



Carving Newsletter

January 2023



Hello Carvers,

2022 was a busy year as you can see on the statistical profile in "OCG Year in Review" on [page 2](#).



2022 Gathering of the Guilds

The Gathering of the Guilds art and craft show draws over 10,000 visitors touring hundreds of booths, looking for handmade treasures. The treasures represent the work of six guilds, including wood carvers.



OCG Store at Gathering of the Guilds

We will have two booths there: one a Store and the other for demonstrations.

The Store is for members to sell carvings

It is great opportunity to make some money, market yourself, and get product feedback. We are now recruiting possible sellers, and I invite you to consider taking advantage of this opportunity. Please call or email me to explore whether this is a good fit for you and to promote variety.

Small Fee

The club will only charge a 15% fee for what you sell. You need to be a club member (\$30), and we request that you volunteer at the Store if living locally. Products in the \$25 to \$300 range are more likely to sell at this show, with lower priced options more likely to move more quickly. That said, some buyers have the means and interest for higher priced art and craft.

Comfort Birds

Our club will be selling Comfort Birds and Animals at the show again. We found it a great way to offset our costs and promote the broader program.

Even if you live outside the Portland area, you could easily mail smaller products at a modest cost. It might be worth you trying.

We have scheduled a lot of interesting classes and monthly programs as described on the following pages. Take a look.

Best wishes for the coming year, and thanks for being part of the carving journey!

Larry Wade

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OUR MISSION: Encourage carvers at all levels through education, fellowship, and mentoring



Carving Newsletter

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OCG Year in Review

THE OREGON CARVERS GUILD - The Year 2022 in Statistics

- » 99 members (see below)
- » 24 classes and workshops
- » 118 attendees at classes (some repeats)
- » 8 Monthly Programs (see below)
- » 12 Monthly Newsletters
- » 3 Carving SIG monthly meetings (Evenings and Daytimes)
- » 50 Weekly Carving Conversations (Zoom)
- » 4 Shows (Gathering of the Guilds, Multnomah Days, Art in the Pearl, Columbia Flyway)
- » 1 Picnic
- » 88 Comfort Birds & Animals sold
- ... and three French hens

2022 Monthly Zoom Programs

- » Grinling Gibbons UK Trip - Chuck Rinehart
- » Carving a Large Crucifix - Kelley Stadelman
- » Tribal Carvings of the Columbia Basin - Adam McIsaac
- » Carving Tools with Edges - Roundtable
- » Making Comfort Critters
- » Flat Plane Carving plus the Nannie Dee - Terry Burnside & Jerry Boone
- » Carving Blood & Guts (Safety) - Roundtable
- » Japanese Carving Demos - Masa Nitani



Albany's Painting Studio for their Community-carved Carousel (see [page 24](#))

Members – 99

- » Oregon 82 (68 near Portland, 4 Salem, 3 Central, 5 Coastal, 1 Eugene)
- » Washington 7 (5 Vancouver, 2 Seattle)
- » California 7 (5 Los Angeles, 2 Bay Area)
- » 1 each in Hawaii, Massachusetts, Ohio
- » [6 Patron, 85 General, 5 Family, 3 Comp]

New Library Donations (books and tools) – hundreds

With donations from: Jim Hall, Kelley Stadelman, Norm Baird, Larry Roberts, Mitch Lang, Ken Johnson, Tony Rizzutto, William Rooney

- » 200 Books
- » 164 Hand Tools
- » 5 Power carvers (rotary)
- » 250 burrs & cutters
- » 2 Woodburning sets
- » 60 Bird head study casts
- » Air brush system, gobs of paint & brushes
- ... and a partridge in a pear tree

Programs

JANUARY 10th PROGRAM - Carving Tool Storage / Best Practices — In-person or Zoom

[Click here](#) to register whether for Zoom or in-person

Carvers usually collect a lot of tools and supplies. Storing, accessing, and transporting them safely can become a challenge. Beginner carvers usually don't have a problem, but what if you have 20 or 40 or 100 tools? With experience, we see a bewildering range of alternatives—some clever, some not—with many customized solutions.

Tool rolls are very common, but which features are the best? How many pockets (10, 15, 20, 30), what kinds of materials (cotton, canvas, leather), can they simultaneously hold long and palm handled tools, how to avoid tools falling out, should edges be covered? Should you store tools with cutting edge or handles in? Seems simple until you try to make or buy one.

Ruth Warbington is a woodworker, carver, and seamster. During the pandemic she tackled making tool rolls and she will share her results. Others will show theirs, and discuss the pros and cons, homemade or purchased.

We'll look at a variety of storage systems: ArtBin pencil boxes from Blick, plastic trays from Woodcraft or Rockler, homemade wooden carousels, tackle boxes, stacking boxes on wheels with luggage handle, and Chuck Rinehart's elegant tool box with brass handles.

There is the added challenge of storing a working set of tools on your bench during a project. Do you let them rattle around, use a tray with a separator, or a round carousel? How do you organize power carving burrs and wood burning tips? How do you mark tools so they don't get mixed up with someone else's—or do you?

Come join the show-and-tell and share what you do, or what you would like to do. You might just learn something, and you just might help others avoid a lot of grief.



FEBRUARY 16th PROGRAM - special Zoom program with Mary May, [click here](#) to register

Mary will join us from her studio in Charleston, SC to grease the skids for her May classes. This will be a chance to meet her and learn a few of the fundamentals included in most of her regular classes. She will demonstrate carving a project (5 pointed star) that emphasizes grain training and answer questions. To learn more about her Traditional School of Woodcarving, [click here](#).



MARCH 14th PROGRAM - Make a knife and Adze, [click here](#) to register

Scot Lang will demonstrate making a knife blade from a jig saw blade and its corresponding handle. He is the president of the Central Coast Woodcarvers club in coastal California, has decades of carving experience, and has made dozens of these knives. Jim Bergeron makes adzes and other tools. He lives near Astoria and produced a high quality video of his process. We'll show the video, and Jim will fill in the blanks and answer questions.

Coastal Carvers' Annual Show

Coastal Carvers' 29th annual show will be January 14th and 15th, 2023 at the Chinook Winds Casino, Lincoln City, Oregon. The show is returning after a two-year hiatus due to the pandemic shutdown.

