



# Carving Newsletter

May 2024



Hello Carvers,

Most of you don't know that my wife, Sherrie, has been treated for ovarian cancer since April 2023. She hit remission in January, and all was going well enough until six weeks ago when some nasty side-effects from either the cancer or the chemo put her into the hospital for the last three weeks. She's still there, and I have very little discretionary time. As a result, virtually all my carving responsibilities have been paused and likely will be for the next several months. Thankfully, we pause most club activities anyway from the middle of May until Labor Day.

The most immediate impacts are there will be no May monthly Zoom program, and the Daytime Carving SIG meeting is canceled (the Evening CSIG for May will meet as scheduled).

The Gathering of the Guilds happened right before my life turned complex, but thankfully, it worked out very well. We do have a "village," and a lot of members stepped in to backfill for me and take on extra responsibility. I'm especially thankful to Kelley Stadelman for dropping everything she was doing to lead the effort, with great support from many others but notably Nancy Mills as full-time cashier, Ruth Holland for continuous booth support, and Jim Spitzer for leading the load-in/out and infrastructure assembly. Thanks to all our demonstrators and booth volunteers. Thanks also to the six carving artists who provided their works for sale in the booth - Bruce Blihovde, Cherry Cox, Julie Niemeyer, Masa Nitani, Ahmad Rauofi, and Kelley Stadelman.

We continue to have great success with Comfort Birds at the show, thanks to the hard work of a core team led by Julie Niemeyer, with production since November by Karen Kettler, Joanne Rekow, Eileen Argentina, Jamie Cohen, and by Julie's husband, Gordy. Many others were involved of course, and my heartfelt thanks goes out to all of you.

I'll end with another thanks and an "ask". Thanks to Jeff Osborne for answering the call to be the Book Librarian for the club. He has picked up the work of many others to continue cataloging and labeling all our books and helping us figure out a way for you to know about and access them. The new "ask" is for one of you to volunteer to be the Power Tool Librarian to help manage the growing collection of corded tools (rotary shaft, wood burners) and associated burrs, bits, sanders, and burner tips. I hope you see the trend. We also need librarians for Magazines, Patterns, and Hand Tools to make the jobs manageable.

Thanks for being a member—and if you aren't, please consider joining ([click here](#)).

Larry Wade  
[lpwade@gmail.com](mailto:lpwade@gmail.com)

- [In This Issue](#)
- [In Case You Missed It...](#)
- [The Gathering of the Guilds](#)
- [Carving on the Road](#)
- [Interest Lists](#)
- [Coastal Carvers Carvings](#)
- [Upcoming Events](#)
- [Mining The Mallet for Gold](#)
- [Old Tools](#)
- [Carving Special Interest Group](#)
- [At the Tualatin Library](#)
- [Goodbye to Woodcraft in Tigard](#)
- [Educational Opportunities](#)
- [Clubs and Guilds](#)
- [Contact Us](#)
- [Our Sponsors](#)

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

## In Case You Missed It...

### Finding Inspiration - Super Show-N-Tell, April 9th

Hosted by Larry Wade

Many of us hit the wall while searching for what to carve next. This program showed lots of examples from members and recent shows. The link to the video of the program is [here](#).

