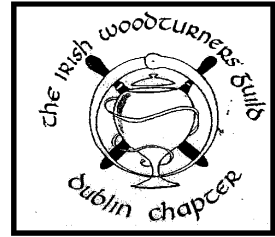


IRISH WOODTURNERS GUILD

Dublin Chapter Newsletter



Volume 2
Issue 1

January 2007

- **Seamus Cassidy**
Workshop Visit
with special guest's
- **"The Wood shed"** is
coming to visit the
Dublin chapter in
January 2007. (See
Page 3 for details)
- **"The Golden Rule"**
Martin O'Halloran
- **Guy Edwards**
Remembered

Demonstrator for
January

Mr Joe O'Neill
(Dublin Chapter)

Competition
pieces for
2007

January 2007

A Gavel and Anvil
(Hammer and Block)

February 2007

A Table Lamp

Editors Comment

"A Very Happy New Year to all Dublin Chapter Members"

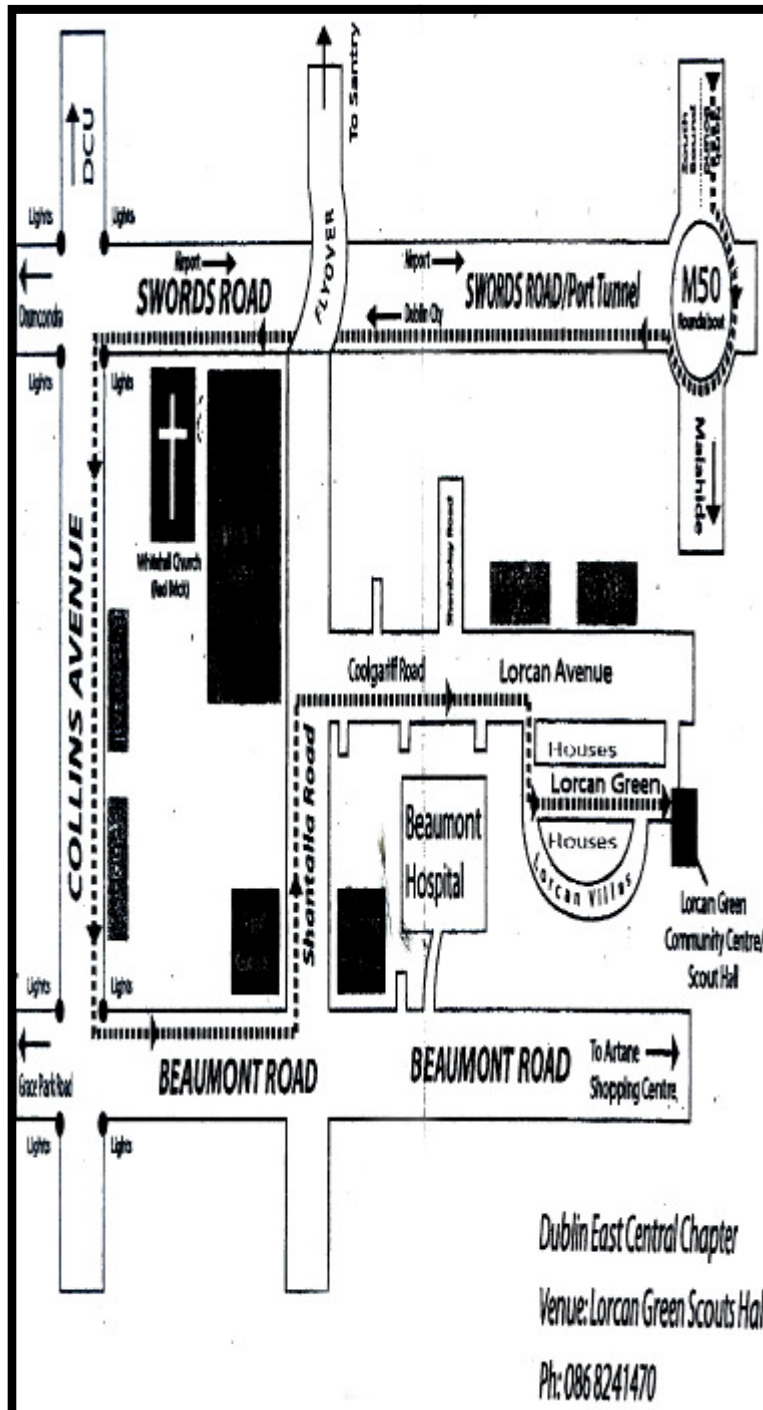
I hope everybody survived the famine and drought which occurred over the Festive season, at least that's the way it appeared to me when I was dragged to Tesco's during the Xmas period. In this era of 24 hr shopping it seemed as if everyone in my local store was under the impression that the world might end and we better get a few extra packets of everything just in case!. The local off licence faired no better with beer piled as high as was legally allowed and a constant stream of trolleys laden down with every type of alcoholic drink departing in the direction of the car park to be piled in on top of the aforementioned groceries. Ah well may be it will happen next year and we will all feel better for spending so much for no good reason. I of course stood patiently in line at one of those infernal self service checkouts and tried my best not to kick the stuffing out of it as it refused to read my 24 packets of stuffing and 30 cans of beans (you can never have enough beans during a famine, I read that somewhere in a Xmas survival manual. The author was found dead sometime later. He had forgotten to buy a can opener!!)

