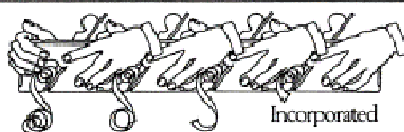


WOODWORKERS' ASSOCIATION OF N.S.W.



Jan—Feb 2010

www.woodworkersnsw.org.au

In this issue, we feature the work of **Hugh Jones**, well known for his extraordinary harps. Hugh has decided on stepping up to a greater degree of difficulty in **THE CREATION OF TWO MEDIEVAL PIPE ORGANS FROM IMAGES.**

A project in four stages.

- (1) Gathering and interpreting from pictures the basic knowledge necessary to complete the instruments.
- (2) The design process
- (3) The fabrication process
- (4) The exhibition of the finished instruments.

Hugh's work can be seen on his web-site <http://www.harpaustralia.com>

Continued Page 6



Next meeting: Monday 1 February 7:00 PM for 7:30

Featuring a presentation by Alan Perry on 19th and 20th century furniture

**POWERHOUSE MUSEM
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Parking available in carpark Macarthur St adjacent to the Museum

Meeting fee \$4

Visitors welcome—first visit free.

The Woodworkers' Association of NSW, Inc

ABN 51 544 261 324

Correspondence to PO Box 1016 Bondi Junction NSW 1355

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Editor Warwick Wright **Assistant Editor** Paul Barton

Aims of the Woodworkers' Association of NSW, incorporated

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 of sustainably harvested, recycled and reclaimed timbers.

Opinions expressed in articles in this newsletter are not necessarily those of the editor or the Committee of The Woodworkers' Association of NSW Inc.

Articles for the next newsletter should be forwarded to Warwick Wright by mid March 2010.

Welcome to new & returned members.

TBA
 Membership secretary
 on vacation!

woodworkersnsw.org.au

For contact details, discounts, members gallery and much more

Membership is open to anyone interested in woodworking, both hobbyist and professional. The Association meets every second month; the first Monday of every even month.

From the chair.

Happy New Year

I kept an eye on the newspapers and television news and did not hear of any of our members doing anything newsworthy (good or bad) over the holiday break so I hope that I am safe in assuming that all of you made it through unscathed and in fact, had a good holiday with family and friends.

As is normal at this time of year, the newsletter is very short as most people involved are still in holiday mode and several are scattered to the four corners of the globe.

2009 in review

Last year saw the passing of three notables of the woodworking fraternity in Sam Malouf, James Krenov and Tom Harrington. In keeping with the “run of threes”, let’s hope that 2010 brings us some better news.

On the good news front, we have managed to secure a lengthy tenure from the Canada Bay Council for The Shed. I am indebted to Phil Greenwood for his efforts in securing this and I hope that he

can give the membership the finer details at our next meeting.

On the other hand, it seems that our efforts in trying to win back the September time-slot for the Parliament House Exhibition have come to nought. There will be other opportunities.

2010

Although we have missed out on our exhibition, we still have the opportunity to make our presence felt at the Timber and Working with Wood Show. I would really like members to make an effort to put some piece into the Gallery competition.

In previous years we have had themes of tables and then chairs. This year it will be items of containment. This can encompass cabinets, chests of drawers, blanket boxes and the like. Past experience has shown that show patrons like to see work in progress as well as finished items, so don’t be afraid to contribute. Remember that we are the only group at the show that has a major focus on fine furniture items.

Just to encourage you a little more, we will be conducting a competition amongst members to make a “container” that must

fulfill a certain size criterium. We will announce this at the next meeting

Volunteers needed!

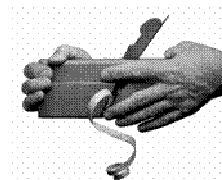
As in previous years, volunteers are needed, both for setting up and dismantling our stand at the show and for manning our stand. It is not an onerous task if we have the people and in fact the experience can be very rewarding. Please contact me if you can help.

Shed Day

On the 28th of February we will be having a “Shed Day” There will be serious business while a couple of the committee conduct a stocktake of our assets but for the rest, it’s a sausage sizzle and a chance to fiddle around, relax, chat or whatever.

Let’s all enjoy our woodworking in 2010.

Paul Barton



The Christmas Meeting

As promised, the Christmas meeting was short on formalities and long on conviviality. Even the formal part was slightly informal with members throwing up problems from the floor and other members doing their best to give good advice. This is a large part of what we are all about—learning from each other.

