



Carving Newsletter

June 2023



Hello Carvers,

We're heading into a summer pause after a busy winter and spring. Our programs, classes, and Carving SIG will resume after Labor Day, but our great monthly newsletter will continue.

We just completed a packed week with Mary May teaching three classes, doing a lecture, tour, and two group dinners. Thanks to Heidi McNamee for being the Chief Coordinator and individual class coordinators Julie Niemeyer and Michael Rothman. Thanks also to students and supporters. It's a treat to have any nationally known carver here, but especially Mary May since this was her third visit in ten years.



I suggest you attend the annual picnic and potluck on Aug 12th (11:30-3:30) at Jim and Susan Spitzer's near Beaverton ([click here](#)) to register. Guests and family are welcome. We'll have demos again this year; but we are also planning a *swap meet* where you can buy, sell, barter, or give away your excess carving tools, wood, patterns, books, supplies, or objects d'art. The club will also have free and for-sale things that have been donated to benefit our mission.

The Gathering of the Guilds (GOTG) show was great in many ways, imperfect in a few, but a valuable experience for the club. You can find my summary later in the newsletter.



We will exhibit again at Multnomah Days (Aug 19), Art in the Pearl over Labor Day (Sept 2-4) and the Columbia Flyway Wildlife Show in Astoria (Sep 22-24). We'll need volunteers to help at each. I don't want to pester you to sign up right now, but please put these dates on your calendar.

I'm impressed what comes over the transom. Ahmad Raoufi sent an email saying he recently moved from San Diego and wants to show and teach the 5,000-year-old Nuristan Chip Carving technique from his native Afghanistan. He is young and recently from Kabul, where he finished a comprehensive three-year woodworking and carving program. He did a short demo at the last SIG meeting, and we'll figure out ways to engage him.

At the GOTG, a local woman saw our half-sized carousel pony and approached us to help find a home for a mostly completed, full-size carousel horse created by her father-in-law thirty years ago. We'll help her. A retiring carver named Daniel Timmins called and wanted to find a home for his lifetime of carving tools, books, and supplies. So, our tool library just grew, and while picking his things up, a friend of his donated a high-quality set of crooked knives and adze to our library. Finally, this week I was able to see the end of a two-year process with the donation of a valuable netsuke collection from the Dennis Mihm estate to the Japanese Garden.

Hope your summer goes well and is Covid-free.

Larry Wade

lpwade@gmail.com

In This Issue

[Programs](#)

[Class with Adam Mclsaac](#)

[Interest Lists](#)

[Upcoming Events](#)

[In Case You Missed It...](#)

[Gathering of the Guilds 2023](#)

[Comfort Birds at GOTG](#)

[Leroy Setziol Retrospective](#)

[Carving a Celtic Sun](#)

[Our Newest Sponsor](#)

[Educational Opportunities](#)

[Clubs and Guilds](#)

[Contact Us](#)

[Our Sponsors](#)

OUR MISSION: Encourage carvers at all levels through education, fellowship, and mentoring

Programs

Summer ZOOM Programs - we're taking a vacation; programs will resume in September

Summer PICNIC - 3rd annual picnic-potluck, Sat August 12th [Signup here.](#)

Some demonstrations, bargains to buy, and a great time to socialize with friends, mates, and club members.

Class with Adam McIsaac

Adam is a professional carver who works in the style of the tribes of the Columbia River Basin. He conducts workshops at his LaCenter studio near Vancouver, WA. The second of two intermediate level classes is now scheduled. Attendance in the first class is not required.



Second Native Columbia River Art Workshop with Adam McIsaac

June 2/3, [click here](#) to register

Students can choose to carve a ceremonial ladle, tray or a salmon. The essence of the workshop is to experience the use of traditional tribal tools (adze and crooked knife) while working with traditional wood—cedar or alder.



Monthly Classes & SIGs

Sharpening for Beginners – in-person or online

Taught by Roger Crooks, Larry Wade, or Terry Burnside
Click a desired date to register, [Jun 14](#), [Jul 12](#), [Aug 9](#)

One of our main charters is to preserve the art of carving and to do so requires teaching beginners. We all know sharpening is critical. There are many articles and videos online, and they often show contradictory ways to sharpen. For a beginner with few tools, figuring out how to start sharpening is daunting.

