

# Dublin Chapter Newsletter

May 2015



## Let's Twist Again.

The April demo was given by Seamus Carter and his subject was barley twist turning. The demo started on a musical note when the twister, as he has become known, played a few bars of that Chubby Checker classic "Let's Twist Again" to get us in the mood. A few people got to their feet, but did not last more than a few twists. The hips aren't what they used to be!

Seamus began by showing us samples of work that he had brought along, from his many years of twisting. They included table lamps, standard lamps, stands of various types including one for cakes, and an ornate tie rack; not all of them made from wood! Seamus also brought along some charts that explained how to mark out the various styles of barley twist turning. He came back to the pieces of work and the charts by way of example throughout his demo.

What tools did he use? He liked a small selection of turning tools, but to use them for many purposes. His list for the demo included - a hacksaw, twisting gouge, roughing-out gouge, palm-plane, 1-inch carpenter's chisel, dividers, callipers, tape measure, pencil, selection of rasps, shaped sanding block and board, and finally, a lot of patience!

What wood to use? Mahogany, yew, walnut and oak would high up the list, but any chosen wood must be free of any knots or shakes, and must be well seasoned. Seamus used a two-foot length of obeche on this occasion.

For the practical part of his demo, Seamus was going to show us how to make a single twist. But before that, he had to introduce the twister's terminology. Any barley twist can be likened to a screw thread (my analogy) where there is a pitch (the distance between the tips of each thread); a bine (the line described by the tip of each thread as it spirals around); the hollow (like the vee between the threads, except that with twisting, it is typically rounded at the bottom); the width of the bine (the points on either side of the bine where it transitions down into the hollow). His first step was to rough turn a 1.5 inch diameter cylinder out of the obeche blank. At each end he kept a couple of inches unturned, to help grip the piece when turning by hand in future steps, and he also left half an inch at each end of the cylinder, for coves.

## Marking Out

The next step was to mark out the twist on the blank. He firstly pencilled four longitudinal lines down the cylinder at 90 degrees apart. Then the pitch was repeatedly marked off along the length. For a single twist, the pitch is defined as 1.25 times the diameter. For more twists this ratio increases. This marking results in a series of rectangles drawn around and along the blank. The twist

### Inside this Issue:



◁ Let's Twist Again, with Seamus Carter.



◁ Bonsai - Part 2.

▷ Emmet Kane - personal tours of his exhibition in MAY. Page 6.

Who's in the photograph on Page 7?



### Upcoming Events

- IWG National Seminar 2015 - Dublin, Radisson Blu Hotel (Dublin Airport), September 25 - 27th.

Chapter Trade Stands: -

- \* May - The Woodshed, The Hut, the Carpentry Store.
- \* July - Carpentry Store.
- \* August - The Woodshed.
- \* November - The Woodshed.
- \* December - The Hut.



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is further marked out by four lines that describe the path of the bine, the deepest part of the hollow, and the two that describe the width of the bine. The twisting lines were completed free-hand, by drawing diagonals in the previously drawn rectangles. This all results in four lines which can be colour-coded (or numbered if you are colour blind) as follows: red (1) – the bine; green (3) – the hollow; orange (2 & 4) - the bine width. These four lines are repeated around the piece within each pitch.

With the marking out complete, Seamus then stressed the need to recheck it, and reiterated that the success of a twisting project is as much in the planning and marking out as it is in the turning. When he was satisfied, he explained his traffic-light colouring system. A green line indicated where a saw cut can be made. A red line indicated where one cannot make a saw cut. The two orange lines were guides for later carving/turning work.

Seamus had started his marking from the tailstock end of the piece – it was still mounted between centres. As a right-handed person, naturally, the bine was drawn towards the headstock and going away from him. This was a right-handed twist. This point is only important if you are making a pair of twists, when traditionally one piece would be right-handed and the other left-handed.

### Turning

The next step was to make a saw cut along the green line (the hollow). This he did using the hacksaw, which was his preferred tool because he could see through it. He explained at this point that the saw cut not only acted as a guide, but more importantly, it provided free space for the wood to go into when he carved out the hollow in the next stage. His saw cut was just under 0.5 inch deep, which was short of the recommended depth (the hollow is 1/3 of diameter) for a single twist, but it allowed for cleaning and sanding.



