

PO Box 1016 Bondi Junction NSW 1355

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May June 2012 newsletter

Woodworkers Association of NSW

CANCELLATION NOTICE

I regret to inform that the Parliament House display in September will not proceed. Although we booked the space over two years ago, the current President of the Legislative Council has decided that the display is not suitable for the Fountain Court. An alternative space has been offered, but it is completely inadequate. We have asked for the decision to be reversed and have pleaded our case by correspondence and in person without success. The committee is investigating alternatives or a future members' display. Any member who knows of a suitable venue is invited to contact the committee.

*Phil Greenwood,
WWA of NSW Chairperson*



Winning toaster tongs by Phil Greenwood

Inside this issue

Master harp maker Hugh Jones tells us about his sideline . . . **Page 3**

Alan Perry returns with a new series on Ricketts and Thorp . . . **Page 10**

"I wanted to make something that was useful with recycled timber. Every household with a toaster needs toast tongs!"

Initially, Phil made the tongs using a WASP sanding belt attached to a drill press. From the drill press he went to a sharpened a spokeshave blade and discovered the joys of using it.

He cuts the blanks on a table saw, then shapes two at a time -

each set is always different. The wedges are cut by hand using an Anglemag. More recently, Phil has been using a dropsaw with varied success. Getting the angle right for the tongs is the challenge.

The wedges are made from tropical birch, grown in Phil's backyard and specially milled. The arms of the tongs have, so

More next page . . .

Next meeting: 7 for 7.30pm, Monday 4 June 2012

Putney Tennyson Bowling & Community Club, Frances Road, Putney, NSW

Speaker: Matthew Dwight on the next generation of woodworkers

Matthew Dwight is an industrial arts teacher at Pennant Hills High School. He's been teaching in schools for 16 years. After finishing his degree and starting to teach, he completed a Certificate III in Furnishings – Cabinetmaking and took time off to work as a cabinetmaker for 12 months. He currently teaches a range of industrial arts subjects (but mostly woodwork) to Year 7-12 students.

Matthew will talk about teaching woodwork at Pennant Hills High and what the examiners look for when they mark Year 12 projects and folios.

far, been red gum, mahogany, white cedar, pine, tropical birch, red cedar and spotted gum.

“Using small pieces of these timbers has taught me quite a lot about their different qualities, from the perspective of working with them, their flexibility and the finish they hold”.

Gluing has also been a matter of trial and error, but resulting in a polyurethane glue seeming to be holding the best so far.

Finishing the tongs is still in the developmental stage. “This is the longest part of the process, but curiously, I enjoy the repeated hand sanding with progressively finer grades of sandpaper and applying different finishes to see how they go, then sanding them off again.

One pair can take me four hours in total to complete, depending on how picky I get with the finish”. Phil says he won’t be giving up his day job . . . yet.

Congratulations, Phil



Above: a selection of the works on display at the 2012 Royal Easter Show. Now is the time to consider showing your work and competing in the Arts & Craft Woodwork Display in next year’s Royal Easter Show. Our association sponsors three \$75 annual woodwork prizes as part of its mission to promote public awareness and appreciation of fine wood work. The prizes are for a small furniture item, a box and a musical instrument.

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Creating 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.*

By Hugh Jones

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

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

In this article I will explain the methodology involves, how the artists' images give sufficient clues, and hope to show and explain 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 Eyk in 1432. This particular panel represents angel musicians in heaven, who incidentally all look identical. I believe it depicts

Even though I am 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 both fascinating and 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.



Part of Het Lamb Gods, by Van Eyk

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 per cent, 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, 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 *Musee de Moyen Age* (Museum of the middle ages) in Cluny, France.

... more next page

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, as firstly a painting would have been done from the real instrument, then the cartoonist would reverse the image and simplify for weaving techniques and finally the tapestry would be produced.

It does however still give sufficient information for the creation of a similar instrument.

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.



Section of a tapestry from the 1400-1500 representing the senses: the organ represents Hearing. Musee de Moyen Age in Cluny, France.

