

Hello Carvers,

Thanks to all who supported us this year by joining, renewing, donating, attending, writing, volunteering, and providing encouragement. We are making progress in spite of the pandemic.

Please register for the January and February monthly programs presented by two very experienced and talented carvers, Chuck Rinehart and Kelley Stadelman (details below).

The March program features Adam McIsaac with a focus on NW Coastal Indian carving. Adam is a professional carver with 30 years experience focused on tribal designs of the Columbia River Basin. He once taught a greenwood ceremonial ladle carving class for us. We expect there will be enough interest to have him teach a variety of classes, including one to make your own crooked knife and adze. He has a lot to share, and we have a lot to learn.

The *Stropping for Beginners* pilot class went well, and we believe it will be popular. We plan to teach it monthly. Thanks to Roger Crooks for leading this effort. He is now working on the next module, *Honing for Beginners*.

I want to thank Jim Spitzer for his article on documenting the carvings at the recent Sitka Art Invitational at the World Forestry Center. It shows there are many talented carvers all around us.

We still have Setziol exhibition catalogs to sell. I want to thank Maria Gonser of Attic Gallery for promoting both Leroy and Monica Setziol's works and encourage you to visit her gallery in charming downtown Camas.

I'm very excited about the potential for using 3D scanning technology for documenting and archiving carvings. See the initial article below.

Finally, I want to acknowledge Ingo Thurein's generous tool donation. He has donated his father's and grandfather's 100 year old set of sixty gouges and accessories. There will be more information as we inventory the collection and plan for their use. The story goes back to the pandemic of 1918.

For now, I wish you the best for the upcoming holiday season.



[Larry Wade](#), President, 503-312-7745

On behalf of the Board

[Roger Crooks](#), Vice President

[Terry Burnside](#), Secretary and Webmaster

[Diana Groseclose-Larabee](#), Treasurer

[Jim Spitzer](#), Sponsor Coordinator



Recent Cover

I encourage you to subscribe to Chip Chats, the official magazine of the National Wood Carvers Association. The cost for membership and the subscription is \$20 per year. Go to [www.chipchats.org](http://www.chipchats.org). While there, sign up for the new NWCA monthly newsletter.

**Our Mission: Encourage carvers at all levels through education, fellowship, and mentoring**

## Upcoming Programs

➔ **FREE Grinling Gibbons - UK Trip Report— JAN 11, 7:00 PM** [Click here](#) to register

**JAN** Chuck Rinehart travelled to the UK on an eight day trip organized by Mary May to view the stunning carvings by arguably the world's best carver. Chuck is a talented photographer and will share some of the jaw-dropping works they viewed. He will also enlighten us with some of the history and background of these works, produced circa 1700.

These 300 year old carvings have been through WW II bombings, fires and relocations, and restorations. Thankfully, the Limewood Gibbons carved has endured these hardships.

Gibbon's life-like images included flowers, vegetables, plants, seafood, animals, game, musical instruments, crowns, jewels, lace, fabrics, ribbons, even musical notes on sheet music. His early years in the Netherlands were influenced by fine art paintings of highly detailed, life-like images of flowers in vivid colors. Gibbon's carving style was a big departure from the classical Oak Gothic forms, the norm in England in the 1600s.

For background, read the [Wiki article](#), or [one of the books](#) by David Esterly.



Chuck



Gibbons example

➔ **FREE Kelley Stadelman— Large Sculptural Carvings FEB 8, 7:00 PM** [Click here](#) to register

**FEB** Kelley Stadelman is a notable carving professional and teacher, extending back to the 1990s. She is famous for her Santa and related figures, but she has also created monumental works, including a five-foot crucifix for her church in North Plains. This program features slides, videos and Q&A of how she conceived, modeled, carved, and painted this 18 month project. She may also describe how she created another large statue 15 years earlier. Her process is a model for executing large projects.



Kelley Stadelman in her studio



Glue-up of 5 foot statue.



