



Carving Newsletter

May 2023



Hello Carvers,

Thanks to everyone making the Gathering of the Guilds such an incredible event, our biggest project of the year. Thanks to the sixteen carvers selling 300 pieces in the "Carving Gallery", the dozens making Comfort Birds, the 20 volunteers who set up, staffed and tore down the booths, and to the six demonstrators. Thanks especially also to Kelley Stadelman for her tireless leadership, work, enthusiasm, inspiration, and support. And, thanks especially to Julie Niemeyer for tending the flock and providing the leadership and "doer-ship" to make over 250 comfort birds and animals. I'm so proud of you all.

We have a busy month with Mary May coming in two weeks - please consider taking one of her classes. She only comes to Portland every few years.

We also look forward to Adam McIsaac's next Native American workshop on June 2/3, and to our annual picnic on August 12th.



We have two other quality events in the near future. The Multnomah Days Street Fair is on August 19th. Art in the Pearl is over the Labor Day weekend. Both of these allow us to fulfill our mission to "Encourage carvers at all levels in the pursuit of this art through education, fellowship, and mentoring."

Larry Wade
lpwade@gmail.com

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

Programs

May 16th ZOOM PROGRAM - Carving with Mary May, [click here](#) to register (free)

Mary is the guest presenter at the monthly meeting of the Guild of Oregon Woodworkers, and our monthly carving program is combined with that presentation. She will talk about carving styles over the ages, and how carving traditionally enhances woodworking projects or architectural designs.

Summer ZOOM Programs - we're taking a vacation; programs will resume in September

Summer PICNIC - 3rd annual picnic-potluck, Sat August 12th [Signup here](#).

Some demonstrations, bargains to buy, and a great time to socialize with friends, mates, and club members.

Class with Adam McIsaac

Adam is a professional carver who works in the style of the tribes of the Columbia River Basin. He conducts workshops at his LaCenter studio near Vancouver, WA. The second of two intermediate level classes is now scheduled. Attendance in the first class is not required.



Second Native Columbia River Art Workshop with Adam McIsaac

June 2/3, [click here](#) to register

Students can choose to carve a ceremonial ladle, tray or a salmon. The essence of the workshop is to experience the use of traditional tribal tools (adze and crooked knife) while working with traditional wood—cedar or alder.



Mary May Returning

Mary May is coming back May 16-21, 2023

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

There are four opportunities to learn from her:

A free evening presentation

Tues, May 16, [click here to register](#). She is speaking at the Guild of Oregon Woodworkers and you can attend either on Zoom or in person.

Carving Tips & Tricks, a demonstration & lecture class

Tues, May 13, 3 hours, [click here to register](#). This has been a popular format where she shares her insights on a wide variety of carving topics and answers all your questions—not hands-on.

Relief Carving for Beginners - carving a Calla Lilly in both Low and High Relief

Wed & Thurs, May 17/18, [register here](#). Mary is a master at relief carving, and you will get to learn two styles and see for yourself the dramatic differences between low and high relief. Many of her beginner classes are five days, so be prepared to do some homework and carve a five pointed star ahead of time and get your tools sharp.

Open Carving Workshop with Mary May

Sat & Sun, May 20/21. This is a class for intermediate and advanced carvers, 2 days, [register here](#).



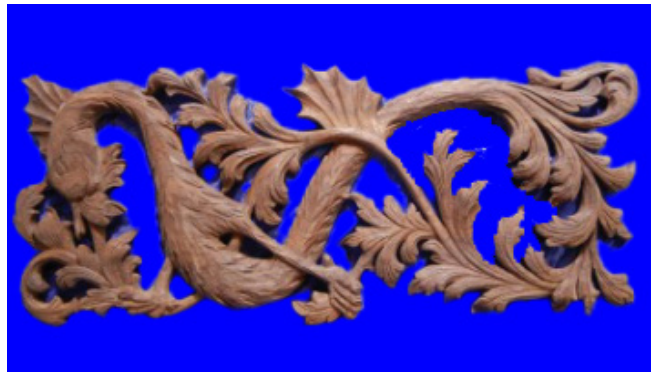
Calla Lilly in High Relief

In this mentoring-focused, open-format workshop, students will bring in their own projects and get individual assistance from Mary and the group to create a dynamic and very personal experience. Projects are likely to vary widely so everyone will be exposed to many carving challenges and learn from what others are doing.