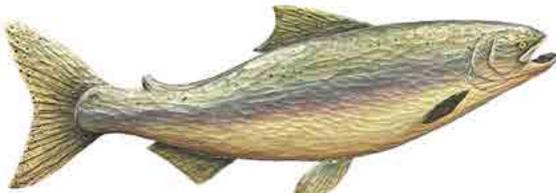
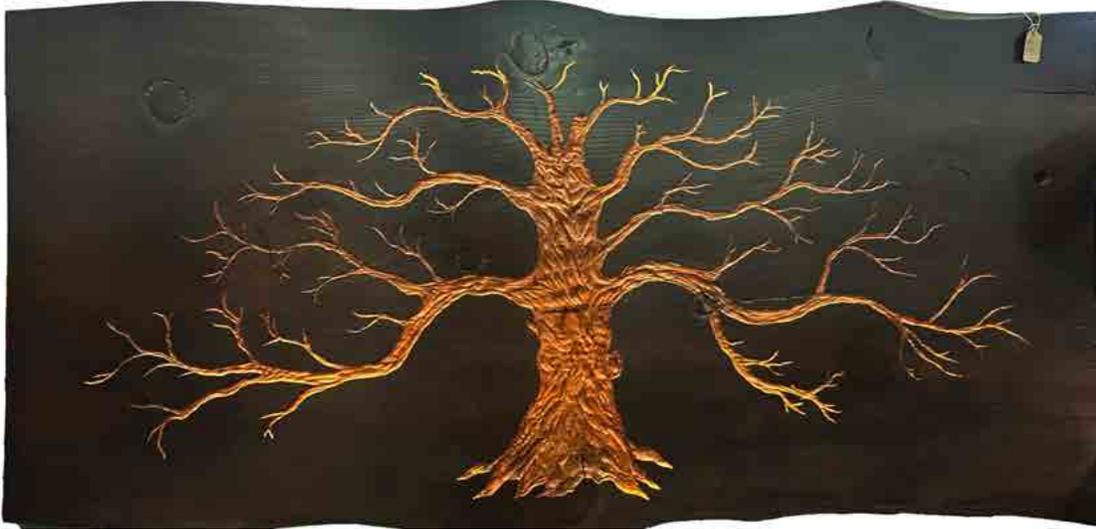


## The Gathering of the Guilds

The Gathering of the Guilds was held April 19 - 21, 2024 at the Oregon Convention Center. Our fourth year at the Gathering of the Guilds was very successful. We measured success by the interest the public showed in our work and by the number of sales that the carving guild member had.



## The Gathering of the Guilds (cont'd)



## The Gathering of the Guilds (cont'd)



## Classes Hosted by Sherry Klein

### Classes from Izo Becic and Josh Guge

Location: Sherry's studio in Milwaukie, OR

For both classes, carvers can call or email Sherry. She will then send an email listing where her studio is and more about the class. Cost for each class is \$500.00. A deposit of \$250.00 is required to hold a spot in the class (half the class cost). The balance will be due on the first day of class.

Sherry Klein, phone: 503-704-0796

Email: [sklein23@icloud.com](mailto:sklein23@icloud.com)

#### Architectural Carving with Izo Becic, July 15-19

Izo is an Award winning European trained Master Carver. His carving specialty is the restoration and duplication of altars, statues, antique furniture, and architectural detail. Designs will be set up on the blank by Izo. Tools required are: gouges, mallet and at least two or four clamps for holding the blank. Izo will have some tools for loan and to sell. You will be proud of your carving and walk away with knowledge from the Master. Izo will call each student to verify project blank choice. Blanks could be in butternut, basswood or black walnut. Blanks range in price from \$60-\$350.



---

---

#### Hummingbird Habitat with Josh Guge, May 13-17

Josh is a three-time world champion wood sculptor and art instructor. Over the last two decades, he has worked with thousands of students in over 25 states around the country.

This is a power-carving class and the use of the provided dust collection systems are required. There will be time during class for us all to build our own habitat for this nest and bird. He has suggested we each bring a branch to use.

At this point I only have one spot left in this class.

Supplies you purchase from Josh during class are to be paid for at the end of the class.



## Carving on the Road

### Carving on the Road: Seattle Museums by Jim Spitzer

Susan and I visited Washington state to see relatives in Kirkland and the village of Holly on the stunningly beautiful Hood Canal. Along the way, we visited two Seattle museums and old haunts like the Pike Place Market.

The Burke Museum on the campus of the University of Washington features natural and cultural collections of the Pacific Northwest and many laboratories with glass walls allowing visitors to see research in progress. Adam McIsaac brought this museum to my attention during OCG presentations and courses that he taught on carvings of Columbia River and Northwest Native Tribes. At one of these courses he noted that he worked with Tony Johnson, Chairman of the Chinook Tribe, to carve a series of paddles for the museum entry.

