

The Turner

March 2022
Issue No. 46

Including:

2021 Competitions

Wizardry in Wood 2021

Lady Gertrude Crawford

The Turners' Company Charity

John Edwards, Master in Turning



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Images and credits:

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Front Cover: 1st Prize in the Master's Open Competition (Music theme), by Stuart King. 'A Punk Rocker automaton. Wooden components turned, then carved, painted and adorned with rare jewels' (see page 16).

Back Cover: 1st prize in the Society of Ornamental Turners HE Twentyman Competition, by Jean Claude Charpignon. 'Siamese spheres. Plain turning, ornamental turning and some carving; boxwood and blackwood' (see page 17).

The image on page 4 of Samuel Pepys in 1666 by John Hayls is courtesy of the National Portrait Gallery, London under its Creative Commons licence for non-commercial use.

The photographs in the article on Lady Gertrude Crawford (starts page 18) are courtesy of Past Master Nicholas Somers. The photograph of Eleanor Lakelin in her studio (page 28) is by Alun Callender; the photograph on page 5 is by Michael Harvey.

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THE MASTER'S LETTER



Melissa Scott, Master 2020–22

On 10th March 2020 at the Masters Emeriti's lunch, held in the intimate surroundings of Skinners' Hall, I was invited to share my vision for the year ahead.

On that day none of us could have imagined how radically the world was going to change. Nor that, like the Lord Mayor and many other Livery companies, my service as Master would last two years, to May 2022.

The themes I shared were based on the building blocks of the Company – the three Cs: City, Craft and Charity built on the foundation of a fourth C – Camaraderie.

And we now have two years' experience of a fifth C – Coronavirus. In 2020, in response to the start of the pandemic, we rapidly established a number of initiatives, including an on-line Resource Hub for the turning community.

I was already planning to explore the impact of the Turners' craft on the fabric of our daily, artistic and cultural lives. One of the many aspects of Covid-19 is that it highlighted the good we want to do and our opportunity to play a wider role in improving people's lives.

Our first pillar is the City...

We now know the impact Covid-19 has had on life in the City, and William Russell, the Lord Mayor 2019-21, was fast and brave in sharing his priority to maintain confidence in the City. Confidence - that is another 'C'!

The Lord Mayor called on the Livery movement to play its part as custodians of a tradition of fellowship, entrepreneurial spirit and support for the vulnerable. The Covid-19 pandemic, he said, presented us with an opportunity – indeed the obligation – to demonstrate the social value of the Livery in a new way.

Craft

What became evident in these strange times is the importance of crafts to help us live well; whether that is reconnecting with the art of sourdough baking, potting tomatoes, or dusting off a lathe.

Covid-19 has highlighted the importance of creativity to our lives. One idea that resonates for me is bringing the Craft to life through music - with its proven impact on our spirit and emotions to enhance our well-being.

Charity

Following training days run by Liveryman Les Thorne and through meeting various professional and amateur turners, I was also struck by the impact turning has on well-being and mental health. People shared with me their stories about how turning helped their PTSD, Asperger's and mental health challenges.

In my two Masters' years I have reviewed what we are already doing in this area, and how we can reach more people with turning as a wellness opportunity.

Examples of our support include Road Farm Countryways in the Chilterns, which helps children and adults to gain confidence while learning new skills; and community ventures at the London Green Wood project at Hackney City Farm.

The Charity Committee is reviewing its regular grant payments and our Turning Things Around initiative, one of our responses to the pandemic, created multiple opportunities to support turners and our past award winners.

Our final pillar is Company Camaraderie

Of course it was disappointing that so many in-person activities were cancelled in 2020/21. Many Company and City events took place on-line, as the Livery world stepped up to embrace Zoom lectures, meetings and presentations. I experienced 200 of these, including our own dabbling with a magician, virtual tour of the long disused King William Street underground station, cheese tasting and Fabergé lecture to name a few.

In October 2021 we went ahead with the postponed Wizardry in Wood exhibition, in Carpenters' Hall in the City of London (pages 10-13). This four day event showcased the finest turners in the UK and is considered the largest woodturning exhibition in Europe.

It included the Company's 2021 Competitions (pages 14-17) and the events were a huge success for exhibitors, City and craft visitors, Competition entrants, our Company and Charity.

With in-person Company events back on, there was a fantastic spirit when we met at our July 2021 Summer Dinner and then at the September Livery Lunch. Common Hall and the Richard Gardner Williams dinner on 24 February were well attended, and our postponed 2021 Livery Dinner will be held on Thursday 5 May 2022 at Trinity House.

Turners and Music

The association between music and turners has a long and illustrious history, illuminated for us by Past Master John Bridgeman's research.

We know that London Turners pioneered instrument making in the 17th and 18th centuries. Thomas Stanesby 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.

You were all part of commissioning the Turners' Consort. These eight instruments are now on long-term loan to the Guildhall School of Music & Drama and frequently played by the students and in public performances. These are the first set of eight medieval-style recorders available to any conservatoire in Europe.

THE MASTER'S LETTER ...

Moving from the Medieval era to the 17th century, we know the very fabric of the City of London underwent major changes thanks in part to the 1666 Great Fire - and we all know how change in the City has felt over the last two years.

Samuel Pepys' recorder

We have a fantastic snapshot of City life in the 1660s from Samuel Pepys' diary, including a tantalising reference on 8 April 1668 to playing the recorder he bought from Drumbleby's music shop: "*the sound of it being, of all sounds in the world, most pleasing to me*".

But exactly what kind of instrument did Pepys play? There are no remaining examples of Pepys' or any other 17th century recorders. One of my projects as Master has been to rescue this recorder, otherwise lost from our craft's landscape, by recreating it.

The Turners' Consort allows for authenticity in the playing of Medieval music. But modern-day players do not have access to instruments of the style used in the 17th century to play music, including by Purcell (1659-1695). The current choice is to use a recorder design from the 16th or the 18th century, for example by Stanesby.

In partnership with Ian Wilson, Professor of Woodwind at the Guildhall School of Music, we have commissioned Jack Darach, a Turners' Company

QEST Scholar and one of the UK's leading recorder makers, to research and develop this instrument.

Why is this project important? One reason is that it creates continuity in the Turners' Company leading the way in recorder making - and with an international platform. It will also produce a style of instrument that will live on for hundreds of years, carrying the name of the Turners' Company with it.

Thanks

Acutely aware, and proud, to serve this ancient Company as the second female Master in 400 years, I must extend my thanks to Master Emerita Penrose Halson. It was only as recently as 1983 that the Livery movement had its first female Master. With Penrose (2006-7) leading the way as our first, she has been an inspiration.

With Assistants Jo Baddeley and Joey Richardson on the Court, it is encouraging that gender will hopefully cease to be an issue - and in the way that the Court and the Company have enabled women, we are also seeing this within the management of our Craft associations - Assistant Joey Richardson has been elected President of the Association of Woodturners of Great Britain (AWGB) and Jay Heryet, Chair of the Register of Professional Turners (RPT). I hope we can continue to look at equality, diversity and inclusion in what we do - a driver coming from the Livery movement that this is critical to a healthy future.

On the next page and later in this issue of *The Turner* we also celebrate the work of two leading female turners, separated by a century. Both have produced work of outstanding quality: ornamental turner Lady Gertrude Eleanor Crawford in the 20th century ([page 18](#)) and Eleanor Lakelin ([opposite and page 28](#)), who is one of the world's leading contemporary turners. They are inspiring role models.

Finally, thank you for your confidence in me, and I am very excited to serve this great Company.

May it flourish Root and Branch.

Melissa Scott
Master 2020-22



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



Eleanor Lakelin is a contemporary woodturner who was awarded the Turners' Company Cockpit Arts award in 2011 and the QEST Turners' Company Scholarship in 2018. Her work has been widely exhibited. One of her works (*Echoes of Amphora*) was purchased in 2020 by the V&A museum in London and is on display in The Gilbert Bayes Sculpture Gallery.

Eleanor Lakelin: Column Vessel Pair (2019), Horse chestnut burr; each approx 112cm x 27cm

MY YEAR AS MASTER (2019–20) BY ANDREW SINDALL



In my June 2019 Master's Letter, I wrote: "We are living through some difficult and unpredictable times". Although written in the context of a divided Britain following the Brexit vote, how much truer are these remarks now than they were then.

Looking back, I am focusing not on the premature and somewhat abrupt end to my year but on the many joys and pleasures of my first nine months in office.

Whatever advice and guidance I received before taking the Chair, nothing could fully prepare me for the year ahead and for the sheer variety of the activities and opportunities I was presented with. It was a huge privilege and honour to represent and serve the Company in this way.

With Ascension Day, and hence the Election Court, falling on 31 May 2019, it was only a week later that Liz and I were travelling to Ironbridge for the annual gathering of Masters and Consorts.

As well as being a marvellous weekend to establish friendships and enjoy the museums, Lord Mayor Peter Estlin encouraged us all to consider how the Livery movement should adapt to remain relevant to the 21st century. Some valuable ideas emerged which have since been taken up by the Court.

The summer months were busy ones, reflecting the range of the Company's activities. These included visits to the exhibition 'Art from the Tree' in Twigworth which included the Ray Key Collaboration pieces, and CamJam, the Scout Jamboree at Huntingdon.

Also to Deptford, to meet the Company's Cockpit Arts Award winners, and to Swinnerton, Staffordshire, to award prizes to the winning REME reserve team at Exercise Army Craftsman.

As my brother in law was then the Bishop of Bath and Wells, it seemed the perfect opportunity to take a party of Court members and their partners to explore the beautiful city of Wells.

