

WSWC club meeting – Monday 16th July 2025

Demonstration by Carlyn Lindsay

Club News

July meeting

The club has enjoyed many demonstrations by Carlyn, and each demonstration has been very well received. Her enthusiasm and techniques are addictive, and her extremely precise execution of her work is a joy to see. Carlyn's signature pieces use her own made laminates often in high contrasting colours so we look forward to seeing what she has in store this time. This time Carlyn demonstrated how she makes finials, concentrating on the design concepts and form. Read more about the demonstration later in this newsletter.



Next meeting on September 15th 2025

Don't forget that there is no meeting august as usual!

The September meeting will be a demonstration from Dave Pratt who hails from the Norfolk Broads. Dave started work in engineering and later ran his own training company. He inherited his love of woodturning from his father Jack who worked professionally with wood. Dave is the Chairman of the Werry Woodturners club. Dave now makes commissions as well as decorated items and hollow forms as well as providing tuition. Take a look at his website 'Broadland Wood Art'.

This should prove to be a great demonstration, the meeting is 7pm for 7:30 start at the village hall.

From the Chairman

Stuart is asking members to start to make items for the tombola stand please, in readiness for next year's Weird and Wonderful Show. This has been confirmed as going ahead and we will be attending as usual. Please bring anything you wish to donate to any meeting.

That's all for now, have a happy summer break
Neil (Newsletter and website)

Members table

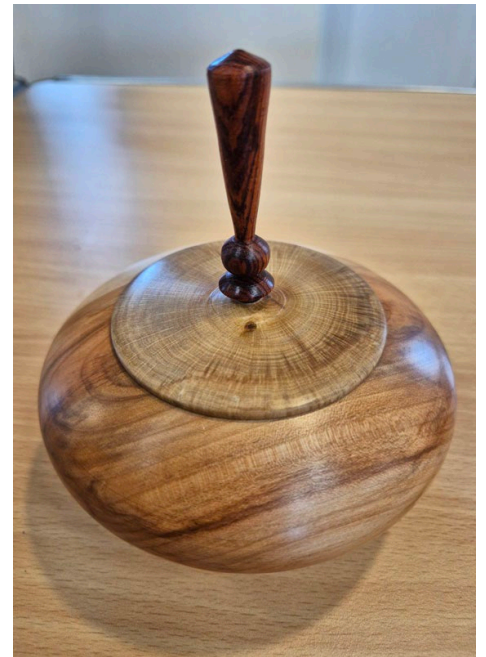
Two items by new member and turner Paul Thomas.

Olive ash bowl (his first bowl) and Beech carving mallet





Right - Nathanael Griffiths - Oak and blue stained tulipwood bowl



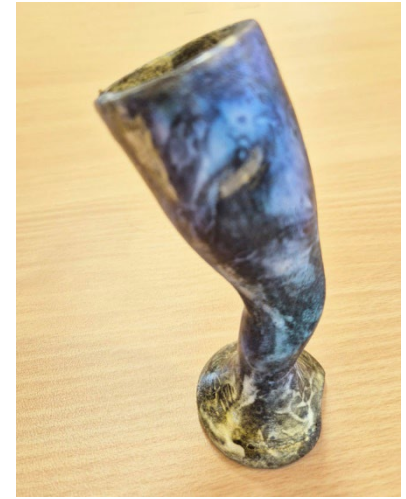
Above – Richard Court - Boxwood threaded ring for threaded box and box in Yew, work in progress

Right - Mike Charnley - Finished demo piece in apple, hornbeam and Indian rosewood



Above – Mel Goodwin - Beech bowl, decorated with poured and blown acrylic paint.

Finished with Acrylic lacquer, friction polish and microcrystalline wax.



Items by Kim Rochester:-

Top left : Fruitwood bowl

Above: Twisted willow decorated
'wonky thing' candle holder

Left: Sapele bowl and fruitwood
candle holder

Demonstration by Carlyn Lindsay

Carlyn has visited the club on several occasions and each time her infectious enthusiasm for her design and products has always been well received. Carlyn studied three-dimensional art and design, wood, metal and plastics at Wolverhampton School of Art where she developed a love of parallel lines and laminated wood. In 1989 she was awarded a grant from the of The Princes Youth Business Trust and a bursary award from Wickes DIY to start her art business and later in 2004 she received a bursary award from The Worshipful Company of Turners This allowed her to set up a new workshop lathe and to later be entered on the Register of Professional Turners.

