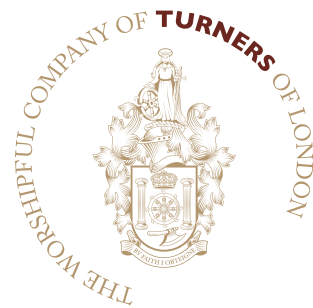


# The Turner

December 2023

Issue No. 48



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#### Front Cover

Nathanael Griffiths, 'Continuity Rings', oak, Woodturning Connect Choice Award 2023

#### Images and writing credits:

Thank you to the subjects, authors, and members of the Turners' Company and other contributors whose articles and photographs have been used in this issue.

Created by the Communications Committee



Nigel A J H Luson, Master 2023-24

It has been customary for The Turner magazine to open with the traditional Master's Letter, but as, by the time that you read this, it will be almost six months since my election, so I thought an updated missive might be appropriate. For those who did not catch it, my original letter can be found at the foot of the home page of the Company's web site.

I wrote then, and repeat now, how it can only be an honour to spend a year as the Master Turner. We are an ancient Company borne from the celebration of a precious craft, part of a community of liveries that comprise the unique heritage of the City of London. The Master's privilege is to be briefly involved with the senior elements of the livery world and to carry with others a part of the responsibility for maintaining and investing in that heritage.

In my original letter I related how I could trace a faint ancestry to an ancient 'great man' of the City in Sir John Gresham, and it remains true that the Livery loves to look back to its roots and celebrate its traditions. Like others before me, I have been quickly swept up in the whirl of

activities that come every Master's way, accepting with a wry smile being addressed as 'Master' by others vastly my senior and being sure to return the courtesy in the appropriate way. My overriding concern has been to preserve the things which we hold dear, whilst gently making space for change and development – a task made easier by the customs and protocols that experience has seen fit to put in place – our ceremonies and committees, plus the formal and informal events that bring us together.

There can be little doubt that the vast majority of liverymen today owe little to the past and much to their own sense of aspiration and purpose. People join the Livery out of a desire for fellowship and to 'give back', both through philanthropy and, in our case, support of the craft. It is a genuine pleasure to meet and chat with members from diverse backgrounds, all with experiences to share and stories to tell. Sadly, in the past year we have lost a number of eminent liverymen who embodied everything one could hope to find in a member – enthusiasm, generosity and kindness. Their names are recorded elsewhere in this edition of the magazine and they will be missed. But we can correspondingly celebrate the fact of new freemen and liverymen joining our ranks, new members being elected to Court and stepping up to chair committees, and new initiatives being taken to encourage member proposals.



The Turners' Court in session

The fact of being midway through my term as Master emboldens me to go slightly beyond the usual beginning-of-term greetings. This year is not without its challenges. Inflation means that costs rise for the Company and its events. Our response has been to do everything possible to constrain expenditure and to keep a lid on event costs. We shop around for the best value venues and have modified the calendar of formal functions with member budgets in mind. The upside of not having of own hall is the opportunity to visit others, enjoying the twin benefits of variety with the most competitive terms.

But I would suggest that we need to do more to encourage members to engage more with the Company and the opportunities that livery offer. It concerns me that quite a number of members who have joined during the past 10 years are not often seen at events or lining up to join a committee. With apologies to those who clearly are 'involved', it would be good to understand what we can do by way of encouragement and change. By the end of this year, we plan to have completed a questionnaire-type survey to help find possible answers, so please help us by replying with the 'member-perspective'.

It is also very important for us to step up the pace of bringing new people into the Company. We are one of only a few Companies these days not charging quarterage, and for that to remain viable we must be able to count on new members contributing and participating. From the privileged perch I have as Master, I get to see that there are thousands of individuals out there with the means and latent aspiration to become liverymen if only someone would invite them, so again, please open that conversation with your friends and colleagues.

If livery is about 'giving back', then the Turners' Charity has been a brilliant channel for helping to make things happen. It directs money towards patronage of the craft of woodturning in a variety of ways, with many examples mentioned in the pages of this magazine. But it goes beyond that by also contributing to other good causes and

charities, for example helping parts of the Armed Forces with youth training, pledging money to the Lord Mayor's and Sheriffs' charities and assisting our own members-in-need with benevolence. The Charity has also been the grateful beneficiary of three generous legacies in recent times, enabling it to extend its reach into particular projects for young people and community welfare. We can be proud that it has become a valuable force for good, helped by all of us.



The Masters' Livery Halls Walk 2023

Speaking of charity, I decided this year to take a break from the time-honoured Masters' ritual of 'jailed and bailed' to join instead a charity walk in September of all 39 livery halls in the company of the Masters and Consorts of 19 other Companies; the talk was unsurprisingly familiar, of how to keep the livery affordable for members and attracting new people to our ranks. The Mistress Turner and I should like to thank all those who generously sponsored us, raising a very useful £1,600 all put towards this year's Turners' Charity projects.