Our philosophy is to start with good tools and keep them sharp with stropping. Reshaping tools, power sharpening, and using stones will be taught in future classes.

This beginner's class delivers information with a [handout](#), a [video](#), and hands-on coaching. There is a fine line between getting a sharp edge and rolling over the edge making it duller.

Correcting stropping techniques in real time will start carvers on the right path to building muscle memory for sharpening. The class repeats monthly, and can be attended either in-person (preferably) or via Zoom.



Leather Strops

Incised Carving Class (free) – in-person, or online

Days and times vary. To register, click on the desired date: [Jun 24](#), [Jul 15](#)

This one-session, 2-1/2 hour class is for those new to carving or who want to try incised carving. This class repeats most months.

The incised style carves lines into the surface of wood and can be done safely with one tool. Students will be provided with Basswood, a loaner tool, patterns, and a carving mat. This workshop will be taught in-person or it can be taken via Zoom.

Students will carve the Dogs Welcome sign shown, and wood is available for a second project afterwards. Students will use a parting (V) tool and can borrow it for a month.



Dogs Welcome Sign

Carving Special Interest Groups (SIGs) - in-person

Two groups meet monthly, one in the evening and one during the day. Each session is two hours long, with an optional hour before the meeting to eat, work, or chat. Click on a link below to register for the respective series, even if you attend sporadically.

- » **EVENINGS** at Guild of Woodworkers Studio (third Thursdays), 7-9pm, [click here for the evening series](#)
- » **DAYTIMES** at Woodcraft in Tigard (1st Thursdays) 1-3pm, [click here for the daytime series](#)

SIG meetings will resume after Labor Day.

Interest Lists

Walking Sticks & Wood Spirits — Interest list only

Taught by Terry Burnside. [Click here](#) to register interest

Terry will teach this class once there is enough interest. Add your name to the list if this is a future possibility for you. No obligation.



This class is designed for those not familiar with carving a wood spirit or face carving in general. Terry developed his techniques over 25 years, incorporating the methods of several well-known carving professionals.



Call for Pictures of Your Carvings

One of the highlights of face-to-face meetings is doing a “show and tell” about carvings we have done. Each month we will include a brief narrative with pictures of members’ work. When you send photos of your work to [OCG Newsletter Editor](#), please let us know some details, such as:

- » Wood used
- » Size, including thickness of stock
- » Finish, including coloration, if any
- » Special techniques or considerations, if any
- » Any other information of interest

A few tips on taking photos:

- » Position your camera (or phone) parallel to your work
- » Use natural light (sunlight) if possible
- » The only shadows you see should be in the work (not you)
- » Use a high contrast background so your work stands out



"The Modest, Fragrant Violet?"
by Mack Sutter
From the OCG Collection





Carving Newsletter

June 2023



Upcoming Events

June

The Odyssey of the Historic Jantzen Beach Carousel Oregon Historical Society, Portland, OR



The Odyssey of the Historic Jantzen Beach Carousel examines the carousel’s journey from Parker’s Leavenworth factory to California’s sunny shores to the Jantzen Beach Amusement Park, “Portland’s Million-Dollar Playground”, on Hayden Island in the Columbia River.

This exhibit has now reopened. For current information see the [exhibit website](#).

Kitsap Artistry in Wood Show and Sale Sheridan Park Community Center, Bremerton, WA, Jun 10-11



A Woodcarving and Woodworking Juried Competition. NW Artisan’s fine Wood Art for sale. The show [Prospectus](#) and [Registration](#) forms are available. Entry deadline June 3.

Contact: [Mark Campbell](#), Show Chair. [Show website](#)

JULY

NW Carving Academy, Ellensburg, WA Kittitas County Fairgrounds Event Center, Jul 10–14, 2023



This is a long-established, week-long educational opportunity with multiple instructors from around the region and country. The classes that are offered include hand and power carving, pyrography, painting and design, and baskets. Additionally, special interest classes are offered for spouses and partners.

