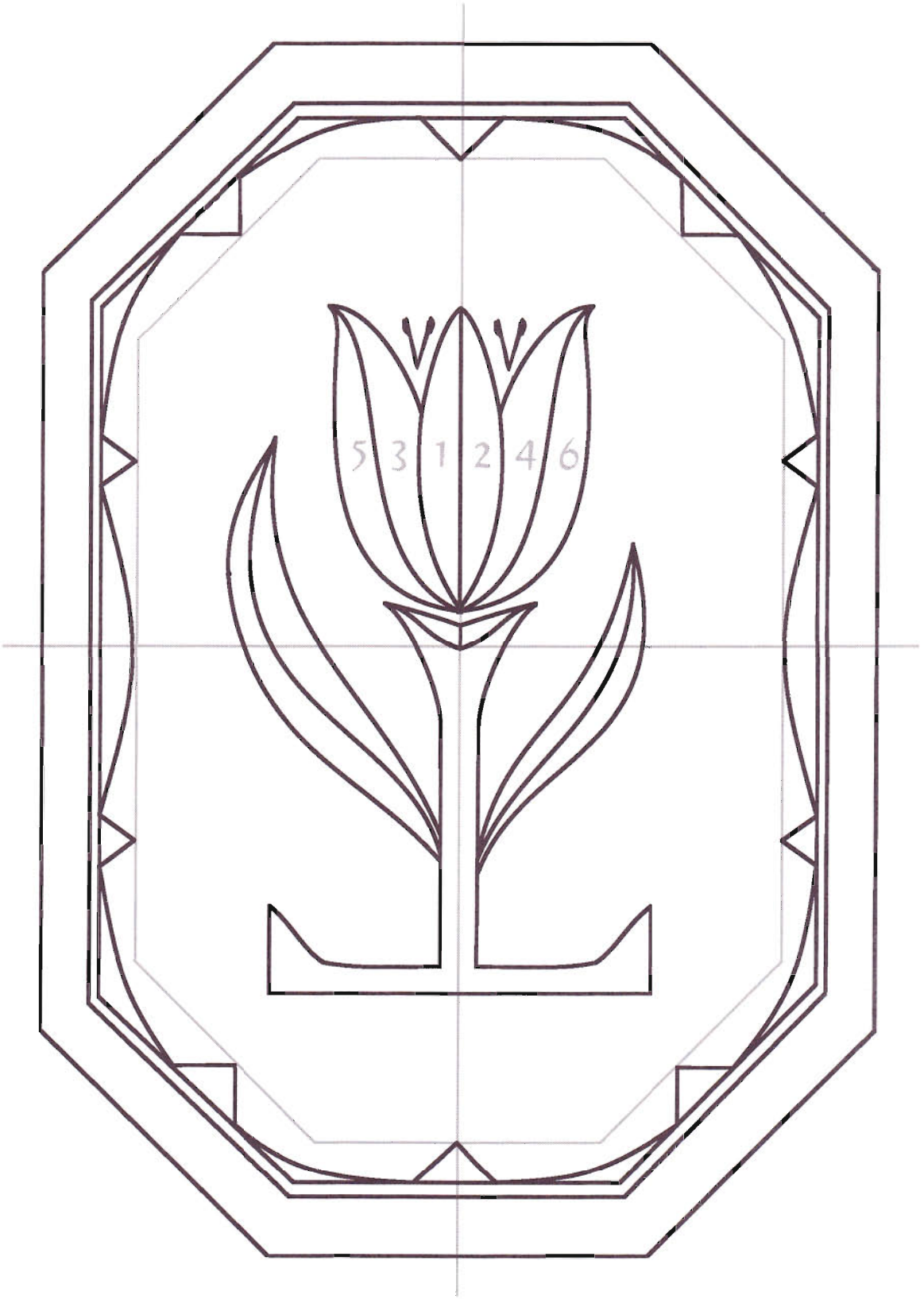
CARVING: Begin with the tulip. Take the chips out in the order that they are numbered on the pattern. Be sure to always cut away from your existing work. For example, when cutting out chip #2, the straight cut should be made first, and then the curved cut. Since the tulip is nearly symmetrical, both right and left handers can remove the chips in the order that they are numbered on the pattern. The only difference being that right handers will begin the straight cut on the first chip at the top of the bulb, while left handers will begin the same cut at the base of the tulip.

A couple of pitfalls await the unwary when carving this deceptively simple tulip. The first lurks in the curved cuts of the two center chips. As the knife reaches the half way point in each of these cuts it is cutting in line with the wood grain. It is then necessary to leave the direction of the grain and cut diagonally across the grain. When doing this, it is possible that the wood will try to split slightly ahead of the cutting edge of the knife. When this occurs, a rough splinter will be left on the wall of the chip. To prevent this, when the knife reaches the midpoint of the chip, bring it out of the wood to the point that it only severs the top fibers, and complete the cut. Then go back in and repeat the cut, cutting to the desired depth on the second pass.

The second pitfall awaits at the base of the bulb where all six chips come together at one point. Undercutting is the term used to describe the result of cutting too deep for the width of the chip. This point can be a good example of the results of undercutting. To prevent this, visualize the point of the knife as you are making the cut. The knife point should always be in line with the center of the chip. This is an example of where continuous practice with one knife pays off in results. By using the same knife, practice is gained in visualization of the point, and undercutting is avoided.

When carving the stem, be sure to take out the small triangular chips at the top of the stem first. This relieves pressure on the fragile points at the base of the bulb and prevents damage to them.

VARIATIONS: As well as changing the border, the tulip can be carved in a variety of ways. Reference Book #1, page 67, and Book #3, page 66.


5 3 1 2 4 6

Happy Jack

Transitional Tips

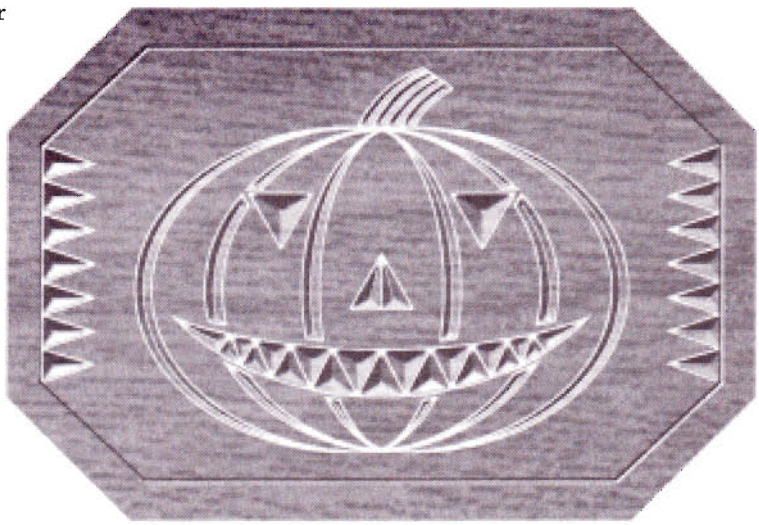
This is the first of four "novelty" projects in the book. They are included for a couple of reasons. They are all easy patterns, and as a result just about impossible to terminally mess up. Secondly, many carvers have (grand) children who would be delighted to have their very own carving, even if it is not perfect. That in itself is enough excuse to carve these patterns.

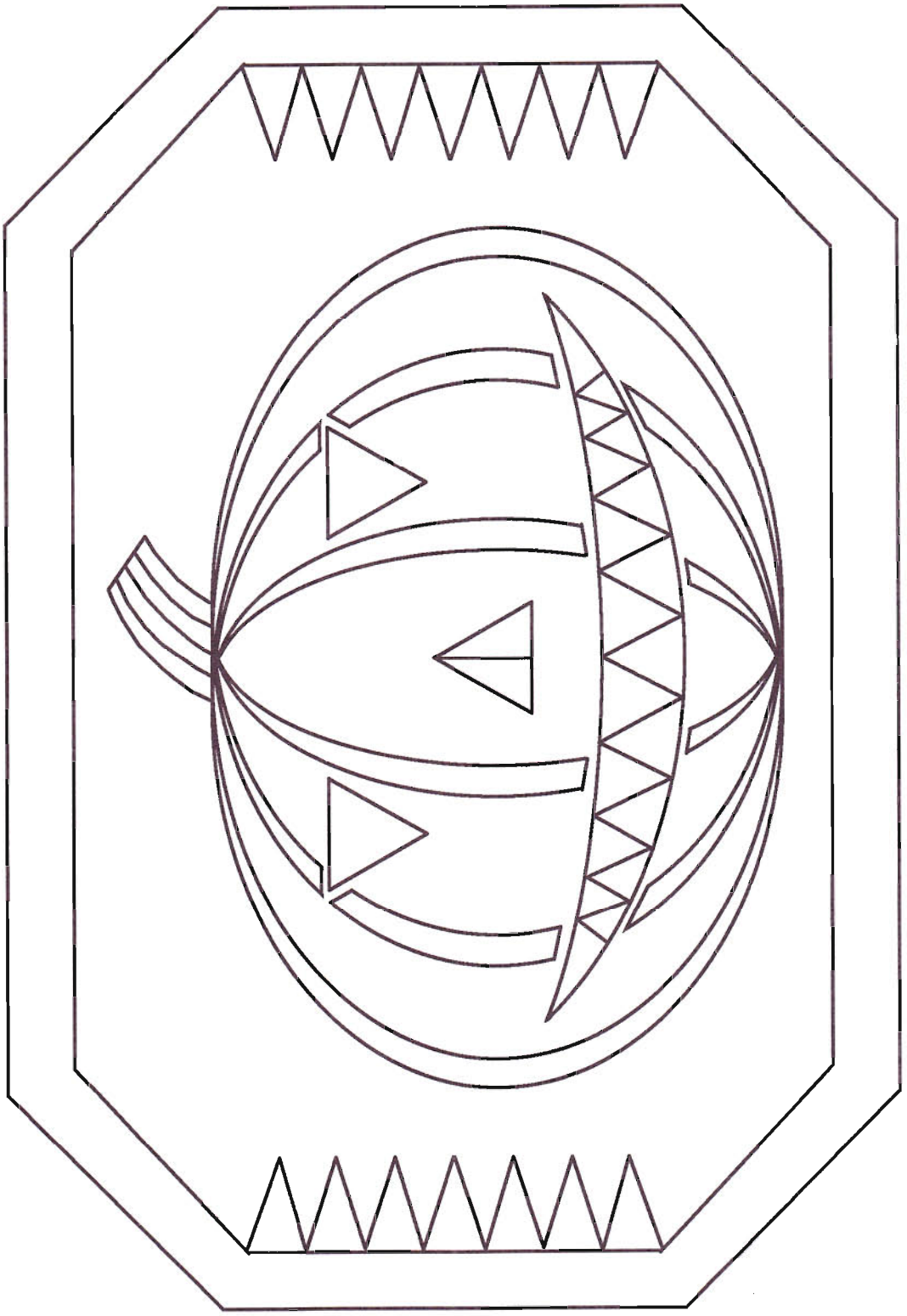
LAYOUT: Quarter the plaque and layout the border directly on the board. Copy the pattern in the book and draw two center lines quartering the copy of the pattern. After the lines are drawn, cut out the pumpkin, inside of the border. Align the center lines of the pattern with those of the plaque and transfer the pattern.

CARVING: Take out the large chips first: the eyes, nose and mouth. Note that the curved chips vary in width throughout their length.

VARIATIONS: The three cornered chips on the ends are very tall and narrow, creating the impression that Happy Jack may be about to be chomped into pumpkin pieces. While suitable here, three cornered chips that are taller than they are wide will always have this sinister look and should be avoided in other carvings. Try shortening these chips for a more benevolent look.

Also see: Book #2, page 12. The unicorn would make another great "kid carving".



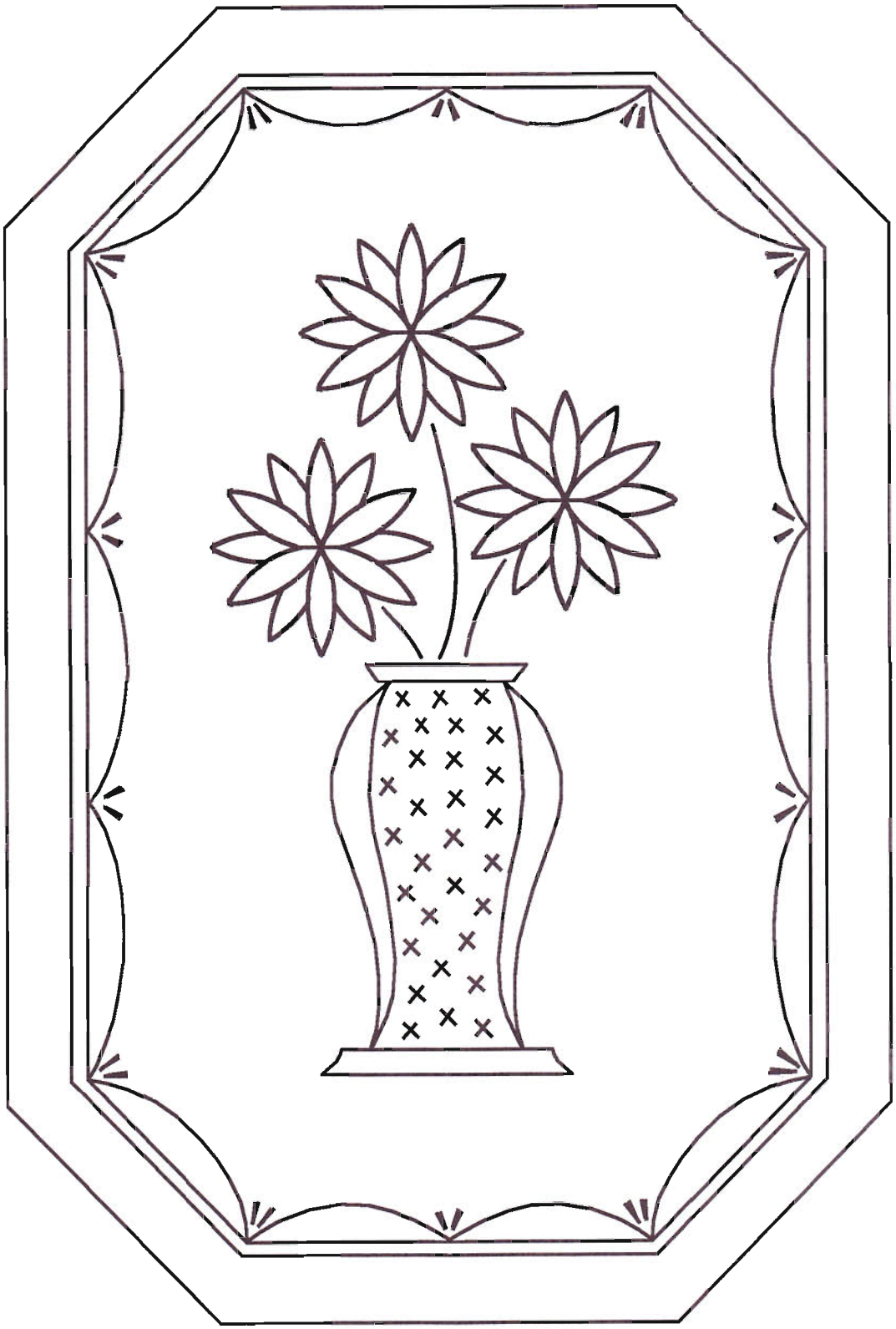


Flowers with Vase

Transitional Tips

CARVING: When carving the vase, notice that the chips representing the sides vary in width throughout their length. This gives strength and definition to the vase. If you want to examine this principle, lay out the vase on a practice board, and carve the sides as two curved chips of equal width throughout. The decoration on the vase can be done with the stab knife, or by using the sharpened point of a small Phillips screwdriver. Also note the use of the stab marks around the border. This is a good chance to see the effect that the stab knife provides by comparing the appearance of the carving before and after its use.

VARIATIONS: Compare the effect of using all two sided chips to create the border with the pattern on the preceding page which uses all triangular chips. See Book #2, pages 16 and 17 for additional border ideas. The ribbon border, #8, would be very appropriate for this carving.