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 Ockaghem.

Both instruments are a very interesting intellectual challenge as they must be constructed without anything but the most rudimentary clues, and the unknowns are the:

- A) compass (range of notes) of each instrument
- B) scaling (diameter of each pipe) and the loudness
- C) temperament (tuning system)
- D) pitch.

The most important clues given by these two images are, firstly there is a player of the instrument, and secondarily a player's seat (Ghent) and a table (Tapestry).

... more next page

Creating medieval pipe organs cont . . .

From the length of the player's forearm, or the height of the seat or table, as measured from the images, it is possible to extrapolate that data to give an approximate length of the longest pipe, in the Ghent organ this will be a F or the E below it, and the Tapestry organ will be a 2ft C, middle C on a modern piano.

In the Ghent organ it is possible to count the number of front pipes (21), which must be guessed at in the case of the Tapestry organ, of which 17 can be counted therefore the total is probably 18.

Unfortunately, in both images the full keyboards are obscured, which would give other valuable clues. Here is where the first unknown, a) above, kicks in.

Unknown A **Compass or range of notes**

In early times, many keyboard instruments were not chromatic in the bass end, (a phenomenon that continued till the late 1600s). Instead, they had what was called a "Short Octave Bass", in which many accidentals (sharps and flats) were missing, so how does the visual image fit the music of the time?

In the case of the Ghent instrument it is only possible to see two natural keys in the bass end of the keyboard so if it started on F with a short octave, then the likely arrangement would have been F, G, A, B flat and B, which would give a likely compass up to c3 in the treble, giving a total of 42 notes which accords well with the pipe count of 21 front pipes.

Though this is quite likely, the visual appearance of the front pipes, and the dim impressions of the rear row of pipes, which

appear to step down in even steps, suggest that it was fully chromatic.

Using E as the starting note then, if it was chromatic with 42 notes, it would end up on A in the treble which is in agreement with much of the music written at that period.

The tapestry organ (at most 60 years later) starts on C0, but the image is not at all clear as regards pipes or keyboard and by a good look at the image it is possible to see that the pipes are cut to a fixed length, the bass notes step down in regular steps and are therefore fully chromatic except the lowest C sharp is missing.

And as a result, the top note would be c3 if 18 front pipes is correct. It is possible to count 33 pipes in all, so is likely to be a full three octaves less the bottom c sharp - 36 notes which would have 22 natural keys. The keyboard is obscured and it is only possible to extrapolate from the obscured distance that at least 18 front pipes existed. Having established the compass of both instruments I can move onto the next unknown.

Unknown B **Scaling and loudness**

In early times all pipes were the same width, which was okay as long as the compass was not more than one octave, but after that the treble end becomes louder and louder with a corresponding diminution in the bass, so some bright spark decided to halve the width of each octave pipe as well as the length but this gave a very thin treble and was quickly abandoned.

Next solution: make all pipes the same width but add a bit on

in the bass and take a bit off in the treble !!!!!

Surprisingly, this works (up to a point) and because of the general lack of numeracy among most people of that era, this could easily be achieved simply by using a sloping line divided into the requisite number of pipes as this works on a linear reduction of the pipe width.

It is a similar method to saying the pipe will halve in diameter after a certain number of pipes past the octave pipe, such as the pipe halves on the octave and a half pipe (halving on the 19th) or the next octave above (the 25th) etc, all of which give mathematical ratios to the octave pipe.

There is also a method of drawing a circle with a square inside it and a circle inside that ad infinitum. This method, being graphical, could also have been used by craftsmen in those times.

This incidentally gives a ratio of the octave pipe to the first pipe of $1:\sqrt{2}$ (1.414), halving on the superoctave, (the 25th). Similarly, the golden ratio of 1:1.618 (Fibonacci) can also be depicted graphically and could be applied in the same manner, so that among the methods, we simply have to pick one.