There have been a few other changes quietly afoot within our Company that are certainly worth a mention. One is to open more of our formal events to the spouses/partners of liverymen, out of a wish to share these special occasions with those closest to us, alongside the guests who are always welcome; our Livery Dinner in December should be a memorable

occasion in this respect, honoured by the presence of the Lord Mayor and Sheriff in the magnificence of Vintners' Hall. Another is a change of name and structure for the Craft Committee (previously the Howe Committee), making it more purposeful and aligned to the Company's role vis-à-vis the craft that we represent.

I am also pleased to see the more recent among Court Assistants taking on new roles – Jeremy Field has taken the chair of the Finance Committee and Mark Kermack that of the Charity Committee. A small innovation of my own has been to share aspects of my Master's Year on the social media that makes doing so both easy and accessible – you might like to follow the Company's stream of news on LinkedIn or X to see what I mean. My belief is that making and trialling changes is a sign of vibrancy in the Turners that show how we are active in the present and thinking of the future – a good place to be.

There are many individuals to recognise for their contribution to our Company. Firstly, the Clerk Niall Macnaughton for his patience and understanding, his Assistant Becca Baker for her organisational skill, and Terry Brazier, our Beadle who has taken no time to complete a strong office team. Of course my wife and consort Marilyn, who has been and remains an amazing support and organiser in her own right. And finally I should like to pay tribute to the new group of members that have produced this magazine, mostly volunteers who have enthusiastically picked up the baton to ensure that this colourful and vital form of information and communication carries on. You embody what being a 'Turner' is all about. For me it's a pleasure to open this edition and to lead your Company in this, its 419th year – may it flourish, root and branch.

**Nigel A J H Luson, Master 2023-24**



In August 2021 my wife, 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 blow to the family and to her many friends and wider family. We had been married for almost 40 years and made a great team - we had brought up our four children together and she had supported me throughout my professional career, as well as throughout my year as Master in 2019/20.

During her illness, we reminisced often about this remarkable year, remembering fondly the people we had met and the experiences we had enjoyed together, memories I will cherish forever. Liz had been deeply proud to wear the Consort's brooch at all the events she attended, particularly enjoying our weekend in Wells and hosting a very successful turning demonstration for all consorts at the Hurlingham Club, just days before everything changed with Covid. She was a huge support to me as I undertook the Mastership alongside a busy work schedule and family commitments. I simply couldn't have done it without her.

At one point, when it was clear she was unlikely to survive, I raised with Liz an idea I had that I would like to fund an annual lunch in her memory for the consorts of the Court and Masters Emeriti. We had often felt this group should get together more often, having so much in common

and so much to share. Whilst the Master has several years as an Assistant on the Court to prepare him or her for the Chair, the Consort receives no equivalent apprenticeship, only picking up information informally and irregularly. We felt a lunch, at which the experiences of those who have already undertaken a year as Master's Consort could be handed down to help the younger Consorts, would be of immense value.

I suggested the lunch should take place as close to Liz's birthday as possible (1st September) each year and be called The Liz Sindall Consorts' Lunch. Liz was thrilled with the idea and deeply touched that she would be remembered in this way.

On 12 September 2023, the inaugural lunch took place at the Army & Navy Club, Pall Mall, and was attended by 22 consorts. The current Master's Consort, Marilyn Luson, kindly managed the arrangements and presided over a most enjoyable meal, afterwards sharing her thoughts on the activities she and the Master had so far undertaken. With warm (and often poignant) reminiscences of Liz, the lunch was very well received, those below the Chair saying how much more prepared they felt for their time as Consort. In this, Liz would have been delighted.

'In Piam Memoriam.'

**Andrew Sindall, Master 2019-20**





The transition between Masters at each year's Election Court is a poignant moment for both the new and departing Master.

We are one of the few Livery Companies who always hold their Election Court on a religious festival, in our case Ascension Day - and we have been doing this for over 400 years. Whilst one Master ascends to his or her new role, the other descends to become the Deputy Master.

And so it was for me on 18th May after a 'short year' of fifty-one weeks, such is the church calendar. On becoming Master in May 2022, I resolved to use every one of those weeks to do as much as I possibly could to support and promote the Turners' Company in the City of London, amongst our fellow Livery Companies and across the Craft.

Over the year I represented the Company at over one hundred formal events - many with the Clerk or my wife and Consort, Christine.

They ranged from a Lord Mayor's Banquet in Mansion House to the pole lathe turners' 2023 Bodgers Ball in a muddy field near Cambridge. It was an honour to be at both, and all the many and varied events in between. These included three visits to the Headquarters of the Royal and Electrical Mechanical Engineers (REME) in Lyneham and several services in St Paul's Cathedral, the last being the Thanksgiving on the 900th anniversary of St Bartholomew's Hospital.

Two of the REME visits were to present the Turners' Company prize for the best REME battalion – in June 2022 to 2nd Battalion and in May 2023 to 4th Battalion. The third occasion was the REME Regimental Dinner in November 2022. At each of these events, foremost was the professionalism and commitment of REME to its mission, not least the critical role it is playing in our country's support of Ukraine.

