

DECEMBER 2020

PRESIDENT'S LETTER

Hello Carvers,

In six months we've nearly tripled membership from 15 to 44, formed a new board, launched a real website, produced six online programs, created five meaty newsletters and started teaching online.

Our free monthly Zoom programs have been popular, and upcoming programs are described on the next page. Past programs can be watched [here](#).

Last month we launched our website and invite you to visit it at oregoncarvers.com, a solid first start.

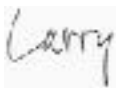
Please consider joining; easily done by [clicking here](#). Our monthly programs and classes are free for the foreseeable future, so joining is a way to express your support. As a member you can create your own photo gallery, connect with other members and access the Carving Resources section. As the club grows these sections will have more content.

Our newsletters and programs continue to explore the universe of carving styles, so that we can appreciate what others are doing and perhaps be encouraged to try something new.

We've scheduled more online classes and invite you look at the pages below and give one a try. Teaching and learning online with Zoom isn't for everyone; but it does work, and we will likely use it even when we can meet physically.

We need help in little and big ways to make this a viable and sustainable club. Create your Photo Gallery, write a newsletter article or book review, add to the Carving Resources section of the website, donate good books, DVDs, magazines, tools or wood, coordinate a monthly program, serve on the Board, be the Newsletter editor, help edit the newsletter, sharpen tools, teach, take quality photos, etc. Do what is easy for you, and perhaps hard for others.

Call or email me to dialog about how you might help, or provide feedback, make suggestions, or simply to chat about what you are doing — no obligation.



[Larry Wade](#), 503-312-7745 President
On behalf of the Board

[Roger Crooks](#), Vice President

[Jerry Boone](#), Treasurer

[Terry Burnside](#), Secretary

[Marty Lawrence](#), Membership Development

Mission: Encourage carvers at all levels in the pursuit of this art through education, fellowship and mentoring

UPCOMING PROGRAMS

JAN → **FREE LEROY SETZIOL — OREGON'S FAMOUS CARVER — JAN 12th, 7:00 PM**

[Click here](#) to register or [click here](#) to request a Zoom link to be emailed.

We are honored to show the work of Northwest wood carver **Leroy Setziol** (1915-2005) and a few of the works of his adult daughter Monica Setziol-Phillips, who regrettably is unable to participate.

See the next page a more complete description of this program.



FEB → **FREE Woodspirit Carving Demonstration — FEB 4th, 7:00 PM**

[Click here](#) to register

This 60 minute demonstration is a prelude to a free two session class described elsewhere. The demo covers the background, materials, tools, proportions of a wood spirit face and carving the wood spirit on a 1 ¼ dowel. The pictures show various wood spirits I have carved these over the years.



FEB → **FREE The Wide World of Bird and Wildfowl Carving — FEB 9th, 7:00 PM**

[Click here](#) to register or [click here](#) to request a Zoom link to be emailed.

Don Baier from the Feather and Quill Carving Club and Columbia Flyway Show is a well-known carving instructor and bird carver and will describe the breadth and depth of wildfowl and bird carving, locally, regionally and nationally. For background information on the Columbia Flyway Show [click here](#)



MAR → **FREE Carving without Grain — Soap Carving — MAR 9th, 7:00 PM**

[Click here](#) to register or [click here](#) to request a Zoom link to be emailed.

Veteran carvers want to instill an interest in young people, who frequently find the wood too hard, knives too sharp, and the pattern complicated.

Enter **Janet Bolyard**, a veteran carver, experienced teacher and author of *Complete Guide to Soap Carving*. She will be our guest presenter for March.

Bolyard uses a simple bar of Ivory soap and carving tools fashioned from popsicle sticks to teach beginners basic carving skills. She's taught groups ranging from young Scout troops to adults at national carving conferences.

"It's a great way to work with a child who is interested in doing things with their hands but who aren't mature enough to handle carving knives," she explained. "It always gives me great pleasure to see a student create something entirely on their own and then continue growing in confidence and skill to do more challenging projects."

Soap carving can be used by experienced carvers who want to try out an idea in an easy to carve medium before tackling it in wood.

Her book and presentation will cover everything from the basics of making simple tools and carving easy-to-do project to some of the highly detailed sculptures she has perfected over her career.



LEROY SETZIOL



Leroy Setziol
(Photo from Salishan Resort)

Leroy Setziol produced over a thousand works of art in a career launched when he moved to Portland in 1951 while in his mid 30s, until he died in 2005 just shy of 90. He is Oregon's most famous woodcarver. He has been called the father of wood carving in the Pacific Northwest and the darling of mid-century modern architects. Most of his works are in private collections, but numerous large works are publicly accessible in hospitals, churches, office buildings, lodges, and government buildings in Portland and elsewhere in Oregon. A site location guide will be available.

