

# NEWS LETTER – OCTOBER 2021



“Cubby House” Oyster Bay Oval Como Road Oyster Bay NSW 2225  
PO Box 128 Oyster Bay NSW 2225.

Phone: - 0417 482 452; Email: - [glenn@advancedvoicesystems.com.au](mailto:glenn@advancedvoicesystems.com.au)

Website: [www.oysterbaycubbyhouse.com.au](http://www.oysterbaycubbyhouse.com.au)



## Executive Committee Contact Details

<b>PATRON</b>	Pat Thorpe	02 9524 2504
<b>PRESIDENT</b>	Keith Jones	02 9785 2354
<b>VICE PRESIDENT</b>	Phillip Dean	0416 090 289
<b>SECRETARY</b>	Glenn Lavender	0417 482 452
<b>TREASURER</b>	Steve Hooper	0401 987 003

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## ***OCTOBER BIRTHDAYS***

John Busuttil  
Ken Dick  
Greg Dowse  
Alan Faulds  
Kevin Geerkens  
Peter Hansen  
Sam Lomonaco  
Warren Olsen  
Costa Vlamis

## **A LITTLE REMINDER**

- **ANNUAL GENERAL MEETING MAXI DAY 20<sup>th</sup> NOVEMBER 2021**
- *Tuesday nights will return on 2<sup>nd</sup> November.*
- *Members who have not replied to Frank Williams email reference your new shirt size could please do so by return email or by visiting the Cubby House (no cost to the members, a free shirt).*

## STATE GOVERNMENT'S HEALTH ORDERS

These are the State Government requirements that the Cubby House must follow if it is to open to all members that has had their two vaccinations or have a medical exception.

### Safety Measures & Social Distancing



*Don't enter if unwell, get tested immediately and go home*



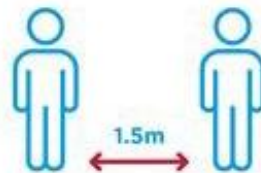
*Check in and out*



*Wear your mask over your nose and mouth*



*Use hand sanitiser*



*Stay 1.5m, apart*



*As per the governments requirement you will need to show your proof of vaccination or medical exemption as a condition of entry*

## **PRESIDENTS REPORT**



Well we are back at long last and hope everyone is well after the lockdown.

The Cubby House will open as per the State Government's requirements.

As the Cubby House is re-opening this week we have changed the October Maxi Day to a Mini Day for those members who wish to attend this Saturday 16<sup>th</sup> October. Tuesday nights will return on Tuesday 2<sup>nd</sup> November. Host for Maxi Day 20<sup>th</sup> November is Paul Higgins and the demonstration is Custom / Special Tools for jobs.

The Annual General Meeting (A.G.M) will be held on the Maxi Day 20<sup>th</sup> November.

Let's keep turning or anything you want.

Keith Jones - President

## **BOOK REVIEW**

### **WOODTURNING TIPS & TECHNIQUES by Carol Rix**

*For this month's book review, I decided to look at a book which may be of help to those starting out in woodturning and looking for suggestions and answers to the many questions that arise when learning.*

*The author, living in Queensland, has been turning professionally for many years and decided to write this book, despite being advised against it by local publishers, after her son embarked on a new career in internet marketing. Her son posted up a one-page site asking people for their questions from which she received over 80 responses ranging from sharpening, tool control, finishes, and acquiring & drying wood, the questions of which has helped her in forming the context of this book.*

*In her introduction, Carol explains, 'the earliest chapters in the book are written for those people who are getting started and need to know about the machinery, the tools to buy, and how to set up a workshop. Chapters 5 to 10 cover techniques for sharpening and using the tools; collecting, seasoning, and sorting the wood; and using the finishes. The later chapters are written for those people who have been turning for a while and wish to take it further.' I feel it is a book that a new woodturner could grow with, starting with the basics and evolving through advanced techniques which incorporate her own innovative approach which should appeal to our lady turners.*

*Following from the above introduction I extracted from her book, Carol covers an extremely wide range of topics from setting up, to basic tools, to advanced work. All along are beautiful pieces to inspire and a gallery of ideas under 'planning and designing a piece.' There are also practice projects for end grain and face grain work, with detailed action shots so you can view the sequence of cuts in the author's procedures. She outlines the uses of each tool, with cautions and tips to avoid trouble. She discusses grain direction and lathe speeds, reverse chucking, jam chucking, sanding and finishing. She has a chapter on sharpening and one on using shop-built jigs. There is a nice glossary of terms with thumbnail photos to illustrate different items.*

