

JULY 2021

## PRESIDENT'S LETTER

Hello Carvers,

August will be our first in-person event for those fully vaccinated, an **outdoor picnic/potluck with demos**. Please register so we can plan and communicate in case we have to cancel or postpone.

We plan to continue our free monthly Zoom programs on the 2nd Tuesday of each month, and the Fall programs are listed below.

We are experimenting with teaching classes simultaneously on Zoom and in-person, and the September edition of the Mack Sutter relief carving class will be taught hybrid that way.

Our classes have been free but as we transition out of the pandemic, we expect to have some fees in order to cover costs of facilities, insurance and instructors.

I am pleased to announce that Jim Spitzer has agreed to serve as our Sponsor Coordinator, working with suppliers and organizations that are vital to the long term health of the club.

We are so lucky to have a legacy of notable carvers. We've focused on Leroy Setziol, a bit on his daughter Monica Setziol-Phillips, Will Hayden and Mack Sutter, but there are many more. An upcoming focus is Leopold (Leo) Lambo, a WW II refugee who immigrated to Portland in 1950 at age 46 and produced a wide variety of work over the next thirty years. We are working with his adult son, Zig, to assemble many carvings to photograph and exhibit.

Best wishes as we slip-slide our way through what appears to be a challenging pandemic recovery.



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

On behalf of the Board

[Roger Crooks](#), Vice President

[Diana Groseclose-Larabee](#), Treasurer

[Jim Spitzer](#), Sponsor Coordinator

[Terry Burnside](#), Secretary

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

## Upcoming Programs

➔ **Potluck and Demos (free) — AUGUST 14th, 10:00 - 2:00 PM** [Click here](#) to register

**AUG** This will be our first in-person gathering since the pandemic. Please be fully vaccinated.

This will be both social and informative. We'll be outdoors with a potluck and BBQ at a westside location (Larry's backyard), and some demos. Diana Larabee loves working with green wood and will show examples and demonstrate how she uses axes, Mora knives and spoon gouges to create spoons and other useful things. Terry Burnside will demonstrate some of his wood spirit and Santa carvings, partly as an introduction to his upcoming classes. In addition Masa Nitani will show one of his texturing techniques for Japanese carving.

We trust that everyone will make responsible choices for masking and distancing, depending on their personal health situation. Spouses and partners welcome. The weather should be good, there is enough space to be safe, and we'll have two 10x10 canopies for sun protection.

The club will provide hamburgers, hotdogs and veggie burgers, with buns and the fixings, plus a variety of cold drinks, including beer and wine. For the rest of the potluck please plan to bring something to contribute - last names A-K bring an appetizer, I-Q a salad and R-Z a dessert.

Please be vaccinated. If the weather is bad or pandemic mandates dictate, we will postpone or cancel.



➔ **FREE Carving Holiday Gifts - (Terry Burnside & panelists) — SEPT 14th, 7:00 PM** [Click here](#) to register

**SEPT** The holiday season is approaching and, with it, the urge to find gifts that are unique, meaningful and personal for important people in our lives. Several members will share projects covering a wide range of subjects and sizes, given directly as gifts or sold. From elves to creches, whimsical houses to personalized tree ornaments, the subjects are limitless. The pictures here are some examples. This session could provide inspiration and incentive to kick-start some of your own holiday carving and give you time to turn ideas into personal carvings and fond memories.



➔ **FREE Pyrography Enhancements to Carving (Janice Levi) — OCT 12th, 7:00 PM** [Click here](#) to register

**OCT** Pyrography is a great way to enhance your carvings. Janice Levi is a wood turner and pyrography expert. She is a well-known demonstrator and teacher of pyrography and will be joining us via Zoom from Texas. Her website shows examples of her work - <http://www.janicelevi.com/>. Topics will include

**Equipment basics** – how to pick burner, pens

What are all the tips used for?

