

increasing the width of the lines with a larger ball end bur into a “V” shape with rounded tops on each of the three sections. The next photo illustrates the preparation of the lines with the smaller bur.

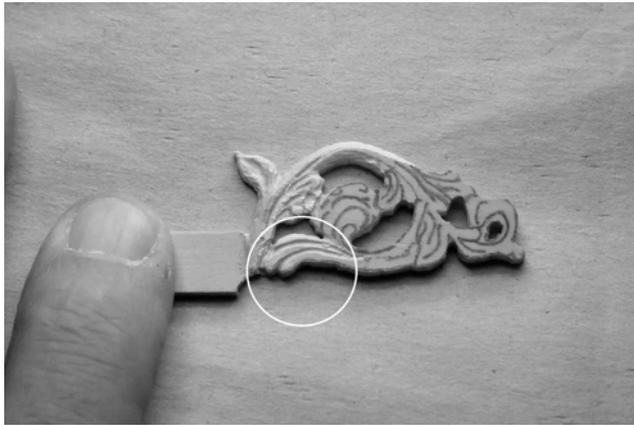


Figure 1 Roughing out the sweeping leaves at the bottom left

Next we are going to rough out the curling central area. This involves establishing three distinct levels of curls, diminishing towards the bottom of the carving. You now can begin to see the three-dimensional characteristics of the carving taking shape. Isn't it amazing? The potential for a great carving is emerging from the wood as you visualized it. Demarcation lines are required to differentiate between the two highest levels of the curl. The same method is used here to draw the lines with a smaller bur and then make the groove and rounded tops appear with the use of a larger ball end bur.

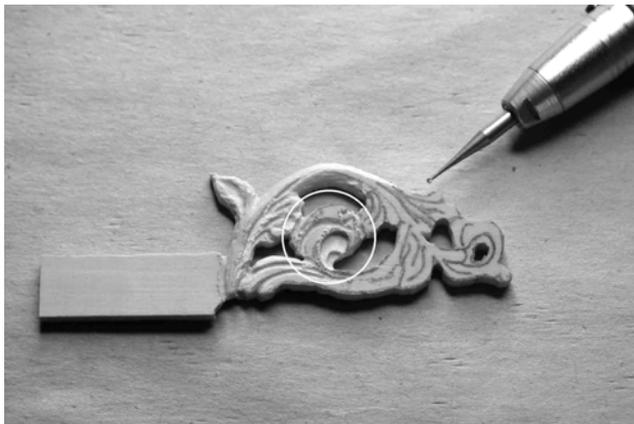


Figure 2 Middle section roughed out to three levels of curls

The next step in the process is to give this centre area some shape by carving the convex shapes on the curls. Remember to carve the edge furthest away from you and in order to remain in control of the bur and avoid damage to the carving. Round off the edges and start forming the “V” shape in between the sections. A light touch is required to form the convex rounded tops of the individual sections. It is here that we are going to try a new concept. The curls are not flat, that is to say, they spiral downward into the curling section like a ramp. We need to remember that although this is a bas-relief carving, it is still three dimensional in form. The next photo shows the effect of further refinement to the centre area.