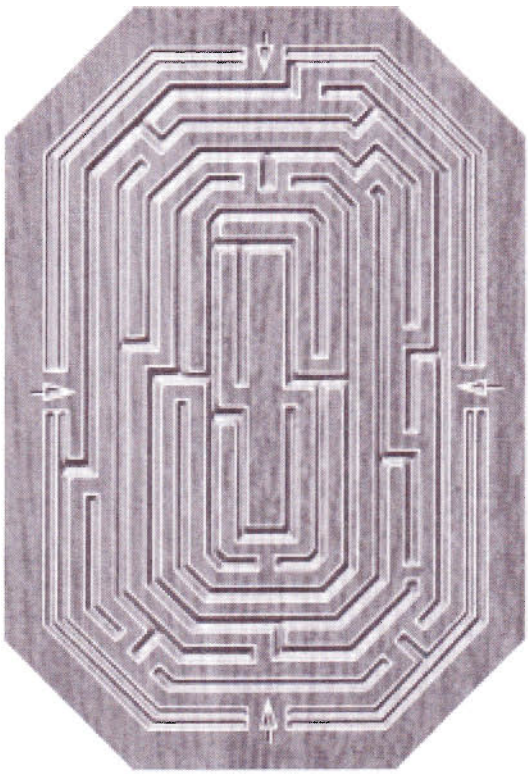
Gates & Bridges

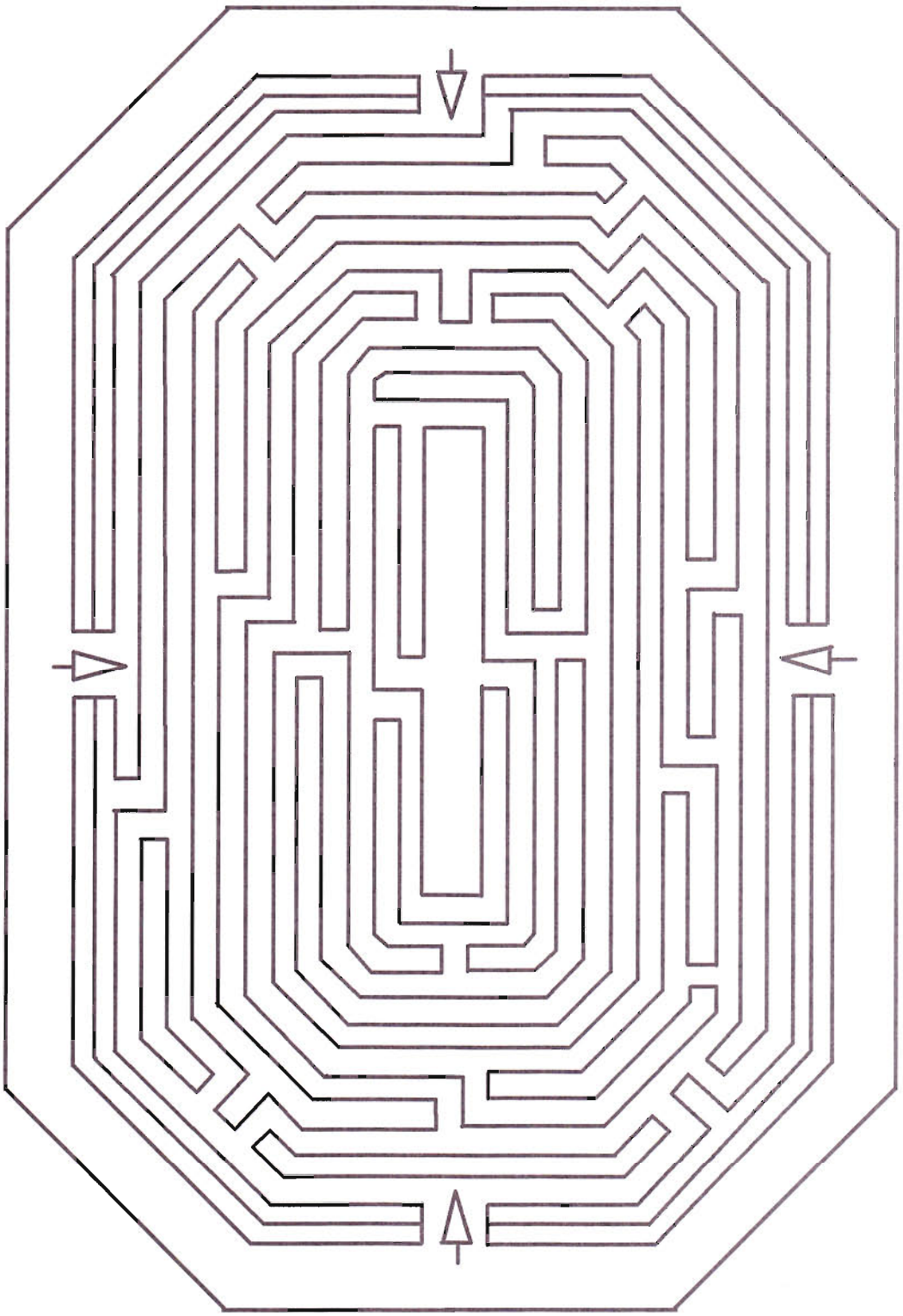
Transitional Tips

LAYOUT: Due to the intricacy of the design, this is easiest laid out by tracing directly from the pattern. Tape one side of the pattern securely to the plaque and use a ruler to guide the pen or stylus. Be sure to inspect the tracing to make sure that all of the lines have been transferred before removing the pattern.

CARVING: This is a novelty pattern designed as an exercise in carving straight lines. These should be carved free hand without using a ruler to guide the knife. When carving these lines, maintain your elbow close to your body and pull your entire arm through in a straight line. The plaque should be turned as required to keep the knife on the line rather than trying to "steer" with the knife. During the cut, look at where the knife is to go, rather than looking at the blade.

NOTE: If the "Gates and Bridges" are all located properly, there is one and only one path through the maze to the center.





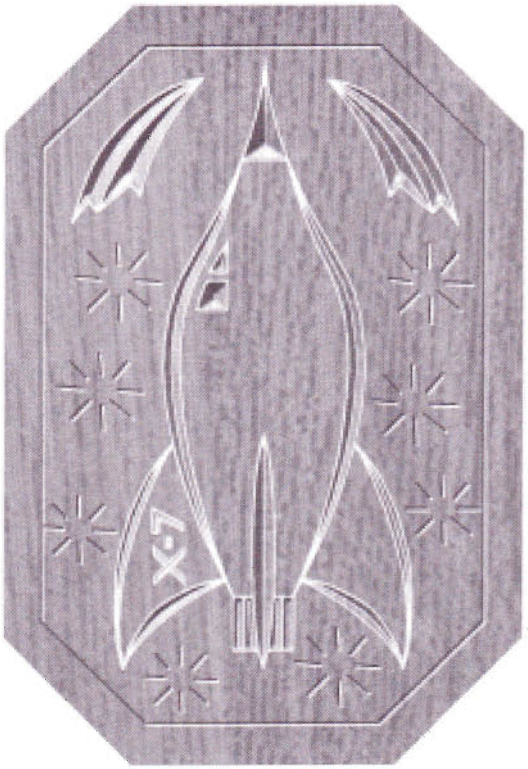
X-7 Rocket Ship

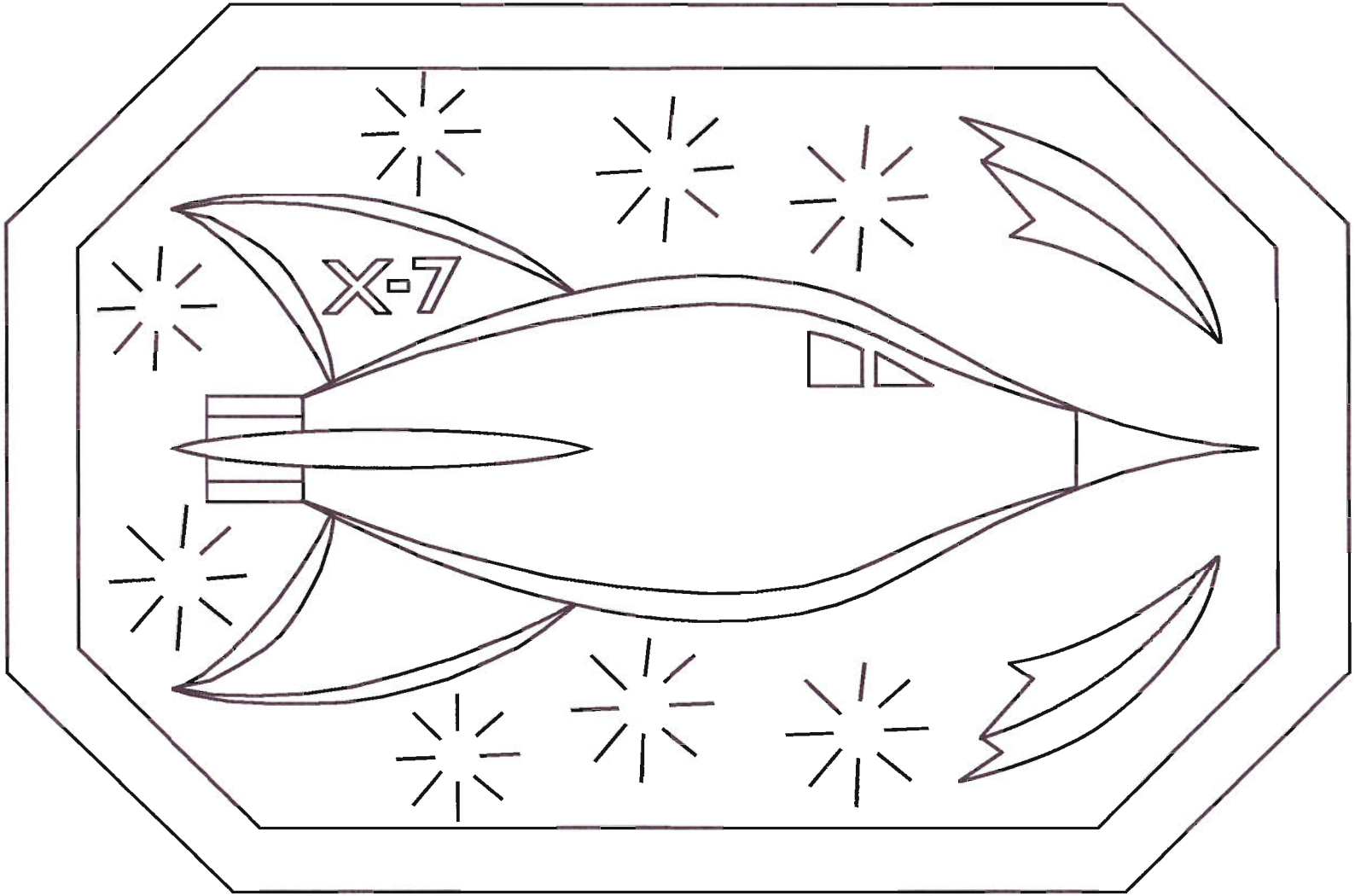
Transitional Tips

This is a quick, easy to carve piece that would make a great gift for a youngster.

LAYOUT: Do not layout the lines indicating the stab marks. The stab knife will impress the marks into the wood making them virtually impossible to remove.

CARVING: There are no pitfalls to this one. Just make sure that all of the long two sided chips vary in width throughout their length. At the rear, carve the horizontal stabilizer first. That is the long two sided chip in the middle of the craft. Then carve each of the very small three sided chips adjacent to it. Finish the rocket exhaust by carving the four four sided chips, working away from the center.



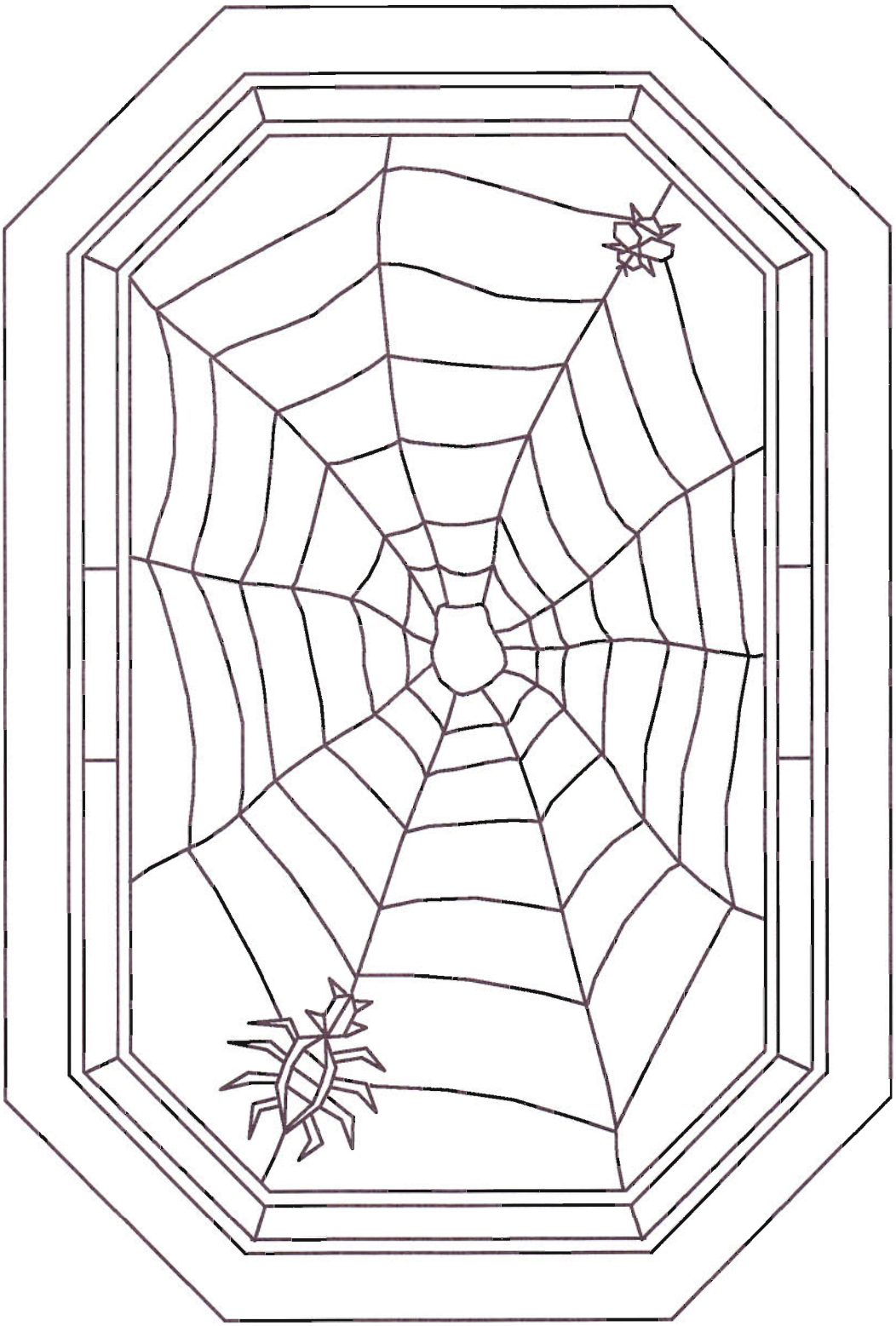

X-7

Lunch at the Web Site

Transitional Tips

LAYOUT: This is another good pattern to layout free hand. Lay out the border using the procedures described earlier. Pick a spot, slightly off center and sketch in the spider web. It is better not to use a straight edge when putting in these lines. Just a bit of curve in them will make them look much more natural. The spider and the fly can be carved without need for layout by referring to the pattern for the locations.

CARVING: The strands of the web should be of even thickness throughout their length. You rarely, if ever, see lumpy spider webs. Even though the lines are quite narrow, be sure to maintain the proper 65° angle with the knife so that they will create a shadow and show up on the plaque. Try to make the body of the spider as round as possible. This is a good thing to try on a practice board before committing to the plaque. The spider in the pattern is about as lean as will look realistic. The fly can easily be depicted representationally without striving for detail. A couple of very small three sided chips put together with a few equally small stab marks will suffice. Most flies caught in a web are usually a blur of buzzing wings anyway (at least until the spider gets there).



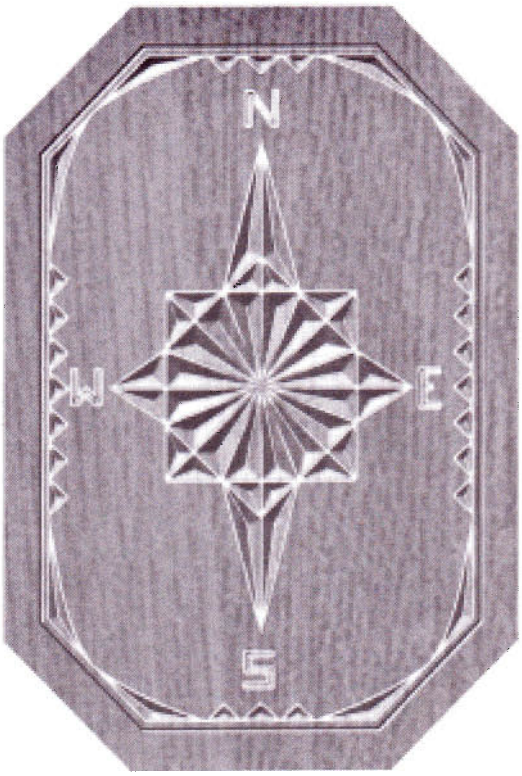
Compass

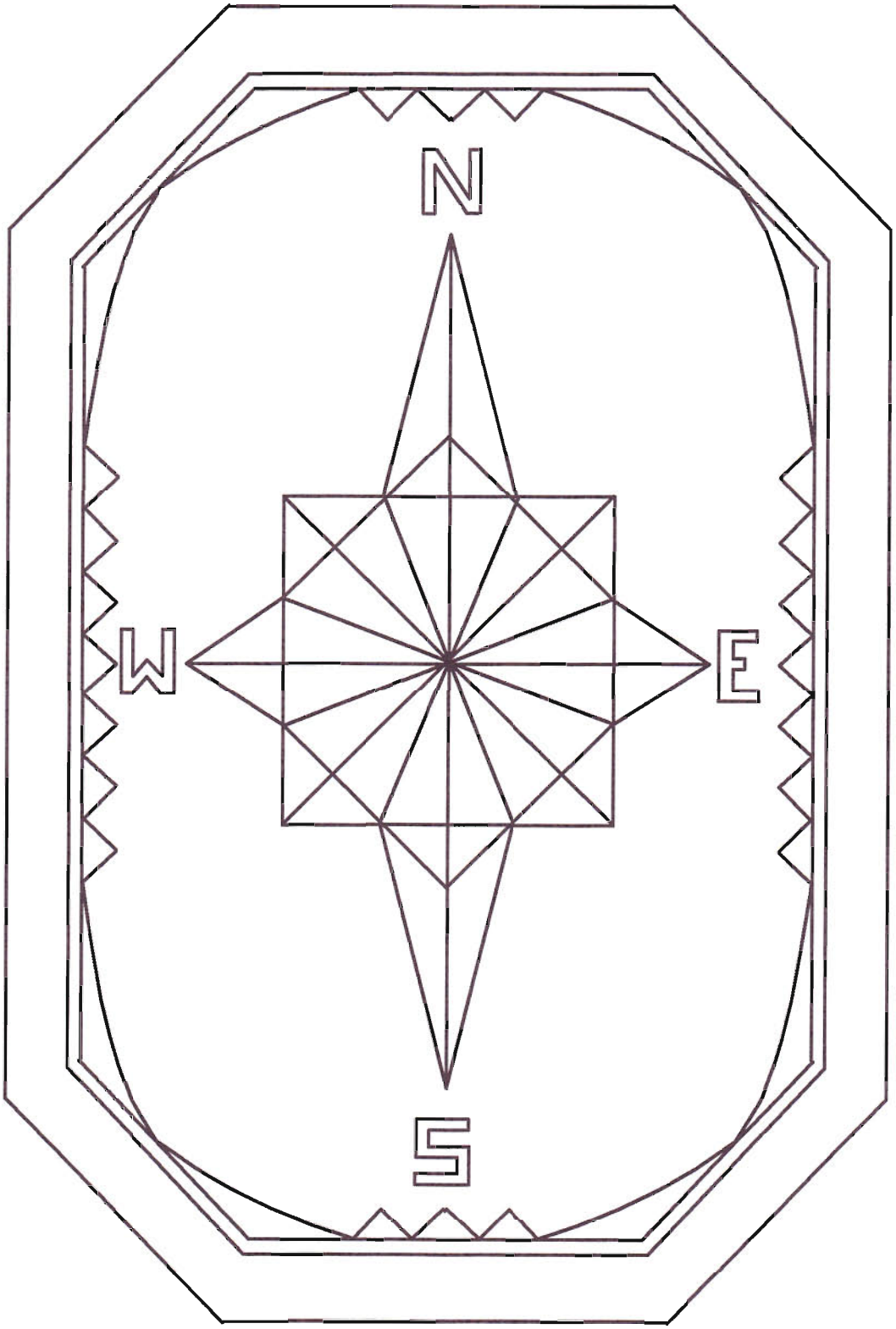
Transitional Tips

LAYOUT: The easiest way to lay out this and most geometric patterns is to draw the design directly on the wood. To draw the letters, first construct a rectangle and then draw the letter inside of the box.

