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Congratulations to Robert Tidwell! He is the winner of the: CCSG Give Away License Plate Holder!



All paid members are eligible for next issues drawing.



1st Place Carving at the 2011 Oregon Divisional Chainsaw Sculpting Championships by Mark Colp. Picture by Joe Mirvis

Letter from the Editor by Amy McEntire

The guild has had a couple of meetings recently. There was an in person meeting on September 18th where there was good discussion on improving what the guild can offer carvers. The minutes to the meeting is posted on the guilds' online forum at: <http://www.network54.com/Forum/665560/> and listed under Call for Guild Meeting by Jack. We also had a board members meeting online which will be posted on the guilds' forum after our next meeting and the minutes are approved. Topic of discussion was what to include in the newsletters.

There are several paid members that need to bring their dues current in order to keep receiving their printed copy of the newsletter. The cost of postage and printing of the newsletter requires members that wish to receive a printed copy to be current on their dues. After this issue if your dues aren't current for 2011 you will not be getting future copies of the newsletter, so please check the address label for your due date.

Don't forget to check out the guilds' online store at: www.theccsg.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 and other items beneficial to carvers listed from our Amazon Associates Store where a portion of each sale goes to benefit the guild.

Please remember to keep sending in your stories and pictures, poems, ideas, suggestions etc... for future issues of The Cutting Edge! A big thank you to all of you out there that have sent in material, it's the life blood of the newsletter and special thanks to those that have paid their dues and some that have even donated more with not only money but with your time.



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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, meetings, demonstrations, mutual support and the preservation of our history.

Message from the President by Jack McEntire

I'm often asked the question, "What does the Guild do for me?" In this letter I hope to answer that question. Much of the information comes from a flyer we've used for several years now.

The Guilds' newsletter, online forum, and web page provide many things for carvers. The list of events lets you know where the shows are and how to join. Additionally, the rate the events page tells you what the event does or doesn't provide, carving tips are also provided and on the forum you can have your direct questions answered. Over the years I've seen many pictures which inspired carving ideas. The forum also helps connect carvers and carving jobs.

We have also used the Guilds' website in several ways. In our first step toward preserving the history of our art form we've put all of the past newsletters in an online archive. We plan on adding other sources of information into the archive in the future. The website is also a place where carvers can list their website. The online store also serves to connect carvers with carving related resources.

The Guild also acts as a united front for legal action concerning laws affecting carvers. A prime example concerns the action that the Guild, in conjunction with individual carvers, took to change the Washington state wood transportation laws. These laws had a laundry list of requirements that no carver could ever hope to meet. We helped change these laws into a form that is easy for a carver to cope with. If there are onerous laws in your area let us know, together we can help amend them. The Guild is also proud to help raise funds for injured or otherwise afflicted carvers. We've helped with everything from deaths, disability, house fires, even sleep apnea. Another thing the Guild has helped with is providing access to and developing contest judging guidelines. Finally the Guild serves to further camaraderie among carvers. There are other things, but you get the picture.



One of Jack's latest carvings.
Picture by Amy McEntire



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Awards and Recognition Demonstrate a Tremendous Respect to the Chainsaw Carving and the Art of Chainsaw Carving by Joe Mirvis



2nd Place Pro carving at the 2011 Oregon Divisional Chainsaw Sculpting Championships by Fred Bero. Picture by Joe Mirvis



3rd Place Pro Carving at the 2011 Oregon Divisional Chainsaw Sculpting Championships by Chris Foltz. Picture by Joe Mirvis

Thousands of spectators experienced Art being taken To The Extreme at the 2011 Oregon Divisional Chainsaw Sculpting Championships held in Reedsport, The Chainsaw Carving Capitol of Oregon, over Father's Day Weekend. Chainsaw Carvers from three continents competed at the event. Daily Chainsaw Carving Auctions offered incredible sculpted pieces. The results of the 2011 Oregon Divisional Chainsaw Sculpting Championships are;

Pro Division

First Place – Mark Colp from Lakeport, California
Second Place – Fred Bero from Beebe, Tennessee
Third Place – Chris Foltz from North Bend, Oregon

Semi-Pro Division

First Place – Tyler Strauslin from Eugene, Oregon
Second Place – Kim Gernhardt from Napa, California
Third Place – Woojay Poynter from North Bend, Oregon

People's Choice award – Chris Foltz from North Bend, Oregon
Carver's Choice Award – Chris Foltz from North Bend, Oregon

Mayor of Reedsport, Keith Tymchuck welcomed all the carvers and spectators to Reedsport and presented the 2010 Ovation Award at The Awards Ceremony on Sunday recognizing Oregon Divisional Chainsaw Sculpting Championships as "The Best Performing Art or Fine Arts Festival in Oregon". Mayor Tymchuk introduced the Co-Speaker of the Oregon House of Representatives, Arnie Roblan who presented a signed resolution from the Oregon Legislature naming Reedsport, "The Chainsaw Carving Capital of Oregon." The awards and the recognition demonstrate a tremendous respect to the Chainsaw Carver and to the Art of Chainsaw Carving. See pictures of the semi-pro carvers on page 8.

