

Welcome to the Autumn 2022 issue of your newsletter!



Oops! As you may all have noticed, we skipped an issue this year when the Summer issue failed to appear. My apologies for that but as you all know, every committee member fulfils their role voluntarily and just occasionally, life and work get in the way! Much has therefore happened since I last edited a copy of Orbit and as I open the first page, I suspect that this is going to be a very lengthy edition. I may seemingly be dipping into history, as some of the content will relate to matters from many months ago, but those matters deserve to be mentioned; they were important at the time and are still important now.

It has been a busy time since the Spring edition was published and I think you'll agree, by the time that you get to the last page, that this has been quite a year. We have news of a career direction that took one of our members to India while another has graced the "lofty spires" of Nottingham for recognition of his services to teaching. There is a cyclo-holic (whatever that is) who called to meet two of our members.



We discuss the thorny issue of what you get for your money, so far as your subscription is concerned and we appeal to you all for a little extra help to spread the workload with a few important aspects of our work, and there's a report of our presence at the AWGB Symposium as well as "Emerging Turners"; probably one of the most ambitious events that the RPT has ever organised, and of course, we look forward to "Harrogate".

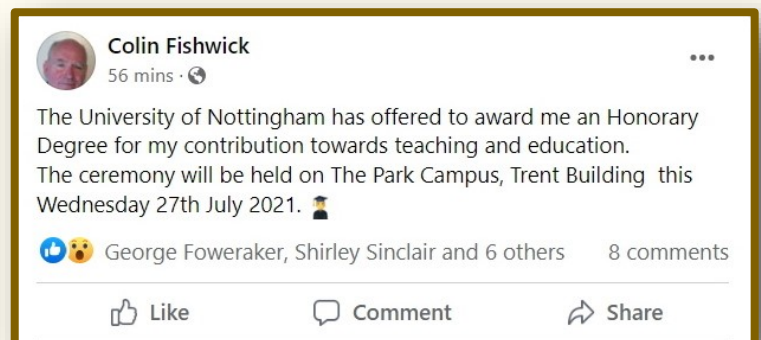
Read and enjoy!
Les.



Colin Fishwick B.Ed., B.T.



Eagle-eyed members of the RPT, who use social media regularly, might have noticed the following post from RPT member, Colin Fishwick...



Colin already had his B.A. Degree in Education, and now has a B.A. Degree in Teaching.

On behalf of the RPT committee and, I'm sure, on behalf of all our members, I send our hearty congratulations to Colin on this amazing achievement.

I note from the University's logo, that they operate, not only here in the U.K., but also in China and Malaysia, but I suspect that Colin will remain here with us!



What Do I Get For My Subscription?.

The RPT is occasionally asked this question:- 'What do I get for my subscription?' and it was asked of me again only recently.

It is a valid question because as a professionally-run organisation, it needs to be accountable but I thought that I would answer it to try to put the question to bed for a while.

Ostensibly it gives you accreditation to your professional body. Demonstrably, it has the connection to and very strong support from, one of the oldest livery companies in London, the Worshipful Company of Turners. Examples of that support include: "Turning for Good" the offer to buy £250 pounds worth of individual's work during the pandemic. This was a life-line to some; and as you will have read elsewhere, they have given a grant to fund the Emerging Turners initiative.

We have the opportunity to attend an annual craft meeting and dinner (sponsored by the Turner's Company) and be amazed by the after dinner speakers (think Dr Seri Robinson of this year!)

We have our certificate and badges.

How about the excellent shop window which is the RPT website. This directs traffic to your own websites - for those of you who have taken the time to upload your information and website link - this includes training enquiries and work opportunities when they come in.

How about the wonderful job Richard Findley does on Instagram, again promulgating the name and the work of the RPT and trying to develop a network amongst makers? The Facebook page where I see that several questions and answers have been posted. There is the opportunity to put work in the RPT exhibition at 'Wizardry in Wood'. There are the **free hours** of work undertaken by each and every committee member, which they expend on developing the RPT when really, they should be in their own workshops. The upshot is that the more you invest into the RPT, the more you will gain from it.

And to add to the above, read about further initiatives:-

Emerging Turners Workshop...investment in the RPT and our makers in wood, to help in the future success of our craft

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This initiative was implemented by the RPT for many reasons but I will highlight just three:-

1. We should not be looking after just ourselves within the RPT but looking after the craft quality, and development to ensure longevity.
2. The demographic of the Register is well known, therefore it is imperative to swell our number with artists and makers in wood of quality and skills of all sorts; we need to change attitudes and modernise thinking.
3. We must nurture and invest in new talent and attract younger people into turning and on to the Register.

A lot of hard work, time and effort was expended on applying for a grant from the Arts Council to fund this initiative. Unfortunately, the application was unsuccessful and I am sure you can imagine the huge disappointment and dismay.

