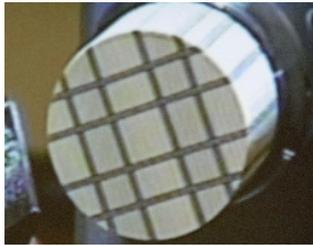
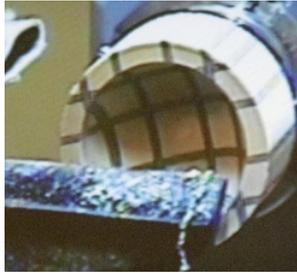


June 2018 Meeting—Carlyn Lindsay

Carlyn started by explaining how she makes her laminated blanks using veneers obtained from Capital Crispin Veneer.

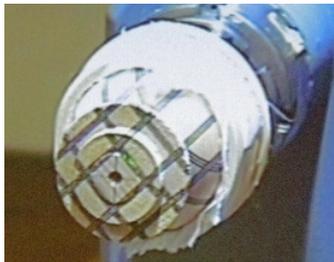


She alternates 3 black veneers with two natural ones and sandwiches them between planed blocks using Titebond PVA to glue them all together. She then slices the block at right angles to the veneer and adds more veneer in between the cut surfaces and ends with a chequered effect.

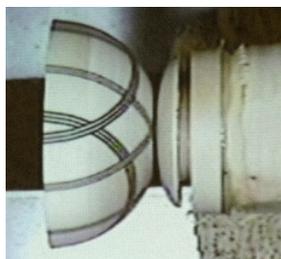
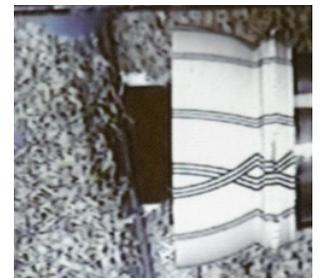


A block was mounted in the chuck and roughed circular, the face surface was cleaned up and Carlyn started to hollow out, while being mindful of the design. Carlyn then started to rough shape the outside of the bowl. The patterns, made as the crossover parts of the veneers were revealed, were interesting. Having part turned the outside Carlyn returned to finish the inside to depth, she then used a scraper to remove the tool marks before sanding to a fine finish. The lip of the bowl should be slightly concave with the outer rim slightly higher than the inside rim.

She measured the depth of the bowl and marked it on the outside of the bowl so that she had a reference point for the shaping. During the shaping, Carlyn regularly checked the wall thickness to ensure that it was even throughout.



A scrap piece of wood was mounted in the chuck and turned to form a jam chuck for the bowl rim to fit into. Kitchen roll paper was used to ensure a tight fit in the jam chuck. The tailstock was brought up for additional support and the shaping of the outside was finalised, leaving a small foot. Carlyn slightly undercut the point where the foot joins the bowl. The bowl was sanded and the remaining spigot turned away. The stud was sawn off.



Next a rough piece was put in the chuck, rough tuned to the round, the face cleaned up and made slightly concave to make one of Carlyn's favourite glue chucks. She glued a second piece onto the chuck with hot-melt glue and turned it cylindrical. Once again she cleaned up the face and made an indentation in the centre so that the foot on the bowl was a tight fit in it. The top was then shaped to match the curve of the bowl. It was then parted off and reversed onto a jam chuck so that the underside could be cleaned up.



The next stage was a small blank mounted in the chuck to make the tear drop shaped knob to fit on the bowl lid. The blank was trued up and turned cylindrical. A hole was drilled into the end and the tear drop shape turned with the widest portion at the tailstock end. This was parted off and put to one side.



For the lid, a glue chuck was prepared, and a block attached with hot melt glue. The face was trued up and shaped to a disc.

The inside diameter of the bowl was measured, and the measurement transferred to the lid blank. Carlyn then turned the wood away that was outside of the mark to a depth such that the lid would sit securely on top of the bowl. She then hollowed out the inside of the top to a shallow depth. She checked the fit with the bowl and then reduced the overall diameter so that when fitted the lid would overhang the bowl by a short distance.



At this point she started to part off the lid with a cut that sloped towards the headstock, leaving a small spigot.





Carlyn sawed through the spigot to release the lid. A jam chuck was turned in a scrap piece and the lid reversed onto it. The top was finished by making the slope slightly concave and the stub, from where it was cut off, was turned down so that the small finial could be fitted.



A very attractive lidded bowl.

Some examples of Carlyn's work.

