



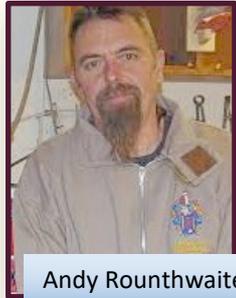
ORBIT



The Newsletter of the **Register of Professional Turners**
Supported by the Worshipful Company of Turners of London

Welcome to the September issue of your newsletter!

Curiously, despite the limitations on our work (or perhaps, because of them) there seems to be plenty to report in this issues, even if some of it has been a bit last-minute.



Andy Rounthwaite

RPT member, Andy Rounthwaite has had a very interesting commission which you'll find detailed on pages 3 and 4. You'll be forgiven for thinking that he's making snooker cues, but you'd be wrong!

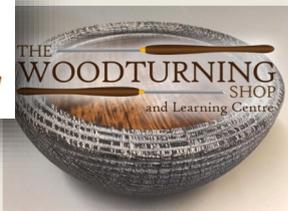


We have two new members, one of whom joined us several weeks ago, the other having just made it onto the Register in time for this issue, they are Emma and Dan. Emma will be featured in this issue and we'll learn more about Dan in the December issue.



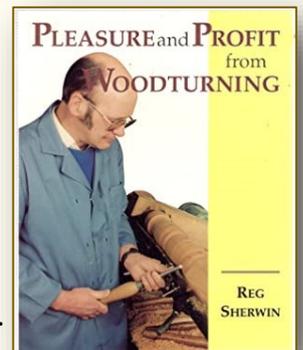
Emma Cook

The ZOOM meetings continue to be well attended and I trust that you were able to join the recent meeting on September 16th last week.



We have a couple of new ventures to celebrate, with Ed Oliver in Kent, and with Les Thorne and Martin Saban Smith in Hampshire.

Sadly, this year, the world of woodturning lost one of its pioneers and great characters. Reg Sherwin passed away a little over a month ago and my thanks go to Collin Fiswick (and his co-writers) for the splendid obituary that he has written. As a new-comer to this craft, all that I knew of Reg was learned through reading his book "Pleasure and Profit from Woodturning". You can read more about Reg on Page 13.

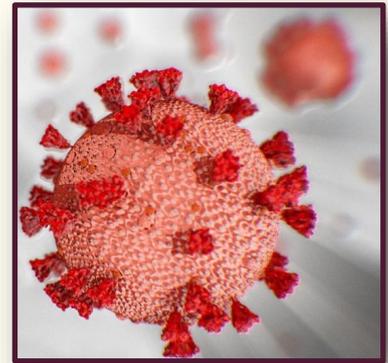


.....Les Symonds.....

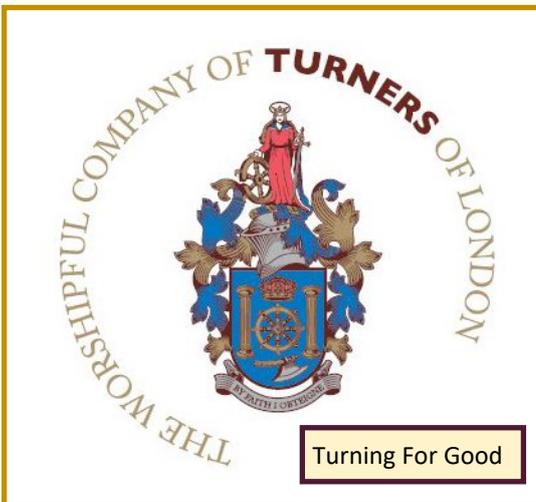


A word from the Chair!

We have all learnt that the Coronavirus does not take any prisoners, if you do not get the illness you are lucky (or very careful) but that does not mean you will not suffer some of the fallout caused by it. At this difficult time our businesses are in peril of failing as our customer bases decrease in size, commercial work is drying up as joinery or furniture companies slow down production or in some cases cease altogether. But we must be aware of the effect this is having on our health, some of us are finding lockdown to be a good opportunity to deep clean the workshop or move the machinery around to maximise space, work that has been put off for years due to workload, but others are struggling to motivate themselves, or may be suffering from stress or depression.