Back in the City of London, our Company took part in two 'medieval' Livery Fairs at which we displayed the 'art and mysterie' of woodturning. Through polelathe demonstrations and turned items sold to raise funds for our Charity, generously made and donated by members of the Company and professional and amateur turners.

At the two-day festival in June in Guildhall Yard celebrating the life of 'London's Turbulent Son' Thomas Becket, Amy Leake gamely demonstrated in costume through typical summer weather – boiling hot one day and pouring with rain the next.



Amy Leake demonstrating polelathe turning at the Becket Pageant Livery Fair in Guildhall Yard, May 2022.

We also showcased the Turners' Consort of medieval style recorders, played by students from the Guildhall School of Music.

In September, many Turners, members of other Livery Companies and the public had a memorable day at the annual Sheep Drive across London Bridge and at the Livery Fair around the Monument. The demonstration by John Burbage attracted much attention and our stall was next

to the Bakers' Company. This led to the Master Turner and Master Baker hatching a cunning plan to jointly sell breadboards and bread at future charity events. And this is what happened - at the Lord Mayor's Big Curry Lunch on 30th March.



Past Master Baker and Master Turner Matthew Gaved showing their bread board gift to the Duke of Gloucester.

Our breadboards were made by Katie Armstrong and Dan Smith and one was presented, with a loaf, by the two Masters to the Duke and Duchess of Gloucester.

We also contributed to the record amount raised for the Red Cross at the 2022 'Jailed & Bailed'. Through the generosity of members of the Company and friends who have enjoyed Turners' Company events, I was one of the highest fundraisers. Thank you to everyone who contributed to the Red Cross through my Jailed & Bailed.

In my Master's Year we launched the Yeoman Programme for current and past winners of our three craft awards: our biennial Bursaries and annual Cockpit and QEST awards.

We now have some forty Yeoman, who we will continue to support and to maintain a closer relationship. This year we are also launching

a Professional Development Programme for Yeomen, which will be delivered by Cockpit over 13 weeks each Autumn. Our relationship with Cockpit Deptford continues to develop, and this year we supported the equipping of the new woodturning workshop.

The Turners' Company has also helped upgrade the woodturning lathes at Blackhorse Workshop in Walthamstow, and Blackhorse is now set to deliver the Company's Certificate in Turning course. I was very pleased to be able to take the course at the Max Carey Woodturning Trust in Portishead and to be the first member of the Company to be awarded the Certificate.



Matthew Gaved receiving his Certificate in Turning from the then Renter Warden, Christopher Scott.

My Master's Year was very busy at times, particularly in the lead-up to our Spring Dinner in April, for which I made the 40+ guests cheese platters of walnut; each with cast pewter discs representing the location of three City churches. My wife Christine played a key role in the production line, particularly in the final days - when she was also organising for 2023 Consorts a very successful turning demonstration (by Liveryman Les Thorne) and afternoon tea at the Dutch Church in support of the Turners' Charity.

These are just some of the many reasons why I would like to thank her for her enormous support throughout my year as Master. My enjoyment of the year also much depended on the support and kindness of our Beadle, Terry Brazier, Assistant Clerk Becca Baker and, above all, our Clerk Niall Macnaughton. To all I say, thank you.

**Matthew Gaved**  
Master 2022-23



Jay Heryet and Richard Findley demonstrating at the ETW

As the retiring Chair of the Charity Committee, I am pleased to update you on the activities of your Charity over the past year, all funded thanks to your generosity and to several bequests.

Under the leadership of Deputy Master Matthew Gaved, the Company established a new relationship with **Blackhorse Workshop** in Walthamstow, East London which is a social enterprise offering workshop access to all. They inspire new makers and creative businesses to grow with affordable studio space and the support of experts. Blackhorse is now an accredited centre for delivering the Company's Certificate in Turning and two of the Charity's lathes have been relocated there. Thanks to Matthew's involvement, a donation of £10,000 was secured for the Charity, which provided further equipment.

The Charity has continued its relationship with the **Queen Elizabeth Scholarship Trust (QUEST)**, a charity which invests in excellence in British craftsmanship, by agreeing £15,000 to fund three further QUEST scholars over six years.

Another of the Charity's relationships is with **Cockpit Arts**, a 'business incubator' for craftspeople. It bridges the gap between talent and opportunity by providing affordable studio

space and in-house business support to emerging makers. Cockpit appealed for help in raising c. £3 million for a major refurbishment project, including the development of a new 'wood hub'. The Charity agreed to make a £10,000 donation, from two legacies, to buy equipment for the new 'wood hub', and a further £1,500 to fund a 'wood hub manager' over the next three years. The facility opens in December 2023. The Charity is also providing studio space from January 2024 to Dave Evers, a pole lathe turner who will use his time at Cockpit to further develop his turning skills.

