

# PRESIDENT'S LETTER

Hello Carvers,

Our free, upcoming monthly programs on Zoom are summarized below, but you need to register to get the link. You can view past programs by [clicking here](#).

This month we are launching our new website and invite you to read the overview below and visit the site at [oregoncarvers.org](http://oregoncarvers.org).

Please consider joining the Oregon Carvers Guild (OCG); easily done online. Existing WWA members are pre-registered, and your dues are current through March 2021.

Because the carving community is very diverse our newsletters and programs will explore all niches so we can appreciate what others are doing and perhaps discover something new to try. This issue describes the puppet carving work of David Woodin and the caricature carving and legacy of Will Hayden.

In this issue Ruth Warbington describes her new favorite “Bench Buddy” bench-on-bench.

The club needs help in little and big ways to make us viable and sustainable. Please call or email me so we can talk about how you might be able to help. No obligation, and it gives us a chance to know each other a little better.

This month Marty Lawrence is joining our team to focus on membership and content. She needs help also and looks forward to dialoging with you.



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

[Roger Crooks](#), Vice President

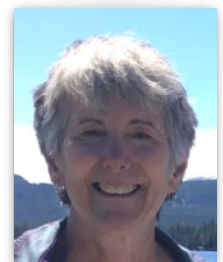
[Jerry Boone](#), Treasurer

[Terry Burnside](#), Secretary

[Marty Lawrence](#), Membership Development

## **Welcome Marty Lawrence, Membership Development Director**

Marty moved to Oregon in 2017 and started learning carving from Mary May, Chuck Rinehart and Masa Nitani while waiting for Guild shop certification. She learned wax carving and gold casting in dental school en route to being an Oral and Maxillofacial surgeon for 25 years, as well as an Associate Professor at the University of Florida. Her interests besides carving are basketry, blacksmithing and car rallying. After retiring from surgery in 2015 she spends her time between Portland, the San Juan Islands and Maine. She is married to a retired philosophy professor and has two children and one grandchild.



Marty Lawrence

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

# UPCOMING PROGRAMS

**FREE GIL DRAKE - CARICATURE CARVING DEMO - Wednesday DEC 2nd, 7:00 PM**

[Click here](#) to register

**Gil Drake** has been carving since 1985 and has taught a lot. He will demonstrate carving a caricature from a roughout. He will talk and explain as he carves, you will be able to see his hands up close and ask questions.

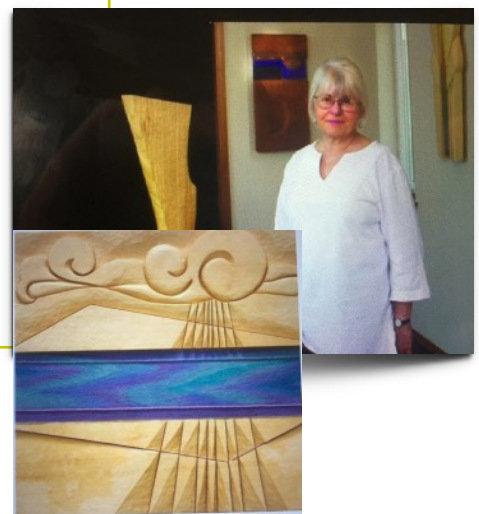
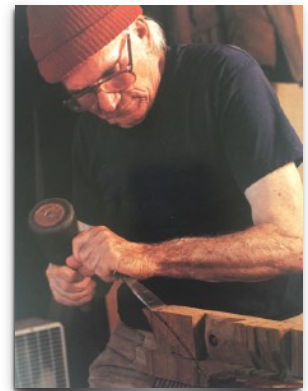
If you missed Gil's presentation on how Drake Knives makes their tools, you can watch the one hour recording, and the others in the monthly series, by [clicking here](#).

**FREE LEROY SETZIOL - OREGONS'S FAMOUS CARVER - JAN 12th, 7:00 PM**

[Click here](#) to register

We are honored to feature two outstanding Northwest wood carvers. **Leroy Setziol** (1915-2005) and his daughter Monica Setziol-Phillips. Leroy has been called the father of Northwest wood carving based on an extensive body of work created over 50 years. His work can be seen in many public buildings ranging from schools, hospitals, churches, city halls, federal buildings, corporate headquarters and Salishan Lodge. He is also known as the darling of mid-century modern architects with his work prominently displayed in many homes of that style.

