

The Turner

December 2022
Issue No. 47

Including:

Pepys Recorder

Platinum Jubilee Cross

The Ballad of Anne Wallen

Launch of our Yeoman Programme

2022 QEST, Cockpit & Bursary Awards



Amy Leake, demonstrating polelathe turning on the Turners' Company stand at the Becket Pageant Livery Fair in Guildhall Yard, June 2022

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Images and writing credits:

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THE MASTER'S LETTER



Dr Matthew Gaved, Master 2022-23

It is a great honour to have been elected Master of the Turners' Company on Ascension Day, Thursday 26 May, in the Company's 418th year.

The Election Court included Master Emeritus Richard Levy, who introduced me to the Turners' Company in 2006. I am very grateful that he did so and, as my Court Mentor, I continue to benefit from his valuable counsel and advice.

The Court was followed by the Election Court Dinner, also at Apothecaries' Hall. It was most pleasing that this could be shared with some of our recent Masters. These included Ilan Krieger, our newly appointed Master Emeritus ([page 50](#)), and Master Emeritus John Slater, who was my sponsor at the Election Court.

In my speech at the Election Court Dinner, I reflected on the two exceptional Master's years which had just been completed with the appointment of Melissa Scott as our new Deputy Master ([page 4](#)). During this time, she made an extraordinary contribution to the Company.

Two-year Masters were the norm in the first hundred years of the Company. Illustrious "Double Masters" included, in the 17th century, William Shaw and William Whitehill and, in the 18th century, Thomas Stanesby Junior - all renowned makers of woodwind instruments.

They are known to us through the historical research of Past Master John Bridgeman, as background to the Turners' Consort and Pepys Recorder (page 8) projects, both led by the Deputy Master over the last four years.

The last "Double Master" was Felix Fighiera, just before the First World War. He energetically raised funds to start the Company's scheme of providing lathes to schools. The programme continues to this day; lathes are loaned by the Company's Charity to training and rehabilitation centres, schools, and community workshops.

Before Felix Fighiera, the previous "Double Master" was William Burdett-Coutts, husband of Community, City and Company benefactor Angela Burdett-Coutts. One of her notable donations, in 1878, was the funding of four of the St Paul's bells in the name of the Turners' Company (page 20). We also made a significant contribution to their refurbishment in 2018.

The last three "Double Masters", Melissa Scott, Felix Fighiera and William Burdett-Coutts, each played a pivotal role in setting the direction and ambition of the Company.

Over the last year, I particularly enjoyed working with Melissa on the Pepys Recorder project, launched at an amazing concert at the Old Bailey on 3 May (page 14), at the invitation of Aldermanic Sheriffs Alison Gowman and Nicholas Lyons (now Lord Mayor). The Old Bailey concert combined our Company's interests in turning and music, with a fund-raising event for the Sheriffs' and Recorder's Fund.

The City-wide audience of two hundred was completely wowed by the programme. In recognition of his service to the Company as the inspiration and curator of the Consort and Pepys Recorder projects, Professor Wilson was appointed a Freeman by Presentation of the Company on 15 November (page 46).

It has become traditional in Master's Letters to highlight the three 'Cs' of the Company: City, Craft and Charity.

I would like also to make my 'C' contribution to the Turners' lexicon: "Connections".

One connection, now bridging hundreds of years, is London diarist Samuel Pepys (page 10), who knew 'everyone who was anyone' in late 17th century London, including Samuel Drumbleby (page 12), a Freeman of the Turners' Company.

But the most important connections we make are contemporary, amongst our Company's various communities. Including through events like our very successful Wizardry in Wood exhibition last October (Craft and City), and the recent launch of the Pepys Recorder (Music and City).

These shared experiences play a very important and continuing role in connecting our Company to our Freemen and Liverymen, and particularly to new members of the Company (page 41) their families and guests, and with the wider Livery, Civic and Craft communities.

Also this year, awards have been made through our three principal craft support programmes: QEST (page 34), Cockpit Arts (page 30) and eight Bursaries (page 36). We were very pleased to showcase four recent Cockpit Arts award winners at our Summer Reception (page 26).

To continue to strengthen our long-term relationship with past and future award winners, we have just launched our Yeoman Programme, and our first group of 25 Yeomen have now been appointed (page 31). This community will grow with further appointments in 2023 and in future years.

We are also very pleased to welcome two new Assistants to the Court: Mark Kermack and Chris Turpin (page 47).

We are building a very strong team to support our Company and ambitions; through our Committees, the Wardens, and other members of the Court and our Company.

But all this also depends on the crucial contribution made by our 'new' Clerk, Niall Macnaughton, and our long-established Assistant Clerk, Rebecca Baker (page 29). As I experience almost daily, neither the Company nor the Master could function without their time, commitment, and good humour. Thank you.

Matthew Gaved
Master 2022-23

MY TWO YEARS AS MASTER (2020-22) BY MELISSA SCOTT



A striking element for me in the past two years has been the divide between the Zoom experience of year one (2020-21) and the in-person meetings of my year two (2021-22). In some ways a universe apart, and yet strangely connected.

At the Election Court in May 2021, when I started my second year, I shared the phenomenal year embracing the new technology which allowed me to engage with the three 'Cs' of City, Craft and Company with over two-hundred Zoom meetings, lectures, presentations and events. I didn't meet one person from the City or Livery in my first year and the only words spoken to me in person were by the Master Carpenter who said (on the way out of the Election of the Lord Mayor at Guildhall) 'May I say how much I like your jacket'. What a difference in year two!

Here we strengthened our fourth C - 'Camaraderie' - and I was able to lead or share in over two hundred in person meetings, presentations and events.

This included the spectacular Wizardry in Wood exhibition at Carpenters' Hall in October 2021, covered in the last issue of The Turner, and here are a few key reflections on my two years.

The influences

From youth training days run by Liveryman Les Thorne, attended before my term started, I was struck by the very positive effect turning has on well-being and mental health.

People shared with me their stories of how it helped their PTSD, Asperger's and mental health challenges. With lockdowns, what also became evident was the importance of crafts to help us live well; whether reconnecting with the art of sourdough baking, potting tomatoes, or dusting off a lathe. Covid-19 highlighted the importance of creativity to our lives.

From supporting Road Farm Countryways in the Chilterns, which helps children and adults to gain confidence while learning new skills; community ventures at the London Greenwood site at Hackney City Farm, and a new community centre near Catterick, Clervaux Fold – supporting veterans and local families – we've shared the benefits of turning on our well-being.



Youth Training Day, Bristol with tutors Jay Heryet, Mary Ashton and Stuart Bradfield.

And so I determined this would be a key platform to explore the impact of the Turners' craft on the fabric of our daily, artistic and cultural lives. A further idea that resonated was to bring the Craft to life through music – with its proven impact on our spirit and emotions to enhance our well-being.

New paths for turned instruments

At the start of my term Professor Ian Wilson (who curated the Turners' Consort project)

approached us with an exciting plan – to recreate a recorder from the 17th Century lost to the current landscape – the Pepys Recorder. Read about the project and its launch earlier this year on pages 8-15.

To put the significance of the research project in context, until eight years ago we were not very aware of the association between music and the Turners' Company, with its long and illustrious history.

Through research from Past Master John Bridgeman and the American academic, David Lasocki, we suddenly had insights into a whole new world! We learned that London Turners pioneered instrument making in the 17th and 18th centuries.



A rare Blue Plaque in the City of London - in honour of the Potter Family, instrument makers and members of the Turners' Company in the 18th & 19th centuries.

Thomas Stanesby Jnr. became Master in 1739 and was commissioned by Handel to make the first Contrabassoon. Richard Potter, Master in 1782 was the most famous flute maker in London.

What a surprise and treat to be invited to unveil a Blue Plaque to the Potter Family at 5 Pemberton Row, EC4 on 28 July 2021!

With these new insights, and as a Trustee of the Guildhall School of Music & Drama (GSMD), I took the opportunity to find out what they might most need in the area of turned recorders.

That led in 2018 to a commission by the Company of the Turners' Consort of eight instruments in the medieval style, from world-leading English maker Tim Cranmore.

On long-term loan to the GSMD and frequently played in performances, outreach and education projects this is the first set of eight medieval-style recorders available to any conservatoire in Europe – enabling historically informed performance.

Camaraderie – the Fourth 'C'

One cannot underestimate the excitement of members meeting again at the various Company events – Spring Dinner at Barber Surgeons' Hall, Livery Dinner at Trinity House and the Richard Gardner Williams Dinner at Saddlers' Hall (p.22).



2021 Master's Weekend – included a walk along part of the Pilgrims Way, led by Past Master David Batchelor (right).



Livery Dinner at Trinity House – 5 May 2022 Master, Wardens and Clerk with guests Alderman and Sheriff Alison Gowman and Brig. James Stopford CBE.

MY TWO YEARS AS MASTER BY MELISSA SCOTT (II)

We challenged ourselves at the Max Carey Trust weekend to turn a bowl and dibber and enjoyed a Master's Weekend at Stour Music Festival (where GSMD Students were invited to perform on the Turners' Consort of Instruments in a wonderful candlelit concert), ably assisted by our own Man of Kent, Past Master David Batchelor (page 22).

It was a treat to slip in a last-minute outing to Compton Verney to see the stunning exhibition of Grinling Gibbons' work.

Representation within the City, Livery and Craft

It was only as recently as 1983 that the Livery movement had its first female Master with our own first, Penrose Halson, in 2006. I am therefore conscious of the privilege to be the Company's second female Master in 400 years and with a prospective female Master on the Court, gender will hopefully cease to be an issue.

It is also encouraging to see this recently in the inspirational leadership of two of our Craft associations: Court Assistant, Joey Richardson, elected President of the Association of Woodturners of Great Britain (AWGB); and Jay Heryet, Chair of the Register of Professional Turners (RPT), the first women in post.

From Wizardry in Wood and other shows, we also see women emerging as innovators in contemporary turning.

Within the City, Livery and Craft I hope we continue to look at equality, diversity and inclusion in what we do – a driver coming from the City and Livery movement that this is critical to a healthy and fairer future.

Highlights

It is hard to express the experience of being a Livery Master. There have been moments of enormous pride – ranging from our initiative to support professional turners (Turning For Good) at the start of the pandemic – to links between turning and instrument making. Other highlights included:

- Opening Wizardry in Wood with the Lord Mayor, piped in by the Turners' Consort of instruments with the first outing of the Turners' Fanfare commissioned in his honour – surrounded by the wonder of Wizardry.

- The launch of the Pepys Recorder at the Old Bailey to some two hundred of the great and good from the City and music industry (p.14).
- As a guest speaker at online International Woodworkers Symposium with attendees from 20 countries, where I was joined by Tim Cranmore turning a carrot and Professor Ian Wilson describing the history of recorders.

There has been access to many strange and wonderful events in our great City, meeting fantastic people from diverse backgrounds, insights into our extraordinary craft and the camaraderie of fellow members.

Thanks

Without the sounding board and support of a Consort, I have so appreciated the wonderful counsel, support and kindness from Past Masters and Masters Emeriti. From flowers that arrived at my home to welcome me as Master (and mitigate the disappointment of two elections which could only be on Zoom and not in person), to thoughtful thanks for events enjoyed.

And my thanks to our Committee Chairmen, my fantastic Master's Steward, Christopher Scott, and Wardens who worked tirelessly on our behalf and gave me such support to enable and deliver on projects.

And finally to our retired Clerk Alex Robertson (page 28) and our new Clerk and Assistant Clerk (page 29) who have been such a pleasure to work with and in particular contributed so much to the success of Wizardry in Wood 2021.

The Company is in the most excellent hands of our new Master, Dr Matthew Gaved, with whom I have worked closely for the past two years - and I wish him and the Consort to the Master, Dr Christine Elliott, every success.

To be the Master Turner has been one of the greatest privileges and joys in my life and I am immensely grateful for the honour to serve our great Company for two years.

Melissa Scott

Master 2020-2022



Sophie Creaner (Tenor) and Prof. Ian Wilson (Alto) playing Turners' Consort recorders in rehearsal at the Old Bailey for the 'Musical Romp Through Pepys's Diary' concert on 3 May 2022 (page 14). Photo: Mike Williams

I THE PEPYS RECORDER

Lost to the musical landscape for 350 years, the Worshipful Company of Turners has re-created the ‘Pepys Recorder’.

London diarist Samuel Pepys was passionate about music. He composed, sang and played many instruments - and particularly loved the sound of the recorder he bought, whilst ‘walking up and down,’ the Strand, on 8th April 1668 from the shop of Samuel Drumbleby.

One of the leading makers of woodwind instruments in the late 17th century, Drumbleby was a Freeman of the Turners’ Company who, twenty years earlier, had been apprenticed to William Shaw, Master of the Turners’ Company in 1635.

In partnership with the project’s inspiration and curator, Ian Wilson, Professor of Recorder at the Guildhall School of Music & Drama, the Turners’ Company commissioned Jack Darach, one of the UK’s leading recorder makers, to research, rediscover and then recreate the ‘Pepys Recorder’.