The featured artist for 2023 is Don Zuhlke from Tangent, Oregon. He is well known for his carvings of burls, Santas, and small carousel horses. In honor of Don, the theme for this year's show will be "Coastal Critters." The show is free and open to the public. More information is on the Coastal Carvers website: www.coastalcarvers.org.



Registration for tables at the show are available with the registration form and show letter located on the website.

Every year the club supports a local charity and this year's charity is Landscaping With Love. This organization is helping victims of the Otis fires as they get their property ready to move back after the fire clean up. It has been a several year process. There will be a Silent Auction on Saturday of the show only and a raffle that runs both days of the show that help with the show's expenses and the charity.



<https://www.cascaderelief.org/landscapingwithlove>

People can enter the non-juried "People's Choice Galleries" that include the General Gallery, Theme Gallery, Beginner's Gallery, and Youth Gallery. The galleries are free to enter for Coastal Carver members or \$5.00 an entry for a maximum of 3 entries for non-members. There is a special award for the Beginners Gallery in honor of Andy Anderson with a monetary award for 1st, 2nd, and 3rd place winners. Beginners designation indicates two year's experience or less. Andy Anderson was a founding member of Coastal Carvers and gave a lot of support to beginning carvers. There is also a name tag contest in honor of Will Hayden. He was a caricature carver and was well known for his name tags. Will had been a great supporter of Coastal Carvers.



A variety of free classes are presented for both kids and adults. Classes include demonstrations and carve-alongs and are offered both Saturday and Sunday of the Show.

Tututini Room		Chetco Room	
Time	Saturday January 14	Time	Saturday January 14
11:00	Everett Koontz- Kids only carving Everett will be doing a carve-along of a stocking for kids. Bring tools, some tools will be available for use.	11:00	Terry Burnside- Demo and talk on carving a Wood Spirit.
1:00	Nancy Girard- Ornament carving Nancy will be doing a carve-along ornament. Bring tools if you have them, she will have some for people to use as well.	1:00	Oregon Coast Woodturners-Demo Tom Hasting will do a demo on how to woodturn a sphere.
Time	Sunday January 15	Time	Sunday January 15
11:00	Everett Koontz- Adult carving Everett will be doing a carve-along of an otter letter opener. Bring tools, he will have some for use	11:00	Terry Moss- Demo and talk on how to carve Caricature Eyes.
1:00	Gene Tilton-Ornament Carving Gene will be doing a carve-along Santa ornament. Limit of 10 people. Please bring your own tools.	1:00	Cynthia Longhat-Adams – Pyrography Demo/Talk Cynthia will discuss both ways she burns, which involve a burning pen or milk torched painting. She will answer questions about her process!



Mary May Returning

Mary May is coming back May 16-21, 2023



Mary May is one of the most well-known carving teachers in the United States. She was here twice before - the last time was just before the pandemic.

There will be four opportunities to learn from her:

- » A free evening presentation
- » A **Tips & Tricks** demonstration & lecture class, 3 hours
- » One class for beginners/intermediates, 3 days
- » One class for more experienced carvers, 2 days

If you are interested in taking any of her classes, you should put your name on the Interest List by [clicking here](#). Those first on the interest list will have the first opportunity to register for the actual classes when they are posted.

We also created a related survey to express your project and class preferences. Please complete the survey also by [clicking here](#).

Heidi McNamee will be the lead class coordinator with support from Michael Rothman. For questions contact Heidi [by email here](#).

Examples of Mary May's Art of Traditional Woodcarving



Carving Hands



Decorative Incised Lettering



Ball and Claw Table Leg Foot

Classes with Masa

Texturing Techniques with Masa Nitani - In-person only

January 11, 2023, 1 – 5pm. [Click here](#) to register

Masa is an experienced Japanese carver and woodworker who taught workshops for us before the pandemic.

This class will cover a variety of texturing techniques that you can apply to your own projects later. The texturing in this photo shows examples of hair and scale patterns.

Basswood and Walnut will be provided, but students are welcome to bring their own wood. Most texturing will be done on Basswood, and we will use a Walnut board to create shallow textured channels following its grain patterns.



Make Unique Tool Handles with Masa Nitani - In-person only

January 25, 2023, 1 – 5pm. [Click here](#) to register

Masa developed a unique handle that fits in the crotch of your hand between thumb and index finger that provides better control and drive. Students will make their own handles from supplied pre-cut Basswood blanks which they will shape to fit their own hand geometry.

A tool blade is included in the class price, but students can provide their own blade too—either a V tool or a gouge, perhaps by repurposing an existing tool by cutting off its handle.

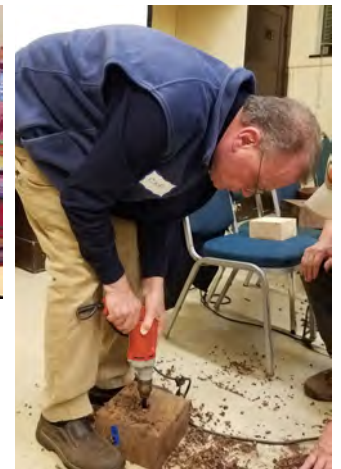


Bowl Making with Masa Nitani - In-person only

Two sessions: February 8 and 22, 2023, 1 – 5pm. [Click here](#) to register,

This carving workshop is limited to current members of the Guild of Oregon Woodworkers who have completed the safety orientation class because of facility policy related to the use of power tools.

You will be provided with a sizable block of Walnut or another hardwood to create a unique bowl. The wood may be green or dry depending on our luck shopping. Masa likes to work with green wood because it is easier to work. It also presents challenges with cracking while it dries, but he will show various ways to handle this, along with the finishing steps.



Classes

Carving Class with Monica Setziol Phillips - In-person only

March 11 and 12, 2023. [Click here](#) to join the Interest List.

This class will likely be filled by the time you read this, but you can still put yourself on the interest list in case there are cancellations and to get early access to her future classes.

Those already on the interest list were notified that registration opens on January 1st with those first on the list getting first access. After January 15th, the class will be open to the public in case there are openings, but more likely, to put yourself on the Waitlist in case there are cancellations.

The workshop gives students the opportunity to experiment and expand creative horizons based on explorations of possibilities in wood carving. Emphasis is on discovery. Students will work with a panel of alder approximately 10" x 16" that has been scored to form a grid. Within this, students will be able to explore alternative inner patterns of their choosing.