Over the course of a weekend in September, we attended services, enjoyed tours of the cathedral, the Palace and its gardens, and dined in the medieval Vicars' Hall and the Palace. Bishop Peter and my sister, Jane, were able to join us for much of the weekend, their insights into the buildings and their history greatly enhancing our enjoyment of the visit.

I was delighted when another brother in law, the Very Reverend Jerry Lepine, Dean of Bradford, accepted my invitation to speak at the Patronal Service in November. During the service the Turners' Consort of medieval recorders was formally dedicated by the Company's Chaplain, Rev Canon Dr Alison Joyce, making it a most special occasion.

The formal functions in the calendar show just how diverse the Livery Companies are, and it was wonderful to be invited to attend so many events and to get to know other Masters.

As one who has always loved the City's rich history, visiting twenty-eight Livery Halls and fifteen City Churches during the course of the year was a real joy.

It was a particular pleasure to share in the events of several Livery Companies as they celebrated special anniversaries.

The Insurers celebrated their first forty years with a splendid lunch at Guildhall, the Wheelwrights and Tobacco Pipe Makers marking their respective 350th and 400th anniversaries with services at St Paul's Cathedral and Temple Church.

During the year the Company awarded eight bursaries to enable talented woodturners to develop their skills and move to higher levels of achievement (page 32).

Over fifty bursaries have now been awarded since the scheme was launched in 2001, and I am delighted that plans to foster closer links with our past bursary winners are being developed.



Master Andrew Sindall with Bishop Peter,
Bishop of Bath and Wells.

Introducing new members to the Company is not only vital for its future health but also a pleasure, and in 2019/20 we welcomed thirteen new Freemen and seven new Liverymen.

I was pleased to host a new members' evening in September and delighted that most attended the Gardner Williams Banquet in February, all of whom appeared very much at home.

The Max Carey Trust occupies a special place in the Company's life, and the year contained two visits there.

Following a weekend of turning with thirteen other members of the Company and their partners in November, I was honoured to be invited back to Portishead in February to a dinner to celebrate the 10th anniversary of the Trust. The meal, cooked by Max's stepson, Jonathan, a Michelin Recommended chef, and served by members of his family in the canteen, was a truly memorable occasion.

At the end of February we joined the Lord Mayor and other Masters for an emotional visit to Treloar School, which does such wonderful work providing education for disabled children and young people.

A week later Liz hosted a turning demonstration by Liveryman Les Thorne at the Hurlingham Club for the Consorts of other Companies.

Within days, however, it became clear that life was on the brink of changing radically and that due to

social distancing, all formal events would be cancelled including, sadly, the Masters' and Clerks' Lunch and the Spring Dinner.

So, with the end of my year being overshadowed by the Covid-19 pandemic, it was natural that the Company should focus on the effect the crisis would have on our members and the wider turning community.

In keeping with the principles of benevolence and charity that have been embedded in the Livery movement for centuries, work began on a number of initiatives.

These included making contact with all our members to ensure their well-being, and creating a Resource Hub on the Company's website for the turning community. Working to ensure our members and the craft were fully supported formed an important part of the year which followed.

On 8th April, I chaired the Company's first Court meeting via video link. There was something slightly surreal about dressing in a suit and tie for the first time in several weeks and putting on my chain of office to conduct the meeting from my study in Sevenoaks!

It would have been impossible to complete a year like this without the support of an active and effective team, and I am indebted to my two Wardens and fellow Court members who supported me in every aspect of the role. In addition, Alex and Becca were highly efficient and hardworking in the office which ensured the smooth-running of my year.

Liz provided unstinting support as the Mistress Turner, and at the end of my year I was delighted to hand over to our new Master, Melissa Scott.

Andrew Sindall
Master 2019-20

Post Script:

In August 2021, Liz was diagnosed with pancreatic cancer. Despite undergoing a difficult chemotherapy regime and fighting bravely, she ultimately lost her battle against this dreadful disease and died on 28 January 2022, a devastating loss to the family and her many friends. During her illness, we reminisced often about my Master's Year, remembering fondly the people we had met and the experiences we had enjoyed together, memories I will cherish forever.

ALEX ROBERTSON AWARDED ‘LIVERYMAN BY PRESENTATION’

At a special meeting of the Court on 20 January 2022, the Master and Court had the privilege to offer the rare award of Liveryman by Presentation to our recently retired Clerk, Alex Robertson, in recognition of his service to the Turners’ Company.

At the following Court Dinner, the Master made the following speech:

“It is fair to say that we have felt reassured and confident in Alex’s management of Company matters and in his dealings with the many and wide ‘audiences’ in his remit – ranging from the City, other Livery Companies and Clerks, members, professional associations and turners.

Insight into his employment before joining us throws light on this. He came to us in July 2012 after 32 years in the City of London Police. His final eight years were in the rank of Chief Superintendent heading the Specialist Support Directorate of 230 staff responsible for providing the policing to all major and ceremonial events within the City of London and working closely with colleagues from the Met on pan-London events such as the Queen’s Golden Jubilee.

Thanks to his experience in countering terrorist attacks within the City of London, he advised foreign governments on physical security measures that they could employ in their cities. I see now how this natural authority has enabled you to keep us all under control!

Alex’s background enabled him to develop strong working relationships at the highest levels with the City Corporation and Mansion House, as well as businesses and event organisers for iconic locations such as St Paul’s Cathedral.

With ease therefore, he’s handled the ceremonial side of his work. How fortunate have we been to enjoy his initiative to provide a Mounted Police escort for the procession from St Bride’s after the Patronal Service.

From the start in his role, he displayed his own considerable initiative but never hesitated to seek confirmation that what appeared to him as a good idea was, in fact, sensible.

With strong people skills, he immediately developed a very good working relationship with Rebecca and set about making her job as engaging and effective as possible.

Becca has loved working with you, and I know that your successor Niall is indebted to you for the considerate and thorough induction.

His management skills extended to his dealings with the Court, and of the Company as a whole, with an ability to listen, advise where he could, but never to antagonise or be confrontational.

An outstanding communicator, both internal and external, he is very much an enabler supporting the work of Committee chairmen and their committees.

I should also mention his tremendous contribution to the smooth running of Wizardry in Wood and the bi-annual Competitions, which have grown considerably. The gift presented by the Register of Professional Turners to Alex at the Wizardry Awards ceremony in October was in grateful thanks for his support of the organisation and craft.

Alex, we have spoken of the high regard you are held in by the City and Craft and, with respect to the wider Livery, it was pleasing to hear a Clerk share with me (and I quote) ‘Ah Alex – he’s one of the best on the circuit!’

The work and reach of the Turners’ Company has grown year on year and Alex has deftly absorbed this – and with good humour.

Unfailingly courteous, helpful and supportive, it has been a great privilege to work with you, and you should be very proud of your part in helping the Company reach the healthy position it occupies today.”

Earlier, at the Court Meeting, Master Melissa Scott presented Alex Robertson with his Livery Badge and Certificate. Also, as a gift, a framed copy of the Clerks’ Scroll which was created for this occasion. A smaller facsimile of the Scroll is provided on the centre pages (22&23).

After the Court Meeting Alex and his wife Diana were special guests at the Court Dinner, held at Tallow Chandlers’ Hall.



Alex Robertson, Clerk of the Turners' Company (2012-2021), at the 2019 Livery Dinner

WIZARDRY IN WOOD 2021 (I)



The fifth Turners' Company Wizardry in Wood exhibition was held over five days in October 2021 at Carpenters' Hall in the City of London.

Considered one of Europe's leading exhibitions of contemporary turning, Wizardry in Wood was a huge success for exhibitors, City and craft visitors, competition entrants, the Turners' Company and its Charity.

In addition to the fourteen exhibitors, there were many other displays, curated collections, craft demonstrations and a programme of daily talks and tours.

Exhibitors

Fourteen of the country's leading turners exhibited at Wizardry in Wood 2021:

Jason Breach	Carlyn Lindsay
Sally Burnett	Stuart Mortimer
Ron Caddy	Gary Rance
Angus Clyne	Joey Richardson
Margaret Garrard	Mark Sanger
Phil Irons	Les Thorne
Tobias Kaye	Colwin Way



Exhibitor Tobias Kaye tuning one of his multi-stringed sounding bowls, which have a unique and therapeutic sound.



Works by Phil Irons, renowned for his vessels and hollow forms with clean fluid shapes and flowing lines, made from salvaged wood.



Exhibitor Joey Richardson specialises in delicate pierced and richly-hued wood forms. Her works are held in numerous permanent and private collections.



At the opening of Wizardry in Wood, Master Turner Melissa Scott presented the Lord Mayor, William Russell, with a parchment score of the Turners' Fanfare (inset). This was commissioned by the Turners' Company in his honour, and played on the Turners' Consort of medieval style recorders as the Lord Mayor, Master and Wardens processed; by Guildhall recorder students Olivia Petryszak (left), George Meeks (second left), Faelan Sydenham and Thomas Pickering (who also composed the Fanfare). Also in the photograph: Professor Ian Wilson, principal recorder professor at the Guildhall School of Music & Drama and the Lady Mayoress.

Programme of Talks & Lecture Recitals

Wizardry in Wood included a newly curated programme of seven talks and lecture recitals, held in the impressive Court Room of Carpenters Hall.

LECTURE RECITALS

The Turners' Consort: Prof. Ian Wilson and recorder students of the Guildhall School of Music & Drama.

The Recorder of Sound: The Stanesby recorder and Handel's Messiah featured in a recital by Prof. Ian Wilson and Christopher Bucknell (Harpisichord).

TALKS

A Bodger's eye view: Freeman Stuart King talked about his lifetime of experience with woodland crafts.

