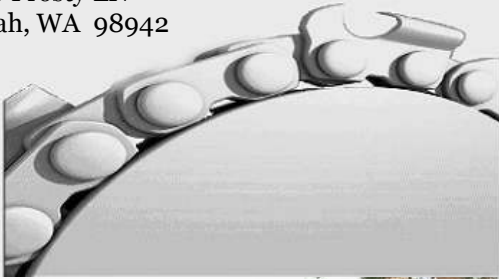


240 Frosty LN
Selah, WA 98942



The Cutting Edge

February 2008

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Carving by Simon O'Rourke of Wales UK
Giant Marionette styled after the Ent character from 'Lord of the Rings'.

Created over 3 days in May at the Husky Cup, Germany

Picture submitted by Angie Polglaze

Letter from the Editor
by Amy McEntire

2007 was a great year for the Cascade Chainsaw Sculptors Guild. We had a lot of firsts this past year. We put out a full color newsletter, offered the newsletter online and we put issues of *The Cutting Edge* newsletter dating back to 1993 up on our website, raised \$250 to help support the Quezadas on the wood hauling laws in WA.

For 2008 the guilds goals include continuing to offer the newsletter online, more informative articles, continued plans on the carvers rating events opinion poll, creating an online store, recording historical documents and putting them on the website and offering the newsletter free to people that want to sign up for an online subscription. A lot of people have been asking me why should I join the guild? What's in it for me? Here is an outline of what benefits you get as a free online subscriber and as a paid member:

Paid Members

- Can request a printed copy of the newsletter
- Receive a carve or starve bumper sticker
- Have their website listed on our website
- Help to raise funds for an injured or afflicted carver when needed
- Raise funds for legal actions that may afflict a carver
- Right to nominate and vote in elections for the guild
- Able to be nominated, run for and be elected for office

Both Paid Members & Free Online Subscribers

- Access to current newsletter online
- Receive notice of carving opportunities
- Help in promotions of chainsaw carving as an art form
- A source of camaraderie with other fellow carvers
- Access to documentation of the history of carving
 - Access to judging guidelines
- Connecting carvers with carving related resources
 - Access to newsletters dating back to 1993

To make this newsletter great for 2008 we need your pictures, stories, tips, cartoons, anything carving related! The best way to get your material to us is to email them to jackNamy@charter.net

Check us out online!

www.theccsg.com

CCSG Forum:

<http://www.network54.com/Forum/249381/>

The Cutting Edge

240 Frosty LN

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Amy McEntire - Editor

Jack McEntire - Coeditor

The Cascade Chainsaw Sculptors Guild exists to foster support for the art and craft of chainsaw carving by encouraging communication between carvers through every means possible, including newsletters, websites, forums, meetings, demonstrations, mutual support and the preservation of our history.

Message from our President

This art we know as "chainsaw art" has been around for all of fifty years or a little longer. Who was the first carver to use a chainsaw in the pursuit of art? This has been kicked around for a while, and as far as I can tell, it has to be Dudley Carter of western Washington.

Dudley Carter was in Life magazine in the early 1950's, Pat McVay has a copy, Dudley was 102 when he died, around ten years ago I believe. According to people that knew him, he used a chainsaw to make big straight cuts, then had at it with an axe. He was mostly an axe carver, I guess that was the only way to carve big logs before modern chainsaws. So it wasn't exactly what we think of as modern chainsaw carving, but he was certainly limited by the technology of the day. There is a park, and learning center in Redmond Washington, Marymoor park if memory serves, where in the early 1990s, or late 1980s a loving group of Dudley's friends, and fans, created a living museum for him. It was a place to let him continue his art work until he left this earth, and that my friends was at the age of 102.

It wasn't until the 1970s when the technology that was pouring into aircraft, plastic, aluminum (and I'm sure computers) that the lighter weight chainsaws, made for the consumer market came along. This technology allowed the art that we see today to begin to blossom. But it was not until the 1990s my crusty comrades that we really "SAW" it take off, when the safety aspects of this deadly tool became standardized, and streamlined, but more on that later.

If you have any documental evidence of early carvers, send it to jacknamy@charter.net. Carve hard, carve fast, and every time you can laugh out loud at all the absurd bovine droppings that come your way. Oh yea, and be double sure to carve or starve. Your steadfast servant, Steve Backus.....

Figuratively Speaking

by Angela Polglaze

WoW!! What a wonderful wild creative world we live in.

The ART of Chainsaw Carving continues to grow in popularity and is rapidly gaining recognition and acceptance as a fine art form in it's own right. More and more creatively driven individuals are taking up the saw and more and more events, both competitive and non competitive, are evolving all over the world. 2007 saw (no pun intended) Holland hold it's inaugural Chainsaw Carving Competition with great success, and in 2007 I attended 4 separate events in Germany, 2 of which were firsts, and all were greeted with the enthusiastic appreciation of an awestruck audience. Europe is taking off.

