



Hello Carvers,

I have several pleasant announcements this time.

- Tom Siep will be the newsletter editor, bringing his considerable talents to this role: see next page. Tom lives on the Oregon coast in Neskowin and demonstrates that modern technology allows us to function together over great distances.
- We will have a large booth at the annual **Gathering of the Guilds** show at the Oregon Convention Center in Portland, May 6 - 8 (Friday - Sunday). This is a big deal. The show is the largest craft fair west of the Mississippi and draws over 10,000. Safety protocols will allow it to run this year. We get to meet prospective members while providing an opportunity for carvers to both display and sell their works. It will take a team effort to set up and staff the show, much like we did for Art in the Pearl over Labor Day. Please mark your calendar, and let me know if you have any carvings you would like to sell or display.
- Mary May has committed to return to teach next year, the week of September 18, 2023.
- Michael Cullen is teaching a special class the weekend of this March 19/20 (details below).



**OREGON CONVENTION CENTER**

Our February and March monthly programs feature really strong examples of professional carvers. See the schedules below and register if you haven't. Kelley Stadelman will describe her large sculptural carvings and Adam McIsaac will open the door to his thirty years of work carving in the style of the indigenous tribes of the Columbia River Basin. Thanks to Jim Spitzer for writing an extensive background article in this issue on the styles of Northwest Coastal Indian carving.

Our April program tackles a new topic in a roundtable format - **Tools with Edges**. The session will pool our collective knowledge, experience, and biases about brands, specific tools, and sources. New and experienced carvers alike are curious about these topics. The current economy has created dramatic shortages and rapidly rising prices. Plan to share your own experience.

Thanks for your continued support.

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

On behalf of the Board

[Roger Crooks](#), Vice President

[Terry Burnside](#), Secretary and Webmaster

[Diana Groseclose-Larabee](#), Treasurer

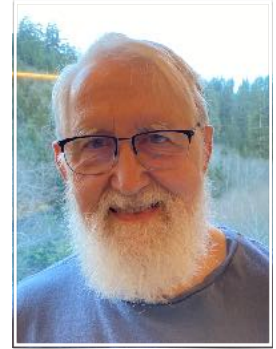
[Tom Siep](#), Newsletter Editor

[Jim Spitzer](#), Sponsor Coordinator

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

## A New Editor for the OCG Newsletter by Tom Siep

Hello Carvers! Starting next month, I will be taking the editorial reigns from Larry Wade. Larry has done an outstanding job editing our newsletter (in my professional opinion), but he has many OCG irons in the fire and has asked me to step in.



So, a little bit about me. I claim to be a professional editor and that is mostly true. Mostly true because I never actually had the title from an employer, but I have been an editor on behalf of several employers.

I spent my career in the research labs of several major semiconductor companies. In my role as a participant in the development of international wireless communications standards, I served as a technical author and editor. Among the wireless technologies I helped write were IEEE 802.11 (the basis for Wi-Fi), Wi-Fi Alliance specifications, and the Bluetooth specification. I spent the last 10 years of my career as an "information developer," which means I took what inventive engineers wrote about the inner workings of computer chips and turned it into something that mere mortals could understand.

I have far fewer credentials as a wood carver. Although I did a few wood carvings as a teenager, most of my experience has been in the past few years as a result of taking classes at Roy Underhill's school (with Roy, Peter Follansbee, and Mary May).

Taking two or three day classes gave me the idea that I could do carving that was not too horrible. However, it took the experience that started with the 2019 Coastal Carvers show in Lincoln City that got me to spend some serious time learning and developing my craft. I joined them as my first-ever carvers' club as a result of the show.

Joining the local club was transformative. There were many very talented carvers who kind and accepting of a less-than-experienced new member. Even with the pandemic starting soon after I joined, I still had some opportunities to learn and share.

Part of the sharing I benefited from was the information that the Oregon Craft Guild offered online classes to members. Seeing a great opportunity, of course I joined and took my first course from Larry.

While taking the beginner's course, I mentioned to him that I had some editing experience. He promptly asked me to do an editorial review of his next President's Letter and was apparently satisfied, and somehow I got designated as the newsletter editor.