CARVING: The center rosette poses a couple of situations common to designs of this type. First, there are a number of adjacent chips to be removed. When carving, the first cut of an adjacent chip should be made away from the existing work. This is all well and good until the last chip, where there is existing work on two sides of the remaining chip. To enable this chip to be removed with the least chance of damage, it must be arranged that the grain pass through this chip on the bias. This avoids the fragility of cross grain and the splitting tendency of long grain. In this pattern the sixteen inner chips should be carved so that the last chip is located at either the NW, NE, SE, or SW points.

The second consideration is the convergence of sixteen points in one location. It is very important that the work not be undercut at this point. To help avoid this, roll the knife blade to vertical as the point reaches the center. In this way, if the blade is slightly too deep, it will penetrate down into the wood rather that across the wood, severing the adjacent ridge.




N
W
E
S

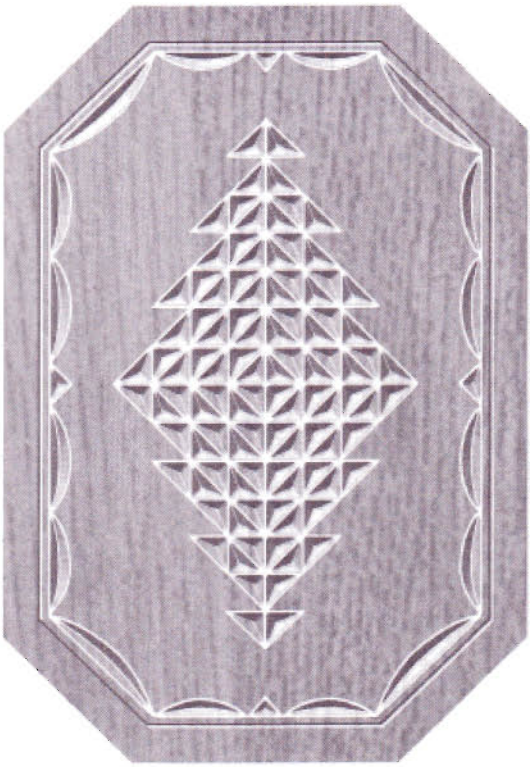
Geometric No. 1

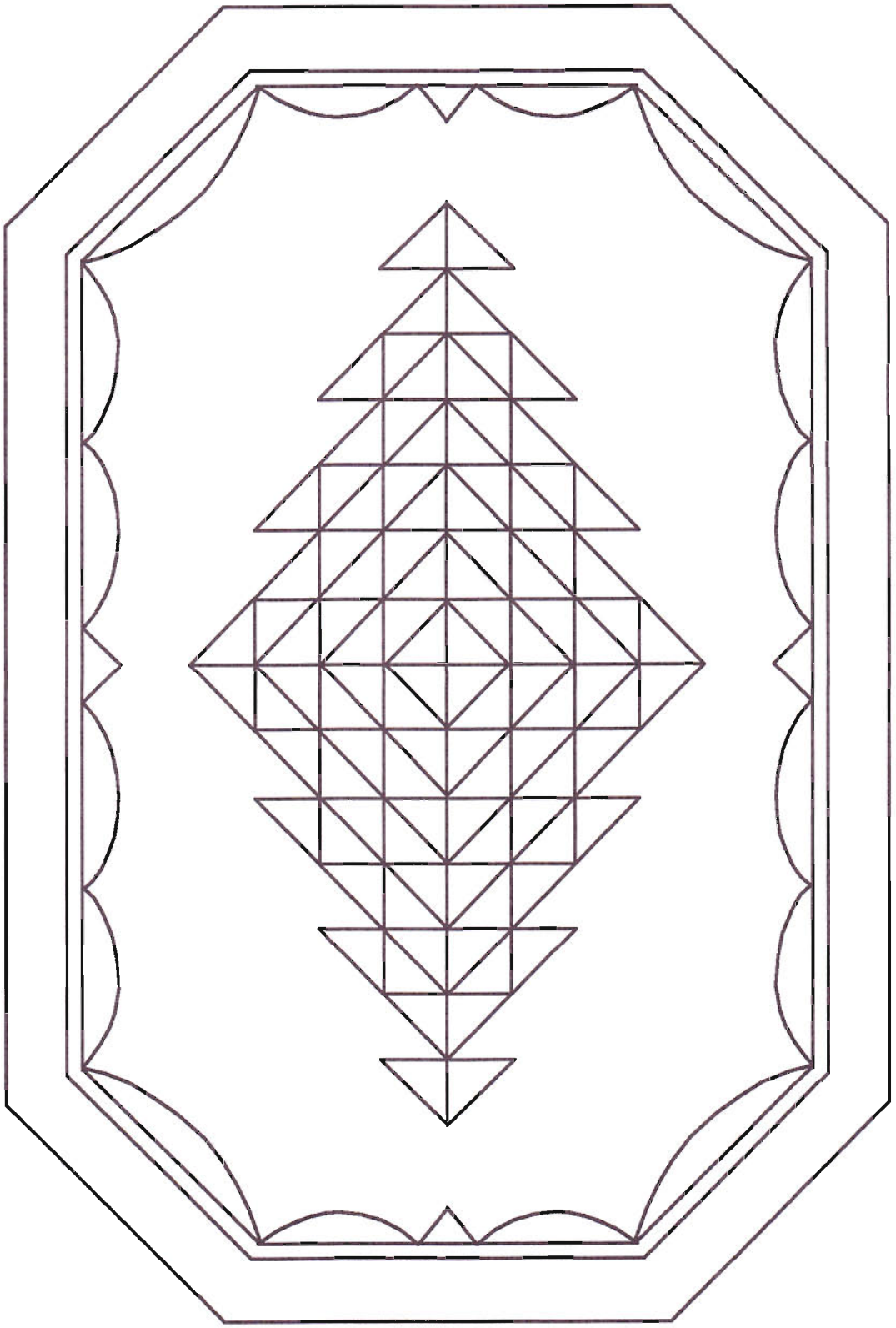
Transitional Tips

LAYOUT: This will be most easily laid out by drawing the pattern directly on the plaque.

CARVING: The virtue of this design is in requiring 64 identical three sided chips. Particular attention should be given to creating sharp ridges between adjacent chips and maintaining consistant size of all of the chips.

VARIATIONS: This pattern can be carved in a number of ways simply by changing which of the chips are removed.



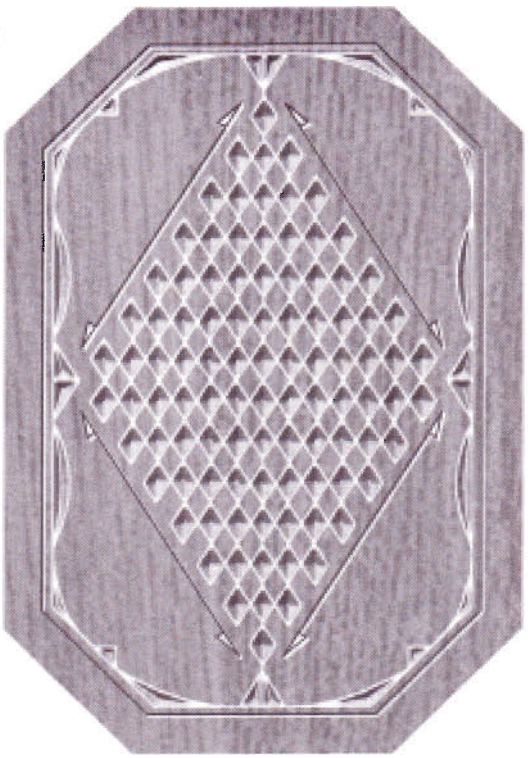


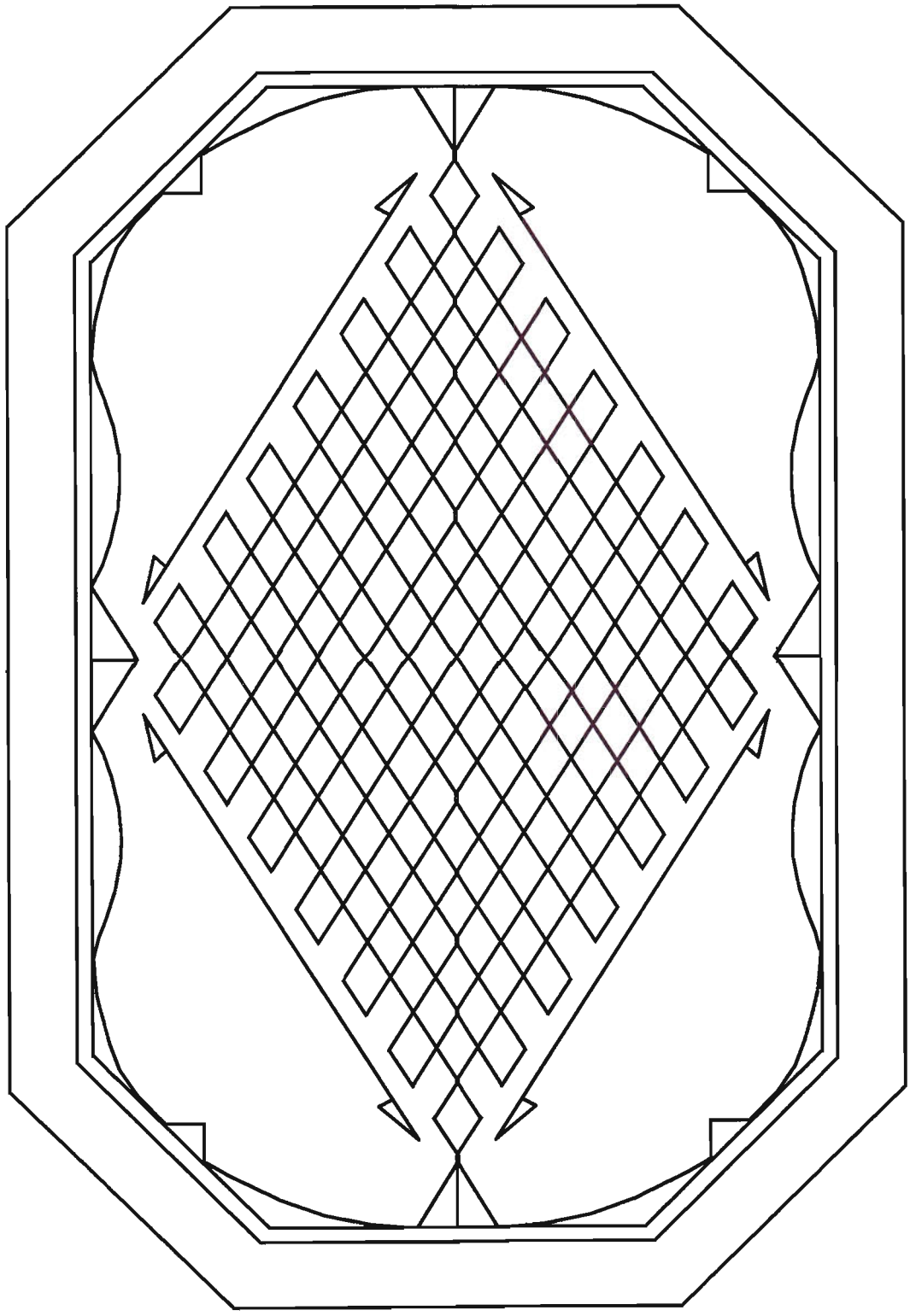
Geometric No. 2

Transitional Tips

LAYOUT: Layout the border, including the triangles at the midpoints of the four sides. Connect the apexes of the four triangles to create the large diamond that defines the design. Measure a side of the diamond and divide by 14 (as the pattern was drawn, this came out to 6.5 mm.) Do this on the remaining three sides. Connect the points on opposite sides to create the pattern. Finally, draw in the accent lines on each side of the diamond. It is usually helpful to "x" out those chips that are to be removed in this type of pattern before starting to carve. This can prevent the inadvertent removal of the wrong chip.

CARVING: Four sided chips create excellent opportunity for practice. Three sided chips will always meet at one point at the bottom of the cuts. If the angle of the side walls is not exactly the same on all three sides, the meeting point will just be off center a bit and will not be too noticeable. With the four sided chip, variations in the angle of the side walls will be very much more noticeable. This creates the need to pay strict attention to maintaining a consistent cutting angle, which is one of the traits of any good chip carving.



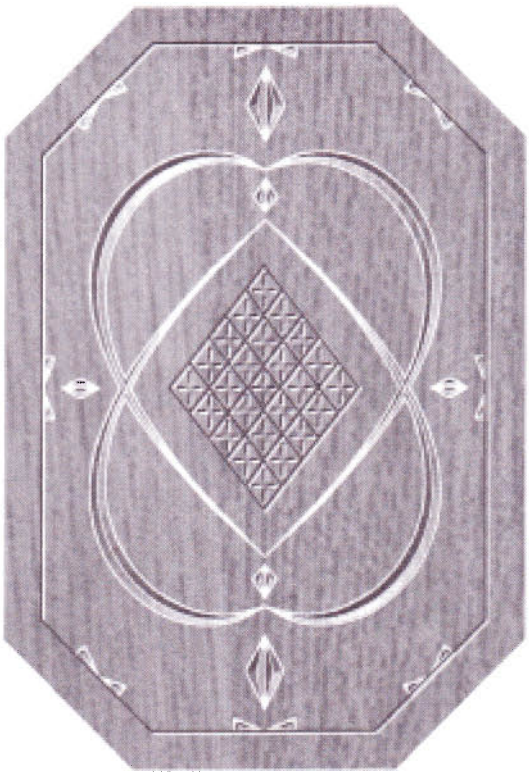


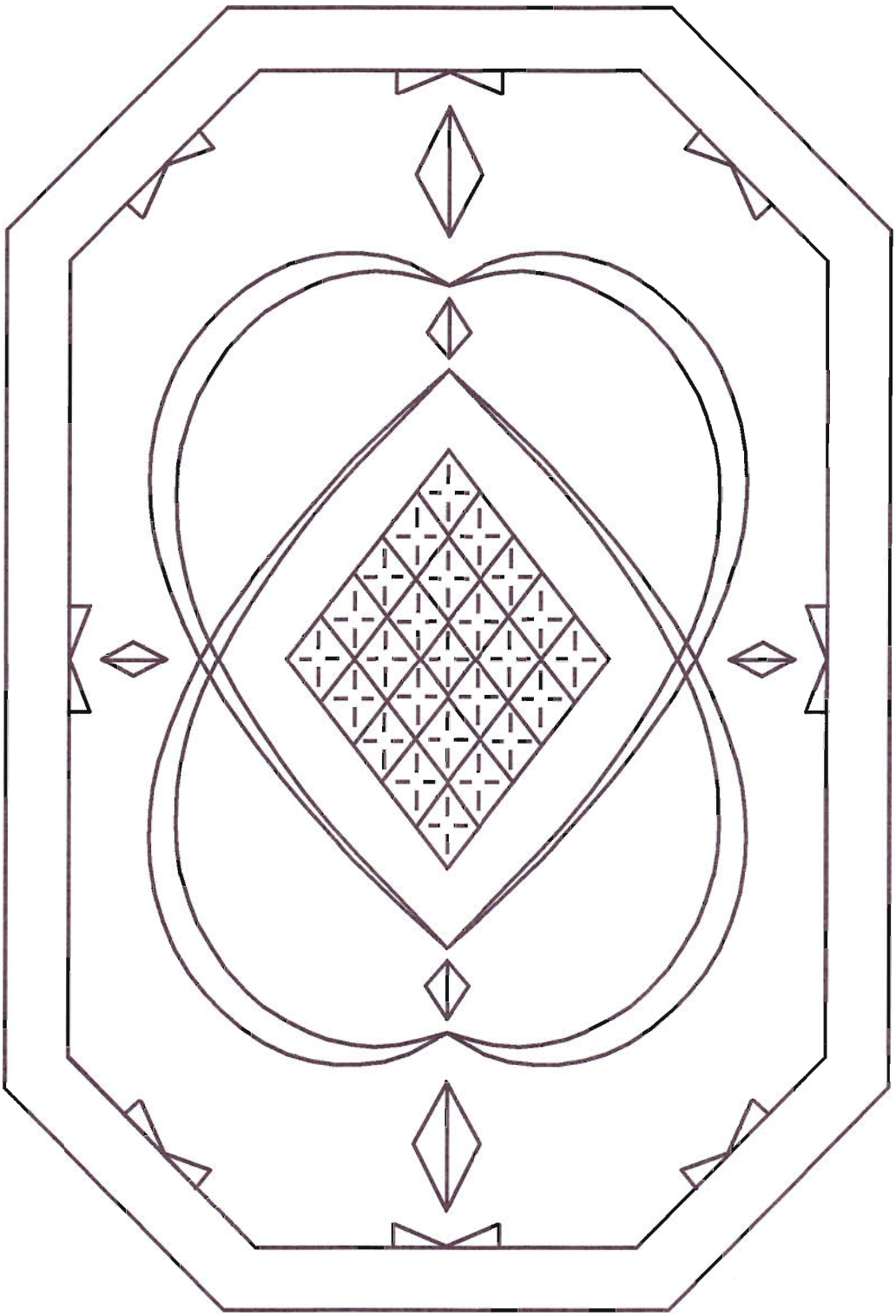
Hearts

Transitional Tips

LAYOUT: Quarter the plaque and draw in the border. Where absolute symmetry is essential to the design, as with the hearts, it is best to trace the pattern directly on the wood. The grid in the center can either be traced or drawn directly on the plaque.