My Life in Wood: the life of a production turner, by Liveryman Les Thorne.

The Appeal of Bells: Past Master John Bridgeman explained the role of turning in the production of bells.

In the Money: turning and banknote design: a talk by Past Master Nicholas Edwards.

Prehistoric Turning – a stone age revolution? Stuart King on the development of lathes over the centuries.



WIZARDRY IN WOOD 2021 (II)

Demonstrations

We were indebted to **Jean Claude Charpignon**, one of the world's leading ornamental turners, who travelled from France with his equipment and a collection of incredible works. Throughout Wizardry in Wood, Jean Claude (top right) demonstrated his craft on a special stand in the centre of Carpenters' Hall, which included a display of his works. He was also awarded First Prize in the HE Twentyman Competition (back cover).

Members of the **Society of Ornamental Turners (SOT)** demonstrated their machinery and skills, four fine examples of which were awarded First Prizes in the 2021 Competitions. These are shown on pages 16 & 17 (Nos. 2, 3, 5 & 7).

Demonstrations of **pole-lathe turning** were provided by Amy Leake and Dave Ewers (right).

Martin Saban Smith and other members of the **Register of Professional Turners (RPT)**, demonstrated powered plain turning (bottom right).



Turning Associations

There are four major turning associations in the UK. Each has a close relationship with the Turners' Company, hosting stands and demonstrations to promote their craft.

The **Register of Professional Turners** comprises 160 skilled woodturners who have undergone a rigorous assessment. Most of the fourteen exhibitors at Wizardry in Wood (page 10) are members of the RPT.

Members of the **Society of Ornamental Turners** use fixed rotary cutting tools to create their precise and intricate works (also see above).

Association of Pole-lathe Turners and Green Woodworkers (APTGW) members use a sprung treadle to power their lathes (middle photo).

The **Association of Woodturners of Great Britain (AWGB)** has over 3,000 members including hobbyists, professionals and collectors, and a nationwide network of turning clubs.



Special displays

TURNING & MUSIC

The Turners' Company celebrated the rich history of turning and music. This goes back over 1000 years and includes the Medieval, Baroque and Classical periods. The display featured an original 18th century Stanesby recorder, and a wide range of modern made instruments including two shawms and a medieval-style flute.

TURNING IN HISTORY

Freeman Stuart King is one of the world's leading experts on the history of turning. He has an extensive collection of original and replica tools going back to the Bronze Age, 4-5000 years ago, including a replica prehistoric lathe. Stuart shared his extraordinary knowledge and experiences with visitors.

CHARITY

The Turners' Charity stand highlighted its support of turning in education, with displays on its major schemes. The stand also included work by recent winners of Bursary and Cockpit Arts awards.

The displays described the principal long-term schemes funded by the Charity: Youth Training; Special Needs Training; Certificates in Turning; Bursaries; Cockpit Arts Awards; and QEST Scholarships. More information on the work of the Charity is provided on pages 26-31.

Members of the Company, RPT and AWGB had donated prizes for the fund-raising raffle, which raised a record amount in support of future activities.



The Turners' Company Charity Stand at Wizardry in Wood 2021

Competitions



Every two years, the Turners' Company hosts woodturning competitions. In 2021 they coincided with Wizardry in Wood. A record number of entries were displayed at Carpenters' Hall and many items were for sale.

The 2021 **Master's Open Competition** had the theme of music, chosen by the Master Melissa Scott. Entrants were encouraged to freely interpret the theme. There was a very high standard and wide range of creative entries.

The First Prize was won by Freeman Stuart King, for his creation of a punk drummer (*front cover*).

Other first prize winners are shown on pages 14 & 15, with descriptions on pages 16 & 17.

Jean Claude Charpignon's winning entry to the HE Twentyman competition is on the *back cover*.

Sponsors

The Turners' Company and its Charity are very grateful for the generous support of the Mercers' Company, the Carpenters' Company, and the Principal Sponsors of Wizardry in Wood:

Axminster Tools

The Collier Foundation

Hardwood Limited

COMPETITIONS 2021: FIRST PRIZE WINNERS





4



5



8



9



10

Competition winners (First Prize Winners)

- 1 Matt Whitaker, APTGW Competition
- 2 Arthur Kingdon, Master's Ornamental Competition
- 3 Jeremy Soulsby, Fred Howe Competition
- 4 Andrew Mason, Felix Levy Competition
- 5 Robert Wade, Lady Gertrude Crawford Competition
- 6 Owen Schroder, AWGB Ray Key Competition
- 7 Owen Schroder, Masters Plain Turning Competition
- 8 Helen Bailey, Bert Marsh Certificate Competition
- 9 Ruby Cler, AWGB Senior Competition
- 10 Christopher Scott, Bert Marsh Company Competition

2021 COMPETITION RESULTS

Master's Open Competition - Music theme

First Prize: Stuart King

A Punk Rocker automaton. Wooden components turned, then carved, painted and adorned with rare jewels; height 43cm.

(Front cover and opposite)

Second Prize: Sally Burnett

Green turned end-grain English sycamore, carved and textured. Coloured with black acrylic gouache and gilded with precious silver leaf.

Third Prize: Jack Darach

Baroque alto recorder after Bressan in English boxwood.

Master's Plain Turning Competition

First Prize: Owen Schroder

Rippled ash keepsake urn with threaded lid and insert. Ash, English walnut lid and insert.

(Page 14, No.7)

Second Prize: Stephen Spanyol

A pair of 'Yin and Yang' goblets each 15cm high. The open and opposite double spirals of each goblet contain a contrasting single spiral. Hornbeam and ebony.

Third Prize: Jason Breech

Arc box on a stand. English oak and ebony.

Master's Ornamental Turning Competition

First Prize: Arthur Kingdon

Tazza in African blackwood, cocobolo, pau rosa and maple (painted); height 20.5cm. (Page 14, No.2)

Second Prize: Maggie Wright

Ebonised turned tazza in old yew; height 21cm.

Third Prize: Jeremy Soulsby

Tazza in ebony and African blackwood; height 20.5cm.

Felix Levy Competition

First Prize: Andrew Mason

Breakfast cup sized fluted bowl with saucer and spoon. Pearwood and hoheria. (Page 15, No.4)

Second Prize: George Shapland

Segmented lidded vase in zebrano and beech with feature rings in ash, ebony, black tulipwood and beech with an ebony pig's tail finial.

Third Prize: Maggie Wright

'Parabola 2', a turned, carved and strung vase in padauk. Inspired by fellow Yorkshire woman sculptor Barbara Hepworth; height 40cm.

Highly Commended: Helen Bailey

Textured ribbons, sycamore, pierced, textured, iridescent paints, satin lacquer; 16cm x 8cm.

The Worshipful Company of Turners Bert Marsh Company Competition

First Prize: Christopher Scott

Small dish with convex sides and natural edge; boxwood; 10cm diameter. (Page 15, No.10)

Second Prize: Andrew Mayer

Vase; spalted birch; 25cm x 4cm.

The Worshipful Company of Turners Bert Marsh Certificate Competition

First Prize: Helen Bailey

Blossom on the Wave in Full Bloom; sycamore, pierced, pyrography, acrylic paints and satin lacquer; 15cm x 8cm. (Page 15, No.8)

Second Prize: Maggie Wright

Maple bowl featuring shaped rim with pierced heart design and central textured hub; 17cm x 6cm.

Association of Woodturners of Great Britain Senior Competition

First Prize: Ruby Cler

9

Burl curved box. (Page 15, No.9)

Second Prize: Richard Haselden

Twisted wand in xylia and box; 56cm x 5cm.

Third Prize: Maggie Wright

'Parabola 1', turned, carved and strung vase; false acacia; 27cm x 17cm.

Association of Woodturners of Great Britain Ray Key Competition

First Prize: Owen Schroder

6

Spalted beech hollow form, finished with Odie's Oil; 15cm x 11.5cm. (Page 14, No.6)

Second Prize: Nathanael Griffiths

Sculpture made from three turned sycamore toruses with a total of 1,320 segments, on a slate base.

Third Prize: Dejay Brinkley

Two part hollow form, from yew (25cm diameter, 11cm high), with an African blackwood finial (6.5cm). Finished with Chestnut wood wax 22.

Pole-lathe Turners & Greenwood Workers Competition

First Prize: Matt Whittaker

1

Beechwood gallon pouring jug with lid. Finished in beeswax externally and urushi lacquer internally. An oak peg holds the hinge mechanism together. (Page 14, No.1)

Second Prize: Sharif Adams

Triple locking lid box inspired by an antique Swedish example dated 1812; spalted beech, finished with tung oil; 19cm x 18cm.

Third Prize: David Evers

Banded serving bowl, hand turned by foot with a tool finish, beech; 21cm x 7.5cm.



Society of Ornamental Turners Fred Howe Competition

First Prize: Jeremy Soulsby

3

Rose-turned cup in verawood; 19cm x 14cm. (Page 14, No.3)

Society of Ornamental Turners HE Twentyman Competition

First Prize: Jean Claude Charpignon

Siamese spheres. Plain turning, ornamental turning and some carving; boxwood and blackwood; height 32cm. (Back cover)

Society of Ornamental Turners Lady Gertrude Crawford Competition

First Prize: Robert Wade

5

Screw topped box in African blackwood and pink ivory wood. (Page 15, No.5)

Highly Commended: Jeremy Soulsby

Screw topped box in African blackwood; height 7.5cm.

Highly Commended: Jeremy Soulsby

Small spiral turned urn in African blackwood; height 15cm.

LADY GERTRUDE CRAWFORD

In *The Turner 2017* there was an article by the author on an exceptional lady turner, Lady Mary Isabella Oliver-Gascoigne.

