



ORBIT



The Newsletter of the **Register of Professional Turners**

Supported by the Worshipful Company of Turners of London



Welcome to the (slightly late) June issue of the RPT newsletter.

I must admit that I wasn't looking forward to writing and editing this issue as I'm very aware of the difficulties that so many of us are facing. A few weeks ago I got

embroiled in the task of applying for grants and drew blank after blank. Having kept profits down and drawn the minimum out of my business for the last few years so that I could invest in new equipment and set my workshop up for tuition, then having had a disastrous year last year when our rented premises collapsed, the boffins at central government decided that my recent profit margins set me below the threshold for the SEISS grant; bless them!

Not to be daunted, though, I found ways to occupy myself and turned the Covid-doldrums into a positive chapter in my life and got loads of things done that I might otherwise not have found time to do. My workshop has taken on a whole new appearance (well, the outside of it has) and I've somewhat improved the visitor-experience for my future students. Meanwhile I have immersed myself in my local market, which has paid huge dividends



through the many commissions that have come my way from residents in and around my home town. I guess that we all look for new markets and new products to aim at those markets, but I certainly didn't expect what came about. A community Fairy/Pixie trail and similar front-gardens opened up around the town and our lake, for children to enjoy and I was kept busy making and selling Pixie houses by the dozen. Not exactly fine-art, but great fun, a great way to use up some poor quality logs and it pays the bills.

Les Symonds RPT...Newsletter Editor



A word from the Chair!

There is not a great deal to report for this issue. I am sure most of our members have been getting on with what work they had before lockdown or doing things that will help them once lockdown is over.

I finished deep cleaning my workshop and built trolleys to better move equipment around and I have finally got round to producing videos and doing live streaming. During a period when the boredom really set in I sorted out my screw boxes, I finally ended up with a fat max box full of different length gutter bolts with nuts and washers, I use these for jig building and I doubt if I will ever have to buy any again.

Thanks are due to Martin Saban-Smith for hosting a series of workshops online, they have been of great help to me and I am sure others have found them just as useful. The interesting part has been the social aspect of it and seeing some of our members in a different light.

I sit writing this just a few days away from becoming a Granddad for the second time (by the time you read this the event will surely have happened) but as we have our Grandson to stay for the first time since lockdown I am reminded that this situation affects those other than adults but also affects some of us in different ways. Some of us have been lucky enough to get the grants from the government but there are those that have received nothing. And there are those amongst us that have struggled with the mental anguish of not bringing in any money, or of having to spend an extended amount of time alone, personally I am happy with my own company. But if there are those of you that are struggling or if you know any member that is finding things difficult just make a phone call, check to make sure they are Ok or just phone to have a chat. I remember that the late great Ray Key was very good at this, I would call him to see how he was but he would very quickly turn the conversation around and we would end up talking about me and my woes. We learn so much from our peers without even realising it.

By the time this issue comes out we may have heard or be close to hearing if Wizardry in Wood is going ahead. The competition entries should be really good this time as, let's face it, we have had enough time on our hands to make our pieces. I would like to remind you that once the competition is over you may sell your work at the event. The Turners Company will take a percentage.

We are in the process of fixing the date for the next AGM but what with the Corona virus outbreak and the shows not being open, coupled with the lockdown there seems little point in holding committee meetings in London for the time being. Indeed at the last committee meeting we met via Zoom and we all managed to do an afternoon's work once we had finished, so this may well be the way forward. And although I will miss my trips to London that kind man at Fortnum and Mason has been mailing my tea to me. So I have managed to maintain some level of sanity through all this.

So that is all from me for the time being.

Stay safe and stay well.

John

Footnote: My granddaughter was born Saturday evening. Many thanks for all the good wishes.

Editor's note....

Please see further info about [Wizardry in Wood](#), later in this issue



Our Chairman shares his recent thoughts on a subject that many of us may well be considering



Thoughts on livestreaming

With many members now choosing, or having to choose, to earn part of their living through live broadcasting/live streaming it is worth taking a moment to mention a few of points.

Unlike a live demonstration that we do at clubs, where if we get a catch or turn something hideous we can laugh and joke about it, live demonstrations online can be recorded and if you make a mistake on one of them they can and I promise you they will, come back and bite you on the bum! So please take care when demonstrating your turning skills online. Remember that in years to come, your shabby turning smock with the hole in the front will still be being seen by aspiring turners across the world and although that is a sign of experience it is not necessarily a desirable fashion statement.