Ian Wilson, explains why the re-creation of the Pepys Recorder is so important:

“The Pepys Recorder enables modern-day musicians to play 17th century English music with an authentic sound.

This music was written by the likes of Henry Purcell, Matthew Locke, John Blow and Christopher Gibbons, for exactly the kind of instrument that Pepys found ‘most pleasing’.

Although we still have his diaries, there are no remaining examples of the recorders Pepys actually owned.

Many of the instruments played by Pepys and his contemporaries have been lost to music making for 350 years.

Until this re-creation of the Pepys Recorder, performing music by 17th century English Baroque composers posed a problem for modern-day recorder players, as they have not had the right instruments with which to play this music.

On Wednesday 8th April 1668,
Samuel Pepys wrote in his diary:

“... thence I to Drumbleby’s,
and there did talk a great
deal about pipes; and did
buy a recorder, which I do
intend to learn to play on,
the sound of it being, of all
sounds in the world, most
pleasing to me.”

Instead, they generally have been obliged to use either a wide bore and hypothetical ‘Ganassi’ recorder from the previous 16th century, or a faithful copy of a recorder made by, for example, Stanesby from the 18th century.

The Pepys Recorder makes a special addition to the professional recorder player’s collection - enabling us to perform the beautiful English music of the 17th century’s “distract’d times” with more authenticity”.



In recognition of his support of the Turners’ Company through his development and curation of the Pepys Recorder and Turners’ Consort projects, Professor Ian Wilson, was awarded Freeman by Presentation of the Turners’ Company by the Court on 15 November 2022 (page 46).

“If Pepys was with us today, I hope that the recorder I have created would be very familiar to him, and have exactly the same tone and timbre he found so pleasing.”

Jack Darach, Maker



Tenor in D **Alto in F** Soprano in C

Jack Darach is one of the UK's leading young instrument makers, and part of the new generation of woodwind makers now emerging across Europe.

“The Pepys Recorders are made from English boxwood, sourced from Wormsley Park in the Chiltern Hills. The logs are sealed on the end grain and left to slowly dry over a number of years; until they are ready to be cut into blanks ready for preparatory boring.

Working from small profile sketches, and using a variety of specialised turning tools, the wood is gradually taken down to the final dimensions.

Tiny amounts of wood have to be removed in exactly the right way to make the instrument speak correctly over its whole range, and to create volume and solidity more generally.

The whole approach must treat the instrument as a whole, slowly bringing all its elements towards completion at the same time.”

After a year's research, development and prototyping by Jack Darach, the result was not a single Pepys Recorder but three instruments.

The instrument Pepys most likely played: **Alto in F** (the Common Flute); and two further instruments for ensemble playing and exploring a wider scope of music: the **Soprano in C** (also known as a Fifth flute); and the **Tenor in D** (the Voice Flute).

II THE MUSIC, LONDON LIFE & DIARIES OF SAMUEL PEPYS

Pepys & Music

Music was the greatest love of Pepys' life. In his famous diaries he writes with rich emotion about how music affected him.

He played many instruments, including the lute, viol, violin, spinet and the flageolet (a simple four-six hole wooden pipe); and the 'original' Pepys Recorder that he purchased from Drumbleby's music shop in the Strand on 8th April 1668.

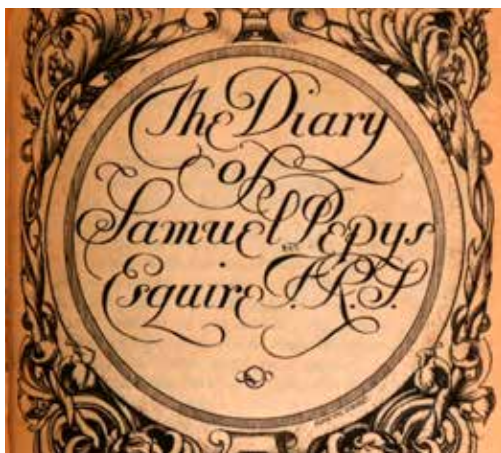
Pepys loved to sing. His diaries have many descriptions of playing, singing and music making in his home with friends.

He also met many of the great composers of the day. His diaries record meeting Matthew Locke, madrigalist Thomas Morely, and Thomas Ravenscroft, composer of hymns and popular songs.

But the composers he mentioned in his diaries (1660-69) will have been only a few of those he met over his seventy years (1633-1703).

One of the most important was Cesare Morelli, to whom Pepys was both friend and patron.

Pepys also composed - the 1666 portrait by John Hayls (*opposite*) shows Pepys holding one of his own compositions - the song 'Beauty Retire'. This was his setting of the lyric by Sir William Davenant from the 1656 opera *The Siege of Rhodes*.



Pepys & London

Samuel Pepys was born in the City of London on 23rd February 1633. He was the fifth of eleven children, his father was a tailor from Cambridgeshire and his mother was a former 'wash maid'. He was baptised in St Bride's church, near Fleet Street.

He was educated at Huntingdon Grammar School, St. Paul's School and Magdalene College.

His first job was a clerk in the Exchequer. After his marriage in 1655, to Elizabeth Marchant de St Michel, Pepys entered the service of his second cousin, Sir Edward Montague, later the first Earl of Sandwich. With help from the Earl, in 1660 Pepys was appointed Clerk of the Acts of the Navy Board; and he quickly became its most active member.

He was very social, a very able administrator and his professional, personal and musical networks developed throughout his life.

By 1688, when he resigned his office, he was the most senior civilian in charge of the Royal Navy and one of the most important civil servants of his age. He also held many other high offices and distinctions, including being a Member of Parliament (Castle Rising, Norfolk), President of the Royal Society, Baron of the Cinque Ports and Master of Trinity House.

Fearing for his eyesight, Pepys' last entry in his diary was for Whit Monday 31st May 1669. His wife Elizabeth died after a short illness in November 1669 aged 29. He never remarried.

Pepys died on 26th May 1703 at the age of seventy. Pepys and his wife are buried in the Navy Office church, St Olave in Hart Street, close to the Tower of London.

The famous diary

The story of Samuel Pepys' diary is partly of a New Year resolution being kept for far longer than most of us ever manage. It started on 1st January 1660, when Pepys was 26 years old, and lasted more than nine years, to May 1669.

The diary was detailed and an extraordinary mix of personal and business affairs. It covers wide and momentous events as well as the mundane, the scandalous and his musical life.



The diary was in a style of shorthand developed in 1626. Pepys probably learnt this when a student at Magdalene College, Cambridge, to which he bequeathed his entire Library, including his diaries and all his music scores.

He wrote his diary in soft backed books which were then bound together into six volumes. He stopped the diary 31st May 1669 because his eyesight was failing,

The diary volumes were included in his inventory of his Library, so he expected they would be kept - and possibly decoded and read - after his death.

Samuel Pepys in 1666 by John Hayls
National Portrait Gallery, London

It was not until 1825 that the first edition appeared, published by Lord Braybrooke - but edited to exclude the more personal entries, including his affairs with various actresses.

Pepys' diaries provide a treasure trove of information about a key period in the history of England and London. This included the Restoration, the Second Anglo-Dutch War of 1665-7, the Great Plague of 1665, the Great Fire of London in 1666 and the subsequent revival of the City of London.

The complete diary is available online:
pepysdiary.com

III SAMUEL DRUMBLEBY - FREEMAN & 'THE BEST IN TOWNE'

In May 1635 William Shaw was appointed the seventeenth Master of the Turners' Company. Shaw was very active in taking on apprentices – fourteen are known, over a forty-year period. Seven of his apprentices went on to become Freeman of the Turners' Company, including Shaw's last apprentice - one Samuel Drumbleby, who started his apprenticeship on 3rd April 1648.

Apprenticeships were for a minimum of seven years, but Shaw died in 1652 leaving Drumbleby without a master. It is possible that the last three years of Drumbleby's apprenticeship were spent with William Whitehill, Shaw's second apprentice, who became a Freeman of the Turners' Company in 1649 and was appointed Master in 1686.

Drumbleby became a Freeman of the Turners' Company on 5 April 1655 – almost seven years to the day since he started with Shaw. Shortly afterwards, it is likely that Drumbleby set up his own workshop and business, as he took on his first apprentice later that year.

Shaw, Drumbleby, Whitehill and other well-known woodwind makers of the mid-17th century lived in the small Parish of St Michael Crooked Lane, just north of London Bridge.

This is where Samuel Drumbleby also lived as a child – his father, a spectacle maker, is recorded as living in St Michael's Lane in 1638 (and was buried at St Michael's in 1643).

Drumbleby probably also lived, worked and sold his instruments in St Michael's parish from 1655 as part of the woodwind making community. Then, forced to flee by the Great Fire, he relocated his workshop to the Strand.

Pepys' first mention of Drumbleby was in his diary entry for Monday 11th February 1667:

"... so I past my time walking up and down, and among other places, to one Drumbleby, a maker of flageolets, the best in towne. He not within, my design to bespeak a pair of flageolets of the same tune, ordered him to come to me in a day or two ...".

Later that month, Drumbleby meets Pepys at his home in Seething Lane and introduces him to composer and Court Musician Thomas Greeting, as a possible teacher for Pepys' wife.



Composer and Court Musician (Charles II), Thomas Greeting was known as a player and composer of music for the flageolet and published 'The Pleasant Companion' around 1668. This cover engraving may show Thomas Greeting playing a 'flageolet' made by Samuel Drumbleby.



Pepys' familiarity with the quality of Drumbleby's instruments suggests that they may have known each other for some time before Drumbleby is first mentioned by Pepys.

Sadly, we so far don't know the exact location of Drumbleby's premises in the Strand in 1667 or 1668.

But Pepys' diaries make at least two hundred references to the New Exchange in the Strand – a multi-layered mall of bookshops, luxury boutiques, with a lower floor for 'romantic assignations'.

Pepys does not say he met with Drumbleby in New Exchange, but it is evident that Drumbleby had his workshop not far away.

Possible locations are in the area around what are now Bedford Street and Adam Street (near Charing Cross Station), or otherwise at the eastern end of the Strand, near Somerset House. Drumbleby would have required sufficient space for his lathe, tools, stock of wood and finished instruments, an apprentice or two, and to sell his instruments to Pepys and other customers.

The last diary reference to Drumbleby is on 16th November 1668.

Samuel Drumbleby died eight months later and was buried at St Clements Danes in the City.

Above: A 17th century French engraving of a woodturner, using a lathe of the kind that Samuel Drumbleby and other London woodwind makers would probably have used to make flageolets and recorders. Note the turner's eye glass - perhaps necessary for the extremely precise turning needed to make instruments.

PEPYS RECORDER LAUNCH

The Programme:

PAUL'S STEEPLE, from the Division Violin

BACCHUS IS A POWER DIVINE,
Henry Purcell

SUITE IN F, Matthew Locke

GROUND AFTER THE SCOTCH HUMOUR,
Nicola Matteis

NO MORE SHALL MEADS BE DECKED
WITH FLOWERS, Nicholas Lanier

GROUND, John Banister

SYMPHONY AT THE DESCENDING OF
VENUS, Matthew Locke

VENUS & ADONIS, ACT I, SCENE I
John Blow

INTORNO ALL'IDOL MIO (FROM
L'ORONTEA), Cesti

PRELUDE FOR THE BIRDS FROM
THE FAIRY-QUEEN, Henry Purcell

SONATA IN C 12 SONATAS IN 3 PARTS,
Henry Purcell

PLUS DURE QU'UN DYAMANT,
Guillaume de Machaut

HARK, DAMON, HARK, Henry Purcell

The Musicians:

Anna Dennis ~ Soprano

Frederick Long ~ Bass

Kinga Ujszaszi ~ Violin I

Ellen Bundy ~ Violin 2

Ian Wilson ~ Recorder I

Sophie Creaner ~ Recorder 2

Jonathan Rees ~ Viola da Gamba

Jonatan Bougt ~ Theorbo

Christopher Bucknall ~ Harpsichord

'A Musical Romp through Pepys's Diary'

was the concert theme to launch the Pepys Recorder to the City of London.

Held in the splendid Grand Hall of the Old Bailey on 3 May 2022, the Company was indebted to the Aldermen and Sheriffs Alison Gowman and Nicholas Lyons (now the Lord Mayor) for their invitation to headline a fund-raising event for the Sheriffs' and Recorder's Fund – supporting prisoners and their families ([see below](#)).

The Civic Reception and concert audience of two hundred included Masters, members of Livery companies and Company guests, who heard the music that was so important to Samuel Pepys. 'A triumphant night', 'Utterly beautiful' and 'We felt blessed to be there' were just some of the comments from guests and Masters.

Curated by Ian Wilson (Recorder Professor at the Guildhall School of Music & Drama) and Christopher Bucknall, (conductor and harpsichord), the music reflected the sounds and colours Pepys would have experienced at the theatre, such as John Blow's 'Venus and Adonis' and Purcell's 'The Fairy-Queen'; and music by Matthew Locke that Pepys himself would have played.

Various readings animated Pepys' 17th century world, along with insight into the huge number of scores collected by him, now housed in the Pepys Library at Magdalene College, Cambridge.