Safety issues – PPE (Personal Protection Equipment)

**Getting Started** - Basic techniques – temperature setting, stippling, shading, branding, etc.

Exercises to help learn how to use different tips

Pattern transfer techniques

Adding color

**Finishing techniques**

➔ **FREE Finishing with Oil Paints (tentative, Jeff Harness) — NOV 9th, 7:00 PM** [Click here](#) to register

**NOV**

## Upcoming Classes

### (New) Relief Carving Class (free) — in-person and/or online

Thursday evenings 9/16 to 10/21 7:00-8:30 PM

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

This will be the sixth time held. The 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 \$16 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). Beginners and above are welcome; a little Zoom experience and decent internet bandwidth are required. Below are the three projects, all 7" x 8 1/2" carved in Basswood. 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 simultaneously taught online with Zoom and at the instructor's shop near Beaverton. Participants can choose one mode or the other, or mix and match. In-person attendees must be vaccinated and sign a waiver.



Eternal Knot



Diaper Pattern



Tulip

### Santa Carving Class — Fall 2021 (interest list)

To be taught by Terry Burnside, [click here](#) to join the Interest List

Santa figures are quite popular and highly varied. Terry is planning a Fall class but well before the Christmas rush. The underlying concept is to use what are known as turned or craft Basswood eggs as the carving wood. This approach provides three benefits - learning how to carve a Santa, doing a figure in the round, and experiencing a useful material. Santa figures may not float your boat, but think of it as learning how to carve a wide variety of other objects like caricatures, creatures and comfort animals while using a material that will allow you to crank out gifts more easily.

This class is capable of being taught online or in-person but which, or both, will be decided as the pandemic recedes. The class will likely be two sessions one week apart, two hours each with a modest tool set that you supply with some possibility we'll have tool sets to rent. The cost of two eggs will be about \$10.



Photo by Terry Burnside



Photo by Terry Burnside

## Carving Nearby

### Silverton Carving Rendezvous — Sept 9-12, 2021

This multi-day carve-in is a regional tradition that was cancelled in 2020 but is being planned this year. The organizer is Everett Koontz of Salem, a member of Capitol Woodcarvers. The venue is the private Canyonview Camp site (see [canyonviewministries.org](http://canyonviewministries.org)), three miles from downtown Silverton (and the Oregon Garden). The registration deadline is Sept 1st, especially important because you have payment options for one, two or more days, and options for which meals.

For information, classes offered and registration form go to [capitolwoodcarvers.org](http://capitolwoodcarvers.org) and scroll down the home page.

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

Summer hours are Thursdays, 9:00 - noon; Fall and school term hours are Thursday evenings 6:00 - 9:00 PM

For information and access contact Jim Mather at 360-931-0079, [jimmatherxx@gmail.com](mailto:jimmatherxx@gmail.com) (doors are locked).

This group has been meeting since 2007 and their facility is a first class art room at a large private high school at 3606 NE 78th in the Hazel Dell area of Vancouver. They are a friendly, experienced group of men and women carvers with a variety of interests. They bring in outside instructors from time to time and recently filled a scaled totem pole class taught by noted NW Coastal Indian carver, Dick Wilks.

### Milwaukie Woodcarvers — weekly on Wednesdays, 8:30 - 11:30

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).

### Capitol Woodcarvers — Salem

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

### Coastal Carvers — Lincoln City

For information [click here](#). Their annual January carving show is a fixture in the state and well worth attending. They meet weekly on Sundays from October through May.

### Central Oregon Wood Carvers— Bend

A group of carvers in and around Bend have recently re-started meeting again. For information contact Scott Beyer at [dxdevolt@gmail.com](mailto:dxdevolt@gmail.com).

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### Other Oregon or SW Washington locations?? —

To list others that you know, [click here](#) to send me an email. Any activity in Tigard, Forest Grove, Beaverton, Longview, Coos Bay, Medford or Roseburg that you want listed in future newsletters?



## Carving on the Road

### My Travel Carving Kit by Terry Burnside



Terry carving on the go

I have been carving bits of found wood while on the road for years, and about 25 years ago I put together my first portable tool kit, which changes and evolves with my interests.