The Charity has also developed the **Yeoman scheme** under which previous winners of Company training awards are invited to become a 'Yeoman' in the Company and receive further support and a chance to network. The Charity is very grateful to an anonymous benefactor which has allowed the Charity to provide over £5,000 a year to support the scheme over the next decade or so.

Another 'first' saw the Charity support two **Emerging Turners' Workshops (ETW)**, organised by the Register of Professional Turners. The first was held at the Max Carey Trust in Portishead in September 2022, with 18 young

professional turners learning new techniques as well as business and networking skills. The success of this event led to a second being run in August 2023 in Mirfield, near Leeds, for 17 young tuners, almost half of them female which demonstrates the wide appeal of the craft.

An award of £2,900 was made to **Countryways**, a community wood-turning and craft centre in Buckinghamshire, to buy a new lathe for their expanding centre. A further grant of £2,000 was made to a student musical instrument maker at **West Dean College**, to assist with her fees. West Dean College is the only institution in the UK providing this kind of vocational training.

Our support of **City events** included a donation of £1,000 to Wren 300, a charity marking the 300th anniversary of the death of Sir Christopher Wren, to help train craftspeople to repair City churches. We also offered a day's tuition with Carlyn Lindsay worth £250 as a prize in a Lord Mayor's fund-raising event – the drama 'Forever Trial and Error' at the Old Bailey – as well as commissioning ten breadboards which were sold, with bread provided by the Bakers' Company, at the Lord Mayor's Big Curry Lunch in support of Armed Forces charities. As is customary, several small donations were also made to Armed Forces charities, St Paul's and Bart's Hospital.

I hope the above gives you some idea of varied support to the Craft, the City and Armed forces that the Trustees and members of the Charity Committee work hard to deliver. This is only possible because of your generosity, so from all the Trustees, the Committee and of course, our awardees and recipients, may I say a very big THANK YOU!

Paul Logan

Renter Warden



Alan Williams, "lucky programme" winner of the Turning Day with Carlyn Lindsay donated by the Turners' Company at Forever Trial & Error

## A BIG WELCOME TO OUR NEW YEOMEN

Darren Appiagyei, Emma Cook, Steve De St Croix, Florence Hamer, Louise Hibbert, Ruth Murchie, Chloe Robertson, Nathan Savory, Dennis Wake, Zoe Worton, Maggie Wright.

## TURNERS' BURSARIES JUST KEEP ON GIVING



Binh Pho and Joey Richardson. 'Shadow of the Turning' auction. Greystone Mansion Los Angeles

Master's Steward **Joey Richardson** received a Turners' Company Bursary Award in 2005 to train with Binh Pho, a critically acclaimed artist, known for his expansive approach to turned work in wood.

The bursary award allowed me the privilege of training with Binh Pho in America. It was truly inspirational working in his studio under his watchful eye. For twelve years I was fortunate to have Binh as both a mentor and a friend. I would not be the woodturner, artist and tutor I am today without him, and I feel very privileged to have had the opportunity to have worked and collaborated with him.

In 2017 I visited Binh. It was heartbreaking to see him so ill, but he was so positive he could beat the cancer. He gave me a blank vessel to work on, our next collaboration. Sadly, two weeks later Binh died. His vessel sat in my studio for six years, an empty soul. Binh left a legacy of his artwork, a legacy of love, warmth and joy but his greatest legacy is the number of people he has tutored, mentored and inspired. His passion and devotion have taken the woodturning world to a new dimension and one I felt impelled to continue in his honour. However, it took six years before I was able to work on his piece, the loss felt so great.

Using both Binh's and my own techniques and styles I paid homage to this great artist. Taking inspiration from his whole life, his escape from Vietnam, his family and his art, 'Destiny of Y' was created. I have used symbolism and narrative from Binh's last travelling exhibition and book 'The Shadow of the Turning', of which I was fortunate to be one of the collaborating artists.

Sadly 'Destiny of Y' is the last collaboration, but no piece could contain more respect, emotion and love. It was displayed and auctioned at the

American Association of Woodturners (AAW) symposium in June in Louisville, Kentucky, and raised \$5,100. Some of the funds raised will benefit the AAW's further education and training programme for the next generation of turners. I am truly grateful to The Turners' Company for bestowing me the bursary and thrilled it continues to give.

Joey Richardson

Master's Steward

Learn more: [binhpho.com](http://binhpho.com), [joeyrichardson.com](http://joeyrichardson.com)



Destiny of Y, 2017-2023

Joey Richardson, Lincolnshire | Binh Pho, 1955-2017

Boxelder, sycamore, acrylic paints

10 x 4.5 x 5.5 inches

## LIVERYMAN NICHOLAS FISHER – DEPUTY LIEUTENANT



I was very honoured to be appointed a Deputy Lieutenant of Kent in June 2023. I am not the only current member of the Company to be or have been a Deputy Lieutenant.