Therefore, I whole-heartedly thank Christopher Scott, Paul Logan and the Worshipful Company of Turners Charities Committee for taking up the challenge of funding this initiative so very graciously, enthusiastically and swiftly. The RPT is so fortunate to have this solid support and I am very grateful.

I also send my thanks to Andy Fortune who very generously donated (and delivered) timber for the course; to Jason Breach for supplying dry timber for teaching the box making session; I thank Jason, Richard Findley, Sally Burnett and Phil Irons who were the lead tutors. A special thank you to Mary Ashton who not only helped in tutoring, but used her expertise in teaching to not only help guide the students but also sharpening many-a-tool over the course of the three days. Thank you to Stuart Mortimer who gave a presentation on design as only Stuart could and Carl Burn, who travelled down from Scotland to freely share his expertise on technology. A very big thank you to Stuart Bradfield and all on the Max Carey Woodturning Trust committee for allowing the use of their facility and trusting our stewardship of the workshop for three days. The support from George Shapland the RPT secretary and treasurer, has been second-to-none. Without all of this overwhelming support, this event would not have happened.

I will write further on this but I do want to share one of the many positives of organising the workshop. The optimum number for the course was 18 and whilst there were 8 students on an initial invitation list, once the workshop was advertised on social media, the response was absolutely huge; we could have filled the workshop three-times over - (many more times had there been no upper age limit.) This response highlights two things; there is a need/demand for this type of event and that there are so many

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more young turners 'out there' of whom we know little. It has raised many other possibilities for the future; things which the RPT could do, such as organising better networking and mentorship. Without finance and the personnel willing to donate a small amount of time to the RPT however, this would be extremely difficult. Therefore talking to you and increasing enrolment on to the RPT are two of the topics which the committee will be focusing on and investing in, for the next 12 months.

There are also two exciting, external events taking place this year, at which the RPT normally have a presence, but this year our stand looks a little different:-

AWGB Seminar, 7th - 9th October

and

The Harrogate Show 11th - 13th November.



We have three main aims for our participation; Fact-finding, recruitment and dissemination of information.

The RPT has only anecdotal evidence that 'we need to be at these shows'. Therefore, amongst other things, we will be documenting the interaction we have with the attendees, how many requests for applications are received and how many of these materialise into enrolments. Only then, will we be able to ascertain if the financial investment in attending woodworking/turning shows will be cost effective. Who would you prefer to be looking at and appraising your work; a woodturner who pokes and prods and looks at the base of your item; then walks away saying 'I can make that myself' or, a gallery owner or interior designer for example, wanting to take-on your work?

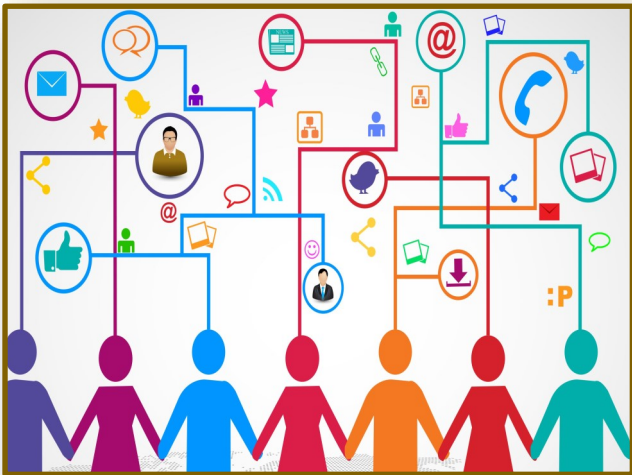
We will want to be talking to as many people as possible; to inform of the types of things that the RPT is doing and to put across our message that not only do we help those on the Register, but that we wish to strengthen and widen the presence of woodturning and designer makers-in-wood in general.

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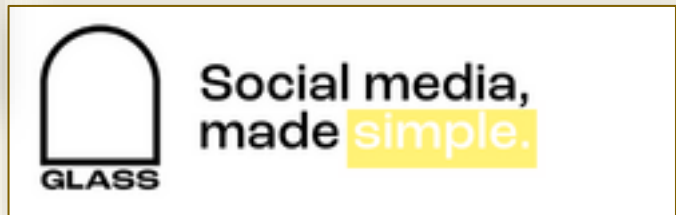
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Also organised for next year, but dates are being finalised, are two, free-to-attend internal events providing Continual Professional Development (CPD) :-



‘How to supercharge your social media to drive people to your website’ - with Ellie Harries

Ellie Harries is the Social Media Manager at Glass Agency, and has been using social platforms since the day dot - so she is the go-to for all things online. Glass is all about making social media simple, so we all know what's going on. In this webinar Ellie will give you the tools to supercharge your social media, and help you drive sales through it.



