

# The Woodworkers' Association of NSW Incorporated

December 2020

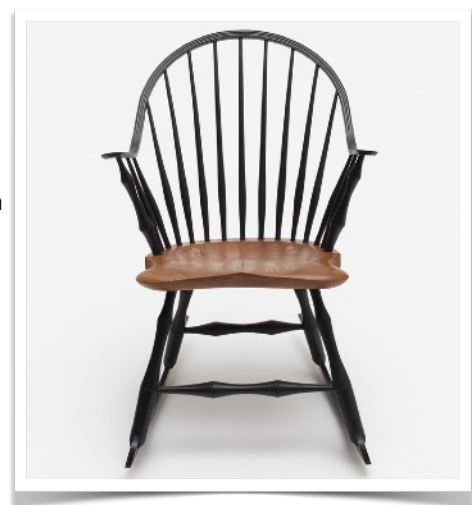
## From the Chair

What an extraordinary year! Let's hope that we have seen the worst of it all. On any view, we have been extremely fortunate to be in Australia. Now we are able to look ahead with guarded optimism whilst many countries remain in chaos. Necessarily, our Association's activities were curtailed in the early part of the year. In March government restrictions forced the closure of the Workshop and the postponement of meetings, classes and gatherings. But by June we were up and running again with access being available to the Workshop by arrangement with **David Palmer**. We are very grateful to our Supervisors who were willing to help keep us open.

In late September classes resumed with **Matt Dwight's** Hand Cut Joints. We have been very busy catching up. **Peter Harris** took the brunt of the work by conducting a 4 day veneering course in early October and then a 4 day box-making course later in October.

**Shane Wiechnik** has run 2 excellent "introductory" courses on Finishing. **Brian Dawson** and **Steve Townsend** ran the Shaker Step Stool course and **Peter Munro** had conducted 2 Introductory Woodwork courses.

It is very pleasing that we have had many new members join the Association despite, or perhaps because of, the impact of covid. We are delighted to welcome Dajin Kim, Parikshit Chapnerkar, Alex Tonkin, Alex Munro, Michael Wilson, Anthony Delaney, Robert McMahon, James Boyce, Rohan Pellizzer, Dimitri Douchin, Tim Kelly, Valerio D'Auria, Akhila Hughes, Dan Liszka, Christopher Walker, Kathryn Sawyer, Nicholas Sproats, Kenneth Giblyn, Alex Law and Andres Criado to the Association. We hope you get involved in the activities of the Association and enjoying sharing your experiences of working with wood.



Continuous Arm Rocker Bern Chandley Furniture.

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Speaking of sharing, our December meeting has become an opportunity for members to mingle and tell stories of what they have made. It started with **Brian Dawson** explaining the process behind his "river tables" and **Gordon Joseph** showed us his progress with dining room chairs. Many members brought items that they had made during the year and gave short presentations of what they had done and why. There was an impressive array of boxes, musical instruments, tables, stools and object d'art. It was an illuminating and friendly meeting where we heard of the trials and tribulations of making, and the joys and elation of completing.

I hope to see you at our next meeting on 1 February 2021, details on the next page. In the meantime I wish you and your families a very happy Christmas and New Year.

*Phil Greenwood*



## WWA objectives

The objects of the Association are:

- to provide a forum for networking and to encourage camaraderie amongst all those who work in wood
- to promote public awareness and appreciation of fine woodwork
- to encourage creativity, design and development of skills and application by all woodworkers
- to represent professional woodworkers and promote sustainability of fine woodwork as a career
- to promote awareness of environmental issues including encouraging the judicious use of our precious native timber resources and use sustainable harvested, recycled and reclaimed timbers.

## WWA Life Members

Richard Crosland

Phil Lake

Kim Larymore

Leon Sadubin

Richard Vaughan

## News, news, news ....

### Where and When do we all meet?

The general meeting of the Association are held in the evening of the 1st Monday of the even months. So, the next meeting will be held on Monday the 1st of February. The meeting after that on Monday the 5th of April and etc. The meetings are held at the Canada Bay Club.

