

BLACK-CAPPED CHICKADEE CARVING AND PAINTING

A coronavirus confinement odyssey

by

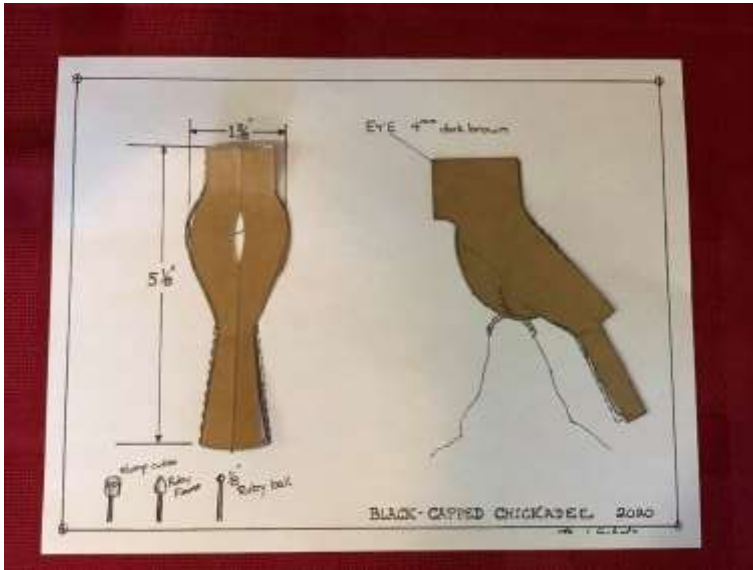
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Day 0 (prior to carving)

“Tooling up” for tomorrow’s Chickadee class!



Here are several base options...

I'm often asked... "Do you carve the bird first and THEN create the base" or vice versa the answer is...BOTH!
Sometimes I will have a beautiful base created and just look at it over time. Suddenly, it will hit me when least expected what bird would work! Such is the case now... For several years I've had this remarkable piece of driftwood in my Studio just waiting for it's inhabitants! I love the busy swirl effect around the hole and know that a trio of curious little Chickadees would be perfect! And now... it's time to carve!



Here's where I envisioned the birds to be!



Day 1 – Stacking on toilet paper and starting carving

Smuggling toilet paper to the tune of Rocky music video

<https://www.facebook.com/floyd.scholz.56/videos/2646191758960642/>

Bandsaw basics videos 1 and 2

<https://www.facebook.com/floyd.scholz.56/videos/2646233538956464/>

<https://www.facebook.com/floyd.scholz.56/videos/2646521972260954/>

Layout lines!



Stump cutter is what I use for the shaping of a bird this size...



Using easy smooth strokes, round over the top of the body at the "T" mark to the side line...pictured is the left side...



Top of tail rounded over and lightly sanded with 320 grit Swiss paper



Measuring down 1/8" from the top... draw your lines and remove waste wood...



Under tail and under tail covers



Even up both sides of the tail....



Body shape video

<https://www.facebook.com/floyd.scholz.56/videos/2646250342288117/>

Head direction has been decided!



Head width overall... 1"



Blocking in the head



Scapulars layout... cut around the line about 1/16" deep... Once you've cut around and isolated the scapulars draw an angled line towards the end of the "wing area" and remove wood on the right wing where the "X's" are..... catch my "drift"?



Round over the back of the head...



Measure down 3/4" from the top of the head block and cut away and shape the throat area...



This is the only cutter bit I have used up to this point.



More head refinement...





Head refinement... still using the stump cutter!



After shaping I lightly sand the area...



Now continue the circle into the forehead area and draw in the beak and throat. Remove wood areas marked with an "X"



That "Chickadee cuteness" is already apparent!



Measure exactly 5/8" back from the tip of the beak and place a pencil point mark right on the crease line...



OK... time to introduce a new cutter bit!

I will use a Ruby Flame to deepen the eye marks... Then I'll follow up with an 1/8" ruby ball...



The eye hole is cut to a depth of about 1/8"
The Eye is a 4mm medium brown glass eye on wire.



Using the ruby flame bit, run at 55,000 rpm and deepen the eye crease



Draw in the jaw line and then cut below the line with a 1/8" ruby ball. Then with the same ball cutter, round over the area above the eye hole.



An incredible transformation occurs once the head has been rounded over and the jaw line cut in and shaped!



It's a matter of preference, but I like to set the eyes early.
It brings the bird to life and aids in the refining of the "Beak to eye" proportions....



A+B epoxy video

move!<https://www.facebook.com/floyd.scholz.56/videos/2646391785607306/>

Awe... ain't that cute! Now he's watching my every move!



Now I turn my attention back to the body.

I draw in the overlapping breast and side pocket feathers and the leading edge of the wing leading into the tips of the primaries...



Ruby Flame usage... wings! video

<https://www.facebook.com/floyd.scholz.56/videos/2646406752272476/>

I've rounded over the feather groups and carved away wood to shape the tips of the primary feathers...



The remaining major feather groups have been drawn in and ready for carving...



Carved in using the stump cutter... 20,000 rpm



Time to fit the bird to it's "roost" !!!



I matched the angle of the descending branch and carved away a groove into the belly... Viola! A perfect fit. 👍



Time to begin adding feathers!



Cutter bits used for carving in the flight feathers...