If you wish to find a little bit more about Carlyn's previous demonstrations to understand what is behind her style and how she achieves it, then please refer to the newsletters listed below, they are all available on the website within the newsletter section. Click on the year and all the newsletters and talks from that year are displayed with direct links: -

March 2012 - laminated turning.

March 2015 - Make a laminated Corkscrew and a simple scoop.

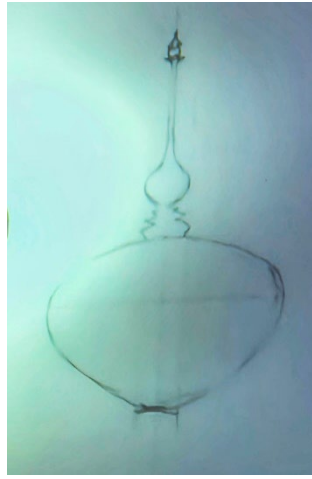
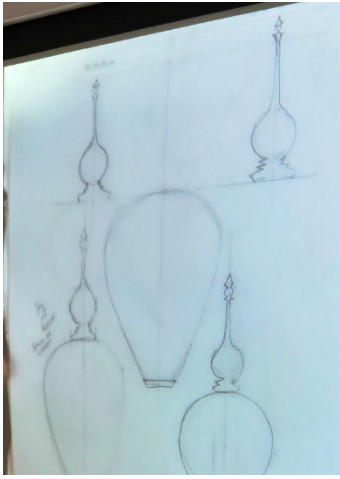
June 2018 – Make a very attractive veneer laminated lidded bowl.

May 2023 – How to make spinning tops.

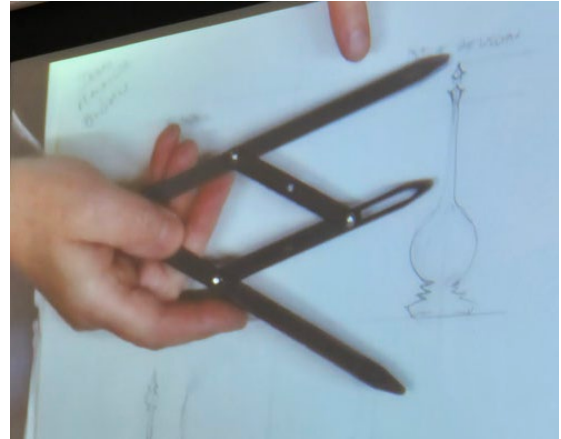


Carlyn said that she was now concentrating on single colour contrasting veneers over the previous multi-coloured veneers that she had been using because she found it too bespoke, time consuming, and everybody wanted something different to what she was producing. The single contrasting colour sold better and was very popular.

This demonstration was about finials to fit onto a pot. The purpose was to make people think more about finial design and dimensions that would better suit the object that it is paired with. She explained that good design and form are paramount to any product and to this end there were certain rules that needed to be adhered to make the form pleasing to the eye. The designs are always sketched out prior to creating anything so that she can get the dimensions and forms correct using the golden ratio and Fibonacci sequence when applied to curves.



Very often Carlyn draws her designs on a 1:1 one scale and takes dimensions directly from them using a golden rule gauge and callipers. The dimensions are then transferred to the work and marked out on the timber.



To create a finial that is well balanced and suit the piece Carlyn takes the height of the finial against the width of an object such as a pot, she also makes the foot of the finial no wider down the base of the pot so that it balances in the final piece. The beads and detailing on the finial need to form triangular shape from top to bottom and the beads and shapes need to reflect the piece that it's going to be used with. Not contemplating this aspect can make the finial look dumpy, oversized, and detract from the overall pleasing appearance.

