

NEWS LETTER – JULY 2021



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JULY BIRTHDAYS

Ray Anthony
George Blundell
Merv Larsson
Geoffrey Peach
Shai Thaler
Jeff Tucker
Gavin Wenham

Committee Meeting, 12th July 2021 "CANCELLED"

PRESIDENTS REPORT



I hope you are keeping safe and in good spirits during the lockdown.

Just as we think we can get back to normal arrangements for meetings, new Covid 19 related lockdown laws are made and we have to make a call on how the Cubby House will proceed.

The Committee Meeting that is Scheduled for Monday 12th July will not proceed due to current lockdown laws and regulations. Additionally, with the lockdown being extended I have also decided to cancel Maxi Day Saturday 17th July. Tuesdays Nights and Mini days are also cancelled until further notice.

I will update any changes and advise when the Cubby House is "back in business."

Thank you to everyone that attended the Maxi Day on the 19th June to celebrate the Cubby House's 25th Anniversary. Thanks to Sandra and Cheryl for the beautiful cake. Let's keep the Cubby House moving forward for another 25 years.

Bunnings BBQ on Saturday 26th June went well. Thank you to everyone who came to help out.

Host for August Maxi Day is Merv Larsson and the theme is Pens.

Dates for your diary subject to the lockdown laws are:

Toy week 26th to 30th June 2021,

Saturday 14th August 2021 Bunnings B.B.Q,

Saturday 21st August 2021 Maxi Day and Annual General Meeting (AGM) and

Saturday 9th October 2021 Bunnings B.B.Q.

Let's keep turning or anything you want.

Keith Jones - President

JUNE 2021 show and Tell
BEST DISPLAYED ITEMS



Val Lipping
Best Displayed Turned Item



Warren Olsen
Best Displayed Joinery Item

OPEN SECTION

Items with handles
by Val Lipping



Cracked bandsawn box
in Western Red Cedar
by Warren Olsen



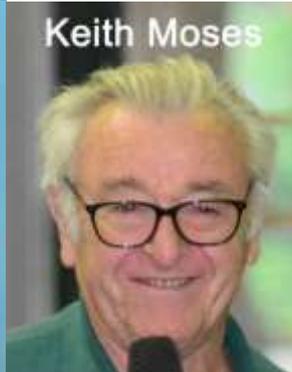
Geoff Tong



Trick box by
Geoff Tong



Keith Moses



File handles by
Keith Moses.



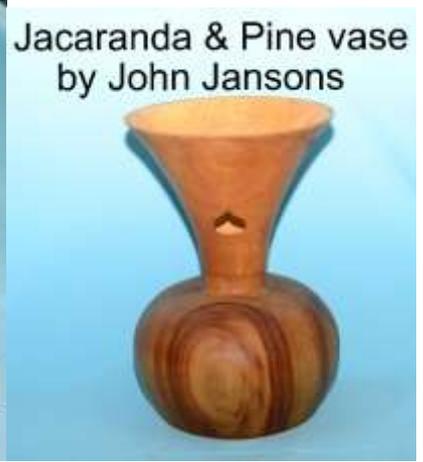
OPEN SECTION



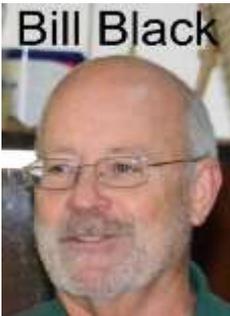
John Jansons



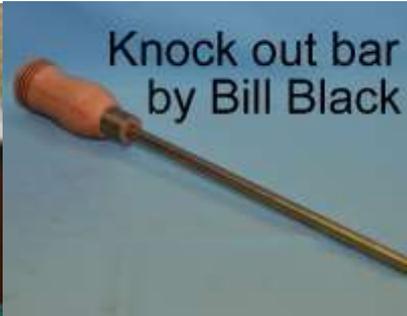
Jacaranda & Pine bowl vase by John Jansons