The Canada Bay Club has proved to be a good friendly venue for our meetings. Many members of the association have joined the club (its ridiculously inexpensive) and enjoy a meal and a drink before the meeting starts. You don't have to be a member but it is a way of supporting a club that supports our Association.

Each meeting is advertised through an email to all members. Each meeting these are guest speakers and/or demonstrations of interest to members. These are usually followed by a Q and A session with the presenters. (Please see the Chair's description of the December meeting above.) The Canada Bay Club can be found at 4 William Street, Five Dock and their phone number is 9713 4322.

### Our next meeting...

### *Making wood sing*

### *An extraordinary night of talent and music*

How did the great violin makers, by simply tapping, touching and listening to the wood, know that, after assembly and finishing, the sound would be sublime?

That is how Tony Anderson's presentation for our next meeting starts. Tony will be accompanied at the next meeting by Lerida Delbridge, Assistant Concertmaster of the Sydney Symphony Orchestra and founding violinist of the Tinalley String Quartet and Justin Williams, Assistant Principal of the Sydney Symphony Orchestra and also a founding violist of the Tinalley String Quartet.

Also joining us will be Wei Luk, master luthier and principal of [WG Luk Violins](#). Please visit his website to read about this remarkable man with a fascinating story.

Then [Steve Toscano](#), one of our members, who teaches lutherie through the Australian Guitar Making School, will give a talk on guitar making.

Members are welcome to invite friends and family to join us.

## WWA Committee 2020

### Chair: Phil Greenwood

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### Vice-Chair: Frank Duff

9061 3061, 0422 778 380

[fwduff@icloud.com](mailto:fwduff@icloud.com)

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### Treasurer: Oliver Addis

0419 016 622

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[steve@ibis4.com](mailto:steve@ibis4.com)

**If you would like to join or assist the Committee or be more involved in the Association, please call any Committee member.**

## Shop space available

One of our members Tony Santamaria has a shop in Rozelle. He has offered space in the shop for any member who would like to sell their work on consignment. The shop is located at 615 Darling Street next door to the Woolworths Metro. Consignment terms should be negotiated with Tony who can be contacted on Mob. 0413 999 853.

## Short Courses

This year the Association was able to run seven courses, two of them twice. We managed one course in February before the COVID restrictions were put in place. The remaining courses were run from the end of August after limited gatherings were again approved. Each event was limited to between 4 and 6 members. In all 36 different individuals attended who filled 48 participant places.

### *Well What's Next?*

While not all members are able to attend courses it is important to try to tailor what is offered to member's preferences. In 2021 we intend to again offer a series of short courses. In addition to the topics covered this year some additional courses have been offered. These include spoon carving, marquetry, use of the router, workshop familiarisation and safety.

More importantly we need to know what course you would like to attend or indeed, offer next year. A survey was conducted at the December meeting asking those present to nominate topics they would like to see added to the range of courses. The results both confirmed demand for existing courses and suggested for one we have not yet run. New suggestions included;

- Advanced Hand tools use of cabinet scrapers, planes & spokeshaves
- Steam bending
- Marquetry
- Spoon carving
- Workshop familiarisation
- Design concepts
- Epoxy use
- Visits to venues eg. Richard Parson's Yard

Requests for existing courses included;

- Finishing
- Box making
- Hand Cut Joints
- Introductory Woodworking courses

Please take this opportunity to let us know your preferences in any form of communication that suits your purpose. Please send to Phil nanlohy at [philnanlohy@gmail.com](mailto:philnanlohy@gmail.com) or phone me direct to talk about your idea on 0416022252.

## Meet a member - Rhys Hobbs

Hello everyone,

This time I would like to introduce you to Rhys Hobbs who has spent considerable time and effort educating himself both in Australia and America and has finally settled on a career that he enjoys and has taken up woodworking as a hobby.

Q. Hi Rhys could you tell us a little of your history?

A. I went to Barker College at Hornsby for my secondary schooling and on the whole enjoyed my time there and was decent enough academically and also loved my sport, tennis and athletics being my main sports. For the end of my school, I focussed on science and business subjects. As a result, I didn't explore design-related work such as fabrication or woodworking.

