



Carving Newsletter

April 2022



Hello Carvers,

While there is a lot of other activities going on, I want to focus on The Gathering of the Guilds. It is a big deal for us, and we need your help.

We need volunteers to staff the show and to make more comfort birds and animals. Volunteers will staff the booth during the three days of the show, May 6-7-8, Mother's Day weekend, at the Oregon Convention Center.

We have a 10' x 25' booth featuring demonstrations and a large store with many members (see below) selling over 125 carvings. Volunteers and a demonstrator are needed for 4-hour shifts over three days.

Signing up is easy using an on-line website called SignUpGenius. You can [register here](#) for one or more slots and you can make changes as needed. You will receive training materials ahead of time.

We will also be making and selling Comfort Birds/Comfort Animals at the show. Other carving groups around the country have had success making these to support their club while contributing to the community. Carvers learn a variety of techniques, advance their skills, and express their creativity. If you would like to make some, [click here](#) to join the interest list, or send an email directly to [Marty Lawrence](#), who is leading the effort.

This is a great way to support our club while meeting the public, other carvers, and woodworkers in general.

Entry to the show is free. Even if you can't volunteer, consider attending. It may be a good opportunity to buy something for the mothers in your life, or perhaps take them to the Gathering as a special outing.



Credit: Oregon Convention Center, Portland, Oregon, USA.
Photo by Jeremy Jeziorski, 2017

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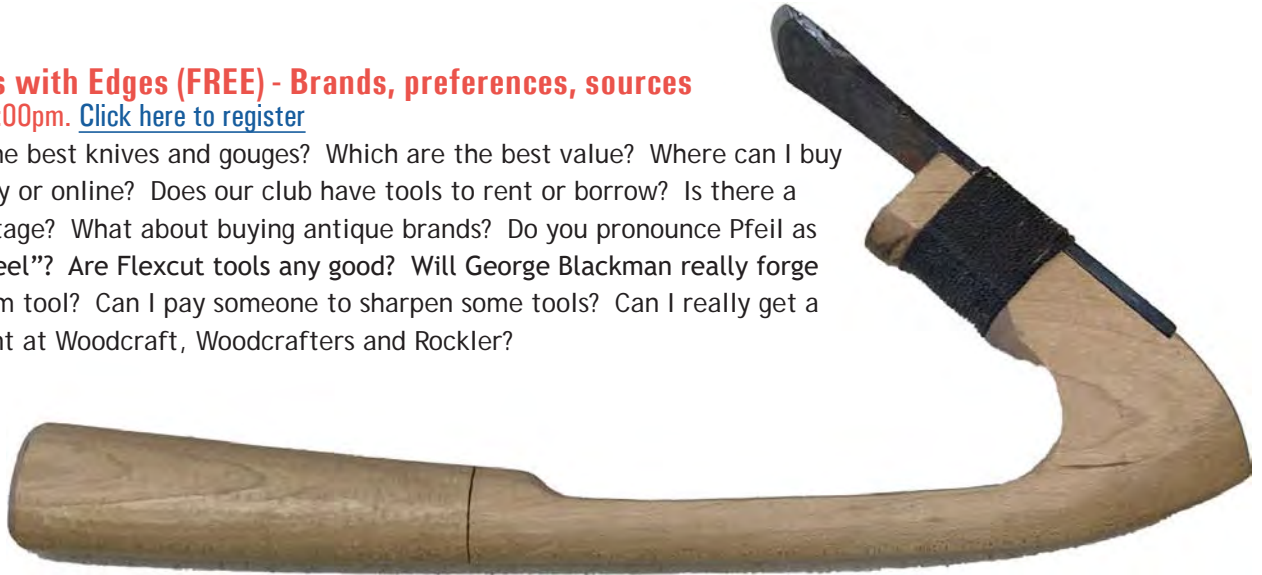
Our Mission: Encourage carvers at all levels through education, fellowship, and mentoring

Upcoming Programs

Carving Tools with Edges (FREE) - Brands, preferences, sources

APRIL 12, 7:00pm. [Click here to register](#)

What are the best knives and gouges? Which are the best value? Where can I buy them locally or online? Does our club have tools to rent or borrow? Is there a global shortage? What about buying antique brands? Do you pronounce Pfeil as “file” or “feel”? Are Flexcut tools any good? Will George Blackman really forge me a custom tool? Can I pay someone to sharpen some tools? Can I really get a 10% discount at Woodcraft, Woodcrafters and Rockler?