I would like to say that the RPT hold a Zoom meeting, roughly every month or so, just so that we can all keep in touch with each other, we join the meeting with a coffee in hand or even a beer or glass of wine and just have a chat about how things are, how you would like to see things or how you are coping with the situation. From the hive that is the RPT there is loads of information passed that can be an aid to those that are setting up live remote demonstrations or trying to decide how to manage one job or another. We have even been known to set the world to rights, although I don't think the world was listening at the time. I try to let Becca know the dates for the meeting about 3 weeks in advance to give everyone a chance to totally reorganise their life so that they can take part, they can be lively affairs.



We are pleased with the "turning for good" initiative that the Turners' Company hosted, this has enabled many of our members to sell some of their work to the Company so receiving some income at least. As Chairman I have expressed my thanks, on your behalf, for the support that they have given us. It is times like this that we can see the real benefit of the fellowship between the Worshipful Company of Turners and the Register of Professional Turners.

The Committee are continuing to work behind the scenes, perhaps not quite as hard as we did before lockdown but we have successfully trialled carrying out membership assessments via Zoom with Emma Cook being our first victim, I am pleased to say it went very well and we subsequently invited Emma to join our ranks.

There is still uncertainty about next year's AGM. Obviously what we want most is to hold it in Skinners' hall as we have done in previous years but that may not happen, and the last thing the committee wish to do is put members at risk. So careful thought will go into the planning of the AGM which, regardless of the situation at the time, will take place on 18th March. Last year's AGM was hurriedly put together because of the timing issues with lockdown, next year's will be better organised.

Finally I'd like to ask you to pick up the phone and just call that turner that you did a show with or who you sit next to at the AGM or one of our members that you have not spoken to for a while, just give them a call to say hello, they will appreciate it and it will make you feel good too. Best wishes

John



A Crozier for the Bishop

RPT member, Andy Rounthwaite, receives a very special commission from those in high places!



The Revd Canon Sophie Jellie, the Bishop of Doncaster to be, eagerly awaits delivery of her new crozier

Many months ago (well it certainly feels like it), just as the Covid 19 pandemic started, I was approached by the Personal Assistant of the “soon to be appointed” Bishop of Doncaster, to make a Crozier or staff of office.

I was to be given free reign over the design, but everything needed to be checked before I made it, as the Bishop didn’t know exactly what she wanted. So I started doodling, after several designs were emailed backwards and forth, it was discerned that a “traditional” shepherds crook style was to be used—more doodling!

Once the Crozier head shape was agreed on by e-mail again, the materials, or specifically what timber to use was discussed, we settled on Sweet Chestnut for the head and Ash for the stave, this is when I found out that the Crozier had to be in three parts, to aid in transportation.

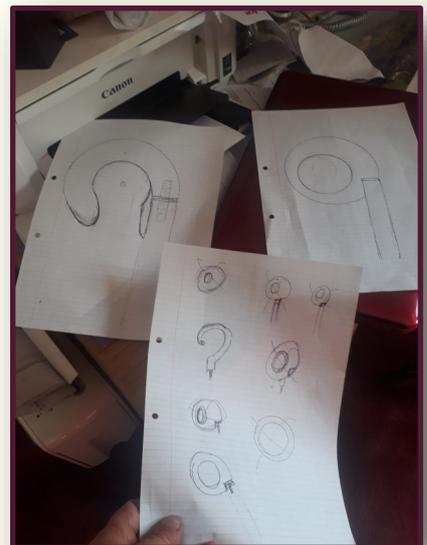
This meant that I had to order walking stick threaded joint kits (good old ebay) and source the blanks of timber, as it happened, I had two lengths of 2”x2” Ash and an 8”x2” sweet chestnut square blank in my

timber store (lucky that eh) again photographs were sent by e-mail, and the answer came back as “yes they look nice, can we have the one with the darker end, at the top, dark end up?” This was an area of olive Ash that I had naturally decided would look good at the base, as it did not match with the Horse Chestnut! Better now than when I had turned it, I suppose.