The County Lieutenancies date back to the late mediaeval and Tudor period. The Lord-Lieutenant of each County is the personal representative of the Monarch in that County and is supported in that role by his/her Deputy Lieutenants. Technically each County is permitted one DL per 25,000 head of population.

In Kent, the aspiration of the Lieutenancy is to support The Monarch in celebrating Kent, its unique history and culture, to serve its communities and to contribute positively to the future.

The position covers the whole County, but I liaise primarily within the communities that I know and also where I live. This concept is so that we are the eyes and ears of the Lieutenancy in our own area. I am notionally part of the Tunbridge Wells Local Authority area because I live in a village within the area. I do not take part in political life or issues because the Monarchy is apolitical.

Although the role can be wide-ranging the role is best known for the following: we advise on events that potentially may warrant a Royal visit, can be involved in honours nominations, and can put forward individuals for invitations to Buckingham Palace Garden Parties. We are also involved in Citizenship Ceremonies where we have a speaking role, amongst other duties. In Kent these are held in Maidstone and Rochester. These are very rewarding especially for those receiving their citizenship. We are also involved in the granting of the King's Award for Voluntary Service for relevant organisations. We give talks to schools about the role of the Lieutenancy and try to take part in community events, but not always in an official capacity.

Deputy Lieutenants also represent the Lord-Lieutenant on behalf of His Majesty if the Lord-Lieutenant cannot attend an event in person. For example, on Remembrance Sunday this year I shall be representing the Lord-Lieutenant/His Majesty the King at one of the many remembrance services taking place in Kent. In a similar way we can also be in attendance when there is a visit by a member of the Royal Family.

It is an extremely interesting role and very humbling to be part of a long and important tradition.

Nicholas Fisher

## PAUL LOGAN, OUR RENTER WARDEN – AND A FIRST RESPONDER

Having moved to the Eden Valley in northeast Cumbria some two years ago, Renter Warden Paul Logan and his wife Karen have recently joined the ranks of the Northwest Ambulance Service's Community First Responders (CFRs). Following a community appeal for more volunteers, they have joined a local ten-strong team, covering some six villages over an almost 100-square-mile area along the Pennine fellsides. Paul and Karen are trained and equipped to deal with the most serious life-threatening emergencies including cardiac arrest, heart attacks and strokes. They carry a defibrillator and oxygen and can monitor basic physiological functions. Being some 10 miles and 20 minutes from the nearest ambulance station, a prompt response by CFRs really can make the difference between life and death. As volunteers, they are asked to be available for a minimum of four hours per week, although most CFRs do a lot more than that. They 'sign on' to be on-call via a phone app, which also sends them details of incidents and map directions. The team receives an average of 5-6 incidents per month, although the past few months have been unusually quiet. Paul and Karen are still awaiting their first call-out!



QUEST, the Queen Elizabeth Scholarship Trust, and the Turners' Company have a long-standing relationship, of which we are very proud – and grateful. For those of you who are reading this article and who are perhaps not aware of QUEST, or the relationship that we share, here's some background.

QUEST was founded in 1990 by the Royal Warrant Holders' Association to mark the 90th birthday of Queen Elizabeth, the Queen Mother – hence QUEST. For over 30 years, the charity has been funding the training and education of talented and aspiring craftspeople – many becoming leaders in their field – granting almost £6 million to over 800 individuals, representing a huge variety of crafts, from the traditional to the contemporary.

QUEST Scholarships represent the highest standards of craftsmanship in the UK, and we will continue to support those individuals on their journey to excellence.



Ash + Plumb vessels

However, we believe that it is essential to build a new and diverse pipeline of creative and craft talent and over the past 12 months QUEST has been developing new programmes and partnerships focused on young people and diversity, ensuring the widening of access and opportunities to inspire and train future generations of professional craftspeople.

In July this year, we introduced an Emerging Makers Grant, specifically aimed at early-career makers, helping them to hone and develop their craft skills. It is an area that we will continue to develop over the next three years and beyond.

As well as the programmes to provide individual support, in November 2022 QUEST launched a partnership with the National Saturday Club to introduce 13-16-year-olds -- many from under-represented and disadvantaged communities -- to craft and making skills. Four 'Craft&Making' Pilot Clubs were introduced in January 2023, with a further three scheduled for this Autumn, rising to ten over the next few years.

The Craft&Making Clubs provide transformational opportunities for young people to build their skills and develop confidence, as well as discovering clear pathways of progression into their chosen fields – thereby unlocking hidden potential. Craft and making, as we know, is an inherently interdisciplinary subject; it uses creativity, design, technology, science, a lot of problem solving – and, of course, hand-skills.

Returning to QUEST and the Turners' Company, there are in fact currently three QUEST Turners' Company Scholars: Jack Darach (2016) and who is the maker of the Pepys' Recorder which the Company launched in 2022 as part of its support for musical instrument heritage; Eleanor Lakelin (2018) whose scholarship supported Eleanor's ambition to develop larger-scale forms (she exhibits internationally and in 2021 had one of her larger pieces purchased



Jack Darach, recorder



Eleanor Lakelin. Photo: Alun Callender Cockpit Arts

by the V&A, London); and Barnaby Ash (2022), whose work with Dru Plumb, creating unique sculptural vessels, is currently part of a group exhibition at the renowned gallery Hauser & Worth in Bruton, Somerset.