With two of the UK's leading Baroque singers - Soprano Anna Dennis and Bass Frederick Long, and instrumentalists specialising in historically informed performance, it was a best-in-class experience.

Organised by the Consorts of the Aldermen and Sheriffs: Felicity Lyons (now the Lady Mayoress) and Glenn Hurstfield, and the Turners' Company (Master Melissa Scott), over £3,000 was raised for the Fund. This explains that 'on release, prisoners often lack money, education, a job, a stable family and a home, and a high proportion re-offend'. The Sheriffs' & Recorder's Fund helps to break this cycle.

It was a privilege to support the Sheriffs' and Recorder's Fund in the stunning environs of the Old Bailey – re-creating Pepys' landscape through his beloved recorder – 'of all the sounds in the world most pleasing to me'. And a final thank you to Professor Ian Wilson of the Guildhall School of Music & Drama for bringing the project to us.

An evening of 17th century music & song

3rd May 2022
Grand Hall, Old Bailey

15



L to R: Frederic Long (Bass), Christopher Bucknall (Harpsichord), Anna Dennis (Soprano), Jonathan Rees (Viola da Gamba), Jonatan Bougt (Theorbo) and Ian Wilson (Pepys Recorder)

THE CAUTIONARY BALLAD OF ANNE WALLEN

Great God that sees al things that here are don
Keeping thy Court with thy celestiaall Son;
Heere her complaint that hath so sore offended,
Forgive my fact before my life is ended.

Ah me the shame unto all women kinde,
To harbour such a thought within my minde:
That now hath made me to the world a scorne,
And makes me curse the time that I was borne.

O would to God my mothers haples wombe,
Before my birth had beene my happy tombe:
Or would to God when first I did take breath,
That I had suffered any painefull death.

If ever dyed a true repentant soule,
Then I am she, whose deedes are blacke and foule:
Then take heed wives be to your husbands kinde,
And beare this lesson truely in your minde,

Let not your tongus oresway true reasons bounds,
Which in your rage your utmost rancour sounds:
A woman that is wise should seldome speake,
Unlesse discreetly she her words repeat.

Oh would that I had thought of this before,
Which now to thinke on makes my heart full sore:
Then should I not have done this deed so foule,
The which hath stained my immortall soule.

Tis not to dye that thus doth cause me grieve,
I am more willing far to die then live;
But tis for blood which mounteth to the skies,
And to the Lord revenge, revenge, it cries.

My dearest husband did I wound to death,
And was the cause he lost his sweetest breath,
But yet I trust his soule in heauen doth dwell,
And mine without Gods mercy sinks to hell.

In London neere to Smithfield did I dwell,
And mongst my neighbours was beloved well:
Till that the Devill wrought me this same spight,
That all their loves are turnd to hatred quight.

My husband having beene about the towne,
And comming home, he on his bed lay down:
To rest himselfe, which when I did espie,
I fell to rayling most outrageously.

John Wallen was my loving husbands name,
Which long hath liv'd in London in good fame.
His trade a Turner, as was knowne full well,
My name An Wallen, dolefull tale to tell.

I cald him Rogue, and slave, and all to naught,
Repeating the worst language might be thought
Thou drunken knave I said, and arrant sot,
Thy minde is set on nothing but the pot.

Sweet heart he said I pray thee hold thy tongue
And if thou dost not, I shall doe thee wrong,
At which, straight way I grew in worsen rage,
That he by no meanes could my tongue asswage.

He then arose and strooke me on the eare
I did at him begin to curse and sweare:
Then presently one of his tooles I got,
And on his body gaue a wicked stroake.

Amongst his intrailes I this Chissell threw,
Where as his Caule came out, for which I rue,
What hast thou don, I prethee looke quoth he,
Thou hast thy wish, for thou hast killed me.

When this was done the neighbours they ran in,
And to his bed they streight conveyed him:
Where he was drest and liu'd till morne next day,
Yet he forgave me and for me did pray.

No sooner was his breath from body fled,
But unto Newgate straight way they me led:
Where I did lie untill the Sizes came,
Which was before I there three daies had laine.

Mother in lawe, forgive me I you pray,
For I have made your onely childe away,
Even all you had; my selfe made husbandlesse,
My life and all, cause I did so transgresse.

He nere did wrong to any in his life,
But he too much was wronged by his wife;
Then wives be warn'd, example take by me.
Heavens graunt no more that such a one may be.

My iudgement then it was pronounced plaine,
Because my dearest husband I had slaine:
In burning flames of fire I should fry,
Receive my soule sweet Jesus now I die.



Master Melissa Scott and Karen Logan sang verses from the ‘Lamentation of Anne Wallen’ at the Turners’ Company Livery Dinner held at Barber-Surgeons’ Hall on 13 April 2022.

Some 406 years earlier, on 22nd June 1616, Anne Wallen killed her husband, a well-regarded turner.

The ballad, written by ‘T Platte’, is full of regrets. It explains that when John Wallen arrived home drunk, they argued and he struck her on the ear. She then flew into a rage; before grabbing a nearby ‘Chissell’ and giving his body a ‘wicked stroake’.

John Wallen died the next day. A week later, Anne Wallen was burnt at the stake in Smithfield.

As was customary at the time, shortly after her crime the ballad was published. In the 16th and 17th centuries, tens of thousands of ballads were written. Many were about executions, although like this example they were cautionary tales and not celebrations.

Ballads were put to well known tunes, which everyone could sing. The tune for the Anne Wallen ballad was ‘Fortune my Foe’.

The ballad sheets were widely sold but were as quickly discarded. We have to thank London diarist Samuel Pepys, who was also very musical and loved to sing, for collecting and saving thousands of ballads which otherwise would be unknown to us.

Above: Woodcut from the Anne Wallen ballad sheet
Piers Mucklejohn blog: earlymodernscribbling.com
Vivien Ellis: vivienellis.co.uk

These are preserved in the Pepys Library, Magdalene College, Cambridge. Some have been recorded – use the QR code below to listen to a recording of the Lamentation of Anne Wallen on the University of Melbourne research page of Dr Una McLivenna.

The Lamentation was also one of ten 16th and 17th century ballads sung by the renowned ballad researcher and singer Vivien Ellis on the ‘Turners’ Company Ballad Walk, from Guildhall to Ye Old Mitre’ on 21 September, organised by Assistant Richard Lucas and guided by Dafydd Wyn Phillips.

Piers Mucklejohn has explained how the ballad is written from the perspective of the woman being sentenced to death.

This quality was by no means uncommon, as adopting the voice of the criminal was useful in emphasising their repentance and as a rhetorical device.

This forced the audiences of the performers who sang them (often in the street) to adopt the position of the criminal, whose path the listeners were supposed to avoid. But Mucklejohn also reminds us that “we shouldn’t forget the author was writing a cheap ballad aimed at exploiting a recent drama to edify audiences and make money”.



PLATINUM JUBILEE CROSS

It was with great honour and pride that Joey Richardson turned and embellished the shaft for the Platinum Jubilee Processional Cross used on 3 June 2022 in the Jubilee Service of Thanksgiving at St Paul's Cathedral.

The Processional Cross, a gift to Her Majesty The Queen, was presented by the Royal Warrant Holders Association to mark her Platinum Jubilee.

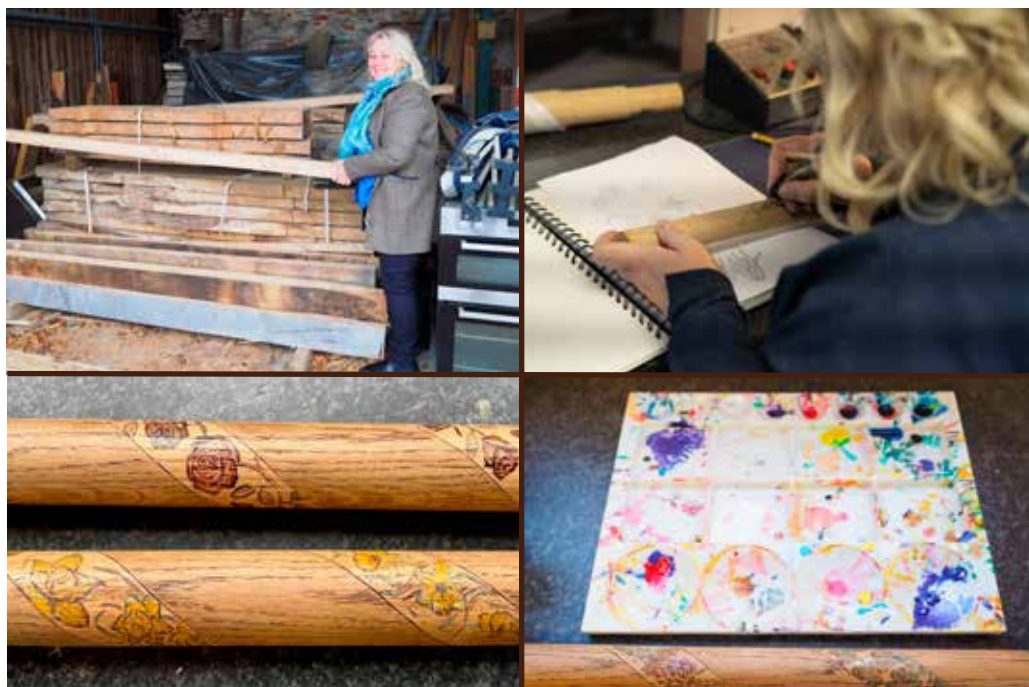
Joey, a Court Assistant of the Turners' Company and QEST Scholar, selected the oak, from HM The Queen's Sandringham Estate. After Joey turned the shaft, she decorated it using pyrography and hand painting - to depict the four nations with the Tudor rose, daffodils, shamrocks and thistles.

The Cross was made by Royal Warrant Holders, Thomas Lyte, Goldsmiths and Silversmiths, from a design selected by Her Majesty. The silver-gilt Cross is made of 2.8 kilograms of sterling silver. The shaft and cross together stand 2.2 metres tall.



The Cross was presented to Her Majesty The Queen at Windsor Castle on 20 May 2022.

The Cross now rests in the care of the Chapel Royal. It was funded by the 700-plus members of the Royal Warrant Holders Association, who also raised an additional £240,000 - which was donated to 70 charities to mark the 70 years of the Queen's reign.



Top right: Joey Richardson, the Platinum Jubilee Cross and The Reverend Canon Paul Wright MA Sub-Dean of H.M. Chapels Royal Ecclesiastical Household at the launch of a film commissioned by Samsung about the making of the Cross.

Group of four, clockwise from top left: On the Royal Estate Sandringham, Joey Richardson selecting the oak plank from which the staff was cut and turned. Outline drawings for the design and Joey using a pyrography machine to mark her design on the shaft. The colour palette and details of two of the final designs for the Tudor rose and daffodils.

Photo credits: Top Right: Andrew Whittaker. *Group of four all by* Nick Farrow, *except top right by* Lee Williams.



The central octagon of the Cross features the Christogram IHS, Jesus Hominum Salvator (Saviour of Men), which is encircled by a ring bearing 70 lozenges, acknowledging the 70 years of Her Majesty's reign. Inspired by Her Majesty's Coronation Bouquet, the arms of the cross have been detailed with orchids and lilies-of-the-valley from England, stephanotis from Scotland, orchids from Wales, and carnations from Northern Ireland and the Isle of Man. Photo: Nick Farrow.

ST PAUL'S BELL WHEEL TABLE

The Turners' Company was delighted to present to St Paul's Cathedral a table made from a unique historic wheel which for 140 years rang the 5th bell in the North Tower of the Cathedral.

The table was commissioned from craftsman Oliver Kearin and presented by the Turners' Company to St Paul's on 25 July 2022.

History of the bell wheel

In 1876, St Paul's Cathedral decided to install a ring of twelve bells to fit inside Sir Christopher Wren's, still vacant, North West Tower.

The twelve bells and wheels were installed in 1878. The contemporary illustration below shows how the bells were hung from massive wooden headstocks.

The headstocks and bells were swung through the partial rotation of the bell wheels, by the ropes on the wheel rims being pulled (and then released) by the bell ringers far below. The wheels were made in two semicircles, slotted around the headstocks, and stabilised with diagonal struts.

Four of the bells (Nos. 3, 4, 5 and 6) were presented in 1878 to St Paul's by the Turners' Company through a generous donation from Victorian heiress Honorary Freeman Baroness Angela Burdett-Coutts.

The Turners' Company's Arms and the monogram and coronet of the Baroness were cast in relief on each side of the four bells, with the Company's motto "By Faith I Obteigne" and the name of the Master, Edward Caffin. Bell No.5 was tuned to B flat and weighed over 500 kilos.

With this history it was inevitable that the Turners' Company would also make a significant financial contribution to the refurbishment and rehanging of the bells and replacement of the bell wheels in 2018.

Presentation of the table

The table was accepted by Dr Paula Gooder, Canon Chancellor of St Paul's Cathedral, for St Paul's Cathedral. It will initially be kept in the front room of her official residence in nearby Amen Court. It is intended that the table will then be transferred to St Paul's Chapter House.