These days it is easy to plug the numbers into a spreadsheet and calculate them in less time than it takes to pick up a scaling stick.

Both images definitely show the pipes narrowing towards the treble end with the Ghent organ a much clearer image, but they also show that the total pipe width is the same as the keyboard width (Tapestry) and wider than the

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Creating medieval pipe organs cont . . .

keyboard (Ghent) as would be expected with an extra eight bass pipes.

Next clue: for a player's hands to span X number of keys, the keys cannot generally be wider than 171.5mm (six and three quarter inches) or less than 158.75mm (six and a quarter inches) per octave otherwise they become unplayable if complex chords are played.

It would be desirable in the case of the Tapestry organ to have this as wide as possible to accommodate the pipes, but despite this, it would be unlikely, due to the fact that people in the middle ages were smaller than today. For this organ, I have taken the width per octave as 165mm which is the same as a modern piano keyboard spacing thus giving a total of 591 mm for the pipes.

In the Ghent image, the player blocks part of the view of the keyboard, so it is not possible to glean any information from this. I have, therefore, decided to use the widest possible spacing so that the keyboard width is 637mm (contradicting what I have just stated) as this looks more in accord with the image.

So I have used this to give me a distance of 750mm for the pipes, allowing for the space between the end of the keys and the case side which looks to be about two natural key widths.

The tapestry organ has a considerable perspective factor which makes it difficult to approximate the pipe scaling.

Using the keyboard, the nearest key is about 1.625 times wider than the furthest, which when applied to the pipes, gives the bass pipe a diameter about three

times wider than the 16th above, which is not in accord with the overall look or the likely scalings as outlined below.

Assuming a gap between the pipes of 1.5mm (enough for a small piece of felt or leather to stop them rattling) and dividing the total width by half the number of pipes, then Ghent has 717mm and Tapestry has 486mm i.e., 32.59mm and 23.14mm respectively, for each pipe if they are the same width.

There is no easy algorithm to apportion the space, so this is a rule of thumb method that I have invented for these particular projects. One way to begin is to double these values for a start point for the outside diameter of the largest pipes: 65.18mm and 46.28mm respectively.

The visual clues are not easy to interpret, especially as in the tapestry organ, perspective distorts the result, just try it and see using the different ratios.

Using the golden ratio, each front pipe would be 0.90825 narrower than its predecessor, which would give a total front pipe width of 641mm for Ghent - a bit less than the 717mm allowed. A simple multiplication of 1.18 for each pipe will bring it back to the required figure. The same logic can be applied to any method within the capabilities of that time. There is no right or wrong, as long as it looks something like the images, then it is acceptable, the higher the ratio, the louder will be the bass end compared to the treble.

In fact, for these organs, I ended up using a width of 68mm OD for Ghent, halving on the 17th and 49mm OD for Tapestry, halving on the 18th (slightly softer in the

bass as it would have lower wind pressure from smaller bellows) which will give a balanced tone throughout their respective compasses.

The loudness of the pipes is mostly determined by the relationship between the mouth width and the diameter. In those days, this varied between one sixth and on quarter. So, as the Ghent pipes seem to have a wide mouth, I have used one quarter as the standard for Ghent and one fifth for the Tapestry.

Unknown C Temperament

A temperament is a method of dividing up an octave into meaningful intervals. The earliest known system was that created by the Greek mathematician and philosopher Pythagoras.

He founded a school in about 530 BC and while teaching, worked out a mathematical relationship between pure intervals such as fourths, fifths and octaves that lasted two thousand years.

It worked very well (and still does) when singing or playing hand stopped stringed instruments, as the intervals were therefore infinitely adjustable to produce pure harmonies. It also worked up to a point in small keyboard instruments as long as no chords and no more than two octaves were required.

As music became more complex with more sharps and flats added, and the compass of keyboards increased, then these intervals became more out of tune and adjustments had to be made.

This led to modifications in the temperament so that intervals

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Creating medieval pipe organs cont . . .

were slightly out of tune, especially thirds. This system became the *Mean Tone* temperament.

