

PRESIDENT'S LETTER

Hello Carvers,

I want to invite you to a **special member meeting** on April 21st at 7:00 PM (online). The agenda includes officially changing the name from the Western Woodcarvers Association to the Oregon Carvers Guild, adding language to become a 501c3 charitable nonprofit, revising the bylaws and electing officers. To register, [click here](#).

We want to honor the 48 year legacy of the Western Woodcarvers Association and continue using the State's legal framework but change the name. To do this we need to make a one sentence name change to the Articles of Incorporation and file the amendment. This is easy, but we will make other necessary changes while we are at it.

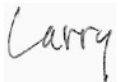
Particularly we will add boilerplate language so we can become a 501c3 nonprofit, the strongest and best type. Right now we are a generic c7 nonprofit which provides no benefit to donors. It will take another six months to get IRS approval after that.

Members need to approve these changes. While we are at it, we are going to ask you to approve new bylaws to reflect our planned organization and add protection for directors and officers. The language for these will be voluminous but necessary. Quite boring for most of us to wade through, but quite necessary.

Finally, we will vote on officers for the next fiscal year, hear about our progress and plans and answer questions. If you have a desire to serve on the board, or volunteer to help in any way, please let me know.

All are invited to this meeting but only then current members can vote. If you can't make the meeting you will have an opportunity to vote by email or mail.

A reminder that historic WWA members had their membership extended through March 2021, and any will be reminded to renew two weeks before that deadline.



[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

UPCOMING PROGRAMS

➔ **FREE Conversations with a Blacksmith — MAR 9th, 7:00 PM** [Click here](#) to register

MAR **George Blackman** is a blacksmith, tool maker, carver and sculptor living in Redmond, Oregon. He will share his experience and recommendations on making, sharpening and re-making carving tools. He will show and narrate some short videos on cutting tool blanks from scrap steel and heating and quenching. This is not a class and will probably cover more advanced topics, but all are welcome to attend. He welcomes your questions ahead of time so send them to him by [clicking here](#).



➔ **FREE Rotary Carving Tools 101— APR 13th, 7:00 PM** [Click here](#) to register

APR Roger Crooks will show a wide variety of power carving tools from angle grinders with special attachments to low cost Dremel rotary tools and specialized power carving tools, from powerful Foredom flex shaft carvers to fine detailed micromotor carving tools. Depending if you have a lot of wood to remove or doing fine detail work, there is a power carver available to make the work quick and easy.



This program will describe the most common tools and their uses. Others will contribute their own experiences and preferences.

➔ **FREE Finishing with Acrylic Paints— MAY 11th & 18th, 7:00 PM** [Click here](#) to register

MAY Sometimes natural wood just isn't enough.

But for many carvers, pulling out bottles of acrylics and sorting through myriad types of brushes is a daunting...and sometimes downright frightening task. What brush to use? What colors to mix? How to prepare the wood? How to apply the paint so it doesn't look like your hour's worth of carving has been dipped in plastic?

Jeff Harness, veteran artist, teacher and carving judge, will be guest presenter in May for two sessions on how to prepare and paint carvings using acrylics. He'll take students from a completed raw basswood carving through the process of sealing and preparing the wood, adding color and finally applying an antique finish.

Harness began his artistic career as a painter but began concentrating on carving after taking lessons from some of the most well-respected teachers in the Pacific Northwest. His passion spawned his home-based enterprise, the Flying Pig Studio, where students competed to attend one of his classes.

An accomplished carver in a variety of media, he has served as an instructor for the Coastal carvers, the Oregon Carving Rendezvous, the Pacific Northwest Carving Academy and others as well as being a judge in numerous shows.

He recently relocated to the Phoenix, AZ, area, where he will re-launch classes in the post Covid-19 year.



➔ **FREE Carving without Grain — Soap Carving — JUN 8th, 7:00 PM** [Click here](#) to register.

JUN Veteran carvers hope 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.

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.



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.

Tentative, speaker health dependent

UPCOMING CLASSES

Relief Carving Class (free) — Mondays 4/19 to 5/24 at 1:00 PM

Taught by Larry Wade, [click here](#) to register

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 what was a three-course series. Tuition is free, as are loaner tools (until we run out). Your cost will be \$10 for four prepared Basswood blanks and perhaps a \$15.50 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 (\$12). 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 and to see the original articles he wrote for Chip Chats, [click here](#).