As it was Christmas, the lucky door prize “gifts” were a little better than normal with a refurbished Stanley No 5 plane and two carvers mallets being amongst the better prizes.

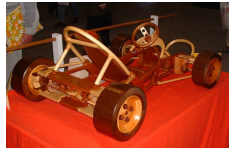
It was decided in the weeks prior to the meeting that a Members’ prize also be awarded. Many of our members are not able to attend meetings, especially those who live some distance from Sydney. These people are then, by default, automatically excluded from the general meeting door prizes.

All members’ names were put “into the hat” and the lucky winner of the \$75.00 Carbatec gift voucher was John Roebuck.

Members' Classifieds

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Brush the Dust Off and find

the woody below

conducted by David Hire

What would you do if you had a problem with a hand plane? Who would you consider asking for help? I believe the most popular response would be Jim Davey! So, let's ask some questions of Jim Davey.

dh Jim, how long have you been a member of WWNSW?

jd In August/September 1991, I saw the WWNSW's exhibition "Hands On" at the State Library. I then joined WWNSW in December 1992.

dh And you served some time as Chair for WWNSW, also?

jd Yes, I joined the Committee in 1993/94 and followed that up with 2 years as Chair.

dh How has the organisation changed?

jd That's hard for me to say because being based in Nowra, it's not always convenient for me to attend Sydney meetings.

dh You are known as a specialist on hand planes. Why hand planes? Why not hand saws or some other tool?

jd About 18 years ago, I went to a Sunday market and picked up a # 4 plane and was intrigued by the patent dates. There was a man named John Walter who used to write a newsletter about Stanley tools. I started with issue # 6 of his newsletter and got through to

the last issue # 21. Since then I've picked up the first 5 issues for a complete set. A wealth of information in those newsletters.

Here, I have an early Stanley plane and there's no frog adjustment. Other early ones had no lateral adjustment lever. Then when lateral adjustment levers came in, they had a bar at the top initially, not the round disc that we see now.

To start with, I wanted to maximise sharpness and later it became a quest to get peak performance from these old beauties by fettling (tuning) them.

Then about 8 or 9 years ago, I had a plane that I no longer wanted so I put it up for sale at an exhibition held by the Shoalhaven Woodcraft Society and it sold.

I progressed from the sale of tuned planes to the sale of waterstones, diamond plates, Veritas Mark II honing guides and sharpening supplies. I also offer a tuning or fettling service for hand planes.

dh How many hand planes do you have?

jd I don't know, but when anybody asks I always tell them 40.

dh Tell us about the Shoalhaven Woodcraft Society.

jd It's the local woodworking club based in Nowra. We have monthly meetings - usually with a guest speaker. We also have Saturday workshops on sharpening, plane tuning, finishing, box making, etc. Some workshops are held at the

Nowra Mens Shed or other venues.

dh What about chisels and their sharpening? I noticed a box of excellent freshly turned handles.

jd Well, yes, I turn chisel handles and have boxes of chisels that need cleanup and sharpening. But it takes quite some time to make a chisel presentable compared to what you can sell it for. It is all good fun but it does take time away from woodworking.

dh Tell us about your other career.

jd I distribute electro-pneumatic beds, full-time, for chiropractors.

dh What aspect of woodworking is your speciality? turning? marquetry?

jd I used to make a lot of free form bowls.

dh Do you have a favourite species of wood you like to use?

jd Ring Gidgee and Australian Red Cedar

dh What is your favourite item of woodworking that you like to make?

jd Boxes.

dh What is your favourite finish?

jd Shellac and Bees wax.

dh Is there a particular era of furniture that you like and do you make pieces in that style?

jd No furniture era as such, but I enjoy making the American style of machinist/engineers' toolbox with lots of small drawers. I am currently finishing off a new kitchen for my wife.

dh You have an excellent workshop facility? Tell us about it.

jd Well it's basically a 3 car garage. I have a small Mini Max combination machine, 14 inch bandsaw, 2 mini lathes and many hand planes.

dh What is your favourite thing about woodworking?

jd I get a lot of satisfaction from the transition from tree to timber to finished article. Some of the wood in the kitchen I have broken down with a chainsaw, sized, machined and finished.

dh Least favourite?

jd Nothing really, don't even mind a bit of dust.

dh What has been your greatest success?

jd Don't know.

dh Would you like to share a woodworking embarrassment?

jd Nothing lately.

dh What is your favourite joint?

jd Dovetails, I suppose.

dh Do you prefer machine power or are you a traditionalist?

jd I enjoy hand tools, espe-

cially hand planes. Finishing a surface with a hand plane can save a lot of sanding and dust.

dh How can fellow woodworkers contact you?

jd My email is jdavey@bigpond.com and website is www.jimdavey-planes-sharpening.com. I also run an ad in Australian Wood Review and TTGNews.