The relationship with the Company continues with a pledge to support three further Scholarships over the course of the next three to five years, and we are grateful for that continuing support. We look forward to being able to award more QUEST Turners' Company Scholars so that, together, we can continue to provide transformational opportunities to individual craftspeople to enhance their skills. This furthers their careers whilst strengthening the UK's craft sector, which itself contributes so much to the economy.

Deborah Pocock LVO

CEO, Queen Elizabeth Scholarship Trust



Eleanor's piece at the V&A



Master Wax Chandler & Master Gardener

**HONORARY LIVERYMAN DAME FIONA WOOLF DBE, MASTER WAX CHANDLER**

It is a proud first for the Turners' Company to have an Honorary Liveryman and her Consort appointed as Masters of other Companies within weeks of each other. Dame Fiona Woolf DBE is the current Master of The Wax Chandlers' Company and Nicholas Woolf OBE is the Master of the Gardeners' Company. Dame Fiona was the Lord Mayor of London for the year 2013/14 as the 686th Lord Mayor, and only the second woman to hold the role since 1189.

Dame Fiona says, "as you might imagine, I am very pleased to be simultaneously the Master Wax Chandler – think bees, natural habitats, biodiversity and care for the environment – and the Mistress Gardener. We have a great partnership in Pollinating London Together. However, I remain as thrilled as ever to be an honorary Turner. Part of the Wood Group, the Company provides so many opportunities to meet turners and see the wonderful output of their extraordinary craft, so much of it reflecting nature, biodiversity and the care we must take of the environment."

**THE TURNERS' COMPANY ARE SUPPORTING THE POLLINATING LONDON PROJECT**

For further information, please go to [www.pollinatinglondontogether.com](http://www.pollinatinglondontogether.com)



**FABERGÉ SUPPORTING THE CONSERVATION OF FOREST ECOSYSTEMS WITH THE BEE SURPRISE LOCKET**



**FABERGÉ X PRINCE ALBERT II OF MONACO FOUNDATION**

News from Liveryman Sarah Fabergé

"I am delighted that we are partnering with the Prince Albert II Foundation in the launch of our new FABERGÉ Bee Surprise Locket. Fabergé's nature studies are a significant part of our history. Today, bees, such small creatures, play a significant and integral part of our survival". - Sarah Fabergé, Director of Special Projects and Founding Member of The Fabergé Heritage Council.

Fabergé are pleased to partner with the Prince Albert II of Monaco Foundation on the launch of this special locket and for every piece sold we will donate \$1,350 to the Foundation, to finance actions of its Forests and Communities Initiative (FCI) that has been launched, alongside renowned partners, to support the conservation of forest ecosystems through the action of indigenous peoples and local communities and the development of a supportive network of actors providing a range of multidisciplinary expertise.

This Heritage Yellow Gold Diamond & Guilloché Enamel Bee Surprise Locket celebrates our passion for surprise and showcases complex traditional techniques, such as the delicate art of guilloché enamelling and hand-engraving. Crafted in 18k Yellow Gold and painted with a peach coloured guilloché enamel, the little bee itself is painted in black and orange lacquer and sits upon a yellow agate stone platform, with subtle honeycomb engraving. The outer case of the egg locket features 15 round brilliant-cut white diamonds.

Peter Carl Fabergé's company often combined hardstones with precious metals and coloured gems, seamlessly integrating each with the other to produce miniature works of art.

For more information or to book a virtual or in-person appointment, please contact [sales@faberge.com](mailto:sales@faberge.com).



The AWGB is an international non-profit making organisation founded in 1987, dedicated to the advancement and promotion of woodturning. It acts as the national body to advise and communicate with publications and other media to foster a greater public awareness of the turners' art and craft. It also provides education, information and organisation to those interested in woodturning at all levels.

Today the membership is over 3,000 made up of individuals, corporate members and woodturning clubs. It has 63 fully affiliated clubs where all the club members are individual members of the AWGB, and 68 associated clubs. The AWGB is very dependent on the woodworking trade and invites the trade to support them as Corporate Members.

The AWGB is organised at national level by an elected Executive and at branch level by local members. The AWGB is a registered charity and has 15 trustees. Each trustee is a director of the Charity, these include nine general trustees, five regional representatives and an Executive President - all volunteers. The Trustees are elected by the membership, apart from the President who is elected by the Executive. The President, who at the moment is the Turners' Company's very own Master's Steward Joey Richardson, is not normally involved in the day-to-day running of the charity.

