



THE TURNER



NEWSLETTER OF THE WORSHIPFUL COMPANY OF TURNERS OF LONDON October 2010

Dear Fellow Turners

When one reflects on the past holders of this honourable appointment it is humbling to receive your support in my role of Master of this ancient Company and I am grateful for your trust and confidence.

Despite the recent and continued difficult financial outlook for the country our Company income has held steady. This is not to say that the capital value of our investments has not reduced but they have shown a steady recovery over the last year. This is in no small way a result of the good governance of our financial affairs by the Finance Committee and its long-standing chairman, Past Master Richard Levy.

In our essential charitable work we have made great strides over recent years – both in the creation of an Almoner appointment for generating funds and our policy of focusing on the craft.

If anyone needs a poignant example of the value of our gift of a lathe, a trip to Valance School is highly recommended, where seriously disabled children are given a boost to their esteem and self-worth by the creation of objects on the computer-controlled lathe donated through the generosity of Company members.

I have already started to carry on with this work in my year as Master and to this end I am planning, with members of the Livery Committee, a charity musical evening in October at Wilton's, London's oldest music hall theatre.

This should be a worthwhile and jolly evening. I urge those who can to respond to the request from the Charity Committee to act as 'Sponsor Angels' in support of the cost of this event and for all members of the Livery to attend the evening, with friends, to help raise funds for a gift of a computer-controlled lathe for another school for the disabled.

As a hobby turner I feel honoured and proud to be the Master of a Livery Company with a live craft that has continued since we were a medieval guild. I look forward to strengthening the ties we enjoy with turning organisations, both at home and abroad. To this end I have begun work, with other turning associations, on a scheme for establishing a National Diploma in Turning. Our craft, sadly, has no recognised national qualification, unlike many other Livery Company supported crafts. I therefore believe the creation of a nationally recognised standard is a natural extension of both our craft status and our responsibility to raise the profile of turning in this country.

Not since Past Master Felix Levy organised the creation of the Register of Professional Turners have we considered a commitment of this proportion, but I feel it is a natural development of his work and our role within the turning fraternity. I hope for, and look forward, to your support in ultimately accomplishing this task.

Lynette and I are in the midst of very busy year. We are both greatly enjoying representing the Company during this year of stewardship and being able to meet so many of the Livery at our various Company events.



Master Turner

Issue 35

Lucian Ercolani; The Max Carey Woodturning Trust; My Year as Master; Douglas Baker; 2010 Turning Competitions; The Medieval Turners of London; The Bodgers' Ball; Skinners' Hall; New Court Assistants; The Clerk's Notes

Lucian Ercolani - 1917 to 2010

Lucian Ercolani, Furniture Maker, Citizen and Liveryman of The Worshipful Company of Turners was born on August 9, 1917. He died on 13th February 2010, aged 92. His wife Cynthia predeceased him in 2004 and he has a surviving daughter.

Lucian Brett Ercolani had a distinguished war career in RAF Bomber Command, during which he earned a DSO and Bar and a DFC for his gallantry. During the war, he was offered the post of aide-de-camp to Mountbatten but turned it down in favour of being an operational head of several squadrons in India. These were instrumental in such actions as the demolition of the railway bridge over the River Kwai and the destruction of shipping in the Bay of Bengal. He finished the war as a Wing Commander at the age of 28.

Lucian was born three years before his Italian émigré father, also called Lucian, founded the Ercol furniture company. Lucian junior joined before the war as a 17 year-old and quickly showed an aptitude for industrial design.

He was grounded in the traditional furniture-making processes and then set to thinking how they could be mechanised. Lucian transformed the handmade bentwood Windsor chair into a stalwart of the Utility Furniture movement after the war and ensured continuing mass production of an English country furniture design classic into the present day.

Britain had to mass-produce affordable furniture for post-war rebuilding, and Ercolani devised a method of producing 3,000 bow-backed Windsor chairs a week from a mechanised production line at the Ercol factory in High Wycombe.

The result was a hugely popular seven-shilling utility version of the quintessentially English item of furniture. The making of

the chair, with its trademark bentwood arm piece, was a labour-intensive process. The parts were crafted painstakingly by traditional bodgers in the Chiltern woodlands who would steam-bend green beech woods over a fire. The parts were then assembled at factories in London.