Portion of Kelley's St. Edward statue

## Upcoming Programs

➔ **FREE Adam McIsaac - Tribal Carvings of the Columbia River Basin— MAR 8, 7:00 PM** [Click here](#) to register

**MAR**

Adam McIsaac is a professional carver who has focused on Native American carvings in the Columbia River Basin for 30 years. He mainly does commissions and has many in Washington and Oregon. He teaches carving in this style from time to time and also teaches how to make crooked knives and adzes. His studio is in La Center, just north of Vancouver, WA.

Adam will cover a variety of topics related to carving style differences along the entire NW Pacific Coast. He will describe the unique characteristics of the Chinook and other tribes along the Columbia River. His presentation will include examples of his work along with a discussion of tools and techniques. The presentation will be a mix of photos, pre-recorded videos (for efficiency), and live interaction.



Adam McIsaac and his contemporary carving



Adam makes his own tools



Adam's wolf mask example

➔ **FREE Weekly Carving Conversations - Mondays 9:00-10:00 AM, online**

**WEEKLY** A small group has been meeting for about nine months and welcomes others. Originally the participants were former Mack Sutter relief carving class students. There is no agenda. [Click here](#) for the weekly email reminder. Join the conversation whenever you feel like it.

## Upcoming Classes

### Advanced Mack Sutter Relief Carving Classes — online

**Saturdays** Jan 8, 15, 22, from 9:30-noon (**deadline** to register is Jan 2)

...or **Tuesdays**, Jan 11, 18, 25, from 9:30 - noon (**deadline** to register is Jan 2)

Taught by Larry Wade, two separate classes, Saturdays, [click here](#), Tuesdays, [click here](#)

This class carves the fourth of the 12 projects originally taught by Mack Sutter for forty years. Tuition is free, but an optional free-will donation to the club is requested upon completion. Material costs will be \$20 for two Cherry blanks and a piece of Basswood or White Pine for practice. There will be a shipping charge if you can't pick up wood or tools near Beaverton. You will need a stop. To see all the patterns created by Mack Sutter and the three original articles he wrote for Chip Chats, [click here](#).

This workshop will be taught online with Zoom. Omicron does not allow in-person attendees at this time.



### Incised Carving Class (free) — online

one Saturday 1:30-4:00 PM, repeated monthly

Click on a date to register for one session [Jan 15](#), [Feb 19](#), [Mar 19](#), [Apr 16](#)

This one-session, 2 1/2 hour class is for those new to carving or those who want to try incised carving. The same class repeats each month.

The incised style carves lines into the surface of wood and can be done safely with one tool. This workshop is for those who have never carved or for carvers who have no incised experience. You will be provided with free basswood, a loaner tool, patterns, and a carving mat. This workshop will be taught online with Zoom, and once the virus rampage settles down up to two in-person students (if fully vaccinated) might be possible.

Students will carve the Dogs Welcome sign shown, then a second project will at least be started. Students will use a parting (V) tool, and will be shown how an Xacto knife or equivalent can also be used.



### Stropping for Beginners (tuition) — in-person only

Taught by Roger Crooks. Click a date to register [Jan 12](#), [Feb 9](#), [Mar 9](#), [Interest List](#), Wednesdays, 9:30-noon

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 future classes. This beginner's class will be hands-on, since there is a fine line between getting a sharp edge and rolling over the edge making the tool duller. Correcting your technique in real time will start you on the right path to building muscle memory for sharpening. The class repeats monthly, currently on Wednesday mornings.

A handout paper is available by [clicking here](#), and a supporting video is nearly ready.



Smooth side up or down? Or both?

### Carving a Green Man (tuition)— online only

Taught by Terry Burnside. [Click here](#) to register, Saturdays Feb 19, 26, Mar 5, 9:30-11:30

The ancient Green Man form has many styles. This class is intended for those who have some carving experience using mallets and related tools (advanced beginner and above). Students will select from several designs and provide their own wood. They will need to band saw out their chosen pattern, either by themselves or ask for assistance.



By Terry Burnside

## 3D Photography

### Introduction to 3D Scanning

By Larry Wade

The other side of 3D printing is 3D scanning. The technology has been around for more than a decade and is widely used in a variety of real world applications. The time has come for us to apply it to carving.