Registration is open; For more information, [click here](#).

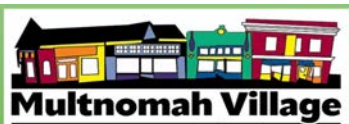
AUGUST

Oregon Carvers Guild Annual Picnic, Beaverton area, Saturday, Aug 12, 11:00 - 3:00



This is purely a social opportunity and a chance to meet others you might only know on Zoom. Thanks again to Jim and Susan Spitzer for hosting us at their home a bit north of Beaverton. To register, [click here](#)

Multnomah Days Street Fair Saturday, Aug 19, 9:00-5:00,



This one-day annual event is spread over the four blocks of Capitol Hiway, running through the heart of Multnomah Village. See the [Multnomah Days website](#).

Our club’s 10x10 booth will promote carving with demonstrations, literature, and comfort birds. [Register here](#) to volunteer.



SEPTEMBER

Art in the Pearl

Downtown Portland, Labor Day weekend, Sep 2–4,



This three day Labor Day weekend event is very inspirational and a great way for us to promote carving. We'll do demonstrations, show off a variety of examples, and interact with a variety of visitors of all ages and cultures. [Register here](#) to volunteer.

The Oregon Woodcarver's Rendezvous

Canyonview Camp near Silverton, OR, Sep 8–11



This a great event created and organized by [Capitol Woodcarvers](#) member Everett Koontz. This is a wonderful gathering where multiple classes are taking place simultaneously. If you ever wanted to try different types of carving this is the event for you. See last year's [registration form](#) for details on likely events for this year.

Tri-Valley Show & Competition

Veterans Memorial Hall, Pleasanton, CA, Sep 9–10, 2023



The Tri-Valley Chapter of the California Carvers Guild is having their annual show, which happens to be their 50th Annual Wood Show.

For more information on categories to enter carvings, see their [website](#).

Columbia Flyway & Wildlife Show

Clatsop County Fairgrounds in Astoria, Sep 22–24



This is a significant local show featuring nationally known bird and animal carvers, scheduled at the Clatsop County Fairgrounds in Astoria.

Contact [Randy Martin](#) to exhibit; save the dates and monitor the [website](#) for updates.

JANUARY 2024

Coastal Carver Artistry in Wood Show

Lincoln City, Jan 2024



This annual January carving show is a fixture in the state and well worth attending. With the success of their post-pandemic 2023 show, the Coastal Carvers are planning their 2024 show for Martin Luther King weekend.

Check their [website](#) for current information.

In Case You Missed It...

May was Mary May Month

by Heidi McNamee, Joe Wheaton, and Tom Siep

We had the honor to be visited again by Mary May, a world-famous master carver and teacher of the art of relief carving. The time Mary was here was all too brief, so we pretty much packed her schedule. She gave three classes and a presentation to the general membership.

Presentation to the Membership

Mary returned as our keynote speaker for the monthly meeting to talk about woodcarving for woodworkers. A big takeaway: say yes to the commissions that come your way—and then figure out how to do it.

A link to the video of the presentation should be available on our website soon.

Carving Tips & Tricks

Mary presented tips and tricks about the tools, materials, and techniques of classic relief carving. The paragraphs in this section outline some of the material in her presentation, but there was much more information presented.

Tools

She prefers long handled (~9") tools and gave an overview of their configuration. The two major traits of the long handled tools are sweep (given in #) and width of the cutting edge (given in mm).

- » #1 is a flat chisel
- » #10 is a half-circle
- » The other #s are gradations between the two extremes
- » #11 is a fluting tool, which is U-shaped
- » #12 are V chisels

A good beginner's carving set would include #3, #5, #7 and V chisel in both 6mm

and 14mm. Mary recommends buying good quality chisels, which come very sharp and will not dull easily. Some good brands are:

- » Swiss (Pfeil)
- » German tools (Hersh, Two Cherries, Dastra, Lamp, which might be produced at the same plant)
- » English (Ashley Isles, Henry Taylor, Addis)
- » French (Auriou)
- » Austria (Stubai)

Materials

Start with basswood or butternut (butternut is less available as it are dying from a fungus). Walnut and Cherry are harder to work but are quite popular.