In Canada the town of Hope, which is famous for the chainsaw art that has graced it's streets for the past couple of decades, held it's first annual competitive event because their local carver, Pete Ryan (one of the original creators of the existing pieces), was just too

damn busy, which of course is great news for Pete. All of the pieces created at the event were purchased and stayed in the town, to be added to their growing collection, and Pete was delighted to be designated as one of the judges instead.

2007 saw the English Open resurrected at a new venue, Tatton Park. This year was paired up with the Steinbeck event of Germany (moving into it's 4th year in 2008) to create a European Open with an overall winner. The winner for 2007 was Andreas Martin of Germany. Way to go Andreas!!!

And back in the USA, where events and carving gatherings have exploded in number and popularity, the Ocean Shores 'Sand and Sawdust' competitive event continues to get bigger and better, with an army of community support behind it and a wonderful new convention center for the carvers to utilize. There were over 50 carvers in attendance making 'Sand and Sawdust' the largest competitive event of its kind in the world.

These are only a small selection of some of the amazing



Carving by Dan Whited of Washington State USA Sandcastle destroying gremlin created over 15 hours in June at the Ocean Shores Sand and Sawdust Festival in Washington State.. Pictures submitted by Angela Polglaze

The Name Sign, from "Seven Easy Pieces, a collection of chainsaw

carvings you can do in less than thirty minutes," by Mike McVay



No matter how slow things are at the fair, no matter how much rain may fall and wind may blow, no matter how gloomy, broke and hungry you are, people will always, always pay to see their names carved in wood. It's the next best thing to seeing their names in lights. It's like they're famous. People love it. Plus, you can sell them cheap because they are quick to do and don't require expensive wood. Name signs can be made from all sorts of things, from scraps & slabs to boards and logs. It also makes for a good show.

Here's how to get started.

First, find a scrap of wood big enough to carve a name on it. In this case I've scrounged up a two-foot chunk of 2x10 left over from a planter box I made earlier, got it cleaned up and lying on a solid surface. It's blocked in place so it won't scoot around when I'm working on it.

Next, I tell the first person going by that I will carve their name for nothing, for free. They shake their head and scoot away while glancing back to make sure I'm not following them. People are very suspicious of free offers these days.

Then, I ask the next person what their name is. If they tell me, I immediately mark out the letters and carve them into the board, cross hatch the background and use the tip of the saw to clean up the chips and fuzz. It should take no more than ten minutes. (Five when you can carve them without having to draw them first.) Then I hold it up for everyone to see. If they ask how much, I tell them five bucks, or ten or twenty., it all depends on how broke I am and what the traffic will bear.

Thereafter, if you adopt this plan, you should stay pretty busy carving signs for everyone else who wants to be famous. Carve until you have enough for food and gas, or until you run out of scraps. It's up to you. Of course this assumes you are familiar with my chainsaw alphabet (see the last issue of the Cutting Edge).

Here's the step by step process.

Let's assume the name is SMITH. That's five letters. You want to leave a two-inch border all around, so that leaves twenty inches. ($24" - 4" = 20"$. See drawing). Twenty inches divided by five (the number of letters in SMITH) equals four, so each of the letters will be four inches wide.

But wait, there's a problem. SMITH has an M and an I. They can't be four inches wide because the M would be too skinny and the I would be too fat. You have to split the difference. The M (and W) in this alphabet is equal to one-and-a-half letters, or in this case six inches. The I is equal to half a letter, or two inches. Happily, it all comes out to the same thing. $S=4" + M=6" + I=2" + T=4" + H=4" = 20"$.

So, OK the letter sizes have been solved. Now you need to mark them on the sign board. Do this using a soft carpenter pencil or crayon so the lines will be clearly visible. Don't try to be fancy with the drawing. The important thing is the spacing and proportions.

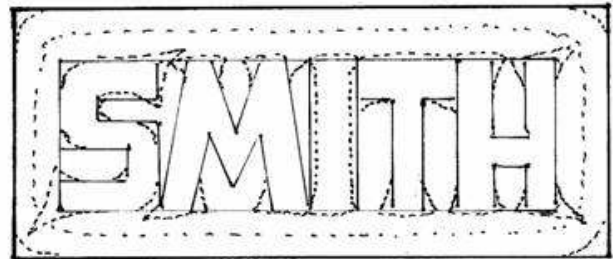
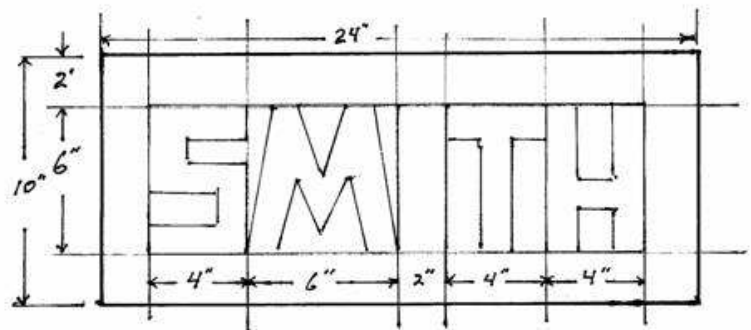
Next, carve the letters as you have practiced them. A carving tip makes this easier, but has the disadvantage of splattering black oil on the sign. Be careful with the edges and joints and it will be fine. Add the cross-hatching to enhance the contrast, then use the flat of the bar just behind the tip to clean off the chips and smooth the surface. You may want to round off the corners to soften the lines.