Your projects can be whatever your heart desires: maybe an older project you are stuck with, maybe something from her website you want to try, maybe a new technique, or maybe an idea for a fresh new project!

If you aren't sure what to work on, Mary and your class coordinators ([Heidi](#), [Julie](#), [Michael](#)) are happy to help with ideas. If you want to work on a project from Mary's collection of [online lessons](#), (including the original Gothic Corner Leaf), she will give you free access to the relevant videos before the class so you can prepare.

Prerequisite: This Workshop will provide guidance and encouragement to all carvers who have progressed beyond being a beginner.



Possible Project for Open Carving Class

Help Needed for ID



Origin of Carving? by Sherry Klein

I was asked by the City of Milwaukie about a carving that is in the Public Safety building. First, they wanted to know if it was carved from a sequoia that was taken down from McLoughlin Blvd. They also want to know who carved it. They think it was carved in the 90's.

If you know anything about this carving, please contact me (klein23@comcast.net). Also, if you know of anyone who might have information on the above, please forward this article to them.



Five Spoons and a Slug.
Wood from Left to Right:
Osage Orange, Mahogany, Osage Orange,
Butternut, Osage Orange, Walnut.
Carved by Tom Siep

Monthly Classes & SIGs

Sharpening for Beginners – in-person or online

Taught by Roger Crooks, Larry Wade, or Terry Burnside
Click a desired date to register, [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

Days and times vary. To register, click on the desired date: [June 17](#), [July 15](#)

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 or it can be taken via Zoom.

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 borrow it for a month.



Dogs Welcome Sign

Carving Special Interest Groups (SIGs) - in-person

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

- » **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](#)

The May focus is on Viking Carving, led by Joanne Rekow.

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



"A Rose I Bring You..."
by Mack Sutter
From the OCG Collection





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Upcoming Events

June

The Odyssey of the Historic Jantzen Beach Carousel



Oregon Historical Society, Portland, OR

The Odyssey of the Historic Jantzen Beach Carousel examines the carousel’s journey from Parker’s Leavenworth factory to California’s sunny shores to the Jantzen Beach Amusement Park, “Portland’s Million-Dollar Playground”, on Hayden Island in the Columbia River.

This exhibit had to close down due to water damage. They hope to be open again in the coming months. For current information see the [exhibit website](#).

Kitsap Artistry in Wood Show and Sale

Sheridan Park Community Center, Bremerton, WA, June 10-11



A Woodcarving and Woodworking Juried Competition. NW Artisan’s fine Wood Art for sale. The show [Prospectus](#) and [Registration](#) forms are available. Entry deadline June 3.

Contact: [Mark Campbell](#), Show Chair. [Show website](#)

JULY

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

AUGUST

Oregon Carvers Guild Annual Picnic,

Beaverton area, Saturday, August 12, 11:00 - 3:00



This is purely a social opportunity and a chance to meet others you might only know on Zoom. Thanks again to Jim and Susan Spitzer for hosting us at their home a bit north of Beaverton. To register, [click here](#)

Multnomah Days Street Fair

Saturday, August 19, 9:00-5:00,



This one-day annual event is spread over the four blocks of Capitol Hiway, running through the heart of Multnomah Village. See the [Multnomah Days website](#).

Our club’s 10x10 booth will promote carving with demonstrations, literature, and comfort birds. [Register here](#) to volunteer.



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SEPTEMBER

Art in the Pearl

Downtown Portland, Labor Day weekend, September 2–4,



This three day Labor Day weekend event is very inspirational and a great way for us to promote carving. We'll do demonstrations, show off a variety of examples, and interact with a variety of visitors of all ages and cultures. [Register here](#) to volunteer.