INSTRUCTOR/ARTIST BIO: Monica Setziol-Phillips learned to carve in her father Leroy Setziol's shop. She has been seriously carving since 1986. She has exhibited her work in galleries around the state and her work is in private collections around the country. Public Art commissions include Sunriver Lodge, McMinnville Civic Hall, and Salishan Lodge. She has taught carving at Sitka Center for Art and Ecology for 11 years. Monica lives in Sheridan, OR.



Large commission by Monica in Alaska Yellow Cedar



Examples of class project

Work by the artist's father, Leroy Setziol.



relief, end grain black walnut, 1969, 34 in. x 55 in. x 8 in., coll. of Oregon Cutting Systems, Division of Blount, Inc.

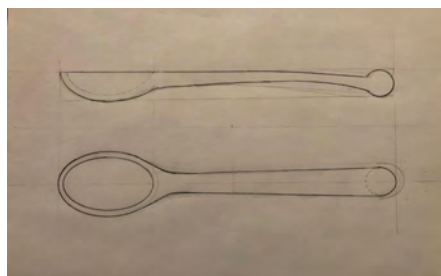
From [1991-Leroy Setziol Retrospective Exhibition.pdf](#), published by University of Oregon Museum of Art. (used with permission)

More Classes

Beginner Spoon Carving — Fridays, Feb 10 & 17, 10am - noon (Hybrid)

Taught by [Al Plasch](#). To register [click here](#)

This is a beginner's class on the basics of spoon carving. Everyone will carve a simple spoon first, then have options for exploring handle and bowl variations. Two Basswood blanks will be provided. Students need to supply two tools: a hook knife such as the Morakniv 164 and a sturdy straight knife such as the Morakniv 120 or Flexcut KN14. If you have similar tools already, talk to the instructor ([click here](#)) so we can see if you can use what you already have. They need to be sharp, so plan on doing that ahead of time. The instructor will teach from his shop in Ventura, CA via Zoom, but students can attend in-person at Larry Wade's shop near Beaverton or attend via Zoom.



Small Bowls in Four Woods — Hybrid (in-person & Zoom)

Taught by [Larry Wade](#). [click here](#) to register, four Saturdays: February 4, 11, 18, and March 4th, 10am to noon

This is a class for beginners to learn and practice carving small (4"), shallow bowls and experience a variety of soft and hard woods (Basswood, Butternut, Alder, Walnut). The inside of the bowl can be round or oval, shallow or deep. The outside of the bowl can be round, square, rectangular, or shaped. Learning to hold the work safely provides many lessons, and skills are transferable to spoon carving. Bowls by themselves are practical and pretty, but carving them gives you practice for carving the bowl-end of a spoon.



Carving Special Interest Groups (SIGS) - in-person

Two groups meet monthly, one in the evening, one during the day, each two hours with an optional hour before to eat, work, or chat. Click on a link below to register for the respective series, even if you attend sporadically.

January's focus topic is rotary power carving tools - Dremel, Foredom, Micro Motor and some of their related burrs and cutters, particularly those related to making comfort birds.

- » **EVENINGS** at Guild of Woodworkers Studio (third Thursdays), 7-9pm, [click here for the evening series](#)
- » **DAYTIMES** at Woodcraft in Tigard (1st Thursdays) 1-3pm, [click here for the daytime series](#)



Free-form Bowl
Osage Orange, 11"x5"x1.5"
Carved by Tom Siep

More Classes

Sharpening for Beginners (small fee) — in-person or online

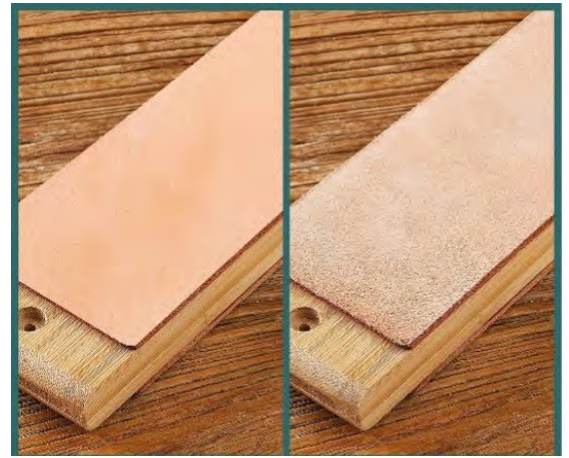
Taught by Roger Crooks or Larry Wade

Click a desired date to register, [January 11](#), [February 8](#), [March 8](#), [April 12](#), [May 10](#)

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 taught in future classes.

This beginner's class delivers information with a [handout](#), a [video](#), and hands-on coaching. There is a fine line between getting a sharp edge and rolling over the edge making it duller. Correcting stropping techniques in real time will start carvers on the right path to building muscle memory for sharpening. The class repeats monthly, and can be attended either in-person (preferably) or via Zoom.



Leather Strops

Incised Carving Class (free) — in-person, or online

Saturday, 9:30am - noon. To register, click on the desired date: [January 21](#), [February 18](#), [March 11](#), [April 8](#)

This one-session, 2-1/2 hour class is for those new to carving or who want to try incised carving. This class repeats most months.

The incised style carves lines into the surface of wood and can be done safely with one tool. Students will be provided with Basswood, a loaner tool, patterns, and a carving mat. This workshop will be taught in-person (as long as COVID-19 numbers are low) or it can be taken via Zoom.



Dogs Welcome Sign

Students will carve the Dogs Welcome sign shown, and wood is available for a second project afterwards. Students will use a parting (V) tool and can continue borrowing it for a month.



Jim Spitzer's class carvings

More Learning Opportunities

Woodcarving Class at the Beaverton Elsie Stuhr Senior Center through the Tualatin Hills Park & Recreation District (ages 55 and above), tuition varies

Taught by Nancy Girard, usually Tuesdays, weekly classes are from 10 - 11:30am.

Classes continue year round. New carvers pay a start-up fee of \$20, which includes a safety glove and thumb guard, three projects, and use of instructor's tools for the term along with instruction.

Experienced carvers get new projects and/or help for their own projects. All get the company of fellow carvers, which is vitally beneficial. More information at THPRD.com or contact Nancy Girard at girardaccessories.com.