My thanks to member Emily Thackery for providing essential clues on how to get started.

Future articles will provide more details and examples. It is easy, inexpensive, and can be done with a contemporary smartphone. It does not require Apple's Lidar (light detection and ranging) lens or a dedicated scanner.

The technique to create the sample models below is called 3D Photogrammetry. I intend to use it to document the 50 Mack Sutter deep relief floral carvings as well as other examples. The models will be posted on our website.

For now, I have a few questions.

- Do you have personal experience with 3D scanning, and can you help us understand and perhaps apply it?
- Do you have a 3D printer and experience with costs and materials that could help us understand how create carving go-by's with a 3D printer?

Stay Tuned.



Click on the image to download this 3D model

### 3D EXAMPLES

- Mack Sutter - Pattern #4, [click here](#)
- Mack Sutter - Thistle, [click here](#)
- Kelley Stadelman - Santa, [click here](#)
- Caricatures from a Friendship Cane, [click here](#)

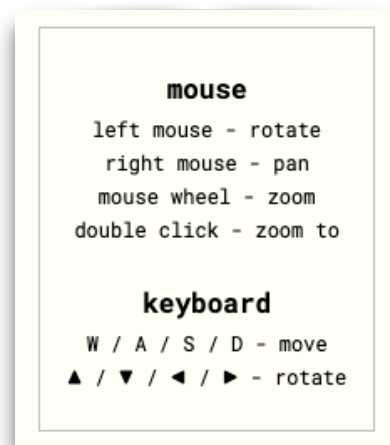
### HINTS

3D models can be rotated, panned, and zoomed. How this is done depends on your computer, mouse, or finger. The image to the right summarizes the basics. If you are using a tablet, start by pressing and holding your finger, then moving it around.

Sometimes the model opens so you see its back, and it isn't obvious what you are looking at. Rotate it to the front to get started.

The magic happens when you zoom and rotate.

"Panning" means moving the image left/right or up/down to reposition it.



### Keyboard Notes

- Use arrow keys to rotate (play around)
- Keys A and D move it left and right
- Keys W and S move it backwards and forwards

## For Sale or Free



### Setziol Catalogs

We have a number of the original 1991 Leroy Setziol exhibition catalogs for sale for \$20, plus \$5 shipping if not picked up. These are the last remaining printed catalogs in existence and are likely to be considered rare. They make great additions to your library, and are prized by those who still like high quality publications. That said, the University of Oregon Museum gave us permission to post a free PDF of the same catalog, available to download by [clicking here](#), so you have a choice.

To order send an email to [Larry Wade](#) or call or text 503-312-7745.

The catalog is 75 pages long, 11 by 11 1/2, and has an embossed teal cover.

The information below is from the U of O Museum's website describing the original exhibition.



1991 Leroy Setziol Retrospective catalog

JORDAN SCHNITZER  
MUSEUM OF ART

#### Exhibition Title

**Leroy Setziol Retrospective: Carved Wood Sculpture**

**Original Dates:** 5 October 1991 to 24 November 1991

**Description:** Leroy Setziol has long been recognized as the Northwest's most outstanding self-taught wood sculptor. His wood relief sculptures have been commissioned for major architectural projects by leading architects throughout the U.S. and abroad. This retrospective exhibition spans 40 years of carving and illustrates the development of Setziol's visual language. An illustrated catalog accompanies the exhibition.

## Wood



The **Walnut** in the photo above is free, donated by the estate of a dear friend of Ruth Holland. Thickness is mostly 5/4 - dimensions and quality vary. Stored outside under the eaves so safe to view - call 503-312-7745 for address near Beaverton. A 12" ruler is on the bottom left for reference.



The **Sugar Pine** in the photo is \$2/BF after adjustment for flaws, donated by Kelley Stadelman. Most are 4" thick. Quality and dimensions vary. Stored outside under the eaves - call 503-312-7745 for address near Beaverton. 12" ruler on the bottom left. Sugar Pine is soft and can be a challenge to carve.