Now Santa was very good to me this year and several excellent wood turning books arrived along with a satellite navigation system for my car. I was very happy as I couldn't think of any more ways to drop hints (as you do). Following the procurement of some very wet bowl blanks over the Xmas time, I was invited down to Joe Lairds workshop to core out the blanks thereby saving me a lot of turning and gaining several more smaller blanks in the process. All I can say is Joe discovered just how wet the blanks were as did his lathe ,the wall ,the floor and anything within range. I was standing to one side as I had my good clothes on but I felt sorry for Joe ,Honest! We also discovered that wet chestnut sap will cause the most disgusting black gooey mess when the sap comes into contact with steel of any description such as bed bars, gouges chucks and the like. And if you get it on your hands and rub your hands on your turning smock well lets just say Joe wont be machine washing his for a while ,well maybe when Angela goes away for a weekend!! But we wont tell.

Having witnessed the damage caused by the sap I was very reluctant to have a go on my own nice new shiny blue Vicmarc VL 300 (Did I mention that I got a new lathe last year?). But I discovered that if you cover the lathe bed with some old news papers before you start turning the wet blanks and rub your gouge with some liquid paraffin the disgusting black gooey stuff wipes off more or less. Now I have several more blanks to core and as Joe has a coring tool I reckon I may have to visit his lathe again ,it's the black one in the corner beside the stripe on the wall!

Dublin East Central Chapter

This chapter meets on second Saturday of each month in Lorcan Green Community Centre / Scout Hall at 2.00 pm. See map.



Candle stick inserts from America

Anthony Hartney has sent me details from a site in America which can supply inserts for candle sticks as well as many other items.

www.bearwood.com/shop

Click on the search section and type in candle stick inserts.

Thanks Anthony keep them coming!!

LATHE FOR SALE

Type: Coronet Major
Colour: Maroon
Condition: Excellent condition, includes various Accessories
Price: €550.00 o.n.o
Contact: Christy Dempsey
087-9747905

Wood turning lessons available from Joe O'Neill on Tuesday/Wednesday mornings from 10:00 – 12:00 a.m. All levels welcome.

Please contact Joe at 087-6230162

In Memoriam

It is possible that some of our Dublin Chapter members are unaware that **Guy Edwards** died last October after a long illness. Guy, who had lived in Greystones for many years was a familiar figure at the meetings in Terenure and was instantly recognisable by his great height and beaming smile.

He wasn't the only English person in our group to make a home in Ireland but perhaps the only one who had survived being shot down over Germany during World War 2, followed by a year or so in a POW camp. Soon after his liberation he married Peggy –sadly she died almost a year before Guy- and they decided to settle in Ireland. He was one of those people who make friends easily, even among those of different beliefs and lifestyles. So it's not surprising that when he took up golf that he became, at one time, captain and president of the Greystones Golf Club. I'm told that he was playing a regular Wednesday round with three friends up to a few months before he succumbed to his illness. He was, according to many who knew him, a warm and very Christian man. May he rest in peace

-----Chris Hayes



The Wood Shed

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Tel/Fax 028 9443 3833

www.wood-shed.com

e-mail enquiries@wood-shed.com

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Nova lathes, chucks, turning tools, abrasive discs, finishing pads

Scalers, waxes, polishes, colour dyes, in-lace, suede-tex

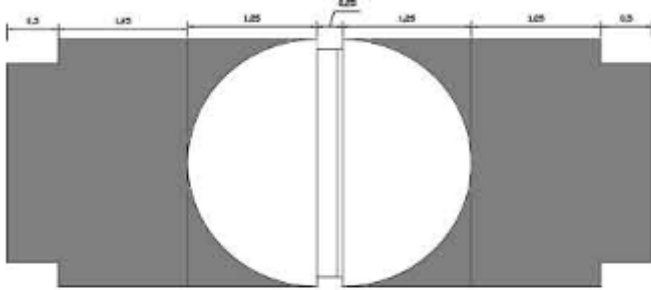
For any product not mentioned please ask.