**Monica Setziol-Phillips** will talk about her father's examples as well as her own impressive body of work that is in many private collections and public spaces. Monica is an accomplished artist who discovered weaving in college and eventually integrated it with wood carving. She also has a serious interest in fairy and folk tales that offer insights into their originating cultures. We look forward to the stories she will tell of her, and her father's creative process, as well as their approach to the technical aspects of creating their art.



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

[Click here](#) to register

Dr. Rick Pass from the Feather and Quill Carving Club and Columbia Flyway Wildlife Show will describe the breadth and depth of wildfowl and bird carving, both locally and nationally. Hint: It's a very big world.



## NEW WEBSITE

### Oregon Carvers Guild Website

by Roger Crooks and Terry Burnside

Welcome to the new website created to support Oregon Carving Guild (OCG) members and the broader carving community. This website will grow over time, but this basic framework fulfills all our initial needs.

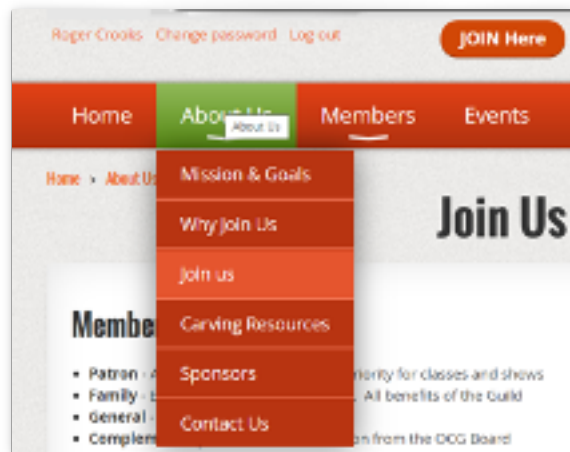
#### Public Mode

The website has two modes: *Public* and *Members Only*. In the *Public* mode, there is information about the guild, our mission and goals, events, newsletters and how to join. The Gallery shows photo and video examples organized individuals and styles. These pages will grow over time.



#### Joining the Guild

When you click on *JOIN Here*, you are given the option to select your membership level. When you join, you will be asked some basic questions – these become your *Profile*. We encourage you to answer all the questions so we know more about your carving interest and skills. Also please load your picture so we and



others can recognize you. You can always edit your profile by clicking on your name in the upper left corner after you have logged in.

#### Membership Levels

- **Patron** - All benefits of the Guild plus priority for classes and shows
- **Family** - Enroll up to 6 family members. All benefits of the Guild
- **General** - All benefits of the Guild
- **Complementary** - Requires an invitation from the OCG Board

*Note - Memberships are one year from the date you join. This ensures that you always get a full year regardless when you join.*

*Note: To simplify membership management, payments are accepted online with Visa on the PayPal site, or with PayPal. Your credit card information is not saved anywhere.*

### **Members Only Mode**

For privacy, only members can see information about other members or access selected guild information and features. Once you join and login, you will see the Members tab and have access to the member directory, Forums, Library, and Board Minutes (all listed from the first meeting of the new board).

### **Member Privacy Control**

As a member you can control access to which profile information is made public.

### **Creating your own personal photo album on the OCG Website**

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

Each album has a limit of 50 photos; with each displayed in the order they were uploaded.

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

### **Member Directory**

To find other members, use the Member Directory. You can view their contact information and their profile, including their picture, if available.

### **Board Member**

This will display the current board members, their role and their contact information.



## NOTABLE CARVERS

### Will Hayden

1933-2012



Will Hayden is notable for being inducted into the Caricature Carvers of America (CCA), being the founder of the Columbia Flyway Wildfowl Show, and chairing many big carving shows at the Western Forestry Center. Tony Rizzuto, former president of the Western Woodcarvers Association, provided these memories. You can see some of Will's carvings on our website by [clicking here](#).

#### **My Memories of Will Hayden, by Tony Rizzuto**

Will was a great guy and a great caricature carver. I became friends with him and his wife Kay (Kiyono) after meeting them at the 1983 Rose Festival Woodcarving Show.

Will began carving in the early 1970s to help his son in the Boy Scouts. He liked to say he started with Beaverwood, whittling with a pocketknife. Over the years he became a skilled caricature carver and a member of the Caricature Carvers of America ([click here](#)), a great honor. He also carved birds and animals but was best known for caricatures. His wife, Kay was a skilled bird carver.

