



Carving Newsletter

September 2022



Hello Carvers,

Our monthly Zoom programs restart on Tuesday, September 20th, featuring a demo and talk on flat plane carving by Terry Burnside and a presentation by Jerry Boone of how he carved a large scale model of a clipper ship's figurehead.

I also want to announce our annual member meeting on September 20th at 7:00 PM, on Zoom, right before the program. This is required by our bylaws. It will be formal but short, with a snapshot of how we are doing as a club and there will be time for questions.

Please pay attention to Carving Special Interest Group (SIG) meetings. These are the first in-person opportunities since the pandemic. The term "SIG" is a term used by the Guild of Oregon Woodworkers and has precursors in SIGs for Women, CNC, Hand Tools, etc.. Each such group makes its own rules, and we'll make ours.

Finding a common meeting time is difficult so we are creating two: Evenings and Days. The Evening SIG will meet on the third Thursday evening of the month at the Guild shop in Multnomah Village from 7:00-9:00pm with an optional 6:00-7:00pm time to do more hands-on work, eat, and socialize. The Evening SIG is limited to Guild of Oregon Woodworkers members because of their safety policy. The Days SIG is open to members of either club and will meet at Woodcraft from 1:00-3:00 on the fourth Thursday of the month, with noon to 1:00pm being optional for socializing and eating. The meetings will generally be the same each month but might vary depending on who shows up. You have to register for each because room capacity is limited.

The focus for September, October, and November will be sharpening with demos, presentations, hands-on, and general networking. Sharpening is a consistently interesting topic for both beginners and experienced carvers. We'll have a variety of sharpening systems to see and try. You'll be able to sharpen your own or the club's tools, learn from others, and perhaps help them. We want members to be competent and confident with sharpening, and that takes time to tackle grinding and honing. We'll explore powered and manual systems.

To register for the September Carving SIG, [click here for Evenings](#), or [click here for Days](#).

Art in the Pearl is this Labor Day weekend, September 3-5, in the North Park Blocks. Thanks to all the volunteers who signed up.

I'm looking forward to our own upcoming events, but I'm also looking forward to attending the Silverton Rendezvous and the Astoria Columbia Flyway and Wildlife Show.

I hope your summer went well. Mine did.

Larry

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Our Mission: Encourage carvers at all levels through education, fellowship, and mentoring

Upcoming Classes

Stropping for Beginners (small fee) — online and in-person

Taught by Roger Crooks, Larry Wade, or Terry Burnside

Click a date to register, [September 14](#), [October 12](#), [November 9](#)

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 on-line, 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) — online and in-person

Saturday, 9:30am - noon. To register, click on the desired date: [September 17](#), or [October 15](#), or [November 12](#)

This one-session, 2-1/2 hour class is for those new to carving or those 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. This workshop is for those who have never carved or for carvers who have no incised experience. Students will be provided with free basswood, a loaner tool, patterns, and a carving mat. This workshop will be taught on-line with Zoom and simultaneously in-person, unless Covid gets much worse.



Dogs Welcome Sign

Students will carve the Dogs Welcome sign shown, and wood is provided for a second project afterwards. Students will use a parting (V) tool and will be shown how an Xacto knife or equivalent can also be used.

Small Bowls in Four Woods (small fee) — in-person or via Zoom simultaneously

Taught by Larry Wade.

[Click here](#) to register, four Tuesdays: September 13, 20, 27, and Oct 4, 2:00 - 4:00pm

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, Alaska Yellow Cedar, Alder, Walnut). The inside of the bowl will 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.



Beginner Flat Plane Character Carving — in-person (interest list)

Taught by Rick Giujusa

[Click here](#) to register for the interest list, for a class sometime in September

A small group of students will learn how to safely carve small characters in wood using one knife.

The instructor is Rick Giujusa a woodcarver specializing in Caricature Carving, inspired by the Scandinavian Flat Plane style of Carving. He is based in Edinburgh, Scotland. Rick is currently spending some time in Portland, after traveling and carving around the United States for the past 5 months. Before returning to Scotland at the end of September, he will teach a class on caricature carving basics and share his skills.