Eastside Carver's Gathering — Tom Rich, coordinator

True North Studios 455 NE 71st Ave Portland, OR 97213

January 7 (First Saturday of the month, noon - 2pm)

For this month's Eastside Carver's Gathering, I would like for everyone who attends to bring a carving. It should be one that you are currently working on— to show and tell and also to do some work on the project there at True North Studio.

For those who don't have a project, I will present a simple carving that can be done with one knife. It is called "Quick Wizard". It is similar to a project in the publication "Woodcarving Illustrated" Summer 2017 issue. I will provide Basswood blanks and the blanks left over from Rick's class last month can be used too. Carvers will be encouraged to bring their own knife, if they have one. I will bring an assortment of carving knives for those who don't have one yet.

Following Rick's example, I will bring step-by-step carvings and pictures of each step so you can practice at home too.

If you are a wood carver or would like to learn, please join us every first Saturday of the month starting from Noon to 2pm. Please join us and please register by [clicking here](#).

We hope to form an "East-side Carver's Gathering" that will continue indefinitely at True North Studios. Questions? Contact Tom Rich. (tom@tomrich.me)



Interest Lists

Walking Sticks & Wood Spirits — Interest list only

Taught by Terry Burnside. [Click here](#) to register interest

Terry will teach this class once there is enough interest. Add your name to the list if this is a future possibility for you. No obligation.



This class is designed for those not familiar with carving a wood spirit or face carving in general. Terry developed his techniques over 25 years, incorporating the methods of several well-known carving professionals.



Call for Pictures of Your Carvings

One of the highlights of face-to-face meetings is doing a “show and tell” about carvings we have done. Each month we will include a brief narrative with pictures of members’ work. When you send photos of your work to [OCG Newsletter Editor](#), please let us know some details, such as:

- » Wood used
- » Size, including thickness of stock
- » Finish, including coloration, if any
- » Special techniques or considerations, if any
- » Any other information of interest

A few tips on taking photos:

- » Position your camera (or phone) parallel to your work
- » Use natural light (sunlight) if possible
- » The only shadows you see should be in the work (not you)
- » Use a high contrast background so your work stands out



Bowl Carved in the Nordic Style.
Tulip Popular, 17" x 8.5" x 3.5"
Carved by Tom Siep



Carving Newsletter

January 2023



Upcoming Events

GOING ON NOW

The Odyssey of the Historic Jantzen Beach Carousel



Oregon Historical Society, Portland, OR, now through April 28, 2023,
For more information see the [exhibit website](#).

JANUARY 2023

Coastal Carvers Artistry in Wood Show



Chinook Winds Convention Center, Lincoln City, January 14 & 15, 2023

This annual January carving show is a fixture in the state and well worth attending. Although they had to cancel the 2022 show, they will have their normal show this year. Admission is FREE. More details on page 4. Check their [website](#) for current information.

APRIL 2023

Capitol Woodcarvers — Salem, OR, April 1-2, 2023 at Center 50+



Their annual April carving show is well known, but it had to be canceled for 2022. More information and entry forms for the 2023 show are to be posted on the [Capitol Woodcarver site](#) soon, or to sign up for a table, email [Kathie Dalton](#).

Idaho Artistry in Wood Show



2023 Wood and Gourd Art Show

Jack's Urban Meeting Place, Boise, ID. April 1 - 2, 2023

The Idaho Artistry in Wood 2023 Wood and Gourd Art Show will be held Saturday, April 1, 9am to 5pm and Sunday, April 2, 10am to 4pm at Boise's premier exhibition hall located on the 5th floor of JUMP (Jack's Urban Meeting Place) 1000 Myrtle St., Boise, ID 83702

Competitors from all skill levels (Novice to Expert) may submit their wood carving, turning, scroll work, fine wood working, CNC creations, gourd art, and pyrography entries for public display and judging. The show will feature demonstrations, vendors, raffles, an auction and banquet, as well as the opportunity for artists to sell their work. Their [website](#) will have more details soon.



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APRIL 2023

Oakhurst Woodcarver's Rendezvous

Community Center in Oakhurst, Ca. April date TBD



This special week of carving is guaranteed to be fun for the whole family, and they are extending a special invitation to you to come and join in. They generally have several different carving classes lined up. Classes range from Relief carving, power carving, bark carving, jewelry boxes, stepping stones, gourds and pine needle baskets, scroll saw, and others. One registration fee will allow you to attend as many classes as you like, or you may choose to spend the whole week in just one class. All classes will be on a first-come first-served basis. See the [California Carvers Guild website](#).

The Gathering of the Guilds

Oregon Convention Center, Portland, April 28 - 30, 2023



Oregon
Convention
Center

Six Portland-area guilds with over 200 artists will join forces to exhibit and sell art and functional products. All of which are unique and of exceptional quality. Details on the [Gathering of the Guilds website](#).

NOTE: The Oregon Carvers Guild will have a large booth and encourages all members to consider offering their creations for sale at the show. Also, if you can help at the Gathering, please let [Larry](#) know.

JULY 2023

NW Carving Academy, Ellensburg, WA

Kittitas County Fairgrounds Event Center, July 10 - 14, 2023



This is a long-established, week-long educational opportunity with multiple instructors from around the region and country. The classes that are offered include hand and power carving, pyrography, painting and design, and baskets. Additionally, special interest classes are offered for spouses and partners.

Registration begins in November 2022, For more information, [click here](#).



"Thanks a Bunchberry"
by Mack Sutter
From the OCG Collection

Comfort Bird Project

Comfort Birds off to a Flying Start

by Julie Niemeyer

I first heard about carving Comfort Birds at an OCG meeting last May. There I learned that there are roughly 40 carving guilds around the country doing this, very quietly. The birds are a tactile object like a worry stone given to people in distress. Its purpose is to sooth and calm. The birds can be given to individuals or to organizations that offer care to the elderly, Alzheimer care facilities, counseling groups that offer care to children, teachers who educate autistic children, and cancer patients. The list goes on and on—and the need is huge.



While "birds" may be the most common object we make, there are other animal shapes that also work very well, and we expect to have a variety of shapes and sizes to offer. Other examples are turtles, owls, bunnies, geese, cats. Think of Comfort Animals, not just Comfort Birds.