The Oregon Woodcarver's Rendezvous

Canyonview Camp near Silverton, OR, September 8–11



This year restarts a long tradition of the [Capitol Woodcarvers](#), after two years of pandemic delay. Many classes are offered on all days of the event. See the [registration form](#) for details.

Tri-Valley Show & Competition

Veterans Memorial Hall, Pleasanton, CA, Sept. 10–11, 2022



The Tri-Valley Chapter of the California Carvers Guild is having their annual show, which happens to be their 50th Annual Wood Show.

For more information on categories to enter carvings, see their [website](#).

Columbia Flyway & Wildlife Show

Clatsop County Fairgrounds in Astoria, September 22–24



This is a significant local show featuring nationally known bird and animal carvers, scheduled at the Clatsop County Fairgrounds in Astoria.

Contact [Randy Martin](#) to exhibit; save the dates and monitor the [website](#) for updates.

JANUARY 2024

Coastal Carver Artistry in Wood Show

Lincoln City, January 2024



This annual January carving show is a fixture in the state and well worth attending. With the success of their post-pandemic 2023 show, the Coastal Carvers are planning their 2024 show for Martin Luther King weekend.

Check their [website](#) for current information.

In Case You Missed It...

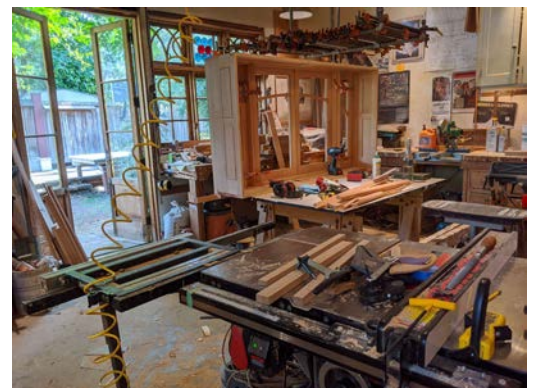
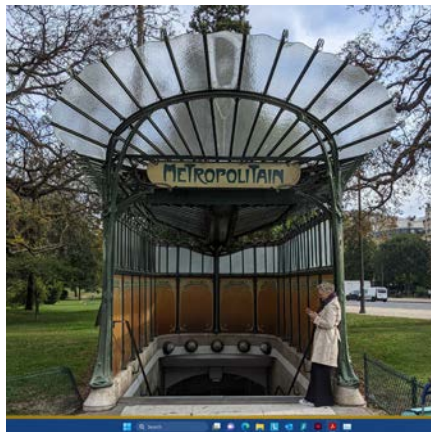
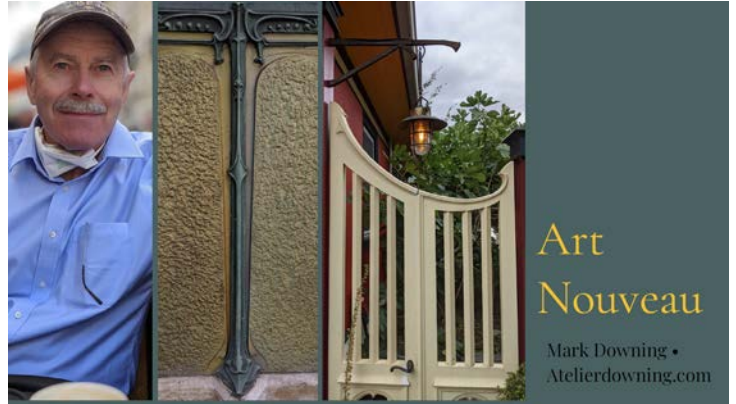
Carving in the World of Art Nouveau with Mark Downing

In this program, local professional Mark Downing introduced us to the wide world of Art Nouveau woodworking.