The presentation was made by the Master of the Turners' Company, Dr Matthew Gaved, in the company of Oliver Kearin; Dr Peter Babington, husband of Dr Gooder; and other members of the Turners' Company who had contributed to the success of the project: Deputy Master Melissa Scott, Renter Warden Christopher Scott, Past Master John Bridgeman and Liverymen Patricia Spero and Gabor Lacko.



This hand coloured illustration from the *The Graphic* was published on 12th October 1878 - a readers' preview, as the twelve bells were only rung for the first time when they were dedicated on All Saints Day, Friday 1st November 1878.



L to R at the presentation on 25 July 2022 at I Amen Court: Angela Scott, Lindy Bridgeman, Christine Elliott, Christopher Scott (Renter Warden), Melissa Scott (Deputy Master), John Bridgeman (Past Master), Dr Matthew Gaved (Master), Oliver Kearin (Maker), Patricia Spero (Liveryman), Dr Paula Gooder (Canon Chancellor of St Paul's Cathedral), Gabor Lacko (Liveryman) and Canon Dr Peter Babington (Priest-in-Charge, St Mary Le Strand).

RICHARD GARDNER WILLIAMS SENTIMENT (2022)

The 2022 Sentiment given by Past Master David Batchelor, a Man of Kent.

Richard Gardner Williams ('RGW') was born 156 years ago today on 24th February 1866, at Long Barrow, Cheshire.

His grandfather was an established farmer in the village. His father, Thomas Williams, had already made a break with farming, and was an accountant working in Birkenhead and later Chester.

He attended King's School, Chester. One might assume he was not put under any pressure to stay and work in Chester or the family farm. Indeed, with the benefit of a good school education, he may well have been encouraged to look further afield.

In 1882, aged 16 and building on a childhood interest in engines, he became a 'premium apprentice' at the Crewe locomotive works and was later appointed to the drawing office of Laird Brothers, shipbuilders of Birkenhead.

Laird Brothers had been responsible since 1838 for the development of steam powered commercial and naval ships. Laird Brothers would later, but probably after RGW had moved on, merge with Johnson Cammell, railway locomotive engineers of Sheffield, to become Cammell Laird.

Big steam engines; locomotives; the smell of the sea; the bustle of Liverpool; the stories of faraway places. The scene was set.

Other famous families operating in the north west and with overseas operations included the Leverhulme Brothers – later Unilever - and the Vestey family, wholesale meat and food producers.

Between them, these companies owned and operated large estates in Africa, Australia, New Zealand and Argentina serviced, in the case of the Vestey family by their own shipping line, Blue Star, operating from both Liverpool and London.

Richard Gardner Williams might well have formed an appetite for overseas travel at this time, but stuck to what he knew.



Past Master David Batchelor, expertly dealing with some light-hearted hecklers during his Richard Gardner Williams Sentiment at the Commemorative Dinner held at Saddlers' Hall on 24 February 2022.

For much of the nineteenth century lubricants were by-products of agriculture: animal fats or castor oil. RGW is likely to have had some familiarity with both.

Some years later Richard Gardner Williams was appointed by Charles Cheers Wakefield as an engineer with the Vacuum Oil Company and became the company's sales representative selling lubricating oils to railway engineering companies in Cheshire and Staffordshire. One talented Cheshire lad had spotted another.

From here on, the story is perhaps that of the two Likely Lads.

In 1899 Wakefield left the Vacuum Oil Company, came to London and formed his own company C. C. Wakefield & Company Limited. Richard Gardner Williams, no doubt at Wakefield's invitation, joined the new company, indeed he was listed as one of its founders.

The company established its early reputation in locomotive lubricants.

There would have been a similar demand for marine engine lubrication but RGW concentrated on railways and, having established contacts with agents of the Argentinian railways, made a number of visits to South America in the first decade of the twentieth century.

As an aside, it should be noted that the task of selling in Argentina at this time would not have been an easy one.

Argentina was not part of the British Empire; the over-exuberance of constructing railways in Britain and America was past its peak. There was considerable competition, so Richard Gardner Williams would have required to exercise his full skills as a salesman in that market.

As testimony to the efforts of RGW and his generation, it is worthwhile, if you are ever in Buenos Aires, to visit both the main station and the railway museum nearby and take note of the range of railway equipment Britain sold to Argentina in that era – everything from cast iron stations down to oil cans. All with the metal badges of their British manufacturer.

Between 1887 and 1912, at least ten members joining the Turners' Company had connections with South American railways. Amongst them was Felix Fighiera who, on admission in 1904, was acting secretary of the Buenos Aires and Pacific Railway Company.

He served as Master for two successive years 1912 and 1913. In 1906 Charles Cheers Wakefield joined the Livery. He joined the Court in 1912. He never became Master but, as Sir Charles Wakefield, served as Lord Mayor in 1915.

RGW was amongst good company. On 16th January 1913, he was admitted both as a Freeman and to the Livery by Felix Fighiera and supported by Charles Wakefield. Later that year, RGW was accompanied by his wife Ellen at the Livery dinner. (Why did we ever change the rules?)

By about this time, thanks to recent research by Past Master Gibson, we believe that Richard Gardner Williams had joined the Lea Valley Engineering Company, specialists in commercial refrigeration, as a director - at a time when it was supplying refrigeration equipment for Shackleton's ship "Endurance".

Both Wakefield and RGW had been too old to serve in the First World War. Both had enjoyed considerable success. Whether out of conscience or duty, both were generous philanthropists: shortly after the end of World War I, Wakefield was instrumental in financing the purchase of Talbot House in Poperinge near Ypres - from which the Toc H movement grew.

Also, as the City marks the 900th anniversary of Thomas Becket's birth, it might be noted that in 1930 Wakefield financed the National Art Collections Fund to purchase of the 'Howard Grace Cup' for the Victoria and Albert Museum. The cup comprises a simple ivory cup, encased in a gold and silver encasement, and is believed to have been a personal possession of Thomas Becket.

Given the close friendship of these two gentlemen, it is very likely that RGW could have contributed to both these acts of philanthropy - but such was the modesty of both men that the public record of their generosity is hard to find.

So far as we now know, Richard Gardner Williams remained with the Lea Valley Engineering Company until he retired to Torquay in 1930. He died in February 1931 shortly before his 65th birthday.

But I have not completed the travelogue of RGW.

On 16th February 1917, RGW's longtime friend, mentor and sponsor, now Sir Charles Wakefield, was created Baronet of Saltwood.

"Where is Saltwood?" you ask?

Near Hythe in the County of Kent! There must be a good chance that RGW was invited to visit. RGW's journey in life would have been complete.

He had made it to KENT!

MASTER IN TURNING - GARY RANCE

The Turners' Company has presented Gary Rance RPT with its highest award of 'Master in Turning'.

The lifetime achievement award of Master in Turning is at the complete discretion of the Court and overseen by a selection college, convened by the Education and Standards sub-committee.

Only four Masters in Turning awards have been bestowed. The late Ray Key BEM, was the first in 2012, followed by Reg Hawthorne, Stuart Mortimer and John Edwards.

Those awarded Master in Turning will have practised the craft at a highly skilled level for a long time, be recognised internationally for their contribution to the craft through publications and video production, be a member of one or more turning associations, and be known for charitable and educational work in promoting the craft.

Gary Rance is one of the last of today's turners to have undergone a full, traditional apprenticeship and it shows in the quality and speed of his work, and commitment to his craft.

As a professional turner for over 30 years, he has become not only one of the best and fastest production turners in the UK but, as one of the most recognised characters in woodturning, an outstanding ambassador for the craft.

With a customer base of over four hundred clients, including high-end retail companies such as Harrods, Sotheby's and Liberty, Gary has also carried out commissions from the Royal Family and British celebrities.

Gary has put his experience and knowledge to the benefit of turners by developing tools for the woodturner, notably his round skew chisels which come in different sizes, light pull drive, Box Scraper and his Easybead tool. Many such innovations are suggested to manufacturers and/or come onto the market, some fading quickly, but Gary's have remained in production.



Master in Turning Gary Rance, with examples of his work at Wizardry in Wood 2021.

Gary is a key driver and supporter of the Company's Youth Training programme and a well-known demonstrator to youth groups and clubs across the UK and at the AWGB International seminar.

He actively supports charitable projects through his turning, including Turning Against Torture and the charity Parkinson's UK.

The Award is not seen as simply rewarding a highly skilled turner; as importantly it is in recognition of the candidate's contribution to the craft.

The Master in Turning Award

The title of 'Master in Turning' is awarded by the Turners' Company, in recognition of a lifetime of achievement and contribution to the craft and the recipient's wider commitment to the craft, above and beyond their essential excellence in turning.

Since the introduction of the award in 2010, the Turners' Company has presented four 'Master in Turning' awards:

2010	Liveryman Ray Key BEM
2014	Liveryman Stuart Mortimer
2016	Liveryman Reg Hawthorne
2021	Freeman John Edwards
2022	Gary Rance

The Company Gold Medal is a rare award presented to Liverymen who have given outstanding service to the Company over many years.

The criteria for the award of the Company's Gold Medal range from skills in turning, exceptional support to the organisation of Company competitions or Wizardry in Wood; support to committees and assistance to the Company; work with and support to the Craft outside the Company.

Creating new Turning Qualifications

There is no formal national qualification that exists for our time-honoured craft since the City and Guilds no longer examine individually.

In 2010 it was decided that a two-tier qualification structure should be created, to be accredited by the Turners' Company.

We needed a person within the craft with both the theoretical and practical expertise to create the written syllabi for this project - and Liveryman Peter Bradwick was proposed by fellow Liveryman Reg Hawthorne.

Peter's contribution as both an educationalist and an expert turning tutor, enabled him to create and write the comprehensive syllabi for two awards, the Certificate and the Diploma in woodturning.



Liveryman Peter Bradwick

This also included the technical assessment criteria and the written theoretical examination papers for completion by the candidates.

These awards have increased our reach into the wider world of turning; even enlisting requests for inclusion from Canadian and US associations.

Previous recent winners of the Turners' Company Gold Medal are: Malcolm Cobb, Tony Johns and Stuart King.

Turners' Company's Certificate and Diploma in Turning

The Company offers two tiers of qualification, the Certificate and the Diploma.

Turners need a level of competence before they start on the Certificate, whilst more advanced skills are needed before embarking on the Diploma.

The **Certificate** qualification is organised into six training units, examined by multiple-choice questions and a practical assessment:

Workshop safe working practices; Tools and equipment – maintenance; Wood technology; Spindle work; Faceplate work; and Finishing.

The candidate also keeps a logbook throughout.

How do I start?

The Certificate is delivered through accredited centres. Some are colleges who offer it as part of a wider qualification e.g. in furniture making.

Others are turning centres where you can do the course over four weekends, or they may offer it through a leisure evening/day course, which meets once a week. The centre is responsible for organising the courses.

In the first instance, contact Becca Baker, Assistant Clerk of the Turners' Company, to find out the best location for you to take the Certificate:

assistantclerk@turnersco.com

2022 SUMMER RECEPTION



Top: Olivia Petryszak, with a Turners' Consort recorder
Bottom: Darren Appiagyei and Jason Lock, with examples of Jason's works (on lower right, one including cast resin).



A wonderful Summer Reception was held at the stunning Apothecaries' Hall on 14 July.

It also celebrated the appointment of our new Master Dr Matthew Gaved and our recent Cockpit Arts Award winners: Darren Appiagyei, Mike Groves, Jason Lock and Arturo Soto.

Ninety guests enjoyed wine and canapes in the courtyard of Apothecaries' Hall on a beautiful summer evening, and were given the opportunity to chat to our Cockpit Arts Awardees and see examples of their work. Our Cockpit Arts programme of one year residencies at Cockpit's Deptford Studios is supported by the Turners' Company Charity.

The evening was made even more enjoyable by the very talented Olivia Petryszak from the Guildhall School of Music & Drama playing on the Turners' Consort of instruments.



The Cockpit Award winners exhibiting at the Summer Reception



DARREN APPIAGYEI is inspired by Ghanaian wood carving, its rawness and exploration of texture, knots, grain and bark.



MIKE GROVES reflects eastern ceramic cultures to create functional tableware, made from sustainably sourced British hardwoods.



JASON LOCK has developed a way of working with wood and resin so that his process becomes more like painting.



ARTURO SOTO shows how waste and recycled materials can be transformed into elegant and beautiful works.

MY NINE YEARS AS CLERK - ALEX ROBERTSON

"I was appointed as Clerk to the Worshipful Company of Turners in May 2012.

Despite receiving a comprehensive handover from my predecessor, Edward Windsor Clive, I don't think I realised the enormity of the role until it became my sole responsibility.

As Clerk, not only are you responsible for the day to day running of the Company but also for maintaining the traditions and standards of an institution with an 800 year history. I was very lucky that my first Master, Peter Gibson, was such an excellent mentor. Without his unstinting support I doubt I would have survived my probation!

My first year was a baptism by fire. I was trying to come to terms with the varied roles and responsibilities and, just as I was finally getting on top of things, along came Wizardry in Wood.