Lucian's talent was in melding such design and craft with modern manufacturing techniques as he devised a production line and machine press that would bend several pieces of green wood simultaneously to exact specifications.



The result was a chair that looked crafted but fulfilled the stringent requirements of cost and speed set by the Board of Trade. Ercol's Windsor chair was hailed in such exhibitions as *Britain Can Make It* at the V&A in 1946, *the Festival of Britain* in 1951, and *the Brussels World Expo* in 1956. He became a Liveryman of the Company in 1956.

On return to furniture making he built up Ercol with his brother Barry, who had a talent for sales and marketing. With Barry's expertise, Ercol developed an international

market with around 30 per cent of sales to Europe and the Far East. The family-run company became a big employer in High Wycombe, employing 800 people. Lucian was particularly keen on apprenticeships and initiated many young people of the town into the industrial furniture making.

Work colleagues remember him as a perfectionist who could be "absolutely terrifying" or "charming" by turns in his determination to ensure that things were done properly. I can personally qualify this when, attending the Senior Management Course at The REME Officers' School, I was selected to lead a team of students to conduct an assessment of the production processes at the Ercol factory.

Lucian was extremely accommodating in his approach to our studies and gracious throughout until the presentation of our findings, which, were not as 'glowing' as he, or we, would have wished. As the team leader, I had to present our findings to the board of Ercol. Lucian listened carefully with 'gritted teeth,' then after a swift goodbye took-off, with our report in his hands, to investigate and rectify those points in our report.

Lucian remained involved at Ercol into old age and took an active interest in the computerisation of the machinery and in the factory's relocation to a new site at Princes Risborough. On 29 March 2006 members of the Company visited the new Ercol factory and were hosted by Lucian, his daughter and son-in-law for an extremely interesting tour of the factory and a lunch.

His father had a vision of building a furniture-making family dynasty and at the time of his son's death the business was still family-run and turning over more than £11.5 million.

Peter Ellis

The Max Carey Woodturning Trust

The launch of the Max Carey Woodturners Trust took place on 21st February 2010 at Portishead in Max Carey's workshop, which is the main training and instruction facility used by the Avon & Bristol Woodturners lub.

A not-for-profit charity, the Trust has been created to train, educate and encourage members of the public interested in attaining the skills of woodturning. The Trust considers the training of young people to be of immense importance.

Peter Ellis, at that time the Upper Warden of The Worshipful Company of Turners, opened the event with a short speech and a toast of champagne to Max Carey. A contribution to the Trust for training purposes has been gratefully received from The Worshipful Company of Turners.

The event included an excellent full day demonstration by Freeman Mark Baker (Woodturning Magazine editor) on woodturning techniques. Sixty-four club members and invited guests attended the event.

Liveryman Bert Marsh, one of the invited guests, was unable to attend due to ill health but graciously donated to the Trust one of his works of art, a paduak thin walled bowl, requesting that it be auctioned off at the event and the proceeds be donated to the Trust. The auction raised £400.



Upper Warden (now Master Turner), Peter Ellis, congratulates Max Carey on the formation of the trust named after him.

My Year as Master

Well, it was quite a year. I hadn't appreciated before I started the great variety of activities in which the Master of a Livery Company can participate.

In my case this ranged from a garden party at Buckingham Palace to seeing the satisfaction which the children at Valance School, many with serious physical handicaps, get from using the lathe donated by our Company; from listening to a lecture on national security by Pauline Neville-Jones who is now the responsible Minister to hearing a joint performance of a great S S Wesley anthem by the combined choirs of St Paul's, Westminster Abbey and Lincoln Cathedral; and from meeting practising turners at the Harrogate show to an afternoon among our archives at the Guildhall Library.

Among much hospitality I particularly remember lunch with the judges at the Old Bailey, the REME guest night at Arborfield and dinner in the wardroom at HMS Sultan - all new experiences for me. And as much as anything I enjoyed the home matches, our own functions when I could get to know members of the Company better.

Yet a year in the life of a fellowship like ours must be judged not by what the Master does, but by how the Company progresses. As is the case every other year, there were no big craft events in 2009-10, but plans have been laid for the next Wizardry in Wood exhibition in 2012.