Stay away from poplar (it's spongy). Alder might work well. [Ed. note: Local Alder does carve well]

Techniques

Mary encourages using the non-dominant hand as well as the dominant hand to avoid fatigue. She finds it easier to carve while standing; it gives her better leverage. The best height for the bench is about 2" below elbow.

Holding the piece with double-sided tape to a block of wood, which she then clamps to the bench. She uses the solvent that dissolves the tape adhesive to release the tape. She uses golf grip tape.

Mary uses diamond stones and small slip stones to sharpen chisels. She uses 1200 to start and 8000 to finish – the middle grits are not needed. Windex is a good lubricant, but water (or water with detergent) will work.



Relief Carving for Beginners

For the beginner class project, a calla lily in high and low relief was chosen. It taught the students a lot about the importance of grain direction and proper tool usage.

Before tackling the lily, the students started their hands-on work with a wooden 'donut'. The purpose was to explore how grain determines the direction that needs to be carved.

Then the students got some good practice with V chisels and started to carve a calla lily in low relief.

The next day, the same pattern was used, but the blank was cut out and stuck to the board with double sided sticky tape. There's a lot more surface to play with—which means a lot of interesting grain challenges.



Open Carving Workshop

In the open carving workshop each student worked on their own project. Mary worked the room giving advice and encouragement. Originally the plan was to have everyone work on the same project, but this free-form experiment appealed to those who signed up. The result was fun. We learned a lot from each other.

Occasionally the group would stop for deeper discussions about tools and techniques (and food.) Near the end of the second day, everyone presented their work and shared what they learned.

The art is inspiring and all so very different! Mary even occasionally got to work on one of her own projects, when all the participants were busy following up on her suggestions and observations.



Gathering of the Guilds 2023

Gathering of the Guilds 2023 – Recap

By Larry Wade

The Gathering of the Guilds (GOTG) is our largest annual event and it is a great venue to showcase carving. The Oregon Convention Center easily handled the 13,000 visitors over three days. The 325 exhibitors from the combined shows sold \$500,000 of art and craft. The Oregon Potters Association originated their Ceramics Showcase in 1983. In 2011 the woodworkers joined forces with the other guilds and started exhibiting side by side. This was the second year we had a dedicated Carvers Guild presence.

We had a 10' x 40' booth, a 50% increase over last year. It was split into two areas, a GALLERY to display and sell carvings and a DEMO area for education. We were part of the overall woodworking section that featured our host, the Guild of Oregon Woodworkers. This area had a total of fifteen private woodworking companies and woodturning groups. Woodworkers sold a combined \$44,200 including \$6,260 for carving.

Our mission is to encourage carvers at all levels and to promote carving. The show encourages carvers by creating a marketplace to sell and view a wide variety of quality work, while providing a meeting place for networking and inspiration. The demos add another dimension for promotion and education.

Fifteen carvers sold a diversified body of work over a wide price range. The display was impressive. Most carvers sold a few pieces. Visitors at the show generally bought lower priced items. We knew from last year that products priced over \$400 would not likely sell; but there was always the possibility. Our average selling price was \$116 with a high of \$350 and a low of \$25 (not counting comfort birds). We sold \$3,600 of carvings plus \$2,600 of comfort birds and related animals.

Comfort Birds

Comfort Birds were popular last year and we were confident they would be again this year. Our goal was to make 150 and sell 100. In the end we sold 110 at an average price of \$25, with a high of \$55 and a low of \$10. Interestingly, some buyers bought multiples as gifts for needy friends. The birds were made by a large team of over 25 contributors led by Julie Niemeyer. A good percentage of those sold were made by the CNC group and to them a hearty thanks.