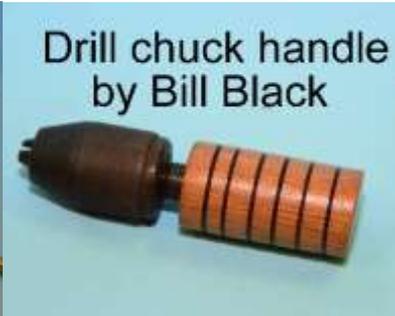
Jacaranda & Pine vase by John Jansons



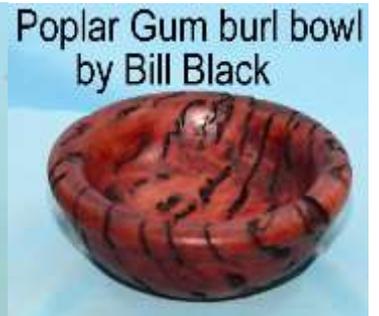
Bill Black



Knock out bar by Bill Black



Drill chuck handle by Bill Black



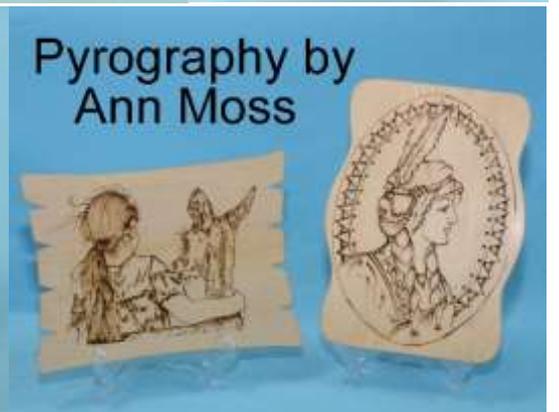
Poplar Gum burl bowl by Bill Black



Ann Moss



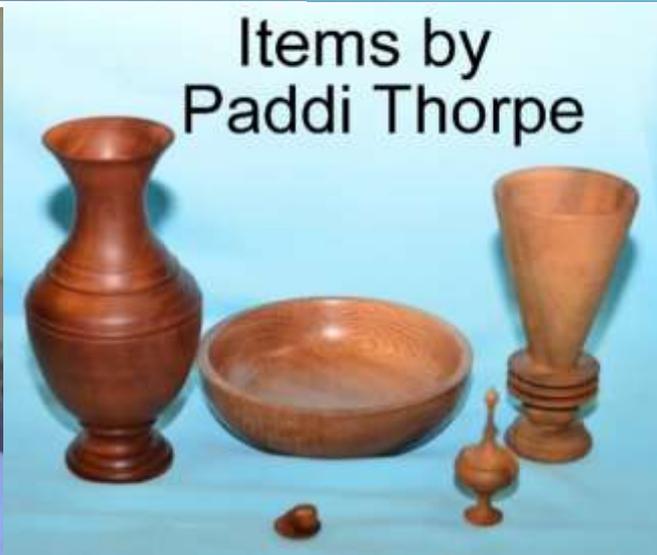
Handles arbordecked by Ann Moss



Pyrography by Ann Moss



Pat Thorpe

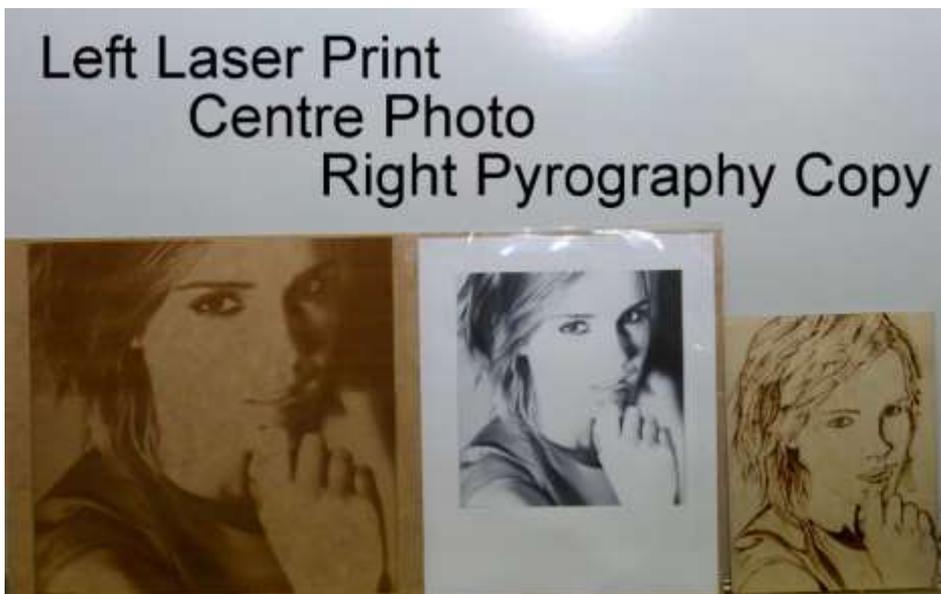


Items by Paddi Thorpe

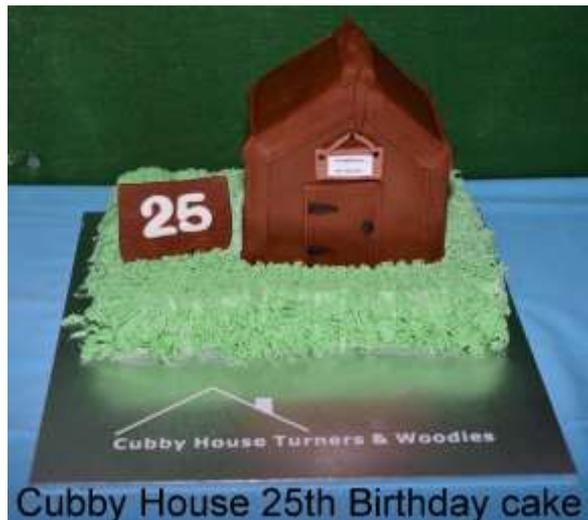
JUNE MAXI DAY HAPPY SNAPS



PHOTO COPIED BY MACHINE and WOMAN



CUBBY HOUSE 25th ANNIVERSARY



Cubby House 25th Birthday cake



Paddi Thorpe with Cubbyhouse 25th Birthday cake

GROUP PHOTO, 25th ANNIVERSARY



LIBRARY UPDATE

500 WOOD BOWLS by Lark Books

This book contains over 500 excellent sharp colour photographs of, as the title suggests, 500 bowls produced by 268 “artists”. Many names of whom are familiar to us such as Mike Darlow, John Jordon, Guillo Marcolongo, Terry Martin, David Ellsworth, Andrew Potocnik, Neil Scobie, and Grant Vaughan whose carved form bowl takes pride of place on the front cover. They also have books on our library shelves and some have also demonstrated at the Cubby House.

The bowls in the book were selected by three so called “jurors”; Ray Leiter, Jan Peters, and Kevin Wallace, all who were also instrumental in the formation of the book.

The book is really a photographic gallery of bowls of every conceivable shape and size with no detailed explanation provided as to how they were produced other than stating they were turned, carved, etc. Each photograph names the artist, date made, timber type, size, and any other innovated process to produce the bowl. Most of the bowls are artistic and require additional work after turning such as carving, marquetry, pyrography, painting, sandblasted, etc. and some utilise added metals or gold leaf; all are amazing in their degree of creativity and skill required and would take many hours, if not days, to produce. Not all bowls shown begin by turning, some are made by using a router, bandsaw, and even by a chainsaw.

I feel the book is aptly summarised by the statement found on the inside back flap of the book which states:-

“A source of unending inspiration of the woodworker and hobbyist, or anyone who simply loves beautiful objects, this collection showcases the artistry of those who choose to pour their visions into magnificent wood bowls.”