## Tidbits from Members

See Chris Pye's 'Carve a Meditation Stool' on YouTube, [click here](#). This is helpful because it shows how he carves deep incised letters and how he uses glue as a base to paint the letters with acrylics before sanding off the excess.

Folks:

If you are still assembling a list of informative sites for carvers, you might take a look at: <https://www.carvingjunkies.com/>  
There is a lot of stuff there. Some of it is good. Some of it is amateurish.

-- jerry boone

[Spotted in another newsletter]: PAINTING - Pacific Flyway Decoy Association (PFDA)  
Wildfowl Carving Painting Tutorials, [click here](#).

So I'm stuck at home with too much time on my hands. And I stumbled onto this tilting carving workbench video ([click here](#)). When I get home in April this is gonna be high on my to-do list. I think it could be the solution for us folks-of-a-certain-age who suffer the effects of being hunched over a carving bench for hours. And it is way cheaper than a \$1200 Veritas carving platform.

--jerry boone

Ed. Note: for a similar but more complex tilting bench, [click here](#).

Tony Rizzutto writes that he lost a few big Port Orford Cedars in a wind storm. They had to be cut into 16" lengths. If you want some green POC, give him a call (contact info is on the website).

**Lap Bench for Carving**, [click here](#), or [click here](#) (go to 3rd screen).

The Lap Bench for Carvers has been developed by Greg Miller and colleagues from The Joy of Wood in Australia. "It is a portable bench which sits on your knee while you are seated, enabling a range of wood carving activities including spoon carving, relief carving, Kolrosing, chip carving, and more. The adjustable strap which comes around your back enables you to push against the back edge as your work requires."



## Sitka Art Invitational

### Carving at the Sitka Art Invitational

By Jim Spitzer

**Labor, Craft, or Art?** One of my carving struggles is to not merely remove wood to reveal a form, but to convey a message or feeling through carving. It is said that, “One who works with his hands is a laborer, one who works with hands and head is a craftsman, and one who works with hands, head, and heart is an artist.” Beginners should quickly advance to the craftsman stage as they orient a design, choose the right tool for each cut, and constantly evaluate grain direction. However, I think it is a much greater leap from craftsman to artist.

A number of Oregon Carving Guild members left their COVID cocoons, masked and vaxed up, and attended the annual Sitka Art Invitational in early November at the World Forestry Center in Portland. This juried exhibition annually brings together works by over 100 nature-inspired regional artists. This report focuses on the relatively small number of carvers represented. We can clearly agree that all are excellent craftsmen, and I suggest that most, if not all, are also excellent artists. For more on the Sitka Center for Art and Ecology, located on the Oregon Coast, go to [sitkacenter.org/aboutsitka](http://sitkacenter.org/aboutsitka).



The venue - Miller Hall at the World Forestry Center

Here is a photo of a section of the exhibit hall. Artist workshops were held in adjoining rooms. Interestingly, this is the same venue that was the home of the Western Woodcarvers Association for its first 25 years. *With your help and interest the Oregon Carvers Guild can instill new interest in our craft and art to those yearning to augment their technology and information overloaded lives.*

For more information on the Sitka Center for Arts and Ecology on the Oregon Coast go to [sitkacenter.org](http://sitkacenter.org).

***May our Craft and Art and other joys be with you this Holiday Season and into 2022!***



## Sitka Art Invitational

### Deborah Unger carves dreamlike scenes.

Deborah was born and raised in Mt. Angel, Oregon. After graduating from college with a BFA in printmaking, she moved to Germany where she began experimenting with different media. She found a piece of carving wood in an art supply store, coaxed a figure out of it, stitched garments for the figures, and has made that her characteristic style. She returned to Oregon after 20 years. Deborah uses hand and power carving tools to carve basswood. Her figures often use metaphors to describe personal and relational conflicts reminiscent of what one might find in a dream. I feel depicting such messages combined with exceptional carving skills clearly defines her as an artist. Here are two of her pieces at the exhibit.



To me, “Paths Never Crossed” represents the dozens of times a day when people silently cross paths or encounter each other without a spoken word, not even a smile or greeting. Notice the twisted platform.