Contemporary American Art Part 5 by Fabian Bruske

Exploring the difference between art and any object formed the definition of Minimal Art. This art stream was prevalent from the early 60s till the 70s. Its' focus was on the statement of the piece of art made by the use of dimensions like, space, time, volume, place and an analysis of the connections between them. Minimal-Art was mostly developed through sculpture. Minimal-artists used techniques that came from industrial serial production. The reason for this was that this stream was characterized by the use of poor materials and by the construction of simple regular shapes. The intention was to be clear that they never wanted to imitate something or have the piece of art to have any meaning.

The purpose of a Minimal-Art sculpture was to



Members of the public interact with American artist Robert Morris's installation *BodySpaceMotionThings*, recreated in the Turbine Hall at Tate Modern in 2009. Picture and information from: <http://www.guardian.co.uk/artanddesign/gallery/2009/apr/06/tate-robert-morris-bodyspacemotionthings>



Sculpture by Carl Andre created in 1959. On view at Dallas Museum of Art. Picture from <http://www.mutualart.com>

show the different relationships between dimensions like space, time, volume and place. Often artists would compare two opposite states of a form like: full-empty, open-close, vertical-horizontal, and finish-infinity.

There were mainly three form relationships analyzed by Minimal artists: the statement of form through the use of full space and empty space, its' vertical or horizontal disposition, and the use of rhythmic alternating equal shapes, the idea was for the work to identify itself. A new concept introduced by this stream was the importance of empty space as well as filled space.

The second concept Minimal artists analyzed was the relation of the piece of art with the surrounding space. The works were used to define dimensions like volume, depth and repetition, and also factors like time, evolution and path. The innovation utilized by artists such as Carl André, Dan Flavin and Bruce Nauman was allowing the public to touch or cross over the work. This interaction helped the piece of art itself evolve.

An analysis of the difference between private and public space characterized the work of the last Minimal-artists. The pieces of art were located in public spaces or used to cross both closed and open spaces at the same time. The purpose for artists like Carl André, Sol le Witt, Robert Morris and Robert Smithson was to create Social Art by exhibiting sculp-



Sol LeWitt (American, 1928–2007)
Acrylic on fiberglass ca. 148 x 96 x 86 inches
Virginia Museum of Fine Arts, Richmond
Picture and info from: www.blackbird.vcu.edu/v7n1/gallery/ravenal_j/le Witt.htm

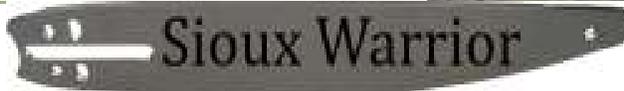
tures in public urban spaces; their intention was to make Art approachable in the life of everyday people.

In the early 60s the center of contemporary art in American society was in the metropolis. In the big cities people are forced to relate to giant never ending spaces and structures that can't be compared to man's own dimensions. This macroscopic dimension of the cities caused humans to feel themselves to not be the center of their surrounding reality. This stimulated the birth of two widely different streams in response to this habitat; Body-Art was centered on the human body, Earth-Art moved out of the cities to express itself through the use of natural landscapes where the artists build earth structures whose shape and size emulate the cities' big buildings.

Originally, most of the Earth-artists practiced Minimal-Art. There are many aspects that the two streams have in common: like the regular shape of their pieces of art, they both studied the relationship between dimensions like space, time, place, and the concept that



Spiral Jetty by Robert Smithson, the earthwork sculpture built in 1970.



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their art should have no deeper meaning. Robert Smithson wrote "A sedimentation of the mind: Earth projects". He was the first who explained Earth-Art philosophy and clarified the purpose of the stream. Its' intention was to create art that couldn't be traded or sold.

The use of landscape and the big open spaces where the Minimal-artists operated mirrored the worlds' perception of 20th century society. After the fall of the Renaissances' concept of a human centered universe mankind became aware of the infinite size of reality through scientific discoveries like Copernicus' sun centered solar system or the big-bang theory. This consciousness of the infinite size of reality caused the Earth artists to use the Earth itself as the canvas for their works. There existed three different types of Earth-Art: there were those artists who extracted material from the landscape to create their piece of art, some used to accumulate material to construct their work, and others extracted material from the natural landscape and recomposed it into Galleries.

For Earth-Art, the relationship between the piece of art and the surrounding space is important. Sometimes the Earth-work opens itself to the landscape, or oppositely the surrounding area contains it and extends the sensations it provokes like emptiness, infinity, or route. The intention of the artists is not to appropriate the landscape as a work of art but rather to extend and raise it as Art. Although all Earth-Art works had no meaning they were meant to transmit sensations.

In contrast to the extreme amount of logic and rationality the building of an Earth-Art piece required from the artist the feelings it provoked were of transcendent spirituality. Usually the structures were reminiscent of the shapes of ancient archeological buildings.