Christmas Decoration

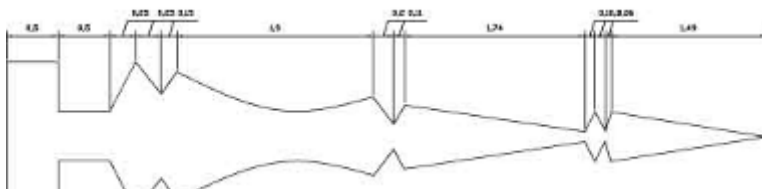
Michael McGee

Icicle

Start with a piece of 1½ inch square and mount in chuck. Turn the icicle, starting from its tip and working back towards what will be the bottom of the globe. Sand and apply sanding sealer as you go. Finally cut a tenon slightly larger than the size of the drill you will use in boring the hole in the globe.



Globe blank with marks for parting. Dimensions may vary.



One possible pattern for icicle. Again dimensions may vary.

Globe

Use a soft wood –usually lighter than the more dense woods- 2½ inches diameter and about 7 inches long (dimensions are a matter of personal taste). Mount the blank in a chuck. Turn down to a cylinder and mark the centre of the piece and then make a further mark on one side of this line to indicate the size of the spigot for re-joining and allowing enough waste for parting the two sections. Now measure the diameter of the cylinder and mark half the diameter from the two outside lines already on the piece. Now you have the dimensions for a globe/ ball. Or you may choose to make it flattened at each end. Whatever your final shape is to be, mark it out from these two lines. Now turn the outside to the final shape, leaving the section between the two centre lines – don't be too particular at this point as you will be doing finishing work at a later stage. Next use the parting tool between the centre lines to turn the outside of a spigot as you would for the lid of a box. Part off the two half globes leaving the majority of the spigot on one end and enough on the other to facilitate cutting the recess for fitting together again. Now turn the inside of the globes – its just like turning

two small bowls – making sure you get one to fit snugly into the other for gluing together later. Make the walls as thin as you are comfortable with – the idea is to reduce the weight as much as possible. At this point I leave the spigot and waste on both “bowls” – its useful to have the tailstock centre mark for gluing. There's no need to sand the inside but try to get an even wall thickness on both halves. Now glue together making sure the grain matches.

When the glue is completely dry proceed with finishing the outside. Firstly remove the waste at the tailstock end. Next drill a hole (about ½ inch diameter) from the tailstock end right through the globe to the headstock end. This will be used for inserting the icicle and top. Check the tenon on the icicle for fit at this point. Finish off the outside of the globe, taking care at headstock end to allow for the hole through the stem near the chuck. Apply sealer and finish. If you are using dye now is the time to apply. I like to glue the icicle in place while the globe is held in the chuck. You can use the tailstock centre to line up the tip of the icicle to get it centred. When the glue is dry part off the globe at headstock (don't forget the hole you've bored!).

Top

Make the top of the ornament from the remainder of the icicle stock. Turn and fit the icicle first and then shape and finish the top and part off. Insert a very small brass screw eye into the top of the assembled ornament. If you have only used sanding sealer you can spray the whole piece with a melamine lacquer or similar product.

Order of turning and Assembly

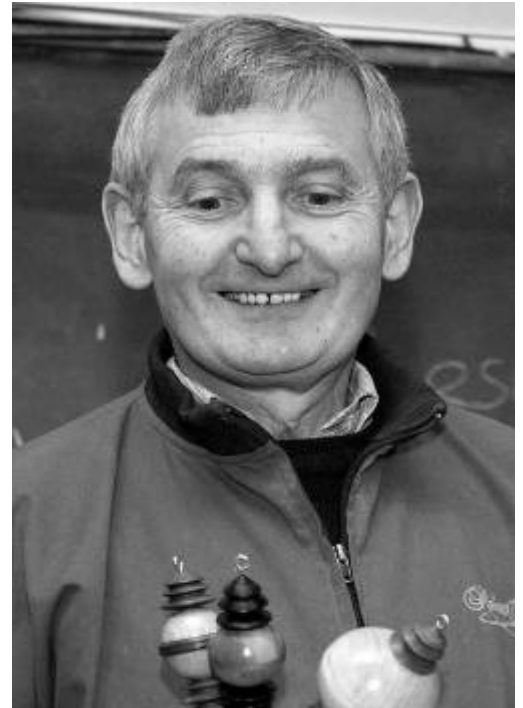
Start with icicle and complete including parting off from stock in chuck. Next complete globe but don't part from stock. Fit icicle and adjust hole in globe to fit tenon. Glue and assemble. Part off globe exposing drill hole at tailstock end. Make tenon on top to fit drill hole in globe. Part off top and complete assemble.

A little reminder of what you to could look like when you make it on stage

Practice makes perfect
and super glue is handy!!



I knew I could do it as
soon as Murphy left the
room!