As a result of reviewing Larry's column, I became aware of the national club. I am now also a member of the National Wood Carvers Association. More is better. Each organization has a unique perspective and adds to my understanding.

Currently most of my woodworking time is spent doing relief carving, such as the salmon shown in Jim Spitzer's article. I also have other woodworking interests, including some furniture making, trim work on two houses, and CNC (Computer Numeric Control) routing.

I am looking forward to helping construct our newsletter each month. I know we get regular inputs for our newsletter from a few of our members, and I really appreciate their efforts. I would also like to encourage other members to contribute. Don't worry about any lack of writing experience; I'm here to help if you need it!

We now have an official mailbox for emails for and about the newsletter:  
 OCG Newsletter Editor <[oregoncarvers.newslettereditor@gmail.com](mailto:oregoncarvers.newslettereditor@gmail.com)>.

## Upcoming Programs

➔ **FREE** Kelley Stadelman — Large Sculptural Carvings **FEB 8, 7:00pm** [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 will also talk about how 15 years earlier she created a large statue of St. Edward carrying an invalid.

Her process is a model for executing large projects.



**KELLEY STADELMAN**



**CRUCIFIX NEARLY COMPLETED**



**CRUCIFIX BEING CARVED**



**ST. EDWARD STATUE**

## Upcoming Programs

➔  
MAR

**FREE Adam McIsaac - Tribal Carvings of the Columbia River Basin— MAR 15, 7:00pm** [Click here](#) to register

Note: This program has been changed to March 15 from March 8 as announced last month

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, WA, just north of Vancouver.

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



**ADAM'S WOLF MASK**



**ADAM MCISAAC - CONTEMPORARY OWL ART**

➔ **FREE Carving Tools with Edges - Brands, preferences, sources— APR 12, 7:00pm** [Click here](#) to register

**APR** What are the best knives and gouges? Which are the best value? Where can I buy them locally or online? Does our club have tools to rent or borrow? Is there global shortage? What about buying antique brands? Do you pronounce Pfeil as "file" or "feel"? Are Flexcut tools any good? Will George Blackman really forge me a custom tool? Can I pay someone to sharpen some tools? Can I really get a 10% discount at Woodcraft, Woodcrafters, and Rockler?



**FUTURE TOOL LIBRARY**

➔ **FREE Weekly Carving Conversations - Mondays 9:00-10:00am, 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](#) to get the weekly email reminder. Join the conversation whenever you feel like it.

## Upcoming Classes

### Incised Carving Class (free) — online & hybrid

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

Click on a date to register for one session [Feb 19](#), [Mar 19](#), (none in April), [May 21](#)

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.



**DOGS WELCOME SIGN**

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### Stropping for Beginners

Taught by Roger Crooks. Click a date to register [Feb 9](#), [Mar 9](#), [Apr 13](#), [May 11](#), [Interest List](#), Wednesdays, 10:00-1:00pm

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 delivers information with a handout, a video, an online demo, and hands-on coaching. There is a fine line between getting a sharp edge and rolling over the edge making it duller. Correcting your technique in real time will start you on the right path to building muscle memory for sharpening. The class repeats monthly. Once the pandemic subsides, we'll do more of the class in-person.

A handout paper is available by [clicking here](#).



**LEATHER STROP**

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### 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 (advanced beginner and above) and experience using mallets and related tools. 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. The photo on the right is for illustration only. Several patterns are available.



**EXAMPLE**

## Upcoming Classes

### Small Bowls in Six Woods (pilot class)— online only

Taught by Larry Wade. [Click here](#) to register, four Wednesdays Feb 16, 23, gap week then Mar 9, 16, 2:00 - 4:00pm

A beginner class to learn and practice carving the scooped insides of small bowls (4”), shape the outside in creative ways, and experience a variety of woods (Basswood, Alaska Yellow Cedar, Pear, Alder, Maple, Walnut). Insides will be round or oval, shallow or deep. Outsides can be round, square, rectangular, or shaped. Holding the work safely provides more lessons.



### Michael Cullen - Free Form Vessel Class— in-person

Taught by Michael Cullen, [click here](#) for class description and to register, Sat/Sun Mar 19/20, 9:00 -5:00pm

**Michael Cullen** is a renowned furniture maker and a regular contributor to Fine Woodworking Magazine, [click here](#) for his website.