CARVING: Care should be taken to not undercut the chip where the hearts overlap on the sides. Undercutting will cause the small points at each side of the intersection to loosen and be lost.





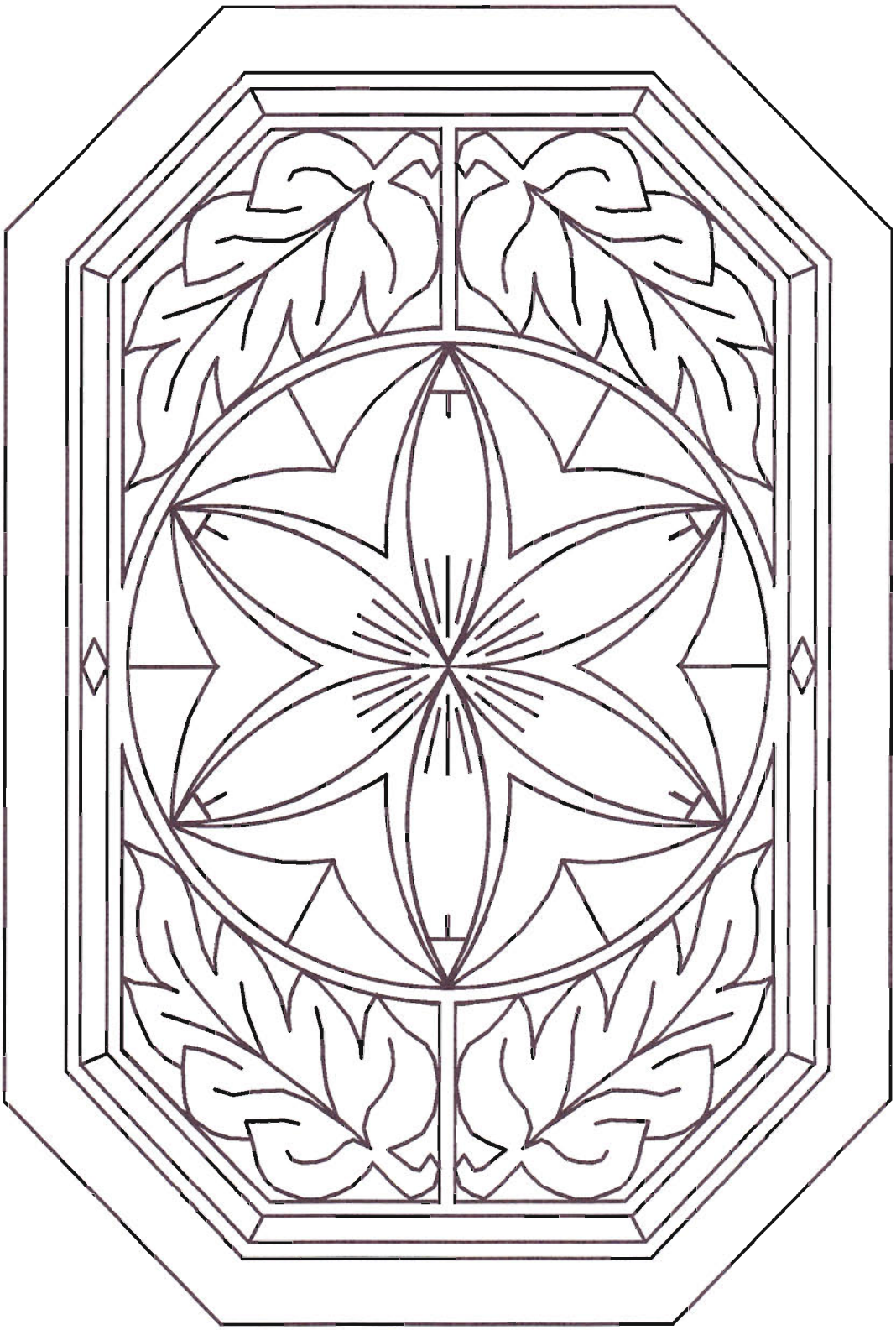
Positive Image

Transitional Tips

LAYOUT: Quarter the plaque and layout the border. Note that the border is composed of a series of four sided chips, 4mm wide. Also draw in the inner boundary line, 2mm in from the border. With a compass, draw two circles from the center point of the plaque. The first should have a radius equal to the distance from the center to the inner edge of the border. The radius of the second circle should be 2mm less, corresponding to the inner boundary line. Use this setting and continue to construct the rosette. For specific information on constructing six sided rosettes, see Book #1, page 47. Using the center line as a guide, draw in the two additional boundary lines on each end creating the four areas for the positive image leaves. If the project plaque is exactly the same size as the pattern, the leaves may be traced onto the indicated areas. In most cases it will be necessary to modify the leaves slightly to fit in the allocated areas. Modify one leaf to fit in an area, then trace it and transfer it to the other three areas.

CARVING: The positive image areas carve exactly like any other chip carving. Break the pattern down into 2, 3, and 4 sided chips and proceed from there.

VARIATIONS: See book #1, pages 40 through 63 for more rosette ideas. See book #3, pages 83 through 124 for more positive image ideas.



Peace

Transitional Tips

LAYOUT: Draw the border directly on the plaque. Trace the balance of the pattern with the exception of the stabbed "stars". These should be done without layout marks to prevent the lines from becoming impressed into the wood during the stabbing.

CARVING: As a rule of thumb: when a carving contains lettering, carve this first. This is the portion of the carving that will first attract the viewers eye, and the part of the carving least likely to be repairable if a mistake should occur. Use the stab knife boldly to establish the stars and the radiance below the lettering.

VARIATIONS: The lettering is "Becker", as shown in Book #2, page 99. Consider using "Ambrosia" in the same book as well as "Old English" on page 86 in Book #1. If using the Old English, avoid the temptation to use all capitals as the result is overly ornate to the point of being unreadable. See Book #2, pages 89 through 93 for more guidelines for laying out and carving lettering.

Page 1

WELCOME

Transitional Tips

This project, along with the following three, is reduced in size by 50% to fit on the page. Use a copier to enlarge them by 200% to arrive at a full size pattern.

LAYOUT: Quarter the plaque and the full size pattern. Draw the border directly on the plaque. Cut the "WELCOME" from the pattern and use the center lines to align the pattern with the plaque and trace. As a check, the distance from the left edge of the "W" and right edge of the "E" should be the same distance from the border. While measuring this, mark the center point in each of these lines. These points are the center points of the rosettes.

CARVING: Carve the letters first as they are the most noticed and the least easily corrected if a problem occurs.

VARIATIONS: This same basic concept can be carved in a multitude of ways. Consider using the Old English style of alphabet in Book #1, page 86. The rosette can be changed or replaced by a tulip (Book #1, page 67) or Edelweiss (Book #2, page 62).

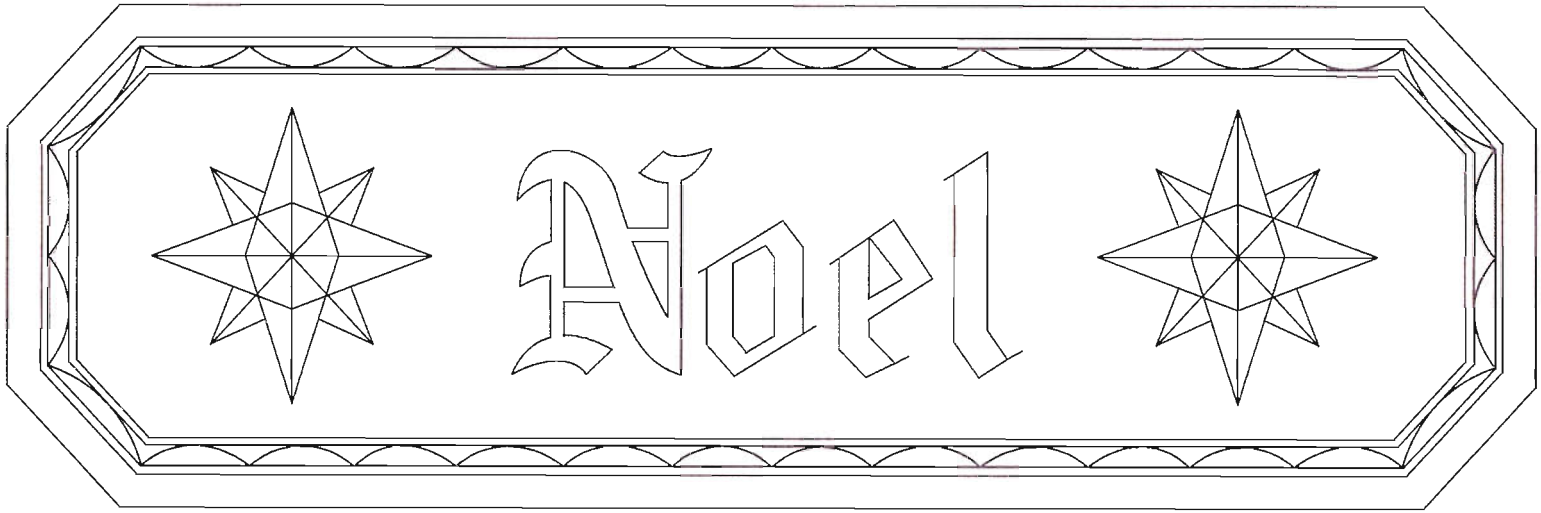
WELCOME

NOEL

Transitional Tips

This project is reduced in size by 50% to fit on the page. Use a copier to enlarge it by 200% to arrive at a full size pattern.

This project is laid out and carved exactly like the "WELCOME" plaque on page 35. This same format can be used for a variety of purposes. An adaptation that would make a very appreciated gift would be to carve house numbers in the center of the plaque. Any carving destined for display out doors should be finished with a low gloss exterior varnish for durability.


Noel

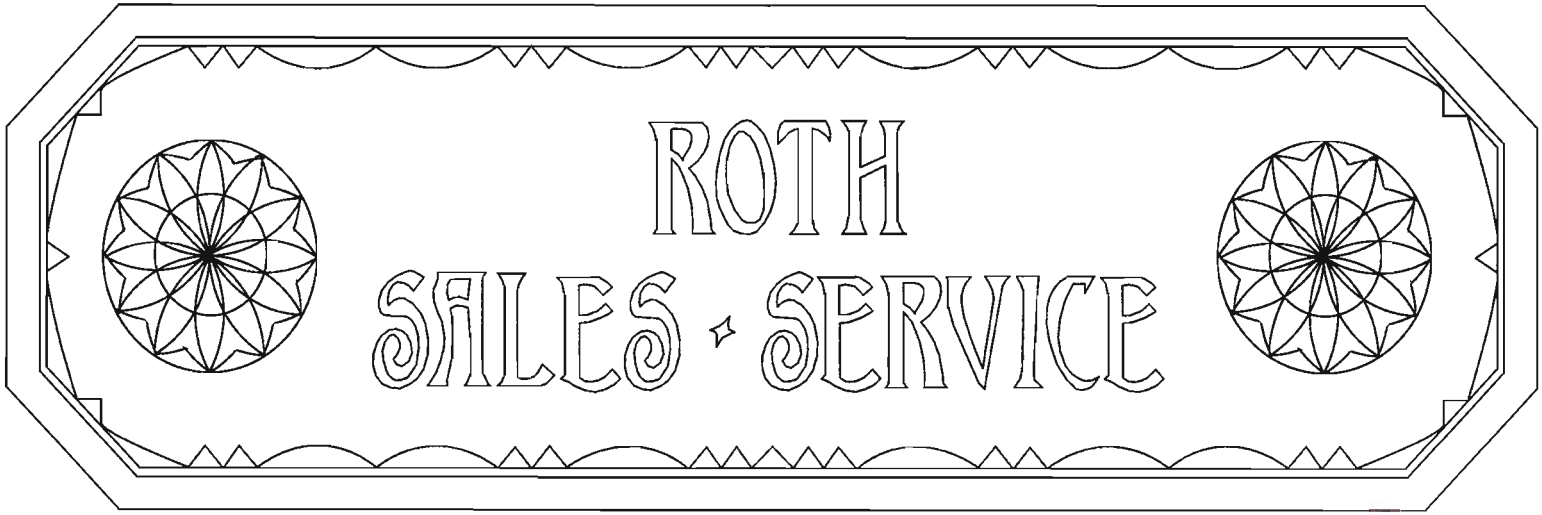
Business Pattern

Transitional Tips

This project is reduced in size by 50% to fit on the page. Use a copier to enlarge it by 200% to arrive at a full size pattern.

This pattern is presented as an example of a project, rather than as an actual project. Chip carving readily lends itself to lettering for commercial purposes as this example shows. However, when doing a commercial piece, other considerations occur. The first and most obvious is that someone else will have a certain amount of control over the design. Custom and conformity with an existing theme or logo will usually take precedence in design. In any event, the style must be legible and appropriate for the customer.

VARIATIONS: For additional examples of this type of carving see: Book 32, pages 73, 93, and 110: Book #3, pages 57, 79, and 81.


ROTH
SALES · SERVICE

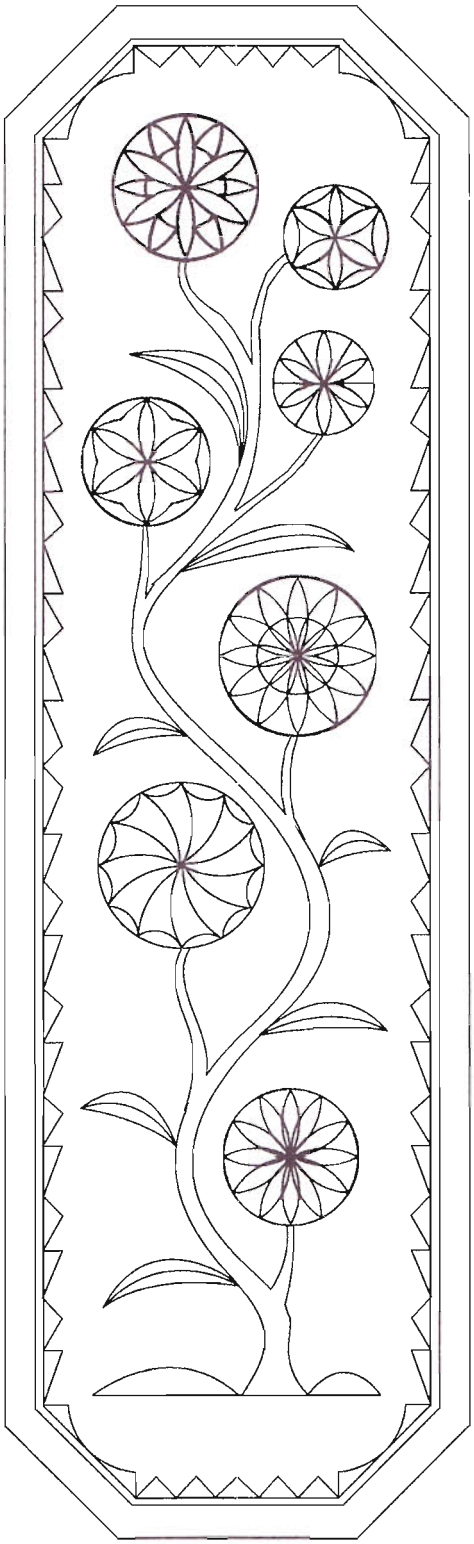
Swiss Rosette Bush

Transitional Tips

This project is reduced in size by 50% to fit on the page. Use a copier to enlarge it by 200% to arrive at a full size pattern.

LAYOUT: This pattern is best drawn directly on the plaque. Layout the border first. Establish the center points of the rosettes by measuring the locations on the pattern. Draw the rosettes. The organic structure can then be drawn in free hand.

See Book #1, pages 40 through 55 for instructions on the construction of the individual rosettes.



