Colwin Way all day demo Saturday 29th October 2022.

The day started slowly as the village fitness group were using the hall up until 0900. However, the gentle start soon changed as Colwin began his session, with information flowing fast, after an introduction covering His Christmas starting in March and reflecting on his love for the Skew developed over a lifetime of woodturning. Colwin discussed his career whilst demonstrating the items that created his dedication to the tool skills.



Firstly, a classic table leg produced with a skew although Colwin did say that he had no difficulty with using a scraper to finish coves. The cuts used to produce the beads coves and planeing cuts inevitably turned the discussions to catches and using the heel of the skew for rolling beads and the toe for definition and the inevitable spiral catches. What followed was a demonstration of skew catches and the reasons for them. To think that you have sufficient control to turn catches on and off!



More cuts into the table leg lead to a short tutorial covering basic tools. Spindle gouges for rolling beads and detail. Not as strong as the bowl gouge both of which can have a variety of cutting angle and benefit from floating the bevel into the cut.

Вс	owl gouges		
1	α=45°	JS 2 P 65 Hole A	Standard profile. Only lightly swept back wings. For turners of all skill levels.
2	α=45°		Irish profile. Swept back wings. Swing the tool 180° from side to side.
3	α=40°	JS 2 P 75 Hole A	With long swept back wings. Somewhat aggressive. For professional level turners.
4	α=55°	JS 4 P 65 Hole A	The larger edge angle is beneficia when turning deep bowls.
5	α=60°	JS 6 P 75 Hole A	"Ellsworth" shape. Wings are pronounced convex.
Sp	indle gouges		1
1	α=30°	JS 2 P 55 Hole B	For tight spots, detail work and finest finish. For professional level turners.
2	α=45°	JS 2 P 65 Hole A	Standard profile. For turners of all skill levels.
Sk	ews		
1	Straight edges $\alpha = 30^{\circ}$ γ Flat γ	JS 20° P 65 Hole B	For tight spots, detail work and finest finish. For professional level turners.
2	Straight edges $\alpha = 45^{\circ}$ γ γ Flat γ	JS 20° P 55 Hole B	For broad application. Easier to control than a 30° edge angle.
3	Radius edges α=30°	JS 30° P 75 Hole B	For tight spots, detail work and finest finish. For professional level turners.
4	Radius edges α=45°	JS 30° P 65 Hole B	For broad application. Easier to control than a 30° edge angle.

Following a break Colwin described his turning beginnings with lace bobbins using Woolly Mammoth tusk, Horn, Jade, Amber and Jet. Throughout his talk Colwin demonstrated the turning of a 4" standard Midland lace bobbin starting with a small section of dowel (which of course had been turned to round) mounted in engineering jawed chuck. Using a small skew throughout with a reference to a 1/8 inch (3mm) scraper if needed.





At this point he demonstrated his stance as he uses the same handed grip but changes stance. A bobbin set consisted of 150 items which produces a lot of practice with a skew! At this stage Colwin demonstrated finger support for the thin bobbins and stressed that if you are happy with doing this you should consider sleeveless turning smocks as a safety feature.

A well-deserved Lunch break followed, with lots to talk about.

The second session

Again reflecting Colwins devotion to Christmas and the skew a quick demo of a grain peeled Christmas tree. Mounting a 25cm square 10cm long piece of plain featureless timber (Lime or fir) using the skew to round the piece and shape to a cone. Create a base and then with the heel of the skew and starting at the widest point peel back the grain every 4-5mm. continue to a point at the top. Finally part off at the base. Decorate to suit with paints stains and sprays.



Colwin is currently trialing a Russian lathe knife on projects of this nature. Not surprising as it would appear to be an even more acute cutting angle than his skews!



The second tree was more traditional in that it was more "cartoon like" in appearance and traditionally done with a skew (you can't keep Colwin down when it comes to skews).

This time a 5cm square 12.5 cm long mounted between centres using a matching pair of ring centres a live on in the tail stock and a friction drive in the headstock. Again form a cone shape and create the beginnings of a tub at the base using a skew or if you wish a spindle gouge cut branches from the widest diameter first to the tip. Undercutting each level produces a much better effect.



The cut to create the tree trunk is best done with a small parting tool.