To see examples of Rick’s work, visit Instagram or Facebook under the name @ScarecrowWoodcrafts.

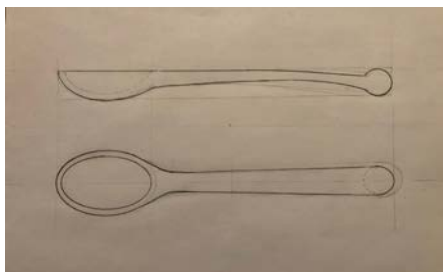
The exact September date is not fixed, nor has the (sliding) class fee been determined, but will include a carving knife. Wood will be provided and gloves will be available to use.

Class Location: True North Studios, 455 NE 71st Ave (near Glisan), Portland, OR 97213

Beginner Spoon Carving (small fee) — Nov 10 and 17, 10:00 - noon

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 putting in the effort ahead of time to strop them. Perhaps one of the Carving SIG sessions in Sept or Oct can assist you (see elsewhere).



Tribal Carving Workshop with Adam McIsaac – Interest list only

November 18 & 19 [Click here](#) to register your interest

Adam is a serious professional carver in the style of the tribes of the Columbia River Basin. He conducts workshops at his LaCenter studio north of Vancouver off I-5 near exit 16.

We are completing details for a two day workshop on Friday/Saturday, November 18/19. Those on the interest list will be given the first opportunity to register since there is a class limit of eight students. Those first on the list will be given preference. If the class fills up, we will attempt to repeat it a few months later.

This initial workshop will focus on carving, not on tool making. Tool making may come later. A ceremonial or simple ladle as shown below will be the project so you can experience using an adze, crooked knife, and a few typical carving gouges.

The workshop fee will likely be in the range of \$300-350, depending how we handle food and tools. We can borrow some tools, and some students have their own. All tools must arrive sharp at the class. The interest list is not a class, it is simply a way for you to put your name on the list so we can contact you soon with registration information.



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

Tuesdays 9/13 - 12/13. Weekly classes are from 10:00-11:30am (registration opens August 13).

Classes continue year round. New carvers pay a start-up fee of \$20, which includes a safety glove and thumb guard, 3 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. And all get the company of fellow carvers which is vitally beneficial. More information at THPRD.com or contact Nancy Girard at Girardaccessories.com.



Upcoming Program

September 20th Monthly Program on Zoom. [click here](#) to register

Flat Plane Carving plus Making of the Nanny Dee

Terry Burnside will spend about an hour talking about and doing a demo of flat plane carving, a technique using mainly a knife used for caricatures and other types of objects.

The Nanny Dee is the name of the figurehead on the fastest clipper ship ever made. Jerry Boone created a large scale replica that we featured at the Gathering of the Guilds. It took him 18 months to complete, and it is a wonder to behold. Jerry will take about 30 minutes to show photos of his process.

We'll start the program with a short member meeting.

Please register to get the Zoom link and so we can notify you of any changes.





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Upcoming Events

SEPTEMBER

Art in the Pearl

Downtown Portland, Labor Day weekend, September 3-5,



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.

The Oregon Woodcarver's Rendezvous

Canyonview Camp near Silverton, OR, September 8- 11, 2022



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, September. 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](#).

Eena (Beaver) Festival



Multnomah Arts Center, 7688 SW Capitol Hwy, Portland, Saturday September 24, 2022

Celebrating Indigenous culture and ecosystems superheroes. This annual celebration includes Chinook wood carving demos as well as many other activities for the whole family.

Columbia Flyway & Wildlife Show



Clatsop County Fairgrounds in Astoria, September 30, Oct 1 and 2

This is a significant regional 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 2023

Coastal Carver Artistry in Wood Show



Chinook Winds Convention Center, Lincoln City, January 18 & 19, 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. Check their [website](#) for current information.

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.