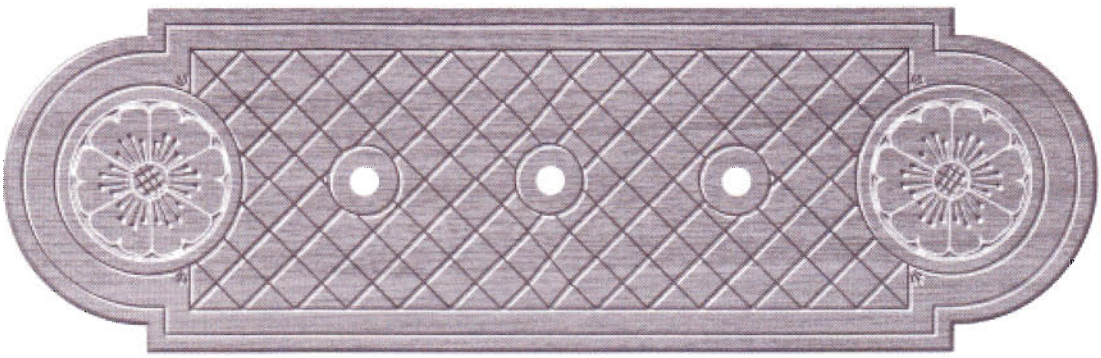
Coat Rack No. 1

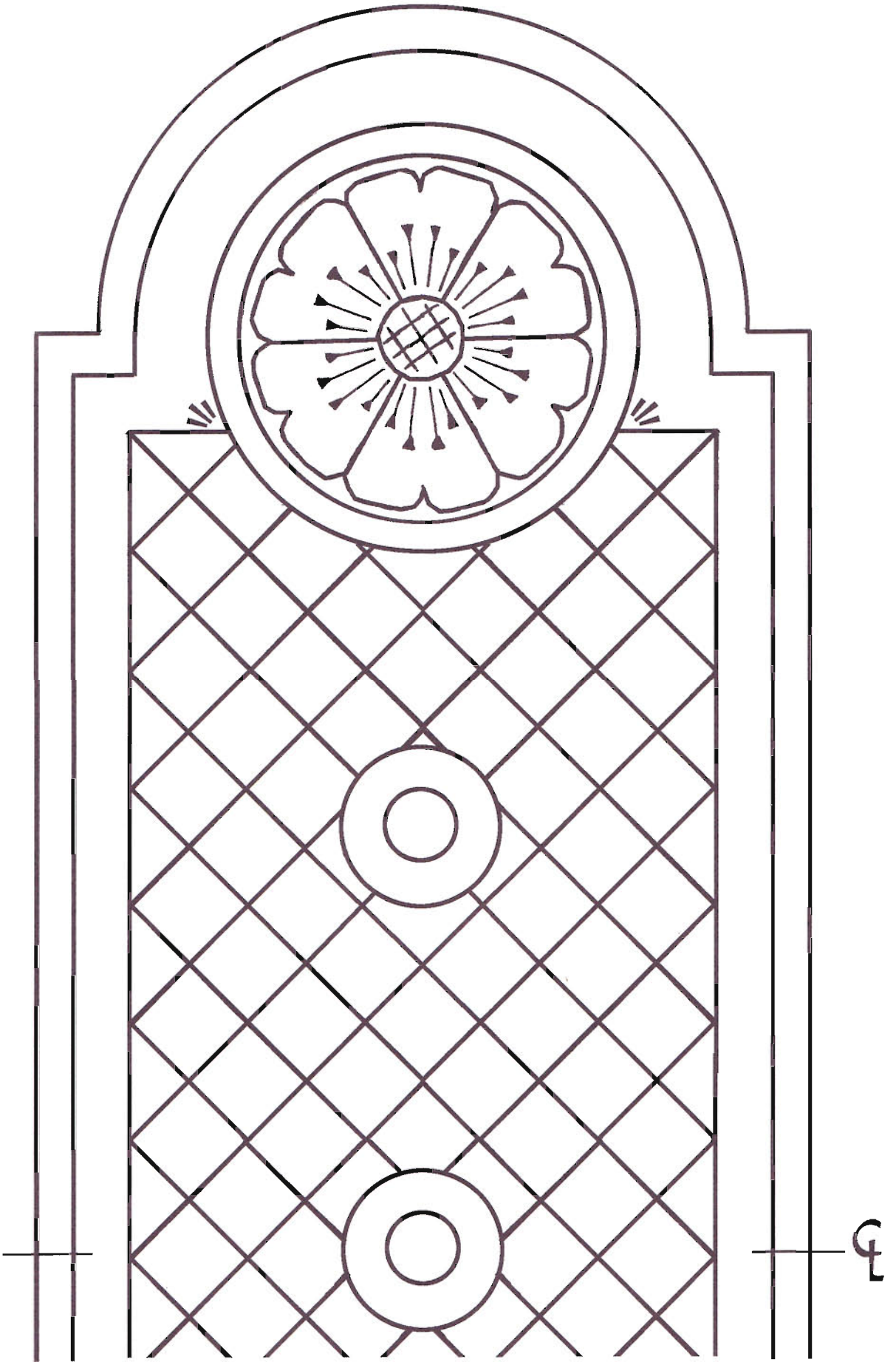
Transitional Tips

The coat rack projects will be easier to layout and carve if this is done prior to gluing the pegs in place.

LAYOUT: The flower is merely a stylized version of a twelve point rosette (see Book #1, page 51). The center point is the midpoint of a line joining the steps on the sides of the board. Layout the flower including the accent line around the circumference. Next layout the lines that represent the outside of the grid. Where the grid intersects the flower, cut a semi-circular mask and tape over the flower. Divide the length and width into equal units (21mm as the pattern was drawn) and draw the diagonal grid lines. When done, remove the mask over the flower and connect the grid lines to the accent/border line around the flower.

VARIATIONS: See Book #1, pages 33, 34 and 35 for additional grid patterns.



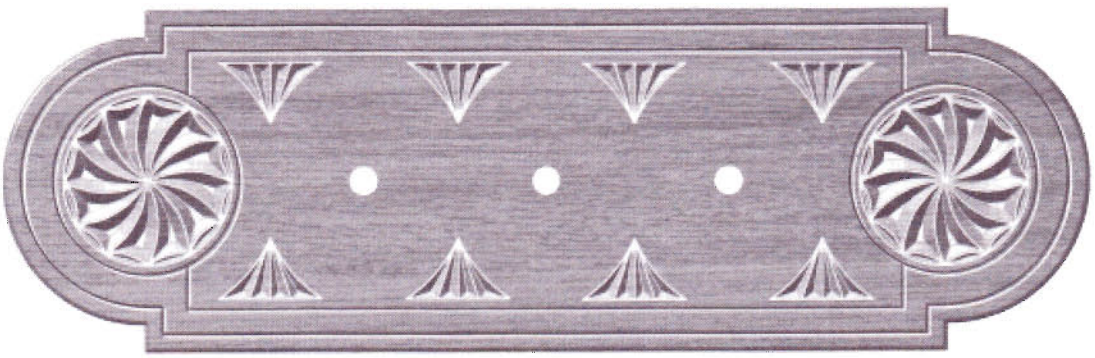


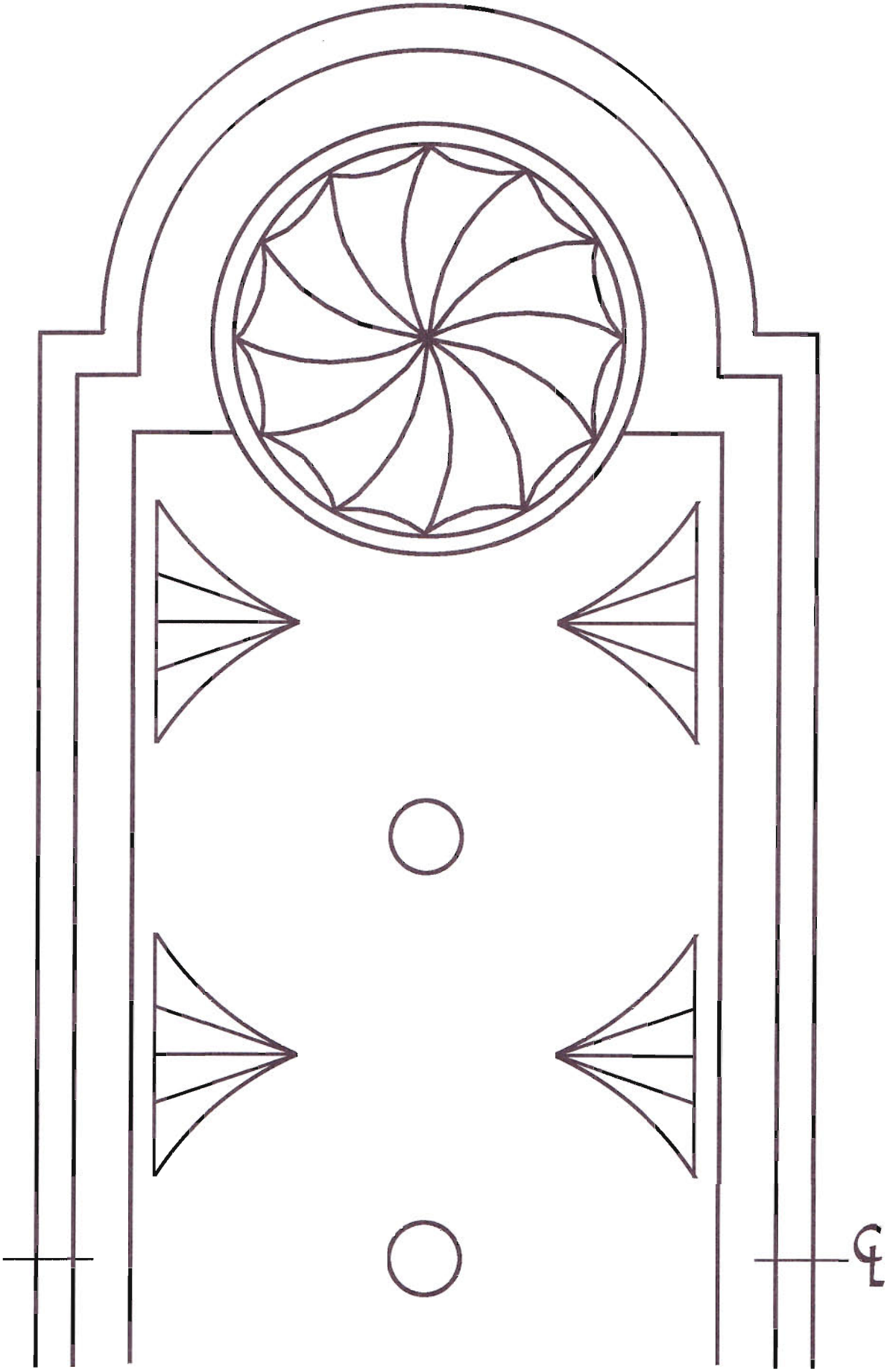
Coat Rack No. 2

Transitional Tips

The coat rack projects will be easier to layout and carve if this is done prior to gluing the pegs in place.

CARVING: The swirl is one of the most elegant of chip carving designs, and not as hard to carve as it appears at first glance. As with all rosettes, start the carving so that the last chip to be removed will be in the diagonal grain. In this pattern this would be the chips at the 2 o'clock, 4 o'clock, 8 o'clock or 10 o'clock positions. See Book #1, page 54 for a diagram showing the order and direction of cuts for this design.





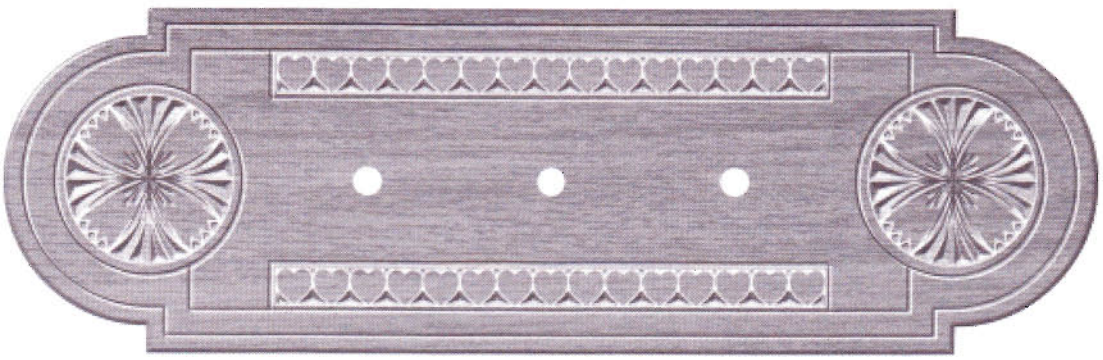
Coat Rack No. 3

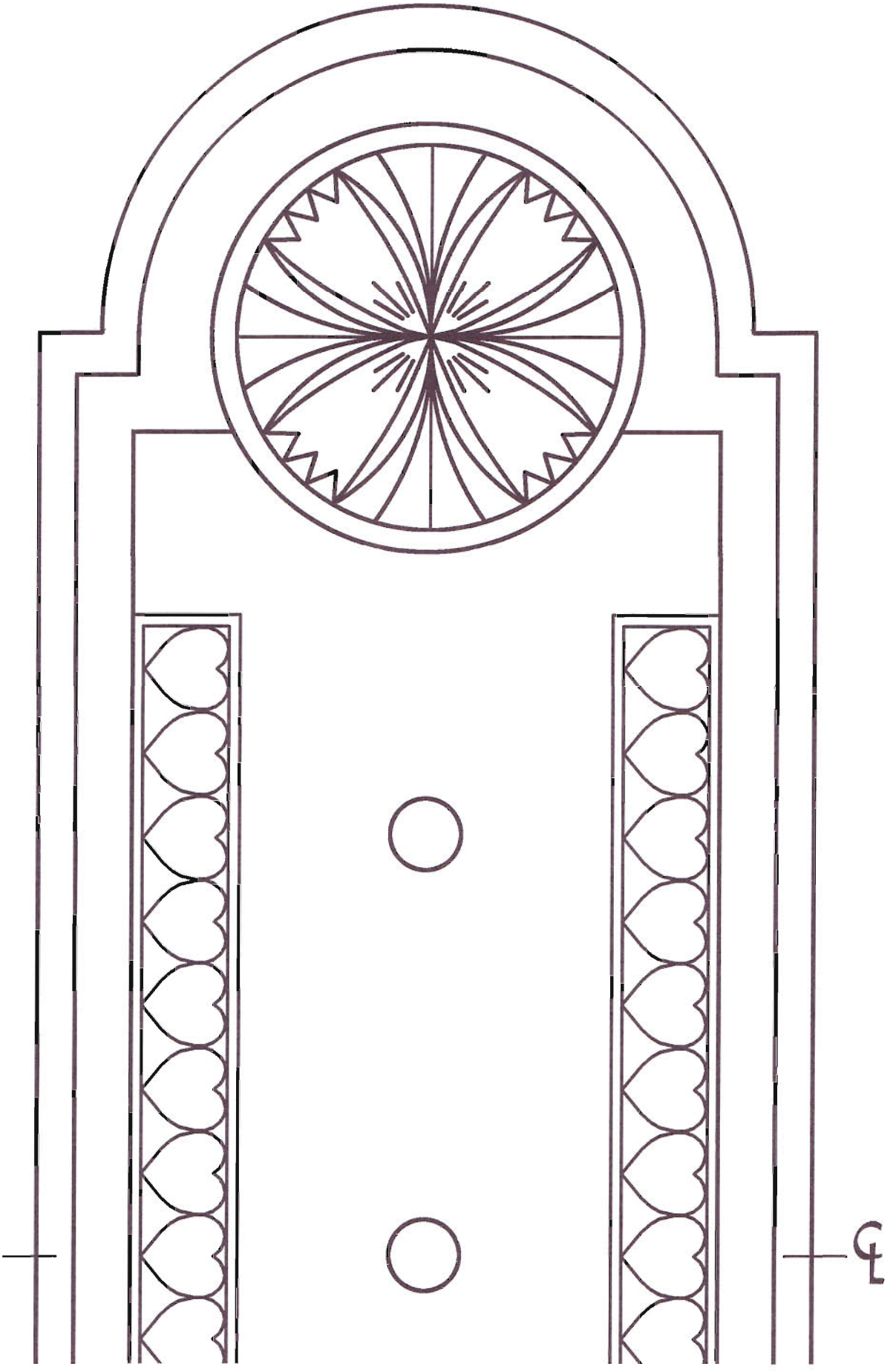
Transitional Tips

LAYOUT: To layout the heart portion of the pattern directly on the wood, try this approach. Draw out the rest of the pattern, including the boxes that will contain the hearts. Determine the width of each heart (15 mm as the pattern was drawn) and lightly draw in guidelines. Make sure that the lines are even in both boxes. Next, trace and cutout a template on cardboard or the plastic from a coffee can lid (or similar material). Use the template to draw in the hearts.

NOTE: Be sure to lay out both sides of the pattern with the hearts facing in the same direction. Also note that if the board has slots routed in the pack for hanging, the end of the slot with the large hole will be at the bottom of the plaque.

VARIATIONS: Look at the free form flowers in Book #3, page 60 as a substitute for the rosettes on the ends.