Q. Did you complete your schooling there?

A. Yes, I matriculated in 2005 and in 2006 I took a gap year and during that time I applied for and secured a scholarship at the Marist College, it was in upstate New York and college is what the Americans call University. My achievements in tennis and athletics helped to get me the scholarship. I undertook a Bachelor of Finance degree and also did Literature, Maths, Science and Photography. I matriculated in 2011 and returned to Australia. I got a job in finance and did a stint in data and analytics for procurement in mining. I was still looking for a career in something I really wanted to do. After a while, I signed-up and completed a Master Degree in Interaction Design and Electronic Arts. In a nutshell, the degree focussed on how people use spaces, products and services so that an organisation can improve these experiences for their users. This has led me into a career as a product designer. I am now working for the Aussie tech giant, Atlassian.

Q. When did you do something about your interest in woodwork?

A. About a year ago, in a previous job, I was made redundant. I had several weeks off with nothing to do except apply for work and during that time I started watching woodworking videos online. It piqued my interest so I bought the cheapest table saw I could find – an Ozito. After few basic – and likely not square – projects, I heard about the workshop at Abbotsford. I inquired and spoke with Phil Greenwood and David Palmer and joined shortly after. Since then, I have made an Australian cedar A Frame table, I have also made a napkin tray, a mirror, chopping board and some play gym furniture for my daughter.

Q. Where do you get your wood?

A. Mostly from a building salvage yard and a recycled building material centre. Although I did recently help remove a wall at my parent's place and took the Blackbutt and Jarrah framework with me.

Q. I remember helping you with your a- frame table. You seemed to be really enjoying yourself.

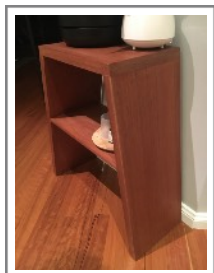
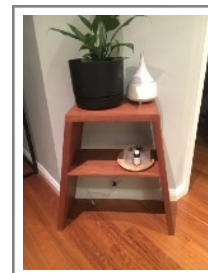
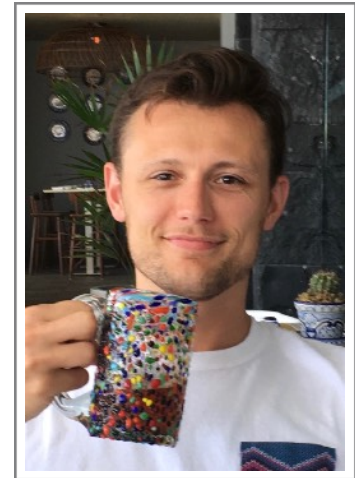
A. Yeah, it was good fun to learn as I went, thanks of course to your help and David Palmer.

Q. What is your favourite timber?

A. I haven't much experience with different types of timber, but so far, Red cedar is a winner.

Well Rhys, keep on making and thanks for giving your time and sharing your story with us.

Peter Dunn.





## What are we reading

A while ago we asked the membership to tell us about their favourite online sources of woodworking information and ideas. Doug Tapp sent us the email below.

**From:** Doug Tapp <58dingo@gmail.com>

**Date:** Tuesday, 6 October 2020 at 10:20 pm

**To:** googleyed Igoogle <philnanlohy@gmail.com>

**Subject:** Links for Newsletter articles....

Hi Phil,

I have listed links to three sites, two new this year, that I have been following, and a third that has been around for quite some time. . The first is a new UK magazine "Quercus" which I have subscriber to - its 100% woodworking and NO advertising - probably the only magazine that I have read EVERY story in both editions to date.

<https://quercusmagazine.com/>

<https://blog.lostartpress.com/2020/06/25/quercus-magazine-yes/>

<https://www.instagram.com/quercusmagazine/?hl=en>

The next site started about 4 months ago as a Zoom meeting where someone does a half hour talk on something woodwork related then takes a few questions for the other half hour - being held in the UK in the middle of the night our time i watch the YouTube that is released every Saturday.