The main development has been the move of the Company offices from the undistinguished surroundings of Temple Chambers to the elegance of Skinners' Hall. Our Committees are already meeting in well-appointed rooms, and after redecoration during the summer, the Clerk's office is fully fit for purpose.

Many members of the Company will want, as I do, to retain our long-standing links with Apothecaries' Hall, but our involvement with the Skinners gives us another option for some events which my successors as Master and the Court will no doubt consider.

Other landmarks during the year include the resolution of our long-standing dispute with the Customs over our liability to VAT; good progress with a data-base for our treen and other treasures; action to preserve our key 17th century archives which hopefully will be on display before the end of the year; and research into the lives of 15th and 16th century turners which Caroline Barron, our speaker at the Ladies' Dinner, got under way, and which should be complete by the end of this year.

I have now returned to normal life, in which someone is not always standing by ready to press a glass into my hand. More austere dietary habits are in order. But my year as Master was an unforgettable experience, and I am most grateful to the Court and the Company for making it possible.

Christopher Roberts

Master 2009-10

Douglas Baker - Beadle 1984 to 2004

Douglas Haig Baker was Beadle to the Company for twenty years.

Turners, particularly Masters, remember well his efficiency in ensuring that functions ran smoothly, and his crisp comments on the speeches, the food, and anything that caught his critical and experienced eye.

A soldier captured at Dunkirk, Douglas spent nearly six years in a German POW camp. Returning, "I couldn't go home to Bermondsey, our house was flattened. I was demobbed with a suit and boots that didn't fit and a terrible hat, and strolling in the City I thought 'it's marvellous, can you work here?' "

He got a night security job in the Law Courts, waited at lunches and dinners, observed the Queen ticking off her daughters - "they were little terrors", carried Lord Denning's train, took Lord Goddard to the station in his A30 - "you could almost wind it up, silly thing!" and in 1949, became a waiter at Apothecaries' Hall, when there were still "proper kitchens and proper food".



Leaving school at 14, Douglas became a sewing machine engineer, then a leather worker. He made luggage for the Duke of Windsor, and for the Company, beautiful leather boxes for our badges and mace, and two large cases to house the precious Howe Collection.

He was devoted to the Company: "I'm interested in what the Company does, I like looking after the Master so he doesn't have to worry about where his badge is or which toast comes next, I enjoy seeing people enjoy their evening."

"Most people think Livery Companies are big fat City fellows with big white shirts guzzling the best wine and eating the best beef. That's ignorance. I tell them that Livery Companies run hospitals and hospices and almshouses, they help teach and train children and so many other charitable things."

It is very fitting that in his final illness the Company's Charitable Trust was able to help Douglas and his wife Edna, his great supporter.

Penrose Halson

2010 Turning



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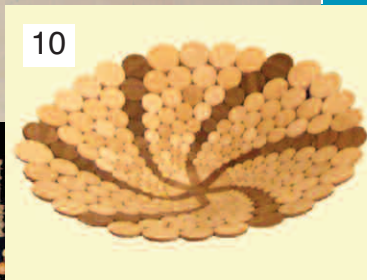
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The bi-ennial Turning Competitions were held at Apothecaries' Hall on 16th June and attracted a wide range of entries for various categories. A particular feature this year was the diversity shown in the Felix Levy Competition.

Spurred on, no doubt, by an increase in prize money the competition had been targeted at a more contemporary style of work and the use of novel techniques.

The response was excellent with the entries once again exhibiting the almost unlimited creativity of our turners.

The standard was also high in the Master's competition where the set piece was a matching set of presentation boxes. The competition was split between ornamental and plain turning.

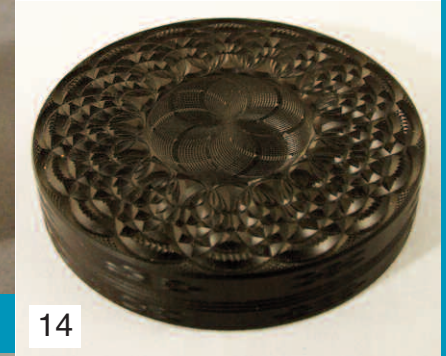
The specific competitions for the Association of Woodturners of Great Britain and the Society of Ornamental Turners were both well supported.