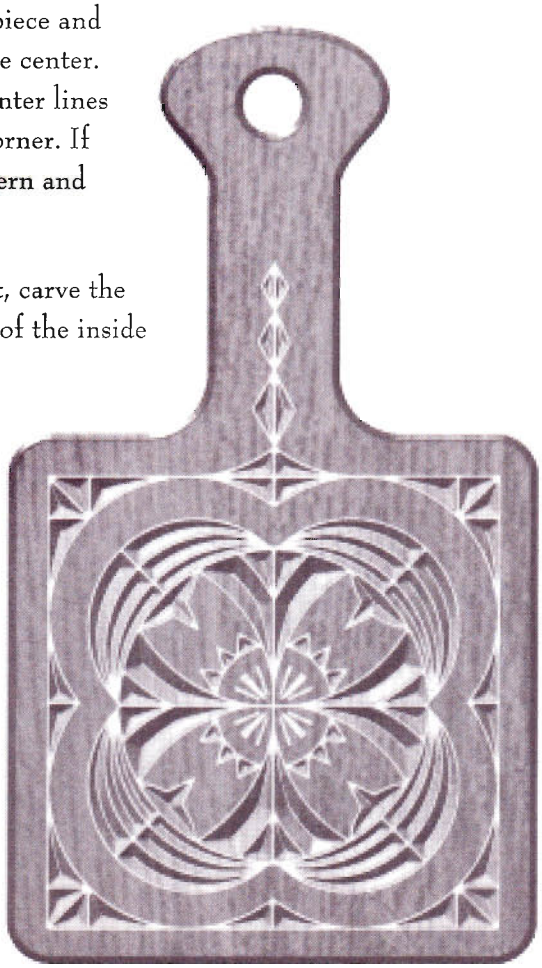


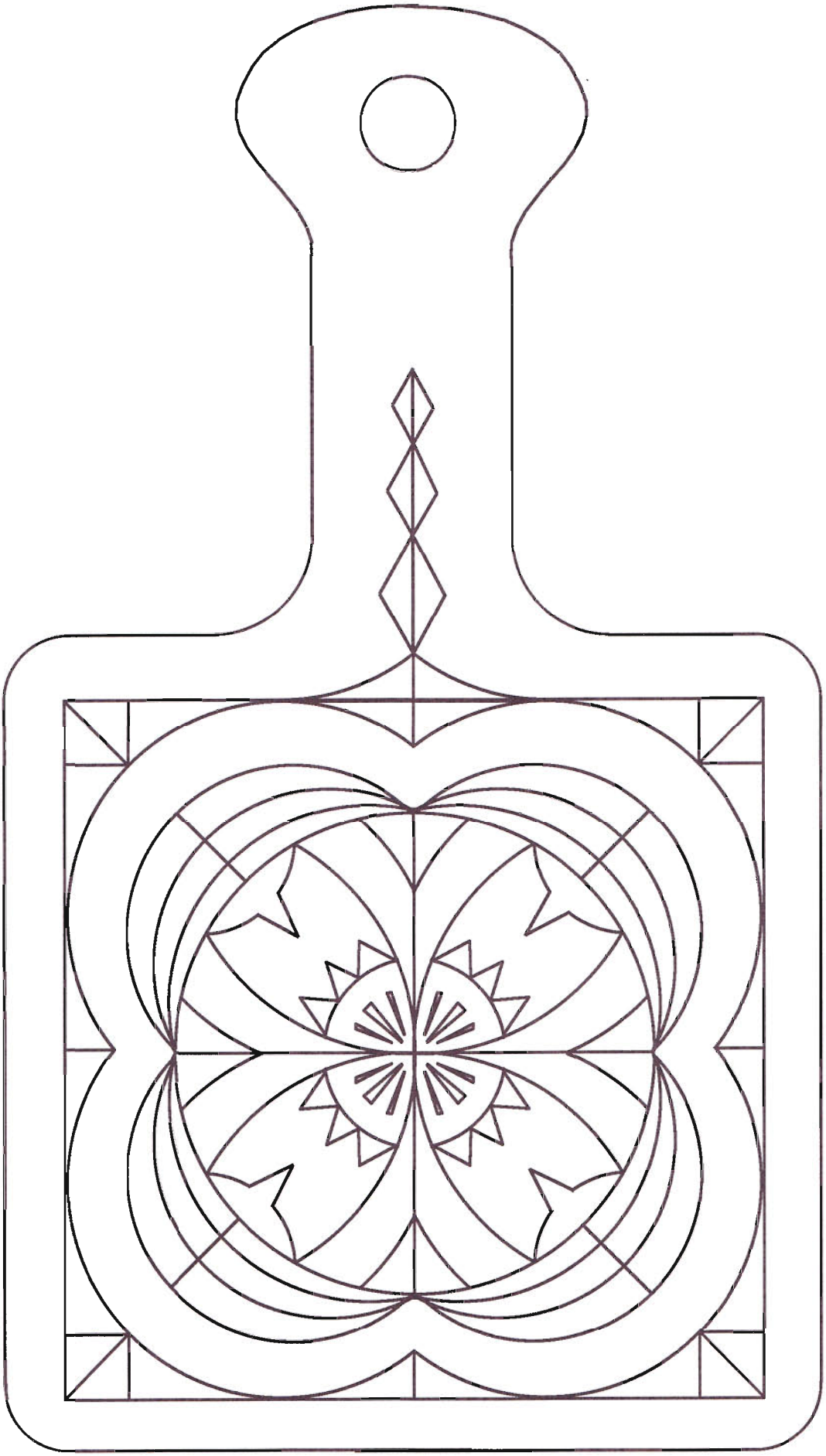
Serving Board No. 1

Transitional Tips

LAYOUT: Quarter the square portion of the project piece and lay out the border. Construct the rosette in the center. Lightly draw in the diagonals. Use these as center lines for constructing the additional arcs in each corner. If this is too confusing, carefully center the pattern and trace it directly onto the project.

CARVING: Completely carve the center rosette. Next, carve the chips surrounding the rosette. Carve all eight of the inside chips first, then the eight middle chips, and finally the eight outside chips. In each case, make the inside cuts first, cutting away from your existing work. Finish the piece by carving the border.



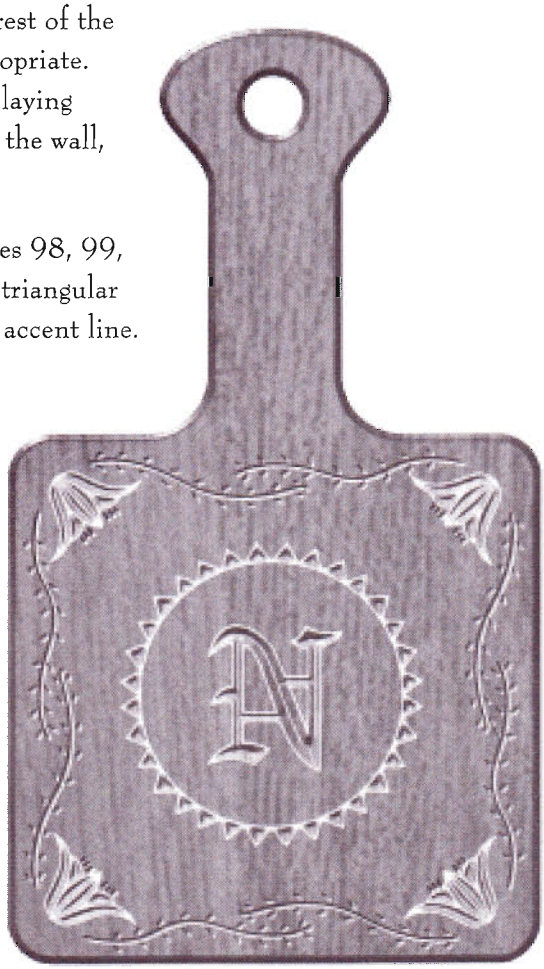


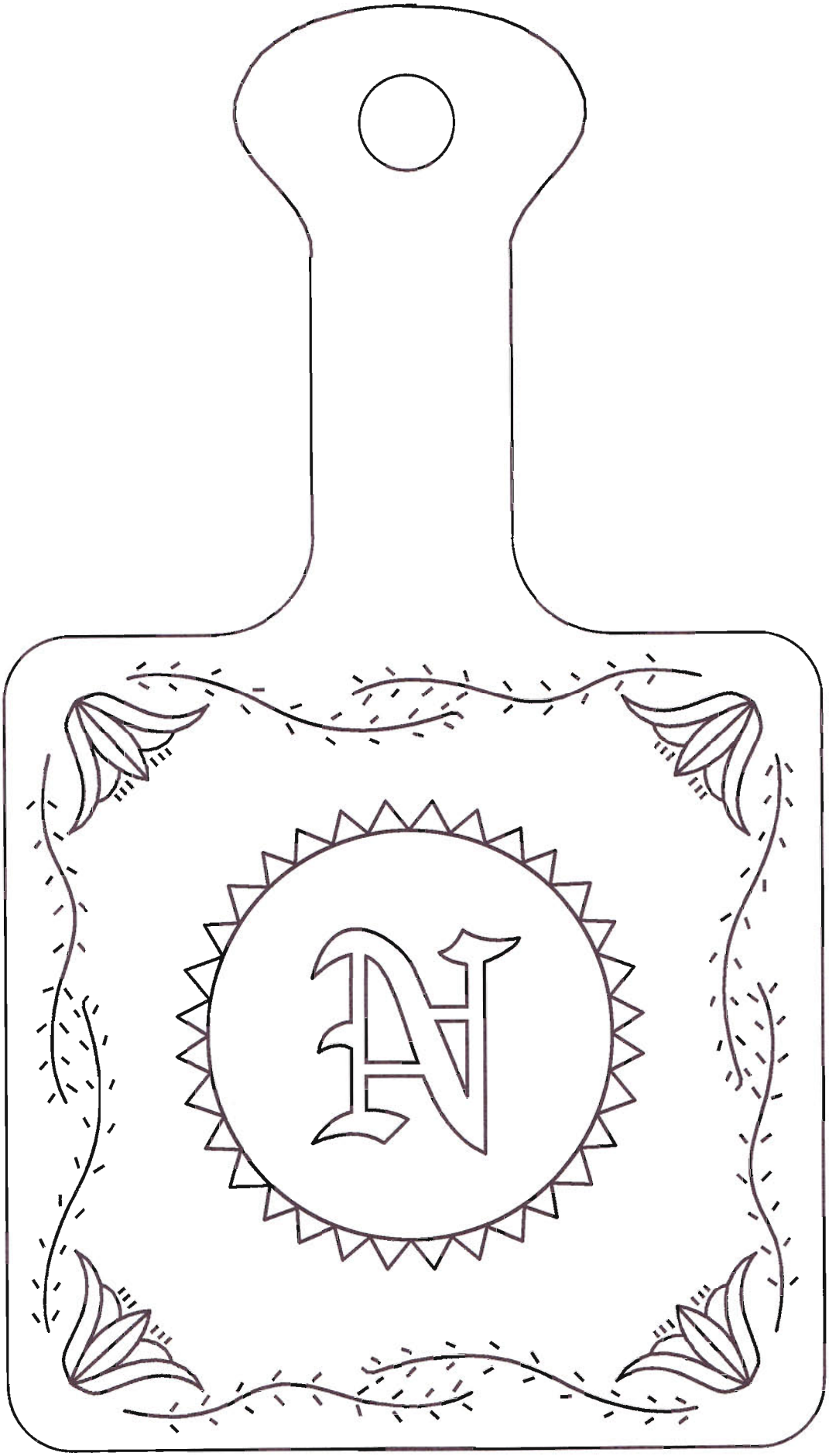
Serving Board No. 2

Transitional Tips

LAYOUT: See Book #1, pages 86 and 88 for the rest of the Old English Alphabet if the "N" is not appropriate. Do remember to consider orientation when laying out the initial. If the board is to be hung on the wall, the handle will be at the top.

VARIATIONS: The script lettering (Book #1, pages 98, 99, 100 and 101) would work nicely also. The triangular border could then be replaced with a simple accent line. See Book #3, page 49 bottom, for another idea of a corner treatment that will allow the carving to be dated.

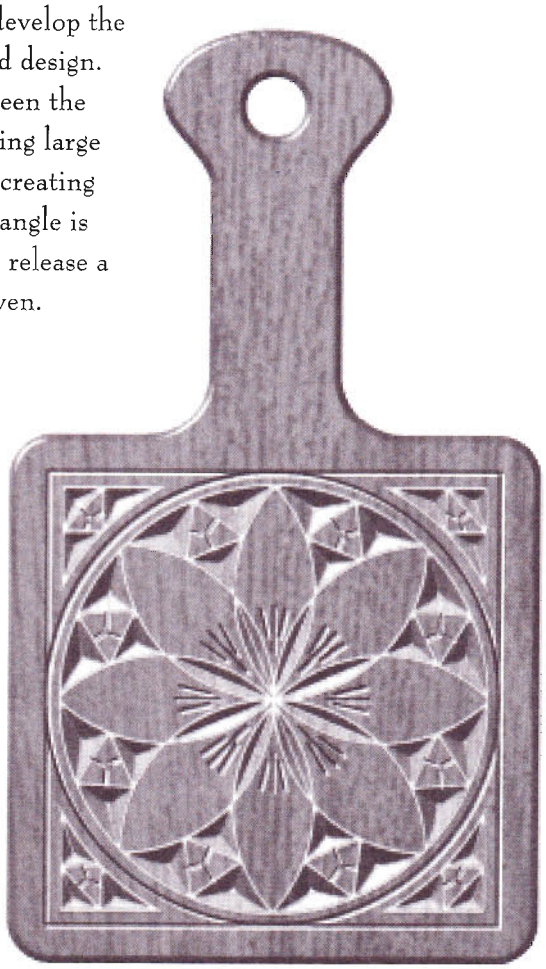


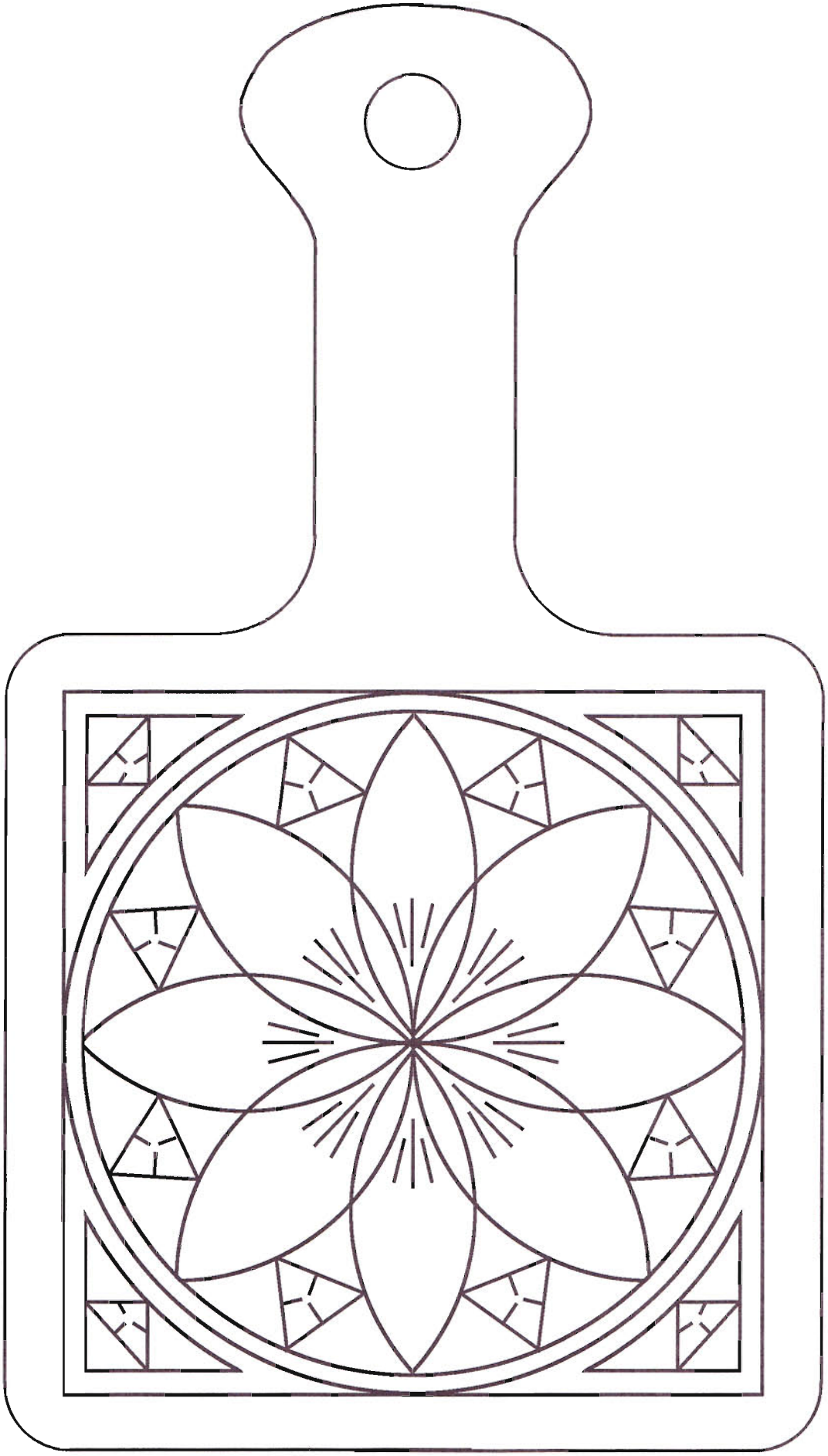

N

Serving Board No. 3

Transitional Tips

CARVING: This is a good practice piece to use to develop the art of cutting large chips and creating a bold design. Be careful to maintain the same angle between the blade and the wood on each cut. When cutting large chips, the tendency is to increase the angle creating holes instead of chips. As long as the same angle is maintained, even if two cuts are required to release a chip, the sidewall will still be smooth and even.