<https://www.facebook.com/pages/category/Personal-Blog/benchtalk101-106100224424296/>

[https://www.youtube.com/channel/UCKOBile\\_C0f1d-jb1kk7A9A](https://www.youtube.com/channel/UCKOBile_C0f1d-jb1kk7A9A)

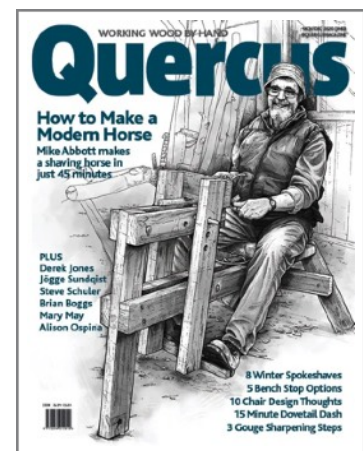
<https://www.instagram.com/bench.talk.101/?hl=en>

And the third is the "Lost Art Press" blog mostly written by Christopher Schwarz which I find most entertaining.

<https://blog.lostartpress.com/>

All of these are well suited for the older woodworker - happy to chat if you would like more info.....

Cheers - Doug



### Richard Crosland's

### School of Fine Woodwork

All tools are provided and work in progress can be stored at the Alexandria workshop.

Phone 02 9313 4142

[www.crosland.com.au](http://www.crosland.com.au)

## Kathy Wise Intarsia Artist

Thanks to Frank Duff who sent in this review article

***“Intarsia Woodworking Projects*** is a great book for beginners as well as advanced woodworkers. Intarsia enthusiasts can get right to work with this array of more than 21 full-size patterns suitable for a wide range of skill levels. It features 3 step by step tutorials, one each for beginner, intermediate and advanced projects. Displaying an artistic style of woodworking that focuses on nature, the outdoors, and nostalgic scenes, these full-size patterns—bound into a pocket at the back of the book, no photocopy scaling necessary—include whimsical holiday animals, a classic rose, colorful lovebirds, a lighthouse scene, and a farm scene. A brief, getting-started section provides hints on which types of wood and blades to select as well as how to shape pieces, guiding those new to intarsia or serving as a quick refresher for more seasoned crafters. The rose pattern in the first tutorial is very easy and fun to do and it is a good place to start for a beginner. The price is \$24 US. and \$42 Canada including shipping.



***Intarsia Woodworking for Beginners*** is not just for beginners, don't let the title fool you. This book has over 23 assorted patterns starting with several very basic beginner lessons & ending in exciting intermediate projects. A must have addition to your Intarsia library for woodworkers of all skill levels! The price is \$24 including shipping for US & \$42 Canadian shipping.

***Intarsia Birds: Woodworking the Wise Way*** has 30 Bird Patterns for Beginners to Advanced Woodworkers. It has beautiful photographs and multi-views of each bird project, along with four easy to advanced step by step projects which clearly explain the techniques for creating realistic Bird Intarsia projects. **of 13** The Wood, Tool and Supply sections have lots of helpful reference information. Chapter One: Basic Intarsia Steps, will provide hints as how to shape feather and wing pieces, gluing and finishing, and how to inlay small pieces, guiding those new to intarsia or serving as a quick refresher for more experienced woodworkers. Patterns include : Eagle, Peregrine Falcon, Robin, Great Horned Owl, Macaw, Turkey, Crow, Screech Owl, Swan, Loon, Barn Owl, American Kestrel, Hen, Rooster, Quail, Pelican, Red-tailed Hawk and many others. The price is \$24 including shipping for US & \$42 Canadian shipping. Click to [BUY NOW](#)

**How to transfer the pattern onto the wood** There are several methods for laying out your pattern onto the wood. You will have to decide which method you like to use the best.