Feathering with a diamond cylinder video

<https://www.facebook.com/floyd.scholz.56/videos/2646489855597499/>



Top is all complete and now onto the underside... I will use a diamond point for this....



The fine diamond point is the perfect tool for defining and undercutting feathers. Run at full throttle! 55,000 rpm



And now for a little contour fluffiness!
I'm using a 1/8" slightly worn out ruby ball...high speed!



These "humps and bumps" are what I call "Landscaping". They add softness and depth to the body...
Next step is some light sanding to smooth all the surfaces. I will use 320 grit Swiss paper...



It's now 6:30 pm. Not a bad day's work! Tomorrow morning we'll do some soft sanding, some burnishing and onto texturing and paint!



OK... so I lied... I went back in and made his eyelids and used the excess putty to git the bird to the branch like a perfect puzzle piece! Wrap the branch in Saran Wrap (Clear plastic wrap) and press the bird onto the branch. Time for a Beer!







Day 2

Resolving the hardened putty from the night before video

<https://www.facebook.com/floyd.scholz.56/videos/2647000118879806/>

Introduction to contour sanding video ... 320 grit and a pocket full of patience!

<https://www.facebook.com/floyd.scholz.56/videos/2647003065546178/>

Sanding is complete. The hardest thing to teach is “touch and subtlety”

More than simply ... “tool to wood”, it comes from within... it’s a feeling that comes from experience, time and observation.

Look at and REALLY analyze your subject. Try and notice what often goes unnoticed....

I know and admire musician friends who express more with one note than I can with twenty!

Personally, my own contouring techniques are a distillation of live bird studies and studying the work of others I admire... Bob

Guge, Todd Woldt, Jett Brunet, Kent Duff, Marc Schultz, Pat Godin, Larry Barth, Gary Yoder and of course the master...

John Scheeler!





Using a rubber "thingy" I wrap 600 wet/dry paper around it and hand sand the entire bird... (except the eyes 😊)



And don't forget to carefully smooth down his itty- bitty little beak!



I will now take it one step further and use a polished ball run at 55,000 rpm to burnish in subtle ripples...!



Before.... and after burnishing in the ripples... It adds much more "volume" to the surface!
Tupelo is soft enough to very receptive to this type of polishing effect...





Now that we're ready to burn the texture, I sharpen and highly polish the tip.... I will be using this skew tip for the major flight feathers... medium to lower heat setting...

Here are my 2 "all purpose" wood burning tips !



Feather shafts and prep for texturing with a wood burner video

<https://www.facebook.com/floyd.scholz.56/videos/2647373632175788/>

All flight feathers are complete! Pictured is the burner used. With the "flights" complete, I change burner tips to a spade tip to texture certain other areas...



Day 3

Good morning neighbor! Video

<https://www.facebook.com/floyd.scholz.56/videos/2648045065441978/>

Burnishing demo.....(for those who requested it! 😊) video

<https://www.facebook.com/floyd.scholz.56/videos/2648065382106613/>

Contour burning... A-B-C's video

<https://www.facebook.com/floyd.scholz.56/videos/2648067192106432/>

Super tight burning and short strokes!





All burning has been completed...
Now just some light stoning on the unburned areas, texture and sealer!



All burning complete! Ready for some light stoning is the rest of the body!



Light stoning is complete!
After a close inspection this little beauty is ready for sealer and painting!



Transitioning from carving to painting! Video

<https://www.facebook.com/floyd.scholz.56/videos/2648277832085368/>

Colors that will be used to paint the Chickadee. From left to right: Yellow Oxide, Raw Sienna, Titanium White, Ultramarine Blue and Burnt Umber. And the tall guy in the back... White Gesso



Gesso applied with a 1/2" oval wash brush on all parts EXCEPT the top of the head and the throat area!



Gesso 1st coat ... Make absolutely certain that the first coat is totally dry before re coating !



3 thin was coats of gesso.



Burnt Umber 50% / Ultramarine Blue 50%

Then to that mixture which should look black, add 30% white to achieve a dark gray color.



Oval brushes make effective "masks" when airbrushing shadowing or creating feathers...



A wonderful soft effect is effortlessly achieved!



How it appears on the bird's body....
A soft touch and LOTS of practice!👍



2 thin wash coats of 50/50 Ultramarine Blue and Burnt Umber to darken the cap and bib.. (throat)



2 very thin wash coats over the entire back area and tail underside of the original gray mixture...



A thin wash coat of pure white gesso onto the frontal area and 2 thin coats of the same to brighten up the white cheek areas...



A very thin wash coat of Raw Sienna applied to the side flank areas



A touch of Semi glass polyurethane on the beak and I think I'll call it a night! Detailing comes tomorrow. 👍



Day 4 - Saturday morning wrap up!

Don't worry be happy! Video

<https://www.facebook.com/floyd.scholz.56/videos/2648838522029299/>

"Dry brushing" to highlight the texturing... Just white gesso is used



Dry brush demo! Video

<https://www.facebook.com/floyd.scholz.56/videos/2648860865360398/>

Brighten up the white cheek areas with Titanium white.

Gently and lovingly drag individual brush strokes up onto the black areas to create the delicate illusion of overlapping feathers! I used a high quality #6 pointed sable....



Flight feathers edges are lightened up with white... The outer tail feathers are painted white. Overall detailing is complete and the little "fluff ball" is epoxied to the branch! Phew!



Detailing!