Will held several positions with the Western Woodcarvers, including President and Show Chair. He was a founder of the Feather and Quill Carving Club in Vancouver, which produces the annual Columbia Flyway Wildfowl Show. After his death the name was tweaked to the Columbia Flyway Wildlife Show ([click here](#)) as it expanded beyond feathered creatures to include animals and Coastal Indian art.

Will was a carving instructor at a Vancouver friend's facility they called Wood U. He taught carving at Clark Community College in Vancouver on top of his career as a Medic in the Army and Army Reserves. He was a veteran of Korean and Vietnam wars.

Will was the Staff Cartoonist for a carving magazine called *The Mallet*, a publication of the now defunct National Museum of Woodcarving (Colorado). His cartoon pen name was "The Woodpecker," and he also contributed cartoons to Chip Chats, the publication of the National Wood Carvers Association. Will donated his cartoon collection to our club and his and his collection of *The Mallet* might be donated later.

Will made many knives that he gave away to new carvers and as prizes for carving contests.

Will is still fondly remembered by woodcarvers today. At the last (2019) Coastal Carvers Show in Lincoln City many of his carvings and book collections were sold to raise funds to care for his wife Kay. She no longer carves and is being cared for by their two sons and one daughter. They both have left a great legacy for woodcarving.



Caricature of Will  
(not a photo)



The full caricature by  
Puddy Adkinsson

## LIBRARY CORNER

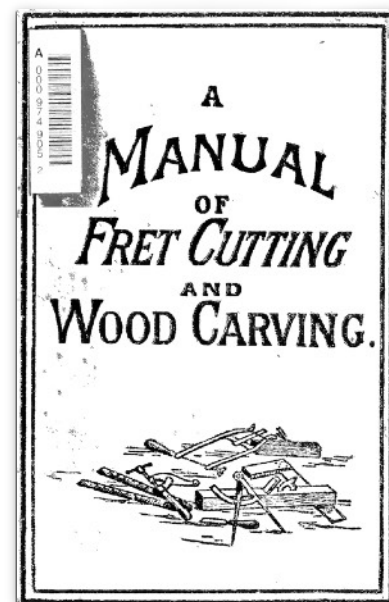
From an 1875 Book, edited excerpts from Chapter IV. A delight to read and a chance to learn.

*A Manual of Fret Cutting and Wood Carving* (free [download here](#))

By MAJOR-GENERAL SIR THOMAS SEATON, K.C.B.

### HIS MAXIMS

- \* Whatever you cut, cut clean; leave no rags, jags, or fragments.
- \* Clear out completely, and quite clean every angle and corner; it will make your work look neat and workmanlike.
- \* Get your work as smooth as possible, with whatever tool you may be using before finishing with either file, scraper, or sand-paper. The less sand-paper is used the better.
- \* Let every stroke of chisel or gouge be made and regulated by purpose and design, not haphazard or at random ...
- \* Study well your pattern or design before commencing to carve it, and decide upon the effect to be produced, which way and how to lay and turn the leaves or scrolls, how deep you will carve them, and how and which way you will turn or bend the stalks, so as to give a natural undulation and appearance to the whole work.
- \* Put the real leaf (when carving foliage) by your side, and follow nature as closely as possible; you can have no better guide.
- \* Keep your mind on your work and constantly on the alert, do not let your attention flag; remember that a careless moment may cause a slip of the tool, and blemish your work, or entirely ruin it.
- \* Be particular in holding your tools - to a beginner this is most essential, or you may acquire bad habits. Right hand grasps the handle of the tool; left wrist down on the work ; fingers of left hand over the steel; thumb underneath. ....
- \* ... it is a good plan to have two pieces of work in hand at the same time, so that if one is large and intricate, and likely to last some time, you may relieve the eye, if it gets wearied or confused by turning to the other.....
- \* Learn to use the tools and carve with the left hand as well as with the right, it saves an immensity of time and trouble, as you will rarely have occasion to shift the work.



Published 1875

• To **bost** seems to be derived from the Italian word "Abbozzare," to sketch, outline, or from the French word "Ebaucher," to sketch, etc.