Having been given a total height of the Crozier, and the head shape approved, a template of the head was made from 5mm ply (I did not expect to get it right first time, so a template would make the cutting out a lot easier I thought) and the lengths of Ash cut to 40mm over length and centre drilled, to ensure that the joint pieces were, in fact, parallel and true to the finished staff.



The lower section of the staff was turned first, and is tapered from the joint to its centre and then back to the tip; this is to aid in the balance of the Crozier in use. The top section also tapers, but this time its smaller at the top, for the same reason, both were sanded to 400grit and given a coat of sand sealer and waxed later after completion. Blackwood “washers” were made to high light the joints. These washers were later replaced with Blackwood sockets, as the washers looked wrong.



....continued...



More on
Live Streaming

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page



The Crozier head was marked out onto the Sweet Chestnut blank and cut out with my trusty band saw, but not before, holes were drilled through at the tight bits to ensure ease of cut, and then followed hours of machine and hand sanding, which I forgot to photograph! I was eventually satisfied with the shape and form. During the shaping, the joint piece (one of three walking-cane joints used) was inserted. The staff floor tip was also applied (twice!)

During this whole process, the Bishop had not actually seen the Crozier, her P/A took photographs at every stage,

on her way home, to get approval, by e-mail the following morning, for me to continue, not bad, to say that this was a short notice job, with only three weeks between commission and completion, literally three days before the Bishop was officially “anointed” and the Crozier blessed by the Arch Bishop of London, in London Cathedral, then again in York by the Arch Bishop of York.

When the new Bishop of Doncaster did finally get her hands on the Crozier, 24 hours before the ceremony, I received a very happy and tearful phone call, to thank me, she was overjoyed!

I was later told that both Arch Bishops had commented favourably on her Crozier, but unfortunately, the photographs promised of both inaugurations, have never appeared.

Although monetary gain was made on this project, (promptly I might add) that is not as important to me as the once-in-a-lifetime chance to make something, that may mean so much to so many.

I am not that religious, but it was a great honour to be asked to make something so important for the Church, something I have made, will travel around the world, possibly revered, will be seen by thousands of people, and, will never be destroyed!



THANK YOU



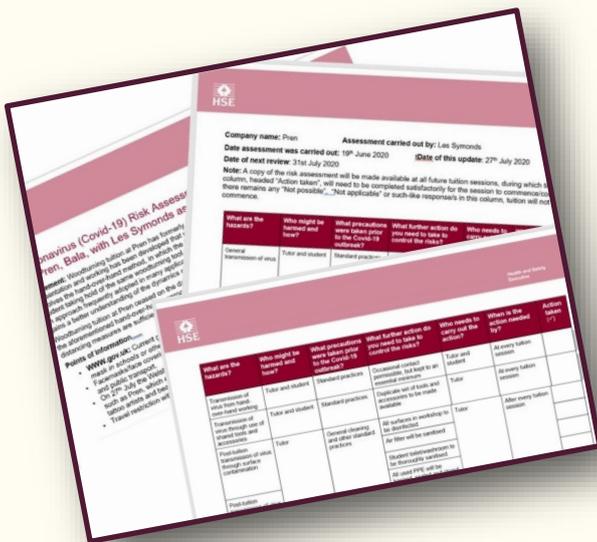
Assessing Risks!

A request from the Chair, to share our collective pool of knowledge regarding our risk assessments



Help other professional turners start teaching again

The Covid-19 pandemic has caused hardship to many of our professional turners, one of the areas this has had an impact has been in tuition. Thankfully, as the infection rate is slowing down and more is understood about it, some of us will be able to start teaching again, albeit under the constraints of the Covid-19 risk assessment that we will all have to carry out beforehand.



I know that some members have produced very comprehensive risk assessments to enable themselves to start teaching again but in order that we may help some of our fellow members, can I ask those of you that have produced one to pass on a copy of it to me so that I can then go through them all and pick out the best bits to put in a generic risk assessment guide. This is not intended to be a lazy man's risk assessment but it may serve to give some guidance to those that find the process of writing one a bit daunting.

So this may contain social distancing measure within the workshop, bathroom facilities, the wearing of facemasks and any signage that you have made or brought in. It might also contain any measures that you insist on before the student comes into the workshop. So in effect anything that you do now, that is different from what you have done before the pandemic.