The photos show the cast bronze paddles titled *Guests from the Great River*. The Chinook name for the Columbia River translates to “the Great River.” The eleven large scale paddles represent the arrival of a Chinookan canoe carrying cultural heroes of the region and the knowledge that they embody. The paddles are raised in the traditional form of peaceful greeting and respect to the museum, its guests, and the educational opportunities that the Burke brings to the Pacific Northwest. Each day the paddles’ shadows take one stroke across the entry plaza to the museum.

In one of the many laboratories on view to the public was a large carving: a canoe. This archaeological artifact is described in the photo below.



In this window, you are seeing a very special belonging! This section (and the boat on the ground behind) is the **Green River Canoe**. This archaeological canoe was found eroding out of the Green River bank in the 1960s. Normally, this belonging is stored in collections storage, but last week, a conservator was here (and will be back!) stabilizing the canoe and getting it ready to go on exhibit in the Archaeology gallery!



## Carving on the Road (cont'd)

The next day we went to the Seattle Art Museum. There were many wonderful exhibits, but here is a small sample from two exhibits featuring carving.

The first was on African art. The exhibits included many carved masks. (Carved masks are also significant among many native tribes in the Americas). The job of a mask is coming alive to interact with people in forceful ways. It is the catalyst for “a living spirit, complete with a head, a body, a character, a soul, a family and even a job to perform.

The shown masks align human desires with animal characters. When on the job, these masked beings work hard in different ways such as singing satirical songs, assuaging misfortune, encouraging laughter, or honoring elders.



The last item that I share is in the Pacific Northwest Native gallery. Unlike most of the works here, this one was contemporary; carved in 2008 in honor of the 75th anniversary of the museum. It was carved by Canadian First Nation artist Susan Point of the Musqueam Tribe. The piece is grand, approximately 8 x 14 feet. The eight faces are connected by root-like forms (or waterways) that demonstrate the inalienable connection of Salish people to their homelands, shared history, and stories. Note the smooth surfaces of the heads and the tool marks on most of the other parts.



The final photo offers serenity...from Holly looking across the Hood Canal to the snowcapped Olympic Mountains rising to west.



## Monthly Classes

### Sharpening for Beginners — in-person (repeats monthly)

Taught by Roger Crooks or Larry Wade

To register, click on one desired date: [June 12](#), [July 10](#)

Sharpening is critical. While there are many articles and videos online, they are often contradictory. 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. This beginner's class delivers information with a handout, a video, and hands-on coaching. There is fine line between getting an edge sharp and making it duller by rolling it over.

Correcting stropping techniques in real time will start carvers on the right path to building muscle memory for sharpening. The class repeats monthly, and requires students to read our [white paper](#) and watch our [video](#) ahead of time so you can concentrate on practice and technique.



Leather Strop

### Incised Carving Class (free) — in-person (repeats monthly)

Days and times vary. To register, click on one desired date: [June 15](#), [July 10](#)

This one-session, in-person, 2-1/2 hour class is for those new to carving or who want to try incised carving. The 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 everything needed - wood, V tool, patterns, and a carving mat. The class is taught in-person carving Dogs Welcome sign. The tool can be borrowed for up to month afterwards.



Dogs Welcome Sign

---

---

### Caricature Carving Class with Terry Moss — in-person

Weekend session, July 27/28. To register, click [here](#).



Terry Moss is a skilled caricature carver and the president of the Capitol Woodcarvers Club in Salem. You will carve either the Leprechaun or Rabbit In this weekend workshop.

This class can get you started with caricature carving—a world of its own. For some carvers, it's all they do, and gives them endless choices for artistic expression. The class is also for experienced carvers to work on a delightful project under the guidance of a skilled carver and accomplished teacher.

Both beginner and intermediate carvers are welcome. The figure is carved out of 2x2x12 basswood, which will be roughed out ahead of time. This allows students to concentrate on the essential carving.

The class will be taught at a delightful shop in South Beaverton.