**Education**

One of the main areas that the AWGB is engaged in is education, which is done under seven headings:

**Member Training workshops:** Members can apply for a workshop which has been pre-arranged or to request a workshop on a specific subject. We try to offer a varied programme but if a topic is suggested and there is enough interest, then the Association will try to organise a suitable workshop. Workshops are usually presented by professional woodturners. There is no fixed charge, but members are encouraged to make a voluntary donation to the development fund which goes towards putting on more workshops.

**Masterclasses:** Masterclasses are designed for those who want to take their skills to the next level by taking a course with masters in their field. The courses are only available to AWGB



AWGB Member Training Workshop

members and are heavily subsidised as part of our members' benefits package.

**Certificate in Woodturning:** Together with The Turners' Company, the AWGB has agreed to sponsor members up to £250 per person to complete the Certificate course (the number of candidates each year is dependent on the AWGB's budget). The course is run and administered by the Turners' Company.

**Demonstrator training:** A one-day course helps would-be demonstrators understand what is required and gives them the confidence to take their first steps into demonstrating their turning skills. Each course is for four members, and they are held at various locations.

**Tutor training:** We have designed a "Let's Teach Turning" course to give turners who offer tuition some assistance in teaching the basics of woodturning. It is an online course with a face-to-face assessment at the end. Successful candidates are awarded the AWGB Approved Tutor badge and a certificate.



Nikos Siragas at the Association Woodturners of Great Britain Seminar 2022

**Youth training:** The AWGB Development Fund and The Turners' Company sponsor the Youth Training Programme and cover all costs. Training workshops are held at either a professional turner's workshop, a club or training centre. The number of students at each event varies. We try to provide one trainer for each two students to ensure they are well supervised and have every opportunity to advance.

**The Ray Key Bursary Award:** This is a new initiative and is open to all ages. It provides an extended package of training and support for turners who have been identified as budding prodigies or showing great promise. The support could take the form of training, mentoring or other support tailored to the individual. Each award is up to £750 but this could be extended if the reviewing panel decide it is justified.

**Grants**

All grant applications are scrutinised by the Grant Sub-Committee. Both clubs and individuals are eligible to apply to help pay for a demonstrator at a club (up to £300) or to cover the cost of an event such as an open day or mini seminar (again up to £300).

Discretionary grants to individuals are made from time to time which are funded through the Nina and Roger Stewart Charitable Fund.

**Shows and Seminars**

Throughout the year, the AWGB attends many woodturning and craft shows around the country. These help to promote the Association, gaining membership and recognition. The AWGB International Seminar which is held biennially at Yarnfield Park in Staffordshire is probably the main shop window for the Association. Here, turners from around the world gather to see demonstrations by international turners and to share ideas and information with each other. At the event there is also a trade area where Corporate Members can have a stand (free of charge) to show their wares to delegates.

**Co-operation**

The AWGB liaises with the Craft Committee of the Turners' Company, as do the Register of Professional Turners, the Society of Ornamental Turners and the Association of Pole Lathe Turners and Green Woodworkers. This allows the different turning associations to co-ordinate ideas about promoting turning. The AWGB finds the support of the Turners' Company extremely helpful and values its insights and awareness of the greater picture, which is the craft of woodturning.

Roger Cutler, AWGB Vice Chairman

## THE CROSS OF WALES

A commission by the Goldsmiths' Company For His Majesty King Charles III



Darren Crisp & His Majesty King Charles III

*Darren Crisp, woodturner, artist in wood and tutor, member of the Register of Professional Turners, Freeman of the Worshipful Company of Turners and Scotland representative of the Association of Woodturners of Great Britain, tells us about his historic contribution to The Cross of Wales. Photographs are courtesy of the Goldsmiths' Company, Ralph Nisbet Photography & Darren Crisp Photography.*

As most woodturners know, commissions can be a wonderful opportunity to work on bespoke projects. So, when I received a call from a gentleman in September 2022 asking if I would be interested in undertaking a collaboration, I was intrigued. A week later, internationally renowned master silversmith Michael Lloyd was sitting in my kitchen having a coffee and explaining that he had been given a commission by the Goldsmiths' Company of London on behalf of the then Prince of Wales, Prince Charles. It was to be a gift to

the Church in Wales to mark its centenary. To say I was surprised is an understatement and the opportunity to work on such a prestigious commission was humbling.

The Cross was designed with The Prince of Wales' longstanding environmental priorities in mind, so it was to be created from silver sheet produced from recycled bullion provided by the Royal Mint at Llantrisant. The core of the Cross and the shaft were to be made from seasoned windfall Welsh oak. The cross itself would be removable and have a stand made from Welsh slate. The shaft would be in three pieces to be stored in a bespoke wooden box for storage and transport.

Michael left me with the design drawings, the timber and the silver couplings he had made. My first task was to provide various colour and finish samples using offcuts of the timber to be used in the Cross. The first process was to turn some simple spindles and treat the wood with a preservative to prevent insect attack and fungal decay. The brief for this was quite open so I made various colour and clear options: clear waxes and lacquers, ebonizing using multiple treatments of traditional iron acetate, coloured hard wax oils and traditional ink stains.