‘Photographing Your Work’ with John Rose

John believes “that the image quality on your website and in your marketing material is the single most important thing to promote customer/client engagement. As an experienced commercial photographer, it is my job to make potential clients looking at your website, or reading your literature feel inspired to make contact”

So, depending on which way you look at it - a glass-half-empty or half-full kind of person - your £48.00 subscription either suggests ‘you get what you pays for’ or, its amazing value for money...

...Or are you someone who remembers that the glass can always be refilled?

Jay





Emerging Turners

Right now, spread around the country there are the members of a group of young woodturners whose collective heads are spinning. The cause of this has been the wealth of information that they have learned recently as a result of attending a ground-breaking initiative provided by the RPT, organised primarily by Jay and funded by The Worshipful Company of Turners. That initiative was known as “Emerging Turners” and it took place at the Max Carey Woodturning Trust between 23rd and 25th September. I have been chatting with Nathan Savory, one of the lucky candidates and the following text and images are his brief account of the event.



When the RPT posted on Instagram about the emerging turners event, back in August, I got straight in touch with Jay about signing up for a place. I was fortunate that there was a slot for me and I was allocated a space that very same day.

One of the other students, Owen, set up a WhatsApp group for us to start conversing and getting to know each other. There were many great conversations in the lead up to the event.

Upon arrival at the Max Carey Trust the 18 of us young and emerging turners introduced ourselves to each other and picked a lathe for the weekend.

Throughout the next 3 days we had the privilege of learning from 8 incredibly talented turners. They were all really kind and helpful, not holding back their wisdom and they nurtured us through each day. We learnt some hard skills, from box turning and spindle turning to texturing and pyrography. We also covered topics of a more abstract nature, shape and aesthetics to how to make the most of a computer for business purposes.

I always knew it would be a fantastic event, with the wealth of knowledge we could tap into from the



tutors but also the in person discussions with peers in this wonderful craft of woodturning. What I didn't anticipate was quite how much I would learn, be encouraged and the new friendships and opportunities that have developed from the 3 day weekend.

My personal highlights and key take aways were:

Some simple steps and understanding around boxes and how to get a great fitting lid.

Different shapes of flutes in gouges and the reasons why they exist.

Pros and cons of tool grinds and metals the tools are made from.

Making the perfect circle spigot for chucking a piece and how important it is to get right.

Making a story board and some simple steps for efficient batch turning.

How to work out what appealing shape I could get from a particular piece of wood.

Stuart Mortimer and his casual approach to sharing

the phenomenal highlights of his career and his boundless enthusiasm for turning in general.

Meeting so many talented people and being able to freely discuss woodturning and workshops without fear of boring people.

It was a very successful long weekend. One that was worth the effort to get there, and I'd do it again in a heartbeat!



Emerging Turners





Emerging Turners



Kirsty Dalton



Baz Starkey



Miriam Jones



Emerging Turners



Emerging Turners





Emerging Turners



James Elliot



Master Matthew Gaved

Deputy Master
Melissa Scott



Nathan Savory

Nathan, who wrote this account for us, has been featured in a short video on YouTube, as have some of the other candidates. You can view the videos here...

<https://www.youtube.com/channel/UC5kReuBa64iYiC6mzqygdKw>



From Andover to Muvattupuzha!

An account of RPT member, Ron Caddy's association with Sreenath Vishnu, a maker of high quality pen components, based in south western India.

The following text and images are taken directly from K Pradeep's account of Ron's visit to India.



Ronald Caddy always had a way with wood. He understood it and loved working with it. A timber salesman, Caddy was an expert who knew the unique characteristics of wood, its grain, its texture. One summer, his wife, Marina, gifted him a course in woodturning, which became a game changer. Caddy



knew that he had this affinity for wood but woodturning turned out to be something quite different. "I found myself immersed in this new-found interest. Like most woodturners I was making wooden bowls, vases, goblets that were both decorative and functional. The focus was certainly on artistic and creative woodturning," says Caddy, who hails from Andover in Hampshire, England. Sometime in 1998, Caddy tried making wooden pens. And they turned out fine. "So, in 2003, I started Acorn Crafts and specialised

in what I call 'pens of distinction,' crafted mainly from different woods from across the world. Small acorns, big oak trees," says the master penturner with a cheerful smile. Caddy was on a short visit to the city to collaborate with Sreenath Vishnu of Hexagram Insights for further research in the manufacture of handmade pens. Sreenath's passion for pens dates back to his college days. He began adding to his grandfather's collection of old Parker pens. This was stirred after his meeting with the late Pradipta Mohapatra, one of the pioneers of organised retailing in the country. "Pradipta had an amazing collection of watches. I was stunned by the number, the mind-boggling variety of brands and each of them had a story behind it. This made me look at my hobby seriously," says Sreenath, Executive Director, Brahmins,