Mark is a designer, woodworker, carver, metal smith, contractor, and sailor with an impressive body of work. He began his talk with photos from the time he spent in Paris, seeking out all the examples of Art Nouveau he could find.

The focus of the program then shifted to his century-old home in NE Portland, which is a showcase of his work and philosophy.

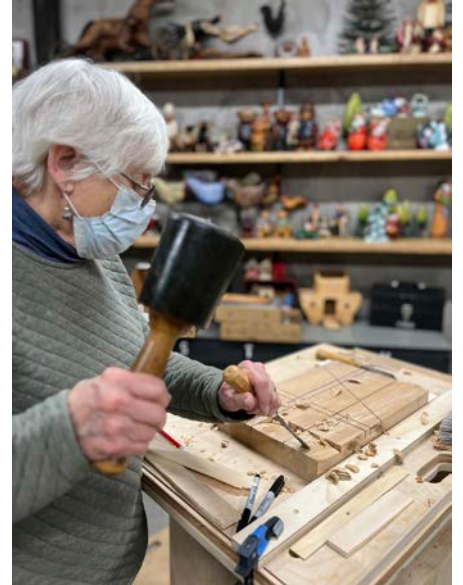
A video of the presentation and the accompanying slide set is [here](#).



Work From Monica's Workshop

Monica Setziel-Phillips Workshop - Possibilities in Carving by Ruth Holland

Monica Setziel-Phillips is an artist who combines weaving and carving. She led a workshop in March, where she showed/taught/inspired 10 carvers. The pictures here are a sample of some of the work done. Some of the pieces are works-in-progress, some are complete. All reflect the inspiration of Monica's art.



Monica Setziel-Phillips



The Gift of a Carving

Carving to Encourage, Congratulate, Support,...

by Jim Spitzer

Sometimes a card, note, or a store bought gift isn't quite enough to reflect your concern or acknowledgment of what a friend or relative accomplished, or what they are experiencing. Or you are inspired to put your own effort and skill into your message of encouragement, support, or congratulations. Often home-cooked food satisfies this desire. But we have another option—we can carve!

At the OCG's first summer picnic in 2021 Lief Benson displayed an impressive Leroy Setziol-inspired piece that he just finished and was going to present to his daughter and her new husband in a couple of weeks. He had carved similar pieces for his two other daughters when they married.

Of course many OCG members are carving comfort animals to go along with their sentiments to friends and loved ones during challenging periods in their lives. They feel good in the hand and I have had to give out too many to friends going through difficult times.



Comfort Birds

I was recently shocked to hear that a friend just learned of the need for extensive medical treatments. Of course I had to say or write something encouraging, and do it promptly. I knew this friend had special appreciation for the Japanese culture and brainstormed ideas. The obvious desired outcome was health, healing, a cure! I looked up the Japanese character for heal/cure and appreciated the elegant lines and shape.

I had a beautiful piece of walnut, but it had a check (crack). No problem. I thought that flaw was appropriately symbolic of the many times in our lives that we require healing. After routing the surface to frame and inset the symbol, I carved one of several styles into the walnut. The piece is finished with several coats of Minwax Antique Oil (my favorite!), and then carnauba paste wax and polishing. The back is engraved with a simple message and signed.

Consider how your carving skills might support special times in the lives of your friends and family.



Leroy Setziol-inspired Column



Japanese Character for Heal/Cure

Carve a Wooden Chain

Carve a Wooden Chain

by Tom Rich

Carving a chain from wood seems like a difficult task at first. However when you have done it once, it becomes easier and you can complete the next one much quicker. When you master a simple three link chain, you can try more complicated chains combined with keys, or “ball-in-chain” carvings. Here is how to get started.

Mark and rough out the blank

A simple project to start is with a 1" by 1" by 4" piece of clear white pine or basswood. It could also be any other size or species of wood. Even a stick found on a camping trip.



Mark a line 1/3 of the width from each side. Make the line the full length of the piece and on all four sides. Connecting the lines on the end will form a cross.

Cut along the line with a sharp knife. Remove the section from each corner, leaving a cross.

