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Saturday 7th December with Danny Mc Geever

Today's demonstrator was Danny McGeever from the Sligo chapter. His project was a youngster vanity set, comprising of a base with off centred box a circular mirror which doubles as a lid and a duck box.

This was my first meeting in several months. As I was noting changes such as the repositioning of chairs, the spanking new lathe complete with safety screen and so on, I became aware of a pair of beady eyes in a smiling face. 'I'm

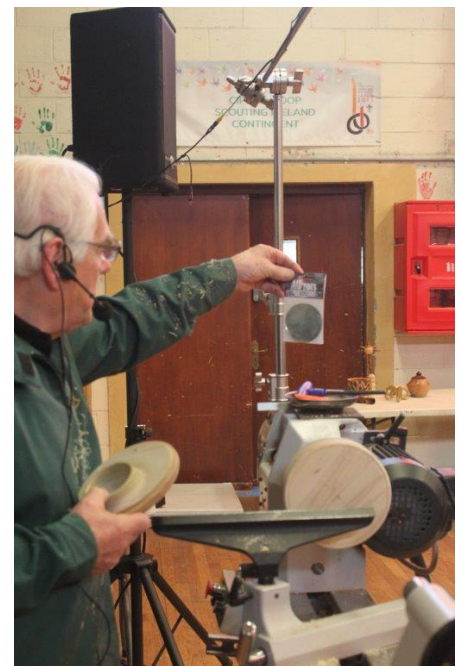
looking' for a favour", said John Doran.

So here I am. Thankfully, I have every faith in the photographic powers of Rich Varney to throw light on any dark corners in my account of things.

Note: any given measurements are approximate

Danny is using a disc of poplar for the base, about 220mm dia. X 50mm. The face had been trued

up. A small concave chamfer is turned on the upper and lower sections of the rim. Chucking method is by a face plate ring. Danny said you have to be careful not to position screws where they will have



caused visible screw damage further along the process. The base is now reversed in an off- centre position. A circle is inscribed with a large compass on the off- centre point, representing the perimeter of a box rising out of the piece of poplar. Thought needs to be given here so that the box/lid will be a



good fit.

Danny's tool policy is to use the heaviest gouge possible, appropriate to the work; secure, less chatter. The outer form of the box is created first. Be sure to define the wall thickness, before hollowing the box. Danny makes the point that you could use a separate blank for the box, but we're doing the honours course!



Next is the framed mirror. Danny has found a supplier of small, circular mirrors in the UK: Buddy Crafts. Mahogany is used for the frame. The blank is attached to the face plate with double sided tape. A flange is formed to allow the frame to fit as lid onto the integral box. A slight concave is turned on the underside of the lid reducing thickness and thereby creating a

cleaner line. When the lid piece is reversed a 75mm recess is created to allow the mirror to sit flush with the frame. Eventually the mirror will be held in place with silicone. While chucked, a hole is drilled into the frame side to accommodate a piece of

dowel which acts as a support enabling the mirror to stand upright supported by a corresponding hole in the base. At this time, the clock was going against our

doughty demonstrator, so he had to move quickly on to the final element of the project, namely the duck-box. A lime blank is used for this, about 80mm sq. This is mounted between centres and a spigot is formed at the headstock end. This section will become the belly of the duck. Now a thin groove is cut around the lower belly/ upper body of the duck.



The lower belly is rounded to represent the shape of a floating duck. Before the two sections are separated, a flange is registered to act as a lid- seating when the lower part is hollowed. The upper body, neck and head section is now off-centred to create the neck/head form. Very great care needs to be taken at this point because of the 'fresh air' factor! Danny likes to achieve a 'pop fit' with the lid of this little duck-box. Finally, a word on sanding; let the abrasive do the work; lightness of touch is the order of the day. At this stage there was talk of 'ratios' and the like, but the learning curve was just too steep for me! The demo was brought to a close.