Woodspirit Carving Class (free) — Thursdays, 4/15 & 4/22 at 10:00 am

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 live Zoom sessions a week apart. Terry developed his techniques over 20 years, learning from two different carving professionals. Students need a carving glove, strop and three carving tools - a carving knife, V tool and a deepish gouge gouges (like #11, #9 or #8) in 1/4 or 3/16 widths), palm or long handled. If you need tools, glove or strop, maybe we can 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



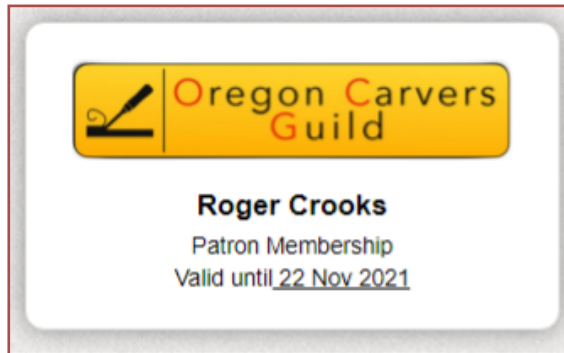
MEMBER CARDS

Generate Your Own Membership Cards

By Roger Crooks

Membership Cards are automatically generated on our website or on smartphone App

Someday soon the Oregon Carvers Guild will have sponsors who will give discounts on some purchases. When that

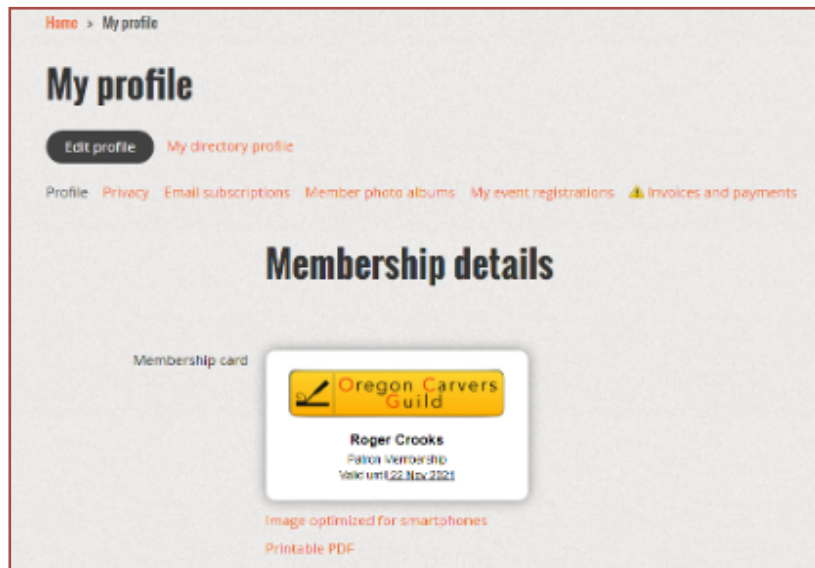


Sample Card

happens members will need to prove membership and either show a physical card or display an electronic version.

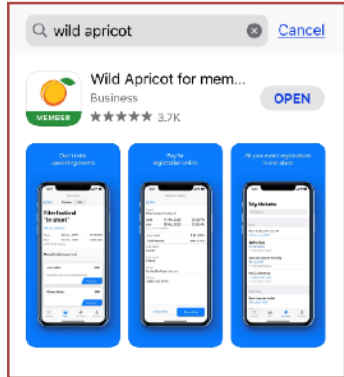
We are using a great feature on the new website for membership cards where you can print one yourself or electronically generate your own on the spot. This allows us to save an enormous amount of work to print, laminate and mail physical cards to get yours.