In the Turners' Company competitions another lady's name, Lady Gertrude Crawford appears, giving title to one of the Society of Ornamental Turners' (SOT) classes (see pages 15 & 17).

So who was Lady Crawford and why did the Turners' Company give her the Freedom of the Company, only one of three* ever granted to women?

Aristocrats with lathes

Born on 1st July 1868, Gertrude Eleanor Molyneux was the daughter of the 4th Earl of Sefton, a long line dating back to the Norman conquest when lands were granted to the Molyneux family. She was born in Croxteth Hall next to Sefton, both areas now being part of Liverpool. The family also owned a large shooting estate at Abbeystead near Lancaster and she spent much time there.

Her father and grandfather (the 3rd Earl of Sefton) were both keen ornamental turners and at one time there were four Holtzapffel lathes belonging to the family, the first acquired when she was only two.

One of the later lathes is still at Croxteth Hall which is open to the public. It is hardly surprising that she became very proficient in the art of turning.

Her other interests included photography and she was awarded a medal by none other than the editor of *Amateur Photography*.



The marriage of Gertrude Eleanor Molyneux to Liveryman Captain John Halkett Crawford, April 1905

She appears to have photographed a lot of her work and displays and documented them in the family albums.

On 25th April 1905 she married Captain John Halkett Crawford, 32nd Lancers, Indian Army later to become Lieutenant Colonel. They moved to 44 Wilton Crescent, Belgravia, London with a retreat in the New Forest called Coxhill Grange, Lymington, complete with a photographic dark room.

Honorary Freeman

She started to figure in the prize lists of the Turners' Company in 1905 and was granted the title of Honorary Freeman in 1907 as the wife of Liveryman Captain Crawford. At the award ceremony she explained how she had learnt turning from her late father and had 'known the use of the lathe ever since she was tall enough to stand beside one'.

With the coming of the Great War, Lady Crawford showed a capacity for organisation, in the management of women in a munitions factory in Erith, Kent. She was invited to become the first Commandant of the newly formed Women's Royal Air Force. She accepted the post but unfortunately fell out with the authorities. She would not brook any interference, with the result that her role only lasted two months and ended in May 1918.

In 1923 she was a contributor to the GA Grace's book "Ornamental Turning Design" with ten items of hers being used for illustration purposes.

Exhibitions

She was a regular exhibitor in London art and handicraft shows in the late 1920s and early 1930s. She was also very active in promoting women's causes at exhibitions including the Society of Women Artists in 1929, 1931 and 1932, and *Four Women's Work* at Walkers Galleries, New Bond Street.

A notable exhibition was the Royal Academy's *British Art in Industry* at Burlington House in 1935 where her use of Perspex, a totally new ICI material, excited the press of the day and showed a marked shift from the use of ivory.



Lady Gertrude Crawford with her Holtzapffel ornamental lathe, fitted with an electric motor.

LADY GERTRUDE CRAWFORD ... II

In 1929 Lady Crawford instituted the first of her private exhibitions at Leighton House, Kensington.

Past Master Turner Henry Llewelyn-Howell commented that: "She is the best workman (sic) in finish – no-one can approach her. I have never seen things made of so many rare and ornamental woods from all over the world".

Meanwhile, Lady Crawford's involvement with the Turners' Company continued with entries in the biennial turning competitions. These started again in 1923 after the Great War and were mostly held in the Guildhall with presentations by the Lord Mayor in the Mansion House.

Special Gold medal

Having already gained a Silver medal in Company competitions, she was awarded a specially struck Gold medal in 1932 for:

"Her very numerous and beautifully executed specimens of her skill, ranging from tall and stately electroliers down to tiny four-legged square table models in blackwood, elliptical and rectangular salvers in lignum vitae, fruit knives with spiral shaped handles etc."

These two medals still exist in the Towneley Hall Museum in Burnley.

This article is based on articles in the Society of Ornamental Turners' Bulletin No 88 by the late Roger Davis and Bulletin 101 by Michael Foden.

Additional material was provided from Lady Crawford's personal Dispatch Box recently acquired by Past Master Nicholas Somers, to whom we are indebted for permission to include in this article. The box contains a wealth of material including many photographs, newspaper cuttings and exhibition catalogues.

This article is also available with links to additional material on the Turners' Company website at: turnersco.com/company/company-history/lady-gertrude-crawford

* The other two Honorary Freedoms were granted to Baroness Angela Burdett-Coutts (1872) and Mary Cecil, 2nd Baroness Amherst of Hackney (1893). More information about them is available at: turnersco.com/company/company-history



Lady Crawford was a prolific ornamental turner. In this 1930s exhibition photo she is showing a large lamp stand, probably made from lignum vitae.

Freedom of the Company

Such was her prowess as a turner that she was granted the Freedom of the Company in her own right in 1934 – an exceptional event for a woman at that time.

The 1934 competition held 11-16 May was remarkable in that the prize-giving was performed by Lady Crawford in the Mansion House in the absence of the Lord Mayor.

Royal connections

Further, Queen Mary was given a strictly private tour of the exhibition on 12 May in the crypt of Guildhall. It was apparent that Lady Gertrude had supplied items to the Queen, including miniature ivory candlesticks for the famous dolls' house at Windsor Castle.

Other items turned by Lady Gertrude and owned by the Queen were also lent back to Lady Gertrude for some of her exhibitions, including the Royal Academy exhibition of 1935.

Lady Crawford's husband died in 1936 and she followed him on 5th November 1937. In her Will she had bequeathed her lathe and equipment to the Turners' Company.

Nicholas Edwards
Past Master

Recognising Lady Gertrude Crawford

Lady Gertrude Crawford Prize

The Lady Gertrude Crawford Prize was initiated in 1950 by the Turners' Company shortly after the formation of the SOT. The prize became a competition for SOT members only in 1969 and has been a biennial event ever since.

Arkwright Worshipful Company of Turners Lady Gertrude Crawford Scholarship

In 2022 and 2023 the Turners' Company Charity is sponsoring an Arkwright Engineering Scholarship for a female sixth form student under the auspices of the Smallpeice Trust, named in memory of Lady Crawford (see page 29).

Lady Crawford was born into an aristocratic family of turners but established her own mark as a lady turner at a time in history when it was very much a man's world, but proved she was as good as any of them.

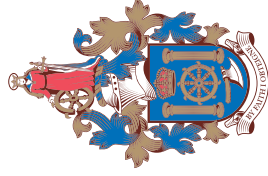
She was recognised by the Turners' Company for her skill as an ornamental turner, her prolific output and willingness to experiment with a wide range of materials.

She deserved her royal patronage and was truly a remarkable woman with a strong independent personality.



A display of ornamental turning by Lady Gertrude Crawford. She used a wide range of woods in her work, including ebony, American redwood, zebrawood, partridgewood, boxwood, African blackwood and lignum vitae. Note the framed photograph of Queen Mary in the centre of the display.

THE CLERKS' SCROLL



Clerks to the Worshipful Company of Turners

Date Appointed	Year	Name	Years of Service
1 July	1606	Thomas Radcliffe	Not known
17 May	1608	George Wright	22
6 July	1630	John Heath	23
19 May	1653	Francis Gillob	58
4 October	1711	John Booker	13
9 June	1724	Edward Bussey, Junr.	27
7 May	1752	James Fisher, Senr.	35
5 August	1787	James Fisher, Junr.	31
3 February	1819	William Doung	16



13 January	1836	Charles Ireland Shirreff	37
5 December	1872	William Moore Shirreff	46
21 February	1918	George Terry Maulding	7
19 November	1925	Arthur Carlton Stanley-Stone	2
16 February	1928	Frederick A. Stone	6
7 June	1934	Roland Champness, MA, LLM	4
August	1938	Charles Howard Isdell-Carpenter, OBE	7
12 April	1946	Roland Champness, MA, LLM	16
1 June	1962	Romilly Southwood Oubry, BA	2
1 June	1964	Anthony Talbot Reed, FCA	16
11 July	1980	Nigel Markham Aldridge Chelegh, FCA	5
25 November	1985	Richard Graham Woodward, DSc, MA, C Eng, FICE	10
1 June	1996	Major General Dennis Shaw, CB, CBE, C Eng, F I Mech E	1
11 January	1998	Lieutenant Colonel John Alexander Broome Salmon, OBE, LLB	1
1 July	1999	Edward Archer Windsor Clibe	13
17 May	2012	Alexander Durie Robertson	9



MASTER IN TURNING - JOHN EDWARDS

The Turners' Company has presented Liveryman John Edwards with its highest award of 'Master in Turning'. He is the fourth Master in Turning since the award was launched in 2010.

At the September 2021 Court Meeting of the Turners' Company, Past Master Nicholas Edwards, also a past President of the Society of Ornamental Turners (SOT), read the Citation for the award of Master in Turning to John Edwards.

The Citation

“Since the early 1980s John has given outstanding service to understanding, recording and developing the techniques of Ornamental Turning.

He has made a huge contribution to The Society of Ornamental Turners (SOT). John's interest grew as a respite from a career in banking.

John studied the complexities of the Holtzapffel lathe and its vast range of accessories under the tutelage of the late Roger Davies and joined the SOT in 1987, quickly establishing recognition as an outstanding and imaginative turner.

He established and enhanced his competence by entering and winning numerous competitions organised by the SOT and the Worshipful Company of Turners.

His work always demonstrates his ability to use a wide range of techniques including both conventional ornamental turning and the use of the Rose Engine.

Working under the theme “The Energy for Life in the City (or Square Mile)”, chosen to celebrate the year as Lord Mayor of Honorary Liveryman Dame Fiona Woolf, John produced a hollow wooden cube with a handle on its lid in the shape of the Monument to the Great Fire of 1666 (right).



