



# Triple C Carving Group Newsletter

## Feb 12th, 2025



23 Carvers attended today's meeting.

**Important Note: Hall opens at 8:30 AM. The meeting will start at 9:00 AM. We have the Hall till 12:00 pm**

**Treasurer's Report:** No report today.

**Cookies:** Thank you Judy for goodies this week. Next week is Leo.

**Guests:** No guests or new members today.

**Website:** Nothing to report today.

**Business:** **Member Info** – It was with great sadness that we learned of Gord's passing. A sympathy card was circulated for Neta and the family. Thank you Keith for delivering this card for us. Info about funeral arrangements will be shared once it becomes available.

**Noah's Ark** – Noah's Ark sold for the new asking price (\$399). The Ark went to a family who will cherish it and enjoy it.

**Bark Carving Class** – The handout that was shared at the class is attached to this newsletter. Stay tuned for more information about the bark carving showcase planned for April.

**T-shirts** – Money and orders are being collected today and every Wed until Feb 26<sup>th</sup> (3 weeks total).

**Do's and Don'ts of Sharpening** – Next week, Feb 19<sup>th</sup>, Don W. will be putting on a session about sharpening. There is no sign-up.

**Spring Training** – Make a bat and carve a ball. Blanks are provided at the front table. In 2 weeks (Feb 26<sup>th</sup>), bring your finished bat and ball for show and a chance to win a prize. Here is the link to the bat tutorial from the True North Caricature carvers YouTube video. Advance to 1:09:05 (almost at the end of the video) to watch the tutorial.

<https://www.youtube.com/watch?v=iV60ZNYwH5U>,

**Tech talk:** Terry shared that the best time to cut down a tree for wood is now (mid-Feb). There is the least amount of sap and it will mean less likelihood of warpage.

Terry also shared a reference on wood properties. The table is attached to this newsletter.