It made its first appearance around 1420 and lasted till the late 1700s. Despite this, Pythagorean temperament would still have been in use concurrently (it still is in modal music).

This then gives us the answer, as both organs are more than three octaves they both had mean tone, which is in accord with the “avant guard” chordal music of the fifteenth century.

Unknown D Pitch

Nowadays, there is only one SI musical pitch, A1 vibrates at 440Hz. There are other phoney standards of so called baroque pitch, but the reality is that before the Napoleonic era there was no standard.

During the middle ages, Europe was largely a collection of independent principalities and kingdoms with little communication between them or even towns within them. Pipe organs had a fixed pitch and the pitch varied from a low 380Hz in parts of France, to 500Hz in parts of Germany.

As a result, I have decided that as both organs were probably made in Flanders, somewhere between France and Germany, to take the mean of those early pitches and arrived at the result of 440Hz: clearly the early organ builders knew something.

As all the necessary research has now been elucidated, it is time to get on with the project.

One of my reasons for delaying the start of these two instruments was that I was seeking the

correct replacement Australian timber for each instrument, hoping against hope that I would be able to obtain some quarter cut Silky Oak with its large ray figure for the Ghent Organ with something equally appropriate for the Tapestry instrument.

My neighbour has just cut down two very unsuitable trees for a Sydney backyard.

These were *Pittosporum undulatum*, a fine grained light coloured timber, which I think would be good for the Tapestry organ (*Wood in Australia* recommends it for artificial limbs!), and re-

cently an old friend told me that his large silky oak in his backyard had died and was about to be cut down.

He saved a large section 600mm diameter, three meters long, and I am now splitting this log into quarters.

I also found some *Goldie Wood* a timber for which I cannot find a species name, from Tasmania, which will make an excellent substitute for the Boxwood in the keyboards.

Be ready for the next exciting episode in this medieval saga!





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Ricketts & Thorp: 1912-1977

By Alan Perry

In 1911, one Gilbert S. Ricketts arrived from England with 10/- in his pocket. He came from a family of 10 from Yeovil, Somerset, England. His father owned a glove factory.

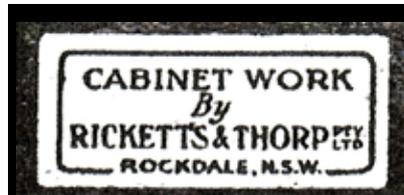
The beginnings

Aged 27, Gilbert went to work at Beard Watson & Co (established in 1889 by Enoch Beard and James Henry Watson as a carpet warehouse, which in 1900 became a cabinetmaking manufacturer at 27 Moorgate Street, Sydney).

The foreman at Beard Watsons, George Thorp, was sympathetic to English migrants and offered Gilbert lodgings. Gilbert became friends with George's son Fred, who also worked at Beard Watson.

Gilbert soon realised the opportunities available in the cabinet-making business and set himself up in 1912 in a shed at the back of the Thorp home in Herbert Street, Rockdale. Fred Thorp joined him six months later.

Orders only trickled in at first. But their work was its own recommendation and additional space and labour was soon needed. A



A Ricketts & Thorp piece of furniture has a paper label "Cabinet-work by Ricketts and thorp Pty Ltd, Rockdale, NSW" (or a metal label: "Manufactured by Ricketts & Thorp"). Metal stamps were used to indent three numbers on furniture, the factory registration number (Regd. No 440), a four digit job number (jobs were numbered 1000-9999) and a cabinet-makers number (tradesmen were allowed to stamp their number on the piece of furniture).

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small factory was built at Kimpton Street, Rockdale. One of the first things the young partners made was a hand-cart for deliveries, which soon gave way to a horse and cart driven by Gilbert's

father-in-law, Mr R Gillard, who at that time had a dairy in Rockdale.

The business soon expanded again and eventually took up the whole block bordered by the railway line, Princes Highway, Kimpton and Rockdale streets. This extensive area included workshops, storage sheds and timber yards. In the early 1930s, extensions were carried out to add 6,000 square feet of space.