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who has diversified to handmade pen making. At Sreenath's 'pen lab' at Vazhakkulam, near Muvattupuzha, Caddy gets ready to demonstrate his art. "We are trying to revive the art with fountain pens in a world dominated by screens and keyboards. In England there's a revival beginning from schools as it used to be before," says Caddy looking carefully at a wooden pen block. The blocks can be of any material which can be turned on a lathe - wood, acrylic, antler. Caddy loves wood and though his favourite is Bethlehem olive he uses Laburnum wood for his demo. "Alarmed by the loss of olive trees the Israeli government now prohibits felling. But pruning is allowed though this has to be done by hand to minimise damage, so there is a supply albeit at a price. Still, you don't need much wood for a pen. Laburnum is Englishman's rosewood," explains Caddy putting the wooden block with a drilled hole on a mandrel set to turn it on the lathe. Starting the lathe Caddy began shaving off the corners of the block using a chisel. In between assisting him Sreenath talks about how he met this specialist craftsman. "I got a chance to go to London in July 2017 as part of an Indian delegation and to speak on Make in India at the British Parliament. I was on the lookout for a pen maker who would be willing to associate with me. I travelled to Southern England to visit a tool company I had contacted before I left India. A member of the staff there suggested I meet Ronald (Ron) Caddy who has been making bespoke pens. I contacted him but since he was busy relocating his pen studio to a new place I returned." By now Caddy had shaved the wood and began making it even using sand paper. "Ron stayed in touch through email giving me tips on how to go about and shared some of the tricks of the trade too," continues Sreenath. "Since I could not find the equipment in India I decided to import them from the UK and US. The pen lab was set up and I began making pens using imported components and even exhibited them at the luxury expo held in Kochi. In December 2017, I travelled to UK again, stayed with Ron for a couple of of days and learned the key techniques of quality pen turning. My pens are now being sold under the brand name Rytol pens," he adds. The wooden block, now well-rounded and sanded, is ready for the final finish. Caddy uses wax to buff out the small scratches left by the sand paper. Satisfied, he runs his fingers over the shaped wood, looks up and with a smile says, "Sreenath started off with acrylic, which is tough material. But he has done a very good job with them. Look at this wood, what is fascinating is that I cannot produce two identical pieces whether it be fountain pens, rollerball or ballpoint pens due to the natural way trees grow. Another thing I'm passionate about is sharing my skills expertise. I also teach back home and I'm part of a group that train and develop youngsters in this craft." Once removed from the turning jig the tubes and mechanism parts are assembled by Caddy and pressed together. "Oh! yes," he says, "It looks and writes fine. This is the the Edinburgh model and the first of its kind I made in India. Sreenath's workplace it rightly called a lab. It is so spotlessly clean. You must see mine back home," Caddy adds taking photographs of the pen he had just made.





A word from the Chair.

“Nailing Jelly to the Wall”

Over the past eighteen months, the committee has achieved forward momentum and is continuing to push with initiatives to further develop the RPT and help in growing both the organisation and its reputation. It has not been easy but the effort invested has been rewarding and fulfilling with everyone on the committee dealing with the vicissitudes of committee life with alacrity. Now as Chair, I am embarking on a task which will be the most difficult of any so far - that of committee-member recruitment officer!

Don't stop reading...!

One of the most important things we can do as a group to keep the organisation strong, forward thinking, robust and to encourage new applications to the RPT, is to have an eye on enticing those amongst us into future committee roles. I am inviting all of you to consider the following. Shadowing a member on the committee with a view to taking on the role when a committee member steps down. The committee has a forecast of events and there is much that we wish to do to raise the profile of the Register and of Woodturning in general. Or, please consider taking-on a small role which does not involve being on the committee, but would be a huge help to committee members and of course it would spread the workload. For example, we would welcome someone to liaise with the various woodturning companies to organise mutual support.

Last year, the Worshipful Company of Turners had a change of clerks from Alex Robertson to Niall Macnaughton. This raised the question as to why the Company still maintained RPT accounts. With the RPT working towards taking control of its own governance and in particular, gaining quicker visibility of our spending, the decision was made to transfer the accounts to an active member of the RPT and thus develop a role of Treasurer on the RPT Committee.

The Worshipful Company of Turners has been instrumental in establishing and developing the RPT. Our vital links with the Company will continue and indeed the Chair of the Howe Committee is on the RPT committee as an ex officio member.

To make this hand-over possible, the current secretary, George Shapland, has temporarily undertaken the running of the accounts and has overseen this transfer. He has already organised new bank accounts, constructed spreadsheets and set up various systems to ensure smooth running of our future finance.