Numerous Ways to Make Comfort Birds and Animals (FREE)

MAY 10, 7:00pm. [Click here to register](#)



We’ve learned a lot while making comfort birds and related animals for the Gathering of the Guilds. The main lesson is that there are many ways to make them. This program will review options for carving by hand or with power, or with both. We’ll review finishing options (oil, film finishes, buffing), look at a variety of birds and animals, talk about woods, and learn firsthand from the experiences of other clubs, and maybe even from the son of the

originator of the idea. These lessons should translate to making a variety of small carved things, not just those in the “comfort” category.



Upcoming Classes

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.



Stropping for Beginners

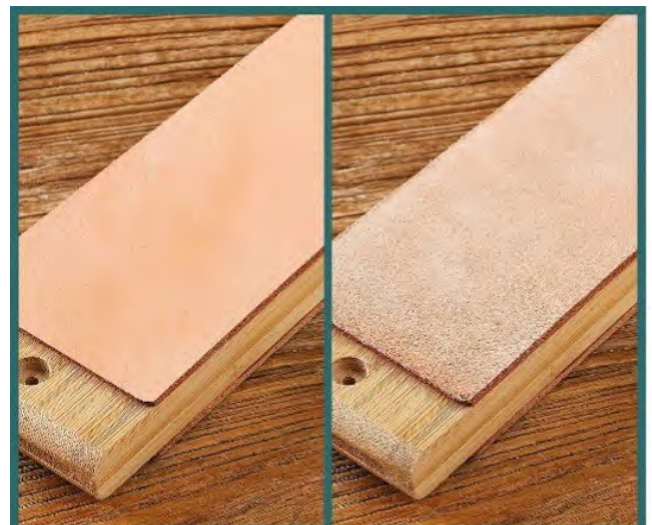
Taught by Roger Crooks.

Click a date to register [Apr 13](#), [May 11](#), [June 8](#), Wednesdays, 10:00am - 1:00pm

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, an online demo, and hands-on coaching. There is a fine line between getting a sharp edge and rolling over the edge making it duller. Correcting stropping technique in real time will start carvers on the right path to building muscle memory for sharpening. The class repeats monthly. A handout is available [here](#). Also -- be sure to check out the [video](#)!



Leather Strops

Weekly Open Carving – Kitchen Utensils – on-line and in-person

Coordinated by Larry Wade. [Click here to register](#), Tuesdays, now to June, 2:00 to 4:00 PM

These sessions are not a formal class, instead they are a time for like-minded carvers of all levels to carve the kitchen utensil they want. These may be spoons, spatulas, spreaders, spurtles, bowls, or whatever. There appears to be a lot of interest in carving spoons, but that is not a requirement. You might decide to work on the same project with others or pursue your own interests. Some wood is available for free. Some tools might be available to borrow, try, or rent. We'll meet weekly through May and decide later whether and how to continue. If Covid becomes a problem again, we'll revisit the in-person options. Weekly attendance is not required. Since we learn from others, please be prepared to make things and share your experiences.

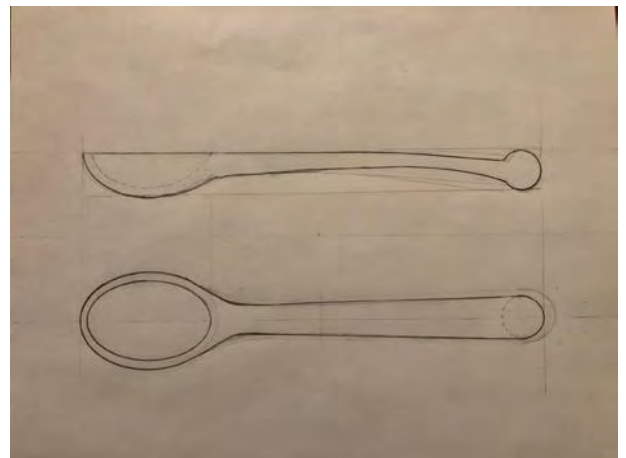


Beginner Spoon Carving (pilot class) – On-line only

Taught by Al Plasch.