The other thing to consider is techniques being shown, if you demonstrate how to use a skew chisel it would be best to make sure you know how to use it properly in the first place. Poor or incorrect techniques should never be demonstrated, this is a throwback to my days of teaching drill in the forces, for some reason if you demonstrate an incorrect drill movement that is the one everyone copies so only demonstrate correct techniques.



Something else to consider is the use of language, I think it is safe to assume that most of us will demonstrate in English, but try to avoid colloquialisms, by that I mean speak the language we all use and understand rather than using local words for instance instead of saying you hope to meet up with friends and go ganderflanking around a show it may be better to say you look forward to walking aimlessly around the next show together. And it should go without saying, but I will remind you anyway, bad language should never be used.

One last point, just be aware of what the background is in the camera shots. The overhead shot may show you turning in flip flops, if that is the case perhaps you should consider putting bullet proof nail varnish on your toes, or perhaps wearing sensible shoes might be a better solution. I also think you should take into consideration some of the sensitivities that are about these days, the ivory trade is now frowned upon so those elephant tusks hanging on the workshop wall behind you may not be appreciated as too the foxes tails that you keep for tying your fishing flies. At one time you could not go in a workshop without seeing images from page three of the Sun stuck to the wall, in this day and age that really should be avoided. And whilst I am talking about what can be seen in the background of your camera shots, just be careful of showing too many tools or where they are stored as some of the smart thieves these days could be using a tour of your workshop to draw up a shopping list.

Finally I will ask you all to remember that although you are first and foremost earning a living and building your reputation you are also being seen as a representative of the Register of Professional Turners, what you do and how you do it reflects on the rest of us, so no pressure there then!



More on
Live Streaming

Setting it up!

Setting up livestreaming in the workshop

I have been planning to do some videos in the workshop for the last few years, that and possibly live streaming (I just didn't know the name of it then) but like a lot of things I never got round to doing it. So along comes the lockdown and fortuitously, after speaking to Martin Saban-Smith and getting him to run the workshops that were very informative I discovered that I was closer to my goal than I realised.



At the moment I am the custodian of our local woodturning club's video equipment, and to begin with I thought a Panasonic video camera was just the right thing to do a live demo for my fellow club members, as it happens that is not the case. But when attending Martin's teach in on a Sunday morning he showed us a slide that had all of his set up shown on it. Martin agreed that my son could attend as he is my go-to computer guru and it would be him that sorted the stuff out for me.

So, armed with my Acer computer (from Tesco's) and a 1080P webcam we went to the workshop to set up. Now there is an app called "speedtest" which you can access from the internet and that

tells you your upload speed, we used BT and I have to say it was very disappointing, 0.75 Mbps which apparently is not enough, so we changed our internet supplier and although this sounds a bit drastic I have to say that from making the agreement the new supplier was there within 24 hours to install our package, Now it is not for me to advertise what supplier we went for but we now have 10.70 Mbps for uploading and when the introductory offer expires in 12 month's time we will still be paying less than were with BT. So if you do not have the internet speed you need consider changing your supplier. The other thing we did was when the new supplier installed our system they installed a new router and so the old router was re-configured and installed down the workshop, so I now have full WiFi in the workshop. Now my workshop is 90 feet away from the house and so to get the internet signal we are using power plugs.

These are like the old fashioned 3 pin plug adaptors, so they plug into a socket, but the ethernet cable from the phone also plugs into them, do the same thing in the workshop but plug the other end into your computer and you have a computer that does not rely on Wi-Fi but uses the power cable running to the workshop (assuming it is one

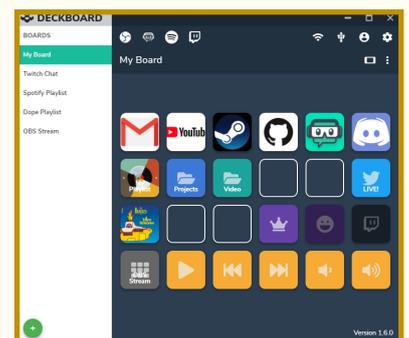
of the household circuits)



Deckboard - Computer Macros and
OBS Remote
Riva Farabi Productivity
★★★★☆ 290
PEGI 3

We next looked at software, over that past few years I have experimented with different programs and already had a

programme called OBS loaded on my computer, after watching Martin's demo and seeing the way he was able to control his cameras we then loaded Deckboard onto the laptop and my tablet. To get the laptop and the tablet to speak to each other they both need the same local area network address, this is 2 groups of 3 numbers and a couple of individual numbers separated by dots. If you can't find yours look for IP address. (I know all this bit is correct as I phoned my son to check when writing this).