Comfort Birds are meant to be held.
Photo by Rich Bade

After the monthly program on making birds, Larry Wade made a request to all members to help lead the Comfort Bird project, as well as to make a lot of them. Last June I raised my hand but told him it would have to wait until I finished other projects in my queue.

Meanwhile, I hand-carved 15 birds just by following the directions in the article *A Bird in the Hand*. Recently I attended a Zoom meeting with Tom Rich to learn the Beall finishing technique. Over Labor Day, I talked about birds at Art in the Pearl. I looked at everyone's beautiful birds at the OCG August picnic. What I learned was that I'm very *slooooooowwwwww* at this carving business and that the people intended to be the recipients of the birds would pass from old age before they ever got one of my birds.

At an October open house, Larry talked with his old friend Rich Bader, a member of Guild of Oregon Woodworkers, about the possibility that their CNC Special Interest Group (SIG) might partner with the carvers to produce a high volume of comfort birds on the CNC machine. Rich threw himself into figuring out how to make a three-dimensional bird, which is a rather complicated process.

I was invited to speak at a recent meeting about the birds and the enormous need for them. Rich explained his process of CNC machining the birds, and at the meeting, the group agreed to take on the project.

The project is a collaboration between the Oregon Carvers Guild and the Guild of Oregon Woodworkers via the CNC SIG. Many members belong to both guilds. As a somewhat arbitrary goal we hope to carve 500 birds by the end of 2023, both by hand and by CNC, maybe 100 by carving. We'll ramp up as we gain experience. We'll sell some at the Gathering of the Guild to help cover expenses, but most will be donated to local organizations to place into needy hands. We expect bird creators themselves will make extras to give to family and friends in need.

Within a week after the CNC meeting, I received a flurry of emails from CNC SIG members about design possibilities and offers to help sand and finish. Rich had previously found a 3D model suitable for the CNC router. Another member, Steve McGowan, has scanned a hand-carved bird for replication on the CNC.



CNC'd birds
Photo by Rich Bader

The Guild of Oregon Woodworkers is donating much of the wood we need for the project. After the holidays, Tom Rich will teach the finishing technique—the Beall System—that produces a velvety smooth finish using three buffing wheels. The process takes less than ten minutes per bird to finish using two rouges and carnauba wax.

For the CNC part of the project, we need people to help mill the wood, others to finish sand the birds, and a few to buff and apply the finish. I will help facilitate the project, but could use another person to share the wheelhouse. If you would like to help us with this project, in any way, email me at julie.niemeyer@guildoforegonwoodworkers.org and we'll get the Comfort Birds flying into the hands of those in need of a small comfort.

We Need Help With the Carving Side of the Project

For the carving side of the project, we need help with:

- » Carving by hand or power
- » Sanding
- » Finishing

You can do animals start to finish, or just tackle some of the steps along the way. Whatever you can do will be for a good cause and be much appreciated!



Various Comfort Critters
Carved by Tom Siep

A Carving Knife Sheath

Creating a Sheath for a Carving Knife

by Terry Burnside

The motivation for this carving project was that I didn't have an adequate blade guard for a knife that I carry with me on trips. The project had several objectives:

- » Create an effective sheath/blade guard for one of my favorite carving knives
- » The carve had to be fun and easy
- » The sheath would include two subjects
- » Only the knife that this sheath was being carved for could be used to create it



Those objectives framed the guidelines for the project. I used scrap basswood, since I have an abundance of basswood bits and pieces. I used a food safe compound to finish the carving with.

The result of this project was both practical, in that it is an effective blade guard and fun. The inspiration for the carving came from thespian happy/sad masks. The sad expression morphed into a grumpy one from the initial sketch to finished piece. Now for a step-by-step description of the plan.



Step 1 – Creating the Pattern and Cutting Blanks

I first drew an appropriately sized outline of the cover. Since it is slightly asymmetrical, I drew both sides on a single piece of paper. This drawing determined the width and length of the wood scrap to be used.

Then I estimated the third dimension of the sheath based on the size of the knife. The wood scrap had to be large enough to cover the blade as well as the end of the knife handle. I was conservative when choosing these dimensions and made the blank a bit thicker (depth measure) than necessary. Because of this choice, I ended up with a sheath just a little bulkier than I had wanted. I will reduce this on the next carve.

In regards to this sizing there is the old saw (pun intended) that it is much easier to cut a larger piece of wood than to stretch one that is too small. I've never found a really good wood stretcher, have you?

After cutting a rectangular block, it was time for the bandsaw. I traced the outline on one face and then drew a median guideline on the side. The first cut was along the line on the side, which divided the piece in two equal rectangular halves.



Original Sketches and Two Halves of the Sheath

These halves were then sanded lightly on the cut sides to remove kerf marks and fuzziness, then rejoined temporarily with blue painter's tape. This block was then cut along the outline originally drawn on one side of the block. When finished, the tape was removed and viola, the two halves of the knife sheath were ready for the next step.

Step 2 – Hollowing Out the Sheath for the Knife

The next step was to hollow out the area on the inside of the sheath that accommodates the knife blade and part of the handle.

The knife was traced to outline what would be the inside of the sheath. I took care that these outlines mated with each other when the pieces are put back together again and fit the knife well.

I drew the knife silhouette on a piece of tracing paper and used carbon paper to transfer the pattern to one blank, then turned the paper over and transferred that outline to the other blank. I then measured and eyeballed how well these outlines would match when the two pieces were put back together again.

When I was satisfied that the outlines were drawn properly, I started carefully carving out the marked areas. This hollowing was done slowly and the knife placed in the carved area to check depth and size. The key words are *carefully* and *slowly*.



Hollowing Out the Two Halves

I had carved out enough for the two sides to fit together well with the knife blade and handle end inserted. A few small rubber bands were used to hold the two pieces together. I inserted the knife in the sheath one last time to check the fit. When satisfied with the fit, the halves were glued together. I used yellow carpenter's glue, but your favorite glue will do just fine.

Step 3 – Carving the Outside

I carved and then lightly sanded the surfaces. I did adhere to my self-imposed limitation of using only the knife to be sheathed as the sole carving tool. After redrawing the original face sketches on both sides of the sheath, I carved until complete.

The technique I used was essentially the same as I use for all caricature face carvings. I start with large V cuts across the face to delineate the bottom of the brow/top of the eye and a second one to mark the bottom of the tip of the nose.