Between business trips and family vacations I carved in cars, hotel rooms, the woods, desert, beach, even ocean cruise liners. I was carving for friends and relatives as well as producing inventory for craft shows. My previous experience with sketching and water color artist kits encouraged me to build one for carving.

I started by answering questions like; What sort of carving can I reasonably do on the road? How much space should my kit occupy? By answering questions like these I was able to establish ground rules for assembling the tool kit.

It had to fit in a small suitcase with my clothing. I had to have useable knives, palm format tools, sharpening supplies and safety gear. The material for the pieces I carved would have to be small enough to fit in the clothing suitcase or a travel backpack. I did not have the space for elaborate hold downs and vices, so all pieces had to be small enough to be held in my off hand. I found a likely bag, which is still the one I use to this day. I then proceeded to look through tools I owned, hobbyist catalogs and stores, and later the internet to identify tools that looked compact, effective and were well reviewed.

In the beginning the content of the kit was very fluid, with tools and supplies changing frequently. This dynamism eventually slowed and now, only rarely does the kit change.

With that said I also want to point out that this kit is still a work in progress. For example, just two months ago I swapped an old strop for a brand new one. I will also soon replace a diamond honing paddle with a three grit diamond honing set. I am also planning on designing and building a small folding lapboard that will be a miniature bench hook. I have decided that I am getting too old to take the chance of stabbing myself in the thigh while carving on my lap. I hope this article provides food for thought and helps you in some way. As a last note I invite you to drop me a line if you have questions or want to chat about this or some related carving matter. My email is [terry.burnside@gmail.com](mailto:terry.burnside@gmail.com).

So, what's in the kit today? The following is a list of tools and materials, with pictures, that are included today, and they are grouped by category. Following each group are labeled pictures of these items.

#### The Bags



- Interchangeable awl and pick set
- Pencil, Small ruler, Magnifying headband
- Carvers' apron, Sanding supplies

**Carving on the Road**

...continued, Terry Burnside travel kit

**Safety**



- Carver's glove, Thumb guard
- Medical cling tape, Antiseptic, band aids

**Sharpening**



- Two-sided leather strop, contoured wooden Slipstrop (Flexcut)
- Yellow polishing compound (Flexcut)
- Honing stone, diamond honing paddle
- Light machine oil & Rags

**Knives**



- Rough out carving knife (Flexcut),
- Interchangeable blade knife, 5 blades including detail and pelican blades (Warren)
- Medium detail knife in Carvin' Jack (Flexcut)

**Gouges**



- Gouges, V Tools, Veiners and Chisels
- Two handles and 11 interchangeable blades (Flexcut)
- 5 different blades for Carvin' Jack (Flexcut)

## Carving on the Road

### My Travel Carving Kit - by John Wheeler

My sister and I went on a camping/fishing trip to a boat-in camp spot, no internet or phone connections (no dang annoying distractions). I took along a minimalist carving roll;

- two Sloyd knives (large & small),
- two hook knives (large & small),
- detail & chip knives,
- fine diamond stone, leather strop, 3/4" dowel with 1200 grit paper, card scraper, all in a
- compact roll up tool roll.

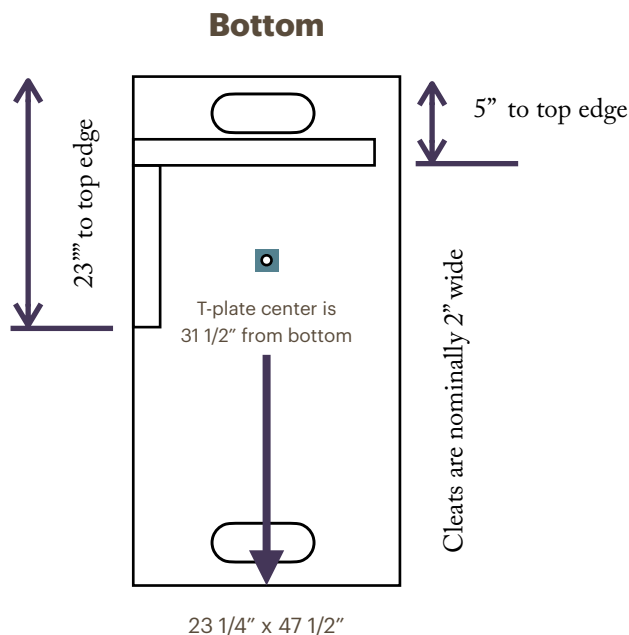
We fished until we had enough, fixed meals, explored; we had not done this for 60 yrs since we were kids. Just us, two dogs, boat, tents, camp kitchen, fishing gear. We saw maybe a dozen other people in five days. While we sat around BS-ing I carved six spoons and a hiking stick with a wood spirit for my sister, which she used; no camp fire because of fire restrictions.