It is not a busy account and, with the exception of June, when subscriptions are paid, should occupy no more than 1 hour a month. A rudimentary knowledge of accounting would be an advantage, but this account is considerably easier to run than any small business account.

As you can imagine, to have one individual administering two major committee portfolios is untenable; the amount of work which George has already undertaken on our behalf as Secretary has been enormous.

Therefore the RPT now wishes to recruit:-

- a) **Treasurer** to join the dynamic committee. It meets four times a year with at least two of these meetings being held via Zoom to cut the cost to the RPT of travel, accommodation and save time for the individual committee member, George will be on hand to help in the first months.



A word from the Chair! (Continued)

Key responsibilities include:

- Ensure that proper financial accounts and procedures are maintained.
- Liaise with committee members about the financial matters of the RPT.
- Present informal financial reports to committee meetings.
- Make a presentation of the accounts at the Annual General Meeting.
- Advise on the financial implications of any RPT plans.
- Reimburse authorised payments of member's out of pocket expenses.
- Chase late payments for subscriptions in liaison with the Membership Secretary.
- Prepare accounts for Audit.

Please do not hesitate to contact either George; secretary@rpturners.co.uk or Jay; chair@rpturners.co.uk to discuss becoming Treasurer of the RPT

b) Website Sales Assistant

The committee is also looking for somebody with a little website experience to help Martin with the occasional tasks of administering sales through the website and keeping it fresh, up-to-date and ensure the timely posting of messages.

This position does not involve attending committee meetings!

Martin is very keen to have someone to train in the admin. side of the shop and it would be a huge step forward in maintaining the site for the future and a healthy dynamic of the RPT. Please do not be shy in making contact with either Martin on webmaster@rpturners.co.uk or Jay on chair@rpturners.co.uk

Please contact me should you have any ideas for roles within the RPT and be assured; you will be warmly welcomed and I promise; our initiation ceremony is not too painful or embarrassing.

“If you think you are too small to make a difference...try sleeping with a mosquito”

Dalai Lama

Jay Heryet RPT

Chair



The RPT at Yarnfield Park

Association of
Woodturners
of Great Britain



As I'm sure you all know, the weekend of 7th to 9th October saw the staging of one of the UK's most prestigious woodturning events, the **AWGB International Woodturning Seminar**, at Yarnfield Park, in Staffordshire.

Here's a few images of the RPT's new stand...



Here's a link to a brief video from AWGB social media. The quality's not brilliant but it gives a good feel for the standard of the work on display there.

<https://www.facebook.com/woodturners/>



On the following page you'll find a brief report of the RPT's new display and how it was received at the event.

RPT presence at the AWGB Seminar

If we judge by the number of positive comments received from many of the delegates at the AWGB Seminar, the new corporate look of the RPT stand was a success. We received lots of interest in how to join the Register, with some enquiries from those living overseas. This gives us much to think about in terms of our assessment procedure.

This positive response is a result of many on the RPT coming together and offering support to create a new-look stand for the Register.

Carlyn Lindsay, our Exhibitions Coordinator played a major role in designing and sourcing our front stand and organised the photographs of the art work displayed on the walls.

George Shapland collected art work and display plinths which involved a good deal of travelling and time; I wish to thank them both for their commitment to providing a professional outcome but also for their company on the stand, as this made the weekend pass easily and with a lot of fun.

I also wish to thank all members who agreed for their artwork to be displayed and appear in a new membership leaflet; we could not have done it without you, thank you.

The RPT sends congratulations to the AWGB Chair, Russell Gibbs for organising an excellent seminar. We also extend our thanks to the AWGB committee and all those volunteers for being such warm, welcoming hosts - we were very well looked after. Particular congratulations to Russell of course, as he has only been in the post for about 7 months!

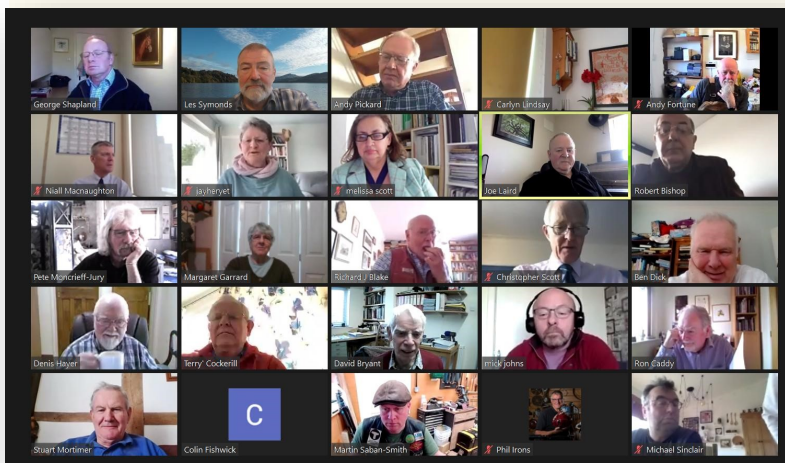
We will be analysing our presence at this seminar, looking at what worked well and how we can improve for Harrogate; then a more in-depth report will be compiled.