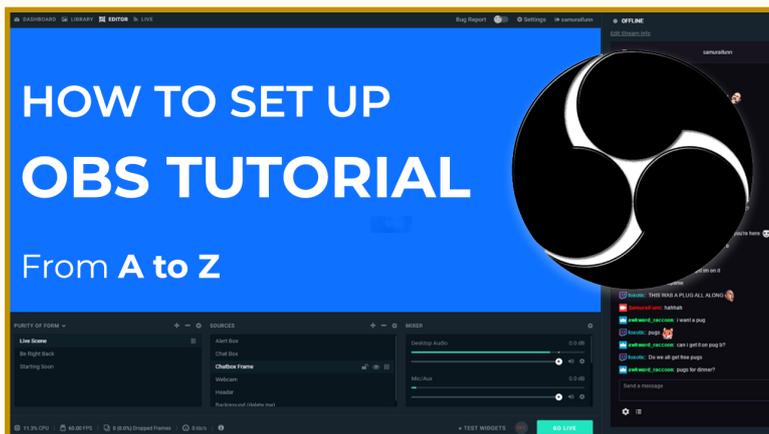


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You will need to learn how to use OBS, but it is fairly simple once done you can link it with Deckboard to control the switching aspects. Now many of the webcams have microphones fitted but they are not that good, having a birthday during lockdown my son bought me a stand alone mic that is terrific, but the other thing we discovered is my laptop could not run more than 2 cameras at a time and again many devices are like this. So the compromise solution for me was to get a USB hub. So with the equipment mentioned so far my system now consists of a laptop, a mic and 4 webcams, one of which is the built in one from the lap top. Be aware that you cannot plug 2 cameras into the same USB port even using a USB hub.

Another small problem occurred, with cheap cameras you are less able to sort out the gain on the camera and so the whites show up almost like whites showed up in the days when I went to discos. Which meant that the lighting in my workshop may have been too bright, to combat this I got hold of some Perspex sheeting and went over it with an orbital sander to make a light diffuser. It worked fine.



So couple all of this together with the free Zoom audio conferencing programme and to date I have managed to make some videos and do a couple of live streaming events for my local club. They are quite happy being my guinea pigs as they are getting a free demo and I am getting in the practice of demonstrating to an audience that I cannot see. We are also sorting out sensible protocols to prevent cross talking, but allowing the members to still play an active part in the evening.

One thing I will say though, doing a live stream event I found it was so much harder than working on a live demo in a club, I was absolutely exhausted once I had finished as there is so much to concentrate on, this is why I have taken a leaf out of Martin's book again and delegated work to an assistant.

I firmly believe that for the foreseeable future, live streaming and video making will be the way forward at least until a vaccine has been found. I have also started exploring ways to teach using the same system so distance teaching may well be a thing of the future for turners.

I know some of our members have worked very hard to set up similar systems or to achieve the end product of virtual demonstrations. It falls on us, as professional turners to make these presentations as professional and enjoyable as possible. We may have come late to the party but we can still play a full and active part in the development.

I hope this has been of use to some of you, if you have questions I would be happy to answer them but remember that I am not the brains behind this.

Best wishes

John



RPT and Worshipful Company of Turners News



The Worshipful Company of Turners
Supporting the Craft, City and Charity for over four hundred years

TURNERS' STORIES

There's an exciting new edition to the Company's web site, involving several RPT members and bursary recipients! This involves short accounts of how we are personally dealing with Coronavirus. You can check it out here... <https://turnersco.com/covid-19/turners-stories/> and if you wish to

participate, please contact Rebecca Baker (Becca) at assistantclerk@turnersco.com for further information.

