



Cutting the 'Cake' at the Tremko Wedding at the Arlington Chainsaw Carving Show. Picture by Amy McEntire

**Chainsaw Carvers Wedding!
Read more on page 3!**

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Chris Foltz's carving at Sedro Woolley 2011 Logger Rodeo. Picture by Chris Foltz

Letter from the Editor

by Amy McEntire

As summer winds down, so do the carving shows and events. It sure was good to see many of you at the few events I was able to attend. Every carving show is like a big family reunion. It's especially fun to see how much each carver has grown as an artist. Watching a lot of our kids picking up the saw and creating is especially enjoyable. Watching the next generation starting to carry on with the art form is warming.

The guild is celebrating its 25th anniversary this month and I've spent some time looking through the newsletters online at <http://www.theccsq.com/newsletter.htm> and I'm amazed at how much carvers have grown as a group. There are many familiar faces in the pages of the newsletters of the past, many of whom were more involved in the continued development of the Guild than I was aware of before. The newsletters are a wonderful way to provide us documentation of our history. If you haven't taken the time to look through the past newsletters, I encourage you to do so, it's very rewarding.

I feel privileged to have been a part of the guild's history and hope to continue to be a part of it for years to come. I would like to send out a big thank you to all the people that have helped out with the guild and our art form. Please remember to keep sending in your stories and pictures, poems, ideas, suggestions etc... for future issues of The Cutting Edge!

Don't forget to check out the guilds online store at: www.theccsq.com/Store.htm Items include: guild t-shirts, carve or starve license plate holders and bumper stickers. All proceeds go to the guild. We also have several books from our Amazon Associates Store where a portion of each sale goes to benefit the guild.



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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, meet-

Message from the President

by Jack McEntire



One of Jacks latest carvings.
 Picture by Amy McEntire

Things are going well – let's keep it going. The guild will hold a general meeting open to all on September 16th in Selah, WA. If you have items you want placed on the agenda let us know.

Most of you are aware that there are a few production companies either actively filming, or in negotiations to film, different groups of carvers. Hopefully this will bring our art form wider recognition and acceptance. As for all the cameras currently following us around, just smile and be yourself. If we weren't one of the most talented and energetic group of people around they wouldn't be interested.

Correction: Last issue the poem titled "One Wolf" by Steve Backus was actually suppose to be titled "Old Wolf".



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A Carvers Wedding by Dave Tremko



Dave and Debbie Tremko take their first kiss as husband and wife. Picture from video shot at the event by Amy McEntire



A ball and chain carved by Nick Bero. Picture by Amy McEntire

Well, the dust has settled after Debbie Anderson married me, Dave Tremko, at our "Chainsaw Wedding" on August 12th in Arlington Washington. When we decided to tie the knot we wanted to invite our closest friends and, as it turns out, most of them are chainsaw carvers so we decided to have a saw art show and wedding combined.



Steve Backus with the 'The Golden Chainsaw' award, carved by Dave Tremko. Picture from video shot at the event by Jack McEntire

The timing was right for 33 of our chainsaw art brothers and sisters to honor us with their presence and talent. Our show is a "Contest", with the auction totals being the judges at the end, and our coveted prize "The Golden Saw" (a carved wooden saw)

which now belongs to a bursting with pride Steve Backus. Although he's usually cloaked in dark toned "Cunning Rogue" standard issue garb, Steve sported bright tie dye colors as he gave Debbie Anderson away. He led her down a sawdust sprinkled pathway to Pastor Gary and I. Debbie's custom made tie dye dress was accessorized with her ms200 as she boogied to "Soul Sister" by "Train" arm in arm with Steve under 33 saws raised high overhead in a silent saw salute. Gary pronounced us Tremkos and I started Debbie's saw, then my own, all to the ground shaking roar of 35 revving saws filling the air with the smell of two stroke wedded bliss. The cameras rolled for Discovery channel's new TV show "Saw Dogs" as we walked together through walls of tie dye clad carvers and a 111 decibel shower of bar oil.

That day will live in my memory as my most honored moment. Thank you, to all my

saw family in attendance as well as all of you too far away to make the trip. Special thanks to my best wolf "Chainsaw Jack" McEntire, second wolf Jerry Heneger, bride-of-saw-maids Christine Thomas and Diane Dalby. Thanks for all the miles traveled by all, especially Thor who said, and I quote, "Pay the rent or come to your wedding Dave is the situation. Heck with the rent I'm coming." A month late on rent, all the way from Georgia, he made it.

And finally, a lifetime of thanks to you, Debbie Tremko for being just crazy enough to marry me, I love you.