To make a three-link chain from a 4-inch piece of wood, mark a horizontal line two inches from the end on two opposing sides of the piece. Then, make two marks 1 inch from each end on the sides not previously marked. This divides the chain into three, 2-inch links.



Look at the picture of the completed chain at the top of the article to get an idea of the spacing between links. The gaps between links are important to allow you to get your knife blade into the inner space to clear the unwanted wood.

Establish the links

Make a V-shaped cut at the center mark on both sides. Cut down to the flat of the cross. This establishes two distinct links. Make a V-shaped cut at each of the 1-inch marks. Then, shave the 1-inch end sections down to the flat of the cross on both sides. This establishes the third (middle) link.



Carve the end links

Use the point of a knife blade to hollow the end links. Then, cut the space between the two links to separate them. Use the tip of a knife to follow the outline where the end links join the center link.

Finish carving the chain

Keep making small cuts until the links are free. Hollow the center link and continue making small shaving cuts to smooth all three links.

Be very careful to NOT use leverage against the chain walls. They are very vulnerable to splitting on the ends. Cut out the material between the two links of the chain.



Smooth and shape links as desired. CONGRATULATIONS! You have a three-link chain carved from wood.

Coloring Comfort Critters

Stain and Fire by Tom Siep

I'd not had any experience in coloring any of the carvings that I have done, but I had a call to make a couple of my mostly-white comfort birds different colors.

The two methods I recently became aware of were using leather dye to stain and using a torch to darken wood and highlight grain. They both seemed pretty foolproof, but I severely tested that theorem.

First, Stain

Last month in his article, Tom Rich explained how to use alcohol-based leather stain to give bland wood some color. I've done some leather work, so that appeared to be doable.

One of my neighbors wanted a comfort bird in the shape of a crow. That would only take a minor variation on my standard comfort bird (the beak shape), but I had no ebony to be able to give it the proper



color. In addition, crows are blue-black and ebony's color would not quite do.

I carved the crow in yellow cedar and figured that the leather dye was pretty opaque and I could coat the bird with black, sand it a bit, and give it a topcoat of dark blue. So much for theory.

Despite my assumption that the black dye was opaque, I did not get a black bird — I got a dark RED one! It took me a bit of time to get out of my RGB light mindset to get into the CMYK pigment mindset and understand what happened. The red happened because of the (to me) light yellow of the cedar. Three coats of black dye later, I got the black I was looking for.

However, it was so black that my subsequent blue coating had no effect. So, my crow was black, really black. Unfortunately since leather dye has lots of solids, I had to rub down the bird thoroughly and coat it with car wax to keep it from marking everything it touched.

My neighbor was happy with her very black crow, none-the-wiser about my semi-fail. I declared success.



Then, Fire

I had two maple comfort birds that were part of a crop that I took on to sand and finish. The wood was nondescript, so I thought I'd differentiate the two by using the charring technique I learned about at one of the 9am OCG Monday Morning Carving Conversation sessions ([Zoom link](#)).

It took quite some time to get my propane torch to evenly blacken the bird I chose to color. I took it very easy and applied just enough flame to begin to darken the wood—and not light it on fire. I succeeded in eventually getting the bird pretty dark.



The next step in the firing process was to sand away most of the outside char

and reveal the dramatic grain of the wood. I did say that the wood as nondescript. Highlighting virtually nonexistent grain did not produce much effect.

By the time I sanded enough char away to see the blonde of the maple, there was not much color left—it was gray.

I reminded myself of a time when I heard a fellow tourist ask a park ranger what a particular bird was. Her reply was "That is an LGB." "LGB?", the tourist asked. "Little Gray Bird", was the reply.

I decided that I really wanted an LGB to contrast with its mate. I declared success (again).