Contacts for Pen Turning Materials from Martin O'Halloran

(The sensitive one in The Dublin Chapter)

www.pennstateind.com

www.woodturningz.com

These sites are very reasonable for pen turning materials and operate a mail order service. Martin has ordered and received materials from both and has had good service from both. The normal delivery period is approximately 10 days. Martin suggests asking for US parcel post for delivery of your order as it is better value.

Penn state industries have a fantastic selection of materials on offer with free downloads of instructions for assembling all of the kits they can supply.

Martin has recommended a magazine called Woodturning Design. He must have gotten some great ideas from it judging by some of the beautiful pieces he has produced this year. Thanks for the info Martin, Keep it coming!!

Turner Of the Year Awards

Congratulations to all the Dublin chapter members who took part in the monthly competitions during the year. The standard of the entries is improving all the time and hopefully the number of entries will increase for 2007. Don't be shy about entering it's a great way of improving your skills and getting the answers to all those niggling little problems like torn grain and spongy wood etcetera. The winner's of this years awards were as follows;

Beginners Section: Michael McNamara

Experienced Section: Richard Murphy

Advanced section: Martin O'Halloran

Editor's Contact Details

**Richard Murphy
26 Springlawn Drive
Blanchardstown
Dublin 15**

Ph:087-2958519

E-mail: boomer3@iolfree.ie

Trailer required For Chapter Member.

Specification: Reasonably straight , Round Wheels would be an advantage, lights working or new candle holders fitted.

Condition: Not to badly stained or at least be able to identify what the previous contents were!!

Price: Negotiable dependant on age and mental agility of seller!

Contact Details: Please contact chairman (Mr Charles Ryan) through the usual channels, Carrier pigeon, letter, phone or E-MAIL (Sorry last one may be to technical for him stick to the pigeon)

(PS The Editor was only Joking ,Sorry Charley)

Dublin Chapter Members please Take note of this Revised Advertisement!!

He Really is looking for a Trailer so if any body has anything resembling a trailer please contact Charley Ryan!!

Tim McGill Trophy 2006

This Years Winner of the Tim McGill Trophy was Henry East. Well done Henry, a superb piece finished to perfection and such a simple elegant design. Once again Henry has shown his superb use of tools and attention to detail to produce a fantastic piece and a well deserved win.

Larch Hill Trees

Interested in helping in Larch Hill?
Want to know more about what is happening there?
Give me a call on 4967188. Or 087-6433061.
Barry Dunne.

Exhibition Committee for 2006

Michael Fay (Chairman) 087-6681345

Helen Mullally (Secretary) 01-6265771

Adrian Finlay 01-4527490

Tom Ford 01-4505543

Frank Gallagher 01-4902879

Albert Sloane 01-2956987

Committee Members for 2007

<u>Position</u>	<u>Members Name</u>	<u>Contact details</u>
Chairman:	Charles Ryan	087-6123936
Secretary:	Tommy Boyle	087-6995111
Treasurer	Paddy Finn	087-9801142
Newsletter Editor:	Richard Murphy	087-2958519
Competitions Secretary:	Tom Delaney	087-9504690
Books / Videos	John Killoran	01-4903410 (H)
Exhibition Chairman	Michael Faye	087-6681345
Committee Member	Chris Lawlor	087-6484380

Competition Pieces For 2007

January 2007	A Gavel and Anvil. (Hammer and Block!!)
February 2007	A Table Lamp.
March 2007	A Bowl.
April 2007	Open Competition.
May 2007	A Hollow Form.

Demonstrators For 2007

December 2006	Mr Michael McGee
January 2007	No Takers just yet, it will be a surprise!!
February 2007	Willie Creighton (Craobh Eo Chapter)
March 2007	Irene Christie
April 2007	John Holmes

Wanted Ad

A member of the Dublin Chapter is looking for an owners manual for a "Coronet Major Lathe". If any body has such an item would they be willing to loan the manual or copy the relevant sections. The lathe is extremely old but a lovely bit of engineering so I'm told. The more senior members of staff will probably be more familiar with this model and if you can supply any info it would be very much appreciated. The current owner is trying to restore the lathe to its former glory. Please contact Peter Mulvaney if you can help in this quest.

The Seamus Cassidy Workshop Experience

The morning of November 11th 2006 found me driving north towards Slane in search of Seamus Cassidy's workshop and the promise of a fantastic days demonstrating and some good company. I was accompanied on my journey by Michael McGee but more about him later. I was unable to attend the first session with Seamus and was really looking forward to this visit as the reports from the first session were excellent. Finding Seamus Cassidy's workshop and show room is not for the faint hearted as it is a little of the beaten track but what a location. The surrounding country side is lush and green and the trauma of the traffic endured on the way down was soon forgotten. The workshop is a converted farm building complete with wood burning stove which immediately attracted my attention as Seamus burns most of his waste wood in it and gains valuable heat and comfort for his workshop. The stove is supplied by a company called "The Hotspot" in England and as I have mentioned in a previous article I hope to contact them to see if they would be willing to negotiate a deal for The Dublin Chapter members.