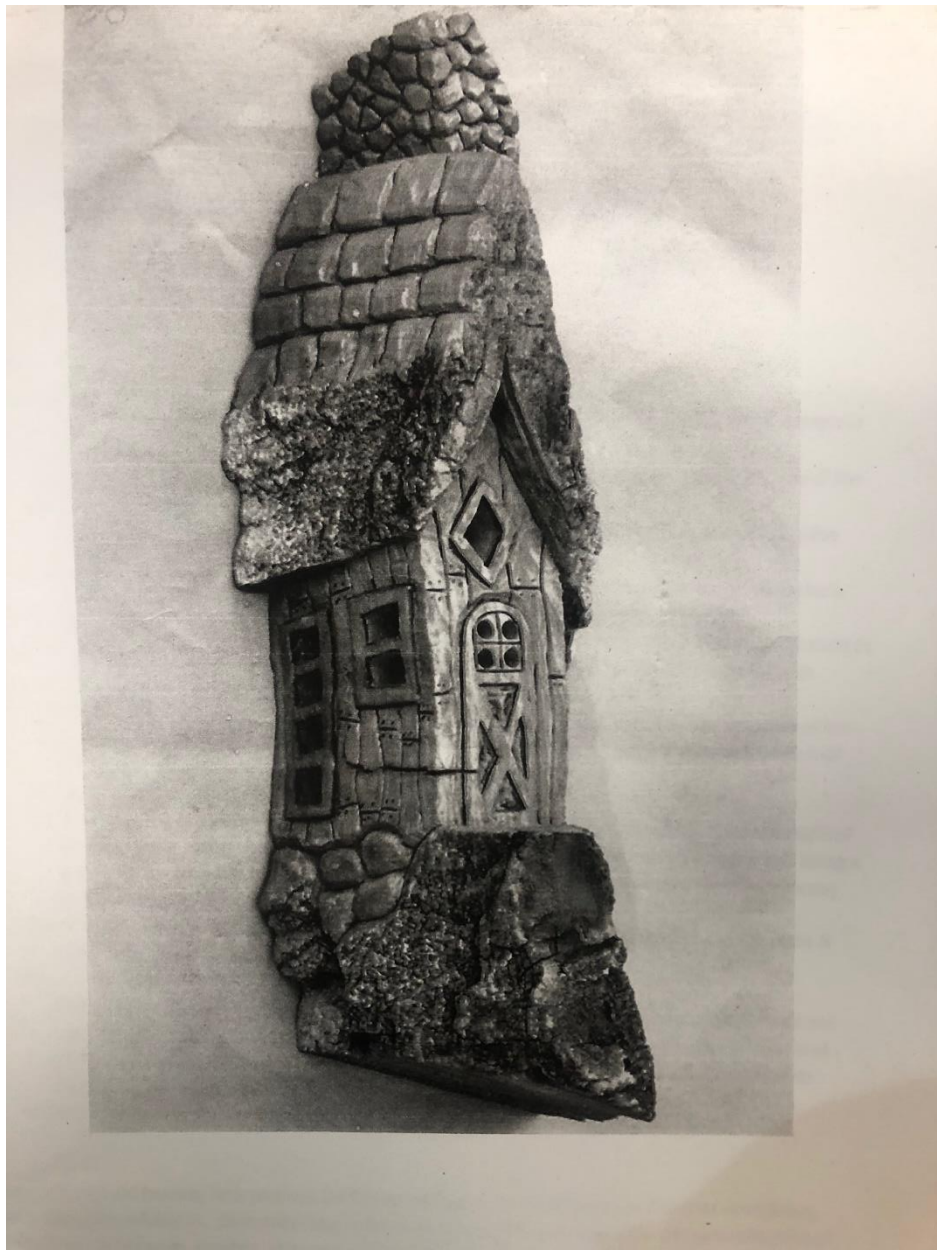
## **Upcoming Events:**

Upcoming shows – Metro Carvers March 2025.

Feb 19<sup>th</sup> – Next week - Don's Do's and Don'ts of Sharpening.

## **ATTACHMENTS:**

1. Bark Carving Handout.
2. Wood Properties Table.



# Starting your first Whimsical Bark House

## The first thing people say:

- I could never do that (try)
- Do you have a pattern (No, I sketch)
- How long does it take (The more you do, the less time)

## Steps:

- 1.) Choose a piece of bark. Start with one 5 or 6 inches high. Clean of back with a 1" # 3 gouge or chisel.
- 2.) Remove the rough exterior with the same tool. Bark will dull your tools quickly because of the sand and grit embedded in it.
- 3.) Start by creating the general shape of your house. I start with the roofline, about 1/3 of the bark.
- 4.) You will find at this time the wood starts talking to you. By adjusting your house to the bark, which means you start to incorporate the elements of the bark into your design. Hold your bark up to view it to identify the top and bottom of your house. You may also want to cut a 15° angle off the bottom to give your house a whimsical slant. Resist conformity. No mistakes, only adjustments. No straight lines. Think outside the box.
- 5.) Start sloping the edge of the roof. Slant each edge inwards. Give some curves to your roof line. Each roof line does not have to start from the same distances down from the peak of the roof and the peaks should vary off center of your bark
- 6.) Layout cornices on each side of the roof about ¼ inch.
- 7.) Shingles start at the bottom of your roof. Draw wavy lines to identify shingle lines about 3/8 of an inch apart. Using a detail knife with a thin blade follow the wavy line with a stop cut. Using a ¼ inch # 3 gouge, start at the bottom of the wavy line and cut up about 1/8 " to the next wavy line to show depth of the shingle.
- 8.) At this time, you can start to trim your gable by using a detail knife and cutting down about ¼ inch. Remove bark inside the gable.
- 9.) Windows and doors:  
You can now start to layout windows and doors. Start simple using your detail knife to cut out edge and remove bark inside. Only leave one mullion to start with. You can add window and door moldings by using your detail knife to cut the width of your molding. Remove bark on outside of molding with ¼ "# 3 gouge.
- 10.) To finish your first house, you can add 1/4" vertical siding by using a small V tool.