A new competition this year was for members of the

Key to Illustrations

1. Winner Master's (Plain) *Jason Breach*
2. Runner-Up Master's (Plain) *Maggie Wright*
3. Winner Master's (Ornamental) *John Edwards*
4. Runner-Up Master's (Ornamental) *Paul Coker*
5. Winner Felix Levy *Rodney Page*
6. Runner-Up Felix Levy *Colin Priddy*
7. Winner Company Competition *Katie Abbott*
8. Runner-Up Company Competition *Peter Gibson*
9. Runner-Up Plain Turning *Gregory Miller*
10. Winner Plain Turning *Joey Richardson*
11. General View of the Competitions
12. Winner H E Twentyman Competition *Richard Hoodless*

Competitions



Pole-Lathe Turners Association with a set piece of a candlestick.

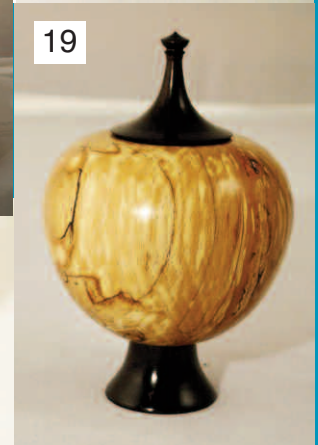
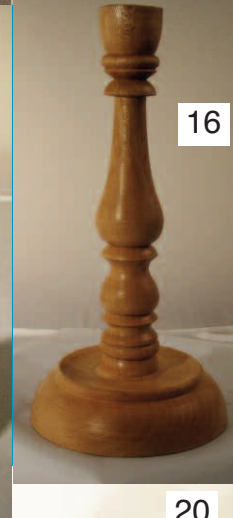
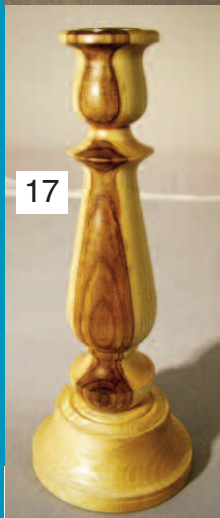
The prizes were presented by Sheriff Peter Cook who, on arrival, reflected on the good fortune the Company has in having such a strong link with its Craft.

At the prize-giving the Master, Peter Ellis, and the Chairman of the Howe Committee, Nick Edwards, both commented that the judges had been faced with some difficult choices because of the high standard and range of offerings.

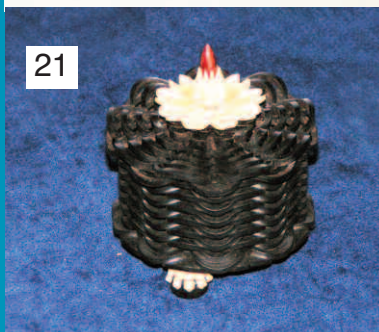
A convivial afternoon tea finished off an excellent event.

A big thank-you is due to members of the Company and our Clerk who, as a team, supported the organisation of this event – not a trivial task.

Our thanks also to our Trade sponsors who donated prizes to the event. They were: Record Power, Craft Supplies, Ashley Iles, Robert Sorby, Axminster Power Tools, Rustins, Hegner UK, My Hobby Store, Guild of Master Craftsmen and Nick Gibbs.



- 13. Tom Streeter receives his award from Sheriff Peter Cook
- 14. Winner Lady Gertrude Crawford Competition *John Edwards*
- 15. Runner-Up Open Competition *Desmond Dezelsky*
- 16. Winner Pole Turning Competition *Robin Fawcett*
- 17. Runner-Up Pole Turning Competition *Stuart King*
- 18. Winner Ray Key Competition *Tom Streeter*
- 19. Winner Junior Plain Turning Competition *Tom Streeter*
- 20. Winner Open Competition *Michael Knight*
- 21. Winner Fred Howe Competition *Steve Ellis*
- 22. Sheriff Cook with Rodney Page and his winning bowl



The medieval Turners of London

Until recently, Caroline Barron was Professor of the History of London at Royal Holloway College, University of London. She is a great expert on medieval London. Her speech at the 2010 Ladies' Dinner is reproduced below.