“Minotaur Dreaming” is one of Deborah’s rare unclothed forms. It profoundly shows carving skill that she has developed since buying that first piece of wood to carve. The wood appears to be harder and finer-grained than her preferred basswood; perhaps it’s maple?

For more work by Deborah Unger, go to her website at: [deborahungerart.com/portfolio/works/](http://deborahungerart.com/portfolio/works/)

## Sitka Art Invitational

**James Allen excavates (carves) books** to reveal content in unique ways, and he makes art of the cutouts. The practice of carving up books would likely instill animated discussion among bibliophiles; however, we cannot argue with the artist's skill and precision.



This excavation is of the book 'Northwest Know-How: Trees'



This carving uses *Pictorial Webster's*, a book of some 1,500 engravings that originally graced the pages of *Webster's Dictionaries* in the 19th Century.

See more of James Allen's excavations at [jamesallenstudio.com/book-excavations](http://jamesallenstudio.com/book-excavations)

**Thomas Rude** is a self-taught woodcarver raised in Minnesota in a family with no artists. His art reflects his journey through his own mysterious world. The shapes, colors, materials, ingredients are all specific, agonized over, and accidentally stumbled upon. He often surprises himself on what comes out and what remains elusive. This bird on a stump with an embedded cool dude's head in a tree seems to fit the bill.



'Bird on a Stump' by Thomas Rude

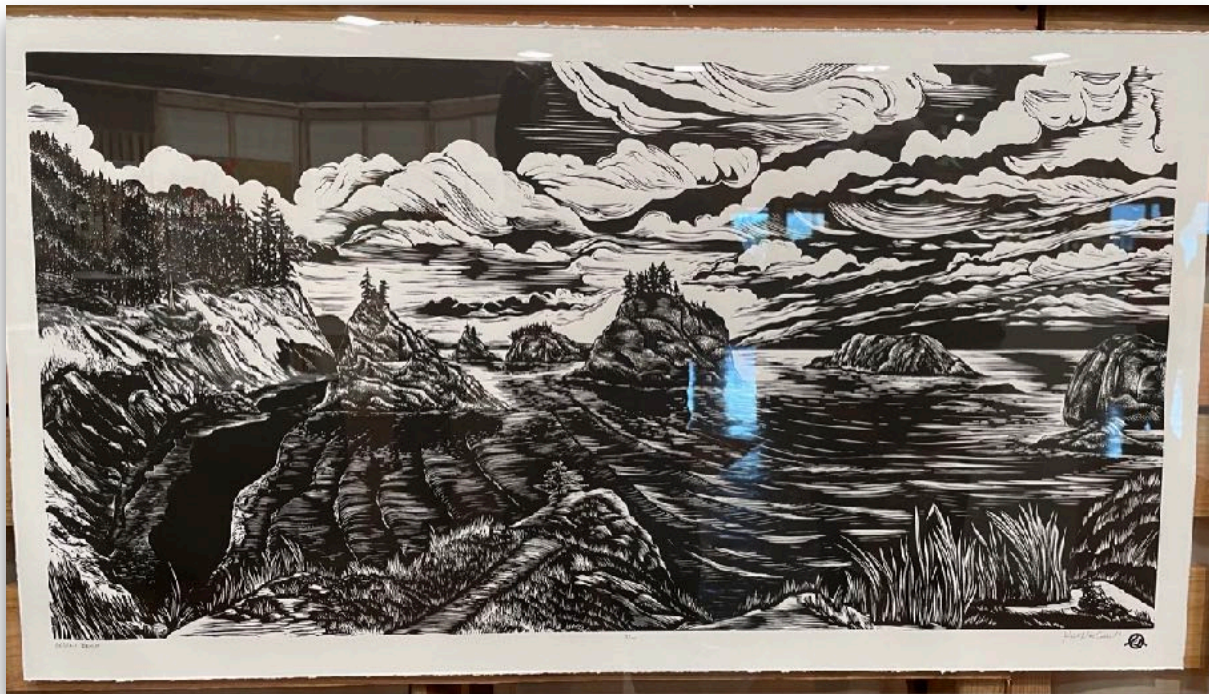
For more on Thomas Rude's work go to [thomasrude.com/sculpture/](http://thomasrude.com/sculpture/)