**CARVING IN THE ARTS**

*From Acanthus to Demeter:  
Notes on a Journey through Puppet Making*  
by David Woodin\* -- Portland, Oregon November, 2020



Guild members interested in woodcarving may be inspired to consider the tradition of wood puppet carving, a genre with broad and vital roots. Puppets are part of the universal storytelling impulse expressed in wood masks, totems and historic or religious representations. However, with puppets sculpture becomes animated, comes down from its pedestal and mingles with the audience. Wood, especially the light fine grained species like limewood, was a traditional favorite medium for the European puppet builders. Puppets present wood carvers the opportunity to develop a variety of technical and artistic skills and can include additional challenges such as designing controls and developing costume and story.

In the spring of 2018, using a set of chisels generously available to rent through the Guild of

Oregon Woodworkers, I started my woodcarving journey. Under the careful guidance of Chuck Rinehart, I learned to use different chisels to carve the Acanthus leaf, with all its curves, hollows and meanders. These basic carving skills and ongoing practice formed the foundation for my puppet work.

From carving plant shapes to designing and sculpting a human figure is a journey. But the most challenging — and exciting— part of this is expressing a puppet’s character through sculpting its head. Here are some of the things about carving a head that I learned from master puppet carvers.

Carving a face can be difficult because we are so familiar with the real human face and we can easily be critical of unintended distortions. Familiarity with the basics of human head proportions helps to inform the initial design and connect with the

creative intent for the character. Much information on this can be gathered online or from portrait and artistic anatomy books. Also, a face representation may vary from simplified, stylized to more realistic.

Some character heads require ample sketching --trials and errors-- while others come easily. Regardless, the final choice will get translated at full-scale into technical drawings (front and profile views) of the puppet head (fig.1).



Fig 1 Sketch

These drawings are transferred to the wood, so the overall shape of the puppet's head can be cut on a bandsaw. From this rough enveloping shape of the head the carver is challenged to manually bring out and refine the puppet character's features. There are various preliminary techniques to help. Some puppet builders\*1) make prior head models from clay, plastelina etc. to help confirm proportions in 3-D and note critical areas of the future carving process (fig.2), or they may use the design, placement and correspondences of the facial features transferred on the wood to guide the carving of complex face features (fig. 3).



Fig 1



Fig 2



Fig 3

Most important is to observe and preserve the major center lines on the front and side of the sculpted head. They keep the sculpture at the desired scale – preventing excess head carving, that may shrink or deform the design (fig 4 and 5) \*2.



Fig 4

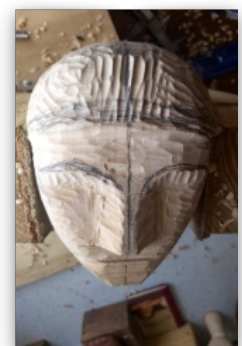


Fig 5



Finally, some puppet carvers<sup>\*3)</sup> dare to carefully(!) split a bigger head and hollow the excess wood to reduce weight, before gluing it back together (fig. 6).

Puppets can be complex to make, and they challenge us to develop new skills and grow creatively. They can make precious gifts and awaken new worlds as ready actors for any type of performance. The wood medium gives them an inherent, lasting beauty and, in the words of master puppet maker Bernd Ogrodnik, “Puppets can be even sharper than the knife that created them. That’s the power of puppetry<sup>\*4.</sup>”

This overview intends to inspire others to explore wood puppet making as a rewarding journey for developing artistry in wood carving.



Fig 6



The Final Result

## References:

1. Roberts, John (2018) *Carve a Marionette*. pages 118-129. Self-published. Puppetcraft UK. <https://www.puppetcraft.co.uk/>
2. Trejtnar, Mirek (August 2020) Online marionette carving workshop. Puppets in Prague, <http://www.puppetsinprague.eu/>
3. Roberts, John (2018). *Carving a Marionette*. Self-published. Puppetcraft UK. <https://www.puppetcraft.co.uk/>
4. Ogrodnik, Bernd (October 2020) Webinar: *Introduction to the Art of Puppet Mastery with Bend Ogrodnik*. Worlds of Puppets. <https://worldsofpuppets.com/online-courses/puppet-mastery-free-course/>