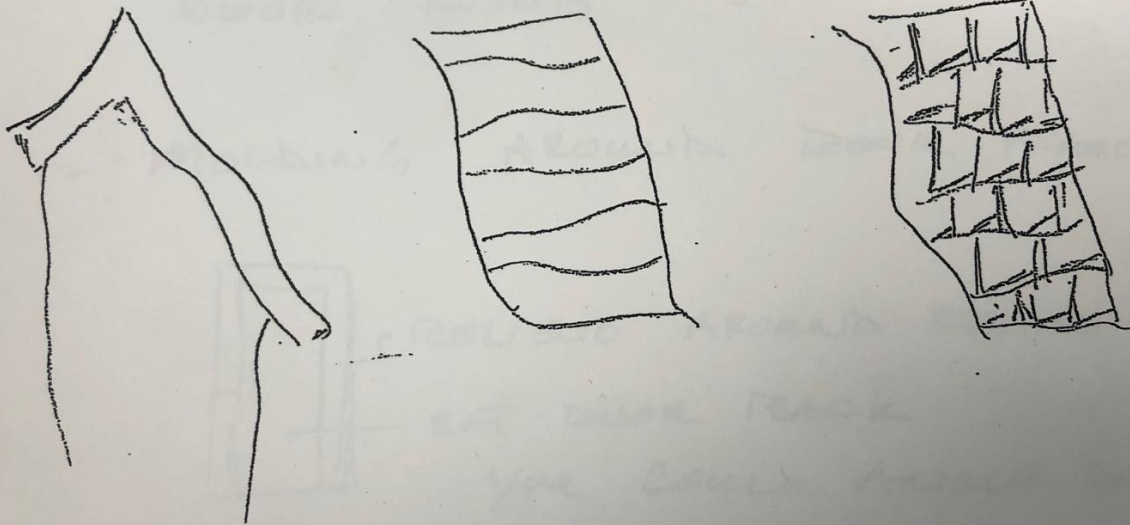
Take notice of old houses, take pictures for future reference. Look at all size and shapes of windows, doors, dormers, additions. Start collecting references of stylish houses in books. For example, Painted Ladies, children's books, movies. When you see a house you like, pause and take a picture. Read books on other types of carvings and finishing.

G SOURCES

(5)