Seamus then took the twisting gouge and deftly began to carve out the hollow while turning the cylinder with his left hand. He explained that he could only carve out the side of the hollow that the grain allowed. Thus he had to reverse the piece in the lathe to complete the other side, albeit awkwardly for a right-handed turner so close to the headstock. He proceeded down the cylinder, keeping within the orange lines, and keeping the piece turning, until he had completed the hollow down to the saw cut. He stopped to exhibit the twisters gouge. It was like a 3/8 inch spindle gouge but the wings were ground back more than usual to give a more pointed shape. Continuing on, Seamus deepened the hollow with the carpenter's chisel. He was asked if twisting was real woodturning, given that there was an element of carving. He replied that he thought it most certainly was. It requires the wood to be turned, albeit by hand, and it needs a lathe to do it, if anything, he viewed it as "advanced" woodturning!

### Finishing

A rounded rasp was then used to round the hollow, again keeping the piece turning, and always checking the depth. For a depth gauge, he used a small block of wood into which a round-headed screw was set to give the required depth. Adjusted, in this case to reflect the one-third diameter rule, it could be readjusted to reflect any depth – a simple, but useful tool.

The next step was to round off the shoulders either side of the bine. For this, the palm-plane was used. Again, the wood was kept turning and the shoulders were rounded down to the two orange lines.

When he was happy with that (and sure that we were all still awake) he moved on to the sanding. For the hollow, Seamus wrapped sandpaper around his finger. For the shoulders of the bine, he used sandpaper wrapped around a board or block, wearing a protective glove when using the courser grades. When happy with the overall shape, he worked up through the grits as you would normally.

Asked how one would make an open twist (which could be done on a two, three or four start twist), Seamus explained that you firstly drill a hole down the centre of the piece. Other than that, the process is the same, although the saw cut should be done with extra care to avoid going too deep with the centre gone.

So, that was that, and just as he had begun, Chubby Checker accompanied his final bow. Seamus had given us an insight into an area of woodturning which is both a historic craft (I often wondered how the legs were made on my old barley twist chairs), and an art form. And, for those of you interested in the subject, he recommended a book by Stuart Mortimer.

The items that were not made of wood? Sixteen years ago Seamus produced a beautiful pair of barley twist candlesticks made from wax. The making of them was a story in itself, but these candlesticks were well travelled. He took them to a wood turning event organised by Axminster in London, and they were the subject of a write-up in the UK woodturning journal of the time, describing the most unusual pieces shown at the event.

Thanks Seamus for an interesting, informative and entertaining demonstration. And we hope that your twists and turns entertain us for many years to come.

Mike Sims.

The following appeared in the Feb 2005 Newsletter. Excuse the poor quality of the picture.

Through 2005 we plan to bring new talent to demonstrate at our meetings.

Below, Seamus Carter demonstrating in January.



No that's not dandruff, it's the plans for the piece, drawn on a blackboard behind.

## April Competition Entrants



## Demonstrators 2015

### Saturday

May - Liam O'Neill(seminar) October - Pat Walsh  
June - Michael Fay November - Bob Finley  
July - Noel Fay (Carp. Store) December - Joe O'Neill .  
August - David Sweeney  
September - John Doran

### Wednesday

May - Pat Walsh October - Bob Finley  
June - Willie Edwards November - Malcolm Hill  
July - Michael Jordan December - Joe O'Neill  
August - Cecil Barron  
September - Charlie Ryan

**Useful Links** - Interesting and useful items related to wood.



## The Mind-Blowing Wooden Wristwatches of Valerii Danevych

Valerii Danevych, a wood-crafting master from the Ukraine, has dedicated his life to making functional wrist-watches out of wood.

<http://www.oddiycentral.com/art/the-mind-blowing-wooden-wristwatches-of-valerii-danevych.html>

## Competitions 2015

MAY - Open	SEP - Segmented/Laminated
JUN - Table Lamp	OCT - Clock
JUL - Box with Lid	NOV - No Competition
AUG - Pen	DEC - Toy

### A Demo at Glen Lucas' Workshop.

An opportunity to see Glen at work and tour the workshop of an Irish production woodturner.  
August 29th - €30 (inc. food) - 10:00 until 16:00 - 20 places. If you are interested contact Vincent Whelan 087 760 4918 or [DWT.treasurer@gmail.com](mailto:DWT.treasurer@gmail.com).