1. On the website log in and click on your name in the upper left corner to go to 'My profile'.
2. You will see your membership card near the top
3. You can now **print** your own card,



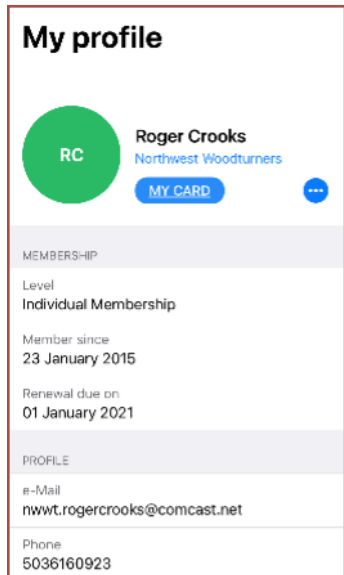
Print your own card from 'My profile' on the website

4. Alternately, you can show your card on your smart phone. You can use the browser on your phone, login, go to your profile as above,
5. OR, You can load the Wild Apricot application (IOS and Android apps available). There are two apps – one for administrators and one for members. **Download the one for MEMBERS only**



Be sure to choose the Member version, not the Admin version

6. Log in to the app with the same username and password as you use on the website
7. Click on “My Card”



8. Please make sure you thank sponsors for supporting the Oregon Carvers Guild.

NORDIA HOUSE DOORS

The carved entrance doors at the Nordia House are worth seeing. The location is near Washington Square at 8800 SW Oleson Rd. These are part of the Setziol heritage and the history is below.

THE STORY OF THE DOORS

By Monica Setziol-Phillips

Early in 2004 a group from the Scandinavian Heritage Foundation came out to Sheridan to talk with my father [Leroy Setziol] about doing doors for the new building that was in the planning stages. Apparently Marilyn Deering was instrumental in raising monies for the doors.

My father's health at that point really did not permit him to take on any large scale commissions. So I suggested that I carve the doors and that we work together on the design. He laid out the basic design and designed three abstract elements. I mentioned I thought it was important that there be Nordic designs, and I did the research to find appropriate elements. There needed to be an element from each of the five countries, Iceland, Denmark, Norway, Sweden, and Finland, and also have a representation from different periods in time. They had to be designs that would lend themselves to the general layout of the doors. Alaska Yellow Cedar was chosen as the wood. There was a discussion as to where these elements were to be placed.

Shortly after the exhibit of my father's and my work at Nordia House in 2018 John Nelson, Robert Basel, and I had a conversation about carving something for the interior side of the doors. The reason was two fold, one was to better relate the inside of the door to the outside. The other was practical: to put up a carved wood panel on each door that would hopefully encourage people to use the push bar below, or would at least be able to be protected more easily than the existing fir, which was already showing signs of wear. The design included Runes so that the panels would be meaningful as well as practical.

The wood chosen was Oregon maple.



Nordia House Doors
details on next page, photo L. Wade



Door interior, photo J. Spitzer



Runes detail - photo J. Spitzer

Nordia House Doors - Detail Photos



Viking ship candle holder (Sweden)



Birch branches on most panels



Magician's drum, left; Thor's hammer, right



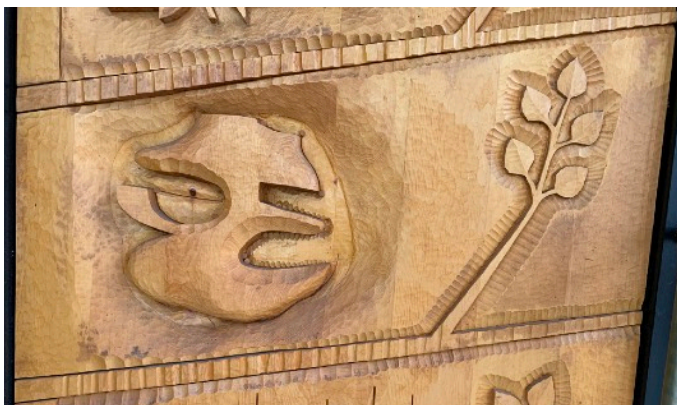
Wooden drinking vessel, right



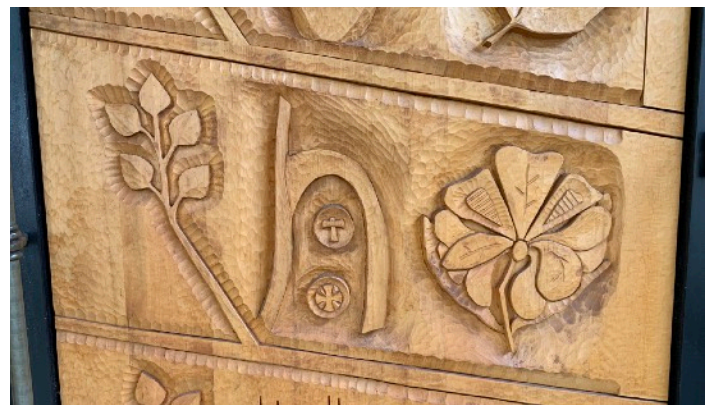
Norway Maple leaf



Neolithic stone axe (Finland); Birch leaf on right



Can you identify this?