The team worked on over 300 birds, and most were completed by the time of the show. The next phase is to complete the rest and give hundreds away to individuals and groups. The demand is insatiable, and the challenges will be to sustain our momentum and manage expectations. We used 20 different woods to make birds of varying sizes and design along with a few turtles, slugs, tadpoles, and a goose. We didn't have time to add owls, bunnies, cats, dogs, hedgehogs, or other wonderful critters - maybe next year.



Gallery artists

Our thanks to the fifteen carvers who supported the show and took the risk of putting their art up for sale. Each set their own prices with the agreement that they would receive 85% of the proceeds and the club would use 15% to offset costs (many art galleries charge 30-45%). Volunteering in the booth was optional but encouraged, and the eight that did got feedback in real time on how visitors related to their and all the products.

The carvers (in alphabetical order) were:

Puddy Adkisson	Santa themed
Jerry Boone	Reliefs, statuettes
Terry Burnside	Wood spirit canes
Cherry Cox	Pierced relief with stained glass backing
John Culver	Statuettes, realistic birds, boxes, Native American
Karen Hoyt	Carved and painted gourds
Sherry Klein	Caricatures, folk art, mammals
Elise Miller	Small live-edged boxes
Clark Moss	Spoons
Terry Moss	Chain sawed bears
Masa Nitani	Vases, bowls
Tom Siep	Hand carved comfort critters
Kelley Stadelman	Painted folk carvings, sculpture
Hyrum Weight	Nautilus shells, boxes
John Zipprich	Architectural panel, Setziol-style

Demos

A dedicated carving bench was created to provide a variety of continuous demonstrations. The area was across the aisle from the Gallery, and visitors and volunteers could easily move around. Each demonstrator chose what to do and brought their own project and tools. They would engage visitors in a dialog and sometimes another volunteer assisted. The demonstrators were:

Jerry Boone	Celtic sun relief (three shifts)
Jim Spitzer	Setziol-inspired natural piece
Kelley Stadelman	Santa sculpture
Masa Nitani	Miniature bears
Clark Moss	Spoons
John Wheeler	Green wood spoons



Volunteers

It was heartwarming to have such good support from a wonderful team! Setup was done over two days, but tear down was completed within three hours. Booth volunteers generally worked four-hour shifts, but some worked several, especially Kelley Stadelman and Nancy Mills who were there for all shifts, all three days. The volunteers were:

Jerry Boone	June Boone	Terry Burnside
Lynn Caulkins	Cherry Cox	Roger Crooks
John Culver	Nancy Girard	Max Graves
Craig Holland	Ruth Holland	Diane Larabee Grosclose
Elise Miller	Nancy Mills	Clark Moss
Gordy Niemeyer	Julie Niemeyer	Masamichi Nitani
Joanne Rekow	Tom Rich	Allison Rogers
Jim Spitzer	Susan Spitzer	Kelley Stadelman
Ron Tyrrell	Larry Wade	Hyrum Weight
John Wheeler		

I want to point out that these were just the ones supporting the five days of the show and doesn't include the army working on comfort birds the many months before. We'll recognize their efforts in a separate article.

Lessons learned

On the positive side, this year's expanded booth gave visitors more room to circulate and for us to handle more carvings. The comfort birds were a hit (again), not only covering a large portion of our expenses, but creating a near-constant buzz and sense of energy that attracted visitors. The wide variety of carvings made a bold statement. Our position near the entrance and on cross aisles was a strong positive. The spacious demo area and variety of examples were a good draw. The half-size carousel pony by John Culver provided a strong visual presence. Additional types of display racks and a variety of tables gave us better ways to handle the carvings. Having Nancy Mills as a dedicated cashier for all three days was a great blessing.

On the last day of the show, we made changes to experiment for next year. We moved the comfort birds to the cross aisle to give them more prominence. We moved the checkout station there as well, and we moved the large display rack called the Grid Wall to the back corner to provide better circulation and visibility. In the Demo area we removed the carving examples that were not for sale and removed the section for selling carving wood and roughouts. In the freed-up space we moved carvings from



the Gallery to give them more visibility and improve circulation. We also moved the carousel pony across the aisle, and we condensed the sponsor literature section.

