

## March 2012 Meeting - Carlyn Lindsay

Carlyn graduated from Art College and set up her business with a grant from the Prince's Youth Business Trust and works from her home in Essex. Carlyn also said that a lot of her work takes inspiration from the work of Fred Baier, a furniture maker who uses colour and lamination to produce some very interesting, if eccentric, pieces.

The first half of Carlyn's demonstration was taken up with her showing how she goes about making her laminated boards. She starts with sycamore boards which she gets planed to thicknesses of 8mm and 10 mm, these boards are about 13 inches (33cm) in length. The veneers that she uses are cut and dyed in Italy from Plane and she buys them through a company in London.



The process starts by cutting the veneers to the shape of the boards. Once all the veneers are cut they are arranged in piles in the order of the pattern that is intended. The first sycamore board is laid on the table and plenty of PVA glue (waterproof version) spread over the surface and the first veneer from the pattern pile laid on top. More glue is spread on this and the next veneer laid down. This is continued until all the veneers in the first pile are used when the next sycamore board is glued on and then the next stack of veneers. This is repeated until the final sycamore board is glued on. Carlyn does not stagger the grain as one would do when laying up plywood—the thickness of the sycamore boards is such that it prevents any warping. This multi-deck sandwich is then squeezed up in a vice, excess squeezed out glue cleaned off and then various clamps tightened onto the laminated board to hold everything in place until the glue has fully set. It is removed from the vice and left for 2 weeks to 1 month to fully cure before Carlyn would consider doing further work on the board.



This board is then sawn into strips and the edges planed by hand to get them perfectly straight and then they are glued back together with more layers of veneers in between. Carlyn states that attention to detail is important for the final visual effect. After another month the final board is ready for turning into the various items that Carlyn makes. Having put so much time and effort into making the boards she tries to use every bit so offcuts get made into jewellery items such as earrings and beads.

For the second part of her demonstration Carlyn showed how she turns a handle for a cheese knife or letter opener. The blank is mounted between centres and the tailstock end roughed to a cylinder. The end of the blank is then checked to see that it perfectly centred. This is critical otherwise the pattern will be off-centre and not look right. After adjusting the centre the blank was roughed down to a cylinder and then mounted in the chuck. The shape of the handle was formed using a spindle gouge and at the tailstock end a small spigot the same diameter as the handle fitting was formed. The handle was narrowed until the patterns just coalesce and leave a triangular pattern towards the blade end.



The end of the handle was defined and rounded over; the handle was then sanded through the grades of grit to give a fine finish. The hole for the tang of the cheese knife was drilled slightly oversize and the handle parted off. The end of the handle was sanded to remove the attachment point and the tang glued into the hole using an epoxy glue.

The finish that Carlyn uses is Rustin's Plastic Coating a 2-part system which uses 4 parts of resin to 1 part of hardener. Carlyn gives her items 3 coats, the 1st coat taking about ½ hour to dry and subsequent ones longer. After the 2nd coat Carlyn denibs using 0000 wire wool. The item is left for about a week after the 3rd coat to ensure that it is fully hardened.

The following pictures show some other items of Carlyn's work.



This was a very interesting demonstration with a lot of effort placed on accuracy to achieve the final pleasing effect.