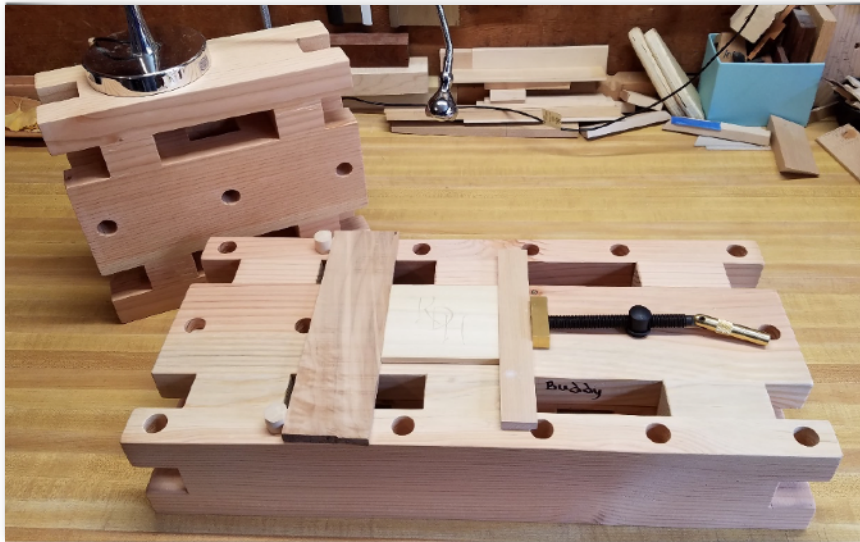
\* David Woodin and his wife, Anca, are founders of *Leaven Dream Puppets*, a small puppet company in Portland, Oregon [www.leavendreampuppets.org](http://www.leavendreampuppets.org). Last winter, they premiered their original puppet show *The Magic Fish* at the 2020 Portland Fertile Ground Festival, with the generous support of the Regional Arts Council.

Article photo credits: David L. Woodin with original work © Leaven Dream Puppets, 2018, 2019, 2020

## TOOL CORNER

### Bench Buddy, a bench-on-bench for carving and other stuff

by Ruth Warbington



Classical carving is usually done standing at the bench with the project at a comfortable working height, usually an inch or two below the elbow. For me this is about 4 ½ inches above my workbench. I had been stacking a couple of 8/4 poplar boards to bring my work up to that height. I liked the feel of a solid base as I worked, but the clamps holding everything together got in my way. The benchtop benches I had been researching for some time weren't what I wanted -- until Yoav Liberman's very simple Bench Bull. He designed it to stand on edge, but when knocked over on its back it had promise. I've listed links for several bench-on-bench (BOB) designs that show many non-carving ways to use them.

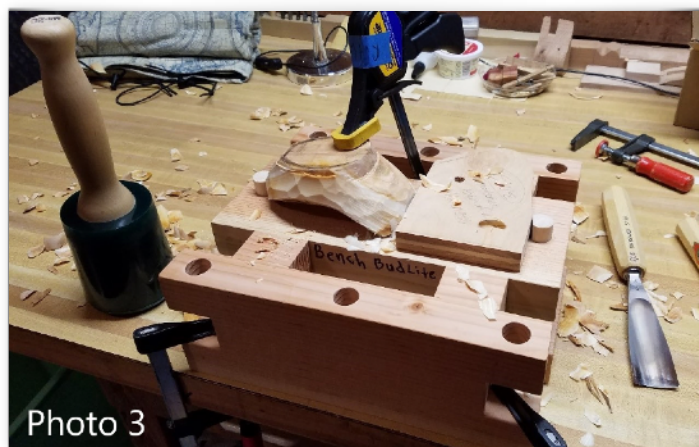
Bench Buddy (BB) and Bench Bud-Lite are my variation of Liberman's Bench Bull. Bench Buddy is 4 1/4 x 10 1/4 x 22 inches and Bench Bud-Lite is about 11 inches long. Their width of 10 ¼ inches is just right to hold boards and still leave space on the far side to lay out my gouges. Ten inches is also a good working height when BB is on edge for non-carving jobs or to bring small work closer to my eyes. If I need a wider or longer surface, then Bench Bud-Lite will sidle right up. Often Bench Bud-Lite is as big as I need. The many 1 ¾ inch long "ears" on BB are for clamping it in place horizontally (which I've found isn't always necessary) or vertically and to clamp other things to it. Lots of ears give lots of clamping options. The top photo shows how a small workpiece can be held using wooden dogs, battens, and a Wonder Pup.