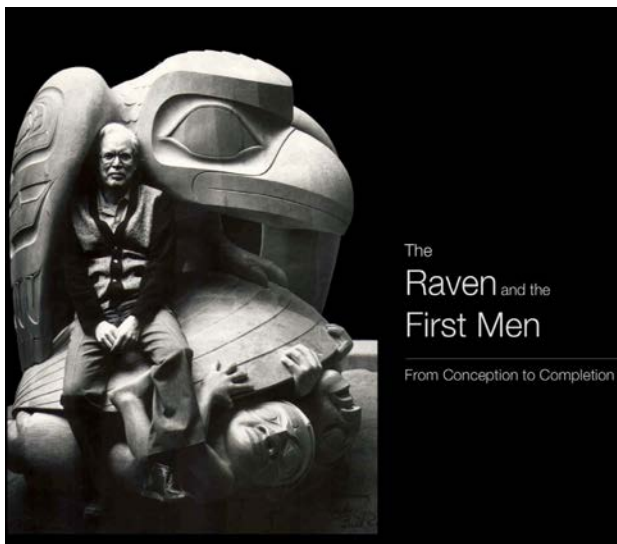
Online Books Worth a Look

Browsing the University of British Columbia Museum of Anthropology by Larry Wade

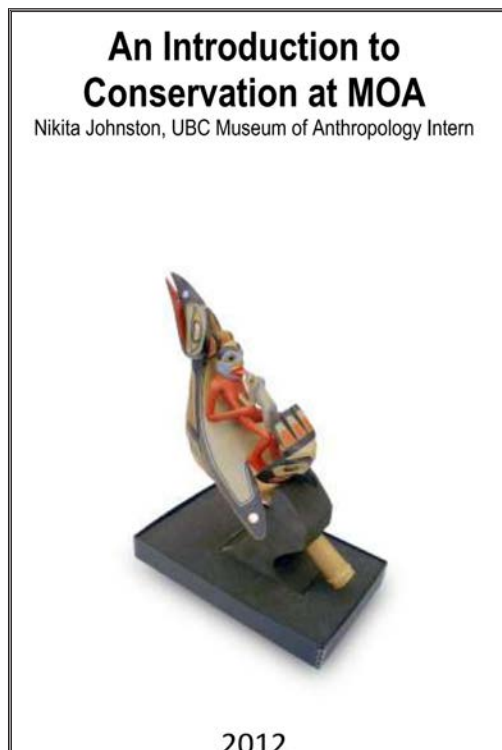
I went to the [University of British Columbia Museum of Anthropology website](https://www.ubcmuseum.ca/) to see the Bill Reid carvings and got sucked into their online books.

In case you are not familiar with the Museum of Anthropology (MOA), it is a place of world arts and cultures with a special emphasis on the First Nations peoples and other cultural communities of British Columbia, Canada.

MOA is temporarily closed for seismic updates, so the online books are your best window into their important work.



[The Raven and the First Men](#) is a great online book that shows the background and the work to carve the spectacular *The Raven the First Men* by Bill Reid.



[An Introduction to Conservation at MOA](#) is a comprehensive guide to preserving totem poles, cedar carvings, and other artifacts. This well-written PDF is a great tutorial on the conservation of plant-based artwork.



Woven basket showing extensive light damage on the exterior surface of the lid.



Moss growth above the eyes and on the nose of a figure on one of MOA's Haida houses. This plant growth is removed by conservators at MOA as a preventative measure against biodeterioration

Another Form of Carving

Video of Carving Marble from the Victoria and Albert Museum by Tom Siep

One of our talented members, Jerry Boone, passed along a pointer to a [fascinating video](#) of a sculptor talking about his processes when carving marble. Jerry pointed out that carving marble was a different form of carving than working wood, but it was still the same in many ways. I agree.

Sculptor Simon Smith explained why, in his opinion, marble is 'the Emperor of all stones' and 'like a slice of the moon'. He did this as he recreated a panel from the 15th-century Prato Pulpit in Italy. The carved pulpit features meter-high dancing cherubs, which Simon copied from photographs and scaled down to fit his block of marble. His aim was to retain the spirit and joy of Donatello's original, while adding his own touch.