Regretfully, and somewhat inevitably, Wizardry in Wood has had to be postponed and an official notice can now be found on the Company's web site at <https://turnersco.com/turning/wiw/>



The Worshipful Company of Turners
Supporting the Craft, City and Charity for over four hundred years

WIZARDRY IN WOOD 2020 – POSTPONED TO 2021

The event will now take place next year, so let's look on the bright side, if we each take another whole year to make our entry for the competition, it's going to be one heck of a successful event!



The Worshipful Company of Turners
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THE MASTER'S LETTER

Something that I missed amid the confusion of the special newsletter edition that was issued a couple of months ago, was the appointment of the new Master to the Worshipful Company of Turners. This year, Melissa Scott has been appointed and you can see her letter of introduction here... <https://turnersco.com/company/the-masters-letter-2/>



Melissa Scott....Master of the
Worshipful Company of Turners
2020—2021



I have recently been talking to a few members, and circulating questionnaires to a few more, to learn more about how we are all coping. I had hoped to include this information in this issue, but too few responses have yet to arrive, so I'll keep this as an ongoing project and hopefully report on it in the September newsletter. Meanwhile, if you wish to participate, please do contact me by email, at les@prenbala.co.uk





A very special commission

RPT Member, Joey Richardson, has recently completed a most unusual commission and has supplied us with the following information.

Restaurant Association (RA) Award for Services to Hospitality 2020 sponsored by FABERGÉ

Recipient Brian Turner CBE...Concept of Sarah Fabergé...Designed by Sarah Fabergé and Joey Richardson, Created by Joey Richardson, Artist

Overview... This unique egg objet award, created by Joey Richardson for Fabergé, represents many elements of Brian's life. If we look closely, amongst the many symbols and illustrations, we can see references to the Yorkshire Rose, his father's cafe, fish and chips, the Tuba, the Salvation Army, rugby, cricket, the London Marathon and Brian's charitable interests including the Anthony Nolan Trust. Joey has paid homage to the opening of Turners of Walton St, his many TV appearances and books and of course his Michelin star and Presidency of The Royal Academy of Culinary Arts. The colourful butterfly (the artists symbol) here represents Brian and the smaller butterflies are his trainees. The base of the egg references both Yorkshire's sandy coast and woodlands. The emeralds (kindly donated by Gemfields) not only represent the green forests of Yorkshire but the "Emerald" Headingley Stadium.



A look inside the egg reveals one of Brian's legendary recipes, a stack of yorkshire puddings! Brian's career and his many interests, documented on this bespoke egg objet are "crowned" by a chef's hat.

Full Details/Joey Richardson's Creators Notes:

There are four elements to this award: **The main body** is a turned sycamore egg created with reclaimed local timber from Scawby/Twigmoor Estate, joey's childhood hom. This part contains all the embellishmnts. The egg represents both Fabergé and food creation. **The base/stand** created with reclaimed local box wood. The yellow wood represents the sand of the Yorkshire coast and the bark on the wood represents Yorkshire's woodland and forests Brian being a Yorkshire lad. **The finial** is a small carved chef's hat in sycamore again created with reclaimed local timber from the estate of Joey's childhood home. **Inside** the egg are a stack of Yorkshire puddings, one of Brian's legendary recipes and of course Yorkshire.

Pierced panel 1:

Yorkshire rose, Michelin stars and a butterfly. The butterfly is Joey's symbol. Here it also represents the diversity of Brian's creations and the metamorphosis from mere ingredients to fine dining. Below is a colourful butterfly representing Brian surrounded by smaller brown butterflies i.e. the young chefs that he supports through the PM Trust, Future Chef, Roux Scholarship etc. The butterfly is landing on a shoe cracking an egg and represents Sarah Fabergé.

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Airbrushed panel 1: Wave shape, fish representing the Yorkshire seaside and Brian's fish recipes. Two Y's for Yorkshire. **Emeralds** emerald chips from Gemfields to compliment the fish. The stand and base are inlaid with emeralds. Emeralds represent Fabergé, the green land of Yorkshire, trees, moss and Brian's love of sport. The Emerald Headingley Stadium, Yorkshire's home to rugby league side Leeds Rhinos, rugby union side Yorkshire Carnegie, The Yorkshire County Cricket Club and Yorkshire Emeralds Hurling Club.