The program will feature commentary by his carver-daughter along with excerpts from a documentary video done by the Salem Arts Commission, select photos from a museum Retrospective, and recent photos by Jim Spitzer and Larry Wade.

His adult daughter Monica Setziol-Phillips combines weaving with carving and continues some of her father's legacy. We will be able to show a few of her works. She lives near Sheridan with her husband and works and lives in the studio and house her father built.

Monica frequently teaches carving at the Sikta Center for Art & Ecology, [click here](#), perhaps in 2021. For her bio [click here](#). For information about Salishan Lodge, [click here](#).



Leroy Setziol's first extensive use of the grid system of layout and design
(Photo Jim Spitzer)



Monica Setziol-Phillips sculpture in courtyard outside Salishan Resort lobby
(Photo Jim Spitzer)



Monica Setziol-Phillips - Contemporary Design w/ Alaska Yellow Cedar
(Photo Jim Spitzer)

UPCOMING CLASSES

Relief Carving Workshop (free) — online, five Mondays, starts Jan 25th

To register [click here](#).

This workshop carves three projects of progressive difficulty. The designs were created and originally taught by Mack Sutter for forty years and are the first of 12 patterns in a three-course series. Tuition is free, as are loaner tools (until we run out). Your cost will be \$8 for four prepared Basswood blanks and perhaps a \$15 shipping charge if you don't want to or can't pick them up near Beaverton. You will also need a strop, available for \$20 if you don't have one, plus honing compound or paste. Larry Wade is the instructor. Beginners and above are welcome, a little Zoom experience required. These are the three projects, all 7" x 8 1/2" carved in Basswood. To see all the patterns created by Mack Sutter [click here](#), and to see the original articles he wrote for Chip Chats, [click here](#).



Greenwood Spoon Carving — watch recorded demo

Because of the lockdown we had to cancel the in-person portion of these November and December classes, but the instructor, Rose Holdorf, was willing and able to teach and demonstrate online some of what she would have done in person. The recording is available to watch by [clicking here](#), and this portion will likely be a prerequisite for when we are able to continue the class.

Woodspirit Carving Class (free) — two Thursdays, Feb 18 & 25

Taught by Terry Burnside, [click here](#) to register

This class is designed for beginner or more advanced carvers not familiar with carving a woodspirit, delivered in two 90-minute live Zoom sessions. To register and for more details [click here](#). Terry developed his techniques over 20 years, learning from two different carving professionals. The course is hands on, and the material will be provided by the instructor. Students need a carving glove, strop and four carving tools - a carving knife, V tool and two medium sweep gouges (like #7 in 1/4 and 1/8 widths), palm or long handled. If you need tools, glove or strop, we can likely find loaners. The class outline is:

1. Introduction to carving and history of woodspirit carving
2. Proportions of facial features for the size of the material
3. Sharpening demonstration
4. A demonstration of each step followed by carving time and QA
 - NOTE – This will occupy the most time
5. Recap and list of wood spirit carving guides and materials
6. Explore interest in future projects, such as canes and Green Man



NEW WEBSITE

Website Hints — Your User Profile

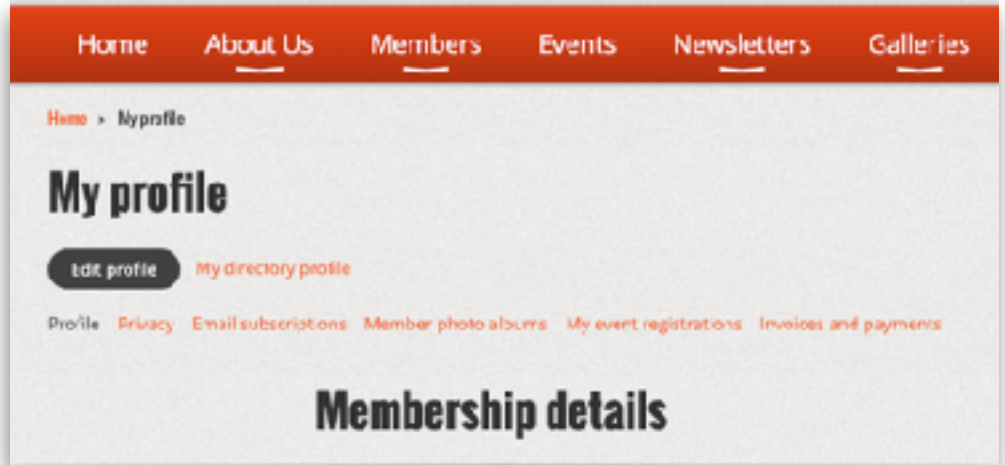
By Roger Crooks

When you join the Carvers Guild, you enter your contact information and answer a few questions that will help us better serve you – this is called your Profile. You can update it any time by clicking on your name after logging in and then Edit Profile. Be sure to Save any changes.