Finally, I asked myself, would I buy the book? No! For me the book contains too many bowls which are complex and beyond my talent, but not only that, I would not have the time nor patience to devote in producing the masterpieces which would even resemble those shown in the book. However, I did buy it for the library in 2007 as I thought it was very worthwhile as an “ideas” book to have on our shelves. Interestingly, 8 members have borrowed it since that time, some obviously liked it that much that two members had it on loan for 6 months & another couple for 4 months so maybe one could read into this that it is certainly worth a “l o n g” look!!!

I certainly enjoyed looking through it and picked up some ideas from the more basic bowls shown in the book.

*The book can be found on our library shelves as **Book No. 12.04.01***

Other books we have under category of bowls are:-

12.04.02	<i>Turning Bowls</i>	<i>Richard Raffan</i>
12.04.03	<i>Turn a Bowl</i>	<i>Ernie Conover</i>
12.04.04	<i>Fine Woodworking Faceplate Turning</i>	<i>Taunton Press</i>
12.04.05	<i>Faceplate Turning</i>	<i>G.M.C.</i>

Come and take a look and get ideas for your next bowl project.

Good reading – Trevor Simpson

CONVERTING WOOD

It takes many years, hundreds in the case of some species, for a tree to grow to a commercially viable size. Yet with modern forestry methods straight-growing trees such as pine can be cut down, topped and debarked in a matter of minutes. Since conifers are relatively fast-growing, with careful husbandry it

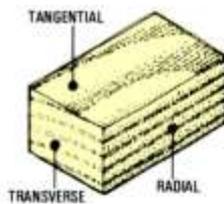
is possible to control supply and demand of softwoods. It is a sad fact, however, that the forests of the world are being depleted – particularly of the slow-growing hardwoods, which are becoming increasingly scarce, though most specialist suppliers stock small pieces of exotic woods.

THE CONVERSION PROCESS

Most commercial wood is cut from the trunk of the tree. Some larger limbs may also be cut into logs, but branch material usually has asymmetric growth rings that produce unstable 'reaction' wood, which warps and splits easily. Reaction wood is formed in limbs or trunks which do not grow upright. In softwoods the growth is mainly on the underside and produces 'compression wood'; in hardwoods it forms on the upper side and is known as 'tension wood'.

Felled trees are cut into logs or butts and transported to local sawmills for conversion into rough-sawn timber; the

trimmings are usually made into paper products and manufactured boards. Exporters of timber may deal in whole or sawn logs, or both. But the producers of some exotic hardwoods, in Peninsular Malaysia, Indonesia, the Philippines and Brazil, for example, now trade in sawn wood only. This is in a quest to protect their trees from overcutting and also to provide employment for their people and an increase in revenue. The top-quality logs with large even bores command high prices and are usually converted into veneer.



Planes of reference
The terms refer to the direction of the cut in relation to the growth rings.

Milling

Today most logs are converted into sawn timber by band-saw or circular-saw machines. Before the machine age this task was achieved by hand, using the pitsaw technique. A large two-man saw was used, with one sawyer in a pit below the log and the other standing on top of it. Pushing and pulling the saw between them, they would gradually convert the log into boards or beams.

The main types of cut produced by modern methods are known as 'plain-sawn' and 'quarter-sawn'. Plain-sawn boards are broadly those where the growth rings

meet the face of the board at an angle of less than 45 degrees. Quarter-sawn is broadly defined as timber which has the growth rings at not less than 45 degrees to the face of the board.

Within both these categories other terms may be used. Plain-sawn timber can be known as flat-sawn, flat-grain or slash-sawn; and quarter-sawn as rift-sawn, comb-grain, edge-grain and vertical-grain.

In America, plain-sawn boards are those where the growth rings meet the face at an angle of less than 30 degrees. Those where the rings meet at more than 30 degrees but at less than 60 degrees are known as rift-sawn boards.

True quarter-sawn boards are cut radially with the annual rings perpendicular to the board's face, but in practice all boards with rings at an angle of not less than 60 degrees are classified as quarter-sawn.