When I travel in my camper I take a few more tools. I usually sit on a camp chair or picnic table to carve. Most times I pre-cut rough blanks with hatchet or band saw to take, depending on how long I'm gone. I usually take dried wood so I don't have to deal with wet towels/burlap and waterproof containers. Although I have found on occasion a nice fresh crook that just begs to become a spoon, I'll take special care and carve it first. I primarily carve spoon and walking sticks primarily because I can use my body for work holding. Even when I visit friends I take something to carve as most visiting is done outdoors (COVID protocols are great).

## Portable Bench - Details

The complete plans to build a copy or variation of the carving workbench that was described last month are now available, [click here](#). A sample is show below.

The plans will likely be revised as errors are found or suggestions made as others build their own. We hope that clever additions and changes will evolve to meet different needs and types of projects.



The final bench in use



**Carvings Around Oregon**

By Jim Spitzer.

We stayed in Sisters on the final night of our just completed three week camping trip to central Oregon Cascades. I walked a nearby neighborhood and saw this door; came back the next day and spoke with the homeowner, a retired Air Force Colonel who moved to Sisters in 2001. He drew up a sketch of a desired front door design and was referred to a wood carver who lived in a worn out trailer just outside of town who had a simple shed for a shop. The colonel thought the carving was done about 20 years ago with chain saws. The wood is Alder...originally about 4 inches thick. The gentleman did not think the carver was still around.

Does anyone know the carver, signature below, looks like Dayton Lanpheen??



**Does anyone know this "House of Whimsy" in SE Portland (Sellwood)?**

By Larry Wade

Eileen Dana Peters was a nationally famous carver living in Portland and one of the four co-founders of our carving club in 1973. She lived in SE Portland, possibly Sellwood. The Oregonian ran an extensive story about her circa 1975 with the notable house pictured below. The house may exist in some form today - **do you know where it is?** If you have an interest in genealogy and have access to Ancestry.com please [contact me](#) if you can help build a profile of her. Little of her carving output is known, yet she was prolific, and we might be able to find examples and learn a lot and be inspired.



**The house that whimsy built**

Mrs. Eileen Dana Peters will exhibit her works at the Hobby Fair at Memorial Coliseum. Her home serves as a permanent exhibit—and a source of smiles from passers-by.



## In the Press

We were honored to have a three page article about our club published in this summer's Chip Chats magazine, written by our (former) board member and local carver Jerry Boone, and reprinted here with permission. We strongly suggest you subscribe to Chip Chats by joining the National Wood Carvers Association at [www.chipchats.org](http://www.chipchats.org).

### *A carving club is (re)born*

BY JERRY BOONE, BEAVERTON, ORE.

**J**UST about anyone who has carved for any length of time has a piece of work they look at on occasion and think to themselves, "I'd do that differently if I was carving it today." Maybe it would be cutting deeper to bring out more shadow. Or more detail in the hair. Perhaps you would do a better job painting.

There is a small group of carving enthusiasts in the Portland, Oregon, area that is doing just that. Not to a carving, but to a carving club.

More than a year ago, the half-century-old Western Woodcarvers Association (WWA) was deep into a death spiral. The once 200-plus member club had dwindled to about a dozen active carvers. The officers, who had held their positions for years, contacted the membership with a do-or-die proposition: Either new blood had to step in and run the WWA or it was going to fold, and its assets would be spread out among the disparate carving groups in neighboring cities or at local senior centers.