## Sitka Art Invitational

**Kelli MacConnell** carves **linoleum blocks** to make linocut prints. No pictures of carved linoleum here; but her talent as a creative depicter of nature and carver is clear. Born and raised in Cincinnati, Kelli made her way to Portland in 2006 and earned a BFA in printmaking in 2012. She enjoys using tools to shape something and the surprise revealed by the printing process that creates exhilarating compositions inspired by the beauty, power, and mystery of nature. The respective titles of these prints are “Home” and “Secret Beach.”



‘Home’ by Kelli MacConnell



‘Secret Beach’ by Kelli MacConnell

For other examples of Kelli MacConnell’s prints go to [kellimacconnell.com/](http://kellimacconnell.com/)

## Sitka Art Invitational

**John and Robin Gumaclius work in metal, clay, and wood.** They describe themselves as a family of story tellers where sometimes it seems that everyone is talking at once, stories get mashed together, and sometimes get better. They say that also happens in their art as images layer and pieces of one story getting tucked into another. “Barn Mask” is an over 4-foot-high carving on recycled cedar that is clearly inspired by Northwest Native masks. I am intrigued by the repeated carved detail on the hairline, but especially by the lightly charred details. It turns out that the charring was done in a kiln (the artists are also potters) rather than the torch or direct fire impingement of Shou Sugi Ban, the Japanese technique of charring wood to make it resistant to sunlight, water, and fire.

Search their names as artists, and you will see works from various galleries, mostly whimsical figures of fired clay.



“Barn Mask”