Plain-sawn boards are cut on a tangent to the annual-growth rings and display a decorative and distinctive elliptical figure.

Rift-sawn boards display a straight figure with some ray-cell patterning, and are sometimes referred to as comb-grain.

Quarter-sawing reveals a straight figure crossed with the ribbon-like or 'flake' figure found in hardwoods such as oak.

Converting a log

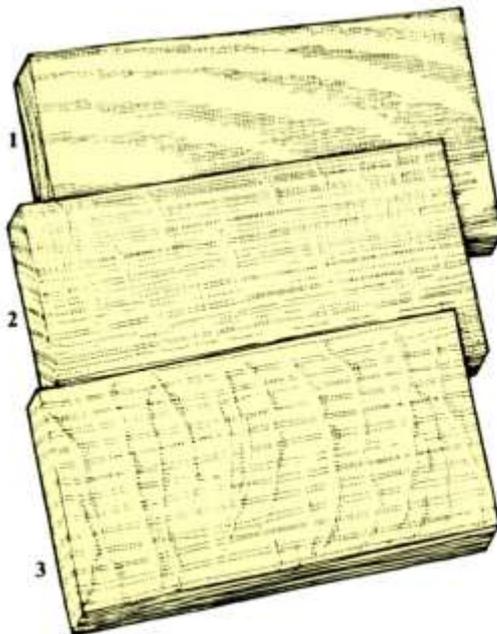
The stability and figure of the wood are determined by the plane of the saw in relation to the annual growth rings. The most economical method for converting a log is to cut it 'through and through' (1). This process makes parallel cuts through the length of the log and produces plain-sawn, rift-sawn and a small percentage of quarter-sawn boards. Plain-sawn logs are cut partly through and through, and produce a mixture of plain-sawn and rift-sawn boards (2).

Converting a log to produce quarter-sawn boards can be done in a number of ways. The ideal is to cut each board parallel with the rays, like the radiating spokes of a wheel, but this method is wasteful and not used commercially. The conventional method, albeit a compromise, is to cut the log into quarters and then cut each quadrant into boards (3).

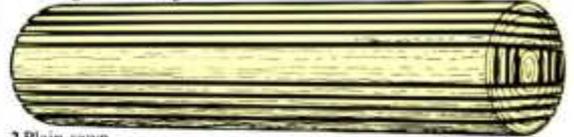
Commercial quarter-sawing first cuts the log into thick slices, which are then converted into quartered boards (4).

To select quarter-sawn wood, look at the end grain. Choose boards which have the growth rings at about 90 degrees to the surface. Not all merchants will allow you to select random boards. In any case, expect selected boards to be more expensive.

Types of cut
1 Plain-sawn
2 Rift-sawn
3 Quarter-sawn



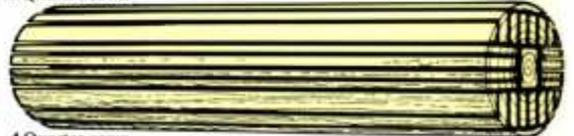
1 Through and through



2 Plain-sawn



3 Quarter-sawn



4 Quarter-sawn

DRYING WOOD

Green wood newly cut from a log contains a very high percentage of moisture. The cell walls are saturated and free water is held by the cell cavities. Drying or 'seasoning' wood is the process of removing the free water and much of the bound moisture from the cell walls. As the wood dries, free water is lost from the cell cavities until only the cell walls contain moisture. This is known as the fibre-saturation point and occurs at about 30 per cent moisture content, depending on species. It is when moisture starts to be lost from the cell walls that shrinkage begins. The loss of water will stop when it is in balance with the relative humidity of its surroundings. This is known as the equilibrium moisture content (EMC).

It is most important that the seasoning process is carried out properly, in order to prevent stresses being created within the wood and to ensure that the EMC is at the appropriate level to avoid problems with swelling and shrinkage.