## Interest Lists

### Afghanistan Style Chip Carving by Ahmad Rauofi



Ahmad on the left with the pilot class students

On March 17th, Mike Chia organized and hosted the pilot class on Nuristani Chip Carving taught by Ahmad Rauofi. Four students met for four hours to learn how to draw and then carve the pattern shown using just a half-inch carpenter's chisel (#1 single bevel). The cuts could be made with hand or mallet power. The pilot proved that the amount of time was OK and suggested follow-on topics for more classes. Ahmad learned carving and woodworking while attending a post-high school program in Kabul before moving to the U.S. a few years ago. We expect to repeat the class, and if you are interested and haven't put yourself on the list yet, you can join the interest list by [clicking here](#).



Clark Moss and John Wheeler

---

### 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.



---

### Caricature Carving with Terry Moss – Interest list only

[Click here](#) to register interest

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

## Other Carvings



Terry Kingston, 2" x 4" Black Walnut



Marty Anderson. Carving: 8" tall, 8" diameter  
12" paper plate pattern used



Loren Jensen, Basswood



Marty Anderson, 6" tall,  
Black Walnut and Maple

### 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

**Coastal Carvers Carvings**



Marty Anderson, 5' tall



Gene Tilton, 6" tall,  
Basswood



Marty Anderson, 5' tall



Terry Kingston, 2" tall,  
Basswood



Terry Kingston, 12" tall,  
Pyrography, Basswood



Donna Miller, 12" tall,  
Basswood



Marty Anderson, 5' tall

## Upcoming Events

# JULY

### NW Carving Academy, Ellensburg, WA

Kittitas County Fairgrounds Event Center, July 8 - 12



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](#).



Chip Carving at the Mesa Show, Feb 2024

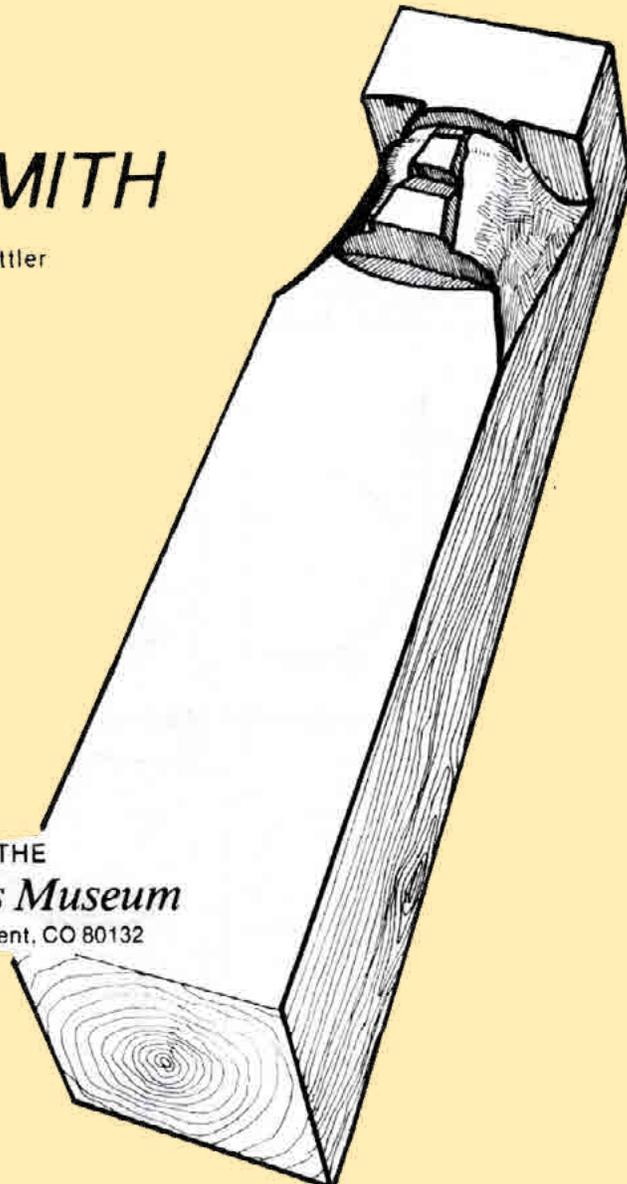
**Mining The Mallet for Gold**

# *the four-minute face*

by **CHUCK SMITH**

The Guardhouse Whittler

PREPARED BY THE  
*National Carvers Museum*  
Woodcarver Road, Monument, CO 80132



