



Jimmy's third and last demonstration of the day was how to make a natural edge endgrain vase.

Jimmy made this vase using a log of ash, he chose this because the heart was off-centre. If the heart was in the centre it would weaken the stem of the vase.

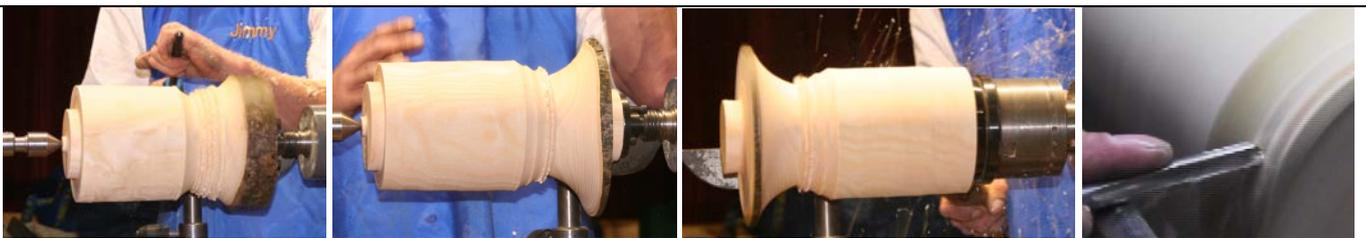


He knocked the 4 prong drive into the end – warning us not to mount the 4 prong drive on the lathe first and try to force the wood onto the drive, as this will mess up the bearings in the drive. The log was mounted and Jimmy checked the balance before tightening up the tail stock.

A long grind bowl gouge was used to rough it down as it is more difficult to use a roughing out gouge when the wood is out of true and the speed is turned down to around 1000 rpm. Starting with a reference cut he made a series of small entry v-cuts.

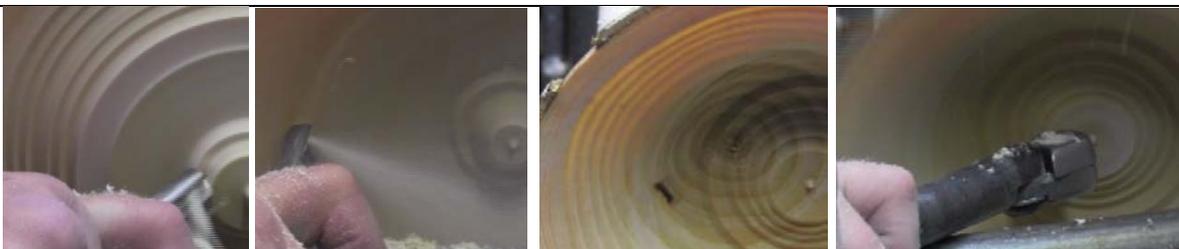


The gouge was then turned over and using the bottom wing the high spots were removed. The end was cleaned up and a tenon cut, checking that it would be a good fit in the jaws (this is very important) and that the tenon will not be bigger than the depth of the jaws. *(Jimmy talked about cutting logs for use – saying you shouldn't cut it up into small bits but only cut off the length you need and seal the ends with pva glue and newspaper then another coat of pva, slowing down the drying process and reducing the chances of it splitting at the ends.)* The speed was turned up to about 1400 rpm as the wood became more balanced.



All cuts were taken 'downhill' and Jimmy started to cut a smooth arc, using his body. Some of the thickness was removed from the end while the tailstock was in place. The end nearest the chuck was also cut down as it was much easier to do this while the tailstock was still holding the wood.

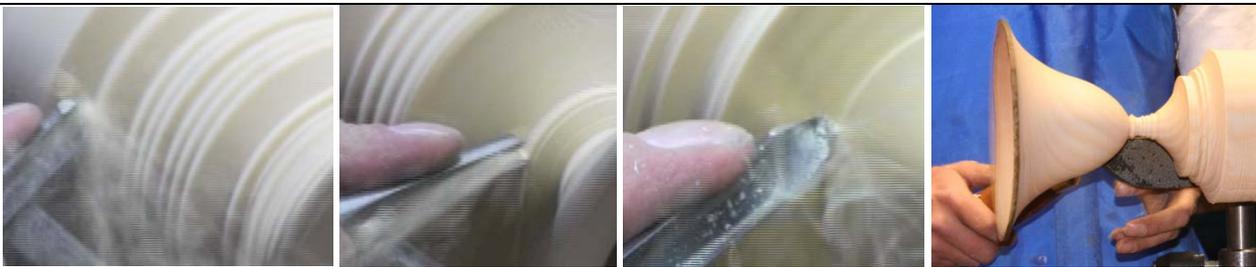
It was then turned round to mount the tenon into the jaws the length being as long as it could be without touching the end of the jaws. Using a small quarter inch bowl gouge Jimmy took some more from the outside of the bowl part, turning the speed up towards 1800 rpm.





Still using his small gouge Jimmy started to remove wood from the inside of the bowl using light cuts as he was cutting a long way from the jaws. Having removed as much from the edge as possible he moved in to take more from the centre – he pointed out that you should never have the flute of the gouge open at more than 45 degrees and that you cannot return to the edge once you move further in as the wood will have moved. He continued deeper with the Rolly Munro hollowing tool. Jimmy spoke about how much control you have with this tool and emphasised it was essential to have the tool tucked into your body.

Having hollowed it sufficiently he used a gouge to take a finishing cut on the inside. He then took a half inch spindle gouge with cut back wings and used a pull cut – shear scraping with the grain - from the centre outward (not touching the wings which already had a decent cut).



Jimmy then moved to the outside to finish it and match the outside to the inside curve. Using a small bowl gouge but using the technique used with a spindle gouge, turning the gouge, he moved into the ogee curve. As the curve got deeper he used a spindle gouge as the wings of the bowl gouge were likely to catch.



The diameter of the foot was marked out, which Jimmy calculated as the same width as $\frac{2}{3}$ of the way down the bowl, if the height is more than the width of the piece. Where the piece is wider than it is high he makes the base $\frac{1}{3}$ of the width.



The piece was parted off up into the foot to keep the thickness the same all the way through (if you don't do this it is very likely to split). The square edge on foot didn't look aesthetically right so Jimmy used a spindle gouge as a scraper to soften the edge which improves the look.



Jimmy gave the foot a quick sand with 180 grit and then carried out the only bit of 'cheating' by marking the foot with 2 parallel lines to disguise a slight high spot. This was better than trying what Jimmy called the 'hero cut' that more often than not can spoil the whole piece.

When parting off Jimmy held the piece and commented that under no circumstances should you remove your hand however tempting it might be as it will almost certainly make the piece jerk and break off. Keeping the parting tool upright to stop the edge catching on the foot, he cut some more wood away to give him more room to part it off. The foot was slightly hollowed out while parting. He pointed out that if something does go wrong and the foot breaks off it is quite possible to rescue the piece by turning a small tenon and mounting it in a foot made from another piece of wood.

In answer to a question he said he never uses sanding sealer on wet wood as it produces a bloom, he just uses Danish oil, this will also help prevent the wood splitting.

His final comment was that if the wood is the same thickness all the way down you will see light at the top and a little at the bottom but not so much in the middle. If you can see the same amount of light all the way down the middle portion will be thinner.

Cheam Woodturners were privileged to be able to host Jimmy for his only club demonstration masterclass on this visit to the UK. Jimmy's style and ability to communicate his techniques made it a very popular day with everyone there.

Many thanks go to Jimmy for a superb day and also to David Buskell who spent 2 years setting the event up.