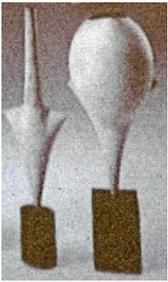


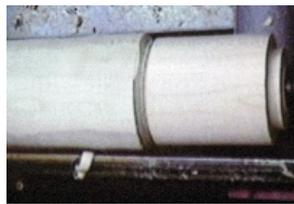
July 2018 Meeting—Tom Kittle

Tom introduced his evening by stating that he had retired and given up his shop in Holt, but that he was still doing some work and commissions from home.



He talked a bit about his interest in ceramics and how they can provide inspiration for turnings. He introduced the work of Hans Coper who escaped from Germany during the war and eventually took up pottery in this country. Tom showed the attached photo of some of Hans' work and said that he wanted to use the winged form on the right as the inspiration for the demo.

He started with square section sycamore mounted between centres, which he roughed to a cylinder. A spigot was formed on both ends using a parting tool and one was then held in the chuck. Using a Forstner bit a small recess was drilled into the end facing the tailstock—Tom explained that rather than use a pen to sign his work he fills the recess with sealing wax and with his own seal he imprints his mark into it.



A V-cut was made to show the depth of the base and the stem was thinned slightly, but it must retain some thickness to allow for the strain of hollowing. Tom started to round over the end near the headstock (this would be the top of the finished piece). The tailstock was removed and the spigot at the tailstock end, with the hole for the wax seal, was turned slightly concave as this will be the base of the finished piece. The concave surface was sanded to a finish, working through the grits.



The piece was reversed in the chuck and with a drill in the tailstock, Tom drilled a hole to the depth to which he would hollow out the piece. This hole was to aid the hollowing out process. Using a bowl gouge Tom rounded over the top, removing the original spigot.



Tom then started to hollow out the inside using a Crown Tools hollowing tool. He spent some time discussing the various tools and methods that can be used to remove wood from the inside of a piece. He said that there is no one best tool to use and that you should use the tool and method best suited to you. He only partially hollowed this piece as there is nothing to observe of the inside and it would make the demonstration less interesting.



The piece was removed from the lathe and a scrap piece put in the chuck and turned to form a jam chuck that would fit in the end of the hollowed-out part. The piece was then put back on the lathe with the tailstock brought up to the jam chuck as support. Tom moved on to the outside and started to narrow the stem down and at this point made the decision that he would try to make the form with the appearance of two wings. He continued to refine the shape and with a parting chisel determined the thickness of the stem where it would meet the base.



The base was then turned slightly narrower and this gave the appearance of more height to the piece. The stem was refined even more and the whole sanded through the grits, trying to keep the "crispness" to the wings.

In discussing the piece at the end, Tom said that the experiment with two wings was not successful, in his opinion. He also stated that when you take inspiration from someone else's work, whether it comes from another discipline or not, that you should give credit and acknowledge the source. Also, you should not slavishly copy the work but should incorporate the "feel" of the piece in your work.



This demonstration was presented, as usual, in Tom's chatty manner but it certainly gave me pause for thought. It provided some new thoughts on seeking inspiration.