Medieval London was, after the Black Death had struck in 1348-9, a city of some 40,000 people - although fifty years earlier the population may have been as high as 80,000. About a third of the adult males would have been freemen or citizens of London and a number of these, but not a large number, were turners.

Although the craft of turning can be traced back to thirteenth century London and the men of the craft can be found acting together by the mid-fourteenth century, the extant records of the company only begin in 1593, the date of the earliest volume of the Renter Wardens' accounts.

The earlier history of the company has to be compiled from the detailed records of the City of London itself: the City's Letter Books and the minutes of the meetings of the Court of Aldermen and Court of Common Council.

When Roland Champness wrote the excellent history of the Turners of London, first published in 1966, this is the material that he used¹. And this is the approach of all those who write the history of the lesser crafts of London in the medieval period. Only a very few companies have surviving records from before the Reformation and only four companies have administrative records dating as far back as the fourteenth century.

Since 1966, however, other material has been made available, which consists largely of wills which were proved and enrolled in the two ecclesiastical courts in London, those of the Archdeacon and of the Bishop's Commissary.

The records of both courts survive from the last quarter of the fourteenth century but only those of the Commissary Court are complete. But between 1391 and 1569 (nearly 200 years) I have found seventeen wills of men styling themselves citizens and turners.

This is a small number (in the same period, for example, there would have been hundreds of wills of Merchant Taylors) so it is clear the craft of turners was always small in number: a specialised skill practised by a few families.

What can these wills tell us? In the first place they can locate the turners in their parishes. Remarkably, eleven of the seventeen turners lived in the small parish of St Andrew Hubbard.

Most London parishes were small since

..... for over two hundred years, the turners of London were clustered in and around the small parish of St Andrew Hubbard. They worshipped in the church, joined the fraternities there and were buried in the churchyard.

there were a hundred of them within the walls of medieval London, but St Andrew Hubbard, in Eastcheap, was among the smallest. And two of the other turners lived in the adjacent parishes of St Leonard Eastcheap and St Margaret Moses.

So, for over two hundred years, the turners of London were clustered in this particular area of London: they worshipped in the parish church, joined the fraternities there and were buried in the churchyard.

St Andrew Hubbard, like most of the medieval churches was burnt in the Great Fire of 1666 but, unlike many of them, it was not rebuilt but was united with the church of St Mary at Hill rebuilt by Wren and still there. When I visited the area I found that the parish really comprised a crossroads: Eastcheap running east west, Philpot Lane running northwards and

Botolph Lane running south to Thames Street.

The church stood at the south east corner of this crossroads where there is now a defunct branch of Citibank. The other three corners are occupied by a Post Office, a smart mens' shirt shop and a Caffè Nero.

The fact that we find that almost all medieval turners in London in the fifteenth and sixteenth centuries lived in the parish of St Andrew Hubbard, and that Philpot Lane was one of the four main streets of the parish explains, of course, why the Company chose in 1591 to lease as their first hall, a 'substantial mansion' in Philpot Lane, the heart of their community².

Wills, however, reveal not only where people lived: they also reveal family and business relationships and working practices.

So, although we only have seventeen surviving wills, from those wills we can extract the names of a further eighteen turners whose wills have not survived but who, we know, acted as executors or witnesses for their fellow turners, or were apprentices serving turner masters.

In 1456 William Ashcombe in his will left 3s 4d to his apprentice, Thomas Hamlyn who clearly completed his apprenticeship and became in his turn a

citizen and turner of London and drew up his own will in 1485. And from wills we also learn the names of the wives and children of turners and, in some cases the names of other members of their families.

Sometimes the testator specified who was to have his tools: the recipient might be his apprentice, or a relation. In 1478 Simon Tapicer, who had been a warden of the turners left to his brother's son, Thomas Eston, 13s 4d, a broad axe, a hatchet, three augurs and a bench saw, together with a pair of sheets.

These wills reveal to us a close-knit society of craftsmen, not greatly prosperous (none of the turners in this sample had any property to bequeath) but men who, with their families, lived and worked and worshipped together in the same parish of St Andrew Hubbard for

more than two centuries.

But there is a further important source of information about the lives of the medieval London turners.