RPT Committee



Past events that would have been in your Summer edition of Orbit.

It seems like an incredibly long time ago, but I couldn't write and edit an issue of Orbit without mentioning two very important events that missed out on coverage when the Summer edition was cancelled.



Firstly, the AGM/ Craft meeting, which took place this year in the usual Covid-struck format of a Zoom meeting. The whole event was choreographed to the last little detail and passed without hitch. In the intervening time you will all have received minutes from the meeting and I look forward to the fact that next year, we'll be able to return to the former, in-person meetings in London, as

guests of The Worshipful Company of Turners on 15th March at Saddlers Hall. In its usual way, our AGM was followed by the Craft Meeting and this year, thanks to the internet-based format, we were able to have an overseas presenter, which was something quite new to us and symptomatic of our times. Dr Seri Robinson presented an amazing talk, amply illustrated, on the subject of spalting.



Secondly, whilst your committee has been holding its meetings on a regular basis, via Zoom, we now manage an occasional face-to-face meeting where we can gather at a central location and spend a longer period of time in discussion. This move to return to at least some traditional meetings has been essential, given the amount of business that the committee is now embarked upon. The first of these took place on 28th April at Swindon, which was more or less central to the bases of each of the committee members and certainly more convenient than travelling to London for many of us.



Prior to the commencement of that meeting Jay undertook a very important task, to thank Christopher Scott, the outgoing committee member who represents the The Worshipful Company of Turners at our meetings. Christopher has been a staunch supporter of the RPT, attending meetings on a regular basis, both through Zoom and in person, and at such times he has proven to be a very efficient liaison officer in communications between the RPT and The Worshipful Company.

To mark the occasion a very fine pewter tankard had been sourced and engraved, both with the RPT's new logo and in recognition of Christopher's input.

A second tankard has since been awarded to Andy Fortune, who officiated as a committee member and officer over a period of six years, both with John Boyne-Aitken as our former Chair, and in the committee which Jay Heryet now Chairs. Andy used to make the enormous sacrifice of travelling from his home and business base of the Isle of Wight, into Central London a number of times each year, to attend to committee business.

Our grateful thanks are extended to both Christopher and Andy.

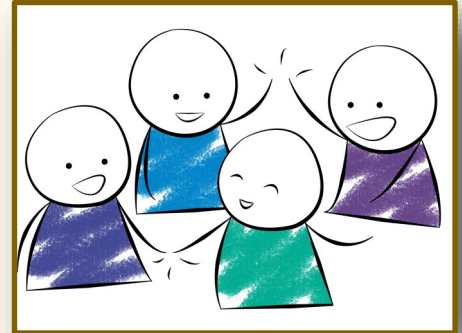




Proposed Skill Swap Event

...by John R Boyne-Aitken

As a self-employed wood turner when someone asks the question that begins with the words "can you make....?", we should all be able to answer with "yes, I can." I do this quite frequently myself even if I am unsure how to do certain jobs that come in. Occasionally I have found myself scouring the internet trying to find details of how to do certain things. I am certainly not ashamed to admit this as even after all these years of earning a living solely from woodturning I feel there are still things that will be new to me or methods that I have not tried (or thought of).



It can be a lonely existence as a lone worker, with no-one to bounce ideas off or to better remember how you did the job the last time, especially as you get older. There is never anyone around when you do something that you know was quite clever, to be able to share the excitement or just say "well done"! So, a while back I had an idea and in conversation with our Chair Jay Heryet I outlined my thoughts on this. She suggested that I might like to pursue this train of thought and try to put something together; and so here I am.

My idea is that we hold an RPT get together, similar to the Craft Day that the Turners Company hosts for us, but instead of putting on our best suits and dresses, polishing our shoes and assembling at a London guild hall, we all dress for work, bring our smocks and meet in a workshop or a venue we can turn into a workshop. There is no shortage of portable lathes between us, we can get some wood and we can gather around a lathe and talk turning with fellow professionals who understand. A bit like club night but on a professional level.



There are many benefits to members of the RPT for taking part in a business related, tax-deductible event such as this. There would also, of course, be the social aspect to consider, sitting down to an informal lunch amongst this country's finest turners, sharing our stories with each other, discussing tools, techniques and new products. All of that with the knowledge that after lunch you will watch a turner whose work you admire and that turner will be showing you what you have asked to be shown, how much better could it get.

I have not thought about how long this event should last perhaps a day is enough but possibly it should be a weekend, but without doubt, we'll have not only had a good time but also have attained an increased knowledge base for each of us and possibly raised the standards of

professional turning in this country.