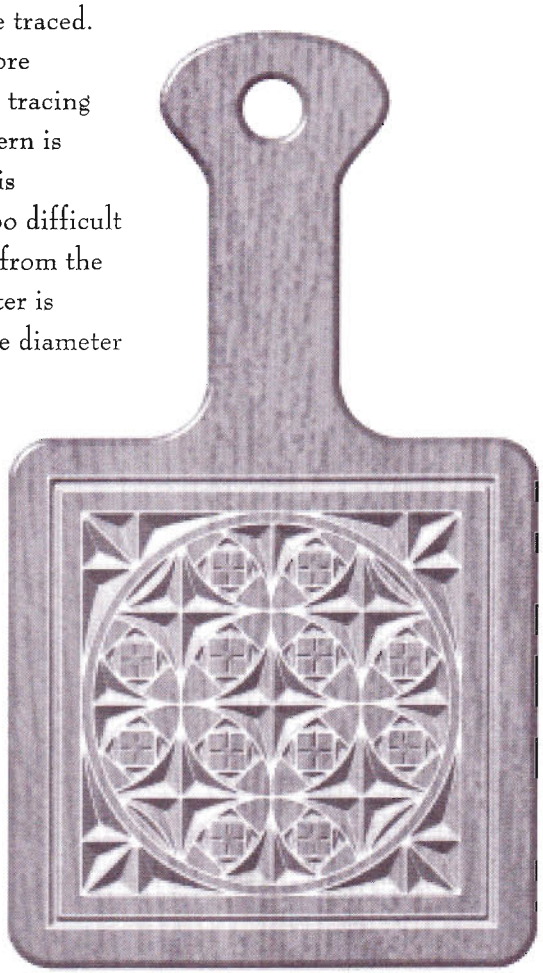


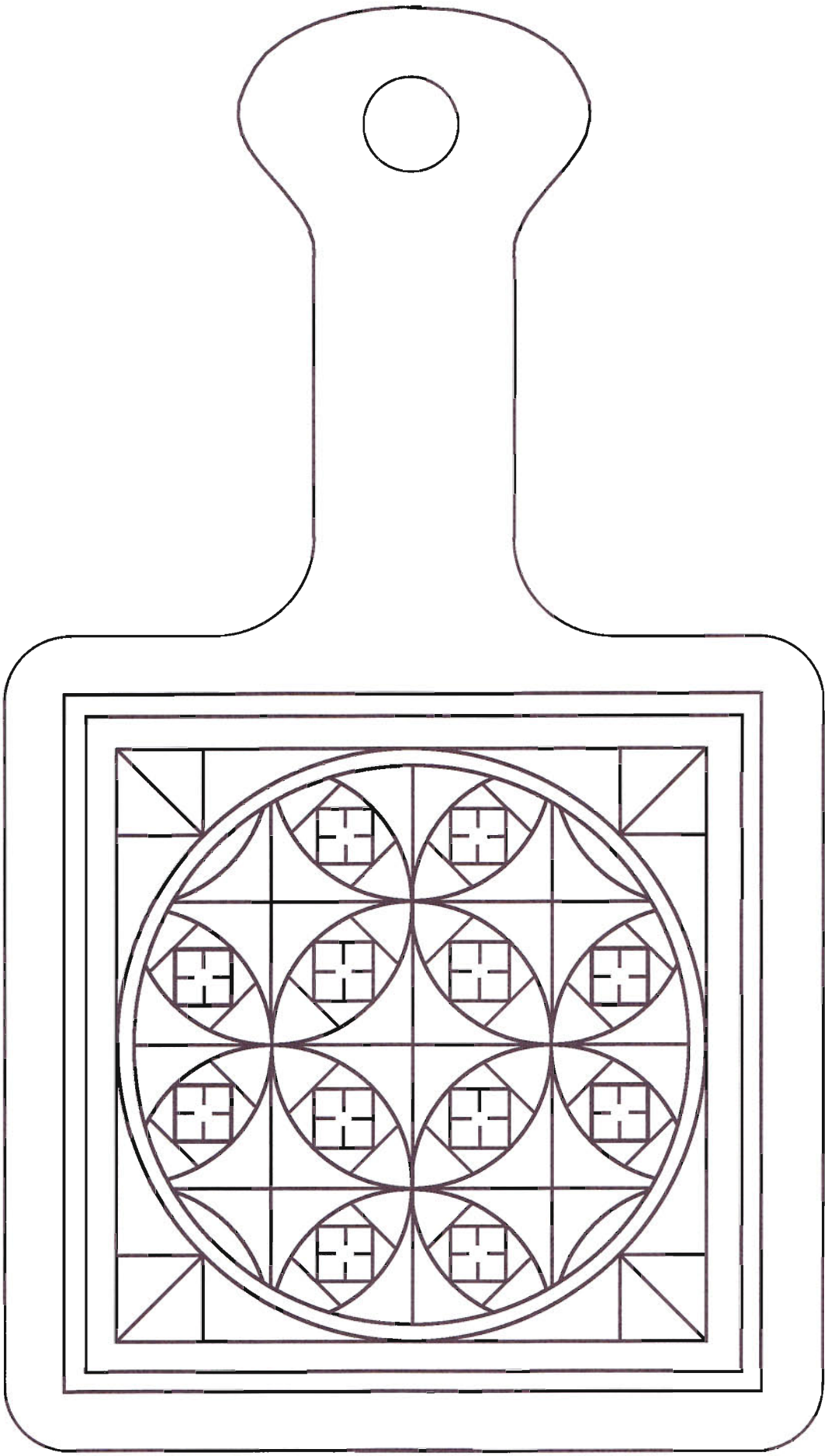


Serving Board No. 4

Transitional Tips

LAYOUT: For the faint of heart, the pattern can be traced. Be careful to exactly center the pattern before tracing. A circle template can be used when tracing to create smooth circles. However, this pattern is best drawn directly on the work surface. This provides experience in constructing a not too difficult geometric design. This pattern evolves out from the center, so it is important that the exact center is located. Use a compass to draw the two large diameter circles. The small circles that create the design are 1/2 of the diameter of the smaller of the two large circles. Use a T-square to construct the balance of the pattern.

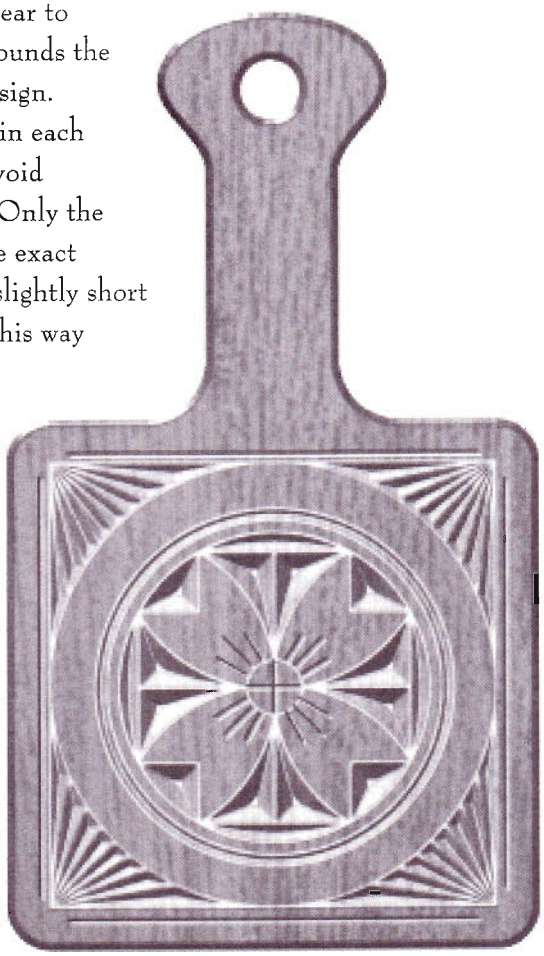


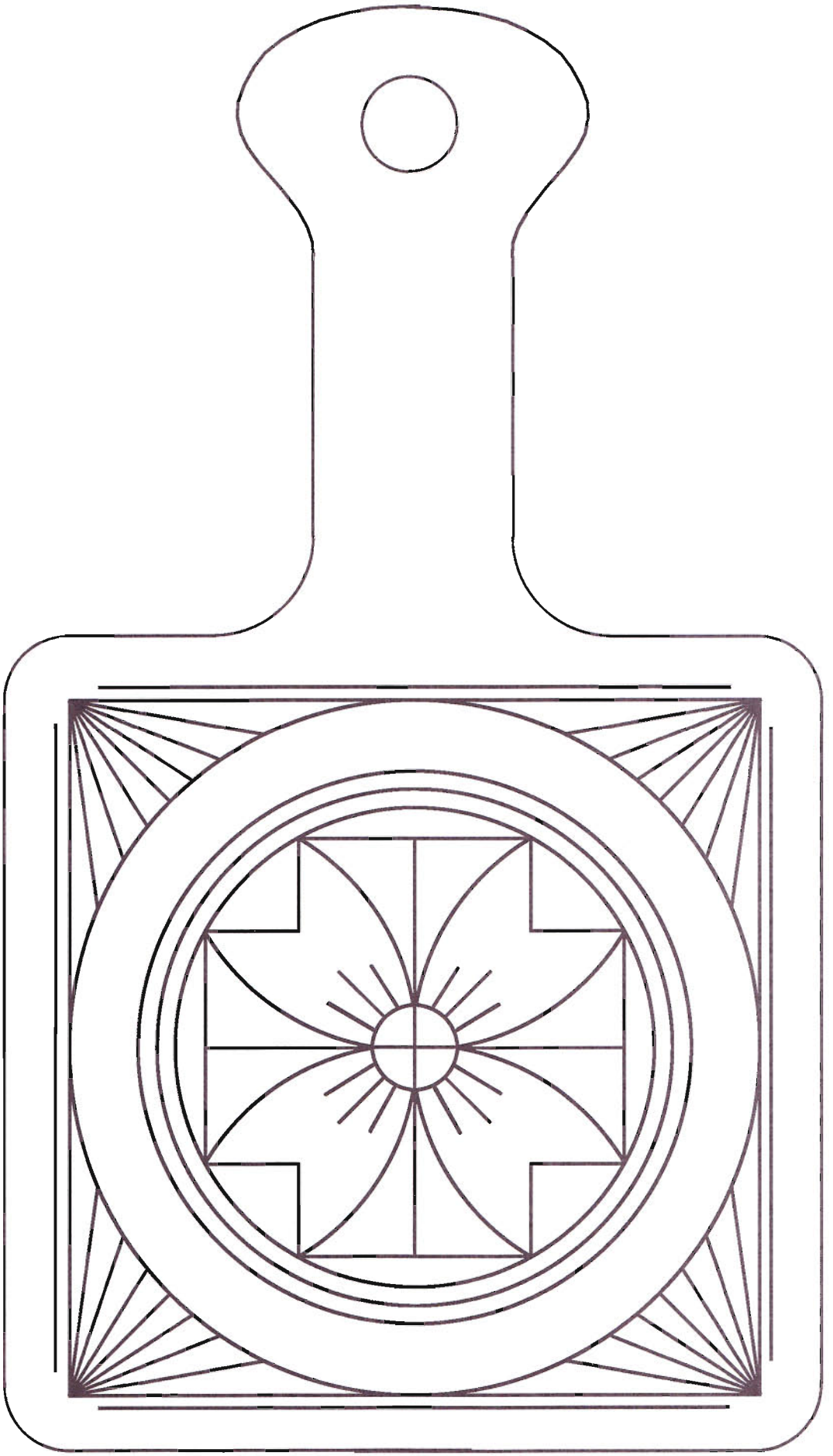


Serving Board No. 5

Transitional Tips

CARVING: The triangular chips in each corner appear to support the uncarved circular area that surrounds the rosette. As such, they are essential to the design. However, bringing all eight points together in each corner can be somewhat intimidating. To avoid problems, practice a little visual deception. Only the points of the outside chips need to reach the exact corner. Those in the center can be stopped slightly short on the corner without being noticeable. In this way it is possible to keep sharp ridges and clean points on all of the chips.



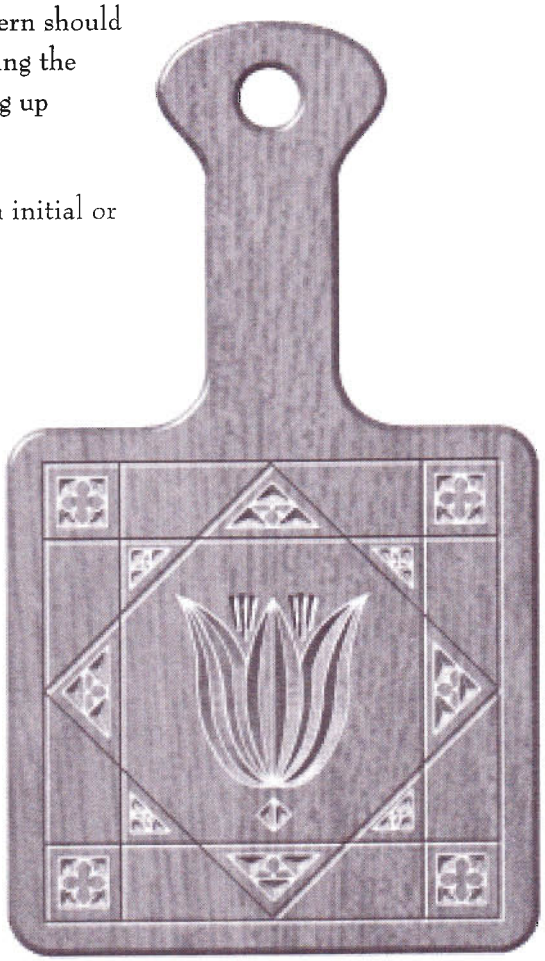


Serving Board No. 6

Transitional Tips

LAYOUT: With the exception of the tulip, this pattern should be laid out directly on the wood. When tracing the tulip, be sure to check that it will be pointing up when the board is hung on the wall.

VARIATIONS: The tulip could be replaced with an initial or a small rosette.



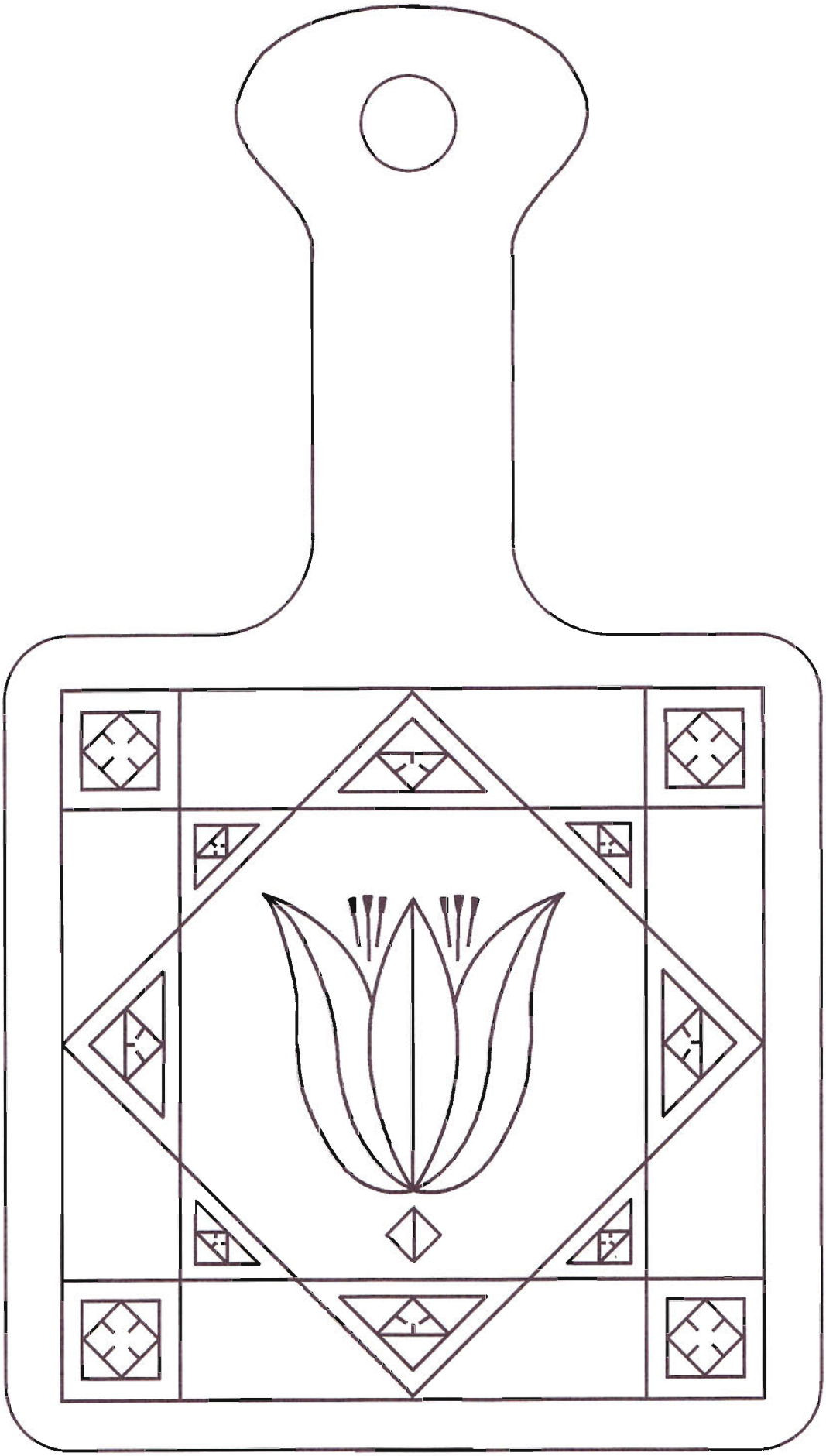
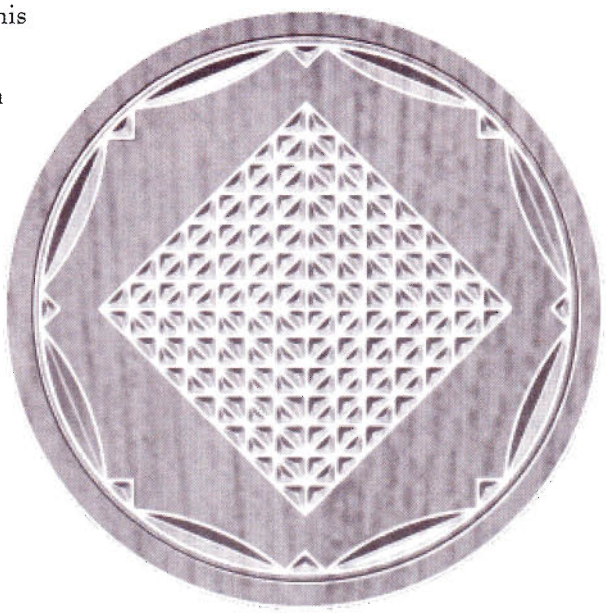


Plate No. 1

Transitional Tips

LAYOUT: Guidelines for plates in general: Before laying out the pattern, consider the direction and features of the grain. Avoid laying out a pattern with the grain diagonal to the pattern. Orient the grain either vertically or horizontally depending upon the effect you are striving to achieve. After carving this pattern, observe it with the grain oriented both ways and notice the difference in appearance.