The Christmas theme continued with a bell turned from carpentry grade softwood so that any light will show off the thin walled design. Mounting a 6cm square 10cmm long blank turn to cylinder with chucking tenon. Chuck mount the blank, face off the end and create the first half of the bell shape including decorative embellishments to the rim texture, burned rings or punched designs. End grain hollow using spindle or bowl gouge. The depth could be drilled to avoid a pip forming or keep an up and down movement of the cutting edge.



This hollowing should be to the final shape and wall thickness defined by the first half of the external shape. Finish the exterior sand inside and out to 240G before making the final top ball. Drill through with 4mm drill for hanging ribbon or even inserted clanger if you wish. Finally part off.



Following a short break Colwin continued with something different a session on jewelry, concentrating on pendants with off centre holes.

Many ways to form the basic disc dependent on material used Colwins preference is a glue block mount which suits all materials. Discussion on materials covered decorative woods, Resins or a composite of casting and interesting natural materials like pine cones timbers and Banksia nuts. Colwin recomends resins like Glass Cast from Easy Chemicals or Eco Epoxy, both benefit from pressure curing.



Finishing cuts should be with a skew, but this time as a negative rake scraper. Sand to 800G and use wax on larger grits. Note Acrylic polish does not work on wood so think along the lines of Yorkshire grit or Cut & Polish. Final finishing is done on a buffing system.

The offset hole is created using soft jaws or home made wood jaws with the offset gripping circle cut with a forstner bit. You could off course use an indpendent jaw chuck.

Note if you are using a mix of timber and resin cut the hole through the wood as it is stronger and less likely to fail.

On a similar note Colwin recomends Epoxy resins for river tables as well as mixed media pendants as polyester resins tend to fail at the junction with the wood.

Final session German Smokers. Insence burners with a touch of fun.



Before the demonstration began there was a Q&A session on paints and dyes.

Summarised as follows:

Finishing timber to higher than 240G will reject some paints, so test before use.

Using sanding sealer before wood dyes does not work well.

For the Smoker, Colwin recommends pale woods with a tighter grain. Lime, Sycamore, and Maple are perfect examples. The pale wood is far more receptive to the final painting. The tighter grain means you will not see the grain once painting is complete. Oak and Ash are darker woods with a heavier grain and a paint finish is less effective. This really is a personal choice, the best way to decide is to make more than one and see which finish you like best!

The most effective extra item to have available is a sanding table and plate which will help form items like the feet, hands and cap or helmet.

I have copied one of Colwins guide plans below if you want to give it a try.

Start from the bottom and work up. So:

Create a round base 18mm thick and drill 6mm holes on approx 34mm centres for dowel joints.

The feet are created on the sanding table from rectangular pieces of wood 30 x 22mm sanded to a stretched oval and the toe cap chamfered. The legs are simply turned 45 x22mm with a taper If you drill 6mm through at start then friction drive through hole centres will achieve the best result.

Use 6mm dowel to construct. TIP: use fluted dowel for dry fit and either for final glue fit.



The incense cone holder can be a recycled beer bottle top cleaned up. The incense holder base has a slight taper and 4 holes. 2 to take the leg dowels and 2 to create an airflow for the incense cone. (The demo piece in the picture only has the 2 leg holes). The body is a hollow form to cover the incense holder and vent the smoke through the mouth.

Sand flats on body to take arm shoulders which are turned cones. Use a 6mm dowel jam chuck to hold arms to sand, Turn hands on light pull drive or 6mm dowel jam chuck with tailstock support, flatten hands to suit and inset a small magnet if you intend to add a sword, hammer skew chisel. The head is an egg shape decorated with a nose stuck onto a flat on the body and a hole drilled through to create a mouth and pass through into the top of the body cavity. The nearer to the top of the body cavity the better the smoke flows.

For the demo Colwin went for a Viking helmet as top cover. The main part is a cone to fit over the head and the horns are created by turning a ring and cutting 2 by one quarter of the ring to form horns shaped on the sanding disc (2 sets of horns from each ring Bargain!)



Colwin also demoed the creation of a skew chisle for the wood turner project. The day ended with a sigh, everone thorougly enjoyed the day and quantity of information and ideas passed across clearly had peoples attention throughout the day. A huge thank you to Colwin for his efforts. Personally I could not wait for his Master Class the following day.