[Click here](#) to register, two Thursdays Apr 14, 21, 10:00am - noon

This is a class for beginners to learn the basics of carving spoons. Everyone will carve a simple shape first, then have options for exploring variations. Basswood or Alaska Yellow Cedar will be used but users are welcome to provide their own. Loaner tools are to be made available. If the class is full, add yourself to the wait list



Incised Carving Class (free) — online and in-person

Saturday, May 21, 1:30-4:00pm [Click to register](#)

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

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 online with Zoom for now. Once the virus rampage settles down, up to two in-person students (if fully vaccinated) might be possible.

Students will carve the Dogs Welcome sign shown, then a second project will at least be started. Students will use a parting (V) tool and will be shown how an Xacto knife or equivalent can also be used.



Dogs Welcome Sign

Small Bowls in Four Woods — online only

Taught by Larry Wade.

[Click here](#) to register, four Wednesdays: May 10, 17, 24, and 31 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, Maple). Insides will be round or oval, shallow or deep. Outsides can be round, square, rectangular, or shaped. Learning to hold the work safely provides many lessons.





Carving Newsletter

February/March 2022



Clubs and Guilds Nearby

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

A group of carvers in and around Bend, for information, contact Scott Beyer at dxdrevolt@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](#).



Public Carvings

Public Carvings — Yet another Reason Why We Love the West

By Jim Spitzer

In the few years since I started trying my hand at carving, I have opened my eyes to the craft wherever I go. One result is that public carvings, which I may have ignored in the past, now always stop me in my tracks.

This article highlights a few of those public carvings I saw in the 2021 trips I took in the Northwest.

Unfortunately, I did not document who crafted most of the works shown here. Most appear to have been done, at least in part, by chainsaws or other power equipment. Chainsaw carving is something that OCG has not touched on yet. Perhaps because most members live in the city or suburbia and prefer using hand tools in quiet shops accompanied by our favorite music. And our neighbors also prefer that.

Enjoy!



Two of the many wonderful carved works in the Suquamish Museum, which is a short walk from the Chief Sealth gravesite.

Port Madison Reservation

The grave of the Suquamish and the Duwamish Tribes Chief, Sealth. The site is on the Port Madison Reservation across Puget Sound from Seattle. He was more commonly known as Chief Seattle and the city was named after him.



Brooks, OR

These carvings were in the shed of the Logging Museum, one of 15 museums at the Powerlands Heritage Park just off I-5.

LaPine, OR

The woodcutters and their noisy equipment are set up far away from other entertainment and the tents and stalls of vendors at Frontier Days on July 4th weekend.



Kerby, OR.

It's a Burl Gallery has a myriad of imaginative wood compositions in its gallery complex, which is just north of the California border.

Reedsport, OR.

All up and down the Oregon coast are galleries specializing in crafts and art of wood. Reedsport seems to be the apex of chainsaw carving. It hosts an annual Oregon chainsaw carving competition.



Ellie's Art and Sign, One photo is the shop, the other is owner Ellie showing details of a project to my wife outside of the gallery.



Discovery Center, Reedsport, OR. Benches on the banks of the Umpqua River.



Discovery Center, Reedsport, OR. Larger than life size helmsman on the banks of the Umpqua River.

Whimsical carving of boy fishing. Near mouth of Umpqua River





Silver Falls State Park lodge, OR. This magnificent scenic relief of the 184 foot high Silver Creek Falls was recently found in the basement of a building at Champoege State Heritage area about 40 miles northwest. Also shown is a painting of the same falls over the mantle, and the real falls located a short walk away.

It was likely carved by Works Progress Administration carvers during the Depression when Silver Falls Park infrastructure was being built.

Notice the texturing of different carving strokes.





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Mack Sutter Photo Archive

The Mack Sutter Photo Archive - Part I

By Larry Wade

Some carve birds, mammals, humans, fish, or other nature subjects. Mack Sutter carved flowers. He carved them in exquisite deep-relief. Thirty-nine of his extensive floral carving works are documented in two Dover books and another thirty-three were serialized in the national Chip Chats magazine.