We respect your privacy. We never share our membership list, your contact information or any other information with outside organizations. Your information will only be visible to other OCG members, unless you choose to make some of it public later.

The only exception may be with companies that offer a member discounts on purchase. In this case, your name and email are used to log into their website which will give you the discount. In your Profile, when this option becomes available, you can opt out and we will not include your name. The choice will always be yours.

As the Oregon Carvers Guild grows we may ask more questions to better serve you.



What we want to know

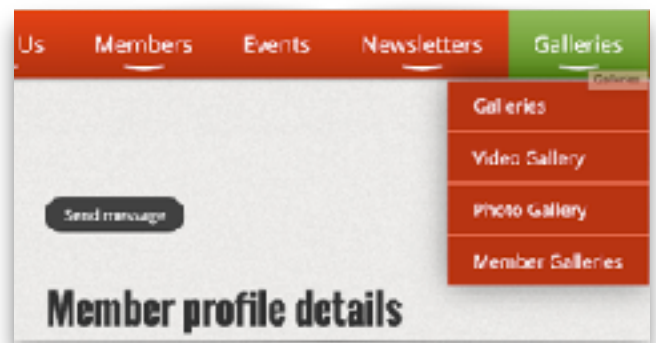
Basically, we are trying to understand your carving experience and the breadth of carving interests and related areas. Our new membership manager, Marty Lawrence, will be expanding on these questions to understand how you learned about us, how you might be able to help OCG grow based on your expertise outside of carving and more. We will use this information as the basis for scheduling speakers, demonstrations and classes.

Website Hints — Your Photo Album

One key feature of the website is the ability to publish your own photo album to other members or the public. Member photo albums are collections of photos, you can create multiple albums, upload your own photos and add album descriptions and photo captions.

Details for setting up your own album are in a separate document, [click here](#).

For a great example of a member's photo album see the one that Jerry Boone did by [clicking here](#).



Your Helpful Links are Needed

The coronavirus has made it difficult for the guilds to share our paper, video, and physical resources. However, we are collecting links to websites and videos and will accumulate them in the Carving Resources section of our site.

Please send me links of Internet sites or articles that you think are terrific and I will add them.

Marty Lawrence
marty.lawrence@gmail.com

TOOLS & THINGS

➔ Woodcrafters — Carving Books for Sale By Jim Spitzer

Woodcrafters has an extensive collection of carving books (and tools). They are winnowing their collection to make more space and have some books on sale in kiosks near the entrance at prices of \$2, \$5 and \$10.

Woodcrafters has the largest assortment of Flexcut tools in the area, and they have a large selection of Bracht long handled tools. The owner, Steve Penberthy, points out that Bracht tools are made in Germany by the Wilhelm Schmitt company, which also makes Daastra, Two Cherries, and Lamp tools at the same foundry - same quality steel, different handles and



Regular carving books



Example of \$5 sale books

➔ Woodcraft in Tigard — Tools & Books Woodcraft also has a sizable collection of carving books and tools and are the exclusive US source for Swiss Made brand tools.

➔ Don's Tools - a source for used carving tools, sometimes.

Lafayette Oregon is noted for its antique mall, but a few blocks west is Don's Tools, an antique tool and coin dealer. He is a sponsor of the GOOW, has many planes and some other woodworking tools along with a small box of carving gouges that you can pick through for good ones. I recently found two SJ Addis gouges for \$10 each, a good find.



➔ From Tom Rich - Recommended a sharpener - Tom Veff, "Edge-Ologist" Veff Sharpening Service, 14415 Ames St, Oregon City, OR 97045, 503-656-9918, www.veffsharpening.com Tom is an inventor and a knife designer, will put a scary-sharp edge on just about any blade.

➔ From Jerry Sellers - Two good sources for purchasing slabs, both on Craigslist, sell at shop/residences.

- Chris in Oregon City, 971-219-2577, responds well to text, good variety of sizes, limited wood selection, fair prices.
- Lynda & Darrel in Battleground, 360-903-903-4914, responds well to text, wide variety of woods and sizes. Also has a portable saw mill so can do on-site projects.