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Class Location: True North Studios, 455 NE 71st Ave (near Glisan), Portland, OR 97213

Member Carvings

Brent Osborn

The sign was made for my mother-in-law's 92nd birthday, because one of her hobbies is making cards with pressed flowers. The sign is made of basswood. After doing the carving with a V-tool, I sprayed on a couple coats of clear polyurethane, then I carefully hand painted it, trying to not paint outside the v-cuts, which is a challenge for a guy with a bad tremor 😊. Finally, I sanded away the parts where the paints got out of the v-cuts, then sprayed a couple coats of clear polyurethane to finish off the sign.



The cherry wood bowl on the left was cut from a left-over small plaque, where I was able to get a 4" circle cut using my scroll saw. I had seen some finished bowls like this in Larry's work shop. I used a 1-½" Forstner bit to hog out the center, and establish the inside bowl bottom. I then used a #9 gouge to carve out the inside and an all-purpose cutting knife to carve the outside. I learned a lot with this bowl. Mainly I learned that I wanted to acquire basswood for making more bowls for the time being!



The kitchen utensils and the bowl on the right were made of basswood as birthday gifts for my wife. I re-sawed all but the large spoon and bowl from ¾" down to a more manageable thickness. The large spoon and bowl were started from the full ¾" basswood. I used the same #9 gouge and all purpose cutting knife to carve these pieces. No finish has been applied to these as of yet and I'm open to suggestions.

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
- » Any special techniques or considerations, if any
- » Background on why the subject was chosen
- » Time it took to carve (if you remember)

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



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Library News

Our New Carving Library

by Larry Wade

We now have a book library, and you can download or view the list of holdings with these links.

| | Sorted by TITLE | Sorted by AUTHOR |
|--------------|----------------------------|----------------------------|
| EXCEL Format | Click here | Click here |
| PDF Format | Click here | Click here |

There are 180 books and ten DVDs, including the entire collection of the classic Nora Hall videos. Borrowing is free and a member benefit for Oregon Carvers Guild members.

This isn't the only game in town. The Guild of Oregon Woodworkers has a large library ([click here](#)) with 70 carving books and DVDs, one of their member benefits. Don't forget that our local county libraries have extensive holdings on carving and are easy to access.

Books are so "old school," but valuable, nevertheless. To me they are a wonderful source of ideas, solutions, inspiration, patterns, and how-to.

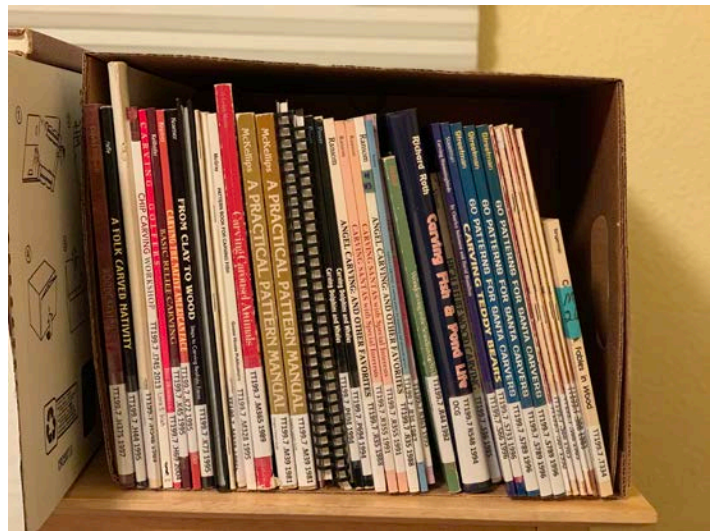
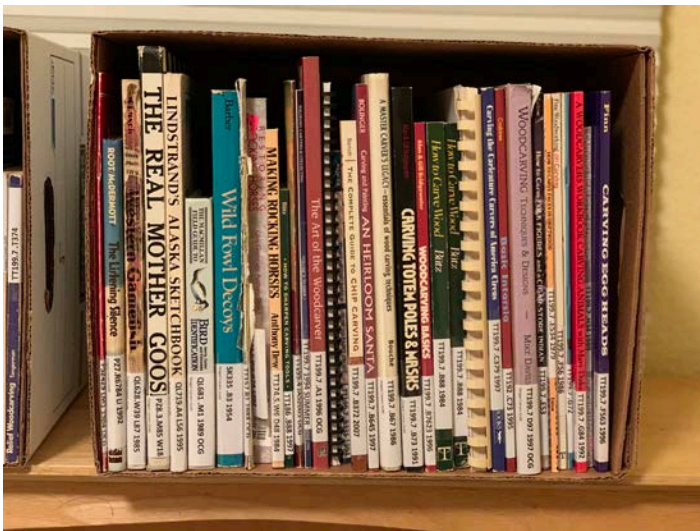
Our heartfelt thanks to Kelley Stadelman and Tony Rizzutto for donating most of the books. Each donation is memorialized on the checkout envelope as illustrated. Please consider donating books or DVDs that you are no longer using.