As the document we end up with will be a collaborative piece I am happy to attached your name as one of the contributors.

Many thanks to all in expectation.

John

An excellent initiative from John and I have been all to pleased to share my risk assessments with him. The document, like all RAs for a developing situation such as Coronavirus, is subject to frequent updates, so I'll keep in touch and forward the newer versions as they roll of the printer!



What Next!

(My thanks to Dave Willcocks RPT member, for prompting this article)

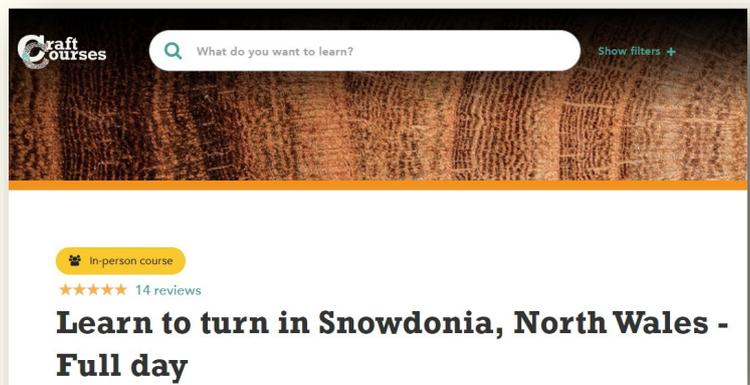


A little over three years ago the Heritage Crafts Association included the craft of woodturning, as a “Currently viable craft”, in its Red List of Endangered Crafts. Little did any of us who read that list, envisage what pressures the current situation would bring to bear upon us.

I am in no doubt that many of us, in the early stages of lock-down, worried about what was to follow, yet probably felt that we were facing a very temporary situation and that things might creep back to some sense of normality soon. However, reality soon struck home as the lock-down intensified and became more long-lasting.

It is testimony to the entrepreneurial spirit of many wood turners, that ways and means were found to develop careers and businesses in new ways. For many, the future lay in the digital world and we saw many fine examples from our members of live broadcasts (IRDs) involving the demonstration of techniques, both to woodturning clubs and to wider audiences as well. Commensurate with this, many of us refined our skills in e-commerce as we learned to use social media platforms to promote and to sell our work

However, the world of digital marketing and broadcasting does not suit everyone, and other methods of promoting businesses were also found. Speaking personally, and perhaps as a result of a mild degree of dyslexia which causes me all manner of problems with the digital world, I strengthened my association with the Craft Courses website and took further steps to enhance my students’ learning environment, then used the www.craftcourses web-site to do the clever



digital stuff for me. My business now continues, much as it did last January when I closed my retail shop and gallery, mainly through the avenues of teaching and writing, whilst the sale on my work is now mainly in the hands of a couple of regional artists’ cooperatives.

About the Course

Learn to turn in Snowdonia
A very extensive Covid-19 risk assessment has been completed and a whole raft of control measures are in place. This course re-commenced on 1st August and is certified under the “We’re Good to Go” scheme. If you wish to see a full copy of our risk assessment and control measures, before booking, please ask.



I’m sure that there must be many more RPT members out there who have found new and exciting directions in which to progress, so please get in touch and let

us know. I’d love to run a retrospective article on how our members have been coping over the last few months.

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Another feature of marketing strategy for many of us, has been our membership of open-studio events and for those of us living in rural areas, I guess that such events might form an important feature of our annual calendar, especially at this time of the year when the main tourist season draws to a close and other avenues are sought to bring custom to our doors.

Open Studios 2020

The 2020 Open Studios are open from **Friday 21 August to Monday 24 August** and the weekend of **29 August to 30 August**. Studios may also be open at other times.



It will be very interesting to see what changes have been made and what formats have been employed, so if you're a member of a regional open studio event, do please let me know how your event has gone this year.



gŵyl **gelf** calon gwynedd
heart of gwynedd **art** festival

Speaking personally, my regional event became a victim of its own success and a band of loyal, long-term volunteers eventually had to give in when the event just became too big to stage with such a workforce. Rather sadly, a

breakaway organisation, which performed remarkably well at short notice last year, was then hit hard by the lock-down. However, the event went ahead in a virtual format and drew an amazing number of views on the internet. Let's just hope that this translates into further contact and hopefully sales as well.