- RICK JENSEN
- TREE LINE
- CHIPPING AWAY, INC

SINGLE PEAKED ROOF

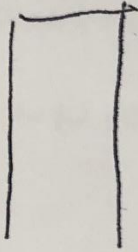


ADD CHIMNEY LATER

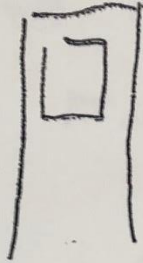


ATTACH WITH WIRE

# DOORS - RECESS



PLANE



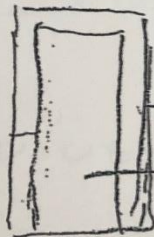
WINDOW



ROUNDS TOP

DOOR KNOBS

MOLDING AROUND DOOR FRAME



RELIEVE AROUND FRAME

SET DOOR BACK

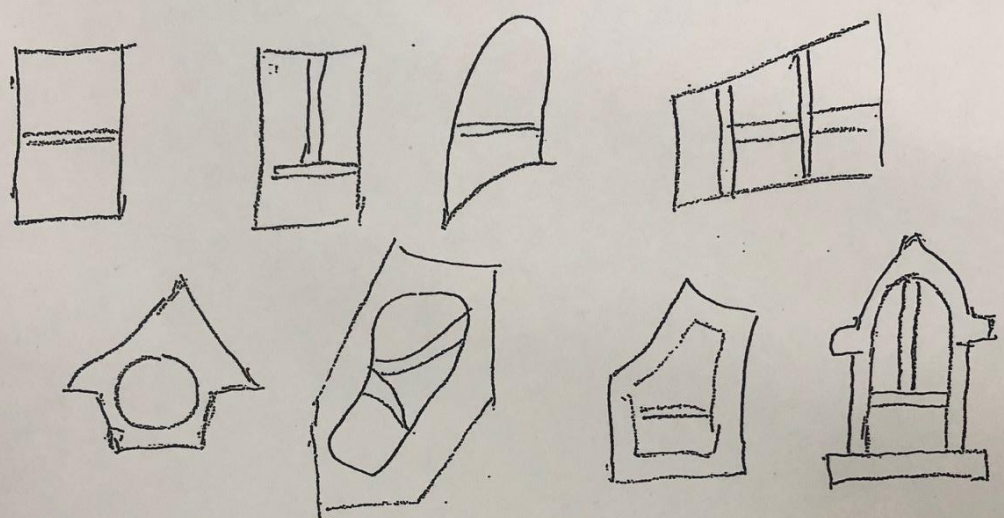
YOU COULD ANGLE DOOR

- ADD DOOR ON SIDE & BOTTOM

# WINDOWS

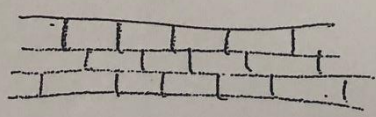
OUTIE WITH A FRAME

INNIE NO FRAME



WINDOW FRAME POPS OUT WINDS

## BRICK



TRIM CORNERS

## STONE

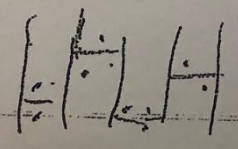


MAKE TRIANGLES

SMALL HOLE

LARGE

## SIDING



NAIL HOLES

## Wood Characteristics

	Pounds per cu. ft.	Approx. hardness	Grain	Color (heartwood)	Split resistance	Comments
Alder	28	Medium	Unobtrusive	Pale pink to brown	Good	Good to work with; easy to glue; can be finished to look like other woods.
Ash	42	Hard	Moderately open	Grey-white to brown with red tints	Good	Easy to work; can be bent to shape.
Aspen	26	Soft	Mild; close	White to light tan	Good	Works, glues, and finishes well. Checks.
Avodire	36	Medium hard	Mild; wavy	Creamy gold to white	Good	Moderately hard to carve, but finishes well.
Balsa	8	Extremely soft	Open	White to pale pinkish-white	Good	Spongy texture; needs razor sharp tools; damages easily.
Basswood	26	Soft	Unobtrusive; close	White through creamy brown	Good	Carves well; good for fine detail.
Beech	45	Hard	Moderate with conspicuous rays; close	White with reddish-brown tinge	High	Odorless and tasteless; excellent for carving utensils. Checks.
Birch	43	Hard	Moderate; close	Creamy to light reddish-brown	High	Works and burnishes well; hard to damage. Checks.
Boxwood		Extremely hard	Moderate; close	Creamy to yellow	High	Hard to carve; used mainly for wood engravings and chisel handles.
Butternut	27	Medium	Moderate	Creamy tan	Good	Carves easily, but chips readily.
Cedar, Red Eastern	29	Medium hard	Knotty; close; prominent	Pinkish reds with creamy streaks	Low	Easy to cut except for knots; is brittle; has odor and taste.
Western	24	Medium	Prominent; close	Pinkish-brown to dull-brown	Low	
Cherry, Black	35	Medium hard	Moderate; very close	Light to dark reddish-brown	High	Moderately hard to cut but finishes well.
Chestnut	30	Medium hard	Moderate; coarse; wormy	Greyish to reddish-brown	Good	Fairly easy to work; burnishes well. Checks easily.
Cottonwood	26	Medium	Unobtrusive; close	Grey-white to brown	Good	Works easily; good for fine detail.
Cypress	32	Medium hard	Prominently wide; close	Pale to black brown with red tinge	Low	Works easily. An excellent softwood for exterior use.
Ebony	50	Extremely hard	Very indistinct; close	Black	High	Very brittle; hard to carve. Finishes well.
Gaboon	62	Extremely hard	Very indistinct; close	Black	High	
Macassar		Extremely hard	Very indistinct; close	Black with yellow-brown streaks	High	
Elm						
American	35	Medium hard	Moderate; very close	Light to dark; brown with reddish-brown streaks	High	Moderately hard to work; bends, glues, and finishes well.
Rock	44	Hard	Moderate; very close	Brown to dark-brown with red tint	High	
Eucalyptus (see Gum, Blue)						
Fir						
Douglas	33	Medium hard	Wide	Orange-red, brown	Fair	Softwood. Wild grain slows carving. Has resin canals, leaks. Softwood; has no resin canals.
White	25	Medium	Wide	White to reddish-brown	Fair	
Gum						
Black (Tupelo)	36	Medium hard	Moderate	Brown	High	Works moderately well. Checks.
Blue (Eucalyptus)	50	Hard	Moderate; open	Creamy to pink with streaks	High	Hard but clean carving. Checks.
Sweet	34	Medium hard	Moderate; figure	Reddish-brown	High	Works and finishes well. Checks.
Hackberry	37	Medium hard	Distinct; coarse	Yellowish to greenish-grey	Low	Split prone; moderately hard to carve.
Hickory (average)	42-52	Hard	Moderate with visible pores	Brown to reddish-brown	Good	Hard to carve.
Holly	40	Medium hard	Virtually none; very close	White, but darkens to brown with age	High	Excellent for detail; moderately hard carving.
Lignum Vitae	80	Extremely hard	Moderate; very close	Olive to very dark-brown with light streaks	High	Very hard to carve, but takes a beautiful and natural burnish.
Madrone	45	Hard	Moderate, with pronounced rays; very close	Reddish-brown	Good	Hard to carve; has good color and grain.
Magnolia (Cucumber)	34	Medium hard	Indistinct; close	Pale green-brown heart with yellow sapwood	Good	Moderately good for carving. Glues and finishes well.