This class is produced by the Guild of Oregon Woodworkers (GOOW) and is open to Oregon Carvers Guild members. Michael Cullen is a big deal. He is a professional guest instructor visiting from California, teaching a creative five day bandsaw box class first, then this weekend class to create unique vessels. Class size is very limited and is open to beginners. Direct use of power tools is limited to those who passed certification tests at the GOOW.

However, access and assistance will be available for others.



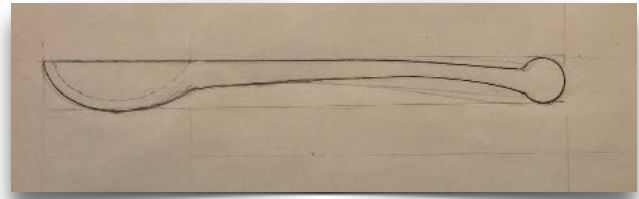
SCULPTED VESSEL W/TEXTURE & COLOR

## Upcoming Classes

### Beginner Spoon Carving (pilot class)— online only

Taught by Al Plasch. [Click here](#) to register, two Thursdays Apr 14, 21, 10:00 - noon

This is a class for beginners to learn the basics of carving spoons. Everyone will carve a simple shape first, then have options for exploring variations. Basswood or Alaska Yellow Cedar will be used, but users are welcome to provide their own. Loaner tools will be available.



### Walking Sticks & Wood Spirits — online only

Taught by Terry Burnside. [Click here](#) to register, three Saturdays Apr 2, 9 and 23, 10:00 - noon

This class is designed for those not familiar with carving a wood spirit. Terry developed his techniques over 20 years, learning from two different carving professionals. The course is hands on, and the material will be walking sticks provided by the club for a fee or that you source. If you are primarily interested in only learning to carve a wood spirit, a dowel may be used for class carving. 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 we might be able to find loaners.



This Wood Spirit class has been taught three times. In this new class there will be a module added in the beginning to address sourcing walking sticks and preparing them for use. There will also be a module at the end of the session related to finishing a walking stick after carving. The class has been expanded to three two hour sessions in order to accommodate the original Wood Spirit carving material plus the additional modules described above.



### Hand-carved spoon demo at Woodcraft

Demo by Mihkel Talviste, Saturday Feb 12, 1:00-2:00pm, 12020 SW Main Street, Tigard, OR.

The recent Woodcraft flyer advertised Flexcut tools and sets at 20% off. Woodcraft is one of our sponsors and offers 10% discounts on carving tools, but not to sale items, corded tools, or some other products.

## For Sale



### Setziol Catalogs

We have a number of the original 1991 Leroy Setziol exhibition catalogs for sale for \$20, plus \$5 shipping if



COVER

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. 75 pages long, 11 by 11 1/2, with an embossed teal cover. To order send an email to [Larry Wade](mailto:Larry.Wade@uoregon.edu) or call or text 503-312-7745.

## Opportunities

David Woodin carves marionettes and wrote a previous newsletter article ([click here](#), page 6) on his carving. He and his wife Anca are serious creators and practitioners of puppet theatre. He recently sent the following: “... Anca and I created a new and original puppet film, *Alma's Wish*, that will premiere online as part of Portland's Fertile Ground 22 Festival. We are happy to invite you, and anyone interested to watch it between Jan. 27 - Feb. 6 through our website at [www.leavendreampuppets.org](http://www.leavendreampuppets.org). The video link to a 30 second introduction is an **orange** tag as you scroll down.

We created different types of puppets for this performance, and several of them are out of wood.

Wishing you and your family a healthy and happy New Year! - David and Anca”

Editor Note: Last month I wrote about and shared examples of 3D scans of carvings. The article was noticed by carver Doug Rose of Boise, who pointed me to his adult grandson, Mark Gibson, in Utah. Mark has enormous experience in this area and generously allowed me to record the Zoom interview. If interested, send [me an email](#) for the link to the video. I want to thank Mark by making his emerging 3D service company known to others. He writes:

“Have you ever thought about turning your carvings in to digital scans? Digital scans of your artwork could be used in a wide variety of ways: preserve your artwork for generations to come; reference material for other carvers; for 3D printing; for use by CGI artists for 3D animations and video games; generate money by selling copies. Perhaps your great great great grandchildren can use scans of the carvings you make today to decorate their virtual reality house in the far-flung future.