Mack Sutter's work was published with one black and white photo of each carving. When Mack died in 1997 his family inherited fifty of these original carvings. The family has allowed the Oregon Carvers Guild to photograph them with contemporary digital technology.

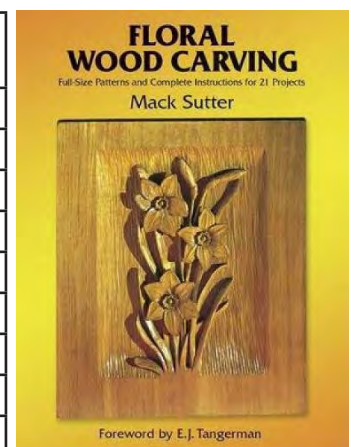
The first set of carvings to be digitally photographed was in the first Dover book¹ that was published in 1985. Each of the carvings have been photographed in high resolution color, from five different views. The photography was done by serious photographer Jim Schoeffel with assistance from John Sutter, one of Mack's children. That work is in process and we plan to render the carvings from the second book² soon.

Photos of 19 of the 21 carvings from the first Dover book are now available on-line. They are organized in the table below by the page number from the original publication. Two of the carvings in Mack's book were carved by others and were not available to be photographed³.

The five views of each carving are: front, top, bottom, left, and right. The last four views are taken at a steep angle to show the depth of the deep relief, which in most cases is quite astounding. To achieve this level of deep relief, Mack designed specialized tools, which were made by Ramelson Tools. Several sets of these tools were donated by Mack Sutter's estate and reside in the OCG's tool library.

We hope this initial collection of photos will inspire you.

Photos of Carvings	Location in Book	Photos of Carvings	Location in Book
Pine Cone Cluster	6	Spring's First Flower	28
The Thistle is Prickly	10	Tulips A-Tiptoe	30
Dally with a Dihlia	12	The Multicolored Iris	32
Prickly Pear	14	Water Hyacinths Ahoy - or Avast	34
Try a Torch Ginger	16	The Glory of Morning	36
Sunflowers	18	The Legendary Dogwood	38
A Host of Golden Daffodils	20	The Shy Lily of the Valley	40
An Orchid Corsage	22	Bluebells Are a Challenge	42
To a Water Lily	24	The Lily of the Aztecs	46
They Call It the Calla Lily	26		



Both Dover books are readily available in libraries and the books are still in print. Used copies are easy to buy. We hope to be able to create 3D scans of each of the carvings and make them available, along with photos and scans of his other works.

1 Sutter, Mack. *Floral Wood Carving: Full Size Patterns and Complete Instructions for 21 Projects*, Dover Publications, Inc. 1985.
 2 Sutter, Mack. *Easy-to-do Flower Patterns for Woodcarvers*, Dover Publications, Inc. 1990.
 3 Sutter, *Floral Wood Carving*, "Gaillardia" page 8 and "Rose" page 44

Member Carvings



Bryan Goad
First Place and Best Novice
Dessert Carving Show 2022

Call for Carving Pictures

One of the highlights of face-to-face meetings is sharing the carving work we have done in the past month or so.

We would like to extend that sharing to our newsletter.

Please send photos of carvings, past and present, to:

[OCG Newsletter Editor](#)

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



Carved by Tom Siep



Carved by Terry Burnside



Carved by Tom Siep



Carved by Allan Willis



Carved by Tom Siep



Carved by Terry Burnside



Carved by Terry Burnside

About Wood

Tupelo and other choice carving woods

by Bob Chiavarini

Tupelo is one of the favored woods for detailed carving because of a number of features. It is:

- » Light
- » Relatively soft
- » Holds carving detail well

Because of the interlaced fiber structure of the wood, Tupelo is resistant to checking and warping. For west coast carvers this is less important since most of the Tupelo available here is kiln-dried before it is shipped across the country.

Tupelo is one of the species of the Sour Gum family. The Black Gum tree (Tupelo) is native to SE United States, and has at least 3 closely related varieties. The variety that grows in a swamp environment is *Nyssa Aquatica* and has an enlarged base and root system to support the tree in the water saturated environment. The softer and lighter carving wood comes from this widened base.