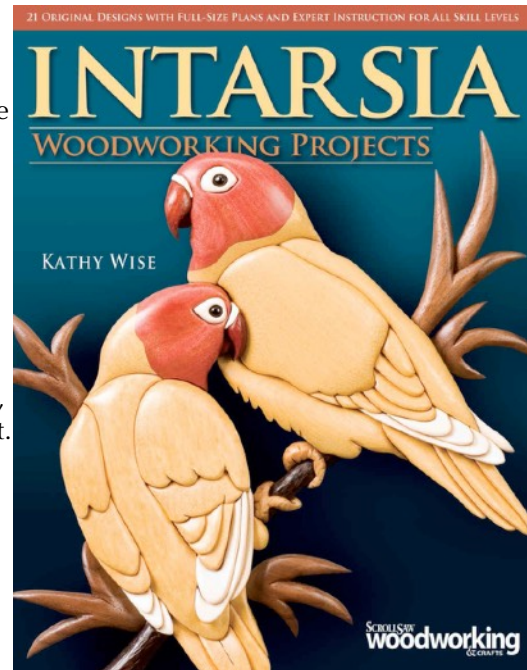
- **Copy and Paste:** Make several copies of your pattern pieces and spray adhesive to adhere the copies to the wood. . You can also cover your board with clear packing tape & then stick the pattern on top.
- **Carbon paper tracing:** Using carbon paper under your pattern, trace each piece onto the wood.
- **Trace edges and fit:** After each piece is cut, lay it next to the adjoining pattern piece and retrace your cutting line for a tight fit.

I like the Copy and Paste method because I believe it is faster and easier than other methods. You will have to decide for yourself which method you like, whatever works best for you. First I make several copies of the pattern, up to 6 or 7 depending on how many pieces. Then cut apart each piece and group into colors. You can mark each color group pattern piece with a specific colored marker to make it easier. I spray the back of the pattern pieces and adhere to the shiny side of Contact Brand contact paper. Cut the pieces apart. Peel and stick your pattern pieces to the wood. The reason I like using the pattern glued to the contact paper is it will peel off easily without leaving a gummy glue residue on the wood. It also lubricates the blade and helps prevent some woods like cherry from burning when you cut. I often change my mind when positioning patterns on the wood and I can peel off easily and reapply. Always pay attention to the grain direction on the pattern.

You can also use a Xyron machine which will stick your pattern to a roll of peel-able adhesive backed paper. Go to your local craft store to find them. Tack or Pre-Glue pieces together I use CA glue to tack the pieces together on many of my projects before gluing to the backer board. Lay the pieces in place on your pattern and glue them one piece at a time, putting them back in place on the pattern. For larger projects, divide it into a few smaller sections and glue them together. Another good method is using 100% silicone glue (same as the clear caulk in a large tube) to tack the pieces together before final gluing. Lay the pieces on the pattern and tack the sections together with two or three small dots of silicone, taking care to follow the pattern carefully. Don't put on too much glue, you don't want the silicone pushing up through the seams. Let dry over night. Now when you glue your piece to the backer board with wood glue, your pieces will stay in the correct place. If you have to break it apart to adjust a piece, it will do so easily.

### CA glue for sanding several pieces at once

For a nice flowing contour, you will want to sand some pieces together as one (for example: the neck of a horse). Then you can take the pieces apart and sand each piece a bit more. My favorite method is to use Instant T Glue (CA) ...it is very fast and easy. I use it 90 % of the time. Put two or three small dots of instant T Glue on one side of your two pieces. Spray with accelerator and fit back together on top of a very flat surface covered with wax paper. As you are holding it together, twist it as it dries. Twisting will prevent it from sticking to the paper. It will only take about 15 seconds to dry completely so you have to work quickly. Add on other parts one at a time. Now your piece is glued together and you can sand the contour you wish. To take the pieces apart, simply rap the pieces on a hard surface and they will break apart. If you can't break it back into two pieces easily, you used too much glue and will have to re-cut it apart. Don't breathe the fumes as you cut. Practice on some scrap wood before you try it out. Small, fragile or delicate pieces can not be used with this method. Once you get good at using the glue method you may never make another shim.