The days proceedings got off to a great start when Messer's Ryan and McGee AKA Podger and Rodger got going, Ryan wasn't there five minutes and had to apologise for some intemperate language to the "Lady Rosalinde" otherwise known as the log lifter! Yes I'm afraid to say that a lovely piece of yew rescued from the waste bin by McGee was pocketed on her way out the door with out so much as batting an eyelid although I'm sure I heard her mutter something like procession being nine tenths of the law. Similar actions by other members rummaging in the waste bin was equally embarrassing, sure you would think they hadn't got a shed full of wood already!

When Seamus got started the group settled down a little and having witnessed Seamus using a spindle roughing gouge it started me thinking that maybe I have one or ten to many tools in my own workshop. The finish was superb and he showed us how he angled the gouge so as to achieve a cutting angle similar to a skew and it worked a treat. Gerry Ryan was there as well to see the show (No NOT that Gerry Ryan, our Gerry Ryan) and seemed to be very impressed by the tips and hints which Seamus gave as he worked away at his lathe. Seamus use's a Woodfast lathe and it has given great service judging by the battle scars from constant use. Seamus has a small selection of tools consisting of a roughing gouge, a parting tool, a bowl gouge a V shaped scraper which he used to decorate a piece later on that morning. The tip was used to impart some very very fine lines which really enhanced the piece of burr elm he had turned. Seamus made us feel welcome and invited us to explore his workshop and adjoining Showroom, an offer I didn't refuse. I was delighted to see that Seamus and myself share the same method of storing stuff we just keep moving it around as we go. His band saw is huge and when it starts up the lights dim momentarily but the capacity is large and allows Seamus to extract the best from whatever size log he is cutting. Around lunch time some of the guests were a little cold but that was soon sorted after we asked McGee if he wouldn't mind letting go the stove and sharing the heat. His reply was as usual slightly indignant, "I'm trying to get a good angle for my Photos" yea right Michael and I can turn like Jimmy Clewes!!

Seamus uses a small piece of high density polystyrene foam as a sanding block to help even out undulations in the piece he is working on and if Santa delivered toys to your house this Xmas you should find an ample supply in the box's. Seamus prefers tools by Hamlet at the moment as he feels the steel is better and holds an edge longer. He had used Henry Taylor but has noticed a decline in the quality of the steel in recent times. The adjoining showroom has a selection of pieces by Seamus, large platters, bowls and some lovely lamps with an impeccable finish. I took note of several ideas and hope to have a go during the year when I work up some brownie points at home. Seamus brought us into his lovely home for lunch and the crack continued and then it was back to the workshop and more turning. Seamus turned a platter from a piece of Ash which had a sizeable split running close to the edge. Whereas you or I might think twice about using a piece with such a defect Seamus carried on. Having turned a lovely platter he then highlighted the split by using a pyrography tool to burn in simulated holes and fine lines leaving the viewer with the impression that the split had been laced together. From then on we were treated to some great tips on how to enhance a piece of wood using a blow torch to burn away some of the soft grain and wire brush it to achieve a lovely textured finish. Seamus was so busy explaining things that we had to ask could we go home as it was very late. Value for money it was a fabulous day and I would highly recommend anybody to give Seamus a call if they are looking for private lessons you wont be disappointed. Thanks Seamus for a great day.