Well done Danny! Now, I wonder when is that granddaughter going to get her dressing table!

Text by Pacelli O'Rourke.

Photos by Rich Varney.





Making Your Own Polish

By Ken Wiancko

Woodworkers, particularly novices, are often perplexed trying to find a suitable polish among the many offered for sale. Making your own polish isn't difficult; in this article I'll show you how to do it.

I've tried more than 30 home brewed combinations of materials in my shop using mineral oil, tung oil, citrus thinner and turpentine as

carriers. Some of the combinations that have proved successful are described below. I use the mixture that includes beeswax, carnauba wax, Damar varnish, and turpentine on my wax finished wood turnings. The first three ingredients of this mixture are used in the food industry. Even though the amount of turpentine in this mixture is very small, for pieces with food applications you should substitute citrus thinner or

orange solvent for the turpentine. If you do this you will need to use more of the solvent to dissolve the solids. Reducing the amount of solvent will create a paste, while increasing it makes liquid wax.

Brewing the Finish

Brewing your own polish takes some experimentation, but the results can be well worth the time and effort. Here are some tips to make your home brewing

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experience easier.

- In the best interests of matrimonial harmony, buy a hot plate, a couple of cheap glass or steel pots to cook the finish in, and some glass jars to store the finish in. Also brew in your shop, not the kitchen.

- Even though brewing this wax finish is less offensive than painting a room with latex paint, it's best to brew your finish in a ventilated space.

- You need a double boiler – the pot containing the wax (the 'melting pot') should sit in another pot with water in it. Use just enough water so the melting pot, with ingredients, doesn't float. Then place both pots on the hot plate.

- Combine all the ingredients into the melting pot by weight (I use an old postage meter).

- Bring water to a low boil, stirring ingredients occasionally to prevent sticking. The melting point for beeswax is 64°C (147°F), for carnauba wax 84°C (183°F) and for Damar varnish 120°C (240°F). You don't need to boil the turpentine as the moderate heat from the water will dissolve the solids. The solids will dissolve in about 1/2 hour.

- Pour the wax mixture into glass or metal containers to cool. As a safety precaution wear gloves, and be careful to avoid spilling the mixture on the heating elements. You'll also want to keep a fire extinguisher nearby, just in case.

The finished product shrinks as it

cools, leaving a depression in the top of the wax. The mixture weights given below for various 'home brews' will produce near equivalent weights of wax polish. Larger amounts are just as easily made by increasing the ingredient weights proportionally. It keeps well in a closed jar and if it hardens, simply re-melt the wax and add a dash of turpentine.

Using the Brew

The steps I outline below are based on my experience applying wax to wood turnings. If you are applying the wax to a piece of furniture you will have to buff by hand, or with an electric polisher; it's a good idea to use nitrile gloves (leevalley.com) when applying the wax to prevent mucking up your cuticles.

- Apply the wax thinly to the turned stationary piece - long way to the grain on spindle pieces and circularly to face plate work. Spin slowly until the surface feels tacky to the gloved hand, then increase lathe speed for buffing with a soft paper towel.

- This mixture will close up wood pores, though you can add a little solvent compatible dye for use on dark woods if you wish.

- The wax also helps hide sanding marks. I find that the wax rarely streaks, and after setting for a day the depth of finish can be accentuated using a three wheel buffing system.

- A marked piece can often be repaired by a smear of the wax to the area and rebuffering.

Remember the old turning adage: Put the shine on your finished piece before shining with wax. Sand to 220 or 400 grit with alternate power and hand sanding before using your home brew. Polish at about 1000 RPM to give a soft matte finish. Progressively sanding up to 2000 grit (I use automotive body work sandpaper) with a single application of the brew and then buffing at 3000 RPM lathe speed results in a rich, gloss finish.

High lathe speed finishes using this mixture can be handled almost immediately without fear of finger marks. The finish sets in an hour or two and is odourless in two or three days. Slow speed or hand polished pieces will take a little longer to cure. This wax is equally effective for flatwork polish, working about a square foot at a time. You can sign your piece over this wax with a Lumicolor® pen.