Air-drying

Air-drying is the traditional method for seasoning wood. The boards are stacked evenly on spacer battens, or 'stickers', which are 25mm (1in) square and are spaced 450mm (18in) apart. The stacks are usually built well clear of the ground in a sheltered position and are protected from rain and direct sunlight. The natural airflow through the stack gradually dries the wood. As a rough guide, it takes about one year to dry every 25mm (1in) thickness for hardwoods and about half that time for softwoods.

This method is inexpensive but can only reduce the moisture content to about 14 to 16 per cent, depending on the relative humidity. For interior use, the wood needs further drying in a kiln or is left to dry naturally in the environment in which it is to be used.

Checking moisture content

The moisture content of wood is given as a percentage of its oven-dry weight. This is calculated by comparing the original weight of a sample block (preferably taken from the centre of the board rather than the end) with the weight of the sample after it has been fully dried in an oven. The dry weight is subtracted from the original weight to determine the weight loss, and the following equation used to calculate the moisture-content percentage:

$$\frac{\text{Weight of water lost from sample}}{\text{Oven-dry weight of sample}} \times 100$$

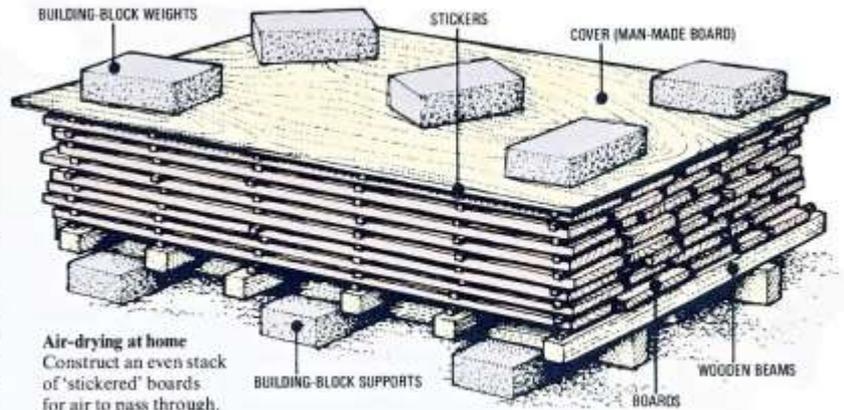
Moisture meters with two-pin electrodes are a simple and convenient way to check the moisture content. The meter measures the resistance of the moist wood and gives an instant reading of the moisture-content percentage.

Insert the electrodes into the wood at various points along the board to check the average level, as not all parts of the board dry at the same rate.

Kiln-drying

Wood for interior use needs a moisture content of about 8 to 10 per cent, or possibly lower, depending on the humidity of the location.

Kiln-drying is used commercially to reduce the moisture content of the wood below air-dry level, and only takes a matter of days. The boards are loaded onto trolleys in stickered stacks and rolled into the kiln, where a carefully controlled mixture of hot air and steam is pumped through the piled wood and the humidity is gradually reduced to a specified moisture content according to the species of wood being dried. Wood dried below air-dry level will try to take up moisture if left exposed – so, where possible, keep kiln-dried wood in the environment in which it is to be used.



Air-drying at home
Construct an even stack of 'stickered' boards for air to pass through.

Stability

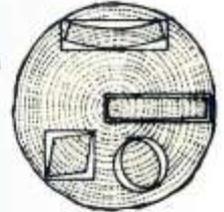
When wood dries, it shrinks. The shape of the board can change or 'move' as shrinkage takes place. In general, the shrinkage along the line of the annual rings amounts to approximately twice the shrinkage across them.

Tangentially cut plain-sawn boards therefore shrink more in their width. Quarter-sawn boards shrink only slightly in their width and very little in their thickness.

Shrinkage movement can also cause some distortion. The concentric growth rings of a tangentially cut plain-sawn board run approxi-

mately edge to edge and differ in length. The longer outer rings shrink more than the inner rings, resulting in a tendency for the board to bend, or 'cup', across its width. Square sections of wood are liable to become parallelograms, and round sections to become oval.