And that's it. The quickest, easiest, bottom-of-the-barrel sign job you can make. Of course if the weather is nice, you're not starving and you don't need the money, you can take more time, add trees and mountains, do some sanding, add color and finish and charge twenty times as much.

That's all for now. Next is the twenty-minute totem and ten-minute wings.

Mike McVay

'Hunger is the handmaid of genius' -- Mark Twain



Figuratively Speaking by Angela Polglaze (Continued from page 2)

events I personally attended, and of course there were many other successful events held across the globe, and all of it is terrific fun too! With the 'Ridgway Chainsaw Carvers Rendezvous' looming, 2008 is shaping up to be a full year for carving with numerous new events being established and existing events growing and improving as individual situations demand. Very exciting indeed!

In the last issue of the Cutting Edge my focus was on the 'Female Form as Art'. In this issue I am going to share with you a small sample of some other figurative pieces created during the 2007 International Chainsaw Carving Competition Circuit. Some are whimsical, others humorous, but all involve a wonderful leap of the imagination and readily display the awesome skill of the artists, and all are quite simply fabulous.

Once again every one of these art works were created while under the duress of a time limit, in amongst the general madness of a competitive environment, and while carving under the attentive gaze of an awestruck audience.

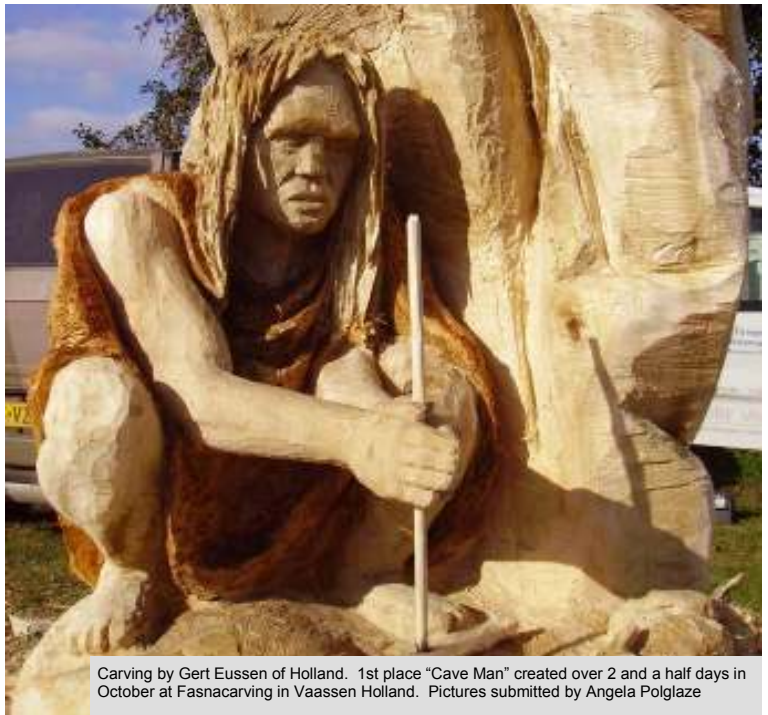
The human form is prevalent throughout all art forms and across the sea of time. In photography the human form leads the way. Landscape paintings will often contain a human element while abstract works often allude to mankind. And on it goes. Whether the intention of the artist be spiritual, emotional, literal or just plain joyful ... whatever ... it is all about human kind expressing the human condition. "Why am I here?" and "What is my purpose?" are questions that have been asked by humans for millenniums and attempted to be approached, if not answered, by people through their practice of art, even well before the establishment of the written word.

As artists we play an important role in shaping and expressing the world that we live in. We have an impact on our environment that will last long after we are gone, and it is a role that we should respect hugely, as it truly is a great honor. That said, I heard a great quote the other day that went ... "If you take life too seriously, it ceases to be funny". And how true that is. So enjoy your awesome talent and let the universe guide you - you are where you are meant to be.

And a quick reminder, the inaugural 'Angie Portrait Challenge' is coming up with the deadline being 1st of June 2008. So show us your quirky side and challenge yourselves a little. It could be fun. There are two elements to the Portrait Challenge, the 'Self-Portrait' and the 'Portrait of Another Carver' (with that carvers permission). So get busy, we want to see what you have got in you. Take care all and have a fabulous year!



Carving created by Mick Burns of England UK. The Heretic created over 2 days in September at the Steinbeck event in Germany Pictures submitted by Angela Polglaze



Carving by Gert Eussen of Holland. 1st place "Cave Man" created over 2 and a half days in October at Fasnacaving in Vaassen Holland. Pictures submitted by Angela Polglaze



8' Flamingo made with 600 balloons

Did the "I can do that!" epiphany cause you to carve your first chainsaw bear? It did me. But it wasn't the first time that particular epiphany moved me to create shapes...