A second floor was added to part of the factory for a polishing shop and electric goods lift in the late 1940s. By the 1950s, the business included timber-drying racks, a timber and plywood store in Rockdale Street and timber racks and an upholstery shop in Kimpton Street.

The Kimpton Street (later Hattersley Street) entrances to the offices, factory and showroom with two loading docks filled the busy little street with trucks and cars. The second floor housed the main polishing shop with spray booths, drying oven, fuming cupboards for finishing the main domestic range and a number of production items. The ground floor included the veneer prepara-

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Alan Perry, Committee member, Furniture History Society

Started at Ricketts & Thorp in 1954, at 15 and a half, as a floor boy on three months probation. He swept the floor, cleaned the animal glue pots and was a gofer and assistant to the tradesmen. He subsequently became an apprenticed cabinetmaker, one of 180 employees in the factory at Rockdale, earning £1.10.6 a week. Alan worked in the sewing machine cabinet section until graduating to the cabinet section. He then became a draughtsman and eventually became Furniture Designer, Estimator and Site Supervisor until he joined TAFE in 1973 as a teacher in cabinetmaking to all ages of apprentices and tradesman in colleges in Sydney. He also spent a year at the London College of Furniture. He became Head Teacher of Cabinetmaking at Lidcombe TAFE, retiring in 1998.

ration room and extensive veneer storage (out of the sunlight) of veneers such as Italian walnut, sycamore, English birch, Butt maple and English oak.

This floor also contained a machine shop, small cabinet shop, veneer guillotines, jointing, taping machines and vacuum tables used to produce shaped plywood components, a showroom, a small specialist polishing shop and fitting-up and despatch.

The main floor included a furniture cabinet shop with up to 30 cabinetmakers and a production assembly shop with many mechanical cramping aids and about 60 cabinetmakers.

There was also and a chair-making section, with hundreds of chair patterns and templates hanging from the ceiling, a veneer pressing room with multi-daylight presses and radio frequency transmitter and associated presses.

There was a wood-machining section with detail saws, spindle moulders, sanding machines, multiple boring machines and dovetailers, a timber preparation area for rough cut timber from the store, for machining to cutting list sizes, and a main office and drawing office for presentation and factory drawings and cutting-lists.

Machinery

Ricketts & Thorp had machinery that was rare in furniture factories around Sydney. Some was imported from England and Germany and some of it was purpose built.

They had a surfacing machine, a large rotating jointer blade set in a metal bench where the timber is fed across without excess pressure to plane/face of the board straight and true, and a cabriole leg shaping machine to produce cabriole legs from a cast iron original. Timber was held



The recently enlarged factory.

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between two centres and a metal follower travelled horizontally to copy the shape and cut the timber to shape with a revolving cone cutter. Other machines included specially built sanding machines for chair work, and early designed speed sander, a radio frequency gluing transmitter and gluing presses and automatic spindle moulders.

Gilbert Ricketts died in 1952. Gilbert had a daughter, Mary and five sons, Stan, Lawrence, John, Frank - who was working in the office, and Brian - who had joined the company as an apprentice at 17.

Brian and Frank shared their father's interest and took over the business. After retiring from the Army, Frank became Company Secretary and Brian, who on his return from the Air Force, worked in the drawing office, later became Factory Manager.

Frank and Brian were with the company at its closing in 1977. Fred Thorp had two daughters, Barbara and Yvonne. They were both directors of the company, and Yvonne's husband, Ross Cox, worked as a salesman with the firm for a few years. Fred died in August 1968.

... more next page

Fred Thorp's brother Jack had an automatic wood turning business a little further up Princes Highway in Banksia and was a regular visitor to Ricketts & Thorp.

Jack engineered many ingenious wood-turning lathes and finishing machines, turning out thousands of knobs, handles, balls and light fittings: anything round and made out of timber.