The video shows the shapes appear as Simon uses different chisels and tools to cut and refine the marble. He explained how carving is all about trapping shadows and watching light play across the surface.



I found it interesting how Simon Smith drew and redrew the image of the sculpture on the marble. It is very much like relief carving in wood.

What was not similar was the method of stock removal in large areas. He hacked off fairly large (in my opinion) chunks of material with a heavy mallet and large chisel. Doing the same with wood may not have turned out well. Not having any appreciable grain does have an advantage.



Oakhurst Rendezvous

Oakhurst Woodcarver's Rendezvous, 2023

by Al Plasch

The Rendezvous is an annual one-week carving event sponsored by the [California Carvers Guild](#) that takes place in Oakhurst CA.

There were about 180 participants with over half as wood carvers. The flier has names of the instructors and the classes they taught gives you a flavor of what went on at the Rendezvous.

They generally have several different carving classes lined up. Classes ranged from relief carving, power carving, bark carving, jewelry boxes, stepping stones, gourds and pine needle baskets, scroll saw, and others.

One registration fee allowed you to attend as many classes as you like. A few of the participants chose to spend the whole week in just one class. Many people attended a wide variety of classes. All classes were on a first-come first-served basis.



Rendezvous Schedule

Sunday, April 16, 2023
 2:00pm Sharpening class on power sharpener
 4:00pm set up room for Dinner
 5:30pm Opening Ceremonies
 6:00pm Dinner, followed by program & door prizes

Monday, April 17, 2023
 8:30 -12:00
 Painting ————— Carla Kincaid
 Raccoon ————— Lola Nelson
 Fisherman Automato ————— Darryl Easter
 Relief carving Projects ————— Steve Gramburg
 Bark Carving ————— Gary Hensley
 Chip Carving ————— Vickie Hopson
 Mosaic Stained Glass Stepping Stones ————— Kathie Peery
 Carving Human Face ————— Steve Carney
 Knitting, Crochet, Tatting 9:30 to 12 & 1 to 4 ————— Jean Smith
 Small Bird House ————— Joy Larsen
 Animal Head ————— Andy Larsen
 Owl Puzzle Box/Duck clock ————— Richard Nelson
 Spoon carving ————— Alan Plasch
 Plains Style Indian Flutes ————— Jess Andres
 Back Scratchers ————— Theda Mobley
 Gourd Water ball similar to rain stick ————— Patty Kreider
 Donut, Coffee, Jack of All trades ————— Joe Peery
 Sandy Jahrling ————— Scholl sawing
 Sandy Easter-Lamas ————— Peyote beading technique
 Melening Pistrovski ————— Woodburning

12:00-1:00 Lunch
 1:00-4:00 Same as Monday Morning

Tuesday, April 18, 2023
 8:30-12:00 Same as Monday
 12:00-1:00 Lunch
 1:00-4:00 Back to carving projects.
 4:00 Clean up

Wednesday, April 19, 2023
 8:30-12:00
 All of the other classes same
 12:00-1:00 Lunch
 1:00-4:00
 Back to your carving projects
 4:00 Clean up
 6:00 Dinner, followed by more door prizes

Thursday, April 20, 2023
 8:30-12:00
 12:00-1:00 Lunch
 1:00-4:00
 Back to your carving projects
 4:00 Clean up

Friday, April 21, 2023
 8:30-12:00
 Finish up you projects
 12:00-1:00 Lunch
 1:00-3:00 Finish up your Project. Set up for Pot Luck
 6:00 Pot Luck and last of Door prizes

Saturday, April 22, 2023
 10:00-2:00 Woodcarvers Craft Fair

Set up time 8am. Doors open at 10am to public close at 2pm

3pm Start Cleaning up both buildings Please help with Clean up
 The less we clean up they will charge \$400.00 for cleaning

Dates for 2024 are April 14-20, 2024

Show Flier



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 <https://arbutusfolkschool.org/woodworking-guild/>.

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](#).

Contact Us

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