This was my first real exposure to the "mystery or art" of turning. The craftsmanship on display at the exhibition was truly outstanding - however the administration involved in hosting the event and managing the finances certainly tested my mettle. I certainly knew a lot more about what the role of Clerk entailed by the end of the exhibition!

I congratulated myself on surviving the ordeal and reassured myself that nothing could be as demanding as that. That was until the afternoon of the first Livery Dinner that I had organised.

Everything seemed to be in hand: the Lord Mayor was attending, the other guests had all received their invitations and the Company members had ensured that Apothecaries' Hall would be full.

Then the phone rang. It was the Clerk to the Society of Apothecaries telling me of a flood at the Hall and that he was not sure if our dinner could go ahead. Thankfully, the flood only resulted in the loss of one room, although many in attendance had the unique experience of a pre-dinner drinks reception on the stairs and landing.

Those first few months showed me that I had taken on a role that was not only challenging but also immensely fulfilling.

There have been many memorable moments including the Company's involvement in the Lord Mayor's Show of 2013 which saw Honorary Liveryman Fiona Woolf become Lord Mayor; special occasions such as the 600th

commemoration of the Battle of Agincourt at Westminster Abbey; and the installations of the Dean of St Paul's, David Ison, and Bishop of London, Sarah Mullally.

The life of a Clerk is incredibly varied. There are not many jobs that give you the opportunity to experience sitting in the dock of No.1 Court at the Old Bailey or to see heavy engineering in action at Sheffield Forgemasters, along with visiting some of the most interesting and beautiful buildings within the City of London.

The most rewarding aspect of being the Clerk was having the opportunity to work with some hugely energetic and enthusiastic people, all keen to further the craft of turning. When I first started in the role it wasn't just the enormity of the task that struck me - but also the hard work and dedication of Freeman, Liverymen and the Court to further the aims of the Company.

I have seen the Company grow during my time as Clerk, not through my efforts but through the efforts of the members and its interaction with the other turning institutions.

I would like to take this opportunity to thank you, the membership, for your support and fellowship over the last 9+ years and the nine Masters, from Peter Gibson to Melissa Scott, with whom I have had the privilege to work alongside.

It has been honour to have served as the 25th Clerk of this wonderful Company.

Finally, I must give a huge thank you to the Assistant Clerk, Becca Baker, for her support, guidance, wise counsel and most of all her friendship. I couldn't have done it without you!"

Alex Robertson

Liveryman by Presentation
Clerk (2012 - 2021)

On 20 January 2022, Alex Robertson was given the rare award of 'Liveryman by Presentation' by the Master and Court of the Turners' Company. At the following Court Dinner, the Master, Melissa Scott, gave a speech celebrating the award and Alex's nine years as Clerk - see: The Turner No.46 (March 2022). Also, as a new Liveryman, Alex's profile is provided on page 45.



Alex Robertson at the Lord Mayor's Show in 2011

OUR 'NEW' CLERK - NIALL MACNAUGHTON

I have now been in the chair for over a year and am nearly able to throw off the "new" Clerk moniker, following an excellent handover from the "old" Clerk, Alex, which ended in November last year. I am already on my second Master and becoming ever more familiar with the history, traditions and protocols of the Company as each month passes.

The pace of activity in the office never seems to slacken, even after reaching a high tempo during WiV. I am now much more familiar with the wide range of people and personalities that make up the Company and where to seek advice and guidance. The unrewarded contribution I witness by some members of the Company is truly exceptional.

Becca is the primary source of knowledge in the office with her 12 years' experience and is able to run not just the events, website and the Yeomen's project, but pick up any other demand that appears out of the left field. We also have a new Beadle, Terry Brazier, who joined us in the summer. A welcome addition to the team.

We are now well-established in Saddlers' House and our office on the third floor is also home to the Weavers, Fan Makers and Engineers.



Niall Macnaughton (Clerk) and Rebecca Baker (Assistant Clerk) at the 2022 Richard Gardner Williams Dinner

This community of companies has a wealth of experience and another source of information when dealing with the complexities of livery life.

The coming year is packed with great events and we look forward to seeing you at as many of them as possible.

Niall Macnaughton
Clerk

2022 COCKPIT ARTS AWARD



Zoe Worton

"My work uses an eclectic range of processes. These include hand carving, ceramics and advanced technologies - with a key admiration for woodturning.

Wood has become my primary material, in all its forms. Some functional items (plates and bowls) are produced in a short series, while individual pieces have a sculptural presence.

I appreciate the similarities of clay and wood, in both their form and process; my recent thesis at Cardiff Metropolitan University was on Japanese Raku pottery. One aspect of my work that I am developing is the fusion of wood and ceramics.

I attempt to use as much sustainably sourced wood as possible - from the felled tree to discarded waste. Although I turn seasoned wood, my preference is to turn wet wood.

With this I am willing to accept the inherent vagaries of 'green turning', such as warping and cracking. These become part of the work, allowing the material to have its own voice as a part of the considered outcome.

I particularly enjoy the physicality of wood turning, the immediate response it provokes and demands of a maker - and I look forward to continuing to developing my understanding of wood as a material during my residency at Cockpit."

COCKPIT ARTS

Cockpit Arts is a unique London-based business incubator for craftspeople with centres in Holborn, Central London and Deptford, in South East London.

Recipients of the Cockpit Arts Turners' Company Award work at the Deptford studios, where the Charity has lathes and other equipment on permanent loan for their use. The award includes business coaching so that award winners are better equipped to make a living from their craft.

Recent award winners include Daniel Appiagyei (2017), Arturo Soto (2019), Mike Groves (2020) and Jason Lock (2021) - who showed their work at the Company's Summer Reception (page 26). cockpitstudios.org

This Autumn the Turners' Company launched its new Yeoman Programme.

This provides the opportunity for winners of the Turners' Company's three major award schemes - Bursary, Cockpit Arts Award and QEST Scholarships - to build a closer and long-lasting relationship with the Company.

Through the Programme, Yeomen will benefit from the continuing support that the Company is able to provide through:

- Participating in our events, training and communications.
- Our role as a leading craft-based Livery Company in the City of London.
- Participating in the Company's social, charitable and craft activities.
- Sharing the values of the Turners' Company of friendship, fairness, support of the Company's activities and respect for the Company's history and traditions.

Being appointed a Yeoman recognises the continuing relationship between the award winner and Turners' Company and the importance the Company places on that relationship.

The appointment is for an initial period of five years, during which the Turners' Company will prioritise the participation of each new Yeoman in training and professional development schemes.

The Yeoman Programme will also provide long-term support throughout each Yeoman's turning career and is focused on three additional areas.

- Mentoring and Support, including in making grant and funding applications and exchanging experiences and information about building their skills and businesses.
- Building the profile of Yeoman through Turners' Company events, publications and on-line channels.
- Giving back to the craft through encouraging and supporting the interest and skills of young people.

Twenty-five Yeomen have been appointed in 2022 and further appointments will be made in 2023.

2022 Yeomen

Jason Breach (Bursary)

Darren Breeze (Bursary)

Sally Burnett (Bursary)

Joe Creed-Kaile (Bursary)

Jack Darach (QEST)

John Dilley (Bursary)

Danielle Flowers (Bursary)

Andy Fortune (Bursary)

Margaret Garrard (Bursary)

Mike Groves (Cockpit)

Mick Hanbury (Bursary)

Mark Hancock (Bursary)

Jay Heryet (Bursary)

Simon Hope (Bursary)

Miriam Jones (Bursary)

Eleanor Lakelin (Cockpit & QEST)

Carlyn Lindsay (Bursary)

Adrian Lloyd (Bursary)

Jason Lock (Bursary & Cockpit)

Andy Rounthwaite (Bursary)

Arturo Soto (Bursary & Cockpit)

Matt Underwood (Bursary)

Ghenadi Vasiliev (Bursary)

Matthew Whittaker (Bursary)

Maggie Wright (Bursary)

A BIG WELCOME TO OUR NEW YEOMEN



Jason Breach



Darren Breeze



Sally Burnett



Joe Creed-Kaile



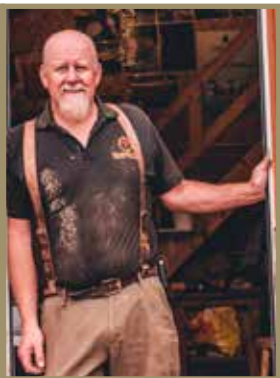
Jack Darrach



John Dilley



Danielle Flowers



Andy Fortune



Margaret Garrard



Mike Groves



Mick Hanbury



Mark Hancock

A photograph of Yeoman Maggie Wright will be included in the next issue of The Turner.



Jay Heryet



Simon Hope



Myriam Jones



Eleanor Lakelin



Carlyn Lindsay



Adrian Lloyd



Jason Lock



Andy Rounthwaite



Arturo Soto



Matt Underwood



Ghenadi Vasilev



Matt Whittaker

2022 QEST SCHOLARSHIP

Barnaby Ash

This year's QEST Turners' Company Scholarship has been awarded to Barnaby Ash, a Sussex woodturner who works with green oak, from fallen trees and responsibly coppiced trees.

Barnaby's successful application includes training with UK woodturners Phil Irons RPT and Ghenadi Vasiliev, who won a Turners' Company Bursary in 2017 and was then able to train in the US with Steve Sinner and Joe Meirhaeghe. With Phil Irons, Barnaby will focus on efficient tool use, from processing felled logs to finished vessel. Ghenadi will teach Barnaby about Steve Sinner's hollowing jig and technique, applied to green woodturning.

In France, Barnaby's QEST award includes five days of one-on-one training with Alain Mailland, one of the world's leading woodturners, to learn more about making and carving sculptural vessels.

With the benefit of his QEST Scholarship, Barnaby also wants to push his work to the boundaries of what is possible as a woodturner and sculptor, both in terms of scale (see photo below) and complexity, with a focus on elaborate carved detail work and intricate finishes.

QUEEN ELIZABETH SCHOLARSHIP TRUST (QEST)

QEST is the charity of the Royal Warrant Holders Association and is dedicated to supporting excellence in British craftsmanship. Since its foundation in 1990, QEST has awarded scholarships and other funding to over 600 makers across a wide range of crafts.

Over two-thirds of QEST alumni are currently teaching or training future craftspeople and passing on their skills.

In 2016, the first Turners' QEST scholar was Jack Darach, one of the UK's leading recorder makers. He was recently commissioned to develop the Pepys Recorder ([page 8](#)).

In 2018, the second scholarship was awarded to Eleanor Lakelin, who in 2011 was a recipient of a Turners' Company Cockpit Arts award. She continues her practice at Cockpit Arts, Deptford. Recent works, in her Column Vessel series, have been acquired by the V&A Museum, London and Museum of Art and Design (MAD) in New York. qest.org.uk



Barnaby Ash hollowing a large oak vessel



Dru Plumb (L) & Barnaby Ash (R)



Ash & Plumb was created in June 2020 by artists in wood Barnaby Ash and Dru Plumb.

Working across both functional and sculptural mediums, they explore ancient aesthetic archetypes whilst playfully engaging these forms in a modern context.

Barnaby and Dru's work is a celebration of the imperfect, as much a collaborative process with each other as well as the material itself.

They are drawn to weathered, beaten and aged finishes, specialising in the alchemy of patina and unique surface. ashandplumb.co.uk

2022 BURSARY WINNERS

Every two years, the Turners' Company awards Bursaries to help talented woodturners develop their skills. Meet our 2022 Bursary winners ...

Jon Baily



Jon Baily started turning greenwood in 2015 after attending a course on making a neolithic longbow. This inspired Jon to keep learning and to become a member of the Association of Polelathe Turners and Greenwood Workers (APTGW) in 2016.

Since then, Jon has focused his efforts on learning how to turn wooden bowls, locking lidded boxes and cups on a traditional pole-lathe.

Jon says that: "I enjoy making unique items that not only look great but are intended for daily use. The bursary will allow me to learn new skills such as forging my own tools, so that I can become a fully self-sufficient pole-lathe turner. I will be joining Sharif Adams – to learn how to forge hook tools.

I am also excited about passing on the skills I have, the bursary will allow me to build new pole-lathes so that I can deliver group lessons.

I have been lucky enough to be able to spend time developing a business selling greenwood bowls locally. I am now expanding my market by going online at JBWoodcrafts.co.uk and moving into selling courses on bowl-turning".

Nathanael Griffiths

"I started woodworking when I was 13 after being introduced to the lathe by my DT teacher at school. I made a 'kururin' rolling stick from an old beech rolling pin. It took me a long time to turn and it didn't look the best, but I was happy with it!

I got my first lathe in December 2017. Over the next few months, I slowly got more tools.

I turned my first segmented vase around a year later and when I was 15 won the Young Turner category of the British Woodturner of the Year competition 2019. In 2020 and 2021 I entered the Royal Academy's Young Artists' Summer Show, and my pieces were selected for display at the RA exhibition. In October 2021, I was runner-up in the AWGB's Under 21 Ray Key competition at the Worshipful Company of Turners' 'Wizardry in Wood' exhibition.