### Ebonizing Wood

The definition of Ebonizing is "to stain black in imitation of ebony (Circa date: 1828 from the Merriam-Webster dictionary). There are several different ways to ebonize a piece of wood: staining it with black stain , using India ink, using black shoe polish, using black permanent marker or by using a mixture of common household ingredients. I like the chemical Ebonizing method of a solution of vinegar and ferric nitrate powder on 16 different species of wood. It will cause a chemical reaction that changes the color of the wood when soaked or brushed on. You can use any of these three different types of iron & Vinegar solutions (Rusty nails, steel wool and ferric nitrate)

- **Ferric Nitrate 1/2 teaspoon & 1 cup vinegar:** The ferric nitrate solution works the fastest and darkest without having to soak in vinegar for an extended time. It is easy to control the intensity of the black by adding or subtracting the amount of ferric nitrate you add to the vinegar. Iron(III) nitrate, or ferric nitrate, is the chemical compound with the formula  $\text{Fe}(\text{NO}_3)_3$ .
- **Rusty nails & 1 cup of vinegar:** Let set a few hours or a day, longer it sets the more intense the color. The degree of rust on the nails effects the color as well.
- **Steel Wool & 1 cup of vinegar:** Cover the steel wool completely with the vinegar. Let set a few hours or a day. It also gets darker as it ages. The steel wool tends to break down and leave particles in the solution. Strain the solution before applying. Woods which are high in tannin acid such as walnut and oak seem to work best for a very black finish. Tannin acid which is found in tea also helped to intensify the black effect on other woods. Maple and Ash will turn a light gray.

See also -

[www.kathywise.com](http://www.kathywise.com)

[www.wiseintarsia.com](http://www.wiseintarsia.com)

<https://wiseintarsia.com/gallery/> ... link to YouTube videos"



# Simple Joinery

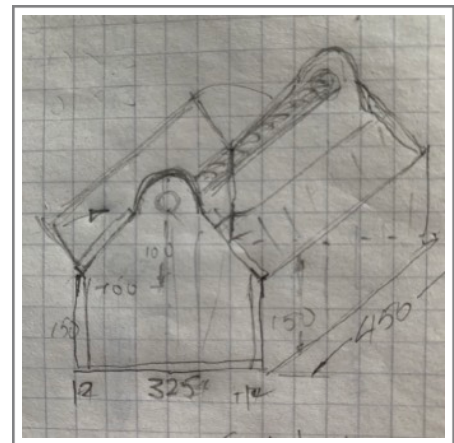
## Making a Carpenter's Carryall

### Introduction

This article is an edited version of the notes given out in February's Introduction to Woodworking course run by myself and Clare O'Reilly. In this course the participants made a Carpenter's Carry All. The overall purpose was to guide participants through the process of designing, constructing and personalising a simple project. The questions in the outlined panels below were posed in discussions throughout the day to encourage the design thinking and problem solving that is inherent in all woodworking projects.

### Preparing your design

A design is an implementation of solutions to a considered problem. In this case something robust to carry carpenter's tools. The Carpenter's Carry All is made of 12 mm plywood and is joined using wood glue and screws. Technically, all the joinery used is "fastened edge to face joints." You may wish to vary the design and hence the dimensions below to something more suitable for the purposes that you have in mind. A sketch drawing is helpful in visualising how the design that you have in mind can be put together. Label it to show how the constituent pieces of the project will fit together. In this project the Base is screwed up into the Sides and the Ends as it will bear most of the load. This means that the width of the Base needs to be the width of the Ends plus 2 times the thickness of the sides. The length of the Base is the same as the length of the Sides.



- The Base is 450 (l) x 324 (w) x 12 mm x 1
- The Ends are 350 (h) x 300 (w) x 12 mm x 2
- The Sides are 450 (l) x 150 (h) x 12 mm x 2
- The Handle is a 22mm dowel at least 450 mm long.

What initial thinking would I need to complete if I were starting this project from scratch?  
How would I document my design, select the wood and then cut it to make the pieces of my kit?

### Finalise your design and create your project kit

For the Intro course we pre-cut the plywood to the dimensions above. We made paper templates with two variation for the shape of the End pieces, recycled some doweling and sourced sufficient quantities of glue and the plywood screws we intended to use. Additional plywood was made available so that the participants could add divisions or additions to the basic design. We had in effect created a project kit. If you choose to make a project like this one then you will need to do this too.