My thanks also to Ruth Holland for typing all the data into the inventory spreadsheet and creating the Library of Congress numbers, to Ruth Warbington for sharing her experience with the GOOW library processes, and to Sherrie Wade for helping with the mechanics of labeling.

To show the variety, here is the list of indexed keywords:

- | | | | | | |
|------------|------------------|--------------|-----------------|----------------|--------------|
| Alaska | Carousel | Fairies | Identification | Personality | Spoons |
| American | Carving | Fairy Tale | Illustration | Post Card | Stitching |
| Angels | Children's | Fashion | Kids | Pricing | Tips |
| Animals | Chip | Fish | Letters | Primitive | Toys |
| Antiques | Christmas | Trout | Men | Quigley | Trees |
| Art | Circus | Flora | Military | Railroad | Uniforms |
| Babies | Country | Flowers | Mother Goose | Relief | Watercolors |
| Baskets | Crucifix | Folk | Mules | Rembrandt | West |
| Bears | Decoys | Food | Native American | Restoring | Western |
| Beginners | Dogs | Frontiersmen | Nativity | Roughouts | Whittling |
| Birds | Dolphins, whales | Golf | Needlepoint | Santas | Wildfowl |
| Boats | Drawing | Habitat | Painting | Scandinavian | Wonderland |
| Boy Scouts | Driftwood | Hobos | Pastels | Sealing | Wood-spirits |
| Cabinet | Egg | Horses | Patterns | Sharpening | Woodworking |
| Cane | Faces | Hummingbirds | Penknife | Signs & Eagles | |



OCG Picnic Pics

Photos from the 2022 Oregon Carvers Guild Picnic by Tom Siep

There was a lot of fun at the OCG picnic...



...tools for sale..



...member carvings to see..



...great conversation in a beautiful setting..





...and too much really good food!



OCG at the Multnomah Days Fair



Carving a Mask

Carving a Northwest Native-style Mask

by Tom Siep

Earlier this month I attended a NW native mask carving class, given by Dick Wilks in Vancouver, WA. In the five-day-long class, we started with a freshly-cut Alder log. That log was about 18" in length and had been split in two along its length. This half-log was the starting point for the mask I was to carve that week.

In this article I will outline the steps that I took to go from that half-log to a finished Haida bear totem mask. The Haida have traditionally lived in an archipelago just off the coast of British Columbia.

As I mentioned the log was freshly-cut, meaning that it was very full of moisture (green). Green wood carving requires a rigorous approach to carving. There are 5 distinct activities needed to successfully complete the carving:

- » Preparing the blank
- » Hollowing out the reverse side (back) of the mask
- » Shaping the face
- » Smoothing the face and sculpting the back
- » Painting

Preparing the Blank

The first step is to prepare the log to be carved. This starts, obviously, with removing the bark from the log. This was done with my heavy-duty hatchet/adz combo tool. The extra weight of the tool made short work of removing the bark with the hatchet portion and rounding the blank with the adz end.