At Euclidian 3D, I use professional grade software and specially designed equipment to make highly detailed digital replicas of physical objects. This software is used by many museums and galleries to make digital replicas of artifacts and artwork, and I would love to bring this utility to the woodcarving world.

To see some of the scans I have made and see the process, you can visit my facebook page: [facebook.com/Euclidian3D](https://www.facebook.com/Euclidian3D). you can also view and purchase my scan and CAD files on my Cults3D page [cults3d.com/en/users/Shaeroden/creations](https://cults3d.com/en/users/Shaeroden/creations). Message me through the facebook page, call, or text 385-253-8284, to ask any questions or to request a quote. - Mark Gibson”



# Pacific Northwest Coast Native American Carving: Part 1

By Jim Spitzer

Two other Oregon Carver’s Guild (OCG) members and I recently visited the shop of Washington-based woodcarver Adam McIsaac. During our December meeting, we were privileged to learn about his woodcraft and also about his artistic inspiration: Pacific Northwest Coast Native American carving.

Hundreds of pages could be written about both the artist and his preferred carving style, but I will limit this and the subsequent article to two summaries. In this article, I will summarize the distinctive elements of Pacific Northwest Coast Native American carving that guided Adam’s work.

In Part 2, I will focus on Adam’s personal story and his 30 years of experience in creating carvings in the Pacific Northwest Coast Native American style, with a specific focus on the unique styles of the Columbia River tribes.

The OCG is grateful to Adam for taking several hours out of a busy professional woodcarving work day — he was very generous with his time and insights. We are pleased that Adam will be our presenter at our March 15, 2022, Zoom meeting at 7pm. If interested, [please register](#) on the Oregon Carvers Guild website to receive the Zoom link and any handouts after the program.



ADAM MCISAAC W/WOLF MASK

## What is Pacific Northwest Coast Native American Carving?

Before attempting to give you a much condensed answer to this question, I must say that PhD theses have been written on the topic, and I am not one of those thesis writers. I have relied heavily on the OCG interview with Adam McIsaac, and one of his most powerful influences, Dr. Bill Holm, late Professor of Art History at the University of Washington. You will want to know more; there is much out there on line and at libraries. I am perusing eight books from the local library. Thanks to OCG president, Larry Wade, for finding the books. All sources are cited at the end of both parts of these articles.

Contemporary carvings in the style of Northwest Native American carving vary in authenticity. The image to the right is carving of a chum salmon in basswood by Tom Siep, which approximates the style (by his own admission). The totem poles at the 1905 Lewis and Clark Exposition in Portland are, of course, very likely to be true to the style.



CHUM SALMON CARVED BY TOM SIEP



TOTEM POLES AT THE 1905 LEWIS AND CLARK EXPOSITION IN PORTLAND, OREGON

You can find authentic templates in books such as:

- The two-volume set *Learning by Designing: Pacific Northwest Native Indian Art* by Jim Gilbert and Karin Clark
- *Northwest Coast Indian Designs* by Madeleine Orban-Szontagh

## Some Caveats

I apologize in advance for what may seem like a cursory overview of a carefully documented and interpreted woodcarving style and the people who practice it.

I will try to be sensitive to my own lack of first-hand knowledge about the subject, while respecting significant cultural differences in style and usage. For example, I avoid the term “Indian”. Today’s readers, writers, and editors generally prefer “Native American” or “First Peoples.” Also, the term “Pacific Northwest Coast Native American” carving will be used interchangeably with “Northwest Coast Native American carving” or “Native carving.”

## Pacific Northwest Coast Native American Carving Style

The term Pacific Northwest Coast Native American carving describes a style of carving that originates in the geographic and cultural region from northwestern California to southwestern Alaska. Most of us would say the style is obviously in totem poles and larger story boards, with stylized design elements such as a bird beak, human face, or whale and rendered in a limited palette. Many of us have seen the works at history museums, public buildings and homes, and past World Fairs and expositions throughout the United States, Canada, and the world.