Photo 2 shows a typical board secured by four dogs and two wedges. No metal in sight to nick a carving gouge! Opposing wedges are not needed because the flats on the dogs provide the complimentary angles. Pairs of wedges of different widths accommodate narrower or wider boards. A wedge angle of 14 degrees works great. A fingernail depression in each wedge



gives purchase for the Bench Buddy helper (looks like a push stick) to tap out the wedges with a mallet. The helper is also used to tap in the wedges; it keeps the mallet away from the workpiece.

Photo 3 shows a small bowl clamped upside down to shape the outside. The rectangular gap allows access for clamping smaller items on the middle panel. The gaps also allow clamps to pass all the way through BB when it is on edge. Then work can be clamped to the face for sawing or routing.



## Making Bench Buddy:

Some pieces of carefully selected quartersawn 2x6 fir studs were left over from a recent shavehorse build. I had milled them straighter and more square and they were pretty dry. Photo 4 shows the center panel before final glue up; the other parts are just behind it. The center panel has three 1 ½ inch thick boards glued face-to-face with the middle one shorter by



1 ¾ inch at each end. One could instead space out short pieces for the middle layer. I kept it one piece and then cut mortises to keep it more solid and to have a simpler glue up. The 4 ½ inch width of this center panel was sized to yield a total BB width of just over 10 inches. The mortises in the middle piece are just big enough for small F-clamps and narrow enough so the dogs won't fall into them, but the narrow width does limit where clamp pressure can be exerted on top. The sides of the BBs (as seen in the first photo) are 1 ½ by 4 ¼ pieces on edge with a notch cut out at each end to form four ears. Two or three 1 ½ inch thick spacers separate each edge board from the center panel. The gaps between spacers are at least 4 ¼ inches long to allow F-clamps to pass through when BB is on edge and to access the mortises inside the center panel. After gluing all the pieces together I intended to send the BBs through my planer but after the nasty snipe "cleaning up" the center panel I decided against it and just leveled it up with hand planes. I used a ¾ inch Forstner bit and drill press to make dog holes no more than 5 inches apart (the reach of Wonder Dog). Only the holes in the ears go all the way through; the rest are stopped so that the dogs protrude above the surface where they can be grabbed and pulled out. One side of BB can be a smooth work surface without dog holes. I also choose not to put dog holes in the edge faces to leave a smoother work surface when BB is used vertically as a high work surface.

I put Bench Buddy to work right away making the bench dogs as shown in Photo 5. The dogs were made from ¾ inch hardware-store dowel and are about 2 ¼ inches long. Take a sample dog hole in a block to the store to find snug-fitting dowel stock. The "bigger" stuff I picked is tight and has needed sanding, but the tight fit is probably necessary so the dogs don't come loose when carving with a mallet. To make each dog, push one end of the dowel stock up through the block until flush with the top. Then hand saw a slight undercut into the side of

the dowel and into the block (about 4 degrees works). Now push the dowel up a little, cut off the chip, raise the dowel more and cut the dog to length. Repeat using the same kerf in the block for each undercut. The slight undercut helps hold the workpiece down and creates a flat on the dog for more holding surface area and less damage to the workpiece.

My new buddies have been great shop helpers! Since my build I keep finding new uses and I keep them close at hand. This winter they may come in from the cold garage to do some carving with me in the house.



## References:

Two short videos are a great place to start seeing the wonderful world of BOB. Two Popular Woodworking links connect to five posts by Yoav Liberman.

<https://www.popularwoodworking.com/projects/portable-workbench/> Bench-top bench article by Yoav Liberman posted to Popular Woodworking website February 22, 2020 sized 7.5 x 12 x 25 inches, originally published in American Woodworker, Apr/May 2014

<https://www.popularwoodworking.com/woodworking-blogs/bench-bulls-by-blog-readersvery-cool-designs/> Bench Bull versions from readers of Yoav Liberman's blog. At the bottom are links to Liberman's three Bench Bull posts which precede this one.

<https://www.finewoodworking.com/2005/10/25/using-a-benchtopy-bench> Video with Jeff Miller showing how he uses his benchtop-bench with a link to the FW article showing how to build it

<https://www.finewoodworking.com/2014/10/21/mini-workbench-makes-detail-work-easier> Video overview of benchtop workbench with a vise, designed by Steve Latta

<https://www.finewoodworking.com/project-guides/shop-projects/mini-workbench-works-wonders> Latta mini-bench from FW 2015 Tools and Shop Issue. Non FW members can only see a little.