Similar softer woods used in carving are Basswood, Limewood and Jelutong.

Basswood is harder and heavier than Tupelo, but is readily available and cheaper. One downside of Basswood is it tends to fuzz when using rotary tools. Basswood is a preferred wood when using hand tools.

Limewood, coming from Europe, is more expensive and I have no experience with it.

Jelutong is preferred by some carvers but has the issue of coming from South East Asia. Some of this wood, in the past, was found to contain “Agent Orange” left over from the Vietnam War. However, since this chemical was a defoliant it tended to kill the trees and has not been used in the last 40 years, it is of questionable concern. However, since agent orange is a very dangerous chemical—just be aware.

Tupelo, Basswood and Jelutong are close to the same price (\$7 - \$10 per BF) and available at Woodcrafters. It is interesting that they sometimes sell Tupelo by weight since the blocks are odd shapes. Since the best carving pieces are usually lighter, it seems like you get a discount for picking the prime pieces.

Tupelo is a versatile, soft, light, even-grained wood. There is virtually no difference in the winter grain vs. summer grain making it a good choice for pyrography. I use it for carving decorative birds, but it can be used for any type carving. If used with oil paints, it absorbs the paint evenly and allows colors to blend uniformly. Since the wood comes from the bole of the tree, it is virtually free of knots. The only drawback is the availability for larger pieces here on the west coast.



A stand of *Nyssa aquatica* (water tupelo). Credit: [Wikipedia](#)



Credit: [School or Renewable Resources, LSU AgCenter](#)

Comfort Birds Project

COMFORT BIRDS PROJECT by Larry Wade

We are making a lot of Comfort Birds for the Gathering of the Guilds, and you can pitch in.

Comfort Birds are small stylized birds intended to comfort those in need by touch. The idea was created by Frank Foust in 1982 and popularized in print by an [article in *Woodcarving Illustrated*](#).

Many clubs make, sell, or give birds to local individuals and organizations. For the Gathering of the Guilds, our goal is to sell Comfort Birds in our Carving Store as a fundraiser. Afterwards, we plan to continue the process and make enough to continually give away to the needy.

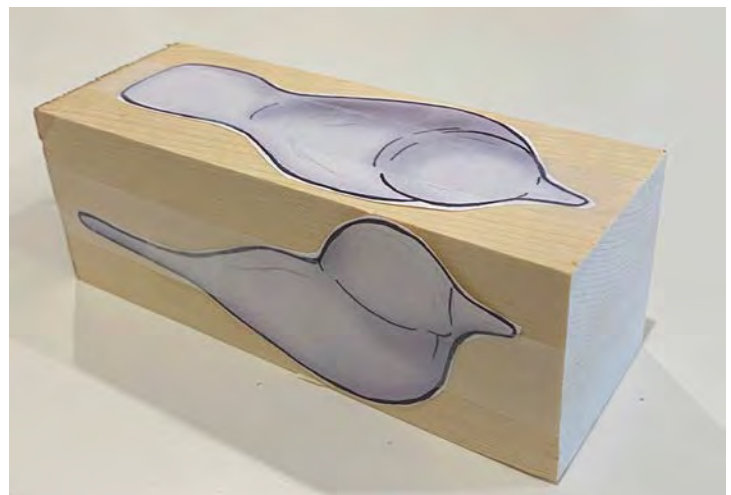
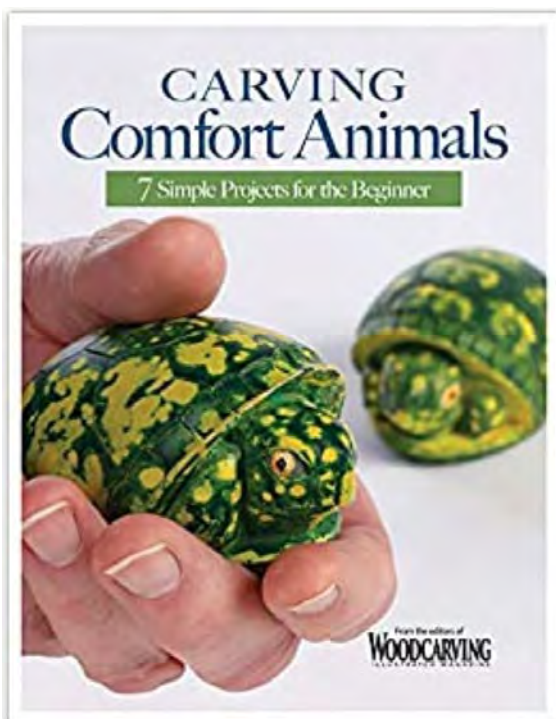
The idea has expanded beyond birds to other animals. Again, *Woodcarving Illustrated* popularized these in a small publication called [Carving Comfort Animals](#).