John Edwards in his workshop at his Rose Engine lathe



This incorporated a small clock inserted in one face of the cube representing London's important position in the time zones of the world. Other sides textured with designs representing coins, ripples of energy and the Catherine Wheel - being part of the Coat of Arms of the Worshipful Company of Turners.

John Edwards has promoted his craft through countless demonstrations and workshops for the SOT, the Model Engineers and the US-based Ornamental Turners International symposia.

He has contributed to magazines and bulletins, written a book on John Evans and Sons Lathe Makers and, his magnum opus, the 865 page 'Holtzapffel volume VI'.

He joined a team of SOT volunteers to catalogue and photograph over 1,500 pieces of ornamental turning equipment held by the Science Museum.

John spent 14 years on the Council of the SOT including acting as Treasurer and four years as President. He has served on the Howe Committee of the Worshipful Company of Turners and is a member of Ornamental Turners International.

In 2019, an Electoral College comprised of representatives from The Worshipful Company of Turners, The Society of Ornamental Turners, The Association of Woodturners of Great Britain, The Register of Professional Turners and The Association of Pole-lathe Turners and Green Woodworkers, convened under the auspices of The Worshipful Company of Turners.

John, the Electoral College concluded that it was clear from your lifetime of quality turning and commitment to the art and craft of turning that, you, John Edwards, had made a truly significant personal contribution to the wider advancement of the craft and resolved that you be presented with the award of **Master in Turning.**"

The reading of the Citation was followed by a ceremony in which the Master Melissa Scott also presented John Edwards with his award Certificate. John was accompanied by his daughter Louise Burgess and then both were guests at the Company's Livery Luncheon in Apothecaries' Hall.



John Edwards with his daughter Louise Burgess, the Master Turner Melissa Scott and Upper Warden Matthew Gaved.

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

Factors taken into account in assessing the award include: recognising the candidate's international status; charitable and high-level organisational commitments; role in training; and work towards fostering recognition of the craft through their known actions and personal profile within the craft.

THE TURNERS' COMPANY CHARITY

“Many members of the Turners’ Company ask for updates on our charitable giving, recognising that this is an important part of why we want to belong to a Livery Company.

The article also provides an opportunity to put an historical perspective on the activities of the Charity and the support given by the Turners’ Company to turners, the community and City and military organisations and charities.

Finally, as Chairman of the Charity Committee, I would encourage you to review your giving and support – more details are given at the end of the article.”

Paul Logan

Chairman, Charity Committee

An Historical Perspective

For 400 years – from bread for the poor in Ludgate in the 1600s, to supporting students suffering ‘device poverty’ during Covid 19 – the Company’s history describes how, from its earliest days “the Turners, in common with most other Livery Companies, inherited a tradition of charity and benevolence”.

There are many references in early Court Minutes to our charitable endeavours even though we have never been a wealthy company.

On 20 May 1627, the Court of Assistants ordered that bread should be distributed to the poor in Ludgate, Newgate and Wood Street. There are also many references to funds being granted to members of the Company who had fallen on hard times, to widows, and sometimes to their children.

Like the award of a “maintenance grant to Thomas Audley, the son of Robert Audley, a member of the Company, being a poor scholar in the University of Cambridge for some Exhibition to be bestowed upon him for his maintenance at the University”.

In 1630 turners John Towle and John Glascock fell on hard times and had many unsold chairs on their hands.

The Court decided to buy twelve dozen of Mr Towle’s chairs and eight dozen of Mr Glascock’s chairs, which were eventually sold on with the Beadle, Goodman Fletcher, allowed twopence for every dozen sold. This is an early version of the Charity’s ‘Turning for Good’ initiative, described below!

Early accounts show that very many payments, mostly small in amount, but large in aggregate, were made for purposes of charity.

In 1800 the Court Minutes showed that six or seven poor widows or “Pensioners” were paid 10s 6d each from the Company’s Poor Box by the Upper Warden as an “annual bounty”.

Charitable giving, however, was intermittent for most of the Company’s first three hundred years.

It was not until 1903 that the presentation of lathes began - following a proposal by Past Master Frederick Oldershaw Smithers.

In 1908 the Court began to make a number of small grants, of from five to ten guineas, to several charities of a general nature; but frequently these turned out to have been given by the Master or Wardens or some member of the Court in the name of the Company.

By April 1914 some sixty lathes had been presented to industrial and reformatory schools and homes for boys and girls throughout England, Wales, Scotland and Ireland. But the practice lapsed with the outbreak of the First World War and the Company entered into another period of financial stringency.

After the Richard Gardner Williams Bequest of some £48,000, the Company’s fortunes were transformed and in 1965 the presentation of lathes was resumed.

Photos clockwise from top left: In 2018 the Turners’ Charity raised over £30,000 for the refurbishment of the bells of St Paul’s Cathedral. Raising funds for service charities at the annual Lord Mayor’s Big Curry Lunch. The Charity funds youth training schemes organised with the Association of Woodturners of Great Britain. The London Greenwood centre at Hackney City Farm also receives regular funding from the Turners’ Company Charity.



OUR CHARITY TODAY

There are today 110 Livery Companies in the City of London, with over 40,000 members. Together they give over £40 million annually to a wide range of beneficiaries and other charities, making them one of the highest giving groups in the UK.

The Turners' Company Charitable Trust

As part of this enormous charitable endeavour, the Turners' Company Charitable Trust (the 'Charity'), supports turning through competitions and exhibitions, bursaries and other educational training, as well as working with the professional and amateur turning associations in the UK.

It is managed on a day-to-day basis by the Charity Committee under the Chairmanship of a Court Assistant, with six other Liverymen as members. The Chairman of the Howe Committee also attends the Charity Committee as an ex-officio member.

The Committee was first established in 2006 and meets at least three times a year. The Charitable Trust itself is overseen by a board of Trustees, comprising the Master, Deputy Master, two Wardens and the Chair of the Charity Committee.

It was recently decided that the Deputy Master should be the Chair of the Trustees. The Trustees are currently also considering whether their composition should be modified to better reflect the composition of the Company's membership, including incorporating some younger members.



QEST Scholar Eleanor Lakelin in her Cockpit Arts studio

Where does the money come from?

The Turners' Company lacks the inherited land, buildings and capital which enable some Livery Companies to give very generously.

The Company makes an annual donation to the Charity and other funds come by way of the Charity's own investment portfolio, donations from members of the Company and occasional bequests. Each year, the Charity has a budget of around £60,000 for charitable purposes.

Taking a leading role in the renaissance of the craft, the Company and its Charity support a wide range of educational, training, and professional activities, often through the provision of lathes, tools and training on a long-term basis. Part of the programme is focused on schools caring for children with special needs.

The Charity helps by making grants to other charities and voluntary organisations, and by acting as an umbrella and resource body to appropriate charitable causes throughout the UK, with a particular focus on the City of London.

Impact of the Covid-19 pandemic

The Charity's investment income was affected by the financial impact of the pandemic, although not, it turned out, by as much as was originally feared.

In any normal year, the Clerk, almost daily, receives requests for assistance from a variety of charities. In 2020 and 2021, these were amplified by the dire need in which some organisations found themselves, faced with falling incomes and increased demand for their services.

We could not possibly give to all and so were forced back to our focus on the Craft and the City, even if we were occasionally broad in our interpretation of those aims.

Early in the pandemic, through the Howe Committee, it became apparent that there was going to be a real need to support independent professional turners, many of whom had their income from exhibitions and teaching slashed to an almost unsustainable level.

'Turning for Good'

Under the leadership of the Master, and her "Turning for Good" initiative, the Charity provided substantial funding to enable the Company to buy in turned stock from members of the Register of Professional Turners.

It was, and is, the intention that some of this stock will be sold to recoup funds. The remainder is being used to support events such as the **Lord Mayor's Big Curry Lunch** and the **Red Cross Fair**, both held annually at Guildhall, when we would normally appeal for donations of stock to sell.

Although limited to £500 per turner, the scheme was well-received by our friends in the turning community and some forty turners took advantage of the scheme. Thanks to the heroic efforts of Master's Steward and Howe Chairman Christopher Scott, together with Assistant Clerk Rebecca Baker, an online sale just prior to Christmas 2020 raised £3,400 and showed the potential for this kind of scheme in future years.

Support & donations in 2020 & 2021

Throughout the 2020-2021 pandemic, the Charity has supported a number of good causes, including:

Livery Schools Link, a fundraising campaign to help buy laptops and tablets for the most disadvantaged students in secondary schools who are suffering device poverty.
liveryschoolslink.org.uk

Toynbee Hall - a charity working with disadvantaged people and families in inner London.
toynbeehall.org.uk

London Legal Support Trust – one of The Lord Mayor's Charities, providing legal support for those in most need.
londonlegalsupporttrust.org.uk

The Livery Kitchen Initiative – a pan-Livery scheme which provided meals to NHS staff in the early stages of the pandemic and subsequently to communities living in food poverty in northeast London.
liverycommittee.org/livery-kitchens-initiative

Pembroke House – a south London community food distribution hub. pembrokehouse.org.uk

Barts Hospital Staff Fund – providing support for Barts Hospital staff during the pandemic.

Plane Sailing – a community-based group in Darlington, which supports veterans in the community with training in turning and other woodworking skills. planesailing.org

No Turning Back – a pan-livery initiative to provide skills-based training to assist offenders by giving them skills to enable them to find a job on release. HMP Brixton and the young offenders' establishment, Isis at Thamesmead, are the key establishments.