Leaders



My special thanks to Kelley Stadelman, Julie Niemeyer, and Ruth Holland for their tireless work over a long period of time. It does take a village, but it also takes leadership.

Macro economics

There were factors beyond our control. Warm temperatures after months of a soggy, cold Spring had to impact attendance. Persistent inflation probably reduced spending. Competition from all other exhibitors was a reality. Finally, last year a doctor's convention next door drew some of them over to buy. This year a dance competition was going on and probably had less traffic and purchasing power.

The show wasn't perfect, but was an improvement over last year. Next year will be even better. Thanks to all who made it a success.

improvement over last year. Next year will be even better. Thanks to all who made it a success.



Comfort Birds at GOTG

Comfort Birds a BIG Flock Hit at the Gathering of the Guilds

By Julie Niemeyer

Carvers from all over contributed to the success of the sale of 110 birds for the Gathering of the Guilds.

The project collaborated with members from the Oregon Carvers Guild, the Guild of Oregon Woodworkers (GOOW), GOOW CNC Special Interest Group (SIG), GOOW Women's SIG, and dozens of wood donations from Washington and Oregon. Don Faust, whose father began the Comfort Bird movement in the 1980's, sent birds when he heard about our efforts.

In total 306 birds were touched by 54 people by the time the Gathering rolled around. Jobs included gathering wood donations, milling, band sawing rough outs, developing CNC pattern files to carve by CNC, carving by CNC, handing out rough outs to hand carvers, collecting finished birds, and sanding and polishing each and every one.

People met in personal shops to work on birds. Larry Wade opened his shop, The Hatchery, every Monday for the project. Some people took wood and returned fully-finished birds. Others found a task that they enjoyed doing and passed the small creature onto another for the next task. The CNC SIG participants developed their own files and carved 151 birds. The Women's SIG, in one evening, sanded and polished over 30 birds. We will be doing it again, so if you'd like to join us in the Guild's Bench room [register here](#).



Individual birds were touched, in some way, by so many people in order to pass on a small token of kindness but we are not finished yet! The project still needs your help!

The next phase, and the reason we are doing this, will be defining the need, the charities, and the organizations in which we will be donating the birds.

So far, we have identified three.

The Sam Day Foundation
(<https://samdayfoundation.org/>)

Lorna Day is a friend and neighbor of Jim Spitzer (a GOOW and OCG member). She lost her 16-year-old son to a rare form of pediatric cancer 6 years ago. She frequently visits patients and families. It would be nice if she had a supply of comfort birds to hand out when appropriate. I will be visiting her very soon.



Nancy Mills, our lead cashier

One Community Health

<https://www.onecommunityhealth.org/services-programs>)

In full disclosure, the person who reached out to me from One Community Health is my daughter-in-law, Shannon-Marie O' Brien. She is a licensed clinical social worker and advises and counsels children and adults who are working to improve mental health, behavioral struggles, learning disabilities, or perhaps are working through an emotionally disturbing experience. Her clients often are children who have been traumatized. She sees the comfort birds as a way to help facilitate conversation with young people and to give adults a reminder that someone is thinking about them.

Veterans Administration

I will also be following up with the Veterans Administration, as one of our members has asked that we not forget our service men and women.

Other Organizations?

If you have an organization or contact that you think I should speak with about a donation of Comfort Birds, please send me the information. I will follow up on the leads during the summer. You can email me at [Julie Niemeyer](mailto:Julie.Niemeyer).



The Comfort Birds were so well received at the Gathering of the Guilds. People could not help but smile while they were encouraged to touch them. I'm convinced that wherever these birds land will help someone remember that there are people thinking of them with kindness.

Leroy Setziol Retrospective

Pointer to Retrospective

by Larry Wade

We recently had Leroy Setziol's daughter, Monica Setziol-Phillips, give a workshop for the Oregon Carvers Guild. (see [April 2023 issue of the Carving Newsletter](#)) In her workshop, Monica used and demonstrated many of the techniques and styles her father pioneered.