I am largely self-taught from watching YouTube videos and picking up helpful hints and tips through conversations with other turners. The Company's bursary will help me learn from highly skilled master turners and take my woodturning to the next level, so I'm incredibly grateful."



nathanaelgriffiths.com

Steve De St Croix

I have spent most of my working life as a self-employed gardener.

My interest in green woodworking began with making Hazel hurdles and cleft Chestnut fencing for my customers' gardens.

With the guidance of John Waller, Underwoodsman at the 500 acre Bore Place estate in Kent, I made a pole lathe. I used this for turning tenons on primitive furniture and making items such as dibbers, spurtles, bud vases and spoons.

I am curator of the Greenwood Group at Brockwell Park Community Greenhouses in South London. John Waller has also invited me to run some one-day courses in spoon making, stool construction and introductions into green woodworking. So I am well aware of the enjoyment and therapeutic value of small craft groups.

The bursary will enable me to get tuition in bowl turning and to build some lathes for the community group. I am committed to sharing my skills with others.



Back in the 1990s I studied Social Anthropology and was left with a great respect for pre-industrial communities all around the world, largely gone now, who produced beautiful artefacts.

They made simple but skillfully crafted furniture, bowls and treen. This is my inspiration and I hope that my remaining working years can contribute in a small way to the spread of a new wood culture.



brockwellgreenhouses.org.uk

2022 BURSARY WINNERS ... II

Ruth Murchie

Ruth is a turner, demonstrator and historical interpreter using a 16th century style lathe that she built herself in 2011.

In 2017 she bought her first electrically powered lathe and a whole new approach to turning began. "It's like an obsession!" she will often say, explaining how, just looking at a lathe makes her want to turn something on it.

Ruth's Tudor turning life has given her a grounding in spindle turning and she has gained experience demonstrating and teaching people of all ages and abilities.

In 2021, the long awaited for workshop was built together with a lathe upgrade.

Being mainly self-taught, Ruth was finding it hard to know how to progress. In 2022 Simon Hope offered to help. Ruth found the support from Simon really helped her shift up a gear with her turning skills.

With a professional background in inclusive informal education, Ruth loves to teach and is



keen to develop her woodturning skills to the highest standard in order to pass the craft on.

Ruth is fascinated by techniques past and the present. The weird and wonderful old recipes for making inlays, coatings and textures for example. Ruth will read them and think what could she make with that? (minus the borax and mercury derivatives of course!)

Having made chairs for a few years, Ruth is currently working on applying some of these traditional methods to her woodturning,

Ruth has been awarded a partial bursary to fund further training and to her attendance at the 2022 AWGB Seminar in October.

ibbotsuniques.co.uk

Nathan Savory



Nathan became a full-time turner 18 months ago in Cumbria, having worked in Outdoor Adventure Centres and with laser-cutting machines. He produces pieces for a boutique in Windermere.

He has been awarded a full bursary and will be learning to turn big bowls and hollow forms with Angus Clyne, learning new decorative finishing techniques with Ian Ellison and creating heirloom pens with Turners Retreat.

"I want to learn how to safely turn larger items that have a wow factor because of the size and shape. The challenge of hollowing a piece without seeing the end of the tool is fascinating – the elegance of Angus' creations is a great inspiration.

Gilding is particularly inspiring for me, with its historic use and the exclusivity of the use of gold: spending a day with Ian will be invaluable to learning this skill.

My Grandfather used to practice calligraphy and passed on his passion for this art (and his pens) onto me. Learning how to turn pens will allow me to bring together two wonderful crafts!"

Nathan has also been awarded a bursary for the Turners' Company Diploma in Woodturning, where specific projects will be set for assessment.

Nathan wants to promote and teach woodturning to others, making it accessible, fun and achievable for all ages. He hopes breaking down his skills and expanding his knowledge base through the courses and Diploma will set him on the right path to do so.

njsavorydesign.co.uk

Florence Hamer



Florence is a Green Woodworker and traditional craftswoman, she is currently living at a community woodland project in East Sussex, where she works as a resident builder and crafts teacher.

Having built her own 'tiny house' in 2019, she has spent time in different parts of the country, learning a range of traditional crafts and working with other makers. She has a degree in renewable energy engineering from the University of Exeter and has recently completed the Building Arts Programme with the Prince's Foundation and QEST.

Florence has been pole lathe turning for 4 years, after falling in love with green woodworking while carving spoons during University. She learnt to turn bowls at Brookhouse woods, and since then has been developing her skills and knowledge of pole lathe turning.

Florence works passionately with natural materials and traditional processes, with the aim of delving deep into the making process, and material led design.

She has now begun sharing her skills by teaching workshops and has also been assisting on many courses run by other makers, including chair making and basketry.

Florence is at a point in her career where she wants to pursue her own work more, dedicating time to teaching small group courses and producing more work to sell.

Florence has been awarded a partial bursary to fund the materials and manufacture of two pole lathes, this will mean she can start offering tuition. She will also use the bursary to travel and work with Matt Whittaker, forging hook tools.

florencehamer.com

2022 BURSARY WINNERS ... III

Arturo Soto

Arturo is a past winner of the Turners' Company Cockpit Arts Award and for several years had his studio at Cockpit Studios, Deptford. He is now based at Blackhorse Workshop in Walthamstow, which is also supported by the Turners' Company.

Arturo has been awarded a Bursary by the Turners' Company so that he could train with British product designer and architect Umut Yamac.

This support will enable Arturo to refine his design aesthetics, manufacturing knowledge and product creation skills. He will also have the opportunity to develop and create his own projects in Umut Yamac's personal workshop.

Arturo has a BA in Graphic Design, and a Masters in Visual Arts Designer Maker from the University of the Arts, London.

He works across a range of materials, including recycled wood (see page 27) and has given talks for Cambridge University and the British Council. One of his 'floating bonsai' works was on the cover of the 2021 issue of The Turner. His works have also been featured in Woodturning Magazine, House & Gardens and the Daily Telegraph. Recent collections have included Event Horizon (2018), 'Memories of Green' (2019 - and the URL of his website), 'Critical Mass' (2020) and 'Like Tears in Rain' (2021).



memoriesofgreen.net
umutyamac.com

Dennis Wake

"When I first began woodturning, one of the main things I noticed was how engrossed I became when I was working with the lathe.

It was like the whole world sort of melted away, my troubles with it, and it was just me and the lathe. Admittedly I didn't think too much on this at the time, but as my hobby expanded and became a business, and I began teaching other people how to turn, I started to think about that feeling once more.

I realised that wood turning could be perfect for people with depression and anxiety because of that single mindedness that comes with it. It could be an excellent way to help to build people's confidence in their own abilities. And the fact that, at the end of the training, the participants got to take something home to their families that they had made with their own hands would help to keep that newfound confidence and self-belief.

The training with Joey Richardson that the Bursary provides will increase my ability to help improve the mental health recovery of the pupils that I am teaching woodturning.

I will also be able to pass on my greater skills to my private pupils and enhance the quality of the work that I am selling through art galleries."



<https://woodturninghartlepool.co.uk>



Lucas Bamber, Freeman by Servitude

Lucas Bamber was born and raised in Berkshire. He attended Eagle House Preparatory School before entering Wellington College, where he became Head Boy of Stanley

House. After achieving his A levels, he read for his degree at the London School of Economics where he gained a BSc (First Class Honours) in Economic History with Geography.

In addition to his academic achievements, he is a keen sportsman and all-rounder who played football, rugby and cricket at Wellington and represented First Team LSE football. He is also developing a keen interest in golf.

Following his graduation from the LSE, he obtained a place at Raymond James as an Investment Banking Intern in Technology & Services M&A. He subsequently secured a permanent appointment with Liberum Capital, as an Investment Banking Analyst, and he is currently studying for his Chartered Financial Analyst (CFA) qualifications.

He lives in London and shares a house in Bloomsbury with his sister Ellie.

He comes to the Company as a third generation Freeman, having duly served his apprenticeship to his grandfather, Master Emeritus, Peter Ellis. His father David is also a Liveryman of the Company.

As an apprentice he has attended a number of Company events and functions and has been schooled in the work and aims of the Company, to which he fully subscribes. Lucas is looking forward to a long and fruitful association.



Ian Burke, Freeman

Ian was born in Winchester in 1943, and educated at Thornbury Grammar School. He read Dentistry at Bristol University, graduating in December 1971. He spent three years working in hospitals

and then in a General Dental Practice before opening his own Private Practice in 1982, finally retiring in 2021.

He enjoyed caving under the Mendip Hills as well as SCUBA diving at sea. He was a founder member of an amateur Underwater Archaeology Group granted a government licence to excavate HMS Dartmouth, that sank in 1690 in the Sound of Mull.

Having always been interested in timber, in 2009 he took a couple of two-day turning courses with Jason Breach and joined the Avon and Bristol Wood Turners where he has been the Club Secretary and Librarian since 2012.

It was in 2009 that he met Max Carey who encouraged him to follow the Apprentice, Journeyman, and Artisan courses at the Mill. He has for the past eight years worked at the Mill one day per week as an Instructor and became a Trustee and a Company Director of the Max Carey Wood Turning Trust in 2019.

He is married with three sons as well as three stepdaughters and ten grandchildren all scattered across three continents, giving ample opportunity for visits.

He also enjoys touring in his Morgan Plus4 motorcar with his wife, Margaret, although he has still to work out how to fit the two newly acquired working Cocker Spaniels into the cockpit.

His initial introduction to the company was through a talk by Derek Edwards. He is pleased to have been accepted as a Freeman of the company and grateful to Stuart Bradfield for his sponsorship and encouragement.

WELCOME TO NEW MEMBERS OF THE TURNERS' COMPANY IN 2021 & 2022



Darren Crisp, Freeman

Darren was born and raised in Yorkshire, although he spent most summers during his childhood with family in central London, enjoying all the sights and sounds of London in the 70s and 80s.

He studied Civil Engineering at Sheffield University, moving to Glasgow in 1991 to complete his education and become a Professional Civil Engineer with the ICE, also achieving professional recognition as a Chartered Manager and a Fellow of the CMI.

Throughout his career Darren has maintained a passion for woodwork; in 2011 he chose to take up woodturning, and since then his passion for the craft has grown immensely, and now he has his own workshop.

In 2017 he and his wife had their first child, and, following a successful career, Darren decided to have a change of lifestyle. He retired at the ripe old age of 48 to become a full-time father to their new daughter, and three years later to their son, this also allowed him time to turn his passion for wood turning into a new career.

In 2018 he completed the 'Certificate in Woodturning' course and became an AWGB Approved Tutor. Darren took over as the AWGB's Scottish Representative in 2020, becoming a trustee of the charity and a director of the non-profit making organisation dedicated to the advancement and promotion of woodturning. He was accepted on to the Register of Professional Turners in 2021.

After attending a number of events Darren was introduced to the Worshipful Company of Turners by his good friend, Liveryman and Master in Turning, Stuart Mortimer.

He has a passion for teaching turning and hopes to assist the Company wherever possible in the promotion and education of the craft.



Peter Duff, Freeman

Pete was born in London and lived in the West Midlands and Cheshire before landing in Surrey at the age of sixteen.

He is a graduate of Pembroke College, Cambridge and a Fellow of the Institute

of Chartered Accountants in England and Wales.

He trained with Deloitte and managed one of the firm's largest audit groups in London before taking on senior finance roles in Network Rail, Cambridge University Press, Balfour Beatty and then as European Finance Director at Laing O'Rourke. He is now the Group CFO at Osborne Group.

Pete lives in Reigate, is married to Louise and has three teenage children. Outside of work Pete has been the Honorary Treasurer of Old Reigatian Rugby Football Club since 2013 and has seen the club grow substantially in size despite losing much of its clubhouse to an arson attack in 2014.

As well as being an avid rugby fan, he is a lifetime supporter of Aston Villa (brief episodes of happiness in a general drama of pain) and a huge follower of horse racing, golf and cricket.

When not in Reigate he will often be found in and around Broadstairs enjoying the fabulous North Kent coastline and its pubs and restaurants.

Pete has worked and seen the building of many projects in the City of London.

He was introduced to the Turners' Company by his friend Christian Turpin (a member of the Court) and after attending several events was delighted to be accepted into the Company this November.



Tantra Edwards, Freeman by Servitude

Tantra has just recently graduated from King's College London with an Upper Second-Class Honours degree in Global Health and Social Medicine BA (Hons).

Since graduating, Tantra has successfully completed a three-month internship at Hanover Communications in Healthcare Communications & Public Relations and now holds a permanent position there since mid-August as a Junior Account Executive. She hopes to build her career in health communications going forward to help healthcare stakeholders (such as health charities, pharmaceutical companies, and the NHS) deliver key messages to the public and to each other.

Previously, Tantra completed an internship in Client Acquisition and Marketing for a chocolate company during the summer between her second and third year at university. During her spare time, Tantra enjoys spending time with her 8 family dogs, listening to music (especially on vinyl), reading fiction books, and singing.

Tantra was first introduced to the Turners' Company by her father, Liveryman Michael Edwards, a few years ago and became apprenticed to her father in 2018.