We would like to ask our members to help make them, and later to help find good homes and distribute them.

If you are willing to help make them, [click here to join the Interest List](#) and someone will contact you. They are very satisfying to make, take about an hour once you get going, and can be done efficiently when several are processed at once.

The woods we have so far are walnut, mahogany, limba, yellow cedar, an African hardwood called Ohia, holly, ebony, paduk, alder, and others. The varieties are endless, and it is a great way to use small blocks of mostly waste wood.

If you need wood and/or need to have the bandsaw work done, we can provide assistance.



Making Lots of Comfort Birds

An Approach to Making Comfort Birds and other hand-size objects in mass

By Jim Spitzer

Comfort birds/animals are typically given to those going through difficult times as a token of empathy. They should have attractive lines and feel good in the hand.

Guild President [Larry Wade](#) requested carved comfort birds to sell at our booth at the upcoming [Gathering of the Guilds](#). I decided to give it a go.

Roughly guided by several sources, I carved a flock for the Gathering and improved my methods through the school of hard knocks. Subsequently, I made another flock of birds, each at a different stage of development, so that the [linked video](#), shot and edited by Roger Crooks, OCG Board Member (and master of many skills), could be shared with you.

The photos summarize the steps and gives you a flavor of what techniques I used. The [14 minute video](#) breaks it down into more detail. Also, Roger created a [video on cutting blanks with a bandsaw](#), which gives more details on that process.

Several friends have greatly appreciated receiving these birds and I plan to make more to have on hand to give to friends needing one in hand.



Process Overview



Shaping after Bandsaw Cutout



Refining the Shape

Carving a Comfort Slug

Carving a Comfort Slug with Ax, Knife, and Gouge by Tom Siep

There are a lot of articles and YouTube videos on carving comfort birds and other comfort critters that have backbones. There is, however, a sad deficiency in examples of invertebrates as comfort creatures.

At first, it might not be obvious that a slug, a somewhat slimy crawler, would be a good candidate for imparting comfort. Looking at other comfort animals, they have a couple of things in common:

- » Clean lines
- » Gentle curves
- » Small “points of interest” that beckon touch

The slug has all of these features. Since the wooden version is not slimy, I contend that the lowly slug is an ideal model of comfort critter to represent the invertebrate world.

To that end, the following is the process I used to create a comfort slug from freshly-harvested Alder. Working with this green wood is both faster and slower than working with seasoned (dry) wood. More on that later.

Step 1: Ax work

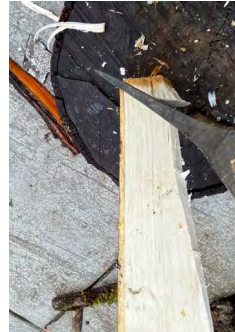
Many carvings of comfort critters start with a bandsaw and a piece of scrap milled and dried lumber. This project started with a section of a small Alder tree and an ax. I am, of course, ignoring the fact that I used a chain saw to slice up the downed tree.



The section to be hacked with the hand ax was about 6” in diameter and 10” long.



The first cut with the ax split the log about 1” away from the [pith](#). The second cut cleaved off a triangular section from the smaller piece.



I removed the bark and then chopped off the end of the 1.5” triangle on a 45 degree angle, starting about 2” from the end, going towards the inside point of the billet. This will be where the slug’s head elevates from the ground.



A bit more ax work was done to rough out where the head will be.



A few more passes with the ax and the billet kind of looks like it might become a slug. Kinda. If you squint your eyes.