The Golden Ratio

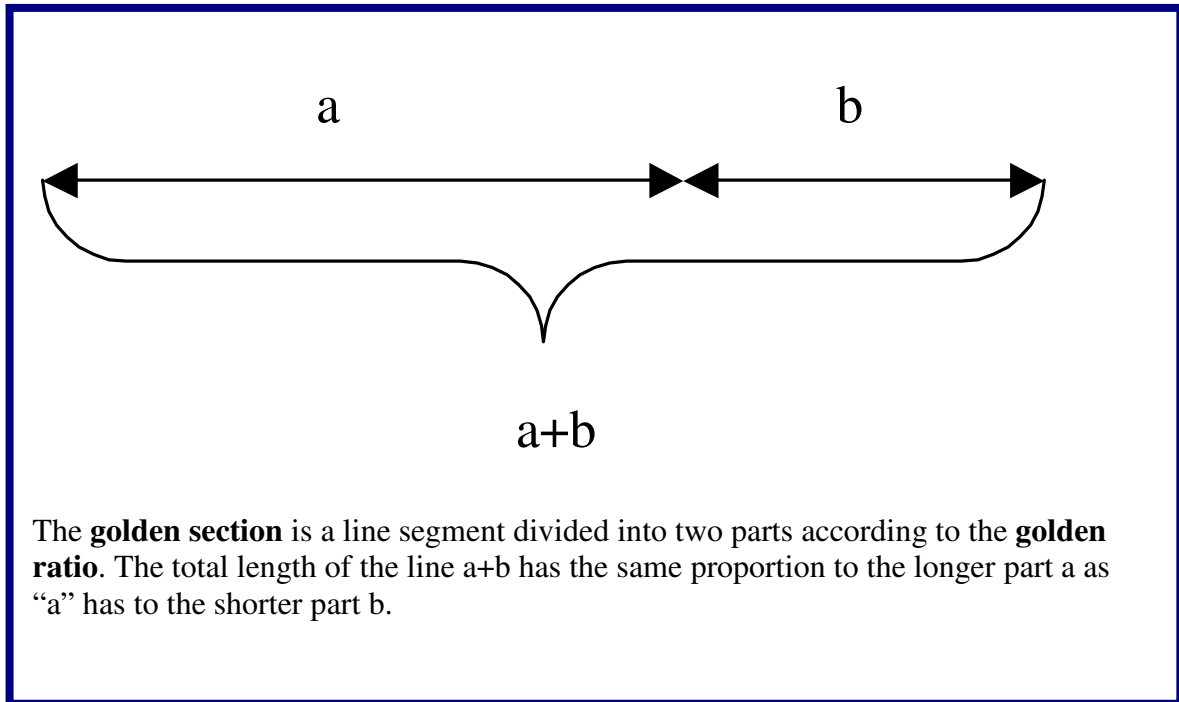
The Golden Section, the Golden Mean, the Golden Number, the Golden cut, the Divine proportion, the Divine section, (the two thirds rule)

$$\Phi = 1.618\ 033\ 988\ 7\dots\dots$$

$$\phi = 0.618\ 033\ 988\ 7\dots\dots$$

This number has been of interest to man since early civilisation and was known to the ancient peoples of Egypt, Greece and Rome and other civilisations.

In mathematics it is represented by the Greek letter phi ϕ (Φ : uppercase)

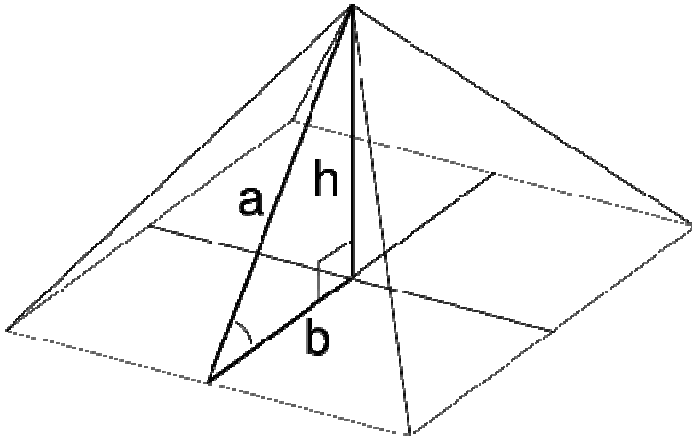


The number is of great interest to mathematicians and has been studied for millennia and was known to Ancient Greeks such as Phidias, Plato and Euclid (of Alexandria) (ca 300BC). For those who went to school in the 1950's and up until the early 1960's they may have fond and nostalgic memories of Euclid's theorems which were in 13 books and you were deemed a true scholar when you knew all 13 books. Euclidean geometry was taught in schools even in national schools until 'modern maths' was introduced in the early 1960's.

While the golden section was well known to the early Greeks, the Egyptians and the Romans who used it in their architecture and art and noted its presence in nature and astronomy, the name was used in about the time of Leonardo Da Vinci. A renaissance scholar called Pacioli published a book in 1509 called *Da Divina Proportione*, **The Divine Proportion** from which the term emerged. Some historians credit Leonardo Da Vinci with introducing the term **section aurea** which is Latin for **golden section**.

The Golden Section and the Egyptian Pyramids

An analysis of the dimensions of the of the Great Pyramid of Giza shows that the ratio of the height of a face of the pyramid **a** (measured from the centre of a side at the base to the apex) to the distance **h** from the same point to the exact centre of the pyramid's base square is about 1.6. There is ongoing debate among mathematicians as to whether this was intended or if indeed the proportions relate to another well known number **pi** (π , Π) which we also learned in school. The [mathematical constant \$\pi\$](#) is [a real number](#), approximately equal to 3.14159, which is the [ratio](#) of a [circle's circumference](#) to its [diameter](#) in [Euclidean geometry](#), and has many uses in [mathematics](#), [physics](#), and [engineering](#).