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	Pounds per cu. ft.	Approx. hardness	Grain	Color (heartwood)	Split resistance	Comments
Mahogany African	31	Medium hard	Moderate to outstanding figure; open	Pinkish brown to tan brown	Good	Carves easily.
Cuban	40	Hard	Moderate, with outstanding figure; open	Yellow tan through gold-brown and brown-red	Good	Excellent to work with. Burnishes and finishes well.
Honduras	34	Medium hard	Moderate to outstanding figure; open	Yellow-brown through rich red	Good	Carves easily.
Philippine (See Philippine Hardwood)						
Maple	33-44	Medium hard to hard	Moderate with prominent rays; close	Creamy to light reddish-brown	High	Medium hard to carve.
Myrtle, California or Oregon	39	Hard	Moderate; close	Gold-brown with yellow or green cast	Good	Turns well; moderately hard to carve; finishes well.
Oak American Red	44	Hard	Pronounced pattern, rays, and pores; coarse	Grey-brown with red cast	Good	Good to work with.
American White	47	Hard	Pronounced pattern, rays, and pores; coarse	Light-grey to yellow-brown	Good	Easy to carve; not recommended for fine detail. Excellent for durability.
English Brown	45	Hard	Pronounced pattern, rays, and pores; coarse	Light tan to dark-brown	Good	Excellent for carving.
Padauk, Andaman	45	Hard	Moderate; close	Gold-brown to violet red	High	Brittle; hard to carve.
Pecan	47	Hard	Distinct; open pores; close	Reddish-brown	Good	Good for carving.
Persimmon	52	Hard	Distinct; very close	Brown with stripes	High	Moderately hard to carve; finishes well.
Philippine Hardwoods misnamed "Mahoganies"						
Red Luan	36	Medium hard	Moderate, but coarse and stringy	Red to brown	Good	Best samples carve easily; end grain sometimes difficult to smooth. Avoid lighter straw-colored lumber; it tends to be stringier.
Tanguile	39	Medium hard	Moderate, but coarse and stringy	Dark to reddish-brown	Good	
Pine, White Northern	25	Soft	Indistinct; very close	Creamy-white to light red-brown	Low	Softwood; excellent for carving. Has visible resin canals.
Western	27	Soft	Moderate; close	Creamy-white to light red-brown	Low	
Poplar, Yellow	30	Medium hard	Moderate; very close	Canary to brownish-yellow	Good	Easy to cut; finishes well.
Redwood	28	Medium	Pronounced; close	Deep reddish-brown	Low	Softwood. Cuts well but broad spring-summer wood bands limit detail.
Rosewood Brazil	50	Hard	Pronounced stripe and swirl with large pores	Mixed browns, purples, blacks	Good	Hard to carve; acts as abrasive on tools. Finishes and burnishes well.
East Indian	55	Hard	Moderate to pronounced	Pinkish to purplish with light and dark streaks	Good	
Satinwood	67	Extremely hard	Moderate; close	Pale gold	Good	Hard to carve, but finishes well.
Spruce	28	Medium	Moderate; close	White through yellow to brown	Low	Softwood; resinous.
Sycamore, American	34	Medium hard	Moderate with pronounced rays; close	Reddish to peach-brown	High	Moderately hard to carve; burnishes well.
Teak	43	Hard	Moderate to pronounced	Yellow-tan through dark-brown with streaks	High	Carves well but is abrasive to tools. Burnishes to waxy luster.
Walnut American, black	38	Hard	Moderate to outstanding; close	Light-brown to purple; chocolate-brown	Good	Excellent for carving and finishing. Light sapwood can be darkened by steaming
Claro, (California)	30	Medium hard	Moderate to outstanding; open	Tan to dark-brown with light streaks	Good	
European	34	Medium hard	Moderate to outstanding; open	Tan to dark-brown with light streaks	Good	
Willow	26	Soft	Moderate; close	Creamy to brown	Good	Smooth carving. Burnishes and finishes well.
Zebra wood	48	Hard	Pronounced stripe; close	Pale yellow-tan with dark brown	Good	Moderately hard to carve. Has striped effect.

