

WHITTLE FOLK TROLLS

www.woodbeecarver.com ~ Don Mertz ~ the WOOD BEE CARVER



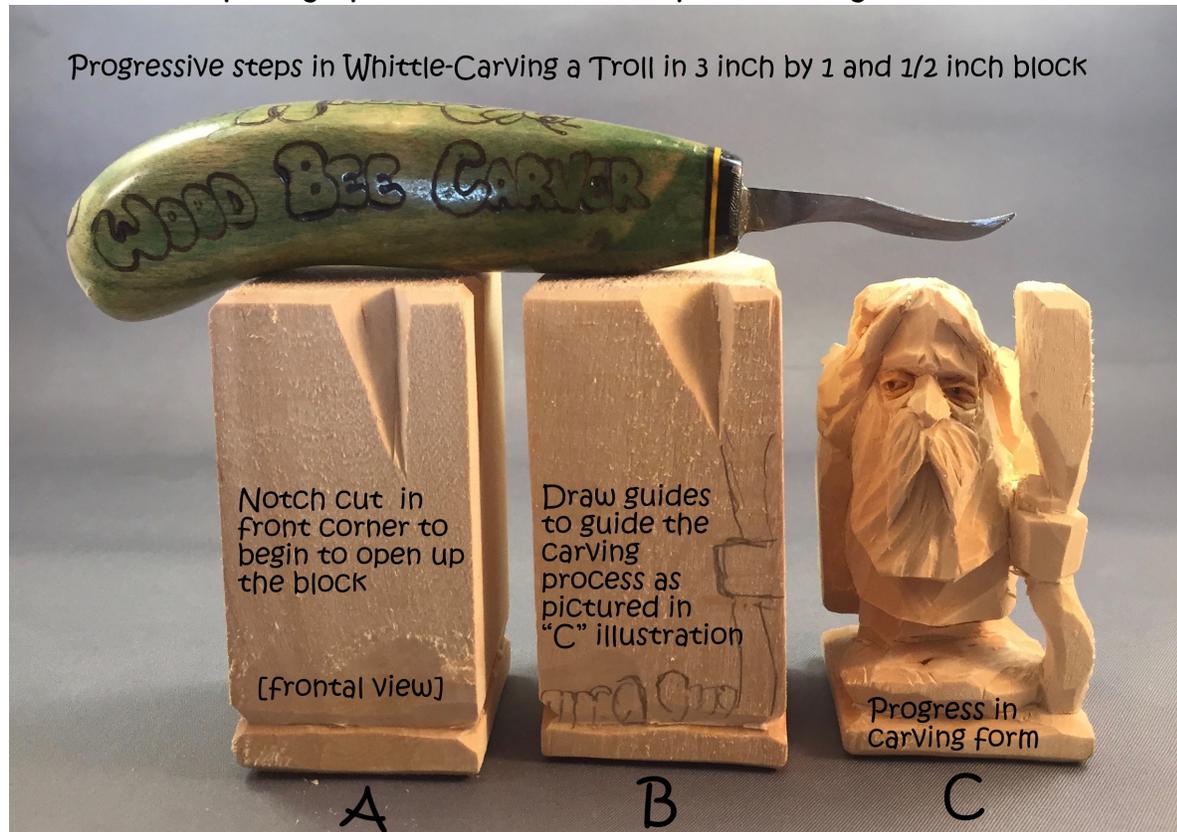
Trolls are mythical characters created in ancient times by story tellers who used imagination to weave a story with descriptive descriptions of the characteristics of a troll. No one knows for sure what a troll looks like even through artists have made drawings and sculptures of the imagined image based upon verbal descriptions. Thus, Whittle Folk Trolls are an artist's interpretation of what trolls would look like when Whittle-Carved in a block of wood. Characteristics include bushy hair, mustaches and beards and long muscular arms that are holding a crooked walking stick or a club. These trolls are not ugly nor possess animal characteristics in appearance but do have a whimsical human appearance that have a story to tell through their pose and facial expressions when applying imagination.



Progressive Examples for carving trolls.