J E Thorp Woodturning made stamped wooden lottery balls to exact specifications for many years. But the factory closed in the late 1980s.

Fred's brothers, George and Frank, were partners in Peddle Thorp and Walker Architects in Sydney. His other brother Arthur worked for The Pick Me Up Company.

Next edition, Part 2: The Old Firm



Fred Thorp 1936 and Gilbert Ricketts 1945

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- Howard Products, Tamworth, orange oil, wood care products, 1800 672 646, www.howardproducts.com.au
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- Laminex Industries, Caringbah, NSW, sheet products, 132 136
- Nover & Co, Eastern Creek, NSW, sheet products, kitchen hardware, 02 9677 3200, www.nover.com.au

Professional members' exhibition August 2012

Members exhibiting at the WWA Chifley Exhibition in August

Richard CROSLAND, John GALLAGHER, Jon GASPARINI, Geoffrey HANNAH, Peter HAYES, Hugh JONES, Piers JONES, Tony KENWAY, David Mac LAREN, James McGARRY, Michael McGRATH, Takashi NISHIURA, Craig SARGEANT, Artie SZABO, and Nikolaus TEPLY.

There is a wonderful selection and diversity of works. Some new and some old favourites. Traditional and unusual designs. An eclectic and fascinating collection.

Please note the exhibition in your diary for August and tell everyone who loves fine woodwork to do the same. Watch the website for more detailed information as it becomes available.

Woodworkers Association and member ads

- **AngleMag saw guide**

\$75 for members

\$100 for non-members

Contact Peter Harris
or Kim Larymore
(see last page for
contact details)



Terry Gleeson
maker of
Fine Furniture



- Terry Gleeson's
School of Woodwork

1191 Old Nothern Road
Middle Dural NSW 2158

P: 02 9651 1012

F: 02 9651 1341

thechairmaker@ozemail.com.au

- **1955 Wadkin 300mm planer 3Hp**
- **Invicta Delta 400mm thickener 7.5Hp,**
- **1942 Wadkin 30in bandsaw** (wheels newly rubbered, new bearings top and bottom)
- **1959 Ross 17cfm compressor** plus regulator, fittings, hoses and a 2-quart pressure pot spray gun.

All 3-phase motors and all in great condition (albeit not very pretty). I have instruction manuals for the jointer, thickener and bandsaw.

I also have some very nice highly figured yellow box approx 1 cubic metre, and quite a lot of shorts of river red gum, plus other bits and pieces. Make an offer I can't refuse.

nicholashill@ozemail.com.au

or call 02 9997 8788



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Woodworkers Association and member ads

• **Tormek 1002 SuperGrind tool sharpening system**

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02 9949 6683, or accent@swiftdsl.com.au



Association Committee contact information

Committee position-holders

Chair: Phil Greenwood • 02 9235 2874 • phgreenwood@optusnet.com.au

Vice Chair: Kim Larymore • 02 9858 1578 • klarymore@optusnet.com.au

Secretary/Public Officer: Merv Walter • 02 9634 2066 • secretary@woodworkersnsw.org.au

Treasurer: Miko Nakamura • 02 9805 1775 • treasurer@woodworkersnsw.org.au

Membership Secretary: Peter Hunt • 0418 867 870 • p_j_hunt@msn.com.au

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Newsletter Assistant: Peter Dunn • 02 02 4344 7806 • bentneck@bigpond.com

Newsletter/Website: Jo Healy-North • 0417 667 367 • jhn@bigpond.com

Life members

Richard Crosland, Phil Lake, Kim Larymore, Leon Sadubin, Richard Vaughan, Alan Wale

New members

Terry Gordon, Hugh Jones, Piers Jones, Jo Ann Hopkins, James Terry, Alby Johnstone,
Keith Fleming, Warren Buchanan, Peter Engle and Andrew Downie

If you'd like to join the committee, or be more involved in the association call Merv Walter

If undelivered please return to PO Box 1016 Bondi Junction NSW 1355

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