While living in Copenhagen, Denmark I was earning my living as a street performer by juggling, doing the occasional magic trick and twisting balloon animals. I was also studying Danish at the Copenhagen Intensive Language School evening classes. Then one evening my Danish instructor brought in the American magazine "Balloons Today". This magazine was filled with photos of animals, vehicles and even human figures constructed from hundreds and sometimes thousands of balloons!

My immediate reaction was "I can do that!" One trans-Atlantic phone call later I had the names of balloon distributors and a subscription to this amazing magazine. Within the week, I'd purchased hundreds of balloons and an electric inflator. After two days of practice, the apartment complex manager came to tell me the neighbors were complaining that we were running the vacuum cleaner far too much.

I invited him in to see a larger than life balloon Christmas tree decorated with balloon animals, a balloon palm tree that reached to the ceiling, and a heart made from more than 100 tiny balloons. He left a bit stunned with the knowledge that I didn't even own a vacuum cleaner. Just a balloon inflation machine. I went back to work designing more balloon sculptures and planning my first promotion.

My first balloon sculpture sale was to a professional photographer. We designed and built a complete holiday themed balloon environment to be used for holiday family photos. When the photos hit the papers, it became obvious that I was the only balloon sculptor in Scandinavia. No longer was there time for twisting wiener dogs on street corners. There was a business to run.

Corporate parties and shopping mall promotions were my primary clients with movie premiers following closely. But one cannot hold on to a monopoly like this for long. When asked by balloon distributors, I started teaching classes and weekend seminars on the mechanics of creating balloon structures, specifics of building a particular figure, and the process of sculpture design. It was loads of fun, kept me on friendly terms with all of my business competitors, and I learned a

(Continued on page 10)

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Top left sculpture was carved by Tim Burgess of England UK., 'Wizard' created over 3 days in September at the English Open, Tatton Park, England. Top right carving was carved by Bruce Thor of Washington State, titled 'Gladiator' created over 3 days in September at the English Open, Tatton Park England. Bottom left shows a piece done by Stephanie Huber of Munich Germany - 'Meditating with Fish' created over 2 days in September at the Steinbeck event in Germany. Bottom middle picture shows sculptor Ken Tynan of Iowa, USA creating Davey Jones at the ocean Shores, Sand and Sawdust Festival in Washington State. Bottom right picture is of carver Stephi Huber standing next to a "Fat Man with Lost Dog" which was created over 2 days at the Husky Cup in Germany. Pictures submitted by Angela Polglaze



Top left abstract sculpture created by George Marus of Germany over 2 and a half days in August 2007 at the Whorlmeisted event in Germany. Middle photo shows a carving by Jeff Samodosky of Connecticut, created over 15 hours at the Sand and Sawdust Festival in Ocean Shores Washington. The figure on the right bottom was created by John Brady of Gippsland Australia, piece is titled 'Charlie Chaplin' and was created over 3 days in September at the English Open, Tatton Park England. Pictures submitted by Angela Polglaze



BucSall's Carvings at the 2007 Reedsport Competition. Picture submitted by Pat McVay

BucSall -- by Cindy King

I don't know how many of you know, but one of our competitors, BucSall, in Reedsport passed away on December 12, 2007. BucSall and his long time girl friend Jerry Dodd lived on 58 acres on a mountain in Reedsport. They chose to live a simple life, no electricity, no plumbing. They had to cross over a river in a row boat and hike up a mountain to get home, three miles total. This was the sort of life that he loved. He enjoyed creating art that poked fun at society, last years' was about our vanity. There was a lot about BucSall that we did not know, he was not the type to talk about himself. Some of the things he did share made us all laugh and wonder if it could be true.

I talked to Jerry yesterday, she is living in Colorado with her parents now. Of course, she is devastated by BucSall's death, remember they lived on a mountain where they really just depended on each other for companionship and survival, there wasn't a lot of interaction with others. She is lost. She shared that a week before he passed away he had been moving a log and had fallen and hit a stob with his chest. He didn't feel well all the following week,. They thought maybe it had bruised or punctured a lung. He had always been healthy and strong and had no indication of heart problems. He didn't seem to be feeling any better and Jerry had been trying to get him to go into town to get checked by

a doctor. He was a stubborn man and did not want to go. The day before he died, he told Jerry he thought he better go. It was late, and after getting down the mountain and rowing across to the car, it would be dark for the drive into town. Jerry has poor night vision so it was decided to do it in the morning. The next morning BucSall was able to get down the mountain on his own, although the trip that he usually did in 5 minutes, took him 45. Jerry said he was a man of his word, he told her he would get himself in the boat and he did. Shortly after getting on the water, he looked Jerry in the eyes and peacefully died.