Surrey Artists' Open Studios 19 Sept- 4 Oct 2020

...Les Symonds, Newsletter Editor...



Some excellent news!

A Recent Purchase by The Daniel Collection

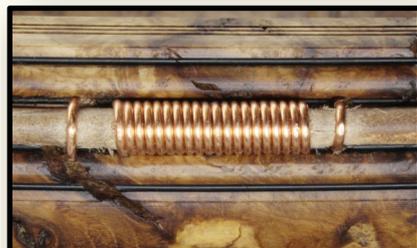


One of the distinct advantages of living where I do, is that our terrain and our weather are not kind to trees, so our trees grow to look old and gnarled and twisted, even when they are still young. One of the results of this is that burrs abound and I can usually get a good supply at very reasonable prices.

I cut a bowl out of a large piece of local oak burr several weeks ago and let it stand for a month before banding it with leather and copper, then giving it a few coats of oil, which resulted in an incredibly rich colour.

Yesterday morning, I posted some photos of it on Instagram and on my Facebook and Twitter pages, then, in the late afternoon, just as I had finished teaching for the day and gone for a walk with my family to fly my grandson's new kite, my mobile phone gave a "ping" to tell me that a message had arrived....so I ignored it. Fortunately, when we got home I had a sneaky peep to see what the message was and you can imagine my delight to find that Johnathon Cuff and Shirley Sinclair wanted to buy the bowl for The Daniel Collection.

As a woodturner who is relatively new to this career, to say that I was pleased would be a massive understatement. A huge "Thank you" to Shirley and Jonathon, it is a huge honour to join so many other RPT members as a contributor of work to this prestigious collection.





New Members

A Special Welcome to our two new members, Emma Cooke (aka "The Tiny Turner") and Dan Smith, who we'll learn more about in the December issue of your newsletter.



There surely cannot be many of us who are unfamiliar at least with the name of Emma, or the Tiny Turner as we have all come to know her. I've exchanged a few emails with her and sent her the set of 5 questions that all new members are subjected to....here's her replies.

A. What do you hope to gain by becoming a member of the Register of Professional Turners?

I have been woodturning since the age of 16, and ever since taking my first tentative steps into the craft I knew I wanted it to become my chosen career. In 2013 I founded my business and established the brand: 'The Tiny Turner'. Not long after that I began to demonstrate for clubs and shows. Since then, through persistent sheer determination, my business has grown to become something I am extremely proud of.

Becoming a member of the RPT means that, through years of hard work and dedication to the craft I have successfully achieved my goal; I hope it will gain me a new respect within the community.

B. In what way do you feel the RPT can benefit from your membership?

I feel the RPT will gain heaps from my membership! I am an extremely passionate and enthusiastic woodturner and I am always looking to the future of the craft. I love to demonstrate and teach, and have recently taken my expertise in demonstrating online for a 'new' audience which isn't necessarily 'just woodturners'.

I love a challenge, and I am equally intrigued by both new and old ideas and techniques. I try to be positive and approachable towards people I meet; encouraging them to ask questions and get involved with the craft. I hope my approach will continue to draw people in to learning more about woodturning.

C. What do you feel has been your finest achievement in the field of woodturning?

My finest achievement in woodturning is not necessarily a piece or body of work. Instead, I feel that honour should go to my business. I essentially took the dreams of 16 year-old Emma and, from scratch, built it up to become what I believe to be a successful brand. This achievement brings me an immense sense of pride because it encompasses everything I had hoped for - demonstrating, teaching and exhibiting at shows - and so much more: setting up my online shop; launching online demonstrations, and inspiring and enabling others to try out projects I have shown them.

If I did have to choose a particular piece of work, I would have to say my hanging ornaments with LED lights. They have become one of my signature pieces, and have remained one of my most popular demonstrations to date. They caused somewhat of a 'craze' over the last couple of years with people making their own for family and friends, and to sell at craft fairs etc. from the DIY kits I supply to make them.