Ecclesiastical crook & Nordic cross (Iceland)

NORDIA HOUSE DOORS

NORDIC DESIGN ELEMENTS

Finland – Stone Axe from the Neolithic period. Found in the National Museum in Helsinki. “The human head at the end suggest personification of the axe and an early symbol of the god of the sky” (Davidson 64).

Denmark – Embroidery Design from an 18th Century chair cover found in County Holback, Sealand.

Norway – Wooden Drinking Vessel from Telemark.

Sweden – Back of a wooden magician’s drum.

Iceland – Ecclesiastical Crook from the British Museum. “To the period of Isleif or Gizur (1082-1118) belongs the elegant bronze staff-head found by chance at Thingvellir. The crooks of this T-shaped object end in typical Urnes-style animal-heads. It is unique to the North, but will have adorned the staff of an ecclesiastic, although not necessarily that of a bishop” (Graham-Campbell 183).

OTHER ELEMENTS

Candleholders – Designed after Nordic sailing vessel possibly Swedish Lapland

Leaf – Norway Maple, *Alder Platanoides*, common to southern Scandinavia

Leaf – Birch, *Betula Pendula Birkalensis*, a tree found in Finland and cultivated in 1877

Thor’s Hammer – A common symbol found in Nordic Countries

Nordic Cross – Various iterations of this cross can be found throughout the Nordic countries

Runes – In the grid section are Viking runes including some meaning: comfort and mankind

SOURCES:

Davidson, Ellis. *Scandinavian Mythology*. New York: The Hamlyn Publishing Group Limited, 1969. Print.

Graham-Campbell, James. *The Vikings: The British Museum, London, The Metropolitan Museum of Art, New York*. London: British Museum Publications Limited, 1980. Print.

Wilson, David M., and Ole Klindt-Jensen. *Viking Art*. New York: Cornell U Press, 1966. Print.

How Thor Lost His Hammer

Thor, the god of thunder and storm, once lost his hammer, Mjölfnir. With the loss of the mighty weapon, the only absolute defense of the Aesir against the giants, Asgard would be in danger. Thor’s angered shouts were heard by the trickster god, Loki, who knew that he must help. Thor and Loki sought out Freyja, a beautiful goddess, to borrow her suit of falcon feathers. Putting on the coat of feathers, Loki flew to Jötunheim. Loki met with the god of the jötnar, Thrym, who admitted to the theft of Thor’s hammer. Mjölfnir was hidden deep beneath the earth. Loki flew back to Asgard and relayed the information to Thor. The gods met to discuss how to get back the hammer. Heimdallr offered a solution, Thor would dress in bridal clothes and meet Thrym as Freyja. Upon hearing that Freyja was on her way, Thrym ordered a grand feast in her honor. Thrym was astounded by the large servings of food his wife was consuming. Loki explained that she had not eaten or drunk for eight days due to her anxiety about meeting him. Elated, Thrym reached over to kiss his bride, but seeing the glaring eyes of Thor through the veil he withdrew. Loki explained that “Freyja” had not slept for eight days in anticipation of her trip to Jötunheimen. Wanting the wedding to happen quickly, Thrym ordered for Mjölfnir to be brought to his bride. Once Mjölfnir was placed on his lap, Thor grabbed the hammer by its short handle and slew every jötunn in sight.

CARVING WOODS

What Wood Should I Carve? - Part 1

By Jim Spitzer

I like building and making useful, practical, and beautiful things from wood. For over four decades I have alternated from making fine furniture, too many home renovations, cabinets, and pergolas and arbors. The common denominator for me has been the beauty, form, and function of wood; with its color, figure, and grain highlighting the wood's beauty.