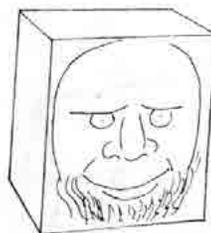
**Mining The Mallet for Gold (cont'd)**

**National Carvers Museum**

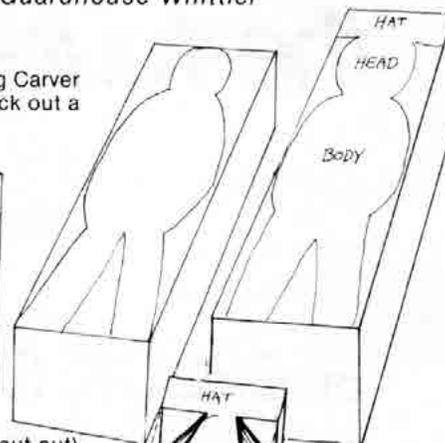
**THE FOUR MINUTE FACE**

*With Thanks to Chuck Smith, the Guardhouse Whittler*

The Four Minute Face was designed to teach the Beginning Carver how to carve a basic face (or, in Carvers' Terms, how to block out a face).

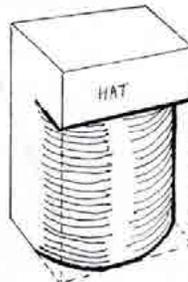
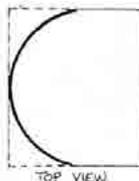
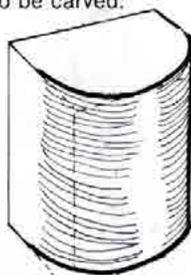


PICK ANY  
BLOCK OR  
PATTERN



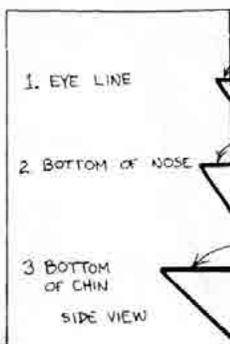
**STEP #1**

Start with a square block (or the already blocked head of a cut-out). If you're going to carve a hat on the head (Cowboy, Sea Captain, etc.), then block the head and face to the hat, leaving room for the hat to be carved.

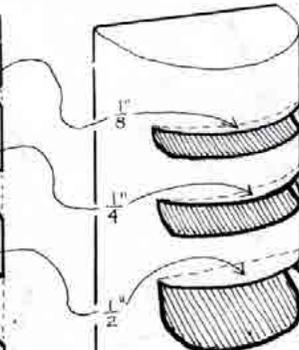


**STEP #2**

Cut the square block or the facial portion of a cut-out to a half-round shape.



- 1. EYE LINE
- 2. BOTTOM OF NOSE
- 3. BOTTOM OF CHIN



NOTE HOW THE HEAD IS ROUNDED ON THE FULL FIGURES

← THE NOTCHING IS THE SAME FOR EVERY CARVING.

← THE STOP CUT IS ALWAYS TOWARD THE TOP OF THE HEAD.

THE SPACES BETWEEN THE CUTS DETERMINE THE POSITIONS OF THE EYES, THE NOSE AND THE MOUTH.

**STEP #3**

Make three stop cut notches all the way across the block: 1. Eye Line, 1/8" deep. 2. Bottom of Nose, 1/4" deep. 3. Bottom of Chin, 1/2" deep.

## Mining The Mallet for Gold (cont'd)

THE FOUR MINUTE FACE, page 2

DRAW A LINE DOWN THE CENTER OF THE FACE. THIS IS IMPORTANT, AS IT WILL FURTHER ASSIST IN PROPERLY LOCATING THE NOSE, LIPS AND CHIN.