Chainsaw Salute with 35 running chainsaws in celebration of the newly wed couple! Pictures from video shot at the event by Amy McEntire

Contemporary American Art Part 4 by Fabian Bruske

“America as Paradise” was, and still is, a common concept for Europeans and Americans. This idea was born because people believed that America was the country where one could get success and have a perfect life. This image of America was actually created by advertising that, starting in the 20th century, used icons such as logos and Hollywood Stars to sell products. A consequence of the broadcast of these images, whose subjects didn't have any sense or worth, was the spread of new social idols like Marilyn Monroe or the Coca Cola Santa Claus.

Starting in 1960 two differing Art streams were created as a consequence of this cultural climate: Pop-Art and Minimal-Art. Both of these movements centered their art on the object as the ideal subject with no further meaning.

The Pop-Art stream was first born in England and the name's meaning came from popular art. The purpose was to represent in art the pictures,



Bus Riders 1962 by George Segal



“Softlight Switches,” a 41 1/8-inch square and 11-inch-deep vinyl work by Claes Oldenburg (b. 1929), shown above. Executed between 1963 and 1969, it has an estimate of \$400,000 to \$600,000. **It sold for \$574,500 at auction on May 14th 2001.** Picture and info from www.thecityreview.com

publicity and idols that existed in the ordinary everyday life of the population. America got its own group of Pop-Artists soon after it appeared in the UK. The biggest artists were: Andy Warhol, Claes Oldenburg, Lichtenstein and Seagal.

American Pop-Art developed in three different directions: the object as work of art, a reply to the pictures and idols that appear on billboards and mass-media, and a response to the comic strips from that period.

Common to all Pop-Art works was the lack of meaning. There wasn't any particular reason why an artist chose to represent a certain object or picture except that he just wanted to painstakingly reply to what already existed in reality, however, it was important that the subject be widely recognized.

The main sculptors of the stream were Claes Oldenburg, Jim Dine and Seagal. The focus of the first two artists was the object itself. Sometimes they replicated it identically and sometimes they changed the material or size of the object to provoke in the viewer a sense of surprise or unease because they were used to perceiving it differently. Claes Oldenburg believes that the Object is

the perfect work of art. He explains this idea by asserting that the making of art is connected to the expression and enactment of an unconscious sexual desire of the artist.

Oldenburg believes that this theory works for the whole history of art, and he also reveals that a past unconscious act of sexual satisfaction was embedded in the completion of a work of art. When the artist finished the work the piece became just a memory of this unconscious act.

In the artists choice of an object to be a work of art,



"Walking to Borås" a current sculpture done by Jim Dine located in Boras Sweden. Picture from <http://bmoreart.blogspot.com/2008/09/i-love-what-im-doing-help-conversation.html>

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Oldenburg says lays the same kind of unconscious desire, but because the subject already existed, does exist, and will exist, the act of sexual satisfaction isn't completed but rather extends eternally.

Clement Greeneberg was an important critic during the 50s and 60s. He developed a few theories about Art that influenced a few streams of the period. Greeneberg said that the purpose of painting wasn't to imitate reality but rather to represent things with only the use of the tools proper to it, like the brush stroke, paint, color and canvas. He also declared that painting had to be based only on a two dimensional grammar so artists had to avoid the illusion of 3D that was like conjuring spaces into the canvas.

For Greeneberg the difference between art and an object, a distinction often discussed in that period, wasn't possible to define in painting because even an empty canvas could be a work of art, instead the difference was only possible to clarify in sculpture. For him sculpture, like painting, had to be based on its own three dimension grammar that encompass space, volume and place. These were the same conditions that determine the existence of the objects so it was more difficult to define in sculpture the difference between a work of art and an object.

A Blast From the Past

A peak at September 1993, page 2, by Jessie Groeschel. To view all the CCSG's newsletters go to: www.theccsg.com/newsletter.htm

POWER WOOD SCULPTURE: IT'S HISTORY AND PRESERVATION OF THE ART FORM

Power wood sculpture is a relatively new and exciting technological development in the ancient art medium of wood.

Power saws were intrpduced about sixty years ago, twenty years later, the chainsaws became less cumbersome and some 1st attempts at art were made with it. Within the last twenty years, due to technological advance in powered hand tools, some serious art has evolved in wood.

With the TECH NO LOGICAL advances the art future will bring, your power wood sculpture could be a very unique and valued art treasure.

Wood sculpture is one of the oldest art forms known to man. Pieces have been found preserved for thousand of years. (Under the ideal conditions of course.) The idea is to recreate and improve upon these conditions.

Many wood sculptures are done with green wet wood. Without proper care they can dry and crack. By slowing the drying process and replacing moisture you can greatly reduce the chances of cracking.