Textured panel 1 Wave shape, Tuba, music notes, rugby ball, cricket bat and ball for hobbies and interests. The receipt of Brian's Michelin star in 1971.

Textured panel 2 (coloured) TV representing his TV shows and appearances and a book symbolizing his recipe publications. Wooden spoon for cooking. Salvation army shield outline and SA initials with music notes.

Textured panel 3 (Coloured) Swiss Alps, Mont Blanc.

Pierced panel 2 CBE, Michelin star. **Below:** A Butterfly with the Union Flag on its wings landing on a mixing bowl representing both his book, "Great British Grub" (a collection of sumptuous dishes which conjure up memories of childhood and home) and how Brian has changed the perception of British food. This award was created with reclaimed timber from Joey's childhood home. Joey's mother, a farmer's wife, cooked many of these traditional recipes. The butterfly is Joey's trademark and also represents her children.

Textured panel 4 (Coloured) Waves for the sea, Yorkshire coast, foot logo for moonwalk, runner for London marathon, racehorse (hobby) but also recalls when Brian rode at Royal Windsor Racecourse for The Princess Royal Trust. Bacon and eggs represent his father's café. Lines from The Anthony Nolan Trust. 1986 represents the opening of Turners of Walton St, Fish and chips for Yorkshire seaside e.g. Scarborough, Filey, Bridlington etc.

Textured panel 5 Turner's with the R forming part of the logo and the loop for the Royal Academy of Culinary Arts of which Brian is President.

Airbrushed panel 2 The loop for the Royal Academy of Culinary Arts and two T's for Turner but can be Y's for Yorkshire depending on the angle viewed. As mentioned, the butterfly is Joey's symbol but here it also represents how ingredients morph into a recipe and fine dining.

Curled panel Joey Richardson and Sarah Fabergé are members of the Worshipful Company of Turners of London. This wooden egg was turned on a lathe by Joey. This panel shows an impression of the design by Fabergé for the Worshipful Company of Turners brooch thus linking Brian Turner with Turners (i.e. the origins of his surname).



Joey Richardson with Robert Walton MBE, Sarah Fabergé and chefs Brian Turner CBE (centre) and James Martin (right) .

Photograph by courtesy of Paul Griffith

I am sure that I speak for all of us when I offer my hearty congratulations to Joey and I thank her for taking the time to share this information with us.