Removing the Bark



Rounding the Blank



Notching the Nose



Setting Back the Forehead

I used a lighter-weight adz to make a notch where the top of the nose will be. Since the nose will be the farthest-forward bit of the carving, the forehead needed to be set back. The circular line on the wood in the last picture on this page show the extent of the setback. The log was tapered along the centerline, starting about an inch above the notch. From there the log was tapered evenly to meet the line on the top. Gross shaping done, it was time to start some more detailed work.

Hollowing the Log

Although the process of hollowing out the back and shaping the face are done in parallel, for the sake of easy explanation, I will describe these steps as if they were done sequentially.

The reason for these steps are done in tandem is that green wood is unstable as it dries. It not only shrinks, but it shrinks unevenly. The heartwood shrinks more slowly than the outside of the log. This happens for a couple of reasons:

- » The outside has more surface area
- » Heartwood is generally more dense
- » The moisture-carrying vesicles become more clogged as new wood is added to the perimeter of the log

The hollowing process alternates with the mask shaping because the hollowed-out portion must not go deeper than the carving from the front. (This mask is NOT meant to be see-through!) Alternate carving and hollowing allows the wood to adjust to the changing shape without cracking¹.

After removing the bark and making the preliminary shaping, the hollowing process began by sawing a kerf in the back of the carving, exactly opposite the centerline. The cut was about 3/4 the way through the wood, which left a generous margin for following the contours of the front of the mask.

I took my heavy-duty adz and worked my way into the log. The excavating was made easier by having the kerf to work from. It gave me both some “square edges” to work from and a maximum depth to go with the heavy-duty tool.



First-pass Hollowing



Hollowing with Smaller Adz



Final Hollowing



Crooked Knives

After the majority of wood was removed from the interior of the piece, I used a smaller, lighter adz, which traded off better bulk removal with more control and smoother surface.

From there, I went to using the traditional native carving tools: the crooked knives. I mostly used the highly curved knife to carve the interior. The other two knives were used only along the edges of the hollowed-out former log. However, those knives were the primary knives used to shape the face.

Shaping the Face of the Mask

Alder is a white wood, but when it is full of sap, it does not stay white. The sap oxidizes to a rusty red after a few hours. Consequently, the pictures I took had a significant difference between freshly-carved sections and what was carved hours before. I rendered the pictures in gray scale to help mitigate this distracting contrast.



Initial Carving



Mouth and Cheekbones



Eye and Nose Details



Cutaway for Ears

¹ Whilst the hollowing/shaping process is in progress, anytime the piece is not being worked on, the carving was kept in a plastic bag with fresh wood shavings. This prevented rapid drying of the surface wood, and prevented cracking.

The process of shaping the face began with lining out the features, then expanding the carved-out region around the nose. I was pretty specific about the eyes, nose, and eyebrows. I just did an oval for the mouth, which was not symmetrical nor straight. That was not intended and I wound up redoing the mouth.

When I redid the mouth (twice), I also began to excavate below the eye to begin shaping the cheekbones. Carving the beginnings of the mouth involved indenting the sides to give more of a muzzle effect. The teeth were drawn in and lightly incised.

I next put more details into the eyes and nose. In addition to refining the contours, I also cut deep triangular incisions on both sides of each eye and the nose. These cuts were essentially chip-carving. I was told that the Haida favored this effect to add drama to their masks.

Finally, I carved away the top of the forehead to reveal the ears

Smoothing the Mask

After cutting the ears, I began the final smoothing. Once the worst of the roughness was removed, I incised the eyebrows and the split U of each of the ears.

As smoothing with a crooked knife continued, I decided where the jaw line needed to be, so I used the small adz to round out the mask. Doing this made the carving look a lot more like a mask instead of a piece of a totem. However, it also made the mask harder to handle. To this point, I had set the mask on a work bench to carve because it was able to stand without holding it. After cutting the jawline, all carving had to be done in my lap.