Often trained ex-offenders are offered jobs at the companies run by liverymen. The scheme involves training inmates in a variety of skills, including as painters and decorators or as HGV drivers. Over 50 ex-offenders have found jobs and remained in them without re-offending.

Other financial support was also provided to: a pole-lathe turner working in the northeast; the **Clergy Support Trust**; the **Sheriffs' Challenge**, a competition to help children in London's schools develop their debating and public speaking skills; the **Lord Mayor's Appeal** and to the **Mansion House Scholarship Scheme**.

ARKWRIGHT ENGINEERING SCHOLARSHIP

The Charity also agreed to sponsor, for two years, at a cost of £2,200, an Arkwright Scholarship under the auspices of the Smallpeice Trust, which works with schools to develop the young engineers of the future. The Scholarship will allow a female sixth form student – Colleen Duffy - from Northern Ireland, to pursue a two year project under the guidance of a mentor, a female officer from the REME.

The Scholarship will be named the "Worshipful Company of Turners' Lady Gertrude Crawford Scholarship" in honour of the distinguished ornamental turner and pioneering female engineer who was made a Freeman of the Company in 1934 (see page 18). arkwright.org.uk

SUPPORT & DONATIONS IN 2020 & 2021

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.

To date, the Turners' Charity has committed to fund three QEST Turners' Company Scholarships, of which two have been awarded.

In 2016 the first Turners' QEST scholar was Jack Darach, one of the UK's leading recorder makers. He has recently been commissioned to develop the Pepsys' Recorder (see page 4).

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 (see pages 5 & 28) and qest.org.uk.

COCKPIT ARTS

Cockpit Arts is a unique London-based business incubator for craftspeople with centres in Holborn, London and in Deptford, close to the River Thames 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 Mike Groves (2020), Daniel Appiagyei (2017) and Arturo Soto (2019) - whose work is featured *bottom left*.
cockpitstudios.org

TERCENTENARY OF GRINLING GIBBONS

2021 saw the tercentenary of the death of Grinling Gibbons, an Anglo-Dutch sculptor and wood carver known for his work in England.

He is widely regarded as the finest wood carver to have worked in England, and the only one whose name is widely known among the general public.

The Charity supported Grinling Gibbons exhibitions organised by the **Grinling Gibbons Society** and the **Master Carvers Association**.
grinling-gibbons.org
mastercarvers.co.uk

Lathe Programme

The Charity owns more than forty lathes, which are placed throughout the country, usually in schools or other training establishments as well as in community projects. The Charity retains ownership of the lathes, which are placed with the recipients under conditional gift agreements.

We have recently installed lathes at: **Amersham School**; **Countryways** – a community-based charity in north Buckinghamshire, which works to improve the mental health of its clients; and the **Somerdale Shed**, Keynsham, Bristol, a similar operation to Countryways. We have also provided lathe equipment to **Blackhorse Workshop**, a community-based wood crafts hub in Walthamstow.

roadfarmcountryways.com somerdaleshed.org
blackhorseworkshop.co.uk



A work in the 'Memories of Green' series by 2019 Cockpit Arts Award winner Arturo Soto, which feature Japanese Kokedama Bonsai trees.

Other turning centres which receive funding from the Charity on a regular basis include:

The **Max Carey Woodturning Trust**, equipped with 22 lathes, provides woodturning courses and training in Portishead, near Bristol.

London Greenwood, now located at Hackney City Farm, a mile north of the City of London.

Donations of lathes to the Charity

In recent months, the Charity was also fortunate to receive donations of two lathes: one from the family of the late Professor Jonathan Brostoff, a turner of north London; the other from Master Emeritus Gordon Sloan.

The first of these has been installed in the turning workshop at Cockpit Arts, Deptford. The second has been loaned to Mike Groves, in 2020 a recipient of the Turners' Company Cockpit Arts Award.

The charity is extremely grateful for these donations.

How you can support the Charity

On joining the Company, every Freeman is asked to promise that they will give an annual sum of at least £150 to the Charitable Trust, and if, as a Freeman or Liveryman, you are not already doing this, please do so.

The best way to do this is to set up a regular donation, monthly or annually by standing order, and registered for Gift Aid, which enables the Charity to claim back from HMRC the basic rate of tax on your donation and add this amount to its funds.

Another option is to leave a bequest in your Will. Bequests are a very tax-effective form of giving and they reduce inheritance tax. Just one percent of your residual estate could prove very beneficial to the Charity and the recipients of its support. Of course, if you are not presently able to consider either of these options, we shall understand.

If you would like to know more about the work of the Charity, and especially if you would like to get involved, then do get in touch with the Clerk.

The Charity Committee



THE COCKPIT TURNERS AWARD



Some of the many organisations supported by the Turners' Company Charitable Trust in 2020 & 2021

RECENT BURSARY WINNERS

Every two years, the Turners' Company awards Bursaries to help talented woodturners develop their skills and move to a higher level of achievement.

Meet our most recent Bursary winners ...

Jonnie Crawford

Jonnie is currently a senior designer at a manufacturer of business furniture. He has a passion for manufacturing processes, efficiencies and environmentally responsible design.

He was self-taught from aged eleven, and admires Glenn Lucas who has fused traditional craft with efficient modern production.

The Company has awarded Jonnie a Bursary for training with Glenn Lucas. His mentor throughout the process is professional turner Simon Hope.



Jonnie Crawford says: "I'm hugely grateful to have been selected for a Bursary award from the Turners' Company.

For me, the Bursary makes possible a trip to Ireland to hone my skills under the watchful eye of Glenn Lucas - an acclaimed production bowl turner, and founder of the world renowned Woodturning Study Centre in County Carlow."

facebook.com/FifeWoodturner
instagram.com/fifewoodturner

Joe Creed-Kaile

"After being introduced to woodturning by my grandfather at the age of fourteen, I joined the AWGB Youth Training workshops and became inspired by Liveryman Stuart Mortimer. Followed by a friendship spanning the last six years, I feel incredibly lucky to have Stuart as my guide and ruthless critic.

I became the youngest AWGB approved tutor a few years ago and 2019 was a year for big changes in my career. After opening my own workshop and gallery in rural Dorset, I started to offer one-to-one tutoring and this has certainly gone down well. It has enabled my business to stand alone, giving me the time to devote to artistic turning rather than production, as I always wanted.

I felt honoured to be awarded the Bursary from the Turners' Company and I have devoted the funds to more training and a little equipment.

After being approached by many of the AWGB clubs nationwide, I have been filling my diary, and was also asked to start demonstrating and offering workshops through Axminster Tools, which will be exciting.

My preferred area of turning is medium to large hollow form work, with a keen eye on proportions, flow of shape and finishing."

joecreedkaile.co.uk



Miriam Jones

Miriam studied 3D Design at Manchester Metropolitan University, where she then took a master's degree in Design. She is the fourth generation in her family to be doing woodworking, but the only girl and turner.

Farming is an important element that influences her work. Miriam takes inspiration from rope tyings around the farm in North Wales and interprets these through binding cotton thread into the wood inlays as decorative element.

A recent collection is inspired by an old silage holder, where Miriam inserts wooden dowels and weaves Welsh Wool to create the decorative element. Miriam hopes to develop her collection through the support of her Bursary.

Miriam has also used some of her Bursary funding for tuition with Bala based RPT Turner Les Symonds. With Les she has been learning different cuts and techniques for getting the best finish and refinement in her turning.



As Miriam is mainly self-taught, the tuition with Les has been eye opening, and has shown her methods that have helped her to become more efficient with her own turning.

As well as tuition, Miriam will take part in the AWGB Certificate in Woodturning course to help build her knowledge base, confidence and skills for developing her own practice.

Rainbow tealight holders: supporting NHS and other charities

During lockdown, Miriam has been busy turning Rainbow coloured tealight holders. Miriam created one tealight holder in memory of those who lost their battle with Covid-19 and lit it on a Thursday evening in April during Clap for Carers.

She received many orders and decided to donate part of the proceeds to charity. To date, Miriam has donated £720 to the NHS, Rainbow Trust and MIND charities, and sold over 30 tealight holders.

miriamjones.co.uk

RECENT BURSARY WINNERS ... II

Richard Kennedy

Richard is a self-taught wood artist who is keen to develop his skills and raise awareness of the medium of wood in a similar way to that of glass and ceramics.

He is self-employed, overseeing the running of the Bole Gallery in the West of Scotland. He won first prize in the Felix Levy category of the 2018 Turners' Company turning competitions.

Richard says that: "I am a self-taught woodturner who is interested in the development of woodturning as an art form, as well as maintaining the highest standards of the craft.

My work varies depending on many factors. Inspiration comes from looking at the world around me, be it a walk with the dog, or a trip to see art.

I work in the west of Scotland where I run a small gallery. Being isolated from many influences in my field means that my work is highly original."

Richard will use his bursary award for a gilding course to refine and develop his ability in this field. His mentor is Master's Steward Christopher Scott.

bolegallery.com



Jason Lock

Jason is a medically retired year-old carpenter in his thirties, who had a life-changing accident in 2010, which broke his spine and left him in a wheelchair and unable to continue working as a site carpenter.

He was taught basic woodturning skills whilst qualifying as a carpenter and, since developing carpal tunnel syndrome in 2014 and being unable to pursue a career in airbrushing, he has been working hard to develop his own woodturning business.

Much of this has been spurred on by his family and friends, who encouraged him to exhibit his work in local art galleries and attend local events in mid- and north east Essex to sell his work.

Much of Jason's work is self-taught, with his passion lying with unique mixed resin and wooden art forms.

Jason's dream is to become a professional woodturner and pass on the art of woodturning through teaching others, particularly those with disabilities, who he hopes will be able to gain as much therapeutic benefit as he has.