The chainsaw carvers were a big part of both of their lives. Going to the Reedsport competition was one of the things they looked forward to each year. Just imagine taking your carvings down the mountain to your row boat and rowing them to your car. Just think of how many trips they had to make in preparation of the event. I am sure she would love to hear from all of you, if only to share a story about BucSall. Her address is: Jerry Dodd , 330 Field Ave, apt A, Cannon City, CO 81212

In this third of a series of articles about judging we'll present a sample judging sheet for the system adopted by the CCSG after many years of experimentation. In our last article, we pointed out a number of the challenging areas that need to be considered, and we've also talked about the qualities necessary for having good judges. Here, we'll talk about the scoring sheet, which is very brief. Following the judging sheet is a brief discussion to clarify these criteria. This explanation is short enough to be printed in a competition program or posted up where carvers and members of the public can refer to it.

Judge what you can judge

If you want good judging, you will need judges who are knowledgeable, open minded and fair. If your judges don't know anything about wood carving, they should be willing to learn. If their sculptural awareness consists of a trip to the local tourist trap and a look at the trinkets there, or of a shopping spree to the Hallmark Card store, then they should probably not try to judge the artistic merit of the work, but clearly state that the judging in this area will be subjective. We will be following up this article with others that focus on each of the criteria and include illustrations (since a picture is worth at least a thousand words) and we invite your comments for the improvement of this process.

This system does not pretend to judge the performance qualities of the carvers, and it does not judge the monetary value of the carvings. These are covered very well if a competition has a quickcarve component. We also have some thoughts about Carvers' Choice awards, the "Wow factor", Judges Choice, People's Choice, Carver's statements, allowable tools, and so on. These will be addressed in future articles.

CCSG Recommended CHAINSAW SCULPTURE COMPETITION JUDGING SHEET	
Carvers Identity (Name or number) _____ Title or Artist's statement about this piece _____ _____ _____	
<p><u>SCORING: Up to 20 points will be given to each of the following criteria:</u></p>	
Judging criteria 1: CONTEXT, CLARITY OF INTENTUp to 20 points Does this sculpture make a clear and unique statement about the theme? Or effectively communicate the artist's intent? <div style="text-align: right;">SCORE _____</div> -----	
Judging criteria 2: EFFECTIVENESS OF DESIGN.....Up to 20 points Use of sculptural elements to achieve Balance, Contrast, Emphasis Front view (8 points) Side View (4 points each side) Back view (4 points) <div style="text-align: right;">SCORE _____</div> -----	
Judging criteria 3: USE OF MATERIAL Up to 20 points Structural Integrity (10 points) Design decisions which make use of the unique character of wood (10 points) <div style="text-align: right;">SCORE _____</div> -----	
Judging criteria 4: DIFFICULTY..... Up to 20 points Difficulty of rendering an image (10 points) Skill with the tool (10 points) <div style="text-align: right;">SCORE _____</div> -----	
Judging criteria 5: CRAFTSMANSHIPUp to 20 points Precision of cuts (8 points) Completion (8 points) Presentation (4 points) <div style="text-align: right;">SCORE _____</div> -----	
TOTAL POINTS	TOTAL SCORE _____
Comments from the judge: _____ _____ _____	
© Susan Miller 2008	

continued from page 8

The following is meant to further explain the scoring sheet. It would ideally be available for carvers and spectators reference.

Judging the carvings: A brief explanation of the scoring sheet

Our purposes for judging are:

1. To recognize excellence in carving with awards and prizes for the carver.
2. To improve the standard of Chainsaw sculpture by encouraging and rewarding desirable features of the sculpture created.
3. To inspire and challenge the artists to do their best work
4. To raise the public awareness and knowledge of chainsaw sculpture.

The Criteria: Judges will judge the following qualities

1: CONTEXT, CLARITY OF INTENT:

What is the artist trying to do? Does the sculpture make a statement or observation? If there is a theme, does it make you think about the theme? Does it give you a new insight or provoke an emotion? Is it beautiful or dramatic, sad or funny? Is this a caricature or does it attempt to portray reality? Does it focus attention on a specific shape or feature of the wood in an abstract way? Does it have a style of its own or refer to an historic style? The sculptor may legitimately have any of these intents. Can you tell what the artist is trying to accomplish?

The piece may speak for itself, especially in a themed competition. In other cases, a title or artist statement may alert us to the deeper meaning of the piece. (20 points total)

2: EFFECTIVENESS OF DESIGN

Sculpture, by definition, is a dimensional art form. Its elements are form (shape or space), texture, line, value (shadows and light) and sometimes color. The artist arranges these elements to achieve a dynamic or stable balance of shapes, to lead the eye to focal points, to provide emphasis and achieve harmony or unity. The design should reinforce the artist's intent. The sculpture should be interesting from all sides and the various views should relate to each other. *The design should be consistent with the intended purpose of the sculpture. (8 points for front view, 4 each for sides and back)*

3: USE OF MATERIAL

This material is wood, and it is fairly large. It is not metal or bronze, or clay or plastic. It has its own characteristics and its own beauty. Wood has structure and directional strength, it is a living material, it has a certain hardness, varying according to species, and it has a tendency to weather, split or rot. It is heavy enough to cause injury if it falls on a person. Has the artist incorporated qualities unique to wood? Has he or she dealt with some of the limitations of the material in terms of the design and craftsmanship? *Among other things, look for splits which cause important parts of the carving to fall off, or for pockets where rain water will pool and cause rot. (20 points total)*

4: DIFFICULTY

We see two kinds of difficulty. Rendering an image means actually being able to produce the form that you imagine. The use of the saw may not be especially difficult, but it is hard to carve a perfectly smooth large curve, or identical repeated forms, or a convincing image of a living creature or some other objects that we see in our world. (Examples might be boats or trucks, or a perfect pair of giant pliers.)