I was asked to coordinate a series of articles on carving woods, but I am not sure how to do this. I reviewed carving woods in nine books and on websites and blogs...each with author's opinions based on origin, experience, and woods they have carved. In comparison to these sources, Guild members and friends, my carving bio is quite slim...a half dozen courses over five years, mostly carving class projects on soft (and boring) Basswood and some Ash, Poplar, and White Oak. And then walking on the 'wild side' by carving several large, original sculptural projects in Claro Walnut and Doug Fir.

Therefore, this initial effort is more of a thinking out loud piece **that I hope spurs some more thoughts and future articles on favorite woods from our more experienced carvers.**

I began by organizing my thoughts in a table summarizing recommended woods and adding some detail on characteristics such as wood density. This quickly got complicated and messy. And how would that help carvers? Choices depend on what is important to the them: the ease of carving; the design; the grain and color of the wood; or some combination?

I noted 'boring' Basswood (a.k.a. Lime and Linden) that is often used for beginner carving course projects because it is so easy to carve. One of my many personal flaws is thinking that more difficulty is better; certainly more difficult woods to carve have more interesting color, grain, and figure. And Leroy Setziol said it is easier to learn on a harder wood and transition to softer than vice versa. However, I must not denigrate soft, bland woods. Some of the greatest carvers of all time commonly used Basswood, e.g. Grinling Gibbons and Tilman Riemenschneider. So if form and carving ease are paramount to your carving, choose an easily carved wood, or even soap!

Adding complexity is variations within and between each species, here is one experienced carver's colorful response to the question of whether Eastern White Pine or Sugar Pine is a better wood for carving:

"You need to see the wood. Take a ruler with you. I'll bet they are like other conifers and any ring count between 15 and 40 per inch will be carvable. Less is punky, more is boney. I carve mostly Western Red Cedar, Yellow Cedar, with a little Lodgepole Pine and some White Spruce and Douglas Fir. I'll claim they are much the same, maybe the cedars are a little softer.

"None of them hold detail. Pieces pop off when you least expect it. Good luck finding them on the shop floor. Learn your wood putty like a Picasso and hope paint hides it. Since they're soft, your tool edges need to be even better, like slicing an over-ripe tomato. **Pick one and learn the wood.** (emphasis added)."

[Source: Brian T., Woodcarving Illustrated Forum, 2018]"

This helped me understand my being unable to make smooth end grain cuts with finely sharpened tools still crushing the grain on what should have been easily carvable Fir and Cedar.

Tips & Pointers on Carving Woods

By JerryBoone

Here's a piece on why wood is such a challenging medium in which to work. There is some really fine writing and good information that clearly explains the nature of wood and why it is the way it is. This is written by Everett Ellenwood and published by Woodcarving Illustrated. [Ed. Note: Highly Recommended] [Click here](#)

Folks:

I get a weekly video from a company in the Ukraine that makes Beavercraft tools. I don't own any of their tools, but I get the videos because they usually offer interesting patterns for mostly entry-level carvers.

This week the video ([click here](#)) was on types of wood and how they carve. I had to turn on the closed captions to get past the guy's accent at times.

It is not the definitive work on carving woods we'd like to assemble, but if you see value in it, I can contact the company and ask for permission to either copy it or link to it on our list of resources.

—Jerry Boone

CARVING WOODS

A favorite book of Chuck Reinhardt, one of our esteemed carving instructors, is *Wood Carving* by Wheeler and Hayward. In Chapter 21 they note:

“When appearance is of first importance, it may be a matter of matching other items, of picking an attractive or plain grain, or of having a suitable color. On the other hand, when a piece is to be painted or gilt the appearance of the wood does not matter much. Durability is important in items to be exposed to the weather. Miniature carvings need a close-grained hardwood and big statuary needs wood that comes in large sizes. Lastly, some woods carve much more happily than others, being crisp under the tool yet not unduly hard.”

The choice of wood is so personal. Here are some general tips:

1. **If you are a beginner**, or teaching beginners through a series of small projects, consider using different wood species so each project teaches a range of wood characteristics.
2. **For your own projects**, choose wood suitable to the project’s aesthetics and the intended environment.
3. **For a painted or plain product**, let the ease of carving the wood primarily guide your decision.
4. **For spectacularly figured and colored wood**, let the wood guide the design and highlight the wood.
5. Finally, the guidance of Brian T. may be most important for the carver who is venturing beyond instructor-guided projects...**Pick a species of wood and learn the wood!**

Experienced carvers! In a brief article please share what you carve, your favorite carving wood(s), their characteristics, favorite sources, and your tips for carving that wood. Send an email to spitzerjames2@gmail.com.