I came across a retrospective of Leroy's work that I found fascinating. The article begins with:

Leroy Setziol, the most accomplished and respected wood sculptor in the Northwest has long been recognized by the art and architectural communities as an outstanding sculptor and an artist of great integrity. For more than 53 years, he carved works ranging from small figurative pieces to monumental carved reliefs and free standing sculptures.



The full retrospective can be found at <https://atticgallery.com/product-category/leroy-setziol/>

We also have some additional materials on our website: <https://www.oregoncarvers.com/Leroy-Setziol>

Carving a Celtic Sun

Carving a Celtic Sun for GotG by Jerry Boone

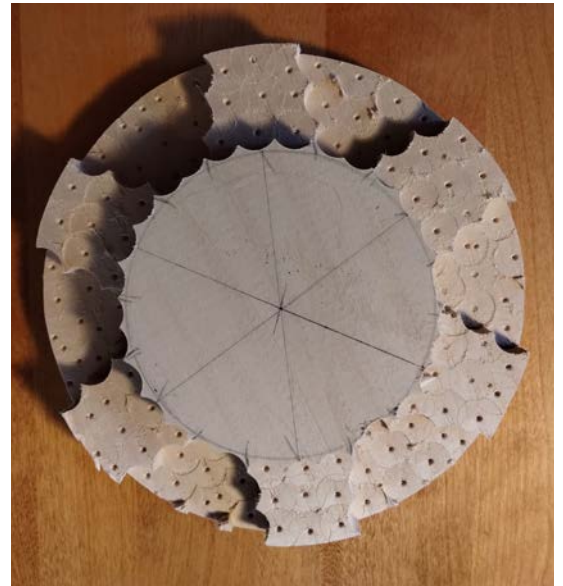
I've always been attracted to Celtic art. It is both simple and complex—often in the same piece.

So when I was asked to be one of the demonstration carvers at the Gathering of the Guilds, I searched for a simple Celtic piece that I could use as a fast-moving subject.

The one I selected came from a pattern in the British Woodcarving magazine, my favorite of all the carving publications.

I doubled the size of the piece from the pattern because I wanted something large enough that people walking by the booth could see without having to get close.

The carving started out as a two-inch-thick slice of Basswood. Because there was so much wood to remove to get to the basic shape, I used my drill press and a Forstner bit to hog away much of the waste. I figure 20 minutes at the drill press saved me about 6 hours of work with a 9 sweep gouge and a mallet. I used a 3/8-inch bit, which allowed me to get very close to the pattern without going over the line into the wood I wanted to preserve.



At the GOTG I worked on it for a total of about 9 hours, not counting all the time I spent visiting with people who stopped by for a look. I was happy to see that some of the people who saw the beginning of the work on Friday came back again on Saturday and Sunday to check on progress.



Once the carving was done, I sanded it with 150 and later 240 grit Abranet. It was sealed with Minway 209 clear stain, then topped with two layers of Minwax honey maple gel stain.



Our Newest Sponsor

The Oregon Carvers Guild is pleased to announce our newest sponsor: Milwaukie Hardwoods.

In their own words:

We opened our doors in 2015 and have been providing our services and products to the greater Portland area woodworking community since then. We mill and re-purpose urban wood into high quality slabs and lumber for woodworkers, furniture builders, and hobbyists. Our mission at MHW is to save urban hardwoods from going up in smoke, compost, or waste. We feature many species of hardwoods including Oregon ash, Beech, Oregon white and red oak, Elm, Black and English walnut, madrone, yellow and black locust, Oregon cherry, maple, and burls and other species. We also work with some softer woods, including western red cedar, redwood, and straight grain fir. We have a limited supply of exotic woods including rosewood, sappelle, bubinga, padouk, myrtle, mahogany, and other exotic species.

In addition to selling high quality figured lumber and slabs we also provide a variety of services including log transport, custom milling and kiln drying. Let us know when you come by that you're a member of the Woodcarvers Guild and you'll get a 10% discount on any of our products or services.



Educational Opportunities

Wildcraft Studio

A multi-arts non-profit that frequently has carving classes—[click here](#) for their website then scroll through their calendar. Rose Holdorf frequently teaches carving classes on the Scandinavian Dala Horse, spoons, and kitchen utensils. Their classroom is now at 50th and SE Division, Portland, OR.