**STEP #4**  
Make the Nose with two stop cuts, one on each side, after centering the Nose. At this point the Nose should be shaped like a trapezoid, 1/8" wide at the top and 1/4" at the bottom.

THE EYE SOCKETS ARE MADE AT AN ANGLE SLOPING INWARD AND UPWARD FROM THE CENTER OF THE CHEEKS TO THE EYEBROWS.

**STEP #5**  
Now remove the wood on both sides of the Nose. Form the Eye Sockets and Cheeks.

THE FACES ON THE FULL-FIGURE BLOCKS ARE CARVED THE SAME WAY

**STEP #6**  
Make creases on the face by following the same angle of the Nose almost to the bottom of the Chin.

## Mining The Mallet for Gold (cont'd)

THE FOUR MINUTE FACE, Page 3

MOODS

ROUND-OFF

UPPER LIP

SIDE

**STEP #7**  
The wood left under the Nose is rounded off. This area (the Upper Lip) should taper toward the bottom of the Nose.

THE CHIN IS A PRECISE CUT.

NECK LINE

CUT AT ANGLE

FRONT

THEN ROUND-OFF

**STEP #8**  
Shape the Chin by cutting straight in on both sides of the Face, to the Neck line.

FORM EYEBROWS

SHAPE NOSE

CARVE MOUTH

SIDE

NOSES

THE CHEEKS ARE ROUNDED OFF FROM THE BOTTOM OF THE EYE SOCKET TO HALF-WAY BETWEEN THE BOTTOM OF THE NOSE AND THE TOP OF THE UPPER LIP.

ROUND-OUT AND REMOVE ALL SHARP EDGES

HAT

**STEP #9**  
From here the Face is worked all over to bring it out. 1. Cut in a rounding motion about 1/8" above the Eye line, to form Eye Brows. 2. Put the Mouth in to depict the mode you desire (Grinning, Frowning, etc.). 3. Shape the Nose to be fat, thin, long or short. Carve Nostrils in the bottom sides of the trapezoid.

**STEP #10**  
Round-off Cheeks and Chin (and anything else that looks too square), and put in the final small details, such as crow's-feet at the corners of the Eyes, the Eyeballs, whiskers, ageing lines, etc.

Drawn by JACK EKSTROM, NCM STAFF ARTIST

## Old Tools

### Old Tools

by Jerry Boone

By today's standards, they don't look like much. The metal doesn't have the sheen of a modern Swiss Made. The rounded handle on one of them is not at all like the octagonal pieces on newer gouges. And the finish is slightly pitted. But to me, the old gouges are more special than anything I've got in the tool drawer.

Over the dozen or so years I've been carving, I've collected perhaps as many as 300 gouges and knives. Some of them I've found on line. I have a set that came from a pawn shop. About 100 of them came to me word-of-mouth from people who were either slimming down their own collection or looking to find a



new home for the tools of a deceased loved one.

Last winter I picked up about a dozen from a friend who was thinning the herd. A couple of them were ones I needed to fill out my selection. A few are duplicates of ones I already had. Two of them represent the history of carving with hand tools.



One of them is marked "Herring Bros, London" along with a "Prize Medals." There appears to be no easy way to discern its date of manufacture.

## Old Tools (cont'd)

The second is stamped "J B Addis @ Sons" on one side and "Prize Medals 51, 62, 70 & 71" on the back side. The listing indicates that the tool was made between 1871 and 1873, when the company won another award and added the "73" to the shank.

Both have handles worn smooth from years of use, the wood well-oiled from the hands that used them.

The Herring and Addis families operated tool businesses in and around London in the 19th Century. For years the shops were the leading manufacturer of high quality carving gouges. They regularly competed in shows and exhibitions, and noted their success with the "prize medals" text on their tools.

Old tool enthusiasts have written page upon page of the history of the two companies, with every author expressing a position slightly different from the one before. To me, it makes little difference which tool maker made the best gouge, how Addis preceded Herring by a couple of generations and the fact that at one time the competing tool makers had shops directly across from one another in London, and that Herring learned the trade from Addis and then married into the family before setting up his own business.