Do you have a Most favorite, Least favorite carving wood?

Alder
 Ash
 Basswood
 Boxwood
 Burls
 Butternut
 Cedars (Western Red, Port Orford, Alaska Yellow)
 Jelutong
 Koa
 Limewood
 Linden
 Madrone
 Mahogany (Genuine/Honduran, Khaya, Meranti)
 Manzanita
 Maple (Broadleaf, Eastern)
 Myrtle
 Oaks (White, Red)
 Pines (Sugar, White, Ponderosa)
 Poplar
 Teak
 Tupelo
 Walnut (Oregon Black, Claro, Eastern, Peruvian, White)

How do you like your wood “served”?

Air dried
 Kiln dried
 Flat sawn
 Quarter sawn
 Riff sawn
 Green
 Found
 Recycled

Do you carve non-woods?

Gourds	Clay
Soap	Seeds
Stone	High Density
	Urethane
	Linoleum
	Shina Plywood

Don Baiar’s Favorite Basswood

Don has been teaching bird and other carving for 40 years. He loves the air dried Basswood of northern Wisconsin from:

Heinecke Wood Products

Phone: 715-822-352

<https://heineckewood.com/>
order@heineckewood.com

Editor's Note: Last month I included two carvings representing Russian culture and wondered out loud about their stories. As luck would have it Roman Chernikov from San Jose saw the newsletter and sent in the story below. I think this is fascinating, and with his permission I am including it. Thank you Roman! He also wants to pass along:

“Santa Clara Valley Carvers (SCVC) have been proudly serving the public in the SF Bay Area since 1967 and is chapter #1 of the California Carvers Guild. Our website is <https://santaclaravalleycarvers.org/>. I serve as both secretary and webmaster for the club and can be reached at roman@readntry.com or at my website <https://readntry.com>.”



Background of an iconic Russian carving

by Roman Chernikov, roman@readntry.com

The "Mice burying the cat" is a caricature representing a dead cat. Some interpret the scene as a parody of the 1725 burial of Peter the Great, but the later story written by famous Russian poet Zhukovsky (somewhere between 1783—1802) is about a live cat that pretended to be dead. The mice thought that the cat died and started celebrating, but when the cat stopped pretending very few mice survived. For a Wikipedia page about the author in Russian, [click here](#).

The story itself [is here](#) in Russian, which Google can translate.

The carving is exhibited in the Russian Government Museum in Saint Petersburg. It was carved by Eroshkin Phillip in the end of 19th or beginning of 20th century: <https://zametiprosto.livejournal.com/393799.html>

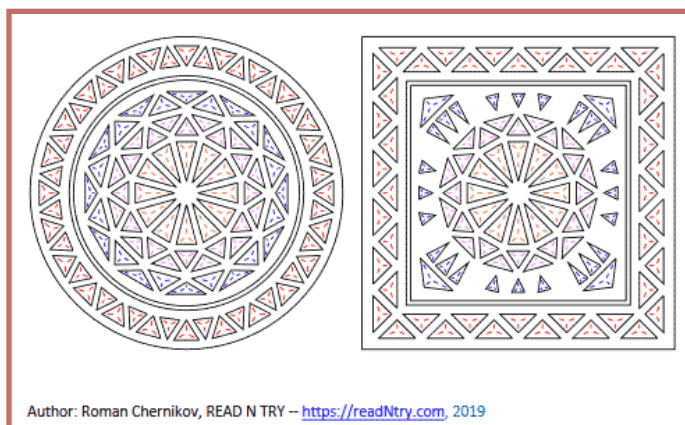
These two links point to very good descriptions about the story background:

<https://reddomino.typepad.com/newfirstunexpected/2009/04/lubki-and-rosta-windows.html>

<https://everything2.com/title/How+the+Mice+Bury+the+Cat>

An original illustration is at <https://publicdomainreview.org/product/the-mice-are-burying-the-cat>

One example of Roman's
chip carving patterns



To download the full Supernova pattern, [click here](#)