It is also important that the finial is split into designs where the 1st 2/3 of the finial should be heavier and have heavier elements than the top which should narrow and be delicate. As said previously some elements of the finial should reflect angles or shapes of the item it is going to be used for. Although there are no hard and fast rules to this, the end result and the beauty of it is in the eye of the beholder, not everybody will necessarily agree with the design principles outlined and sometimes even then the finished product just doesn't work. Carlyn also spoke of Cindi Drozda and her museum quality lidded pieces; she described her as the 'queen of the finial' and well worth referring to.



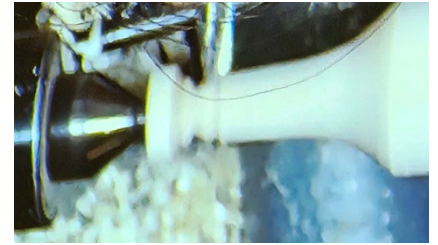
The first finial

Carlyn said that she would make a 'basic' test finial so that we can see the basic principles and have a discussion about the result. A piece of Sycamore was held between centres. She said that it was very important to send her the timber as the narrow end of the finial can get extremely thin if it is off centre, this is even more important if you are using laminates so that they can also align after turning.

The measurements of the pot were transferred to the wood to set the height of the finial and it was then roughed out but approximately 1800 RPM. The piece was brought to round and the bulbous part of the finial was marked out. All shaping was toward the narrow end the tailstock. Various gouges were used with larger and heavier gouges used for stability and less vibration, whilst narrower finger nail gouges used for adding detail and under cuts. Carlyn said that she has found that a longer bar length on a gouge can make it harder to control a fine cut and she prefers shorter gouge lengths. When cutting it is also important to close the flute to avoid catches.



Carlyn said that it was important to work the detail from the narrow end to the heavier end and complete the narrow end first. She then formed some beads, undercuts, and detail at the top of the finial and then started to thin the 'stem' using sweeping curves from the base to the top of the finial. It is important to support the piece when thinning using a finger on thinner sections.



The lower bulbous part was shaped and some undercuts made to give it some shadow when finally fitted to the pot. Further detail was cut and then the piece was sanded to 320 grit. Carlyn explained that 320 grit was all that was needed for a finial. The stem that fits into the pot was sized, and the piece parted off, the narrow part first followed by the base.

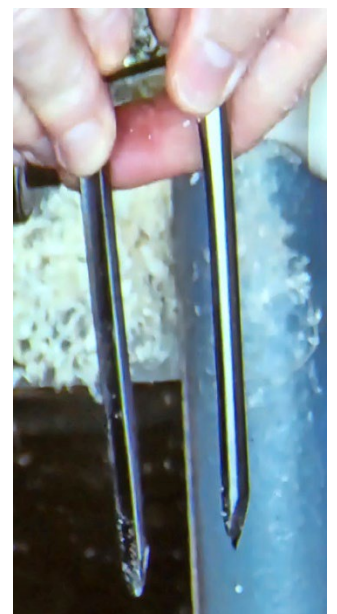
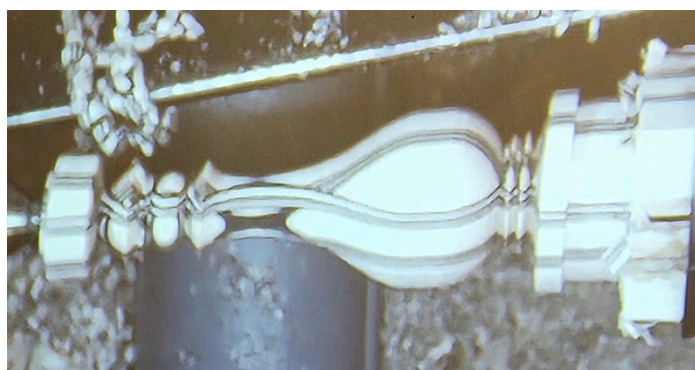
A discussion was then held with the audience about the final shape, length, width and overall suitability of the finial. Most people agreed that it was a little short and dumpy, with another similar longer finial which corresponded to the width of the pot did look more pleasing to the eye. The general consensus was also that the lower 2/3 didn't reflect the shape of the pot.