"The area has such a rich carving history," says Larry Wade, who offered to step in as president.

"I just hated to see it die if there was a way to see it preserved."

Wood was the lifeblood of the Pacific Northwest for generations. The lush green forests of Douglas fir, cedars, and pines mark the horizon in almost every direction. Trains with cars stacked with logs going to the mill and dimensional lumber coming back on the return trip run daily over rails in the Willamette and Tualatin river valleys. Many of Oregon's small towns were created by families dependent on jobs at local lumber mills.

In its earliest days, the Western Woodcarvers Association met at the World Forestry Center just west of Portland. The center was created to highlight the contributions made by forests to both the economy and the environment. It dates back to 1905 when it was opened as part of the Lewis and Clark Exposition, something of a "world's fair" in Portland. It paid homage to the woods and wood craftsmen of the region.

The work of those local craftsmen still adorn both public and private buildings, from the massive newel posts at Timberline Lodge, a WPA project on Mount Hood, to the doors of an exclusive resort on the Oregon Coast, inside libraries, his-

toric homes, and public buildings.

But carving was in danger of becoming a lost art in a region where it once flourished. Larry Wade said some of the cause of the club's problems was that it had not kept up with the needs of the membership.

"The Portland Metro area has changed dramatically in the 50 years since the Western Woodcarvers was formed," he says. "We live in a time when electronic communications connect us with the speed of light, but car traffic is ruining our quality of life, and when the pandemic is forcing us to confront this dichotomy."

And the ages of the WWA membership made some of them reluctant to drive across town in metro traffic for a monthly carving session in the basement of a suburban Grange hall.

Neither Larry nor any of the current board members made their living in the forests or mills. They are retired professional business people who embrace both the region's forest history and high tech future. Their approach to saving the WWA was much like a business plan with members being "customers" who need to be attracted, served, and retained.

"The core issue for building a new club is similar to building a new house," Larry explains. "The





Mary May teaches in Portland at the Guild of Oregon Woodworkers.



foundation determines everything ... by analogy, new homeowners may focus too much on appliance choice when they should be thinking about orienting the house for the sun."

One of the first changes was to change the club name to Oregon Carvers Guild.

"We wanted a name that would better reflect what we wanted to be," explains Larry. "While our emphasis is on woodcarving, we recognize there are other forms of carving and we wanted to be open to them. We also like the concept of the word "guild" as it connotes an organization where experienced members mentor those new to the art."

But how do you mentor anyone in the era of face masks and social distancing?

The new Carvers Guild responded with monthly Zoom ses-

sions on the internet, tapping local and national carving experts. In the first few months, there were presentations by internationally-known, European-style carver Mary May, chip carving guru Marty Leenhouts, and Gil Drake, maker of some of the world's most highly respected carving knives. There were also local experts talking on subjects ranging from techniques used in carving bark to how to create a Green Man.

Each session is recorded and edited and then made available on website [www.oregoncarvers.org](http://www.oregoncarvers.org).

With experience, the club is looking at ways to make the presentations smoother and more viewer friendly. To help smooth the productions, Larry Wade is constantly in touch with other clubs to share information and explore what works and what needs to be improved.

"For example, in researching best practices for online teaching, one recommendation is to look at how cooking is taught," he says, "not just how carving is taught.

Cooking shows have been popular for decades because they work for the audience."

Terry Burnside, club secretary and a key figure in developing the website, knows how important it is to have the site comprehensive, easy to use, and an asset to the members.

"It keeps members informed about classes and presentations," he says, "and we have made it easy for them to sign up for upcoming events or look at ones we have archived."

Each member has the opportunity to create personal photo albums to display completed work.

"Those should give viewers a good idea of what our members are doing and help them seek out carvers with similar interests. And we have begun forums where members who are interested in specific areas or have questions can share conversations with like-minded carvers."