Step 2: Rough Carving

Once the ax work was done and I had a hint of a shape that I was looking for, I brought the piece indoors (out of the rain) and started work with a [Slöjd](#) knife.



First, I oriented the billet so that the rings of the wood are perpendicular to my line of sight. Then, I flattened the slugs foot, being sure to remove all [phloem](#) and [cambium](#).



I smoothed the neck portion of the slug with clenching motion of my fingers, using my thumb to control the pressure. This might look a bit questionable, but I don't cut myself because the knife stops moving when my fingers complete the clench.



I completed the rough carving using scissor-grip cuts. This is one of the traditional Slöjd knife techniques.

Step 3: Shaping

After the carving is brought to its general size, smoothing and contouring begins.



Hard to see from this picture, but this is illustrating a pull-grip cut. The end of the piece is on my chest and I am pulling towards me. Once again, this is of the traditional Slöjd knife techniques and not as dangerous as it might sound.



Carving the transition from the head to the body is about the only tricky part of the comfort slug carving. The way I did it was to shave the neck to the angle I wanted and then used that as a stop-cut to smooth the body.



At this point, the comfort slug was the approximate shape of the final piece. The body was still too roundish, but that was taken care of in the detail carving.

Step 4: Carving the details

When the final size and contours of the slug were complete, it was time to add the details that make the carving look a lot more like a slug.



I made a stop cut about 1/4th the way down body from the head to outline the slug's mantle.



The hood-like mantle required about 2mm relief.



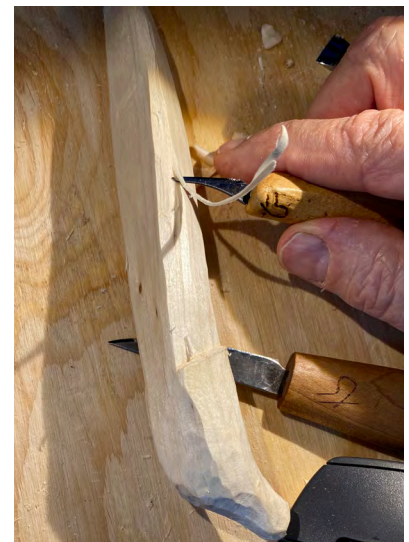
This shows the beginning of the relief for the mantle. Subsequently, the rest of the body was tapered more and made a sharper triangle.



One of the two gouges I used in making the comfort slug was a 4mm right angle Flexcut. Its first use was to separate the eye stalks. (Slugs do not have proper eyes, just stalks that can sense light and movement.)



A Second use of the Flexcut gouge was to incise the outline of the slug's foot.



I softened the upper edge of the foot groove with a detail knife. The final effect was to blend that upper edge into the slug's body.



The other gouge I used was a 14mm #3. This made the underside of the foot slightly concave. The reason for this was to give a tactile feel similar to that of a "worry stone".



The [Banana Slug](#), as found in Oregon rain forests. This particular slug is about the same size as my carving.

Step 5: Wait

Since I was working with green wood, the next step was the easiest and hardest. Easiest because I had nothing to do; hardest because I had nothing to do.

I had to wait for the excess water to escape the carving. Green wood is quicker to carve, but it takes more calendar time to produce a finished piece from the original wood.

To determine when to go to the next step, I took the newly-carved piece and suspended it by a string and struck it with the handle of a chisel. I heard the expected dull sound. After a week or two, I did the same procedure and I heard a higher-pitched sound that almost has a ring to it. The piece was also noticeably lighter in weight.

The best way to tell if the wood is dry enough is to use a moisture meter, but I don't have one.

Since I avoided using any heartwood or knots, there was no danger of the wood cracking while drying. A larger-scaled carving might have a cracking issue, but the slug was sufficiently small in diameter to avoid that problem.

You have to be patient to carve green wood and a slug must certainly have patience. It is only right that it takes patience to carve what must be a very patient animal.



Step 6: Finishing

The drying process can often raise grain or even cause some warping. The raised grain is easily taken care of in finishing and any warping will just add to the character of the slug.

In the case of this piece, there was some warping. However, even though it was a lateral twist of about 20 degrees, it was not particularly noticeable at first glance. It did impart an interesting asymmetry with the two sides of the critter. Looking head-on, the left side is now more vertical than the right side. Slugs on the forest floor often have this look as they slime over former foliage.