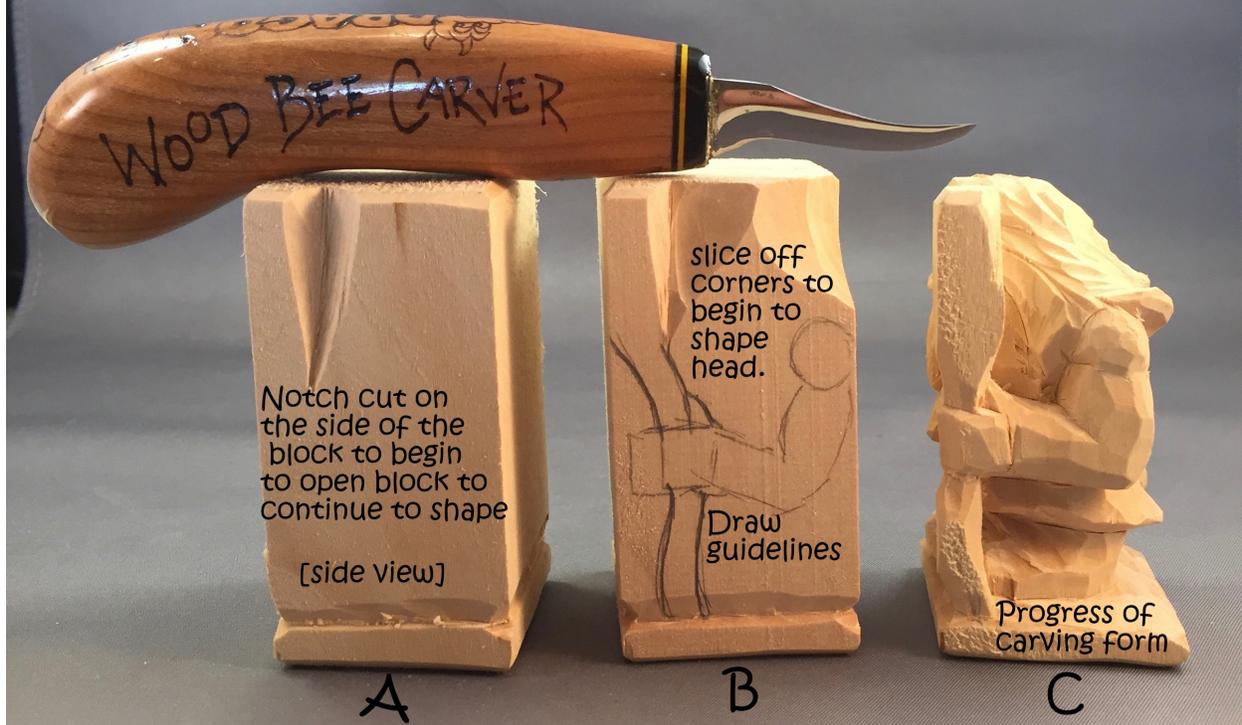
Study the photographs as a visual tutorial to imagine how a Troll is Whittle-Carved and follow the written instructions to begin to understand the necessary steps to complete the carving of a troll. Keep in mind that the best way to learn is by

doing. The WOOD BEE CARVER says, "*Would be carvers would be carvers if they would carve wood.*" So, after reading through this self-guided tutorial, get a knife, a piece of wood three inches by and inch and half square and following the instructions in photographs and written descriptions to begin the adventure.



Progressive steps in carving a Whittle Folk Troll using a curved blade designed especially making slicing cuts. The First cuts are to make the top of the walking stick by making two notch cuts on the corner of the block. A notch cut is made by using two slicing cuts at an angle of each other with the second cut meeting at the bottom of the first slicing cut. Do this on both sides of the corner to form a square column as illustrated in the first block on the left. The middle block has received drawn guidelines indicating the toes of the feet, the muscular arms and the crooked walking stick.

Progressive steps in Whittle-Carving a troll in a 3 inch by 1 and 1/2 inch block



The profile view shows the left block again with the notch cut that formed the square top of the walking stick. The middle block shows the side view drawings of the muscular arm holding the crooked walking stick as well as the head beginning to be formed by rounding off the corners. The right illustration shows the troll having received more shaping to the basic form of the troll and the head received oblique slice and roll slicing cuts to begin to form hair. The curved cutting edge of WOOD BEE CARVER knife has done this preliminary shaping to basic form.

Comparable Illustrations of various stages and facial forms of Whittle-Carving a troll
~ B and D are bearded trolls while C has no facial hair ~



Illustrations of bearded trolls in variety of poses and progress ~
A and D are carved to basic form while B and C are finished.





Carve a foundation for the face by narrowing the head as in the illustration on the left in the photo. The right illustration reveals the progression in notching around the bottom of the hair line and shaping the forehead to angle up and under the hair line. The angle begins at an area close to where the tip of the nose will be located as the slicing cuts angle up on both sides of nose area to form the forehead area.

Notice in each of the illustrations that the top area of the toes and feet have been established. Notice also the planes and angles of the hand as it wraps around the walking stick.