Terry says the forum element is still in its early stages and will probably require refinement as it

Before the pandemic, the bench room at the Guild of Oregon Woodworkers could handle 18 carvers working side-by-side. Guild president Larry Wade designed a portable carving stand that can be disassembled for transport and storage. Once put together, the stand forms a solid platform for all but the heaviest carving projects.



July.August.September



**Club Reborn** (Continued from preceding page) becomes more popular.

In a post-pandemic world, the Oregon Carvers hope to return to in-person classes, probably via a connection with the larger, more established Guild of Oregon Woodworkers, which maintains a well-equipped shop and classroom on the western edge of Portland.

Larry Wade, the Guild president, envisions giving carving classes in a hybrid form, with both in-person and on-line instruction happening at the same time.

“The challenge is to monitor and adapt the technologies that can make this happen,” he says.

Like Larry, Terry Burnside sees the internet continuing as a major, and possibly the dominant, factor in the club, even when the pandemic is just a memory, with regular meetings being held on-line.

“I think this will help more people to attend. I think in the future we may see many members living geographically remotely, and they may never, or rarely, attend an event in person.”

Those are the people who will make the website a success, Terry says. He’s hoping it will create a system where experienced carvers can mentor newcomers.

“This kind of program can help create the next generation of carvers,” he says. And that includes presenting details on upcoming meetings, shows, vendors, other clubs, and helpful resources. Because Terry’s career was in the high tech industry and communications, he knows that a website needs to evolve to keep it alive.

“Many websites are created with much care and attention, then left to languish. A website is like a living thing and it needs constant care and feeding.”

Right now it is probably among the most sophisticated carving sites on the web. It will take work to keep it that way.

There is a lot of content to come, predicts Larry Wade, who sees both the club and its website as a vehicle to promote clubs and carving on the West Coast. He also sees the opportunity to preserve the history of the art.

“There is a huge body of printed history that is not tapped,” he explains. “What is lost when 60 years of *Chip Chats* is not available on line? How do we partner with museums, art associations ... how do we get our carving stories told ... ?”

The Carving Guild’s monthly newsletters also are being archived and plans are to use some of the information in them create a knowledge base of people and techniques

During a pre-COVID class, Masa Nitani, right, instructs Marty Lawrence.



for members. Larry has already begun researching some of the local master carvers with plans to present a series on them as a way to honor and preserve their contributions to the art.

But the key to any club’s future is its membership. Without attracting new members and preserving the current base, history will repeat itself and within a few years the Oregon Carvers Guild will be in the same place as its predecessor.

“New carvers, young carvers are foundational,” he says. “How do we find and support them? Helping others find their passion and purpose appeals to a higher calling for us.”

It was that task that appeals to Marty Lawrence, whose role is to help add content to the website and build membership.

“I’m new to carving,” she says. “I don’t have a lot of experience, but I have a lot of passion and enthusiasm.”

Marty could be the poster child for carving. Looking for post-retirement artistic outlets, she joined the Portland-based Guild of Oregon Woodworkers, and quickly became involved with its carving group.

“I had no tools and no idea what I was doing,” she says. “But I was in a room with incredibly skilled carvers who seemed to welcome the opportunity to teach others. It was a fantastic introduction.”

When the Oregon Carvers Guild was created, Marty quickly stepped up to help it grow. Because she is new to carving, she asks many of the questions the veteran carvers may not think of.

For many carving clubs, membership grows word-of-mouth and happens when someone arrives at a community center and asks, “Is this where the carvers meet?” The new member exchanges some cash for a membership card and sits down to work on a project.

Marty goes much further than that. Using the email addresses of people who attend one of the free on-line sessions, she sends out follow-up messages asking for feedback on the lessons and what else they’d like to see presented.

“They need to know that if they join the Carving Guild that they can help determine what it becomes,” she says. “To make this a success we have to get people enthused and involved.”

“In the end,” says Larry Wade, “clubs are about relationships ... When people care about each other, they also care about the club and will help it thrive ... the quality of relationships matters enormously.” ■