St Andrew Hubbard may have been one of the smaller and poorer parishes in medieval London, and the church may not have been rebuilt after the Great Fire, but it has some of the best surviving churchwardens' accounts of any London parish. These accounts go back to the mid fifteenth century and they have been transcribed and translated recently³.

These accounts help to put some flesh on the bones, as it were, of the medieval turners. Thus we find many of the turners acting, often for years at a time, as churchwardens; contributing to fund-raising efforts (eg glazing the windows), auditing the parish accounts and signing them off.

In 1480 the same Thomas Hamlyn, who had begun life as an apprentice to William Ashcombe, served as a churchwarden in the 1480s and was paid 6d for his workmanship in making a board (stand) for the statue of St Andrew in the church, and his wife Joan was paid on several occasions 'for washing'.

Thomas left twenty shillings towards the cost of repairs to the church and Joan, as his executrix, delivered the money to the churchwardens⁴. Robert Wylkins, a turner who lived through the turbulent years of the English Reformation in 1550, the aftermath of the Protestant 'scouring' of the London parish churches, paid 20s to buy up the discarded wooden wainscot from the choir of St Andrew Hubbard.

The churchwardens' accounts of St Andrew Hubbard reveal something else about the turners' craft. The patron saint of the company is St Katherine and the badge, or emblem, of the craft is the wheel on which she was martyred.

In the medieval church of St Andrew Hubbard there was an altar dedicated to St Katherine and also a fraternity, or guild dedicated to her. William Cuffele, a turner who died in 1442, although he was a parishioner in the neighbouring parish of St Leonard Eastcheap, left a torch to burn at the early morning mass at the St Katherine altar in St Andrew Hubbard church.

This is the earliest reference to a connection between St Katherine and the Turners' craft. It seems likely that it was the men of the turners' craft (for whom St Katherine with her turning wheel with its turned spokes, was a particularly appropriate saint) who brought the cult of St Katherine to the church of St Andrew Hubbard, and they retained their loyalty to their saint even after the Reformation⁵. Indeed the Turners still honour St Katherine as their patron thus demonstrating a loyalty to her that has flourished for nearly 500 years.

Finally, there are two further pieces of information about the medieval turners of London which come not from wills, nor the churchwardens' accounts of St Andrew Hubbard but from the unpublished Journals of the Court of Aldermen and Court of Common Council.

In 1418 Henry V was besieging Rouen in the course of his successful conquest of Normandy. He needed supplies and the Court took steps to ensure that Henry's

troops were supplied with beer for which the Brewers were paid the not inconsiderable sum of £300 for 200 barrels. The carters and boatmen were also paid and the turners who supplied 2,500 wooden cups, were paid at the rate of 4s a 100, at a total cost of 100s or £5. So that was the significant contribution made by the London turners to the conquest of France.

In 1460 Simon Tapicer and William Frottesham were wardens of the Turners craft. Nothing is known of Frottesham, but Simon Tapicer was a successful turner who can often be found acting as executor for other turners.

The two men came to the Court of Aldermen on 19 January 1460 and related how at a meeting of their 'confratres' the previous Thursday Richard Ryley, a turner, had said 'anglice' (in English) 'that the day would come when poor men should rule'. For his potentially subversive words, Tapicer and Frottesham told the court that Ryley had been sent to Newgate prison.

So I would like to associate the name of Richard Ryley, the outspoken turner of 1460 in my toast to the 'Master, Wardens and Commonalty of the Mistery or Art of the Turners of London'.

Notes

1 Roland Champness, *The Worshipful Company of Turners* (London, 1966) ; revised edition by Brian Burnett (London, 2004)

2 *Ibid.*, chapter 5.

3 Clive Burgess ed. *The Church Records of St Andrew Hubbard Eastcheap c.1450-c.1570* (London Record Society, 1999).

4 *Ibid.*, pp. 67, 255

5 Champness, *Company of Turners*, p. 308

The Bodgers' Ball

The 20th annual weekend meeting of the Association of Pole Lathe Turners and Other Green Wood Crafts, (an organisation with over 500 members worldwide, with an excellent website www.bodgers.org) drew more than 240 members and their families to camp in what felt like near Arctic conditions at Stratfield Saye, near Reading, on 8th and 9th May. But the icy wind didn't put off the 40 or so who had brought their lathes with them and they treadled energetically away, generously sharing their knowledge and expertise with more timid beginners.