Continue to shape the major landmarks of the face by making slicing and scooping cuts on both sides of the nose area up towards the eyebrow area as in the illustration on the left. The second illustration on the right shows the defining of the nose by making two angled notch cuts under the nose to wing the nostrils. This is followed by continuing to make slice and scooping cuts to define the eye socket area and shape above the eyebrow with planes and angles carved into the forehead.

Notice also that the hair area is receiving oblique slice and roll cuts to begin texturing the hair area.



The illustration on the left shows where a notch cut which is two angled slicing cuts that meet at the bottom of the first have been made in the eye socket scooped out area right under the eye brow ridge. This illustration also shows a face foundation that does not have a mustache or beard. Rather a mouth mound has been established.

The illustration on the right continues the process of opening the eye mound area with a triangular cut in the inside corner of each eye. Also, the juncture of the nostril and beginning of the smile line and top of the mustache is established with a triangular cut. The contour of the top of

nose nostril is shaped with a slice and roll cut on each side.



Illustration on the left shows the continued shaping of the eye with the first cut of a notch slicing across the bottom of the eye mound area and the second cut slices down from the ridge line of the upper eye lid made by the triangular cut and the notch cut under the eye brow of an earlier step. The end result is a flat plane into which the eye ball will be carved as in the illustration of the right. A small triangular cut is made in the inside corner of the eye plane to simulate the tear duct. A slicing stop cut is made from the tear duct up and along the ridge of the upper eye lid and down towards the outside corner of the eye. This is followed by a gently slicing cut in the eye ball area slicing up to the

stop cut to cause the eye ball area to appear to go under the upper eye lid.



~ Whittle-Carving Glossary of Knife Cuts ~

The top of the illustration board shows a series of oblique slice and roll cuts to form a dish out texture to simulate the waves in hair and beard or clothing wrinkles and folds. It is called an "ice skating cut" as in laying the cutting edge of the blade on the surface of the wood like it was the blade of an ice skate. As the blade is sliced forward at an oblique angle twist the blade in a rolling action like the twisting of an ankle while skating. With a light slicing cut the cutting edge will grab ahold of a sliver of wood that will scoop out a trough or gully in the surface. On the left side of the illustration board under the oblique texturing there are slicing cuts that give definition to hair and beard that appear to be individual strands of hair. Each one is made with two cuts

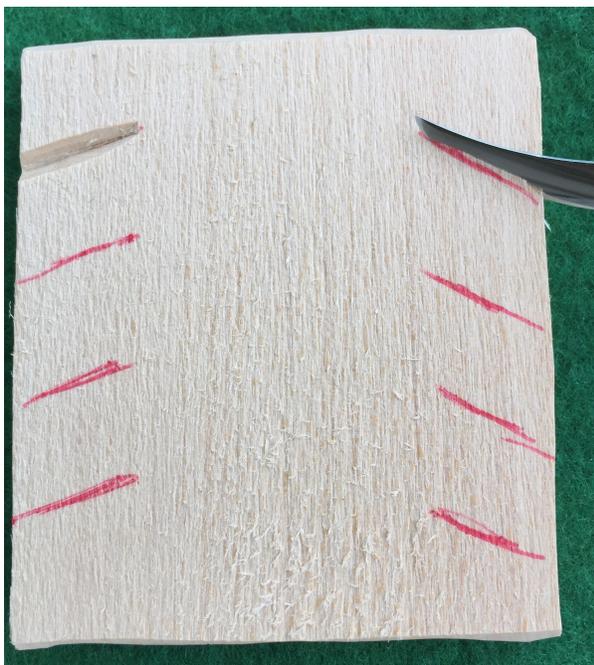
beginning with a perpendicular stop cut to the wood surface that is like drawing a line with a pencil. The second cut is an angled cut on either side of the first cut that goes to the bottom of the first cut to remove a thin sliver of wood. Stair stepping the curving cuts (no straight lines) of varying lengths will give a natural appearance of the movement of hair. This cut is more distinctive with its play on light and shadows than the typical "V" cut where the light goes to the bottom of the "V" and dies.

The two chip carved triangles to the right of the hair illustration is the beginning understanding for the use of triangular cuts in Whittle-Carving. Variations of the three cut triangular cuts are used to create an opening so that additional carving can be done. This is illustrated by viewing the eye illustration under the hair on the illustration board as well as the juncture of the nose nostril and the beginning of the smile line with the third cut that removes the triangle chip also forms the top of the dental curve of the mouth mound. Three cut triangular cuts are also used for mouth opening under a mustache, corners of the mouth, nose nostril openings, and other areas where an opening hole is needed for further carving steps.