The other aspect of difficulty refers to the expertise involved in skillfully using the tools. Getting into that tight corner, having to lie on the ground or climb onto a ladder to cut between two or three forms, achieving a certain texture or effect, especially in a tight spot, piercing and hollowing so that light will play just right.

Neither of these kinds of difficulty should be ignored as we look at the sculpture in front of us. (10 points rendering, 10 points use of tool.)

5: CRAFTSMANSHIP

Precision: Both design and skill contributes to craftsmanship, especially in the limited time available to the competitor. The judges will be looking for cuts that meet cleanly. They will not want to see unsightly gouges or over cuts. If the piece uses joined parts, these will need to be strong and tight. (8 points)

Completion: In this day of traveling carvers, completion of the sculpture has become more important. Though many carvers will do further work at home after the show, the carving to be judged should be completed to a saleable state. The surface appearance (either textured with a saw or other tool or sanded) should be skillfully done and consistent with the artist's intent. The base should be sturdy and should enhance the appearance of the sculpture (8 points)

Presentation: By now, the carver is tired and covered with sawdust, but the sculpture should be appearing at its best. Its surroundings should be cleared of debris, the title and the carver's name or number clearly displayed. (4 points)

**We hope you have found it useful to see how these
CHAINSAW WOOD SCULPTURES have been judged.**

Susan Miller 2008

For a more in depth look at this system, a short booklet was printed in 2005, and is being updated and revised at this time.

For discussion, please feel free to visit our forum <http://www.network54.com/Forum/249381>

Want to try this system?

Contact Susan Miller susanm@huppi.com or (503) 755-2508



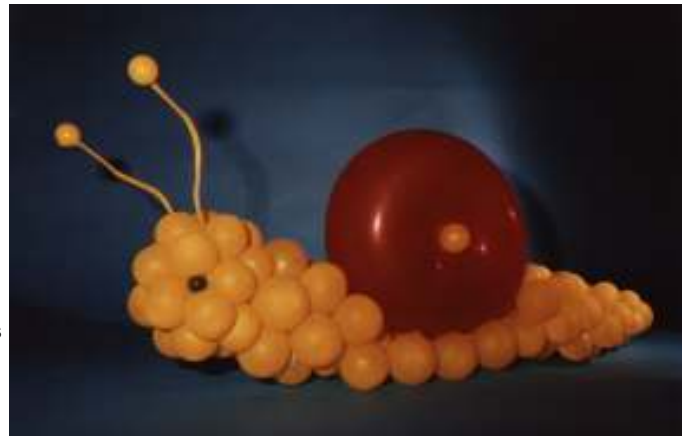
I Can Do That by Butch Elrod (Continued from page 5)

lot by teaching my craft to others.

When NABAS was formed [National Association of Balloon Artists and Suppliers] as a European organization, I taught at their conventions in England and Germany. At the 1991 convention in London, we decorated the Pioneer Balloon booth with a balloon sculpture airplane complete with rotating propeller and helium filled clouds. While on lunch break from demonstrating Pioneer's animal twist balloons, my son dashed into the cafe saying, "We won, we won! They want you on stage right now." I was clueless since I hadn't done the paperwork for any of the competitions.

Sure enough, the airplane we designed had been awarded the top prize of Best Sculpture! The prize was fewer balloons than were used in the sculpture but the publicity was priceless. I'd had my 15 minutes of fame and then some but did not realize that it was all coming to an end. My magazine articles on balloon sculpture design were published in three magazines and distributed across Europe but business declined for everyone. The war in Kuwait was affecting even the Scandinavian economy. As if that weren't enough, I started developing a latex allergy... Can you imagine something worse? It's like a chainsaw sculptor becoming allergic to wood.

Not long after throwing in the towel and moving back to the good old USA, I watched a carver from the Puyallup, WA area carving a bear. He was fascinating to watch and the bear was a real work of art. We talked about other figures he had carved and I showed him my portfolio of balloon sculptures. Then he said, "You could do this."



Little Snail made with 78 balloons

Milling -- by Rob McElfresh

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Calling out to all carvers, I would like to wish you all a "Happy New Year"

Many of you may know me as "Rob the sawmill guy" This will be my 7th Year on the carving circuit. There has not been one carver yet that has not helped me in one way or another, and I would like to thank each and every one of you for the ideas and skills that you have shared. In my early days Boaz Backus gave me the name "Gouge Lumber" and that is been what most people know me by. Steve Backus has given me the great tip of "Have fun and make money". I would like to also say "THANK YOU" to Dusty Crawler for his friendship and encouragement. However, it is Kerry Hargand who really got me started in the carving business. I originally started just making slabs for the carvers, and as time went by I started carving little by little.