None of this will happen unless there is a positive response and so I ask you all to consider this and either get in touch with me via email at johnbaitken@hotmail.co.uk or to let Jay (chair@rpturners.co.uk) or George (secretary@rpturners.co.uk) know.

We can do this and by all pulling together in the same direction we can make this an event to remember.

Best wishes to all, John R Boyne-Aitken



Paul Hannaby RPT

Our hearty congratulations are extended to Paul Hannaby, who, at the International Woodturning Seminar, was awarded “Lifetime Membership” of the AWGB.

Paul has served the AWGB in a number of roles over as many years as I can remember, both through the field of I.T. and most recently as its Chair.



A current trend in woodturning is clearly focused on communication through various I.T. channels and through his background in the field, Paul has developed his own business to embrace this new technology.

Links to a few of Paul’s I.T. ventures

<https://www.facebook.com/CreativeWoodturning/>

<https://www.instagram.com/creativewoodturning/?hl=en>

<https://www.creative-woodturning.com/?fbclid=IwAR1jf87HzpxYhoLQD-n3Q0jxDQwobJ8w9Jry4xjxDZZlw2kXtOj4KltrTbc>

<https://www.youtube.com/watch?v=CXMoVAxXvXk>

<https://www.youtube.com/watch?v=MvxABoTf5Oo>

<https://www.youtube.com/watch?v=KKPGCZgw9e8>





The Crafty Pedlar meets the equally Crafty Turner(s)!

You can be forgiven for not having heard the name of Ivon Haywood, I certainly hadn't until RPT committee member, Andy Pickard, contacted me with a little gem of a story for this newsletter.

Ivon, it seems, is a bit of a cyclo-holic! He cycles enormous distances in pursuit of his career and of his interests. Just last year he cycled from Oxford to Paris, while this year he is writing a blog of his travels, calling in to meet fellow wood-workers of all sorts, then writing of his experiences. This is where the crafty turners enter our story; in August of this year, he called in to marvel at the workshop of Andy Pickard, who then sped him across-county to meet our ex-Chair, John Boyne-Aitken.

The text and images below are lifted directly from Ivon's blog.



A visit with a wood turner



I rolled to a standstill on Andy's drive in front of the garage where he was tinkering. His garage is not a normal type of garage, this is a garage filled to the brim with lathes, turning equipment, timber, and all things woodwork. Andy Pickard is a retiree turned woodworker, more specifically, turner, and has successfully been turning and sustaining himself from this practice for many years now. He reached out to me in the summer of 2021 when I was traveling back from France and ever since I've been keen to visit. Amongst the dust, tools, and ongoing projects, stood; 2 Union Graduate lathes, a bandsaw, a small DeWalt arm saw, and most exciting of all, a floor standing 1800's ornamental lathe, and hidden in the corner was an MDF-made rose engine. We chatted over Jam on toast and enjoyed a coffee in the sun.

He showed off his impressive ornamental lathe, it's various and many different shaped cutters and he even showed me the 'Gonio Stat', which, in case you aren't well aquatinted with the world of Ornamental Lathes a 'Gonio Stat' is a honing Jig made for sharpening cutters with compound bevels. Yep. I've been excited to meet Andy, because turners are a dying breed, and not many have a Rose Engine or an ornamental lathe.

Visiting Andy gave me the first chance I've ever had to see a Rose Engine. Rosettes are beautifully figurative wooden ornaments, usually used for embellishment on cylindrical boxes or other ornament pieces, and often made from hard timber like Box-wood or African Black-wood. A series of disks on the back of the headstock are held, each one with a different silhouette, there are the templates. When the machine is on and the spinning cutter is presented to the turning workpiece an individual disk will determine how the cutter, or the workpiece, will interact, using a pin that follows the disk. In turn, the work is carved by the cutter to produce a vast array of different forms. The most common form you might describe as a rose, hence the name, but the possibilities are almost endless.

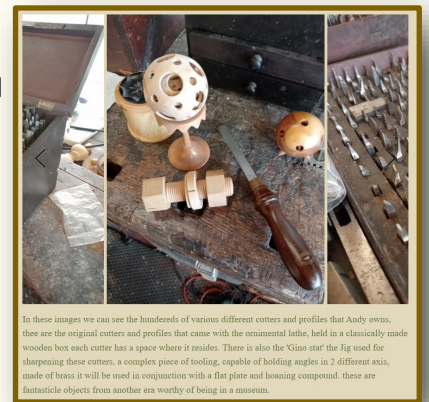
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He told me that people's busts have been sculpted on machines like this, and the size of the piece is rarely larger than the diameter of a can. This type of machine and practice is rare, and the tooling and equipment rarer. Once upon a time, being a skilled rosette user was a mark of nobility, class and wealth. Famously Queen Victoria turned her hand to these wonderful ancient computers. What was just as exiting as the rose engine was ornamental lathe, of which it's history is very similar. But instead of being made of MDF (his rose engine is a modern prototype of a mobile version that somebody had made) the ornamental lathe on the other hand is original, foot powered and made in the 1840's, it now sports an electric motor with differential and modifications that have come to it over the years.