Jim, thank you for your time and all the best for your woodworking future.



From Page 1

AN INTRODUCTION TO A RATHER UNUSUAL PROJECT.

Even though I am principally known as the only person in Australia who has created an orchestral harp, there is a different side to my work, namely, in early keyboard instruments. My professional career started in the field of pipe organ making and I still find such instruments not only fascinating but also a great challenge in craftsmanship.

I no longer have a great deal of time left over from my harp-making but every now and then feel the urge to do something different just for fun and to break the enormous concentration necessary for orchestral harps.

In primitive form pipe organs originated 2000 years ago, however only one playable pipe organ in unaltered condition has survived from pre 1500, a small instrument known as a positive from 1380 in Salamanca Cathe-

dral, Spain. There are however many illustrations of instruments, so this is my starting point.

Two of my pet schemes are the creation of two organs both from the 1400's which only exist as artists images, using suitable Australian timbers into the bargain.

In this article I will explain the methodology this project involves, how the artists images give sufficient clues, and hope to show and explain in successive

journals of the progress made until the process is complete.

Gathering and interpreting from pictures the basic knowledge necessary to complete the instruments.



One of these organs is part of the altarpiece "Het Lamb Gods" ("The Lamb of God") in St Bavo's Cathedral, Ghent, Belgium, painted by the renowned painter Van Eyck in 1432. This particular panel represents angel musicians in heaven, who incidentally all look identical. I believe it depicts with great accuracy, a real instrument not a heavenly one. The casework is clearly made from quarter cut European oak, (*Quercus robur*) as it is possible to see blotches representing the rays on the timber faces. The natural keys are made from a golden coloured timber, almost certainly European boxwood (*Buxus sempervirens*).

The accidentals are a dark brown timber which could be anything.

It has one rank, (pipes of the same family), of pipes in two rows.

The front pipes are made from a high tin content metal, more than 70%, as they have no blotches consistent with the usual 60/40 Tin Lead material known as spotted metal used in most organ pipes. If they had been spotted metal then the artist would have shown the spots in the same manner as he has shown the rays on the oak casework.

It has low relief carved roundels above the keyboard, all different, to break up the monotony of the angels all being the same, it also has a protruding lock down key, which probably activated a tremulant. There is also a shadowy angel behind the organ who would be pumping the bellows.



The other image is from a tapestry in the "Museum of the Middle Ages" (Museum of the middle ages) in Cluny, France.

The group of tapestries which dates from between 1486 and 1500 depicts various things but

particularly the senses Taste, Smell, Hearing, Touch and Sight, with the organ representing Hearing. It is played by a rather posh looking lady of an obviously rich household, with a young girl pumping the bellows at the back of the instrument (an onerous task). These tapestries were also the subject of a novel "The Lady and the Unicorn" by Tracy Chevalier, a good read. A booklet of the tapestries "La Dame a la Licorne", is also available from the museum.

Being from a tapestry it is a much less accurate image than the Ghent painting, but its most obvious features are that it has one rank of pipes with keys that are short, with very wide accidentals and being golden are made of boxwood, the casework is a light coloured timber with some interesting fine carving including an amusing Lion and a Unicorn, so is likely to be Holly (*Ilex aquifolium*), Sycamore (*Acer pseudoplatanus*) or Hornbeam (*Carpinus betulus*). I would consider that Linden, (*Tilia spp*) though an excellent carving timber and pale in colour, would be too soft for such work.

Both organs are known as positives, i.e. they were designed to be free standing and played with two hands, in contrast to the "Portative" organs of the time which were played with one hand while the other pumped the bellows. As a result both are considerably larger than a portative instrument, and were in accord with the rapid escalation of chordal music during the fifteenth century as exemplified by the composers Josquin de Prez and Johannes Ockeghem.

Continued next issue

Happy retirement David Davenport

One of our members, David Davenport, has decided to trade in the tools for paint brushes. David is an ex-architect who became a furniture maker in Mudgee and who has decided that a watercolour brush weighs a lot less than a

slab of Red Gum. David is offering the contents of his workshop for sale.