Once you have created your kit please inspect all of the pieces and work out how they should fit together. Use a common letter to label the three 90° angles on each of the three pieces of ply that meet at each of the four bottom corners. So, you will have an A corner of the box, a B corner and so on. Please think about and prepare any divisions or additions to the basic box design. Cut them out now.



How could I make my project more useful by adding elements to the basis design?  
How can I pre-finish parts of the kit to simplify the final finishing when the project is complete?



### *Set up your working area*

During the course each participant had half a bench on which to work. What is your situation? Please think about how you want to set out your working area. This kind of simple joinery can be done without a dedicated bench but it is good safety practice to have a clear area on which you can plan, measure, cut and assemble the pieces that make up your project. Remember to leave a space for your note pad.

The Base, the Sides and the Ends need to be cut to size. This can be done using whatever hand saw you have available. Pull saws are relatively inexpensive and work well when cutting straight lines. Power saws and table saws are also a quick way of getting this part of the project ready.

Decide which surfaces will be the inside and the outside of each piece. Use a sanding block to improve the smoothness of these surfaces. The appearance of cheaper quality plywood can be considerably improved by sanding through several grit grades. Now is also a good time to pre-finish the inside surfaces of the box. Remember to tape over the edges where the adjoining piece will be glued and screwed. Glue binds more strongly when joining raw surfaces.



### *Cutting out the Ends*

Please set out the pieces of your kit focusing first on the end pieces. The Ends now need to be finalised. Any curved edges can be cut on the small bandsaw or by hand with a coping saw. The two large holes need to be drilled out to allow for the placement of the Handle. A Forstner bit equal to the diameter of the Handle is best.



### *Pre assemble the pieces*

Check that all the pieces you have cut out will in fact fit together as the project you have designed. The assembly process can be summarised as follows

- Mark out, drill and counter sink all the screw holes,
- Clamp each corner and drill through the existing holes into the edge of the piece to be attached
- Un-clamp, add glue and screw the two pieces together.

### *Marking out the screw holes*

As the Base is screwed to the Sides and the Ends from the bottom up start marking out the screw holes around the perimeter of the base. The short side of the Sides (sorry!) are next marked out as they will be screwed to the Ends from the outside in. Once all the holes have been marked they can be gently indented with a centre punch. The point of punching the holes is to improve accuracy when using the drill. Once all these holes are marked out, they can be drilled and then counter sunk. There were 30 screws in the Carpenter's Carryalls we made in the Intro course. We chose that many to make sure the Base stand up to the rough use that the Carry all could expect.



Why can't screw holes be marked out close to the bottom corners of the box?  
What would be the best distribution of screws given the purposes to which you will put your project?

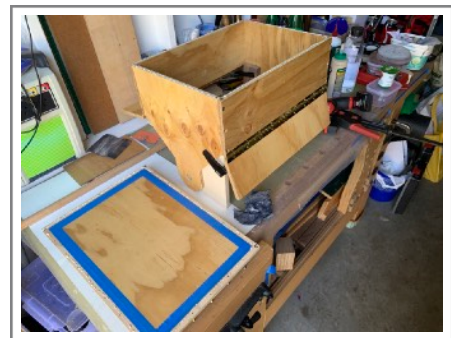
## *Drilling the holes*

It is important to make sure that the screw holes are drilled perpendicular to the side of the pieces on which they have been marked. This is because most of the screw is going into the thinnest dimension of the wood. In this project we are use 40mm clipboard screws. If using a drill press keeping the holes vertical is relatively simple. They are designed to do this. If using a hand drill placing the end of an engineer's square next to the drill bit will help to judge if drill bit and therefore the hole will be perpendicular. Countersinking each hole requires the gentle use of a specific drill bit. It allows space for the tops of the screws to sit flush with the surface of the wood.

What size drill bit should be used for this first set of holes? What size for the holes for the Handle?  
How can you hold each piece still while you are drilling?