These are both fascinating machines, capable of producing forms that one might think could only be achieved by a very skilled carver. They are machines of engineering standard and perform almost impossible tricks. They can cut forms in an eccentric manner, elliptically, epicyclically. Either the work is held static while the cutter moves to create inclusions following a template, or visa versa, the cutter is static and the work moves. or for more effect both cutter and work piece move with each other. These procedures don't work using computers or hydraulics, but the work an cutter is manipulated by human touch and eye, following templates and under tension to create the regulate and irregular movements needed to generate something like a rosette. The closest type of machine we have in modern workshops to these today is perhaps a metal lathe with a mill attachment or perhaps a CNC lathe.



In these images we can see the hundreds of various different cutters and profiles that Andy owns, these are the original cutters and profiles that came with the ornamental lathe, held in a classically made wooden box each cutter fits a space where it resides. There is also the 'V' bar the fig used for sharpening these cutters, a complete piece of tooling, capable of holding angles in 2 different axis, made of brass it will be used in conjunction with a flat plate and housing component, these are fantastic objects from another era worthy of being in a museum.

After a short chat about the things in his workshop he suggested we ought to go and visit his friend John (the bowler hatted wood turner). A short drive later and I was standing in another small shed at the bottom of a garden. Here John, who was the chair of the 'register of professional turners' was working on some fluted spindles for a staircase. We interrupted his flow whilst he was stooped over the spindle with his coping saw in hand, cutting the guidelines for the fluting. it was n impressive sight to see someone doing this, and not for show, he was doing it to fulfil a commission. there aren't many people who can carve fluting these days. His workshop, or shed, was small and had just one Union Graduate lathe and a few small bits of kit for general woodwork. I was amazed to hear that he had been working in this same shed for over 30 years, and had been successfully sustaining himself in this way too. As we chatted it came apparent to me that he was a highly skilled practitioner and had experiences in most areas of joinery and woodwork. From his work within the guild, he was awarded the title of 'freeman' by the worshipful company of turners, and from this, he is one of few people who can legally herd a flock of sheep across London bridge.



It's amazing to see the passion for their practice still on fire, both of these gentlemen were more than willing to welcome me in and talk about what they do. the work they both produce is impressive, not least because of the relatively minimal set up and spaces they occupy. Having the insight into what they do from the perspective of a furnituremaker is that bit better, because when you understand what they are showing you and what they are talking about, there is a sense of satisfaction, not just for me but for the gents showing me too. These men are exemplary of people who are keeping alive a neich and they taught me a lot, I wonder what could I be teaching a young person when

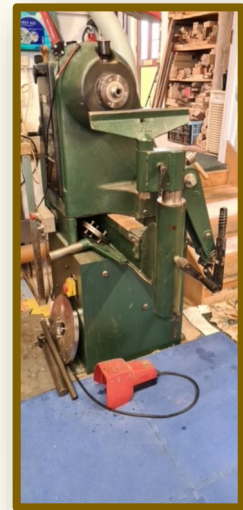
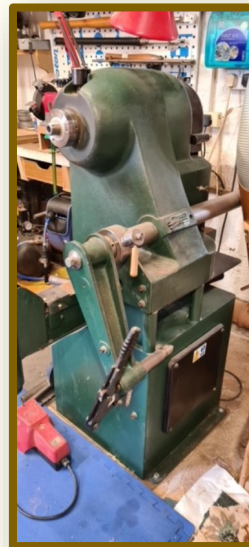
I'm 65 years old?

Ivon's Instagram page can be found here...<https://www.instagram.com/ivonhaywood/>

The back page.

The Late Roger Gubbin, RPT.

You may recall that just as we were about to publish the previous issue of Orbit, we learned of the sad death of our member, Roger Gubbin, who lived and worked near Bodmin, in Cornwall. I have exchanged emails with Roger's widow, Mrs Sheila Gubbin and she has asked me to post an advertisement here for Roger's lathe, a VB36 Master Bowl Turner.



This is the info that we have available...

Well maintained and very good working order. Serial number 01376 Including Accessories: Tail stock 4 jaw self-centring chuck.300ml tool rest 400ml tool rest 2 x 138mm face plate 320ml face plate Tool rest leg 2 bars not identified.

£5000

If you require any further information, or you wish to be put in touch with Mrs Gubbin, please contact me first and I'll pass on your enquiry.