David can be contacted, if necessary, on davport@harboursat.com.au

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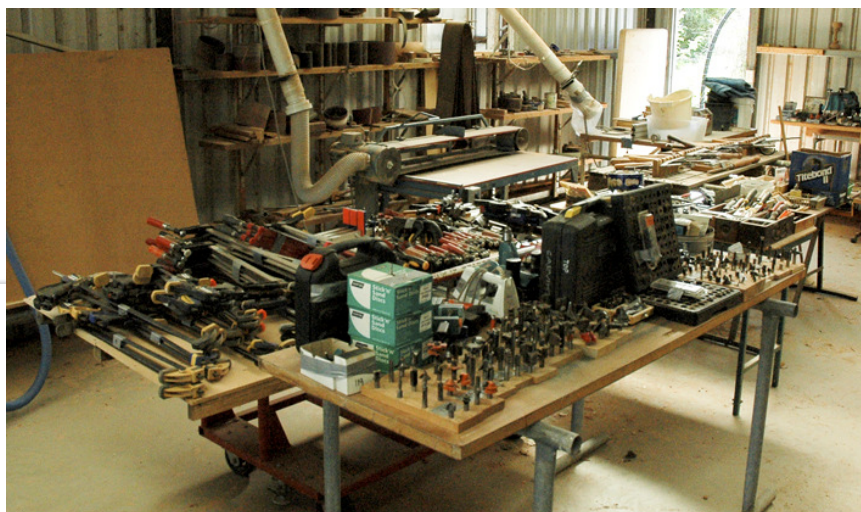
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Above - Cabinet designed & made by Tim Rousseau

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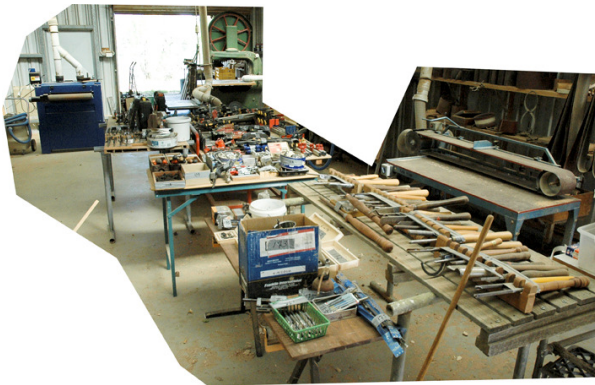
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Above - Tim Rousseau in his workshop in Maline, USA

More items from David Davenport's workshop



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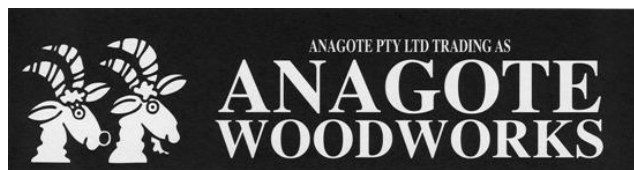
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www.woodworkersnsw.org.
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**Not all members with web
sites are included in the
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would like to be included
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Sturt Fine Woodworking 12 Week Courses 2010

1st February - 23rd April

Tutor - Tim Rousseau

Fine furniture designer and maker, Tim Rousseau from the USA, has a studio near Rockport, in Maine, USA where he divides his time equally, between being one of the leading instructors at the Centre for Furniture Craftmanship in Maine, and making commissioned pieces for clients from all over north America.

Fee \$7,300



3rd May - 23rd July

Tutor - Tim Foster

Tim Foster has worked for the past 28 years as a professional Furniture and Cabinetmaker in many areas of the industry including: kitchen manufacture, domestic furniture manufacture, commercial fit-out and shop fitting as well as the fine wood working and design field. He completed a Diploma of Art & Graduate Diploma of Art majoring in woodcraft and furniture design in 2002. He has taught Fine Woodworking, Kitchen Design and Materials & Technology at tertiary level. Throughout the past seven years Tim has exhibited his work continually in many of the capital cities of Australia.

Fee \$7,276



9th August - 29th October

Tutor - David Uphill-Brown

David Uphill-Brown graduated from Pamham, UK in 1981 and then moved to Canberra where he established his reputation as a designer and maker of fine furniture, working on commission for domestic and architectural clients. Commissions include work for the parliaments of Australia, Papua New Guinea, the Marshall Islands and the Solomon Islands. David has an equally strong background in teaching and served as Academic Director and Principal of the Australian School of Fine Furniture in Tasmania until 2004 and then as Instructor at the Centre for Furniture Craftmanship in Maine, USA.

Fee \$7,276



Payment of a deposit will confirm your place in each course

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