Port Townsend School of Woodworking

A very important regional resource that frequently has visiting carving professionals, including Mary May. For information, see the [Port Townsend School of Woodworking](#) website.

Sitka Center for Art and Ecology

Among the many workshops the Sitka Center offers, there are 2 woodcarving classes and a pyrography class. You can check out the classes at the [Sitka Center website](#).



Carving Newsletter

June 2023



Clubs and Guilds

Coastal Carvers — Lincoln City

The club meets at the Lincoln City SDA School. Monthly meetings are usually held the first Sunday of October through May, at 1:30pm. Club members also meet weekly on Tuesday evenings, from 6 - 8pm for unstructured carving. For details, [click here](#).

Capitol Woodcarvers — Salem

Meets on the last Tuesday of each month, except the months of August and December. Meetings are from 7 - 9pm. Meetings are held at the Salem Center 50+ located at 2615 Portland RD NE, Salem, OR. For more information, [click here](#).

Vancouver / King's Way Carvers — weekly on Thursdays

Thursday evenings from 6 - 9pm (summer 9am - noon). Contact Jim Mather at jimmatherxx@gmail.com or (360) 931-0079. This group has been meeting since 2007 in a first class art room at a large private high school at 3606 NE 78th in Vancouver (Hazel Dell). The facility is locked so call ahead for the access code. They are a friendly and experienced group of carvers with a variety of interests.

Milwaukie Woodcarvers — Milwaukie

This established group has recently restarted in-person carving sessions weekly on Wednesdays from 8 - 11am at the Milwaukie Center. Drop-ins welcome for a small fee of \$1 or \$2 fee per session. Support for beginning carvers is provided. The address is 5440 SE Kellogg Creek Dr, Milwaukie, OR 97222 (off Hwy 224 near Rusk Rd).

Central Oregon Wood Carvers — Bend

Central Oregon Wood Carvers is group of carvers in and around Bend. For information, contact Scott Beyer at dxdevolt@gmail.com.

Madras High Desert Carvers — Madras

Meets weekly on Thursdays from 4:30 - 7pm, drop-ins welcome, 224 SW 5th Street Madras, OR 97741. For more information, contact Sharon Miller, madrasnana25@live.com, 541-550-6355, or Royce Embanks, royce@btstys.org, 541-325-1586.

Olympia Woodworkers Guild— Olympia

They occasionally have interesting carving presenters for their monthly meetings. For information contact Bill Cogswell at info@owwg.org or see <https://arbutusfolkschool.org/woodworking-guild/>.

Idaho Carvers Guild

This is a long-established group of carvers in and around Boise that have some meetings online and some in person. For information, contact Eric Owens at idahowoodcarvers@gmail.com.

California Carvers Guild (CCG)

This statewide umbrella organization supports over 40 local clubs throughout the state and has a very long and deep history. The local clubs produce a variety of notable shows and events. The CCG produces a comprehensive newsletter called *The Log*, and trains judges for shows. Click here for their [website](#).





Carving Newsletter

June 2023



Contact Us

OCG Board of Directors

Larry Wade , President	Diana Groseclose-Larabee , Treasurer
Roger Crooks , Vice President	Jim Spitzer , Sponsor Coordinator
Tom Rich , Secretary	Tom Siep , Newsletter Editor
Terry Burnside , Webmaster	

Our Sponsors

Please Thank and Patronize our Sponsors



Milwaukie Hardwoods, LLC
 5111 SE Lake Rd
 Milwaukie, OR 97222
 503-309-0309
www.milwaukiehardwoods.com



Nancy & Stacey Girard
www.girardaccessories.com
girard.accessories@outlook.com
 (971) 219-9231 or (503) 318-3171



ROCKLER

11773 SW Beaverton-Hillsdale
 Hwy Beaverton, OR 97005

WOODCRAFT

12020 SW Main Street
 Tigard, OR 97223
 USA



212 NE Sixth Ave Portland, OR
 97232