V cuts are then made up each side of the nose to form a truncated triangle which becomes the nose. These four cuts mark where the eyes, eye brows, nose and lips will go. Since this is a caricature, I exaggerated the features.

Concave areas were carved to remove wood for the eye sockets and above the eye to make brows. Since I only used a knife, my eyes are very rudimentary, barely more than slits. In fact, the eyes aren't much more than two narrow chip cuts. It might have been better to use a small V tool and gouge, but I was working under a self-imposed restriction. I used sanding pads, sticks and a hard eraser to remove rough spots and smudges.



Putting on the Finishing Touches



This was a fun project and—as usual—I learned a few things from it. My next sheath will be more curved at the edges, reducing the thickness. I will also use wood putty to cover the faint joint lines between the pieces. I think my next subject(s) will be cute animals, probably something like netsuke figures or possibly a single dragon wrapped around the sheath. If any of this description is not clear and you have questions please feel free to contact me at terry.burnside@gmail.com.



Carving on the Road

Carving on the Road: Boats, Ships, and Pacific Northwest Native Carving

By Jim Spitzer

My wife and I had our final camping journey of 2022 relatively close to home. It was a southwest Washington loop along the north shore of the Columbia River to the Long Beach Peninsula, up to the mouth of the Quinault River, to Lake Quinault, and return to Portland. Along the way, we happened across an eclectic mix of carvings.

Primitive Carving.

The first group of carvings demonstrates the elegance of even simple images of familiar forms that are quite complex in real life.

But first, a bit of history about how these primitive carvings came to be collected. We visited our friend Tucker Wachsmuth and his wife at their home on the Long Beach Peninsula. Tucker was the curator at the Oregon Maritime Museum in downtown Portland where my wife and I volunteered for 16 years.

In 1842 Tucker's father, 14-year-old Meinert Wachsmuth, stowed away on a clipper ship from Denmark and sailed for the next 10 years before settling down to work the trade route between San Francisco and the oyster-rich bays of Oregon and Washington. After a shipwreck, Meinert settled down in Oysterville, WA. In 1919 one of his sons opened the famous Portland restaurant now known as Dan and Louis Oyster Bar. (see <http://www.danandlouis.com/about/>).



The Schooner BLUENOSE

Our friend Tucker worked at that restaurant while a college student in the early-mid 1960s. There he got to know A. J. Nissen, who was not only a regular customer, but also an avid carver of ships and boats. Given Tucker's family history, it is no wonder that he bought a few of Nissen's works shown in this article.

I really enjoy Mr. Nissen's clean, simple lines, vibrant colors, and the patina of natural wood that adorns some of his primitive carvings.

The schooner BLUENOSE is the most famous ship in Canadian history. A racer and fishing vessel, the Nova Scotia home-ported BLUENOSE achieved immortality in the 1930's when its image was engraved onto the Canadian dime.



Interestingly, the wind driving the waves and the wind filling the sails of these sail boats appear to be coming from opposite directions! (I know, picky, picky) Nevertheless, I like the result. Both are shallow relief examples, one with a painted sky, the other wood grain.

The small diorama of a steamship, which measures about 3 feet across, was very striking.

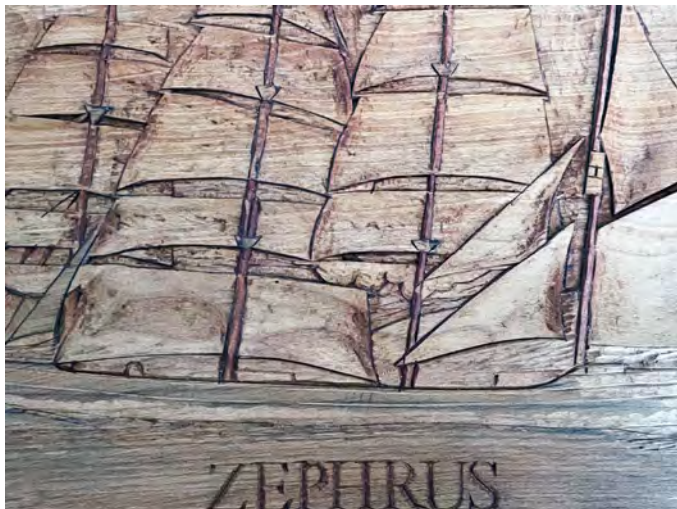
A four-masted schooner was also a diorama and had the sails and water painted, with the rest left as natural wood.



A four-masted schooner



Diorama of a Steamship



Detail of Tucker's Current Work in Progress



Floating Ducks

The floating objects of the duck kind are also quite simple and unrealistically primitive, with one duck on the horizon. The paint has perhaps wrinkled with time. However there are methods of getting that effect, including one where the painted object is dried in an oven. Another possible technique is using chemicals available from art supply sources. (Editor's note: may have been done with "crackle paint")

Having no formal training, Tucker is trying his hand at carving a clipper ship with a bit more detail than Mr. Nissen's work. He is carving white oak. A brave choice of wood for a relatively inexperienced carver. The picture above is a close-up of part of his work in progress.

Chainsaw Carvings on the shore of Willapa Bay.

Just south of Oysterville, WA, we came across several chainsaw carvings on a cleared lot.



Quinault Tribe.



Halfway up Washington's Pacific coast is Taholah, a village where the Quinault River flows into the Pacific. It is the tribal headquarters of the Quinault Indian Nation. The tribe's museum is only in a few rooms in an office building, but it is packed full of artifacts including many old and new carvings. The latter stem from tribe members continuing traditional arts and crafts. Some, like the small totem to the left, creatively stray from traditional forms.

Next we went to the village center at the mouth of the Quinault River. The river flows from beautiful Lake Quinault, which is surrounded by the mountainous rain forests on the west side of the Olympic Mountains. Around the lake are many of the largest coniferous trees in the world. Fallen trees and other flotsam and jetsam cover the bar at the river's mouth. Nearby, along the river and at a nearby park, are two impressive totem poles. A newly carved totem abuts a community garden on the banks of the river



and a community garden. Many of the graphic details are merely painted and not accentuated by carving. All of the detail of a second weathered totem in an outdoor tribal gathering and performing space was carved.





New Totem Pole



Older Totem Pole

Just to the south of the reservation is the upscale new planned community of Seabrook. A number of homes had carved name boards. I suggest that every carver should proudly display carved house numbers in front of their home. And carved graphics the name of your abode are a bonus!