Phi (Φ) and the Fibonacci sequence

In mathematics the number is also derived from the Fibonacci sequence which has enchanted mathematicians for hundreds of years. The Fibonacci sequence is made up as follows

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610, 987, 1597, 2584, 4181, 6765, 10946,

The first two numbers are 0 and 1 but after that the next number in the sequence is got by adding the two last numbers e.g. $1+1=2$, $1+2=3$, $2+3=5$, $3+5=8$

.....

$144+233=377$

and so on

If we take the ratio of each number and its preceding number we see that as we get further along the number gets closer and closer to 1.618 033 9..... and soon settles down to the number phi. In fact the ratio between every successive pair of numbers is an approximation to phi and gets more accurate as we get further into the sequence.

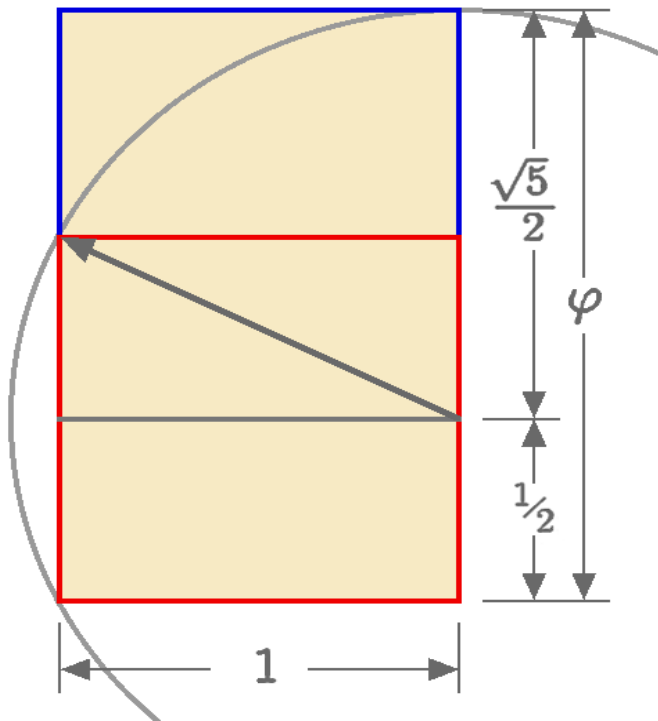
Each successive pair of numbers can be reasonable ratios for woodturning projects from about the 4th number onwards. e.g. 5:3, 8:5, 13:8 etc. Additional ratios can be got by scaling up or down 10:6, 16:10

$1/1 = 1$, $2/1 = 2$, $3/2 = 1.5$, $5/3 = 1.66666$, $8/5 = 1.6$, $13/8 = 1.625$

..... $610/377 = 1.61803$,..... $10946/6765 = 1.6180339$

There are many other definitions for phi (Φ) found in mathematics and there have even been mathematicians who have built special computers to calculate the value of Φ to 1.5 billion decimal places.

The Golden Rectangle

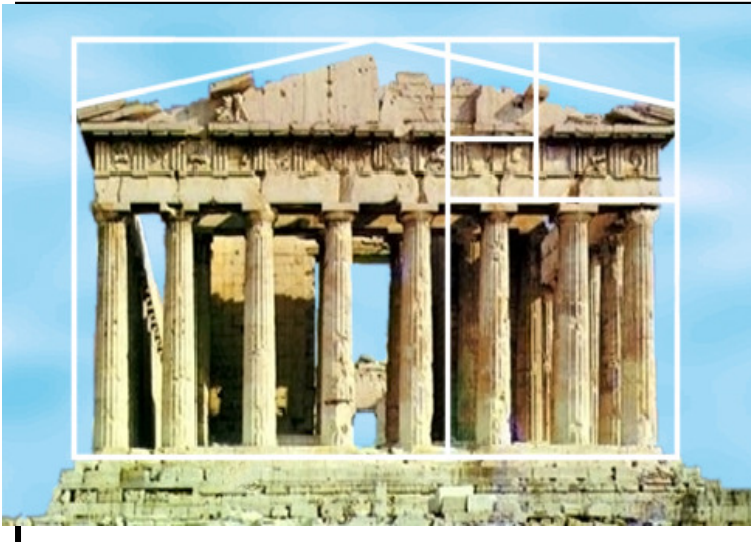


Since the [Renaissance](#), many [artists](#) and [architects](#) have proportioned their works to approximate the golden ratio—especially in the form of the [golden rectangle](#), in which the ratio of the longer side to the shorter is the golden ratio—believing this proportion to be [aesthetically](#) pleasing. [Mathematicians](#) have studied the golden ratio because of its unique and interesting properties.