Jason has used his Bursary for equipment and materials to help stabilise, harden and dye native species of burl with resin, to give texture and depth to his work.

He has also used the Bursary to help with the development of his website:

jasonlockwoodturning.co.uk.



Adrian Lloyd

Adrian initially trained as a Design & Technology teacher. After a number of years teaching graphics, resistant materials and product design he made a move into the special educational needs sector, where he spent the remainder of his formal educational career. In 2015, shortly after his 40th birthday, he took the bold decision to 'retire early', following almost ten years in education leadership.

Recognising that normal life requires some form of income, Adrian took the opportunity to turn what had previously only been a passion into a meaningful form of self-employment, as a full-time maker and teacher of traditional heritage greenwood crafts.

This included a move from the south east to rural north west Cumbria, where he and his family now live in an old farm steading.

Adrian specialises in creating traditional, utilitarian, functional woodenware for use in the home. He has particular interests in pole-lathe bowl turning, spoon carving and ash splint basket making and he teaches these crafts at numerous events and festivals throughout the UK as well as at his home workshop.

He also dabbles as a blacksmith and toolmaker, forging tools for other craftspeople to use in their work.

Currently Adrian teaches up to two hundred people a year and has built an enviable set of travelling lathes for this purpose.

Pole-lathe bowl turning was on the Radcliffe Red List of endangered crafts although is currently seeing a healthy resurgence. Adrian is keen to continue to encourage this through his making, teaching and his current role as Chair of The Association of Pole-lathe Turners and Green Woodworkers.

The Company's Bursary has allowed Adrian to spend time learning from other highly skilled traditional turners in the UK, exploring new techniques to turn different forms from green wood whilst further developing his own individual style as a turner.

He was also awarded funds to seek professional guidance for product photography to help with successfully marketing his craft to a wider audience.

adrian-lloyd.co.uk



RECENT BURSARY WINNERS ... III

Matt Underwood

Matt has been turning since he was eleven years old and has attended many youth training events.

He is a student at Loughborough University and undertook the 'year in enterprise' placement which supports setting up a business.

In 2018 he was awarded first prize in the Turners' Company AWGB Plain Turning junior category. Through this he also won a commission to produce almost ninety copies of a similar piece.

Matt was turning full-time from mid-October through to Christmas 2019, producing 'magic wands' and apples for Christmas markets.

He says this was a good learning experience and it has been invaluable treating the turning as a business and actually working out all the costs and time involved.

Matt has also started selling his produce through Etsy and says "it's so easy and hassle free, I wish I'd started years ago".

Part of his Bursary was used to purchase some photography lighting and backdrops.

Matt plans to have tuition with a production turner - to not only reduce the time to turn work but also to increase the quality. He hopes some skills can also be transferred when producing more experimental work such as his flowers (below).

Matt enjoys producing functional items as well as quirky products, but is moving away from more traditional turnery. He plans to use the rest of his Bursary on tuition with Mark Hancock to explore and improve his turned flowers and also to get some airbrushing tuition.

underwood-turning.square.site





Matthew Whittaker

“I have been working with traditional methods of greenwood work and blacksmithing for nearly twenty five years. First, this way of working was found to be a really effective method of reaching young people and adults with problems of one sort or another in their lives; empowering them and offering possibilities.

This is still a part of my working life but increasingly I am finding time to make craft items for my own well-being.

Working with the foot-powered lathe is a joy for me. Each new project seems to need a new tool and the ability to pop down to the forge to make that special shape adds a new perspective and interest to the project.

My focus has been set very much on digging deeper into the lost techniques of pole-lathe turning - especially handled mugs and nested bowls

as they are tricky little things to get right, both in the tooling and woodworking.

Whole processes fascinate me and to this end I source the wood personally, often with axe and hand saw. Slowing down the process offers up insights into the working practice of slimming down each stage of the crafting.

Teaching and sharing the joy of these crafts has recently taken the new form of a yearly festival that I help organise and host in County Durham.

The Northern Bowl Festival* offers a space to learn from some of this country's established turners and bursaries are offered alongside support all weekend.

This is my way of giving back to the emerging craft generation all of the great knowledge and support offered to me in my making journey.”

<https://www.abundantearth.coop/matt>

* Northern Bowl Festival 2022: Thur 21 - Sun 24 April More information: [abundantearth.coop/new-page](https://www.abundantearth.coop/new-page)

COMPANY NEWS: THREE NEW COURT ASSISTANTS APPOINTED



Andy Ewens

After graduating from Bath University with a degree in mathematics, Andy went on to gain an MSc from Imperial College in control systems engineering. He has worked in the energy, infrastructure

and related sectors for more than 35 years in technical, management and operational roles.

Following an MBA in the mid-90s, his career developed into leadership roles and he joined AMEC, an international energy, environmental and infrastructure contractor in 2009, where he rose to group engineering director. The company was acquired by Wood Group in 2017, when Andy was appointed to his current role of President, Operations Assurance.

In addition, Andy had a parallel career as an officer in the Territorial Army and was Commissioned into the Royal Electrical and Mechanical Engineers (REME) in 1987. As a junior officer, he first came into contact with the Turners when leading a team in an annual military and technical skills competition, Exercise Southern Craftsmen, which was sponsored by the Company. His military career saw him command 104 Battalion REME and, on promotion to Colonel, heading the Corps of REME in the reserves as Colonel REME TA. He then served as Deputy Commander 49 (East) Brigade before retiring from the service after 30 years.

Andy and his wife Gerry live in rural Bedfordshire and have two adult sons. Gerry is an exhibiting artist working from her home studio.

Andy and Gerry enjoy walking in the countryside near their home and around the country and travelling, including recent holidays in Cornwall and Scotland. Andy is an enthusiastic amateur cyclist, a hobby he has taken up in the last few years and enjoys training to take part in long distance sportives.



Richard Lucas

Richard has been a member of the Turners' Company since his Father Rob Lucas was Master in 2008-09.

He has a keen interest in the craft and activities of the Company which are

important to support this thriving community - although his turning experience has been limited to making fireable brass cannons. Richard enjoyed shooting with the livery and hopes to join the inter-livery ski trip in an upcoming season.

Richard is married to Lindsey who is chairman of Maidenhead Hockey club, a talented photographer and seamstress. And they are parents to Elisabeth, graduating in geography from Cardiff, and Sophie who is in her first year studying food innovation and technology at Harper Adams University.

A keen Round Tabler, Richard has supported his local area to raise funds for a variety of charitable initiatives. Richard is a trustee of Thames Valley Positive People, a support organisation for anyone who is diagnosed or living with HIV in Berkshire and Hampshire. He is also an Advisory Board Member of 20/20health, an innovation think tank focused on Government health policy making.

A computer scientist, Richard started with the former interactive television unit of the BBC creating CD-ROMs and computer games in 1990. This developed into a career in computer graphics for motion pictures and Richard is credited in the James Bond movie Goldeneye, The Da Vinci Code, United 93 and Hellboy 2.

Richard has built and exited his own businesses with his current focus being Tangent 90. This employs 28 people and provides mobile Apps and content to the pharmaceutical industry.



Jeremy Field OBE, Assistant

Jeremy graduated from Southampton Solent University in 1999 with a degree in business administration.

Following an enjoyable if brief career working for marine leisure magazine publishers

based in Southwark, in 2005 Jeremy joined his father in the family funeral directing company, CPJ Field & Co., based in Sussex with funeral homes across the South East of England.

In 2008 he succeeded his father as managing director. Jeremy served as the president of the National Association of Funeral Directors for 2016-17.

In 2006 Jeremy married Victoria and they have three children; Georgina, Jessica and Hugo. They have lived in West Hoathly, West Sussex since they were married.

Jeremy joined the Company through servitude in 1993 apprenticed to his grandfather Past Master Edward Field (1989-90) and gained his Freedom and Admission to the Livery when his father Colin Field was Master of the Company (1998-99).

Both of Jeremy's siblings (Emily Hendin and Charlie Field) are Liverymen of the Company. The City and the Worshipful Company of Turners are woven into the fabric of Field family life, with the various events as much milestones for the family as for the Company. The Annual Patronal Service in St Bride's, where his great grandparents were married, is particularly poignant.

When not working in the family business Jeremy enjoys his family's connection to the Isle of Wight, where he and Victoria love spending time with their children and occasional boating with friends and family. If he is very lucky, from time to time he will be found on a riverbank somewhere with fly rod and tackle nearby.

In the January 2022 New Year's Honours List, Jeremy was awarded an Officer of the Most Excellent Order of the British Empire (OBE).

The award was made in recognition of the support and advice that he gave to the funeral sector over the course of the COVID-19 pandemic, and the beneficial impact this advice had on bereaved families.

The National Association of Funeral Directors (NAFD) said that it had "been fortunate to have been supported throughout COVID-19 by a group of funeral directors from across the profession who have [helped] the NAFD to advise, reassure and lead the profession through a complex and uncertain time.

Jeremy has been at the very centre of this work - willingly giving up hours of his time, on a 24/7 basis ... despite facing considerable pressures as a working funeral director in his own family business".

WE REMEMBER MEMBERS OF THE COMPANY WHO PASSED AWAY IN 2020 & 2021

Freeman **Christopher Atkinson** (1 April 2020)

Freeman **Mark Baker** (2 October 2020)

Past Master **Andrew Ciclitira** (11 December 2020)

Liveryman **Brian Cooke** (1 January 2021)

Liveryman **Peter Johnson** (24 January 2021)

Liveryman Sir **Gerrard Peat** (14 October 2021)

Past Master **Michael Simmonds** (22 August 2021)

Obituaries for Past Master Andrew Ciclitira and Past Master Michael Simmonds will be included in the July 2022 issue of The Turner.