## April Competition Winners

Ronnie Butler - Beg



Jonathan Wigham - Exp



Seamus McKeefry - Adv



Cecil Barron - Art



## **BONSAI (Part 2) by Fergus Sims**

Part 1 of this paper gave a history of Bonsai development and culture. This second, and final part describes the main styles of bonsai.

### FORMAL UPRIGHT (Chokan)

Very few are to be seen in Britain, perhaps because of the lack of much suitable starting material. This need not deter the enthusiast who can grow Pines or Cypresses for the purpose. Chokan trees have a straight vertical, tapering trunk from which the branches radiate around it in even progression, the spacing between the branches becoming progressively both shorter in length and more closely spaced towards the top of the tree. Ideally, the branches are grown parallel to the soil, lower branches being thicker than upper branches. Species trained in this style are usually evergreen.



### INFORMAL UPRIGHT (Moyogi)

This style covers a wide range of types, from the natural shaped tree as if grown in a field, to the curved trunked, more stylised pine shape. There are probably more bonsai in this category than any other, it being suitable for all species of tree.



### TWIN TRUNK (Sokan)

The most important aspect of Sokan trees is the relative thickness and length of the two trunks, which share a common base. Trees also have three (Sankan) or five (Gokan) trunks and all types may be trained in formal cascades literati or other bonsai styles.



### SLANTING (Shakan)

Not an oversized tree potted at an angle to reduce its height, a fault often seen but a truly balanced bonsai that would look right growing over a stream or in any similar location.



### WINDSWEPT (Fukinagashi)

Although similar to the slanted style the windswept is characterised by achieving balance despite the fact that all of its branches grow from one side of the trunk or sweep in one direction. Such a bonsai could be imagined growing on a windy hillside.

### RAFT (Ikada)

Such a bonsai is created from a tree that initially faulty, having all its branches growing from one side of the trunk. When potted lying down, with branches going upwards towards the sky, these become trunks of trees, joined by the original trunk. Roots begin to grow from the first trunk and eventually the old root ball can be cut off, leaving a most attractive group of trees which are in fact one. Any species of tree can be trained in this manner, although it is most usually confined to conifers – especially the Japanese White Pine. The deciduous Larch is very suitable and roots faster than the pine.



### CASCADE (Kengai)

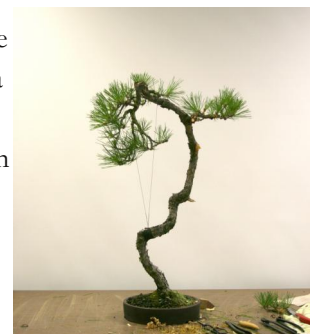
In this bonsai the trunk appears to grow over the side of the pot, which must be deep to give visual balance. As the trunk may descend considerably more than the depth of the pot, these bonsai are normally displayed on tall stands. Few will be seen in Britain, their everyday storage presenting some problems, but most species can be trained in this way.



In Japan most of the cascade bonsai tend to be evergreen.

### LITERATI (Bunjingi)

These strange bonsai have a slim wandering trunk crowned with a small area of branches, the whole being potted into a very small, unusually round pot. The style evolved from the Nanga cultural movement, followed by the artists of the Southern School of painting. The bonsai display the artist's search for the freedom of expression though the Western mind more often likens them to the brush strokes of oriental calligraphy. In fact, this very clearly shows the difference in interpretation of the Eastern and Western mind; to the Easterner, calligraphy is a demonstration of considerable discipline, exactly opposite to the freedom of the literati bonsai.



### GENERAL CARE

A bonsai is capable of living through many generations of your family, so its daily care is of more than passing importance. As with all living plants, bonsai will not survive without water. The frequency of watering depends on many factors, the chief of which are the state of the growth of the plant and the weather. Care varies from season to season, so let's begin with winter.

In winter, hardy bonsai living outside will need very little over and above what falls as rain. Indoor trees will need to be checked as moisture in the soil will be lost by evaporation even though the bonsai will be doing little if any growing. Spring is a dangerous time. As leaves and shoots begin to grow, the water requirement increases enormously and this usually coincides with a change in the weather from wet and cold to breezy and dry. Bonsai should be watered whenever the pot is dry.