According to Dr. Holm, a keen observer of Pacific Northwest Coast Native American woodcarving, certain features in a carving are common. One such feature are “eyes”. Even though the eyes have been stylized in different ways, they are a hallmark of the style. Another feature is that most designs have a degree of realism that fits within the idiom of Northwest Coast Native American cultural practices, like a Shaman’s cape, a blanket, or a tribal mask.



**DIXON'S BOWL**

Numerous explorers of the Pacific Northwest reported not only totem poles, but also other forms of carving art. For example, *Dixon's Bowl* a carved bowl found in 1787 off the coast of British Columbia depicts a human figure. The figure is elaborated with shallow relief carving that conforms with the Haida work of a century later. Early explorers also traded metals with tribes, which encouraged tool making and increased the production of carvings.

It is possible that there are more totem poles standing now than a hundred years ago. Poles are in parks, on city streets, at colleges and universities, zoos, museums, and even suburban residences. Some do follow standards, many do not.

## Symbolism

Northwest Coast Native carving has design elements or symbols that occur repeatedly, resulting in the distinctive Northwest Coast style. Some of the most dramatic features are the treatment of eyes, joints, ears, and feathers delineated with broad black lines (form lines). These features have been organized by experts, such as Dr. Holm, into a set of design elements.

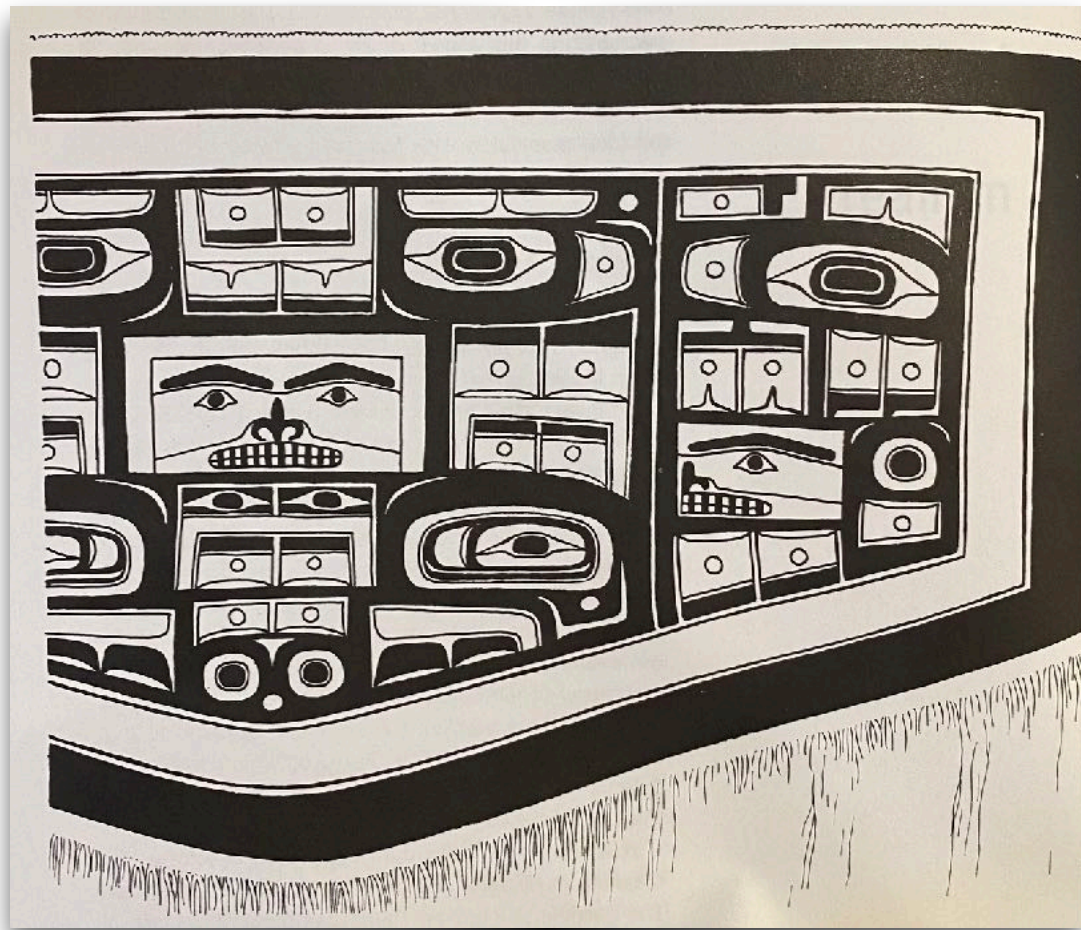


**TOTEM POLL  
CARVED BY RAY  
LOSEY**

Design elements include:

- Stylizing as opposed to realistic representation
- Schematic characterization by accentuating certain features
- Splitting
- Dislocating split details
- Representing one creature by two profiles
- Symmetry (with exceptions)
- Reducing
- Illogical transformation of details into new representations

There is symbolic ambiguity where the distortion and rearrangement of often fragmentary parts fill a given space and make it difficult to accurately interpret the symbolism. Decorative elements filling a space may have purely ornamental purposes. The final designs may be quite complex.



EXAMPLE OF A COMPLEX DESIGN

## Degree of Realism

Practically no examples of Northwest Native American art are realistic in the strictest sense of the term. The artists chose different degrees of realism in the arrangement of body parts. The three terms Holm used to describe the handling of design elements are configurative, expansive, and distributive.



**CONFIGURATIVE DESIGN**



**DISTRIBUTIVE DESIGN**



**EXPANSIVE DESIGN**

In configurative design, the animal's silhouette was not distorted to entirely fill a given space.

In expansive design, the animal was distorted, split, or rearranged to fit a space, while maintaining the relationship of body parts to one another.

In distributive design, an animal was distorted to completely fill a given space, making it difficult or impossible to identify the animal or symbolism of the parts.

## Color

The use of color was a great unifying characteristic of the art. Before the opening of trade with Europeans, colors were limited to a few natural pigments. Due to the strong conventions of the art (or the conservative nature of the artists), the introduction of trade paints did not significantly affect the selection and use of color over time. The principle colors were black (derived from lignite, graphite, or charcoal) and red (from ochers and hematite). In addition, greenish-blue pigments came from copper minerals.

Black was the primary color used for the form line of the design. These form lines merge and divide to make a continuous flowing grid over the decorated area, establishing the principle forms of design. The secondary color, usually red, is used in form lines of secondary importance to the design. When used, blue/green produces the effect of ground or negative space that was otherwise often left unpainted.



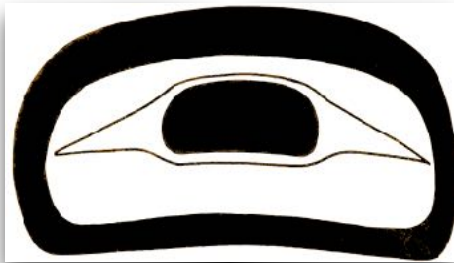
**EXAMPLE OF THE USE OF COLOR**

## Form and form lines

One of the most characteristic features of Pacific Northwest Coast Native American art is the use of a form line having constantly variable widths, giving the design a calligraphic character. Form lines are generally gentle and sweeping, but they can break into sharper curves and then straighten to a gentle curve again.

Ovoids are the most characteristic single design unit in the art, used as eyes, joints, and various space fillers. Ovoids are always convex on the upper side and at the ends (if the figure is right-side up).

U-forms and variants are as characteristic as ovoids. U forms result when both ends of a form line turn in the same direction, each tapering to a point as they intersect with another form line.



**OVOID EXAMPLE**



**U-FORM EXAMPLE**

## Observations

The carving of totem poles and other Northwest Coast indigenous art is currently flourishing. Many are carved in traditional styles, while other current art deviates in what to some people are shocking ways.

This brings up the issue of cultural appropriation of the art by non-Native carvers and those deviating from traditional forms.

The significance and meanings conveyed by the original art varies tremendously and was often specific to the family or village that commissioned the work. In addition, the meaning of Native art from hundreds of years ago changed during the course of the colonial encounter. For example, post-colonial totem poles might refer to the ill effects of colonialism on Native freedoms, the disposition of Native lands, and the resurgence of Native control over their heritage.