The obituary for Sir Gerrard Peat is on [page 40](#).

OBITUARY: LIVERYMAN SIR GERRARD PEAT KCVO

Sir Gerrard Peat was born on 14th June 1920 to Charles Urie Peat, MC, MP and Ruth Pulley. His grandfather, William Barclay Peat, was one of the founders of the accountancy firm Peat Marwick Mitchell, which ultimately became part of KPMG.

Gerrard's early life was spent at his parents' home in Bushey Heath, and in New York when his father was seconded to work for Price Waterhouse.

In 1932, his father, having been elected as MP for Darlington in 1931, bought Wycliffe Hall on the banks of the river Tees, thought to be the family home of the philosopher and religious reformer John Wycliffe.

Gerrard, with his five siblings, moved to Wycliffe Hall and continued his education by attending Sedbergh in Cumbria, where his father had also gone to school. At Wycliffe Hall, Gerrard was very much in his element enjoying the benefits of the countryside and the farm estates, as well as fishing on the river Tees.

His love of the area continued throughout his life and he acted as a trustee for the family's Yorkshire estates into his 80s. Many of his extended family continue to live in the area.

However, the start of Gerrard's career was interrupted by the War. In 1940, he joined the RAF but later failed the medical due to his asthma. Undeterred by this, he was able to sign up with the recently formed Air Transport Auxiliary.

Having qualified as a pilot, he joined the ATA Ferry Pilots Pool, flying a huge variety of different aircraft to the squadrons. The flying was at low level without the aid of radio or the protection afforded by any armaments. His wartime record shows he flew 34 different aircraft in all conditions with a total of 1,130 hours in flight.

His love of flying never diminished and in October 1945 he was awarded a Royal Aero Club Certificate (Civilian Pilots Licence).



The Turners' Company 100th Birthday card to Sir Gerrard Peat (14 June 2020) and gift of a 'St Paul's Bell', turned from headstock wood from St Paul's Cathedral by Liverymen Patricia Spero and Gabor Lacko. The creation of the bell is described in the July 2020 edition of *The Turner* (page 8, available at: turnersco.com/company/the-turner-magazine).



Gerrard Peat, in the 1940s

With the war over, Gerrard embarked on his business career, training as an accountant and being employed in the family firm, Peat Marwick Mitchell (PMM).

In 1949, he married Mrs Margaret Collingwood (affectionately known as Dodo), with the addition of her three children, Christopher, David and Amanda. This was followed later with the birth of his son, Michael. The family lived at this stage in Petersham, Surrey before moving to Ightham, Kent in 1960.

After qualifying as a chartered accountant, Gerrard became a partner in PMM in 1955 and continued to work for what became KPMG until his retirement in 1987. This included responsibilities for the company's offices in sub-Saharan Africa as well as a wide range of clients.

However, Gerrard still managed to accommodate his love of flying. The family have many happy memories of flights, including a visit of all six to the Brussels Exhibition in 1958 in a Rapide biplane and another trip to the 1969 Paris Floral Expo.

In 1969, Gerrard was appointed Assistant Auditor, and then Auditor (1980-88) to the Queen's Privy Purse. He was appointed KCVO in 1987 and was succeeded as Auditor to the Privy Purse by his son, Sir Michael Peat GCVO.

In October 1969, having been proposed by his father, Liveryman Urie Peat, and by the Master, Leslie Sawney, Gerrard was admitted as a Freeman of the Worshipful Company of Turners.

After becoming a Liveryman of the Turners in 1970, he was elected to Common Council for the Ward of Cheap and served on a number of Committees from 1973-78.

Following his father's death in 1979, and with the ultimate sale of Wycliffe Hall by its trustees, Gerrard moved his family to Berkshire, extending his farming interests with the purchase of Home Farm in 1985. At the same time, he continued with other roles in the City both as an Underwriting Member of Lloyds and as a member of Lloyds Council from 1989-92.

In recognition of his many achievements, on his 100th birthday, Gerrard was presented by the Master of the Worshipful Company of Turners, with a bell turned from a headstock recovered during the restoration of the bells of St Paul's Cathedral in 2018 (opposite).

Gerrard died peacefully on 14 October 2021 at the age of 101 with his devoted wife, Dodo, by his side.

He will be remembered by his many friends for his modesty regarding his own achievements and for his unfailing courtesy to all whom he met.

Sir Gerrard enjoyed a full family life and, despite his demanding business career, found time for his long term interests of farming, flying and fishing, as well as for the Turners Company.

**Sir Gerrard Charles Peat, Citizen and Turner
14 June 1920 - 14 October 2021**

NEW MASTER EMERITUS PETER ELLIS

I first attended the Company as the guest of Tony Crooks-Meredith in 1976. This happy arrangement continued for many years, until Tony suggested that he sponsor my membership. I am forever indebted to him for this kindness and his continued friendship.

In the 1970s our craft committee was known as the Exhibition and Awards committee and the focus was on ornamental turning. We also presented gold, silver and bronze medals for excellence in engineering design; managed by General Sir Lesley Tyler, Gordon Sloan and Company gold medallist Tony Johns.

Felix Levy had identified the need to assist the wider community of professional turners with their corporate aims. To this end, he formed the Register of Professional Turners in 1979, initially chaired by Malcolm Cobb, which provided for an AGM where ideas and innovations could be exchanged.

Coincidental with the formation of the Engineers' Company, our engineering awards ended and in 1991 our craft committee was renamed 'The Howe'.

Following a 'Watershed proposal' from the then Howe chairman, Peter Worlidge, the Court provided a substantive sum of money towards refocussing the Company on the wider craft of turning. A Company-wide brainstorming was undertaken, identifying 'The Way Ahead', leading to more generous bursary awards, an enlarged competition base including ornamental, plain and pole lathe turning, closer cooperation with the RPT and AWGB and ultimately Wizardry in Wood; enhancing our City Livery profile.

When I joined the Court in 2000, the Past Masters ahead of me were both supportive and encouraging. Prior to this I had been active in the golf society and was a member of the first 'Livery Committee' chaired by Andrew Ciclitira, now known as the Events Committee.

As a Court Assistant I served on every committee except Communications; providing an excellent grounding for my time as Master in 2010-11. However, the committee from which I derived the most satisfaction was the Howe. It was made even more enjoyable by having taken-up the art of turning in 2000, believing that, given our refocussed direction of travel, you could not be the Master of the Company without having some experience of the craft.



Peter and Lynette Ellis

I am delighted that each Master now attends The Mill at Portishead, for an introductory weekend of turning.

My chairmanship of the Howe coincided with our wider association with the craft and I continued the work of Rob Lucas who was a founder member of the Liveries Wood Group. This also provided me with the opportunity of linking the Company to Youth Training (then run by Liveryman Stuart Mortimer), Street Forge and Cockpit Arts. I also had the honour of organising with others, competitions and three Wizardry in Wood exhibitions.

For many years our craft was without qualifications recognising the different levels of turning skill. So, in 2010, in association with the AWGB, I proposed a Certificate, Diploma and Master in Turning award. Fortunately, Reg Hawthorne, then Chairman of the AWGB, enthusiastically embraced this plan. The massive cannon of work, to write the training and assessment syllabi, was undertaken by Peter Bradwick assisted, through pilot studies, by Stuart Bradfield; all managed within the reformed Education and Standards sub-committee.

My son-in-law David Bamber is a Liveryman and grandson Lucas Bamber my Apprentice. It has been a privilege to participate, with others, for twenty years in the stewardship of our ancient Company and I thank Lynette for her support and forbearance, without which the years of service would not have been so enjoyable.

Peter Ellis
Master Emeritus

2022

Common Hall and Richard Gardner Williams Banquet	Thursday 24 February 2022	Saddlers' Hall
Masters' & Clerks Luncheon	Thursday 24 March 2022	Apothecaries' Hall
United Guilds Service	Friday 1 April 2022	St Paul's Cathedral & Apothecaries' Hall
Spring Dinner	Wednesday 13 April 2022	Barber Surgeons' Hall
Livery Dinner	Thursday 5 May 2022	Trinity House
Election Court	Thursday 26 May 2022	Apothecaries' Hall
Election of the Sheriffs	Friday 24 June 2022	Guildhall
Summer Reception	Thursday 14 July 2022	Apothecaries' Hall
Livery Luncheon	Tuesday 27 September 2022	Saddlers' Hall
Election of Lord Mayor & Lunch	Thursday 29 September 2022	Guildhall & Wax Chandlers' Hall
Patronal Service & Luncheon	Thursday 24 November 2022	St. Bride's Church & Apothecaries' Hall
Musicians' Carol Service	Wednesday 14 December 2022	St Michael's Cornhill
Livery Dinner	Monday 19 December 2022	Haberdashers' Hall

2023


Common Hall and Richard Gardner Williams Banquet	Thursday 23 February 2023	Saddlers' Hall
United Guilds Service	Friday 17 March 2023	St Paul's Cathedral
Masters & Clerks Luncheon	Thursday 23 March 2023	Wax Chandlers' Hall
Spring Dinner	Thursday 20 April 2023	TBC
Election Court	Thursday 18 May 2023	Apothecaries' Hall


An updated calendar will be published in the July 2022 edition of The Turner.
The calendar of events is also on the Company's website: turnersco.com.




Siamese spheres,
by Jean Claude Charpignon
won First Prize in the 2021
Society of Ornamental Turners
HE Twentyman Competition

Description:
Plain turning, ornamental
turning and some carving;
boxwood and blackwood;
height 32cm

 Turners Company of London

 The Turners Company

 Turners of London

 Turners Company

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