*She also shows examples of decorated surfaces, carving, piercing and burning. One chapter goes 'beyond the circle' with nested work, off-centre turning, natural edged work and cut shapes.*

*Carol shows her own work and draws from the work of others such as Neil Scobie, Andrew Potocnik, John Hanrahan, etc. to create a book rich with ideas, tips, and a lifetime of woodturning knowledge.*

*I would thoroughly recommend this book to have in your library. It can be found on our library shelves as **Book No. 12.01.03.***

Good reading – Trevor Simpson



# THE PROPERTIES OF WOOD

*Since wood is a product of nature, each piece is unique. Each section of wood taken from a tree, or even from the same board, will be different. It may have the same strength or colour, but not the same grain pattern. It is this diversity of character, strength, colour, workability and even scent that makes wood so appealing to woodworkers. Working*

*wood is a learning process, and each piece of wood is a challenge to the worker's skills. Only by handling wood and experiencing the way it behaves can a full appreciation of its properties be gained. The natural characteristics of wood are briefly set out below,*

## NATURAL CHARACTERISTICS

The appearance of wood – the grain pattern, colour and texture – is the prime consideration when choosing wood for a project. Its working or strength characteristics are usually a secondary consideration, but they are no less important and the wood must also be selected for fitness of purpose. If you are not familiar with a particular wood which appeals to you, discuss its properties with your supplier to make sure it will suit your requirements.

Selecting wood is a process of balancing appearance with strength, workability, pliability, weight, cost and availability. The appearance and characteristics of wood are determined by the nature of its cell structure.

### Grain

The mass of the wood's cell structure constitutes the 'grain' of the wood, which follows the main axis of the tree's trunk, and the nature of the grain is determined by the disposition and degree of orientation of these longitudinal cells.

Trees which grow straight and even produce 'straight-grained' wood. 'Cross-grained' wood is formed where the cells deviate from the main axis of the tree. Some trees twist as they grow and produce 'spiral grain'. In some instances the spiral growth veers from one angle to another, with each change taking place over a few growth rings; this results in 'interlocked grain'. 'Wavy grain' and 'curly grain' occur in trees that have an undulating cell structure; the former has short even waves, the latter is irregular.

Irregular-grained woods can be difficult to work and finish, as the cells constantly change direction, creating 'wild grain'.

Boards with random or undulating grain display various patterns according to the angle to the surface and light-reflectivity of the cell structure. These effects are exploited in the production of veneers.

The term grain is also used in referring to the way wood is cut or worked. Sawing 'with the grain' refers to cuts made along the length of the wood, that is with the longitudinal cells.

Planing a surface 'with the grain' follows the direction of the grain where the fibres are parallel or slope up and away from the direction of the cutting action. This results in a smooth trouble-free cut.

Planing 'against the grain' refers to cuts made where the fibres slope up and towards the direction of the planing action, producing a rough cut.

Sawing or planing 'across the grain' refers to cuts made more or less perpendicular to the grain.

### Figure

The term grain is commonly used to describe the appearance of wood, but what is really being referred to is a combination of natural growth features collectively known as the 'figure'.

The difference in growth between the earlywood and latewood, the density of the annual growth rings, the concentricity or eccentricity of the rings, the distribution of colour, the effect of disease or physical damage and the method used to convert the wood into boards all contribute to the figure.

Most trees produce conically shaped trunks which when cut tangentially produce typical plain-sawn boards displaying a U-shaped pattern where the layers of annual growth rings are exposed by the plane of the cut. When a log is cut radially or quarter-sawn the annual rings are perpendicular to the plane of cut and the figure is less distinctive, showing a series of parallel lines. Some woods, however, have distinctive ray cells which are exposed by quarter-sawing and produce an attractive 'ray-fleck' figure.

The form of the figure is not restricted to wood from straight trunks. The fork formed by a branch and the main stem of the tree produces 'curl' or 'crotch' figure much prized as veneer, as is burr wood which is an abnormal growth caused by some injury. Stumpwood also yields interesting random-grain figure which, like burr, can be used for turning work.