Hello from South Africa by David Bithrey



Carving and picture by David Bithrey

A hearty hello to all you fellow carvers out there, I hope by the time you read this you have had a great season and that all is going better than you had hoped.

I am David Bithrey from South Africa. At the moment the shows are slowly coming to and end for us. I work for a chainsaw company as a profession, but have been fortunate to have some good mentors in the short time I have been in the industry, roughly 4 years. Our carving community is not that large and it is a rather new form of art in South Africa. There are a hand full of us country wide, mostly affiliated with different chainsaw organizations, so we have very few opportunities to work together as carvers.

Since I had a father and grandfather who worked with their hands, carving was a natural progression for me. An appreciation for wood and its natural beauty has been a part of my life ever since I can remember. Every piece tells a story no matter how large or small it may be. I am always looking for that something extra. Pushing the limits of my ability in what I love to do, capturing some of the essence of who I am and sharing it with the world. I always want to be that little bit better than what I can do currently. So started the journey I am currently on.

I started chainsaw carving in 2008. It was the first time I had been exposed to chainsaw racing and carving. It simply blew my mind to see what the guys were doing with the racing saws. I had seen this on T.V., but coming from where I did, I never imagined that I could be in the middle of an event like this, never mind take part. I look back now and chuckle thinking how long it took me to do a couple of basic cuts. I was at a show and had been busy for three days, the longest at this point I had ever worked with a chainsaw, so deciding I had done my part for the event I donned my official work attire and took my time to get to the show. I was none the wiser of a decision that had been made for me three days earlier.

Upon arrival I was met by one of my mentors. He was rather upset that I had arrived so late and that I was not dressed to work with a saw. Rather confused I put in a feeble attempt at protesting; needless to say I had five minutes to get ready for my first carving event ever. As always he had prepared for all possible situations so I was issued safety gear from the back of his truck and sent to a porta-loo to get dressed. Now nervous and completely overwhelmed, I arrived back to find two chainsaws waiting for me. Being ushered into the ring I anxiously asked "How do I do this" he calmly smiled and answered "It's easy all you do is get a picture in your head and cut away the pieces of the log that don't look like it." Now I had a problem, I now knew what to do but how? All that was going through my mind was

that I must not cut off anything attached to me. I remember the smile he had on his face almost as if he knew something I did not.

So it started. The event was 1 hour and I will admit that the first half I thought I was going to die. By the time the last ten minutes came I was afraid I was not going to. I had cramps in places I did not know existed in my body, I will also not mention where the cramps were to another living soul - ever. The good news was that I survived and discovered that I had a talent that was not very common in our community. It intrigued me to see what was done with such a brutal piece of equipment and so started my journey of Chainsaw carving.

It is now a couple of years later and I have improved considerably from my first event. I have grown in both skill and confidence. Watching fellow carvers from across the world amazes me, their designs and level of skill is something I aspire to.

The thrill of holding a chainsaw and been able to control it in a way that allows me to carve out an image from my head excites me. Looking at a piece of wood and seeing what is inside," In my mind," and then being able to show the rest of the world what my interpretation is, is a great feeling. I mean what could be nicer for a guy than to go out and work with a piece of equipment, that is considered to be the most dangerous piece of equipment in forestry, and create something from almost nothing. This brings me to one of my favorite sayings from Pablo Picasso, "**Every act of creation is First of all an act of Destruction.**" I feel it is so relevant in what we do as chainsaw carvers as we reveal the beauty inside our own minds, although most of the people I meet tend to agree more with Frank Barron, "**The creative person is both more Primitive and more Cultivated, more Destructive, a lot Madder and Saner, than the average person.**"

I have recently taken 1st in the National Chainsaw Carving Championships held in Petermaritzburg, Natal. The rules we work under only allow us two saws and an axe to complete our carvings. The event has a 1 hour time limit. So, either our skill has to do it, or we need to find a way around our restrictions. It becomes interesting to see what the guys put the machines through and survive.

For those that are out there and have not tried this yet, I would like to leave a little warning. Be careful of starting Chainsaw Carving because it is addictive and you could just end up having a lot of fun. For the older Pro's please keep up the works of pure inspiration, you are the bread us younger guys feed on, without your vision, inspiration and guidance we would wither.

A thank you to Jack McEntire for the opportunity, it has been great.

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

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 Contact: Liz Boni 814-772-0400
apparts@windstream.net
<http://chainsawrendezvous.org/>

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 twoclones@yahoo.com.

CCSG's Online at: www.theccsg.com

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"When you do a thing, do it with all your might. Put your whole soul into it. Stamp it with your own personality. Be active, be energetic and faithful, and you will accomplish your object."

--- Ralph Waldo Emerson

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Dog carving created and submitted by Nate Parr



To the left is the 1st Place Semi-Pro carving at the 2011 Oregon Divisional Chainsaw Sculpting Championships by Tyler Strauslin, to the right is 2nd Place Semi-Pro carving by Kim Gernhardt. Pictures by Joe Mirvis. Story on page 3.