For those who may not know me I own a portable band saw mill and I have been making lumber and carving slabs for the past ten years. The mill has traveled to many places and I'm planning on doing this fulltime shortly. So, to see

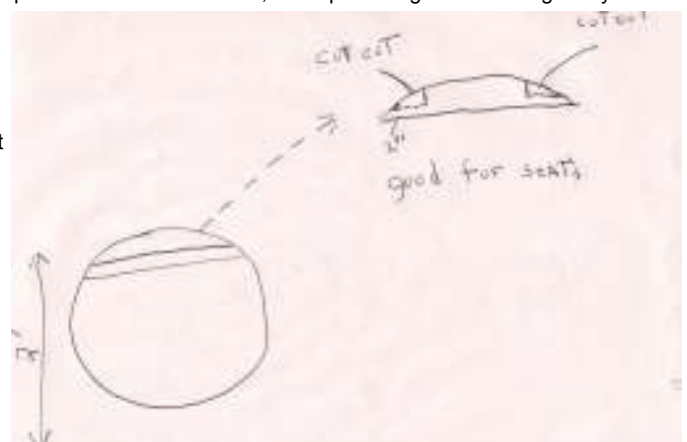
how much demand there may be I would like to hear from anyone who may need some lumber or slabs cut. I cannot count the number of times that carvers have asked me, "are you going to make more slabs? And I say with a smile "Yes". I try to cut slabs and compete at the same time, because I love to help the carvers.

To any carvers who come through Longview, WA or Kelso, WA and need a place too stay, my family has a big log house with lots of room to sleep, eat and carve, and even bargains on some slabs. We live 10 miles West of Longview on State Route 4 going to Long Beach.

With 10 years of sawmill experience I have learned the easiest and most popular wood to cut is Cedar, and Spruce is good for strength. If you're looking for slabs the Woodmizer band saw is your best bet, the kerf (the width of the cut) is small so you can actually get more wood for your money. It also produces a very smooth board.

Your first cut is the sap wood, this piece is good for the seat of a bench. You can square the ends or just cut the wood into any rounder shape that you may need. The second and third cut show off the grain and are the best to use for signs or other creative plaques. The sawmill can saw logs up to 20' in length and 24" in diameter, save a lot of time, energy and money for your projects. The mill can cut up to 10 slabs an hour.

If you rip a board with a chainsaw it can be harder to use in furniture. However notching the wood, as seen in the sketch, can make some of the furniture more stable and also replaces hardware that can be seen. If you use a chainsaw for milling use a ripping chain. Also, remember to fill up your saw before using it to mill. Milling is hard work and causes the saw to get especially hot. When you finish your cut you need to let the saw idle for a while to cool off, otherwise it can cause your large expensive saw to seize up. So again, if anyone needs some wood milled, call me anytime and we will set something up.



Upcoming Events

This is a brief listing, for a more complete listing go to our website at www.theccsq.com/Upcoming%20Events.htm. The events listed are not endorsed by the CCSG. If you would like to list an event please contact the Cutting Edge at 240 Frosty LN, Selah, WA 98942, 509-697-8853, jacknamy@charter.net

March 4th-9th Abrams, WI
Contact: Jamie Doeren (920) 826-5750
www.chainsawsculpture.com

March 22nd – 24th
Thame, Oxon, UK
Contact: Chris Wright PH: 07889786413
Vagzdweller@googlemail.com

March 27th – 30th
Puyallup ,WA Invitational Team Carving Competition
Contact: Steve Backus (360)579-3574
nano@whidbey.com

April 1st
Cheesy Chick Challenge
Submit pictures to: angiechainsawchick@yahoo.com.au

April 18th – 19th
Eureka Springs, Arkansas
Contacts: David Blankenship (479)244-5010
citozarks@yahoo.com sleepy@ipa.net
Leigh Spargur (870)423-9413
www.carvingintheozarks.com

April 19th & 20th
Monmouth, UK
Contact: Chris Wright Ph: 07889786413
vagzvandweller@google.com

April 26th & 27th
Berlin-Brandenburg, Germany
Contact: Thomas & Anna Hartman
PH/FAX: 049 33763 21919
Thomas: 049 178 695 0656
Hartman_Veik@web.de

May 1st
2nd Annual Carved Chair Challenge
Submit pictures to: angiechainsawchick@yahoo.com.au

May 3rd – 5th
Burghley, Stamford,Lincolnshire, UK
Contact: Chris Wright PH: 07889786413
vagzvandweller@googlemail.com

May 9th - 10th
Sequim, WA
CCSG Membership Meeting and Event
Contact: Steve Backus (360) 579-3574
nano@whidbey.com

May 9th and 10th
Scandia Chainsaw Carve 2008
Contact: Patty Vancise 14-757-8082
vancise95@verizon.net