RECIPES FOR HOME BREW POLISHES

	Bees Wax	Carnauba Wax	Damar Wax	Turpentine	Mineral Oil
Soft gel, salad bowl dressing, matte, marks easily	30				90
Paste, sets with high speed buffing, soft finish	30		60		
Gel, high polish, accentuates sanding marks		10	60		
Paste, easy to apply, produces quite a hard finish	10	10		60	
Gel, easy to use, produces a hard, resistant finish	12	12	12	96	

Notes: All measurements are in grams. Ingredients can be found at craft stores and hardware stores.

The theme for the December competition was a Christmas item.

Here are the entries in the Advanced section



1st Brendan Phelan



2nd Tony Hartney



3rd Paddy Finn



4th Tommy Hartnett



5th Willie Edwards

In the Experienced section



1st Brendan Kelly

In the Beginners section



1st John O Neill

Here are the entries in the Artistic section.



1st Colum Murphy



2nd Brendan Phelan



3rd Cecil Barron



4th Seamus O'Reilly



5th Tommy Hartnett



6th Frank Maguire

Editor's Appeal



Trade Stands 2020	
Jan	The Shed
Feb	The Hut
Mar	The Carpentry Store
Apr	The Shed
25th Apr	The Hut (Seminar)
Jun	The Carpentry Store
Jul	The Shed
Aug	The Hut
Sep	The Carpentry Store
Oct	The Shed
Nov	The Hut
Dec	The Carpentry Store

We have no photos or description from the December Wednesday meeting which I believe was given by Joe O Neill. I'm sure he wasn't the only one there. Surely someone could have taken a few photos on their phone and penned a short paragraph.

This is your newsletter I need help providing interesting content.

Anything which may be of interest to woodturners such as articles, cartoons or interesting places you may have visited

You can contact me (Brendan Kelly) on 086 3748183, email brendanrivendell@yahoo.com

Current Competition Positions

Beginners													
Name	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Total
John O'Neill	15												15
Experienced													
Brendan Kelly	15												15
Advanced													
Brendan Phelan	15												15
Tony Hartney	13												13
Paddy Finn	11												11
Tommy Hartnett	9												9
William Edwards	7												7
Artistic													
Colum Murphy	15												15
Brendan Phelan	13												13
Cecil Barron	11												11
Seamus O'Reilly	9												9
Tommy Hartnett	7												7
Frank Maguire	6												6

Demonstrators 2020		
	Staurday	Wednesday
Jan	Adrian Finlay	Paul Murtagh
Feb	Rich Varney	Vincent Whelan
Mar	Pat Walsh	Jonathan Wigham
Apr	Eugene Grimley	Pat Walsh
25th April	Seminar with Donal Ryan	Rich Varney
Jun	Tom McCosh	Colum Murphy
Jul	Peter Lyons	Tony Hartney
Aug	Christine Van Bussel	Tommy Hartnett
Sep	Frank Fitzpatrick	Brendan Kelly
Oct	Colum Murphy	Brendan Phelan
Nov	AGM	Cecil Barron
Dec	Joe O Neill	Joe O Neill

Competition Pieces 2020	
Jan	A Tea Light Holder
Feb	Off Centre Turning
Mar	Laminated Table Lamp
Apr	Cup and Saucer
25th April	A Plate (Advanced: two matching)
Apr	Seminar: Open
Jun	300x80x80
Jul	A Spinning Top
Aug	A Bowl
Sep	Fruit (Advanced: two pieces)
Oct	Wall Hanging with Texturing
Nov	AGM
Dec	A Christmas Item

Web Master's Note: Due to the current software being used to build our website going obsolete I will be redesigning and rebuilding the website in January. The new site should be live towards the end of the month however some disruption to services may be experienced in the run up. I will keep all members informed through email as to the progress.