Turning still dominates the Association's activities, though there is a widespread acceptance that if you're going to turn on a treadle lathe then you are bound to acquire some other greenwood skills like axemanship, cleaving, shaving, and steam-bending, and to appreciate the importance of

woodland management techniques like coppicing and selective felling, known as "continuous cover" forestry. It was good to see some very young children learning the craft.



Various craft competitions were voted on by the members using the proportional representation system, which worked to the advantage of Liveryman Kathleen Abbott, and your correspondent, whose Continuous Arm Windsor chair was voted "Best in Show".

Peter Ellis nobly left his wife's hospital bedside on Saturday to be an official guest on what was otherwise a "members only" event. 'A pity,' Peter said, 'because this event deserves to be shared with a much wider audience'. He then promised to bring a "coach load" of you to next year's event!

Katie Abbott

Skinner's Hall

Office Move to Skinner's Hall

Our Gallant Clerk and his assistant are now ensconced in offices within the magnificent surroundings of the Skinner's Hall on Dowgate Hill. Interestingly the City block encompassed by Dowgate Hill and College Hill in 1736 also included the second Turners' Hall. The welcome from the Skinner's Company could not have been warmer and more helpful and the move brings Edward into close contact with the clerks of The Fan Makers and The Management Consultants, who also have offices in the same building.



The Master and Clerk within the wonderful interior of Skinner's Hall.

notorious dispute, which came to a head in 1484, The Skinner's number of precedence alternates annually with the Merchant Taylors'. Rivalry between the two companies erupted into lethal violence during the river procession of the then mayor, Robert Billesden. However he proposed an inspired solution that they should take turns to lead in procession. Then in 1516, when the first 48 companies created a fixed order the Skinner's and Merchant Taylors were confirmed as alternating between six and seven, which probably gave rise to the phrase to be 'at sixes and sevens'.

The Skinner's, who obtained their charter from Edward III in 1327, are one of the earliest London companies and one of the first twelve livery companies, known as the *Great Twelve*. As a result of a

Fortunately disputes of this nature are long gone and we Turners look forward to a long, fruitful and jolly relationship with The Skinner's Company.

New Court Assistants

The Master and Wardens are delighted to welcome two new additions to the Court of Assistants.

Andrew Sindall. Following his education at Cranleigh (where he turned his one and only bowl!) and Southampton University, Andrew trained as an accountant with Neville Russell. In 1994 he was appointed Finance Director of Guest Krieger Ltd, a Lloyd's insurance broker founded by the current Upper Warden, Ilan Krieger, who introduced him to the Company.

He became a Liveryman in 2000 and has served on the Livery Committee since 2002. Most recently, he was responsible for organising the opera evening at the Reform Club in November 2008. Married to Liz and with 4 children, Andrew lives in Sevenoaks, Kent. A keen genealogist, gardener and classic car enthusiast, and with a passion for walking in the Lake District, he loves the City, particularly its history and traditions.

Melissa Scott. Melissa Scott joined the Company in 1988, sponsored by her father, Julian Scott. She worked, initially, for the Incorporated Society of Musicians before becoming Marketing Director in her father's toiletries business.

In 1994, Melissa set up her own business, Oscar & Dehn, with 25 staff making health care and well-being products; selling them to large outlets such as Tesco and Boots as well as to smaller companies at the luxury end of the market.

Melissa sings in the London Symphony Chorus and enjoys films, the opera, entertaining and travel.

The Clerk's Notes

We have had the pleasure of raising Brian Smouha to the Livery. Brian, after Harrow and Magdalene, Cambridge, became a Chartered Accountant, from which he has now retired. He is a notable collector of treen and his other interests include music and philanthropy. He was introduced by Richard Blackburn, is married to Hana and has 2 sons.

Following a meeting for new Freemen to make their declaration, we are delighted to welcome Dennis Keeling, Derek Stimpson and John Westlake to the Freedom and hope they enjoy membership of the Company.

Lord Mayor's Show, 13th November. The Stationers' Company have offered their Hall to Liverymen and their guests for this event, with tea or coffee before the procession and a light

lunch after it. The cost is £30 for adults and £15 for children. There are full details and a booking form on their flyer, which can be found on the Turners' Company website.