In my mind, I see seasoned craftsmen teaching young apprentice sons and grandsons the skill required to forge tools that will last lifetimes. They made a lot of tools in their times and the on-line market is flush with them, all going at fairly modest prices. They are not rare.

But to me their worth is not measured in dollars.

I can pick up the tools, run my hand over the worn handles, look at the somewhat rough finish on the shank and feel the history. I wonder how many people in the past 150 years have picked them up and pressed them into a piece of wood. Who used them? What did they help create? How did they get from England to America? And who will get them once I'm no longer able to use them?

No one knows the stories they could tell. So I'm free to imagine my own.



## At the Tualatin Library



### Carving Display at the Tualatin Library by Steve Moore

This carving is installed in the entrance hall of the Tualatin Library. The carving is attributed to Tony Johnson and Adam Mclsaac.

I've had the pleasure of participating in two of Adam Mclsaac's carving classes in recent years, so I instantly recognized the style. Adam is a full-time, professional carver and his work has focused on the art style of the native peoples of the lower Columbia River. His carvings can be found throughout the Pacific Northwest, including Alaska. Adam's workshop is in LaCenter, Washington. There's more information about Adam and his work at <https://www.adammclsaacart.com/new-page> and elsewhere on the web.

Tony Johnson is a member of the Shoalwater Bay Indian Tribe and a leader of the Chinook Indian Nation. He makes his home at Willapa Bay, Washington. Tony practices and teaches a variety of indigenous arts, from weaving traditional baskets to wood carving to building dugout canoes. There's substantial information about Tony on the web.

## Carving Special Interest Group

### Carving Special Interest Group (CSIG)

We meet monthly except summer and December, and you can attend either evening or daytime. Each session is two hours long, with an optional hour before to eat, work, or chat. Register your general interest using a link below. Monthly email reminders are sent to the interest list. For this month we will be having just an evening session.

### Clear Coat Finishes Evening CSIG [May16<sup>th</sup>](#)

This will be a follow-on to the March monthly Zoom program. We'll have sample boards already finished with a variety of the clear finishes that were discussed (shellac, oils, waxes, polys). We'll also have extra test boards that you can use to practice applying finishes while at the meeting or to take home.



# Carving Newsletter

May 2024



## Goodbye to Woodcraft in Tigard

### Woodcraft Store in Tigard is closing

The Woodcraft Store in Tigard has been a sponsor of our guild for several years.

We thank them for supporting our monthly Carving SIG meetings in their classroom for the last 18 months, for referring a fair number of their shoppers to the Oregon Carvers Guild, and providing discounts to our members. They also hosted the one-day Marty Leenhouts chip carving class and allowed us to mount our large screen TV monitor on one of their walls.



### Message from Klay and Sara Heise:

After over 20 years servicing woodworkers in Portland and the surrounding areas, store owners Klay and Sara Heise are unable to continue operations. It is with a heavy heart that we are announcing the Woodcraft store at 12020 SW Main Street, Tigard, OR will be closing its doors on June 30.

Over the next few months, we will be winding down operations and offering our customers some pretty hot deals on almost everything in the store. Lumber, hardware, glues, finishing, project kits, sanding supplies, power tools, floor models as well as scratch and dent items - everything must go!

We recognize this closing may be an inconvenience, but we assure you Woodcraft's location in Eugene, OR along with our website and catalog offer all of the woodworking tools and supplies you need. Please visit us at [www.woodcraft.com](http://www.woodcraft.com) or call 1-800-225-1153 to place your order with one of our friendly Customer Service Representatives.

Woodcraft sincerely appreciates your patronage over the years and we ask you to continue to look to Woodcraft for all your woodworking needs. Woodcraft has been Helping You Make Wood Work for over 90 years and will continue to be here for you many more.



## Educational Opportunities

### Carving with Nancy Girard Elsie Stuhr Center

The new round of classes taught by Nancy Girard is coming up soon and the sign-ups are going on right now.