Finally, we reached Lake Quinault.

Though surrounded by National Forest and private inholdings that were once Quinault lands, the Quinault Tribe has total control of fishing rights on this beautiful lake. Many carvings honoring this First Nation are displayed inside and outside of the iconic Lake Quinault Lodge.



Mask Inside Lake Quinault Lodge



Lake Quinault Lodge



For contrast with the two stylized carved fish above, I include a photo of a smaller, more refined fish carving that was donated to the Skamokawa, WA, River Life Interpretive Center. This carving was created by a Northwest Coast Tribal Carver (regrettably I did not get the name), and the owner donated it to the Center for a fundraising auction.



I encourage all of you to look for—and stop for—carvings you find in 2023. And then let us know what you find by submitting articles to the OCG Newsletter. We find inspiration in nature and in what others have carved!

Happy carving and travels in 2023!

Masa's Workshop

Open Carving Workshop with Masa Nitani, last November 2022 by Tom Rich

Working with Masa is an extraordinary experience. He has a way of bringing out the best in people as well as wood. He is gentle, but he makes you think in ways you might not have thought of yourself.

Masa is an experienced Japanese carver and woodworker who taught workshops for us before the pandemic. Fortunately, he has resumed teaching.

In this workshop, students brought in their own challenging wood and worked with Masa and other students to explore alternative designs. Each piece of wood was different.

Once everyone was settled at a bench of their choice, each participant was asked to show their project. By the second of the two-class series, each participant already had some time with Masa in the first class and had two weeks to work at home. The class was started by everyone showing their project. They described what they envisioned the piece would look like when finished. They were also asked what help they needed from Masa.



Everyone had a chance to “show and tell”. Then Masa went around the room and consulted with each carver on their projects to help them get through the issues or confirm the direction of progress. Several participants followed Masa around to listen to his advice to others.

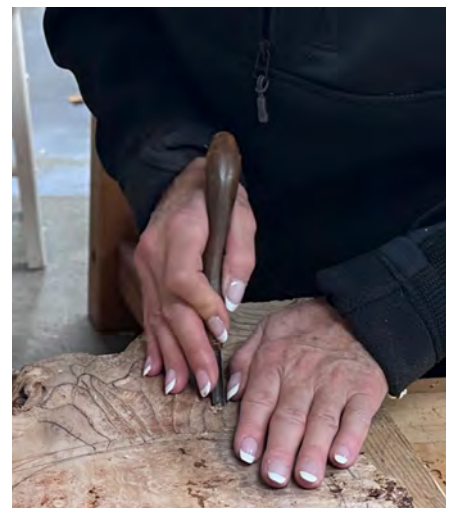
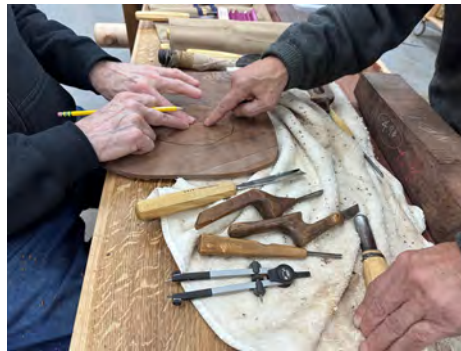
Then carving began.



Masa circulated around the room as everyone was working. Each class session was 4 hours long, and everyone stayed to the end—working on their carvings, talking with Masa and each other, and getting encouragement. The shop was full of enthusiasm and the sound of progress could be heard. Cookies and soft drinks supplied energy when needed.

At the end of the second class session, some people were close to being finished. You could see, with some imagination, how others might look after carving was completed and finish was applied.

Projects included vessels, vases, platters, utensils, wall art, table art, and more. Hopefully completed pieces will be brought to OCG meetings as “show and tell” some time in the future.



Oregon's Carousels

OREGON'S CAROUSELS – PAST, PRESENT, & FUTURE

By Larry Wade, with Mark Reed

By one report, 6,000 carousels have been built in the U.S. and Europe, but only 180 survive today. Five are operational in Oregon and two are being restored. The largest collection of carousel animals and mechanisms in the world is housed in Hood River. At one time, Portland had the most carousels per capita in the U.S.

Today, Salem and Albany both have world-class, community-carved carousels with dedicated carving and painting studios. As carvers, we stand in awe at the art and craft required to create, paint, or restore each animal. As citizens, we laud the volunteers who make and operate these creations. As parents, we appreciate seeing children's joy provided by these beautiful, complex machines.



Albany Menagerie Carousel



Salem Horse Carousel

This article's purpose is to honor all the carvers, painters, volunteers, and leaders who have worked on Oregon's carousels. I encourage readers to tour the carving and painting studios in Salem and Albany and see the current Jantzen Beach Carousel exhibition at the Oregon Historical Society ([click here](#)). I hope to inspire volunteers to carve, paint, or restore a carousel animal. We're going to showcase a restored carousel horse at our Gathering of the Guilds booth in April. Maybe you'll appreciate it even more when you see it.

Carousels can be small, large, mobile, or stationary. Animals are made from wood, aluminum, fiberglass, or a mixture. Some animals move, some are stationary, some carousels only have horses, and some have a menagerie. American carousels rotate counterclockwise, English carousels rotate clockwise. Most are housed in buildings; all have music. Some are run by volunteers, some are commercial. Animals usually have a fancy side facing out and a plainer side facing the center. They are for kids of all ages.

Carousel animals are big, really big. Those made from wood can take four years to carve, a year to paint, and weigh 200-400 hundred pounds. The Salem Carousel workers carved 42 animals and plan to carve 30 more for completion, special events, and maintenance. The Albany Carousel has an equally challenging project. Each carousel had over 80,000 volunteer hours so far. These are huge community projects.

The famous 1921 carousel at Portland's Jantzen Beach Mall was mothballed in 2012 along with its 82 carved antique horses. The non-profit Restore Oregon now owns the "herd" and mechanics, and they plan to restore everything to its original glory. These antique horses require significant restoration from use, abuse, and questionable repairs over the last century.

The Jantzen Beach carousel will join the existing Portland carousels at Oaks Park and Clackamas, as well as the one in Seaside.

Another restoration is underway in Cottage Grove. Long-time residents remember the former ones at the World Forestry Center, Portland waterfront, and Blue Lake.