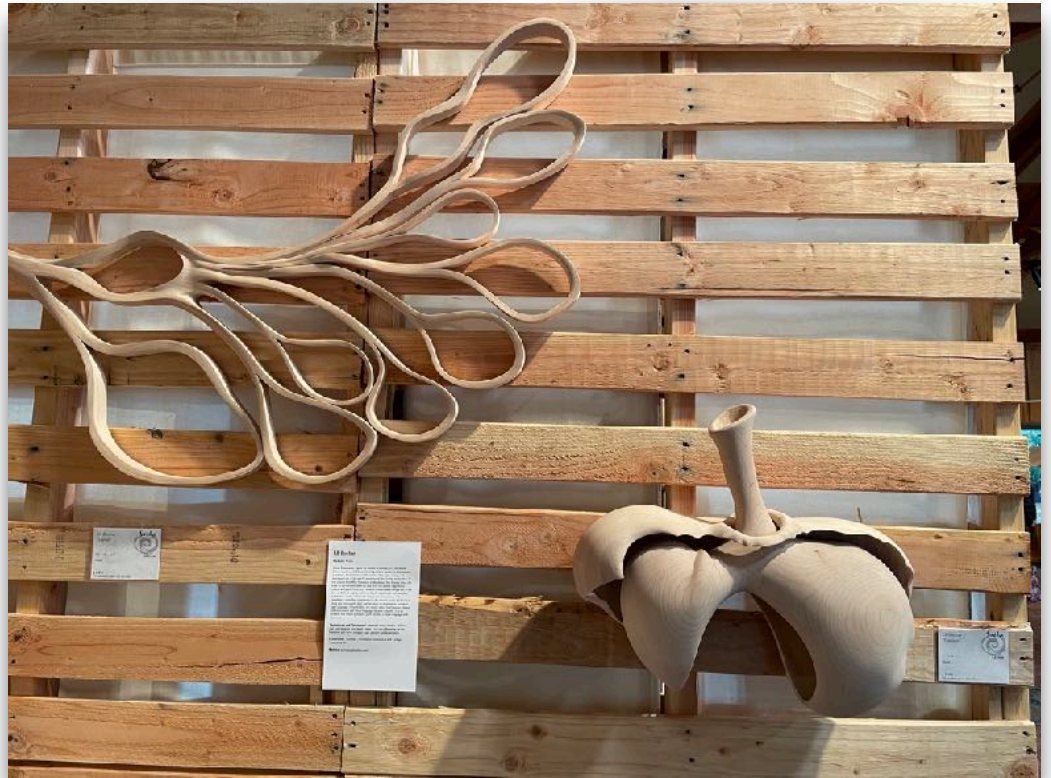


**Monica Setziol-Phillips** is well known to us for her abstract, architectural carved sculptures. Look for more of her works to be featured on the OCG website under Resources and Renowned Carvers along with her father Leroy and several other artists. The last OCG Newsletter featured a 2021 exhibit by her and seven of her former Sitka carving students. One of her pieces at the Sitka Invitational is an approximately six-foot-tall column that would be a striking addition to the decor of any room.

For more examples of her work, search ‘Monica Setziol-Phillips.’

## Sitka Art Invitational

**Laura (LB) Buchan's** deep interest in nature and anatomy stems from her Montana childhood immersed in the culture of farming, ranching, and hunting. When her profoundly deaf brother, with whom she communicated through sign language, passed away, she expressed a variation of that visual language with her hands through her art. This interest is readily apparent in these pieces which she crafted, bent, and carved from maple.



'Sagittal' and 'Transverse' by Laura Buchan



'Propeller 2' by Laura Buchan

For more images of LB's work go to [laurabuchan.com](http://laurabuchan.com)

## Sitka Art Invitational

**Ivan McLean** has done many sculptural commissions of metals, glass and other media. His large scale pieces can be seen in many public spaces ranging from hotel lobbies to outdoor plazas and parks. At this exhibition, he showed two smaller wood sculptures.



'Re Invention in Cypress' by Ivan McLean

For more on Ivan McLean's work go to [ivanmclean.com/work/](http://ivanmclean.com/work/)

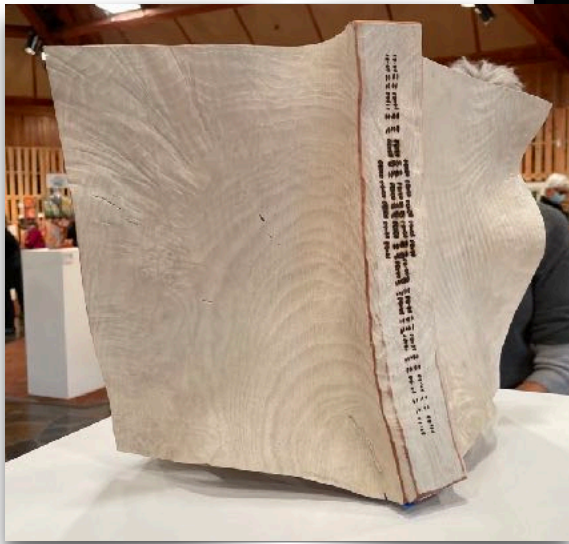
## Sitka Art Invitational

**Christian Burchard** works solely with highly unstable, green wood from the roots of Madrone trees, and often makes it more unstable by bleaching the wood and cutting it very thinly.

For more on Christian Burchard's work go to [burchardstudio.com](http://burchardstudio.com).



'Wedged Book' by Christian Burchard



'Wedged Book'



**Stan Peterson** has been exhibiting his carved and painted figures since 1981 when Jamison/Thomas Gallery gave him his first solo show in what was to be the Pearl District in Portland. Since then his work has been exhibited and collected nationally. He carves basswood with hand tools and uses a variety of colorants for finishing. The only power tool used is a bandsaw with the remaining cutoffs often becoming handheld "rescue dogs". His work is outside most common categories.



'Kingfisher' by Stan Peterson

For more information, see [stan-peterson.com](http://stan-peterson.com).

## Carving Nearby

### Coastal Carvers — Lincoln City

Their annual January carving show is a fixture in the state and well worth attending, but they had to cancel the 2022 show because the casino isn't taking reservations for group events. The club meets at the Lincoln City SDA School. The usual monthly meetings are the first Sunday of October through May at 1:30, and weekly on Tuesday evenings 6 to 8 PM for unstructured carving, but the next one is January 9. For details, [click here](#).