Here are some suggestions:

1. Slow the drying process by covering art in a partial vapor for an extednded period or until you are ready to paint.
2. Keep out of direct heat and sunlight during initial drying.
3. High humidity is best.

There are a multitude of products for indoor and out, all of which may help, however, some may not be healthy so please read labels.

Six or more coats of linseed oil thinned, works well. This will darken the wood. To retard the dareneng process, 1 or 2 coats of spar varnish may be applied, after a suitable drying process.

Multiple coats of varnish alone also works. Polyurathene is not recommended. Any wood exposed to the elements will require periodic maintence and recoating. Proper

drainage under an outdoor sculpture is important. Do not put directly on the dirt or the ground. Rocks work well with a good air circulation underneath the carvings.

After all this if it should crack, remember there are no gaurantees in life. Some things are beyond our control. That's the beauty of the wood, the nature, of things, don't look for the cracks, look at the art.

A MESSAGE

First and foremost I want to thank Steve Backus for the fine, fine job he did in putting together the biggest chainsaw carving event in the history of the world. He put alot of his own time and expense into this monter of an event.

Second I want to thank Jack Livingestone, Terry Tessemer, Tim Cox, Bandy, and Norm Davis for taking time out to judge the contest.

Finally, I want to reiterate that the reason we have these contests is because it's supposed to be fun. Our goal is not to exclude or reject anyone. Our goal is to create opportunities (like the Westport contest) so we can exchange ideas on carving matters, maybe learn some new techniques, and just have a good, positve, experience.

So next time you're at one of our events, remember have fun, be open minded, and carve, carve, carve.



MT. RAINIER CONTEST:

This contest will be held August 28-29 at Yeasteryear Park, Ashford, WA. For more informations contact Susan Miller at (503) 755-2508.

Upcoming Events

Events listed here are not endorsed by the CCSG.

Detailed version of events when available are online at: www.theccsg.com/Events.htm

Cascade Chainsaw Sculptors Guild 2010 Subscription Form

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****Please note the Port Gamble Date was listed wrong in the previous issue of the newsletter. The actual date is listed below.**

****September 30th – October 2nd**
Port Gamble WA
Steve Backus 360-224-2279
stumpcarver@whidbey.com
www.oldmilledays.com

October 1st – 8th Albuquerque NM
Albuquerque International Balloon Fiesta & Echo Chainsaw Carving Extravaganza
sandibea@company@msn.com
www.balloonfiesta.com

To list your event send your info to:
jacknamy@charter.net

Looking for a fellow carver near you or far away?

Then you need to check out 'The Map of Carvers' created by Butch Elrod! The map has over 300 carvers from all around the world listed. To check it out go to the guilds forum (link below) and click on the link 'Map of Chainsaw Artists' on the top right of the CCSG forum. To be added to the map just email Butch at twoclonex@yahoo.com.

CCSG's Online at: www.theccsg.com

**The CCSG's Forum is at:
www.network54.com/Forum/665560/**

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Visit CCSG on Facebook!

www.facebook.com/pages/Cascade-Chainsaw-Sculptors-Guild/297559451271.htm

"The high prize of life, the crowning glory of a man is to be born with a bias to some pursuit which finds him in employment and happiness – whether it be to make baskets, or broadswords or canals, or statues, or songs."

—- Ralph Waldo Emerson

CCSG

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Carvings done at the Sedro Woolley Loggers Rodeo. On left is Trace Breitenfeldt's sculpture and on the right is Davey Gagne's sculpture. Pictures by Chris Foltz

Sedro Woolley by Nyal Thomas

What a competition this year: Every carver was given a piece of cedar 8' tall and 3' through, all cedar for the quick carve, and cedar slabs for benches. This is possibly the only competition in the States with all cedar. How sweet is that? We made some big changes. We raised the prize money in the main, as well as the quick carve. The meet and greet food was great. We paid for half the rooms for the carvers and provided lunches and dinners.

The main event was 23 ½ hours.

What a group of carvers. They were outstanding. Every sculpture could have placed this year. Chris Foltz took first place, Trace Breitenfeldt—2nd, Bob King—3rd, Davey Gagne—4th. Carvers' choice went to Dave Tremko and peoples' choice to Bob King. Logger Rodeo bought Steve Backus's piece to leave in the city. Big Guns, lookout, there are some young carvers coming up, and that's really how it should be.

There were close to 20,000 spectators over 4 days. This makes Sedro Woolley one of the top competitions in the states for 16 years running. Thanks to everyone involved.



Carving by Bob King at Sedro Woolley
Picture submitted by Chris Foltz

*Congratulations
to Eddie Crow Jr!
He is the winner of
the: CCSG Give
Away*



*License Plate
Holder!*

All paid members are eligible for next issues drawing.