The Rockler sanding bow was a great tool for smoothing the surface on the sides and head. The initial sanding cloth was 150 grit, followed by 220 and 320 grit.

However, the sanding bow was less than useful for the underside of the comfort slug. For that area, a foam sanding pad worked well. The grit progression was 120, 220, and 320.

My intent to finish the comfort slug was to use carnauba car wax. However, I found the smell of the product to be non-comforting in the extreme. After removing the car wax with alcohol, I buffed in beeswax. It now feels AND smells right, very much unlike the carving's natural counterpart.

Upcoming Events

Now

Fashion and Fantasy: The Art of Netsuke Carvings

Pavilion Gallery of the Portland Japanese Garden — February 11 to April 17, 2022



Once immensely popular across Japan, netsuke (pronounced nets-keh) are small accessories fashioned from wood, ivory, or porcelain. They blurred the lines between function and art in their heyday. Fashion and Fantasy showcases the fascinating world of these miniature Japanese carvings traditionally used to secure small pouches to men's pocketless kimonos. Drawing on a recent gift from the Jim Coonan collection, this exhibition presents a glimpse into this little-known art form from pre-modern Japan. Each netsuke is highly detailed, imaginatively depicting people and animals from everyday life as well as folktales and fables. As you stroll across the manicured landscapes of Portland Japanese Garden, discover the whimsical world of these miniature fashion statements. [Website.](#)

APRIL

2022 Idaho Artistry in Wood Show

Jack's Urban Meeting Place, Boise, ID. April 2 - 3.



Five woodworking clubs (Treasure Valley Scrollers, Southwest Idaho Woodturners Association, Idaho Gourd Society, Idaho Woodcarvers Guild and Ada County Woodworkers) collaborate to make this one-of-a-kind show a major Northwest cultural attraction. The show will include woodcarving, woodturning, fine woodworking, pyrography, intarsia, gourds, marquetry, scrolling, and other wood art. [Website.](#)

Oakhurst Woodcarver's Rendezvous

Community Center in Oakhurst, CA, April 3 - 9



This special week of carving is guaranteed to be fun for the whole family, and they are extending a special invitation to you to come and join in.

Currently, they have several different carving classes lined up. Classes range from Relief carving, power carving, bark carving, jewelry boxes, stepping stones, gourds and pine needle baskets, scroll saw, and others. One registration fee will allow you to attend as many classes as you like, or you may choose to spend the whole week in just one class. All classes will be on a first come first served basis. [Website.](#)

MAY

Capitol Woodcarvers — Salem, OR

Virtual Show -- May 1, 2022



Their annual April carving show is well known, but it had to be canceled 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 on their [website](#) soon.



Carving Newsletter

April 2022



The Gathering of the Guilds

Oregon Convention Center, Portland, May 6-8, 2022



Oregon
Convention
Center

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

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

- | | | |
|----------------------------------|------------------|--------------------|
| Carvers selling products: | » Terry Burnside | » Kelley Stadelman |
| | » Puddy Atkinson | » Judy Caldwell |
| | » Jerry Boone | » Sherry Klein |

JUNE

Kitsap Artistry in Wood Show and Sale 2022

Sheridan Park Community Center, Bremerton, WA, June 11-12



A Woodcarving and Woodworking Juried Competition. NW Artisan's fine Wood Art for sale. Contact: [Mark Campbell](#), Show Chair. [Show website](#)

JULY

NW Carving Academy

Ellensburg, WA July 11-15, 2022



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

SEPTEMBER

Columbia Flyway & Wildlife Show

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



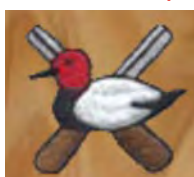
This is a significant local show featuring nationally known bird and animal carvers, scheduled at the Clatsop County Fairgrounds in Astoria.

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

JANUARY

Coastal Carver Artistry in Wood Show

Lincoln City, January 2023



This annual January carving show is a fixture in the state and well worth attending. Although they had to cancel the 2022 show because their venue was not taking reservations for group events, they hope to have their normal show in 2023.

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



Carving Newsletter

April 2022



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. [Website](#).

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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