By summer the weather, with luck, should be warm, perhaps with a breeze and strong sunlight. Under these conditions bonsai will require watering thoroughly once per day, preferably early in the morning or late at evening.

In autumn, trees begin the chemical changes which cause leaf drop and dormancy. Their water needs drop and they must not be overwatered at this time as, with lower temperatures, especially at night, rot could be caused.

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### FOR SALE

An old stand from a previous lathe, a DML 36 which has moved on to another life. Any offers over 25 euros considered. Sold as seen.

Contact Richard Murphy 087-2958519

P.S. The dogs are not part of the sale.



**Emmet Kane** will be giving guided tours of his exhibition of work in Collins Barracks.

The exhibition "A Journey with Emmet Kane" has been running for some time, but these short tours by the woodturner himself, give you the chance to hear how pieces were made and what inspired him.

There are three 30-minute tours as follows:-

- 3rd May – 3.00 pm

- 15th May – 11:30 & 12:30 pm

Admission is free; Booking essential.

More info in the tour can be found at:

"<http://www.museum.ie/en/list/calendar-of-events.aspx?eventID=4645>"

The National Museum's website for the exhibition can be found at:

"<http://www.museum.ie/en/exhibition/woodturner-emmet-kane--a-journey.aspx>"

Contacts for Emmet Kane are:

+353 86 8146836

"[www.emmetkane.com](http://www.emmetkane.com)"



**A Blast from the Past!** Anyone know what's going on here and who are these characters? Answers on a postcard to the editor, please.



Above is a chart used during Seamus Carter's April demo, explaining everything you need to know an about marking out barley twist pieces.

# Overall Competition Results



## Competitions 2015

### Advanced

NAME	Dec	Jan	Feb	Mar	Apr	Jun	Jul	Jul	Aug	Sep	Oct	Nov	Total Points
Seamus McKeefry	15	13	15	13	15								71
James Gallagher	13												13
Bob Finley	11		13		7								31
Paddy Finn	9	5	5	5	5								29
Paul Murtagh	7	11	5	5	9								37
David Sweeney	6		9	15									30
Tony Hartney	5	9	11	11	13								49
Gerry Ryan	5	6	5	5	5								26
Pat Walsh		15											15
Joe Oneill		7	5	5	5								22
Tony Lally		5	7	6	11								29
Fran Lavelle			6	9	6								21
Adrian Finley				7									7
John Ryan					5								5

### Experienced

NAME	Dec	Jan	Feb	Mar	Apr	Jun	Jul	Jul	Aug	Sep	Oct	Nov	Total Points
Jonathan Wigham	15	13	15	15	15								73
Michael Jordan	13												13
Willie Edwards	11	15		13									39
Peter Curran		11											11
Frank McCarthy		9	13	11	13								46
Michael Jordan		7		7	7								21
Frank Maguire		6		6	11								23
John Duff		5			6								11
John Ownes				9									9
Pat Costigan					9								9

### Beginners

NAME	Dec	Jan	Feb	Mar	Apr	Jun	Jul	Jul	Aug	Sep	Oct	Nov	Total Points
Kevin McCormack	15	9		9	9								42
Gary Deegan		15	9										24
Vincent Wheelan		11	13										24
George Madden		13		11	13								37
Martin Boyle			15	15	11								41
Ruth Wallace			11										11
Ronnie Butler				13	15								28
Alan Smyth				7									7

### Artistic

NAME	Dec	Jan	Feb	Mar	Apr	Jun	Jul	Jul	Aug	Sep	Oct	Nov	Total Points
Henry East	15												15
Bob Finley	13	15	9										37
Pat Walsh Enn	11												11
Cecil Barron	9		7	11	15								42
Paul Murtagh	7		13	13	13								46
Tony Hartney	6		11	15	6								38
Fran Laville	5												5
John Ownes	5		6										11
Kevin McCormack	5												5
Gerry Ryan		13	5	7	11								36
Gary Deegan		11											11
Ruth Wallace		9											9
Michael Fay			15										15
Joe Oneill			5	6	5								16
George Madden				9									9
Sean McMorrow					9								9
Mike Sims					7								7