Smoothing progressed from shaving cuts with the crooked knives, to 120 grit emery cloth, to 150, 220, and 320 foam sanding pads.

Painting the Mask

The final step in creating a Haida mask was painting. In reviewing the traditional colors used for carvings, I noticed that the split part of the U was too small, so I enlarged it just before painting.

There were many color conventions for NW native art, but most of them limited the number of colors to four. The most easily obtained colors were black and red, so they predominated. A blue-green was sometimes used to highlight the area around the eyes. However, I wanted to make the teeth stand out, so I chose the less-common choice of white for them. That gave me my four colors: black, red, white, and natural wood.

That was my plan. However my wife decided that she wanted the mask and she wanted it uncolored. Hence, I think I'll paint the next mask I make.



Rough finished,
with incised lines



Jawline carved



Smoothed Mask



Painted Mask Plan

Carving Tips

Unseasoned Wood Carving by Dr. Matt Miller

This technique does not work with all woods, but certain unseasoned woods cut like soap or cheese. They are almost grainless and permit the carver to cut delicate shapes right across the grain. The woods I have experimented with successfully are oak, ash and walnut. I have learned from research that ebony and teak also work much better unseasoned.

The secret is to use a pierced design, in which no heavy mass of wood appears. Why? Simple—wood shrinks as it dries. In a large mass of wood, the cells will dry on the outer surface first. The inner core of that mass will still be the same size. So what happens? The wood cracks!

The pierced design has only delicate components, so the plank shrinks into its own spaces and nothing cracks. A 3' x 3' pierced panel in unseasoned walnut can shrink across the grain 1.5". However, nothing cracks and the wood stays stable and strong in spite of its apparent delicacy. Medieval sculptors made life-size figures in unseasoned wood by hollowing the wood out from behind. The principle I use is the same—you have to give the wood an opening to shrink into. See Schroeder's account of how Armand LaMontagne carves unseasoned pine in [Fine Woodworking March / April 1981 No. 27, p. 56.](#)

I carve green wood with the same hand-tool kit that the medieval European carvers used: drill, saber saw, carving tools, rasps and files. I set up my panel with the design on it, so the grain is horizontal. I look at the wood until I can see the design shapes inside it. Then I cut openings in a strip across the top, 1" to 1.5" down from the top edge of the carving. I carve that part of the carving and smooth it with rasps and files. As the wood starts to shrink into the new openings, I extend the openings downwards another 1" to 1.5". I do the carving in strips back and forth until it is done. I refine prior work as I move downwards. I work 8 to 10 hours a day on it, every day.

At night I store it in a plastic trash can full of salt water. This slows down the drying process. And that's how it is done. Piece of cake!



Late 15th – early 16th c. oak Rood Screen from St. Anno's church in Llannanno, Radnor, Wales. There are a great many pictures of this rood screen on-line, but I grabbed this one 20 years ago and I have no idea now where I got it.



My effort to duplicate six feet of the top section of this rood screen, using hand tools and unseasoned Ohio oak.

Next Month: Dr. Matt Miller will have an article on Wood Micro-Mosaic

Southwest Road Trip

Road Trip to the Southwest US

by Jim Spitzer

This past Spring, my wife Susan and I spent exactly 60 days on the highways, back-roads, and off-roads. We were at home in our little 17 foot camping trailer. This article shows a few of the carvings causing me to pause and admire the work of talented carvers.

Religious beliefs of the desert southwest Pueblo peoples (such as the Hopi, Zuni, Hopi-Tewa, and other tribes) are reflected in the spirit being of the kachina in three aspects:

- » Supernatural beings
- » Kachina dancers
- » Kachina dolls

Kachinas are spirits or personifications of anything in the natural world or cosmos. Kachina dolls represent these spirits. They are created in many forms and have some similarity with the original purpose of wood spirits and green men that have challenged many European carvers from before the dark ages to present.

I was told the most common wood used in Kachina carvings is cottonwood. It is one of the softer hardwoods and can be found in the wide-spread oases and along streams and arroyos in even the most barren expanses of desert.