➔ How to Buy Carving Tools — Larry Wade's perspective. While supporting Chuck Rinehart in his Foundations of Classical Carving classes, I developed a handout to help students navigate what can be an expensive proposition. Consider it a work in process and provide feedback, corrections, additions, etc. [Click here.](#)

WORK HOLDING

Work Holding Ideas from Members

Collected and edited by Jim Spitzer

A recent Oregon Carvers Guild class revealed a wide range of work holding methods likely of interest to new and experienced carvers alike.

➔ **Jim Spitzer Portable, Solid, and Flexible**

Jim made this sturdy 9x19x2 inch work surface along with spacer blocks to raise the project to his comfortable level while clamped to counters, work benches, picnic tables, etc. Mortises keep the clamps below the work surface. The work can be held by a variety of clamps including the shown Festool, Kreg and small F clamps. An optional 5x2x17 inch piece of wood under the surface attached by two large lag screws through countersunk holes clamps in a bench vice to adjust the height. The elevated tool holder brings tools within easy reach.



➔ **Marty Lawrence — Improvised — Quick and Easy.** Marty Lawrence is spending a few months in coastal Maine and has a wonderful sunroom for storm watching. She improvised a bench with a glass table and bench hook, Irwin clamps and laptop nearby for Zoom work.



➔ **John Wheeler** used the carving bench hook plans provided to the class and feels this is a great setup. This pictured work surface height (bench + board + carving material) is at 40 1/2". Next he plans to adapt this, or another board, to his seated carving bench.



➔ **Tom Rich** created new hold downs for the system described in the November 2020 newsletter.



WORK HOLDING

➔ **Terry Burnside** uses T-tracks and hold downs to clamp the bench hook made from the class plan. He can change the orientation of a small piece, and it will be held securely by pushing into the notches. He uses the T-track and clamping system for all sorts of projects.



The second picture shows several other types of hold downs, some homemade and some purchased. Two carpenter vises on the front are designed to hold walking sticks while being carved. The cypress knee on the left is mounted on a swivel carving base. The carving table started life as a simple patio table decades ago and since has been covered with a lot of bells and whistles.



➔ **Larry Wade** — A Japanese woodblock printing book gave him the idea of using dowels along two outer edges to in effect create a variety of “notches” rather than just a few dedicated ones. Dowels are 2” apart with 1/8” plywood strips on the top and right side to keep tools from rolling off. The bench hook rests on a separate 32 x 20” plywood riser bringing the carving height to 41”.



➔ **Jerry Sellers — Before and After.** The workbench is on wheels and the handle provides a grip when rolling it. Before the workbench was a used, mid-grade commercial kit. The carving table has a half inch plywood riser inspired by the ones at the Guild shop. A Guild member helped make the cuts for the revised support base. I reused the workbench top and created legs out of re-purposed 4x 4 material. It created challenges because each 4x4 leg was a slightly different size. I braced the bench with a combination of small metal angle brackets and 2x4 cross braces. The lower storage was created out of elements of the old base. A friend welded the support for the old wheels so they could attach directly to the legs. Overall the new bench no longer has the wobble of the old.



Before



After

The new carving table is 34” x 22” made out of a 2” walnut slab with ash trim that I hand planed with an oil finish. The tool shelf on the right is removable.

WORK HOLDING

➔ **Jon Robertson** uses the top of the line Veritas carving bench and sees the following tradeoffs:

PROS:

- Sturdy - the cast iron base (because of tension rods) has a very small 'bounce back' when carving, even when using mallets vigorously on hardwoods.
- Height - it is at a better height for carving than most benches.
- Orientation - the top can tip and rotate, providing great flexibility.
- Hold-downs - many holes for dogs and edges for clamps.

CONS:

- Price - this is an expensive option
- No tool storage when top is tipped
- No Vise - but a carver's vise would be easy



➔ **Al Plasch**

My workbench is the Armor Tool Dog Clamp Hardwood Table System (Woodcraft). It is solid, compact, has lockable casters and added shelf and storage. I have three different ways to hold carvings, the first being the dog holes and the Armor Tool clamps which fit into them as shown.

The second method uses a rotating circular table with an adjustable angle. With the front cleat against the table I can sit and carve or use it flat and carve standing. It has two pegs to keep it from rotating or to butt my workpiece against. I use a drawer liner for grip but could use double sticky tape.

The third holding device was made out of scrap wood, hinge and a rod copied from a club member. The angle is adjustable, the work can pivot, and all the boards can be strapped together for transportation.