She became interested in the Company as her father took her to some Turners' events, where she got to see woodturning in action. Tantra has always admired the craftsmanship that goes into turning wood into varied and beautiful objects. She has also enjoyed learning more about woodturning during her apprenticeship and researching more about the practice during the COVID-19 lockdowns.

Tantra is honoured to now be a Freeman of the Company and looks forward to attending more events in the future.



Trevor Hails, Freeman

Trevor was born in Newcastle upon Tyne and is proud to be a Geordie and he still supports the "Toon". After university, he qualified as a Chartered Accountant and then worked too many years to remember in the City

in several finance roles. He retired in 2016 and now "concentrates" on his several hobbies.

He is a Yachtsman and skippered a boat in the Fastnet 2019, as the picture shows, one of many offshore races he has taken part in.

Since 2011, he has become a Freemason and is currently Master of one of his Lodges, taking an active part in the charity side of this organisation.

Prior to Covid-19, he took up walking and endeavours to walk over 50 miles a week in and around Barnet, Hertfordshire (where he lives), Newcastle and the Peak District.

As a retirement hobby he took up woodturning and is Treasurer of the North London Woodturners and has acted as judge for them on several occasions.

To keep the brain active, other than doing Sudoku, he plays duplicate bridge several times a week to a reasonably high standard.

He has always had an interest in whisky, owning, not only many bottles of different malt whiskies, but also a few casks which he hopes to bottle and drink at some time in the future.

He enjoys and looks forward to being a fully integrated member of the Livery.

WELCOME TO NEW MEMBERS OF THE TURNERS' COMPANY IN 2021 & 2022 (II)



Hans-Ulrich Laasch, Freeman

Hans-Ulrich was born in Augsburg in Bavaria, spent his toddler years in Richmond, Surrey and grew up in Stuttgart. He studied Medicine at the Albert-Einstein University in Ulm,

South Germany. During his school and university years Hans-Ulrich enjoyed wood-working, but this culminated in spinning, rather than in turning, as he furnished his friends with hand-made boomerangs. This was complicated by several of them being left-handed and some wanting the first letter of their name to come flying back.

In his final year he undertook a surgical attachment in Stockport and, after completing his degree in Germany, returned for a career in general medicine to the UK, where he met his future wife, Rebecca.

He chose to undertake a career in interventional radiology. He was appointed service lead in 2005 to set up the interventional radiology service at The Christie, a leading cancer centre in Manchester. He subsequently became clinical director and appointed Derek Edwards as a volunteer devices expert, who later introduced him to the Turners' Company.

Both collaborate widely with international device manufacturers on improving device performance and durability. Through a not-for-profit company, which includes fellow Turner, Graham Milward, they raise funds for education and research into medical devices and lead an international research collaborative on the topic of device failure.

Hans-Ulrich is a visiting Professor at the University of Chester; he has two daughters and a dog. Outside work he enjoys scuba diving, underwater hockey, skiing, cooking and a glass of good rum.

Having received the warmest of welcome into the Company, Hans-Ulrich is now looking forward to getting some time on a lathe.



Neil McGuire, Freeman

Neil is currently working as a clinical regulatory adviser to University College London and Mercedes High Performance Powertrain. He is also with Meliora Innovation and Hywel Dda University

in Wales. His role supports the design and production of innovative medical devices helping improve patient care in the NHS.

Neil studied at Nottingham, where he qualified BMedSci (Hons), BM BS. As a post-graduate he gained his Fellowship of the RCoA. He became a Hospital Consultant specialising in intensive care. He was Director of Intensive Care Medicine at a Tri-service Hospital and worked in ICM at Oxford, retiring from clinical medicine in 2017.

Neil served in the RAF for 28 years and was deployed to many conflicts where he specialised in critical care. He completed his military Service in 2014 as a Group Captain, Queen's Honorary Surgeon, and RAF Senior Consultant.

Neil worked in medical device regulation, as Clinical Director of Devices and as Senior Clinician. He helped ensure patients were at the forefront of regulatory decisions, working with many medical organisations, including Royal Colleges. Neil became lead for regulatory aspects of breathing equipment for the NHS during the pandemic. Neil retired in 2022 and works part time with academic institutions and industry to further patient care.

Neil is married to Jan and they recently moved to be closer to their granddaughters. His interests, outside medicine, are model making, DIY, gardening and has enjoyed 50 years of motorcycling.

Neil's interest in the Turners is from a friendship with a current Liveryman and his fascination with engineering, machines and tools.



Alex Robertson, Liveryman by Presentation

Alex was born and educated in the London Borough of Redbridge. His long association with the City of London started on leaving school, when he joined the accounts department

of a shipping firm in Aldgate. A short dalliance in insurance convinced Alex to apply for the City of London Police which he joined in 1979.

His police career was mainly spent in the specialist uniform departments which saw him spend six months in the Nottinghamshire and Yorkshire coalfields during the Miners' Strike of 1984/85, lead the force's Tactical Firearms Group, learn to ride a motorcyle with the traffic department and eventually learn to ride a horse which saw him complete his last Lord Mayor's Show on horseback (page 29).

Earlier he had been the recruiting sergeant and oversaw the implementation of the City's "Ring of Steel" following the IRA bombings in the early '90s. From the year 2000, Alex was the Force's senior liaison officer with the Metropolitan Police which saw him in a leadership role for most major events within the capital including the 7th July bombings in 2005. On retiring from the police Alex continued his association with the City by becoming the Clerk of the Worshipful Company of Turners in 2012.

In his spare time Alex enjoys playing golf, winning the Company's 2022 competition, (as big a surprise to him as to everybody else!) and going to international rugby matches. Recently Alex has discovered long distance cycling, completing Land's End to John O'Groats (twice) and now Channel to the Med (Quistreham to Nice).

On his retirement from the Turners' Company, Alex was deeply honoured to receive the Livery by Presentation in recognition of his time as the Clerk.



George Shapland Freeman

George was born in India, the son of a tea planter and raised on a farm in Kent. Educated at Abbotsholme School in Derbyshire and The Royal Military Academy Sandhurst, he commissioned into the Royal Artillery in 1985.

He enjoyed a varied army career, from serving in a Nuclear Regiment during the Cold War, doing ceremonial duties with the King's Troop Royal Horse Artillery in the early 90s, to commanding a battery on operations in Bosnia. He spent much of the next 20 years in various operations and training roles including two years on the staff at Sandhurst. His last post was running the Export Support Team as part of the Department for International Trade.

On leaving the army in 2017 he spent his resettlement grant with Stuart Mortimer who transformed his turning and encouraged George to become a full time turner and has continued to mentor and push him to this day.

He was accepted onto the Register of Professional Turners in 2019 developing his business and being an active member of the local art scene. He took part in last year's Wizardry and as a result was co-opted onto the Committee of the RPT as Secretary and has since also taken on the Treasurer's role.

George is married to Janet and has two grown up daughters.

Always passionate about flying he was Chairman of Joint Service Hang Gliding competing at both National and International level. He holds a private Pilot's Licence and was trustee and treasurer of a light aircraft group. He also enjoys skiing and offshore sailing.

George is delighted to join the Turner's Company and is hugely grateful to Stuart for sponsoring him.

WELCOME TO NEW MEMBERS OF THE TURNERS' COMPANY IN 2021 & 2022



Grant Wither, Freeman

Born in Glasgow, Grant is a proud Scot. After school at Strathallan in Perthshire, he moved to Edinburgh to study Business Organisation at Heriot-Watt, followed by a Masters in Computer Science at Manchester University.

Grant's move south continued when he joined Tesco's Head Office where he spent 17 years as an internal consultant improving performance through systems and processes, and met his wife, Julie. After Tesco, he moved into international retail management consultancy, spending many years working in South Africa, USA, Japan and Europe. Having decided to spend more time in the UK, Grant applied his skills in assisting the development of his wife's Trade Mark and Design business, which now involves the whole family including their son and daughter.

Whilst enjoyed cross country running, sailing and crewing three times in tall ships, Grant has transitioned to downhill skiing in Europe and Canada, which has become the favourite family holiday. In addition to gardening and wildlife photography, Grant enjoys cooking many different cuisines, including Thai, Chinese and Indian.

Having purchased a 200-year old farmhouse in northern France 30 years ago, Grant has become fluent in French renovation terms, which include sand-blasting beams, driving different diggers and mixing large amounts of concrete.

Grant's uncle introduced him to woodworking via his association with Parnham College, and students from there designed and crafted two wonderful desks for him and his wife. Although not having had time to develop woodworking skills, Grant looks forward to learning and to helping develop the business aspirations of Turners.

Grant would like to thank George Kieffer for introducing him to the Turners' Company.



Ian Wilson, Freeman by Presentation

Ian Wilson is the principal recorder professor at the Guildhall School of Music & Drama, the Head of Woodwind at Eton College and is the visiting recorder specialist at

the North-East of Scotland Music School in his hometown of Aberdeen.

He performs regularly with The Sixteen, English National Opera, Arcangelo, The Gabrieli Consort and the Early Opera Company and has in recent years, performed with: The Budapest Festival Orchestra, The BBC Philharmonic Orchestra, Helsinki Baroque Orchestra and The Irish Baroque Orchestra. He is a founding member of the recorder quartet The Flautadors, with whom he has recorded five highly acclaimed albums.

As a chamber musician and soloist, Ian has performed in many European festivals including the Auvergne, East Cork and Innsbruck Early Music Festivals, the Edinburgh Festival, Skálholt Festival in Iceland, Oxford Lieder Festival and the BBC Proms.

Outside classical music, Ian can be heard on albums by Paris Motel and singer-song writer Vashti Bunyan. His career was the subject of a radio documentary for the Icelandic National Broadcasting Service and on television he had the pleasure of teaching Janet Street-Porter for the Sky Arts programme First Love.

In addition to his performing and teaching work, Ian has worked as an adjudicator and examiner in the UK, France, Ireland and Hong Kong and he is the conductor and musical director of the Scottish Recorder Orchestra.

He is a Fellow of the Higher Education Academy and had the title of Professor conferred upon him by the Guildhall School in recognition of his work within the institution.



Mark Kermack Assistant

Mark was born in Edinburgh and educated in the Midlands attending Solihull School, graduating from Aston University with an honours degree in Construction Management. He later

gained a Business Diploma from Loughborough University and Fellowship of his Chartered Institute.

Initially an articled student with John Laing, he spent the first ten years of his career working on major projects in the Midlands and the South. After briefly working for other companies he returned to Laings' newly formed Management division for eight years, where as operations director he headed major internal fit out projects including the MI6 HQ, UBS (then the largest European trading floor) and RBS in the City.

For the last twenty years he has specialised in the delivery of large value, fast track interiors projects, including heading up four Fit Out companies.

Living in Oxfordshire he plays cricket for the village side and is involved on various committees as either a member, chairman or Trustee.

He is also a member of the village pubs' Aunt Sally team - a game peculiar to Oxfordshire that dates from the English Civil War, involving the throwing of wooden sticks (weighing 2lbs) at a wooden 'Dolly' on a pole. His other leisure activities include skiing, shooting, motorcycling, cycling, Real Tennis, golf, painting and walking the two Labradors.

He is married to Fiona (a member of the Musicians' Company) and they have one son.

Having become a Freeman in 2018 and a Liveryman in 2019, he was delighted to be part of the team that delivered the very successful Wizardry in Wood in 2021, and now looks forward to being able to further contribute to the Company.



Chris Turpin, Assistant

Chris has worked in the City of London for over 26 years. For the past decade he was European Managing Director at First Sentier Investors – a large, global investment manager.

He was Chair of FSI's UK corporate boards and a director of FSI's businesses in Hong Kong and Singapore. Over his career he has held a variety of senior executive roles and was also Chair of the Investment Committee for the Commonwealth Bank of Australia pension scheme.

He currently sits on the Advisory Boards of the City of London Socioeconomic Taskforce and the Fund Boards Council and is a strategic advisor to several investment businesses. He previously sat on the Advisory Council of the UK Investment Association, TheCityUK's International Trade & Industry Group, and the Board of the Financial Services Skills Commission.

He is married to Vanessa who runs her own business called Maud Vaughan Interiors. They have two children – Zoe (18) and Charlie (16) and a crazy working cocker spaniel called Paddy.

Chris graduated from Edinburgh University with a MA in Religious Studies specialising in ancient near eastern religions and languages. Whilst there he played hockey and represented Edinburgh and Scotland. Nowadays he enjoys playing tennis, watching horse racing and discovering forgotten pub games.

Chris is actively involved in several charities. He serves on the Development Council for Create Arts and is a Patron of the Surrey Cricket Foundation.

Recently Chris has tried his hand at pole-lathe turning at London Greenwood and completed a course with the (excellent) Colin Norgate in Hampshire. He hopes to develop his wood turning skills over coming years.

OBITUARY: MASTER EMERITUS ANDREW CICLITERA

Andrew Ciclitira joined the Turners' Company as a Freeman by Redemption in 1981 aged 21 and became a Liveryman the following year, following in the footsteps of his father John (Master 1995-96).