The growth rings of a quartered board run from face to face and, being virtually the same length, suffer little or no distortion. This stability, coupled with an even-wearing surface, makes quartered boards the preferred type for flooring and furniture-making.



Shrinkage movement
Sections of wood will distort differently depending on orientation of the growth rings.

Commercial air-drying
Sawn boards, spaced apart with stickers, are placed on pallets and set in huge stacks at the mill (below).



EVENT CALENDAR 2021

Note: - The following information may be subject to change in date or content,
if in doubt contact a committee member.

July

Tue	6 th	Mini Night 5 to 9 pm
Wed	7 th	Mini Day
Mon	12th	Committee Meeting 0930 hrs
Tue	13th	Mini Night 5 to 9 pm
Wed	14th	Mini Day
Sat	17th	Maxi Day – George Blundell Demonstration – Pedestal Bowls
Tue	20 th	Mini Night 5 to 9 pm
Wed	21 st	Mini Day
Tue	27 th	Mini Night 5 to 9 pm
Wed	28 th	Mini Day

August

Tue	3 rd	Mini Night 5 to 9 pm
Wed	4 th	Mini Day
Sat	7 th	Mini Day
Tue	10 th	Mini Night 5 to 9 pm
Wed	11 th	Mini Day
Mon	16 th	Committee Meeting 0930 hrs
Tue	17 th	Mini Night 5 to 9 pm
Wed	18 th	Mini Day
Sat	21st	Maxi Day – AGM Host Merv Larsson Demonstration – Pens
Tue	24 th	Mini Night 5 to 9 pm
Wed	25 th	Mini Day
Tue	31 st	Mini Night 5 to 9 pm

September

Wed	1 st	Mini Day
Sat	4 th	Mini Day
Tue	7 th	Mini Night 5 to 9 pm
Wed	8 th	Mini Day
Man	13 th	Committee Meeting 0930 hrs
Tue	14 th	Mini Night 5 to 9 pm
Wed	15 th	Mini Day
Sat	18 th	Maxi Day – Host John Jansons Demonstration – 3 turned bowls conjoined (1 piece of wood)
Tue	21 st	Mini Night 5 to 9 pm
Wed	22 nd	Mini Day
Tue	28 th	Mini Night 5 to 9 pm
Wed	29 th	Mini Day

October

Sat	2 nd	Mini Day
Tue	5 th	Mini Night 5 to 9 pm
Wed	6 th	Mini Day
Mon	11 th	Committee Meeting 0930 hrs
Tue	12 th	Mini Night 5 to 9 pm
Wed	13 th	Mini Day
Sat	16 th	Maxi Day – Host Bernie Korent Demonstration - Wood Piercing
Tue	19 th	Mini Night 5 to 9 pm
Wed	20 th	Mini Day
Tue	26 th	Mini Night 5 to 9 pm
Wed	27 th	Mini Day

November

Tue	2 nd	Mini Night 5 to 9 pm
Wed	3 rd	Mini Day
Sat	6 th	Mini Day
Tue	9 th	Mini Night 5 to 9 pm
Wed	10 th	Mini Day
Mon	15 th	Committee Meeting 0930 hrs
Tue	16 th	Mini Night 5 to 9 pm
Wed	17 th	Mini Day
Sat	20 th	Maxi Day - Paul Higgins Demonstration - Custom/special tools for jobs
Tue	23 rd	Mini Night 5 to 9 pm
Wed	24 th	Mini Day
Tue	30 th	Mini Night 5 to 9 pm

December

Wed	1 st	Mini Day
Sat	4 th	Mini Day
Tue	7 th	Mini Night 5 to 9 pm
Wed	8 th	Mini Day
Man	13 th	Committee Meeting 0930 hrs
Tue	14 th	Mini Night 5 to 9 pm
Wed	15 th	Mini Day
Sat	18 th	Maxi Day – Host Keith Jones Christmas Party
Tue	21 st	Mini Night 5 to 9 pm
Wed	22 nd	Mini Day
Tue	28 th	Mini Night 5 to 9 pm
Wed	29 th	Mini Day