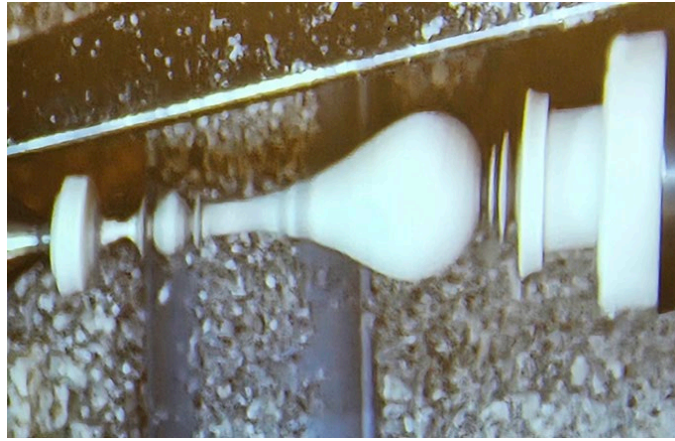


The second finial

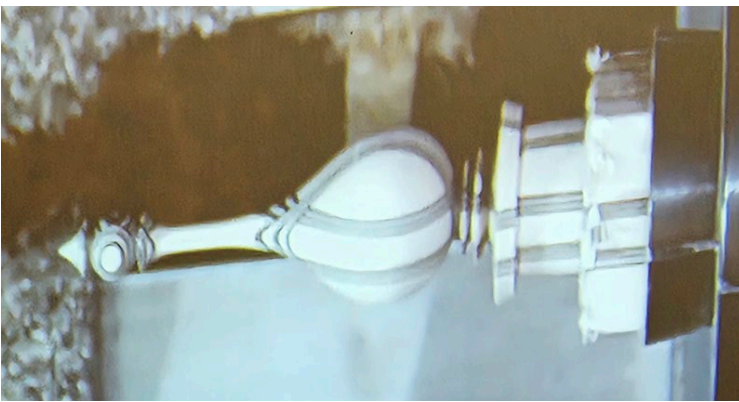
Carlyn then proceeded to create another finial this time using a piece of Sycamore with veneer to demonstrate her usual technique and speciality. Again, she emphasised the importance of aligning the centres very precisely to both apply symmetry when turning of the veneer lines and also to avoid the top being too thin. The dimensions were applied and marked out onto the wood from the drawing as previously, it was then rough down and shaped to the correct form. Beads and shaping were created and some vee cuts were made for extra detail.

Under cuts were again made to emphasise shadow on the final piece as before. When narrowing the finial, it is important to support the piece with a finger whilst taking very careful cuts with a gouge to stop vibration and produce a cleaner cut.





Carlyn said she was not too happy that the piece hadn't been precisely centred and that the veneer lines were slightly off. She is a very precise turner and it was obvious that the piece was not up to her standards although the finial looked very good indeed.

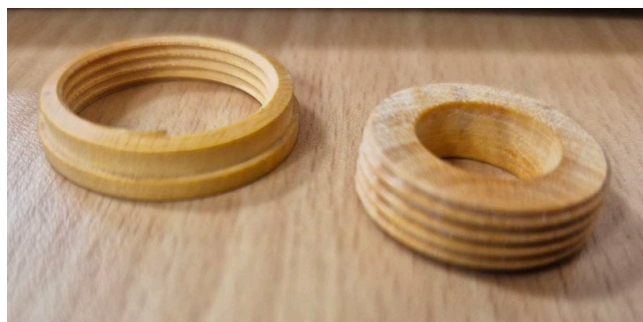


The finial was sanded with 320 grit sandpaper and sanding sealer applied.

Carlyn explained that a finial can be returned to the chuck for re-work (presumably by holding the excess when parting off the base). She said she sometimes looks at a piece and just has to take a millimetre taken off just to have it perfect.



Carlyn uses a thread chased collar fitted to the finial and a matching threaded part attached to the pot.



This was a thought-provoking demonstration and was of great assistance to those who would like to create better finials through design and technique. The whole concept of creating a discussion piece and involving the audience was enjoyable and really demonstrated Carlyn's 'mission' to improve finials in turning.

A very big thank you goes to Carlyn on behalf of the club for a very engaging demonstration.

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