Get in the habit of locating the exact center of each plate prior to laying out the pattern. Wood tends to shrink and expand in a line perpendicular to the grain. As a result, even the best plates will probably not be exactly round by the time they are carved. Use a center finder (available from the source listed in the front of the book) to locate the exact center. While this pattern is open enough that this is not essential, a tighter pattern with less room for adjustment will not be as forgiving.



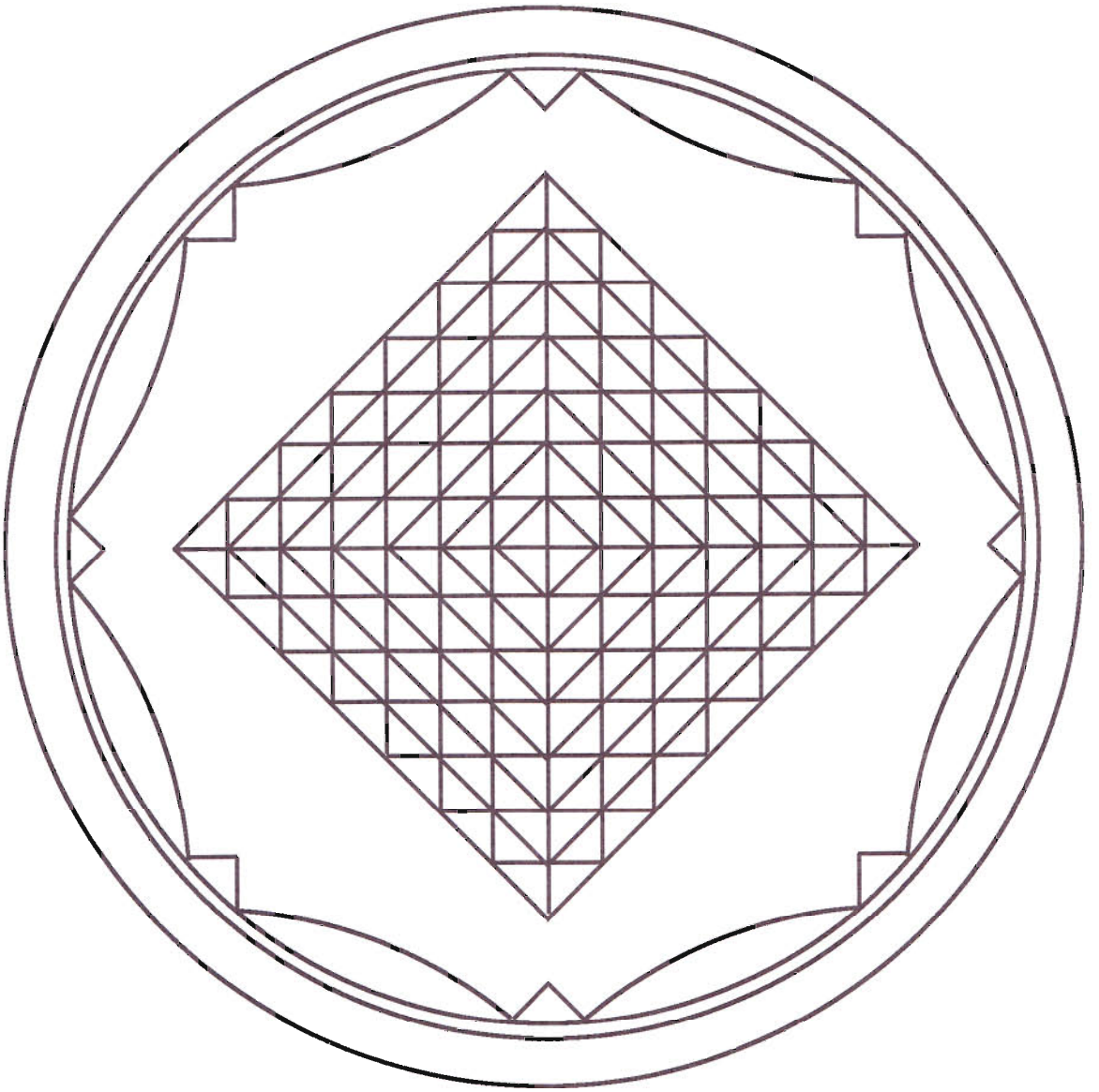


Plate No. 2

Transitional Tips

LAYOUT: Note the direction of the grain. Quarter both the pattern and the plate. Trace the tulip and leaves on the plate. Use a compass to establish the border segments and accent line directly on the plate. This allows for any minute adjustments necessary for correct spacing and balance.

CARVING: This as an adaptation of the tulip pattern of page 11 in this book. See the "Transitional Tips" there in regard to carving the tulip.

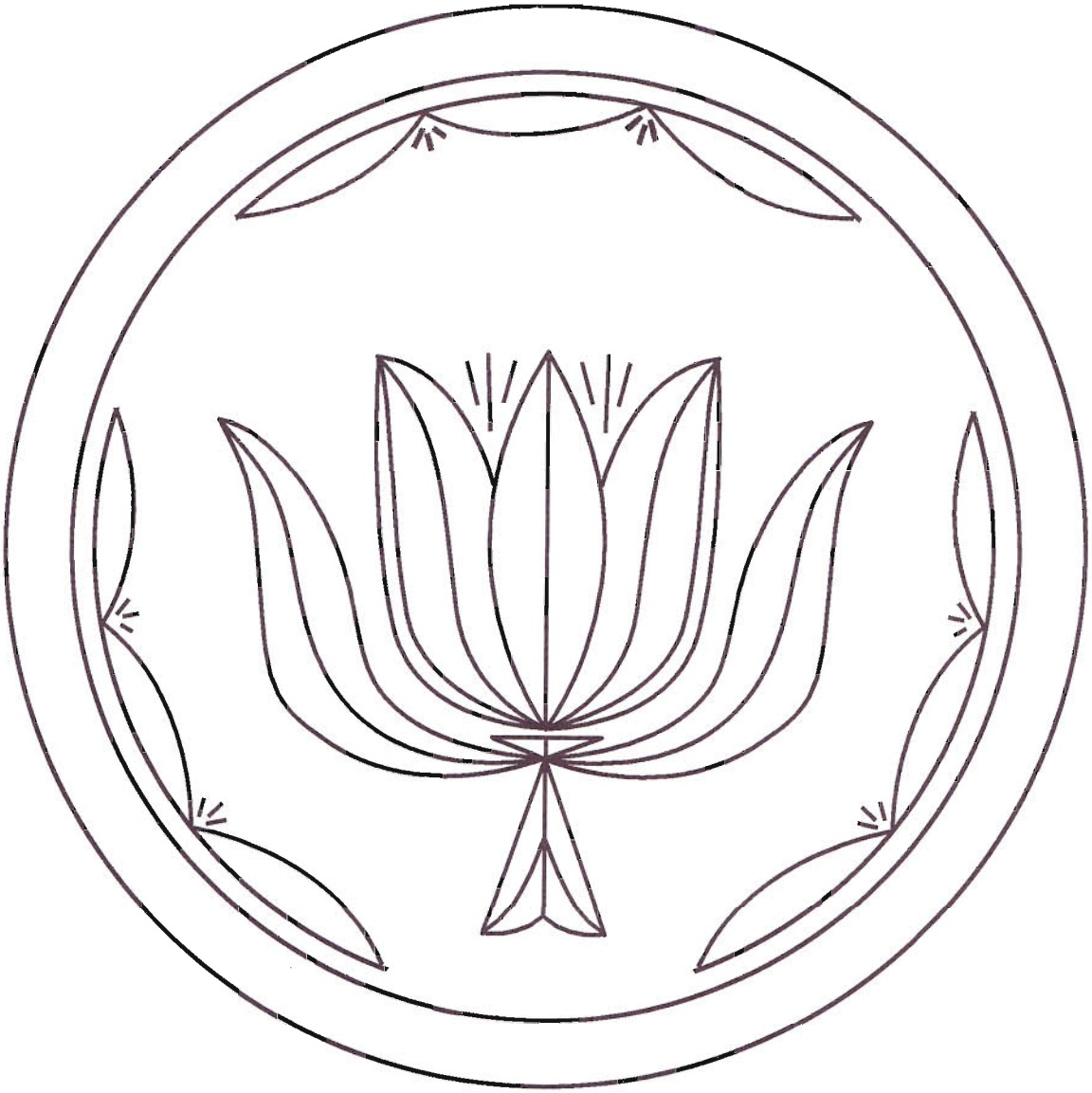


Plate No. 3

Transitional Tips

LAYOUT: Be sure to consider grain orientation before starting the layout.

CARVING: Begin by carving the four three sided chips in the center. Continue carving toward the outside of the plate. The straight cuts must be made first, cutting away from your existing work. The curved sides of these chips provide ample practice in making smooth curved cuts. See Book #2, pages 10 and 11 for tips and an illustration of the proper knife position for cutting small radius curves.

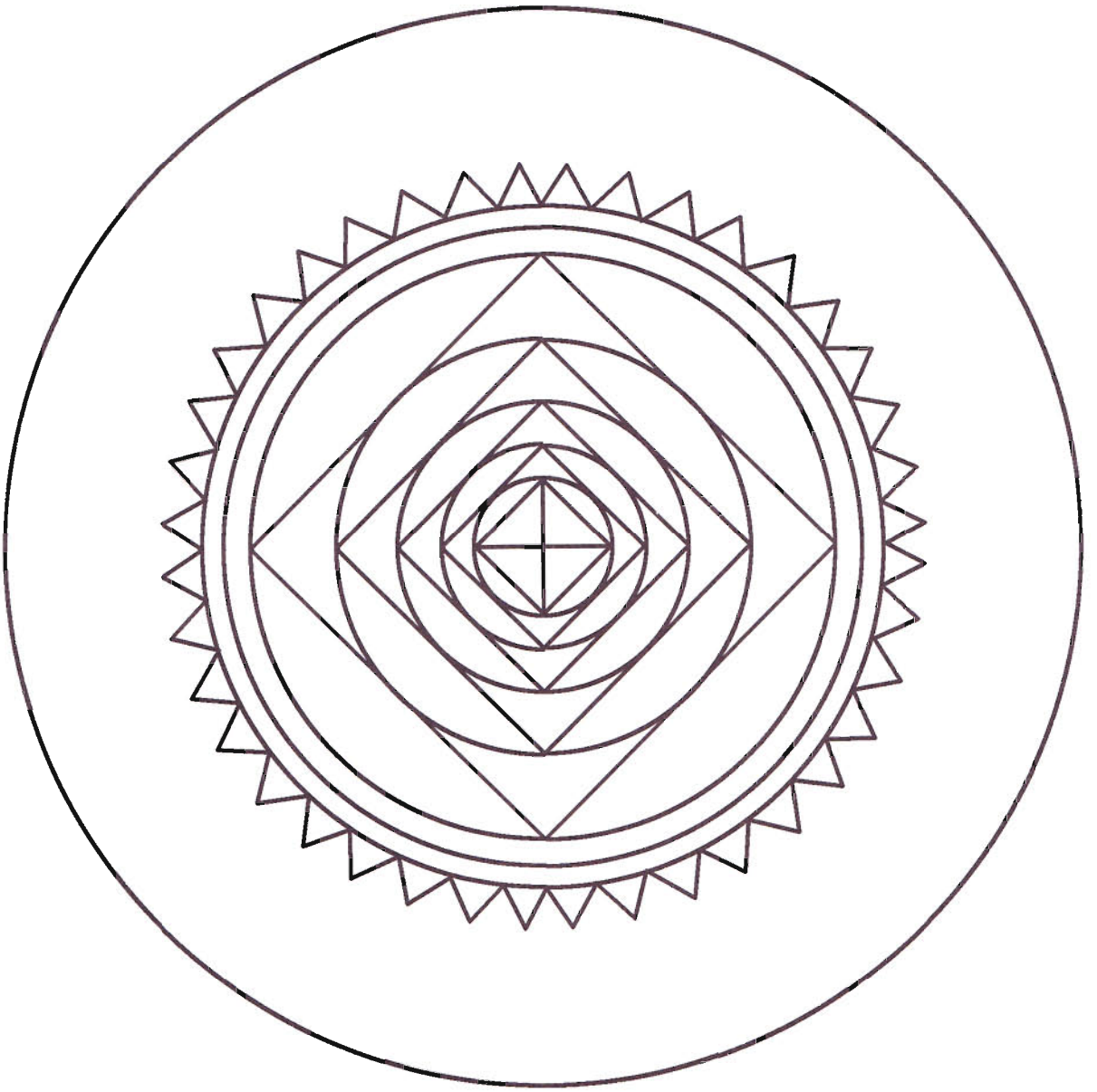


Plate No. 4

Transitional Tips

LAYOUT: Note the direction of the grain before laying out the pattern. This pattern can be most easily drawn directly on the plate.

CARVING: Begin with the eight three sided chips in the center. Continue with the three sided chips surrounding the diamonds, working from the center out.

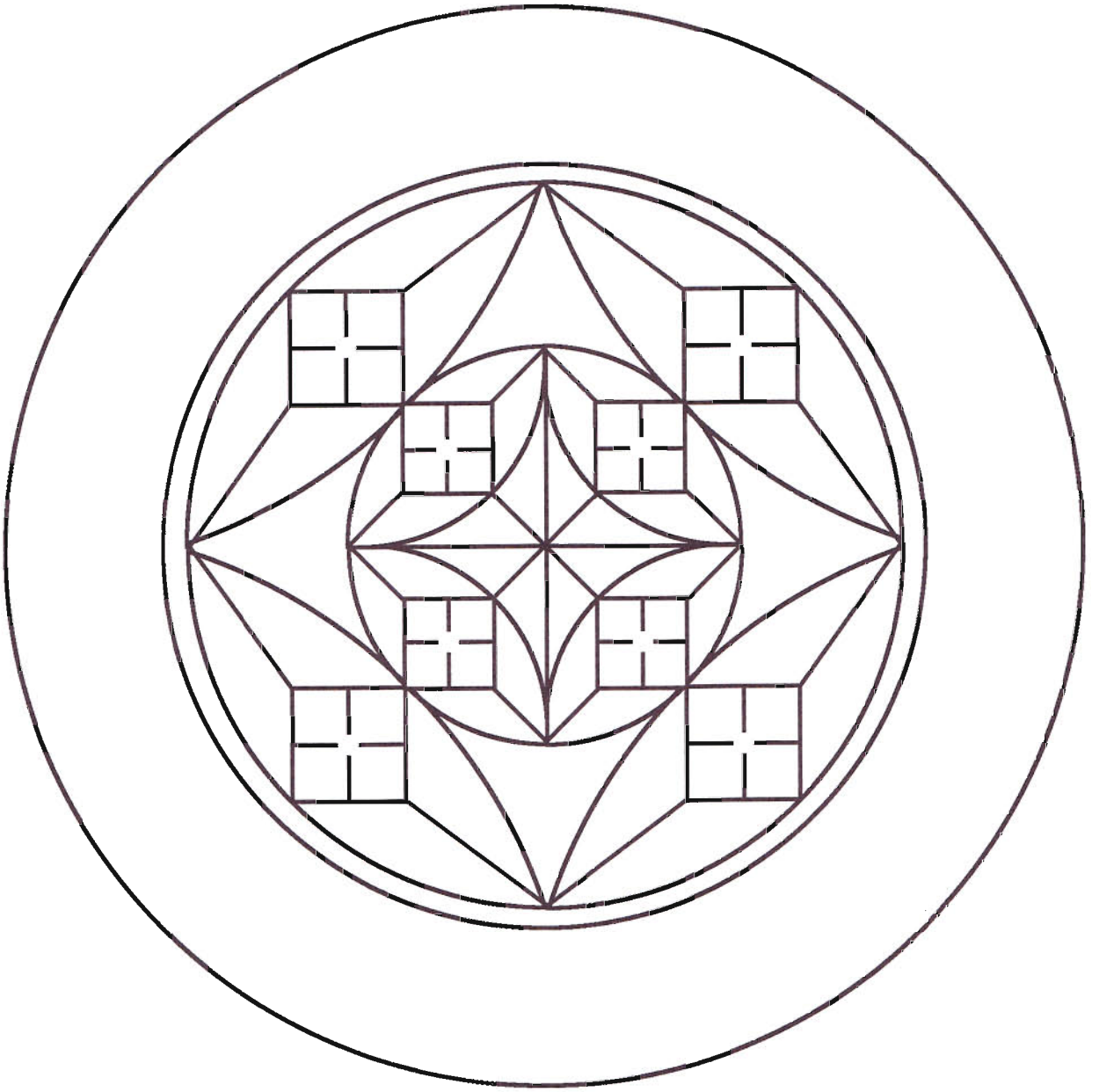


Plate No. 5

Transitional Tips

LAYOUT: With a multi-sided rosette such as this seven sided one, grain direction is not as significant a consideration as with the three preceding projects. Simply line up the grain with any one of the points of the rosette. See book #1, page 48 for instruction on laying out a seven sided rosette.

VARIATIONS: Compare this rosette with the six sided one on page 31 in this book. Also see the three other seven sided rosettes in Book #1, page 48.