Part 2 will focus on the work of Adam McIsaac, internationally renowned carver of Pacific Northwest Native American art. Perhaps more important than his fame is that Adam's deep experience and skill is highly respected by the descendants of the original artists.

Remember, he will be our March presenter: [sign up now](#) for the Zoom meeting.

## Sources, Parts 1 and 2

Interview with Adam McIsaac; Jim Spitzer, Larry Wade, Tom Rich - December 2021.

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*Northwest Coast Indian Designs*, Madeleine Orban-Szontagh. Dover Publications, Inc, NY, 1994.

<https://britishmuseum.withgoogle.com/object/wooden-grease-dish-or-bowl>.

Wikipedia link at [https://en.wikipedia.org/wiki/Northwest\\_Coast\\_art](https://en.wikipedia.org/wiki/Northwest_Coast_art). For a quick summary of the distinguishing characteristics and history of North Coast Art.

## Picture credits

"Adam McIsaac", credit Jim Spitzer.

"Chum Salmon Carved by Tom Siep", credit Tom Siep

"Totem Poles at the 1905 Lewis and Clark Exposition in Portland, Oregon",

<https://upload.wikimedia.org/wikipedia/commons/f/f4/>

[Totem\\_poles\\_at\\_the\\_Lewis\\_and\\_Clark\\_Exposition%2C\\_Portland%2C\\_Oregon%2C\\_1905\\_%28AL%2BCA\\_6777%29.jpg](https://upload.wikimedia.org/wikipedia/commons/f/f4/Totem_poles_at_the_Lewis_and_Clark_Exposition%2C_Portland%2C_Oregon%2C_1905_%28AL%2BCA_6777%29.jpg)

"Dixon's Bowl" <https://britishmuseum.withgoogle.com/object/wooden-grease-dish-or-bowl>

Totem pole in residential Portland neighborhood carved by Ray Losey, credit Jim Spitzer

"Example of Complex Design", *Northwest Coast Indian Art*, Bill Holm. University of Washington Press, 1965, p 10.

"Configurative Design", *Northwest Coast Indian Art*, Bill Holm. University of Washington Press, 1965, p 12.

"Expansive Design", *Northwest Coast Indian Art*, Bill Holm. University of Washington Press, 1965, p 12.

"Distributive Design", *Northwest Coast Indian Art*, Bill Holm. University of Washington Press, 1965, p 13.

"Example of the Use of Color", [73 West Coast Native Carvings ideas in 2022 | native art, west vancouver, art \(pinterest.ca\)](https://www.pinterest.ca/pin/73-West-Coast-Native-Carvings-ideas-in-2022-native-art-west-vancouver-art/)

"Ovoid Example", *Northwest Coast Indian Art*, Bill Holm. University of Washington Press, 1965, p 38.

"U Form Example", *Northwest Coast Indian Art*, Bill Holm. University of Washington Press, 1965, p 41.



## 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 their venue 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. For details, [click here](#).

### Capitol Woodcarvers — Salem

For information, [click here](#). Their annual April carving show is well known but had to be **cancelled for 2022**.

### 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 [dxdrevolt@gmail.com](mailto:dxdrevolt@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 [ptwoodschool.org](http://ptwoodschool.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.

### Columbia Flyway & Wildlife Show - Oct 1 and 2, 2022, Astoria

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.



## Upcoming Events

Oregon Historical Society carving collections - NOW ONLINE, [click here](#), then search by name.

Helen Fedchak is the Curator at the museum and writes,

"I just wanted to let you know that our new Museum Collection Portal is now live, at <https://museumcollection.ohs.org/>.

If you go to Browse, and then Browse by Subject, you'll find searches for Ed Quigley and Hallie Heacock:

Clicking on a record in the list takes you to the screen for that object, and clicking on the photo in the object view takes you to a page where you can zoom in on the photo (sometimes this page takes a little while to load)."



**HALLIE HEACOCK EXAMPLE**  
At Oregon Historical Society



**ED QUIGLEY SCULPTURE**  
At 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  
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
Josh Guge	Cedar waxwing w/open wing	\$500
Bob Travis	Caricature Carving from Roughout	\$300
Rich Wetherbee	Butternut - Mountain Man	\$325
Dick Wilk	Small Totem	\$300
Quilters/Crafters	Bring your own Projects	\$75

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