D. ...and what is your finest achievement outside the field of woodturning?

My finest achievement still lies in the area of woodwork, but more specifically wood carving. Now this is specific to a piece of work. I created a carving of a Swamp Dragon called Errol - a character from Terry Pratchett's Discworld novels, illustrated by Paul Kidby. He is my finest piece of work to date and took me hundreds of hours over a 6-year period to complete. He's my pride and joy and I even find people come along to my stand at shows ONLY to enquire about Errol! I take second place to him on most occasions!!

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E. What changes, if any, would you like to see in the RPT?

Although I am a very new member, I have known of the RPT since I started turning and know many existing RPT members. I feel it is extremely important to keep the calibre of turners on the Register as high as possible which will continue to keep it viewed as an honour and an achievement to be a part of.

My suggestion would be: that whilst it is important for the RPT to remain true to its 'traditional' past, it needs to keep pushing forward to encompass new ideas and look to the future - especially when it comes to promoting itself.

Thank you Emma, for getting this through to us...plenty for us to think about!



New
Tools!

Hamlet Tools now available through
Olivers Woodturning

Ed Oliver at Olivers Woodturning, tells me that he is now a stockist for the Hamlet range of woodturning tools, indeed, I have already ordered and received a few from him to back-up my stock of tools for use by my students.

Ed sent me this notice....

New Products at Olivers Woodturning

Olivers Woodturning is expanding. To complement the range of Robert Sorby and Simon Hope woodturning tools. We are pleased to now have become a stockist of Hamlet Craft Tools. We are supplying and stocking an in-depth range of popular woodturning tools and box sets.

As a launch offer we are offering a 10% discount on Hamlet tools, just visit the website and use the code "hamletlaunch10" till the end of September.

Coupled with this, for a long time now I've been enhancing my woodturning with texture and colour. I have found myself having to travel to many art shops and trawl through many websites to find the art supplies to play with. When asking advise about applying these products to wood, many have no idea.

Now at Olivers Woodturning I have also set up an Art Supplies Department, with a stock of air-brushes, Nick Agar Chroma Craft stencils, paints and colours. There will also be a range of paintbrushes, special effects paints and a whole lot more. So woodturners wanting to enhance their work can come to one convenient store.



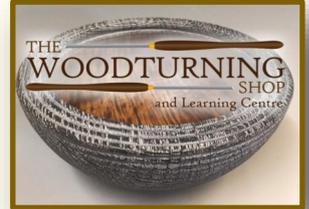


A New Venture

Les Thorne and Martin Saban Smith set up a new venture in Hampshire.



Back in early August, many of us will have noticed a new Facebook page (and then a web site) heralding the opening of a new venture in the field of woodturning.



The Woodturning Shop



Les Thorne and Martin Saban-Smith have teamed up to bring you The Woodturning Shop. It currently features some of their favorite products from across the industry from some of the best known companies. This range will grow with the business to bring you a collection of tried and tested products. There are learning opportunities too. Both Les and Martin are available to book for group and 1-1 teaching in a professional workshop environment. [Click here to find out more.](#)



Described as a woodturning walk-in shop and learning centre, the venture is housed at the Garthowen Garden Centre (a curiously Welsh name!) in the village of Four Marks, just outside Alton, in Hampshire.

Subsequent posts showed the mayhem of converting the building into a customer-friendly venue and it has been great to see the venture rapidly taking shape and I am sure that you join in wishing them every success in their joint venture.





Thierry Martenon

Every now and again I spot a website that really enthuses me. If it's natural textures that you like, then this one's a must!



Thierry Martenon is a sculptor/turner based in the south of France, not far from the Swiss and Italian borders, and whose work is, in some cases, reminiscent of that of Benoit Averly, although often on a much larger scale.

What first strikes you, when you open Thierry's web site, is that it is almost wholly presented in black and white, a statement of the

importance of the shape and textures involved in his work, over and above that of their colour.