### Capitol Woodcarvers — Salem

For information, [click here](#). Their annual April carving show is well known, and the club has a solid history and reputation.

### Vancouver / King's Way Carvers — weekly on Thursdays

Thursday evenings 6:00 - 9:00 PM (summer 9:00 - noon). Contact Jim Mather at 360-931-0079, [jimmatherxx@gmail.com](mailto:jimmatherxx@gmail.com). 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, experienced group of carvers with a variety of interests.

### Milwaukie Woodcarvers — weekly on Wednesdays, 8:00 - 11:00

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

### Central Oregon Wood Carvers— Bend

A group of carvers in and around Bend, for information, contact Scott Beyer at [dxdevolt@gmail.com](mailto:dxdevolt@gmail.com).

### NW Carving Academy, Ellensburg, WA July 11-15, 2022

This is a long-established, week-long educational opportunity with multiple instructors from around the region and country. For information, [click here](#).

### 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.

### Olympia Woodworkers Guild

They occasionally have interesting carving presenters for their monthly meetings. For information contact Bill Cogswell at [info@owwg.org](mailto:info@owwg.org) or see [owwg.org/blog](http://owwg.org/blog).

### Port Townsend School of Woodworking

A very important regional resource that frequently has visiting carving professionals, including Mary May. For information, see [ptwoodschoool.org](http://ptwoodschoool.org).

### 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](mailto:idahowoodcarvers@gmail.com).

### California Carvers Guild (CCG)

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

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### Other Oregon or Regional clubs?

To list others, [click here](#).



## Upcoming Events

### Portland - Ed Quigley Cowboy Artist Exhibit - through January 23

At the Oregon Historical Society ([click here](#)).

Ed Quigley was perhaps the finest fine art carver in Oregon's history. He specialized in horses and western themes and was a painter and carver. This exhibit only has two carvings out of dozens, but they are worth seeing, along with his paintings. The Oregon Historical Society is producing an online catalog of all of his carvings, and we will link to those when available.

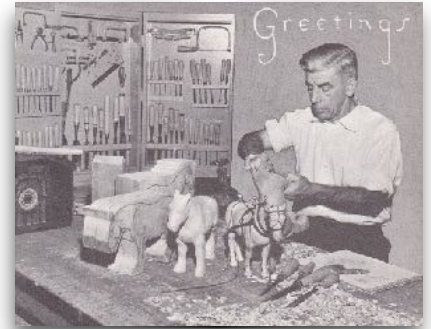


Photo from Oregon Historical Society



## Northwest Carving Academy



Kittitas Valley Event Center  
Ellensburg, WA  
July 11-15, 2022



The Northwest Carving Academy would like to invite you to spend a fun filled week with some of the country's top woodcarving instructors.



Wayne Barton  
Penny Burns  
Debbe Edwards  
Josh Guge  
Ryan Olsen  
Pat Moore

Charley Phillips  
Mike Reifel  
Bob Travis  
Rich Wetherbee  
Dick Wilk



Check out our website for more information

[www.nwcarvingacademy.com](http://www.nwcarvingacademy.com)



INSTRUCTOR	CLASS TITLE	COST
Wayne Barton	Chip Carving (intermediate-advanced)	\$350
Penny Burns	Nantucket Basket Weaving	\$60/day
Debbe Edwards	Animal TBD	\$425
Pat Moore	Santa with Raggedy Ann Doll	\$400
Ryan Olsen	Barbershop Quartet	\$350
Charley Phillips	Basket of Illusion	\$325
Mike Reifel	Marionette TBD	\$300
Bob Travis	Caricature Carving from Roughout	\$300
Rich Wetherbee	Butternut - Mountain Man	\$325
Dick Wilk	Small Totem	\$300
Josh Guge	Cedar waxwing w/open wing	\$500
Quilters/Crafters	Bring your own Projects	\$75

Current Instructor Roster

For registration form, [click here](#).