May 10th - 12th
Mulda, Saxony, Germany
Husqvarna Carving Cup
Contact: Steffi & Andreas Martin sauensaeger@aol.com

May 23rd & 24th
Rotterdam, NL
"Chainsaw Artists Rotterdam"
Contact: Anton Klijnsmit aklijnsmit@hotmail.com

May 24th & 25th
Wolfach, Germany
Contact: Claudia & Rolf Sauer
Im Grund 14
72275 Alpirsbach, Germany
PH: 0049-7444-916140
info@schwarzwaldschnetevent.de

May 25th & 26th
Romsey, Hants, UK
Contact: Chris Wright PH: 07889786413
vagzvandweller@googlemail.com

May 30th – June 1st
St. Asaph, N. Wales
Contact: Chris Wright Ph: 07889786413
vagzvandweller@googlemail.com

May 31st – June 1st
Toei, Japan
Contact: chainsawartclub@hotmail.co.jp
Brian Ruth: bruth@chainsaw.net

June 1st
Angie's Portrait Challenge
Submit pictures to: angiechainsawchick@yahoo.com.au

June 1st-3rd
North Wales St. Asaph, Wales
Contact: Simon Belfield
Tel: 01745 585801 Fax: 01745 585801
www.woodfestwales.co.uk

June 11th – 14th
Craig, Colorado
Contact: Craig Parks and Rec.
Pennie Bricker (970)826-2029
Dave Pike (970)826-2006 pbricker@ci.craig

June 12th-15th
Chetwynd,BC, Canada
Contact: Helene A Weightman, Manager
Chetwynd Chamber of Commerce
PH: (250) 788 3345 FX: (250) 788 3655
manager@chetwyndchamber.ca

June 12-15, 2008
Oregon Div. Chainsaw Sculpture Championships
Reedsport, OR Echo Carving Series Qualifier
Info: www.odcsc.com

June 12th – 14th
Addison, PA
Echo Carving Series Qualifier
Contact: Tom Briar (814) 395-3469 or (330) 769-2211
Don Winner: secretary@confluencelions.org
Web Site: All details:
www.carvingfest.confluencelions.org

June 19th - 21st
Schnecksville, PA
Contact: Jen & Brian Ruth 1-888-CHAINSAW
www.mastersofthechainsaw.com

July 19th - 20th
Milton-Freewater, OR "Logs to Frogs"
Contact: Mike Watkins 541-938-8236
www.muddyfrogwatercountry.com

June 21st & 22nd
Meadville, PA
Contact: Dale Krueger: dkrueger@zoominternet.net
Dave Holmberg: Bigdave1980@yahoo.com

June 24th -29th
Pilton, Somerset, UK
Contact: Chris Wright PH:07889786413
vagzvandweller@googlemail.com

June 25th -29th
Campbell River, BC, Canada
Contact: Campbell River Shoreline Arts Society
250-202-0176

July 2nd – 4th Sedro Woolley, WA
Logger Rodeo Invitational Carving Competition
Contact: JB Bryson 1-800-770-8169
(360) 856-2121 jb@arerealty.com

July 11th – 13th
Deming, WA
Contact: Frank Cain (360)599-2408

July 12th
St. Ignace, MI
Blue Water Chainsaw Carving Series
Contact: Lonnie Glines 1-800-852-9869

July 12th & 13th
Westpoint, Exeter, UK
Contact: Chris Wright Ph: 07889786413
vagzvandweller@googlemail.com

August 2nd & 3rd
Ongar Essex, UK
Contact: Chris Wright Ph: 07889786413
vagzvandweller@googlemail.com

August 7th – 9th
Virginia Chainsaw Chix Invitational
Contact: Jen Ruth jen@chainsaw.net
1-888-CHAINSAW Cell:610-390-4840
www.chainsaw.net

August 9th & 10th
Bispigen-Steinbeck/Luhe Germany
Kunst mit Kettensagen
"Art with Chainsaw"
Contact: Michael Knuedel
Spoektal 8
D-29646 Bispigen-Stienbeck/Luhe
49-5194-2226
(from USA 0011-49-5194-2226)
michael@knuedel.de

August 9th & 10th
Caline, Wiltshire, UK
Contact: Chris Wright 07889786413

Cascade Chainsaw Sculptors Guild 2008 Subscription

For Paid Members Dues are \$20 (US) or \$25 (foreign) for the year payable to the CCSG

- Paid Membership: newsletter online
- Paid Member ship: newsletter in the mail
- Free Online Subscription (newsletter online)

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each issue of the newsletter as well as on the CCSG
website! **Contact: jackNamy@charter.net**
for more information.

Guild Membership Meeting Scheduled for May 10th at the Sequim Washington Show



Rate the Events

The Guild has been conducting an opinion poll on the 2007 events carvers attended. This is the first time a survey of it's kind has been conducted and the responses have been good.

We've received responses from people on 19 different shows and the data is lengthy so we have posted the results online at www.theccsg.com/results.htm.

The survey is still going on and new results will be added as they come in, so if you haven't filled out your rating for the different events please do so at www.theccsg.com/rate.htm.