It's for 55 and over only. It takes place on Tuesday mornings, from 10:00am - 11:30am. Elsie Stuhr Center is located at 5550 SW Hall Blvd, Beaverton, OR, 97005, between 9<sup>th</sup> street and 12<sup>th</sup> street.

For more information go to the Tualatin Hills Parks & Recreation [website search page](#) with the search requirements "55+" and "Arts & Crafts", and it will be the last one on the 2<sup>nd</sup> page.

### Wilsonville - Charbonneau Golf Club's Activities Center

Weekly carving classes are Monday mornings from 9am to noon. The drop in rate is \$15 per session. Bring your own project or get one from instructor Nancy Girard for a fee. New carvers are welcome also and can borrow Nancy's tools in class for the first month. Join us for some carving time. For information send an email to Nancy at [girard.accessories@outlook.com](mailto:girard.accessories@outlook.com).

### 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 are two woodcarving classes and a pyrography class. You can check out the classes at the [Sitka Center website](#).



## OCG's You Tube Channel

[HERE](#)



## Clubs and Guilds

### Coastal Carvers — Lincoln City

The club meets at the Lincoln City Seventh Day Adventist (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 / Kingsway Wood Carvers — weekly on Thursdays

Thursday evenings from 6 - 9pm (summer 9am - noon). Contact Dan McMurry at [mcmurry530@gmail.com](mailto:mcmurry530@gmail.com). This group has been meeting since 2007 in a first class art room at a large private high school at 3606 NE 78th in Vancouver (Hazel Dell). The facility is locked so call ahead for the access code. They are a friendly 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](mailto:dxdevolt@gmail.com).

### Madras High Desert Carvers — Madras

Meets weekly on Thursdays from 4:30 - 7pm, drop-ins welcome, 224 SW 5<sup>th</sup> Street Madras, OR 97741. For more information, contact Sharon Miller, [madrasnana25@live.com](mailto:madrasnana25@live.com), 541-550-6355, or Royce Embanks, [royce@btstys.org](mailto: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](mailto:info@owwg.org).

### Idaho Carvers Guild

This is a long-established group of carvers in and around Boise that have some meetings online and some in person. For information, contact Eric Owens at [idahowoodcarvers@gmail.com](mailto:idahowoodcarvers@gmail.com).

### California Carvers Guild (CCG)

This statewide umbrella organization supports over 40 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](#).

### Sherwood Senior Center Open Carving

Sessions started on Tuesday, April 9th and continuing through at least May. The open carving sessions will be held at the [Sherwood Senior Center](#). They will start at 1:30 pm to 3:30 pm. Open carving will be on May 7<sup>th</sup> and 21<sup>st</sup>. If there is enough interest, sessions will continue after that.



# Carving Newsletter

May 2024



## Contact Us

**OCG Board of Directors**

|   |   |
|---|---|
| <a href="#">Larry Wade</a> , President        | <a href="#">Diana Groseclose-Larabee</a> , Treasurer    |
| <a href="#">Roger Crooks</a> , Vice President | <a href="#">Jim Spitzer</a> , Sponsor Coordinator       |
| <a href="#">Jeremy Bailey</a> , Secretary     | <a href="#">Leslie Kantor</a> , Carving Safety Director |
| <a href="#">Terry Burnside</a> , Webmaster    | <a href="#">Tom Siep</a> , Newsletter Editor            |

## Our Sponsors

Please Thank and Patronize our Sponsors



11773 SW Beaverton-Hillsdale  
Hwy Beaverton, OR 97005



12020 SW Main Street  
Tigard, OR 97223  
USA



Nancy & Stacey Girard  
[www.girardaccessories.com](http://www.girardaccessories.com)  
[girard.accessories@outlook.com](mailto:girard.accessories@outlook.com)  
(971) 219-9231 or (503) 318-3171



Milwaukie Hardwoods, LLC  
5111 SE Lake Rd  
Milwaukie, OR 97222  
503-309-0309  
[www.milwaukiehardwoods.com](http://www.milwaukiehardwoods.com)



212 NE Sixth Ave Portland, OR  
97232