## *Clamp each edge and redrill*

The letters you placed on the corners will help to keep track of which edges of which pieces are to be joined together. Select two pieces to be joined and check which edges go together. Using a square block, clamp one edge of the first piece to be joined so it is flush with an adjacent side of the block. Next clamp the other piece to that side of the block so it is flush and aligned with the first piece. This holds the two pieces together in the correct position. The pre-drilled holes will guide the redrilling into the clamped thin edge but care and judgment is still needed to ensure that the hole is drilled into the middle of the 12 mm edge of each plywood piece. Use a thinner drill bit for this tapered end of the hole. This whole process is repeated for each edge where two pieces need to be joined.



## *Unclamp, add Glue, ReClamp and Screw*

Now all the holes have been drilled the project can be assembled. As each edge is screwed together a bead of wood glue is added to strengthen the join. The order of assembly should not matter. One method would be to join a Side to an End and then join these two pieces to their side of the Base. The Handle should now be inserted in its holes. The other Side and End can then be joined and added to the Base and the Handle. The remaining two edges can then be screwed together.

The assembled Carry All should now be clamped to achieve two goals. First is to square up the box and the second is to strengthen the glue bond. It is a good idea to remove as much of the squeezed out glue as possible. This can be done with a wet rag and a scraper while the glue is still fresh.

## *Finishing the Carry All*

Having created the basic 'box-with-a-handle' project internal divisions can be added to customise it for your intended purposes. Usually a low, narrow division the length of the box is added to one side to nestle a plane. A suitable sized piece of wood is cut and glued in place and perhaps nailed or screwed to the Base and Sides. Other common additions include slots for narrow tools such as squares and chisels, lids on top and feet in the bottom corners. If your Carry All is not to be used for woodwork tools, then other divisions may be useful. The project can also be finished in another sense of the work. It can be coated with a protective oil, varnish or paint to help to waterproof it, to extend its life and to improve its appearances.



Phil Nanlohy



## A Table of Two Weeds ...What the Dickens!

Article, photographs and coffee table by Graham Kemmis from the Hornsby Woodworkers Men's Shed.

Have you ever considered making something in timber from a garden weed? I am not referring to making a reefer (dope cigarette) from marijuana, but something useful like a tool handle or a bowl etc. I have gone a step further and made a small table from Privet (the gardener's menace) and Camphor Laurel (the dairy farmer's nemesis as consumption of the leaves taints milk).

Many woodworkers have produced beautiful turnings from Camphor Laurel and other useful items, but not many have considered using Privet.



So my project was a coffee table where the legs are Camphor Laurel (*Cinnamomum camphora*) and the table top of Privet; the broad leaf variety (*Ligustrum Lucidium*).

The dark shading in the usually creamy white timber is caused by rain water which has stained the timber prior to it being felled and milled.

The planks are laid across the top because the tree was only small in diameter. They are joined edge to edge using a modified tongue & groove method. The table edging is privet, not effected by water staining.



However, this method of layup and jointing does present a potential problem, that being expansion and contraction of timber across the grain: you may have seen older tables with this problem, a crack down the middle. The table top must be allowed to expand and contract on the supporting frame; this is done by small pieces of timber called buttons fixed to the underside of the top but free to move gradually in slots cut in the frame. I have solved this problem by fixing a support at right angles under the top planks, which allows movement, this support slides in a half mortise at each end. This is different but effective. I hope this will encourage the use of timber "weeds" as I believe they have great potential in the future.



## Many thanks to...

**David Palmer**, our **Secretary** who in addition to keeping the committee functioning has taken on the timetabling individual member's access to the Spring Street workshop as part of his role as **Workshop Supervisor Organiser**. If you would like to look a place email David at [secretary@woodworkersnsw.org.au](mailto:secretary@woodworkersnsw.org.au).

**Tim Majors** and **Kevin Wallace** for installing the back room exhaust fan and for kitchen improvements.

**Peter Harris** for continuing the complex task of maintaining the workshop machines, the constant sharpening and prompt repairs as needed.

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And finally, **Phil Greenwood** for herding all us cats and for keeping the association moving forward in these difficult times.



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