I especially like Thierry's photography techniques and his use of lighting to subdue the base material, yet to highlight the textures that he creates. This is a theme of the whole website and is emphasised in his use of the quote "Less is More", from Mies van der Rohe, the American-German



LESS IS MORE

Mies Van der Rohe

pioneer of the modernist movement in architecture. Thierry successfully takes that principal and evolves it into his sculptures in a



way that makes his work instantly recognisable.

You can check out Thierry's web site here....

www.thierrymartenon.com

[Thierry Martenon, through his brother and P.A. Franck Martenon, has expressed his pleasure at being featured in this newsletter.]

Les Symonds....newsletter editor



A typical Thierry Sculpture....what bis amazing, is its size!

1700mmx 90mm



The late
Reg Sherwin

My thanks to Colling Fishwick for this article

Reg Sherwin The gentle giant woodturner

5th January 1937-10th August 2020



2020 will go down in history as a memorable year for many reasons. For those of us involved in woodturning it was the year we lost one of the giants of the craft. Reg Sherwin touched the lives of many woodturners. As an inspirational turner of great skill, one of the founders of the A.W.G.B. as a skilled teacher of the craft, as an author and demonstrator.

After a short spell as an armourer in the R.E.M.E. Reg went on to work on Rolls Royce engines at Hymatic in Reddich. However, he left this job to start his own woodworking business initially making handles for brushes, axes, hammers, in fact any tool. He was once asked to make reproduction handles for antique pan bed-warmers. He told me once that on one occasion whilst on holiday with wife Anne and children Jane and Helen an antique

shop owner tried to sell him a bed warmer that was over two hundred years old. Reg recognised his work

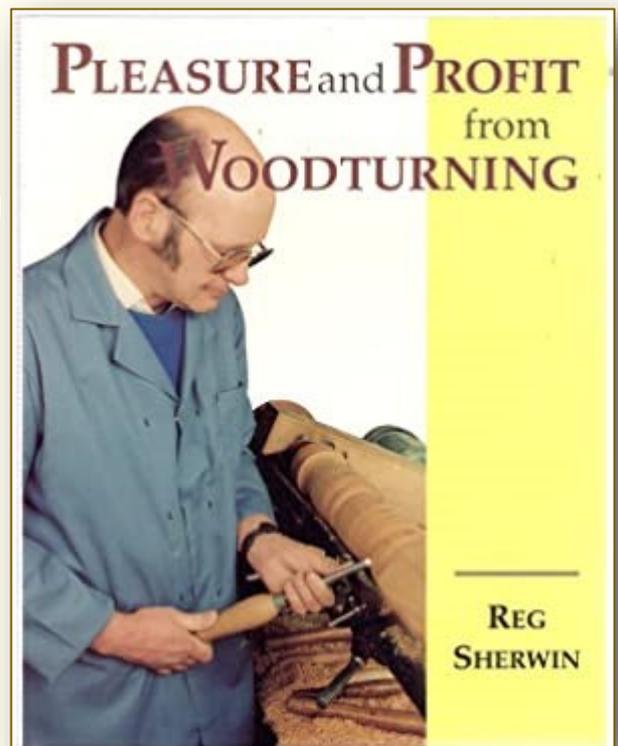
and told the man it was "not as old as you think it is"! Reg had a very good, dry sense of humour that he put to good use in his teaching and demonstrating. He also used his skills as a fencing coach during his teaching lessons. He was introduced to the sport whilst serving in the army and became very proficient as a fencer and a life - long coach and instructor.

Reg was one of the founding members of the A.W.G.B. in 1987. He was always proud of his original membership number 07 which he humorously changed to 007.

Everyone who came into contact with Reg would have their own story to tell and there were many of them. As the resident wood worker at the Avoncroft Museum in Bromsgrove Reg would engage with the visitors and encourage them to return for a lesson.

Reg was a very generous person and often gave of his time freely. He would give an evening demonstration completely free of charge to any new woodturning group affiliated to the A.W.G.B. Reg also gave his enthusiastic support to the two Teenage Turners Training weeks in 2004 and 2005 giving his time free of charge and organising free use of the Guesten Hall at Avoncroft in 2005. Reg has continued to be an inspiration to young turners ever since.

He will be sorely missed.



Colin Fishwick and

David Fishwick

(additional material Jane Charles)