Les

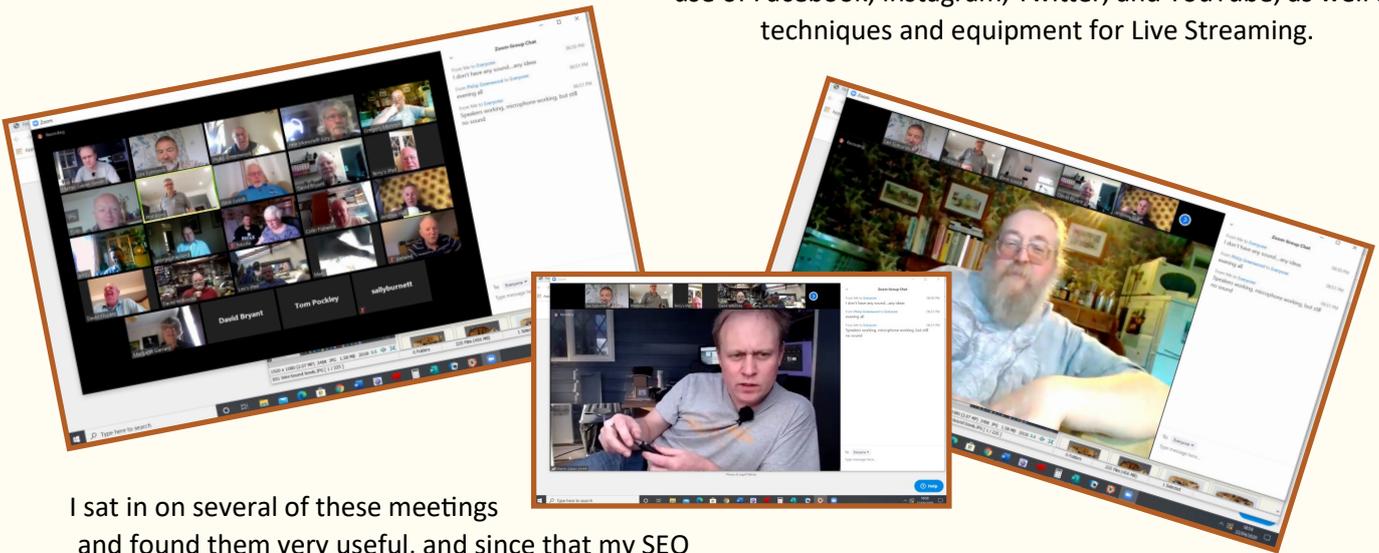


Social Media Marketing

Our thanks go out to our Webmaster, Martin Saban-Smith for organizing and staging the interactive Zoom meetings in which so many of us learned much about marketing in modern times.

Even if you didn't participate, you couldn't help but notice all the emails that Rebecca sent out over the last couple of months, concerning ZOOM meetings.

Our webmaster, Martin Saban-Smith has been guiding us through an enormous range of subjects including the use of Facebook, Instagram, Twitter, and YouTube, as well as techniques and equipment for Live Streaming.



I sat in on several of these meetings and found them very useful, and since that my SEO software no longer keeps badgering me to make changes to my wording when I post things on Instagram and when I add new items to my web-site's shop.

It was great to see so many people participating and sharing ideas. This was a great opportunity for many of us to highlight examples of best-practice, and many really good snip-bits of marketing information were shared. Indeed, one idea that came about as a result of this, was that the RPT might form a database of such information which our members can dip into, so, if you have any worthwhile information to share, do please contact John or myself and let us know.





QEST

The
Queen Elizabeth Scholarship Trust



As if Joey Richardson’s amazing commission and collaboration with Sarah Fabergé were not enough, we also have news of her inclusion in the QEST’s (Queen Elizabeth Scholarship Trust) directory, entitled “A Celebration of British Craftsmanship”



SUPPORTING
EXCELLENCE
IN BRITISH
CRAFTSMANSHIP

This magnificent publication lists 100 photographic portraits and stories of some of the craftsmen and women from across the United Kingdom, that QEST has supported since 1990.

I am delighted to see that Joey is included and our hearty congratulations to her.



STOP PRESS

I've just received a batch of links and info from Paul Hannaby, RPT member and Chairman of the AWGB....I trust that members find the enclosed information useful.

It's on a subject that we've touched on, partially, in John's writings and in Martin Saban-Smiths ZOOM meetings, but it's always worth having more info and another viewpoint.

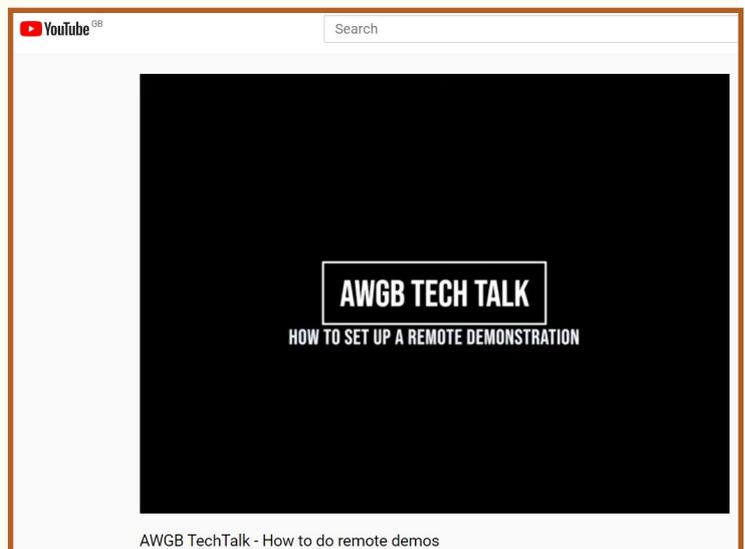


Firstly, a link to Paul's article entitled "How to do Interactive Remote Demonstrations".

<https://www.hannaby.com/how-to-do-interactive-remote-demonstrations/>

Next, a link to a talk/Q&A session that Paul held recently and which can now be seen on You Tube...

<https://www.youtube.com/watch?v=7pVCCs35UzU&feature=youtu.be>



....and finally, a link to the "LUCID Woodturners" web site, which a useful resource.

<https://www.lucidwoodturners.com/>