Examples where the Golden section has been used and observed in architecture, music, nature, science

- Phidias (490–430 BC) made the Parthenon statues that seem to embody the golden ratio.
- Plato (427–347 BC), in his *Timaeus*, describes five possible regular solids (the Platonic solids, the tetrahedron, cube, octahedron, dodecahedron and icosahedron), some of which are related to the golden ratio.
- Euclid (c. 325–c. 265 BC), in his *Elements*, gave the first recorded definition of the golden ratio, which he called, as translated into English, "extreme and mean ratio" (Greek: ακροσκαίμεσοςλογος).
- Fibonacci (1170–1250) discovered the numerical series now named after him, which is closely connected to the golden ratio.
- Luca Pacioli (1445–1517) defines the golden ratio as the "divine proportion" in his *Divina Proportione*.
- Johannes Kepler (1571–1630) describes the golden ratio as a "precious jewel": "Geometry has two great treasures: one is the Theorem of Pythagoras, and the other the division of a line into extreme and mean ratio; the first we may compare to a measure of gold, the second we may name a precious jewel."
- Charles Bonnet (1720–1793) points out that in the spiral phyllotaxis of plants going clockwise and counter-clockwise were frequently two successive Fibonacci series.

- Martin Ohm (1792–1872) is believed to be the first to formally use the words "golden ratio" to describe this ratio.
 - Edouard Lucas (1842–1891) gives the numerical sequence now known as the Fibonacci sequence its present name.
 - Mark Barr (20th century) assigns the first letter of the Greek name Phidias to the golden ratio.
- Roger Penrose (b.1931) finds a symmetry that uses the golden ratio in the field of aperiodic tilings, which led to new discoveries about quasicrystal



Some studies of the Greek Acropolis, including the Parthenon conclude that many of its proportions approximate the golden ratio. The Parthenon's facade as well as elements of its facade and elsewhere can be circumscribed by golden rectangles.

Well known artists such as Leonardo Da Vinci, Albrecht Durer, Salvador Dali and many others used the golden ration in the proportions of their works. The golden ratio also frequently appears in sculpture and is believed to be represented in the musical compositions of Bartok and Debussy among others.

What has this got to do with woodturning ?

You may ask, "What has this to do with woodturning?" Well, whilst there are many uses for this rule of proportion it is recognised as a potentially is that it could be a pleasing proportion for a bowl. Bringing the figures 1 : 1.618, to 3:5 or 5:8 or even 13:8 (remember the boring numbers earlier in the article) makes them easier to use. So for example, in this instance a bowl 8"(200mm) in diameter would feel just right if it was 5"(125mm) high. Or 8" high and 5" in diameter. Similarly for the 3:5 or 13:8 combinations. The eye however, may be tricked by halving one of these measurements; this is an alternative when struggling to obtain a blank of the suitable size.

A quick search on the internet reveals that many well known international wood turners are very sensitive to the use of the Golden Ratio in their work. Works using the golden ratio include bowls, vases, clocks, candle holders, lamps, finials and even gavels. Well known turners where the Golden section is evident in their work includes: Cindy Drozda, Dale Nish, Richard Raffan, Russ Fairfield, Rude Osolnik, Michael O'Donnell and many many more. The Golden ratio is also evident on a regular basis in the guild competition pieces.

Rules-Of-Thirds

There are other rules of proportion that we can use. One of these is the "One Third-Two Thirds" Rule that is easier to use and similar to the "Golden Mean" within the dimensions that we would use for a bowl design.

Rule 1 - "The bottom diameter is $\frac{1}{3}$ that of the largest diameter." Using a 10" (250mm) bowl as an example, the bottom diameter would be $3\frac{1}{3}$ ", but $3\frac{3}{4}$ " can be used for easier measurement.

Rule 2 - "The height is either $\frac{2}{3}$ (preferred) or $\frac{1}{3}$ (optional) that of the largest diameter." Using the 10" bowl, its preferred height would be $6\frac{3}{4}$ ", or it could be a $3\frac{1}{2}$ " height in its shallower form. Both would appear to be proportional to the viewer.

Rule 3 - Bowl shapes have a more pleasing appearance when the maximum diameter is not at the top rim, but is located below the rim which is a smaller diameter. How far below the rim can be defined as: "If the height from Rule-2 is divided into 3 equal parts, the largest diameter will be $\frac{1}{3}$ down from the top." This rule can also be inverted, locating the major diameter up $\frac{1}{3}$ from the bottom. Using our same example from Rule-2, the 10" bowl that is $6\frac{3}{4}$ " in height", will have its maximum diameter located $2\frac{1}{4}$ " down from the top, or up the same amount from the bottom in its inverted form.

Xmas decorations entered in Decembers Competition by some of our members.



Michael McNamara



Seamus O'Reilly



Tony Hartney

Notes for Demo