The bottom left corner of the illustration board shows the beginning cuts to form an ear with notch cuts outlining the outer shape of the ear. The inner opening of the ear is done by making a reverse triangle cut with the first two cuts forming the shape of the ear tragus and the third cut being an arching cut to hollow out the inside of the ear on the back side of the tragus.

On the right-side bottom corner are three illustrations of notches. A notch is made using length of the cutting edge in a slicing action to make two angled cuts with the second cut meeting at the bottom of the first cut. A curved cutting-edge blade shape is the most efficient for making this kind of notch cut because more of the cutting edge is put into action. A notch cut is used to open up a surface of the wood so that additional cuts can be made in the stair stepping of the surface design of the carving. One cut is not a cut to end all cuts because additional cuts are required to continue the shaping. A notch cut along with the three cut triangular cuts are used for making an opening so that additional cuts can be made.

EYE BROW NOTCH SET UP TO MAKE A FOUR STEP PRACTICE EYE STUDY BOARD



This is an illustration of an eye study practice board. The angled lines are to illustrate where to make a notch cut to simulate the bottom of the eye brow. The top left side of board has a notch already carved with the right side shows a curved knife blade making the first slicing cut along the line. A second angled cut that stops at the first cut will form the eye brow notch. There are four steps in making this style of Whittle-Carving eyes. Note: there are many ways to carve eyes and this is only one method that uses only knife cuts to form eyes.

The next illustration below will illustrate the four steps of carving this style of an eye.

USING THE EYE BROW NOTCH PRACTICE BOARD TO MAKE THE FOUR STEP EYE STUDY PRACTICE BOARD



Step 1: Illustrated in this step is the left and right eye with a nose imagined in the blank middle space. The angled notch at the top represents the bottom of the eyebrow. A three cut triangular cut begins where the bridge of the nose meets the bottom of eyebrow. First cut alongside of nose, second cut alongside bottom of eyebrow and third cut angles towards the inside of the corner of the eye mound.

Step 2: A notch cut begins with first cut slicing across the bottom of the eye mound with second cut slicing down beginning at the ridge of the upper

eye lid. This creates an angled plane into which the eye ball will be carved in the next step.

Step 3: A small three cut triangular cut is made in the inside corner of the eye to simulate the tear duct. This is followed with a gentle stop cut along the ridge of the upper eye lid. This is followed with a gentle slicing cut under the stop cut to remove a thin sliver of wood. A small triangular cut is made at the outside corner of the eye and slicing the bottom eye lid up under the upper eye lid.

Step 4: A pupil is made with stop cut using tip of blade to enter under upper eye lid followed by an arching quarter moon slice under the stop cut to remove a divot of wood. Twist the point of a lead pencil in the pupil divot to give color to pupil. Additional shaping cuts may be made to smooth up the appearance of the eye treatment. When completed apply liquid super glue (*Cyanoacrylate*) to strengthen the eye lid which is prone to breakage due to being thin cross grain.

OBLIQUE SLICE AND ROLL CUTS IN THE SHAPING OF HAIR



Once the corners have been removed to form the top of the head, the process of continuing to shape the head and at the same time carve hair texture is illustrated in the back and top of the three heads in the photographs above. The illustration on the left shows the beginning of hair and head shaping by using oblique slice and roll cuts. The middle illustration shows the continuation of reducing the head and hair shape to desired size by repeatedly making oblique slice and roll cuts on top of previous cuts. Making these repeated slicing cuts will create the appearance of bushy hair. The illustration of the right shows the beginning of adding detailed stop cut and angled cut for individual strands of hair as it appears on the left side of the head.

GALLERY OF WHITTLE FOLK TROLLS



Comparable illustrations of finished Troll and Troll carved to basic form ~ notice how the dental curve of the mouth mound is shaped with good foundation for carving in details.



Notice the planes and angles in the form of the hands

Every carving project is a learning project in that we learn by carving, learn by visual observation, learn with imagination and by the old saw: "Practice, Practice, PRACTICE." Whittle Folk Trolls are good practice carving projects while learning by and while carving. With any new carving project, it is always a good learning experience to carve a second one after finishing the first one. What was learned carving the first one is filed away in the carver's creative subconsciousness to become a tutor when carving the second one. That is repeated with the next one as each one is a little different while still being the same basic theme.

There are two suggested ways to add color to the Whittle-Folk Trolls. One is to apply *Howard Feed-N-Wax* or Raw Sienna artist oil paint thinned with boiled linseed oil. Follow safety procedures in disposing of oily rags or paper towels to avoid a fire.