### Texture

The term 'texture' refers to the relative size of the wood's cells. Fine-textured woods have small closely spaced cells, whilst coarse-textured woods have relatively large cells. 'Texture' is also used to describe the distribution of the cells in relation to the annual growth rings. Where the difference between earlywood and latewood is slight the wood is even-textured, whereas wood with marked contrast in the growth rings has an uneven texture.

## IDENTIFYING WOOD

Some common woods can be readily identified by their grain, colour, texture and smell. However, unfamiliar woods can be extremely difficult to identify – and even experts sometimes have to resort to microscopic analysis of the cell structure.

The following pages illustrate in colour a selection of commercial woods from around the world. Each wood is referred to by its standard name and, where appropriate, its commercial or local names are included.

The genus and species are given in italics. These are all important, since the botanical name is the only universal classification that can be relied on to identify a species of wood accurately. In reference books and suppliers' catalogues the term 'sp.' or 'spp.' is commonly used to indicate that a wood may be one of a variety of species within a genus, or 'family', of trees.

The main source of supply is specified for each wood. However, although the predominant woods in any country are usually the indigenous species, imported woods – particularly exotic hardwoods – can be found in most countries, their availability being limited only by supply and demand.



# SELECTING WOOD

*Timber suppliers usually stock spruce, fir and pine, the softwoods most commonly used for carpentry and joinery. These woods are generally sold as 'dimension' or 'dressed' stock – that is, as sawn or surface-planed sections cut to standard sizes. One or more of the faces may be surfaced. Note that the planing process can remove at least 3mm ( $\frac{1}{8}$ in) from each face of the wood, making the actual width and thickness less than the 'sawn size' quoted by the timber*

*merchant. The length, on the other hand, is always as quoted. Although the majority of hardwoods are generally sold as boards of random width and length, certain types of mahogany, teak, oak and ramin can be bought as dimension stock. Dimension timber is sold by the foot or in 300mm units. Check which system your supplier uses, as the metric unit is about 5mm ( $\frac{3}{16}$ in) shorter than an imperial foot. Always allow extra on the length for waste.*

## Grading

Softwoods are graded for evenness of grain and amount of allowable defects such as knots. The better-quality 'appearance grades' and 'non-stress grades' are probably of most interest to the general woodworker. Stress-graded softwoods are rated for structural use where strength is important. The term 'clear timber' is often used for knot-free or defect-free wood, but this kind of timber is not usually available from suppliers unless specified.

The grading of hardwoods is determined by the area of defect-free wood. The greater the area, the higher the grade. The best grades are 'firsts' and 'firsts and seconds' (FAS).

Many specialist firms will supply wood by mail order – but whenever possible, select the wood yourself. When you go to buy wood, take a block plane with you so you can plane a small sample if the colour and grain are obscured by dirt or by sawing.

## WOOD DEFECTS

*Unless wood is dried carefully, stresses can be introduced which mar it or make it difficult to work. Insufficient drying can lead to shrinkage of dimensioned parts, joints opening, and warping and splitting.*

*Before buying wood, check the surface for splits, knots and uneven grain. Look at the end-section to identify the cut from the log and any distortion. Sight along the length to check for twisting or bowing.*

**Honeycomb checks** occur inside the board when the outside stabilizes before the inside is dry. The inside shrinks more than the outside, which usually results in torn internal fibres.

**Shakes** are splits that occur in the structure of the wood due to growth defects or shrinkage stresses. Cup or ring shakes are splits that open between the annual-growth rings.

**Surface checking** usually occurs along the rays, and is usually caused by rapid drying of the surface.

**End splits** are common and are caused by rapid drying of the exposed end. Sealing the ends with waterproof paint can prevent splitting.

**Bowing or warping** is caused by stacking boards badly and introduces stresses which make the wood difficult to cut. 'Reaction' wood is also prone to cast when dried or cut.

**Ingrown bark** can mar the appearance and weaken the structure of the wood.

**Dead or encased knots** are the remains of dead branches, the stumps of which are overgrown by new growth rings. Dead knots tend to fall out when the wood dries. The grain of the wood surrounding a knot is irregular, which makes it hard to work.



## EVENT CALENDAR 2021

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

### October

Wed 13<sup>th</sup> Mini Day  
Sat 16<sup>th</sup> Mini Day  
Wed 20<sup>th</sup> Mini Day  
Wed 27<sup>th</sup> Mini Day

### November

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

### December

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