Much of this information came from an interview with Mark Reed. Mark is a retired executive at the World Forestry Center who worked intimately with our predecessor carving club that was sponsored by the Center for nearly three decades. He has a wealth of first-hand carousel history and restores carousel musical band organs himself. Additional information comes from Stephanie Brown, the project leader of the Jantzen Beach Carousel (JBC), site visits to Salem and Albany, and online and public information.

This article continues for another five pages and is fascinating reading for some. With over one hundred years of history, you can imagine the wealth of information that has already been published. You might want to dive in. Who knows, you might fall in love. You might discover there is even a world of carving and painting miniature carousel animals.



Jantzen Beach Sister Carousel in British Columbia

To continue reading, [click here](#) for the full article, which includes the preceding introduction.



Salem Horse Construction



Salem Horse Carving

Japanese Handplanes

Japanese Handplane Resources by Ronam Chernikov

Last month I visited an annual celebration of traditional Japanese Woodworking and handplaning in Santa Cruz CA that was organized by Kezurou-Kai USA. I was impressed by Japanese handplanes and sharpening techniques.

Kezurou-Kai is a non-profit organization that organizes the event once or twice a year across the U.S. The organization is dedicated to the preservation and transmission of traditional Japanese handtool carpentry techniques in the U.S. and beyond. Visit their website if you would like to learn more: <https://kezuroukai.us/>. It is free to subscribe to their newsletter.

It was interesting to learn how much attention is paid to quality and sharpness of plane blades. The reason is that planed surfaces don't require sanding; a planed surface is often left as a final finish; the mirror-like planed surface can work even as a water repellent.

If you would like to learn more about Japanese planes and how they are different from the western-type planes I would recommend this book: *Discovering Japanese Handplanes: Why This Traditional Tool Belongs in Your Modern Workshop*. <https://www.amazon.com/Discovering-Japanese-Handplanes-Traditional-Workshop/dp/1565238869>

If you are looking to buy Japanese tools you may visit these online stores. Just don't be surprised how much some of the high-quality planes and knives cost:

Suzuki-ya <https://suzukitool.com>

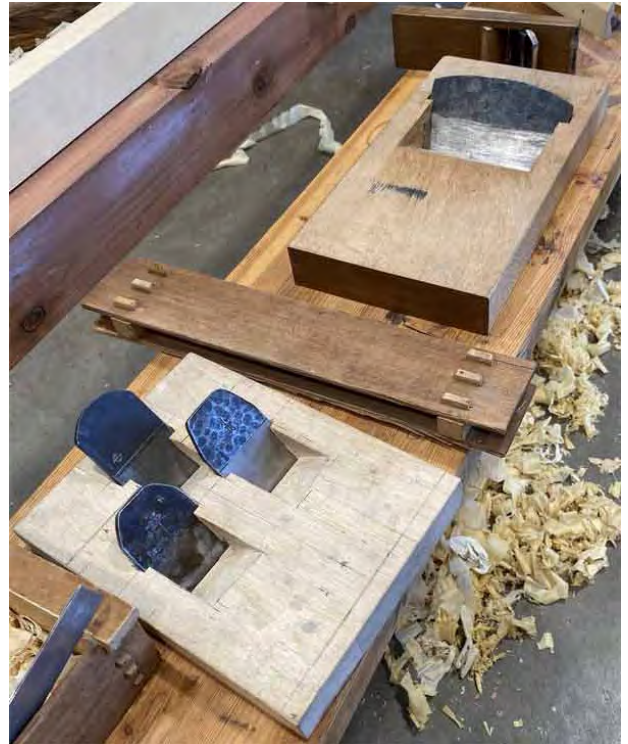
Hida Tool <http://hidatool.com/>

I am looking forward to attending their next event if it happens nearby. I hope to improve my planing skills so I can participate in a handplaning competition next year.

Happy carving and smooth handplaning,

Roman

<https://readNtry.com>





Carving Newsletter

January 2023



Clubs and Guilds

Coastal Carvers — Lincoln City

The club meets at the Lincoln City SDA School. Monthly meetings are usually held the first Sunday of October through May, at 1:30pm. Club members also meet weekly on Tuesday evenings, from 6 - 8pm for unstructured carving. For details, [click here](#).

Capitol Woodcarvers — Salem

Meets on the last Tuesday of each month, except the months of August and December. Meetings are from 7 - 9pm. Meetings are held at the Salem Center 50+ located at 2615 Portland RD NE, Salem, OR.

For more information, [click here](#).

Vancouver / King's Way Carvers — weekly on Thursdays

Thursday evenings from 6 - 9pm (summer 9am - noon). Contact Jim Mather at jimmatherxx@gmail.com or 360-931-0079. 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 and experienced group of carvers with a variety of interests.

Milwaukie Woodcarvers — Milwaukie

This established group has recently restarted in-person carving sessions weekly on Wednesdays from 8 - 11am at the Milwaukie Center. Drop-ins welcome for a small fee of \$1 or \$2 fee per session. Support for beginning carvers is provided. The address is 5440 SE Kellogg Creek Dr, Milwaukie, OR 97222 (off Hwy 224 near Rusk Rd).

Central Oregon Wood Carvers — Bend

Central Oregon Wood Carvers is group of carvers in and around Bend. For information, contact Scott Beyer at dxdevolt@gmail.com.

Madras High Desert Carvers — Madras

Meets weekly on Thursdays from 4:30 - 7pm, drop-ins welcome, 224 SW 5th Street Madras, OR 97741. For more information, contact Sharon Miller, madrasnana25@live.com, 541-550-6355, or Royce Embanks, royce@btstys.org, 541-325-1586.

Olympia Woodworkers Guild— Olympia

They occasionally have interesting carving presenters for their monthly meetings. For information contact Bill Cogswell at info@owwg.org or see owwg.org/blog.

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.

California Carvers Guild (CCG)

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





Educational Opportunities

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, Portland, OR.

Port Townsend School of Woodworking

A very important regional resource that frequently has visiting carving professionals, including Mary May. For information, see the [Port Townsend School of Woodworking](#) website.

Sitka Center for Art and Ecology

Among the many workshops the Sitka Center offers, there are 2 woodcarving classes and a pyrography class. You can check out the classes at the [Sitka Center website](#).

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