He lived in an Arts and Crafts house in Leigh-on-Sea filled with nineteenth century wood furniture and many period decorative arts collectibles, including a large collection of turned wood objects.

He loved to regularly swim in the sea during the summer months. He had many friends and was well-known in the community, being a member of the Leigh Sailing Club and Essex Yacht Club.

Educated at Felstead School and Leicester University, he was called to the Bar at Middle Temple and practiced the law. He trained as a barrister and was not destined to be a businessman but, in 1987, he was persuaded to join the family-owned business Demos Ciclitira, a company established by Andrew's grandfather Demos in the 1920's and then continued by his uncle and father.

That company is one of the country's leading importers of dried fruit and a packer of a whole range of other products, including cereals and pulses, with its head office in Aldgate. Like many others, the company struggled during the war but was revived afterwards by his father and his uncle Dennis.

Andrew worked alongside John (his father) and latterly took on the business, expanding it by acquiring another long-established dried fruit importer George Harker & Co. Andrew's brother David, a Liveryman of the Turners' Company, now continues the family firm.

Andrew was held in high regard by the dried fruit industry. He was Chairman of the National Dried Fruit Association for many years and was also Chairman and Trustee of the Dried Fruit Benevolent Fund which provides financial help to past and present employees and their families.

Andrew was a well-known and respected figure in the industry both in the UK and overseas, renowned for his vast amount of knowledge strengthened by an extremely good memory!

Andrew was a Liveryman of the Worshipful Company of Fruiterers, where he served as an Honorary Assistant from 2007 to 2009.



Andrew Ciclitira (1960 - 2020)

Andrew joined the Court of the Turners' Company in 1995 and became Master in 2005-6. He was an active Master with good links to the City and worked hard to promote the Company.

Father and son were traditionalists, strongly believing that Livery Companies are at the core of the City of London and that their traditional arts including, particularly, turning are essential artistic trades that should be practised and nurtured. Being young himself when he joined the Turners, Andrew was passionate about encouraging younger people working in the City to become members.

A confirmed bachelor, he found in the Turners' Company the friendship in which his affectionate nature took great pleasure.

His training as a barrister came to the fore when making speeches as Warden and Master, and he derived great pleasure when his Ladies' Dinner gift of a silver brooch depicting St Catherine's Wheel was so admired. He was a perceptive, interesting and often funny conversationalist – and a dear friend.

Andrew Mayer

Master Emeritus, Master 2003-4



Michael Simmonds (1932 - 2021)

Michael Simmonds was born in Ashted, Surrey on 15 May 1932 and he lived there until the Second World War broke out. He had a nomadic childhood due to the postings of his father during the war.

At a young age he was sent to Southey Hall School in Devon, after which he went on to Shrewsbury School. When he left, he began his accountancy training, but moved on after three years to pursue other interests. However, he later returned to finish his articles and qualified in 1963, the same year that he married Jill.

Two years later, accompanied by his wife and his first newly born daughter, he joined BEWAC (British Exporting West Africa Corporation) in Nigeria as Chief Accountant.

After three years he returned to the UK and subsequently joined Greig Fester, a firm of reinsurance brokers, where he remained until the end of his working career.

Close to his retirement, he moved to New York to develop the firm's business interests. He retired as

Deputy Chairman of the Greig Fester Group in 1997 when the company was sold to the Benfield Group.

Michael was very much a family man, having three daughters, Jacqueline, Susanna and Victoria, ten grandchildren and two great grandchildren.

He had many interests including music, gardening, sailing and fishing and in his retirement he had time to enjoy these pursuits at his home in Cornwall.

However, golf was his main passion; he was a member of Walton Heath Golf Club for 68 years and was Captain in 1996. He was also a member of several other Golf Clubs and Societies.

As an accountant he was involved in many local charities and committees. He was particularly active with Seeability (previously called the Royal School for the Blind). He served as a Trustee, Treasurer and Deputy Chairman over a ten year period.

Michael joined the Worshipful Company of Turners as a Freeman in July 1962 and took the Livery in March 1963. He was elected Master in May 1992 and retired from the Court in 2002.

His active association with the Company spanned almost 60 years. He was particularly involved with the Finance Committee and the Golf Society.

Throughout this period he enjoyed the friendship and camaraderie of the Turners and he embraced its purpose, its integrity and its traditions.

James Dunn

Liveryman

WE REMEMBER MEMBERS OF THE COMPANY WHO PASSED AWAY IN 2022

Liveryman **Roger George** (21 March 2022)

Roger George was sponsored by Past Master George Kieffer, and joined the Company as a Freeman in April 2005. He received the Livery in January 2007.

NEW MASTER EMERITUS ILAN KRIEGER

I was introduced to the Company by the late Michael Pragnell who was my chairman (and mentor) until his death in 2002, and I joined the Livery in 1989.

In 2000, I was invited to join the Court, and was elected as Renter Warden in 2009, Upper Warden in 2010 and Master in 2011. Now, in 2022 as our tradition dictates, I have left the Court and joined other past Masters by becoming Master Emeritus.

What a great part of my life is wrapped up in those wonderful memories created during 22 years (one extra year due to the pandemic) on the Court, my only regret is that due to my heavy commitment and involvement with my work, I could not devote more time to the Livery. I well know that the more time you devote to it the more pleasure you get from it.

I had a great time whilst serving on the Court, being exposed to people and events that normally I would have never been able to meet or to attend. During the years on the Court, I was mainly involved with the Finance Committee and have tried to create stronger fellowship between our Liverymen by organising events like the one we had in the Royal Albert Hall... trying to follow up events like the Music Hall evening in the East End and the Opera evening in Pall Mall, which were beautifully arranged by my predecessors.

It gave me great pleasure to see our numbers grow during my time as Master, and in particular accepting to the Livery Freddy Pragnell, the grandson of Michael and son of Matthew Pragnell.

In my year as Master, being 2011-2012 which was also when the Olympic games took place in London, it gave me great pleasure to host at our Livery Dinner in December, not only the Lord Mayor and other City dignitaries, but also my close friend and member of the International Olympic Committee Mr Alex Gilady, who gave the main address of the evening.

In my short farewell from the Court speech, I quoted Mark Twain who said: "The older I got, the more clearly, I remember things that never happened".

But I clearly remember with gratitude the many who helped me along my journey through the Court and, in particular, our Clerk at the time, Edward Windsor Clive, Past Master (now Emeritus) Peter Ellis and many others to whom I am forever grateful.

Being Master Emeritus cannot be easy; on the one hand you feel that your advice which is based on knowledge and experience should be taken seriously by the Master and Court ... but on the other hand they are all individuals who have their own ideas and will not always see matters in the same light as me. I will be happy to share my experience with all those who care to listen...

The holy bible quotes that old people dream and young people have vision, may our dreams create the vision for the young.

Ilan Krieger

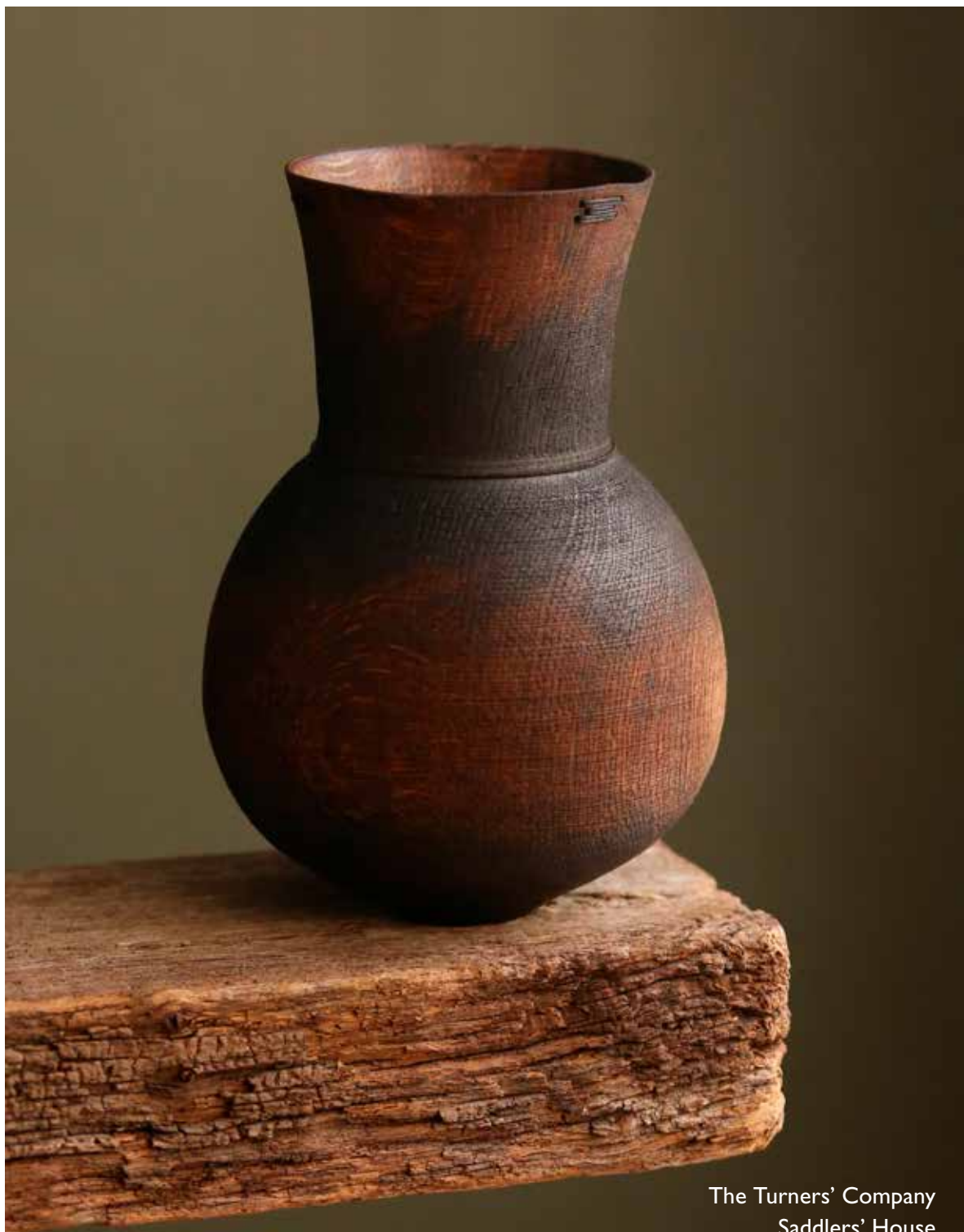
Master Emeritus



Turners' Company Livery Dinner, December 2011 (L to R): Sheriff Alan Yarrow; Upper Warden Peter Gibson; Lord Mayor David Wootton; Master Ilan Krieger; IOC Member Alex Gilady; Renter Warden Rhidian Jones; Sheriff Wendy Mead.

Common Hall & Richard Gardner Williams Banquet	Thursday 23 February 2023	Girdlers' Hall
Trial & Error Theatrical Shows	Sun 12 - Thur 16 March 2023	No. 1 Court Old Bailey
Masters & Clerks Luncheon	Thursday 23 March 2023	Cutlers' Hall
United Guilds Service	Friday 24 March 2023	St Paul's Cathedral
Lord Mayor's Big Curry Lunch	Thursday 30 March 2023	Guildhall
Spring Dinner	Thursday 20 April 2023	Stationers' Hall
Election Court & Dinner	Thursday 18 May 2023	Apothecaries' Hall (tbc)
Election of Sheriffs	Monday 26 June 2023	Guildhall
City Beerfest	Thur 6 July 2023	Guildhall Yard
Summer Reception	Thursday 13 July 2023	Apothecaries' Hall
Sheep Drive & Livery Fair	Sunday 24 September 2023	London Bridge
Livery Luncheon	Tuesday 26 September 2023	Saddlers' Hall (tbc)
Election of Lord Mayor	Friday 29 September 2023	Guildhall
Turners' Company Master's Exhibition & 2023 Competitions	Wednesday 18 & Thursday 19 October 2023	Pewterers' Hall
Silent Ceremony (Admission of the Lord Mayor)	Friday 10 November 2023	Guildhall
Lord Mayor's Show	Saturday 11 November 2023	Mansion House & the City
Patronal Service & Luncheon	Thursday 23 November 2023	St Bride's Church Apothecaries' Hall
Red Cross Christmas Market	Tuesday 28 & Wednesday 29 November 2023	Guildhall
Musician's Company Carol Service & Dinner	Thursday 14 December 2023	St Michael's Cornhill Saddlers' Hall (tbc)
Livery Dinner	(tbc) December 2023	tbc

Turners' Company events are in **bold**. Some dates and venues are subject to confirmation. Please check on the websites of the: Turners' Company: turnersco.com; and the City Livery Committee: liverycommittee.org/calendar-events



Funnel Jar by Barnaby Ash (2022 Turners' Company QEST Scholar) and Dru Plumb (page 34).

Aged and patinated Sussex Oak turned to a fine and consistent wall thickness and mended with waxed linen stitchwork; 24cm High, 16cm Diameter.

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