Many tourist shops in the desert southwest sell low end kachina dolls costing under \$100. Their relatively simple carved-wood bodies are heavily embellished with felt fabric, feathers, and other fuzzy materials. Even I might be a talented enough wood carver to carve the wood; but then I would be seriously challenged by the simplest textile craft! The next photos show several of these with fuzzy images of Monument Valley in the background.



Low-end Kachina Dolls

Hopi Kachinas

According to the Hopi, Kachinas are supernatural beings who visit the Hopi villages during the first half of every year. They come to villages and sing and dance, to bring gifts for children, and above all to bring rain.

Because it is not easy to interact with Kachinas in their spirit form, the Hopi men give them shape and personality by impersonating them in dance and song.

By wearing Kachina masks in dance and ritual the Hopi men believe they are invested by a specific Kachina spirit, enabling communication of the needs of the people for rain, corn, or game.

The men who impersonate the Kachinas carve small wooden replicas of their individual Kachinas from the root of the cottonwood tree. The men paint and decorate the dolls. They then give them to infants and females of all ages.

Kachina dolls are not playthings. They represent and bare a portion of the Kachina spirit's power. They are considered a valued possession and hung from a beam or wall in the house, out of harm's way.

— from a museum display

In Flagstaff, AZ, we stayed at the home of a retired Vice Provost of Northern Arizona University who was previously an anthropology professor for many years. She obviously had great respect for and knowledge of southwest native tribes, and long friendships with many tribal leaders. Among the array of native arts in her home was a collection of kachina dolls purchased one-by-one from a favorite Hopi carver who lived in a remote area of the desert.

Note the difference from the ‘tourist’ dolls. These are all of wood and carved in great detail with many delicate elements.

Finally, high end art galleries in the region might feature larger kachina dolls of the same high quality carving with exquisite details accentuated by wood-burning and paint; all for only \$3,500!



Kachina Dolls from a Private Collection



High-end Kachina Doll

Sedona, AZ, was way too touristy for us, but there were gems. One was the Tlaquepaque

Arts and Shopping Village. It was built only 50 years ago by a Nevada businessman when Sedona was a one stop-light town. But architecturally it reflects the charm and mood of a centuries old Spanish colonial architecture inspired by visits to many Mexican towns. There were many fine galleries and shops, but it was the carving that caused me to pause and ponder. Here is a large gate with carved details.

Nearby was the Exposures Gallery of Fine Art, claimed to be one of the largest fine art galleries in the world.

In a small general store/gift shop near Lee’s Ferry, AZ, I came across a stylized bird of prey. I do not have the experience to carve a bird replica like the many that will be exhibited at the Columbia Flyways show in Astoria in a few days. However, I

believe I could carve an artistic rendering such as this and it would be just as eye-catching as a realistic carving.

Finally, the big building in downtown Buena Vista, CO, built in 1909 is the Orpheum Building. Originally it housed an automobile showroom downstairs and a theatre/dance floor upstairs.

Happy, peaceful carving everyone! Well, just happy carving to you machine/grinder/chainsaw carvers out there!



Stylized Bird of Prey



Large Carved Gate



Door at the Orpheum Building



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Clubs and Guilds

Coastal Carvers — Lincoln City

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

Capitol Woodcarvers — Salem

For information, [click here](#). Their annual April carving show is well known, but it had to be cancelled for 2022. However, on their website, they announced that there will be a 2022 Virtual Show and Auction. More information and entry forms are to be posted soon on their website.

Vancouver / King's Way Carvers — weekly on Thursdays

Thursday evenings 6:00 - 9:00 PM (summer 9:00 - 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, 8:00 - 11:00am 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 a group of carvers in and around Bend, for information, contact Scott Beyer at dxdevolt@gmail.com.

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 clubs throughout the state and has a very long and deep history. Local clubs produce a variety of notable shows and events, while CCG produces a comprehensive newsletter called *The Log*, and trains judges for shows. Click here for their [website](#).





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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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