I started thinking ahead. There was a possibility the Cross would be used for hundreds of years so I wondered how the wood and silver would react over time with the different finishes and treatments I was considering. I contacted experts and did my own research on substances so I could confirm the chosen finishes would not react with other components.

As time passed, the commission grew into a much bigger project than we could have imagined. In November 2022 His Majesty The King hand struck the 'King's Mark' onto the Cross, the first time in history that a monarch has applied the 'King's Mark' (leopard's head). Then came news that, in a significant ecumenical gesture to mark the Coronation, Pope Francis gifted to His Majesty fragments believed to be from the True Cross on which Jesus was crucified and these fragments were to form part of the new Cross of Wales. Going forward the Cross of Wales was to be shared between the Anglican and Catholic Churches in Wales, which I believe is a first for a sacred religious object.



With all this in mind I began work on the three spindles that make up the shaft -- no pressure! Each has a shaped detail at the top and is tapered with a spigot at each end which fits snugly into the silver sleeves. Finally, the shaft and core of the Cross were treated with a black light fast ink stain. I made two baths from perspex to minimise waste and submerged each piece for 30 seconds per coat, wiping off any excess and allowing time to dry. The first five coats were undiluted stain to get the desired colour, followed by four coats with 20% melamine lacquer added. The final coat was melamine lacquer with 20% stain added. I then delivered the finished woodwork to Michael for the Cross to be assembled.

Shortly afterwards, I received more news. The Cross was going to lead the Coronation procession at Westminster Abbey on 6 May, and I was invited to the Coronation Garden Party at Buckingham Palace just three days before the big day.

I was delighted to be invited to meet His Majesty in person to discuss the project. Of course, I accepted instantly. It was an honour to be introduced to King Charles who, to my surprise, knew all about the Cross. We talked about him stamping the silver and that it was going to lead the procession at his Coronation. He seemed very proud of it. It was a day I will never forget.

What started as a wonderful opportunity for a humble woodturner to be part of a prestigious collaboration developed into a truly historic commission. From incorporating fragments of the Relic of the True Cross donated by the Holy See to witnessing the crafted Cross itself leading the

Coronation procession at Westminster Abbey, this was truly a once-in-a-lifetime opportunity.

It has been an honour and a pleasure to work with Michael Lloyd on this collaboration for His Majesty King Charles III.

Darren Crisp  
Freeman

<https://www.darrencrisp.com/>



Did you make it to Woodturning Connect at Pewterers' Hall in October? If you did, you will have seen something special. If not, you missed a wonderful exhibition of woodturning which this article will try to describe.

Woodturning Connect was the name we gave to a unique event combining the biennial series of competitions organised by the Turners' Company with a first-ever exhibition of pieces turned by our finest turners to a particular theme - the Coronation of King Charles III.

Guests and visitors were first greeted by the table displays of the nine competition categories that we offered, ranging from the traditional to the new (a Master's Mixed Media class), plus stands of Association of Woodturners of Great Britain (AWGB) categories and Register of Professional Turners (RPT) pieces. Pre-judged by the panel, the winning pieces were indicated but the overall standard was exceptional, with many items marked up for sale and snapped up by admiring visitors.

The second part was the Master's Exhibition upstairs, a serious exhibition rather than competition, designed to showcase the very best of modern woodturning. Twenty-one of the country's leading turners were personally invited to submit a piece taking inspiration from the Coronation, and the resulting pieces were simply stunning - all totally unique, representing countless hours of work and as varied as one could wish for. The brief they were given was to interpret the theme with respect and creativity, working primarily from wood turned on a lathe, but open to blending the core with other materials, techniques and finishes. The resulting pieces were an impressive display of modern craftsmanship and conveyed a telling story of how an ancient trade remains a living part of our artistic heritage in the modern era.

The display was all the more eye-catching for the smart, modern and well-lit display cases which transformed the grand Court Room of Pewterers' Hall, each piece accompanied by a short bio of the maker and an explanation of its connection to the brief. The invited exhibitors comprised of established professional turners alongside emerging makers, including winners of previous years' competitions. Many were present to talk about their pieces, and all our guests paid tribute to the skill and artistry on display.

On the first evening we offered a Reception to guests and members, including visiting Masters, Consorts, Members and senior representatives of arts organisations. The Prime Warden's Consort of the Goldsmiths' Company wrote to me afterwards saying how she was 'bowled over' by the 'creative and imaginative' makers of 'astonishing works of art' - high praise indeed, and there was much more in the same vein. On the second day over 800 members of the public came through the doors and took away a fine impression of what our Company stands for.

To recognise the quality of turning on display, we also invited two representatives of the V&A museum, the UK's ultimate arbiter of creativity and design, to view the pieces exhibited with a curator's eye; they bestowed the 'Choice' award on the 'Continuity Rings' created by Nathanael Griffiths. There was also an informal public vote for attendees' favourite item on display, which was picked up by Carlyn Lindsay with her '21st Century Orb' - another beautiful piece amongst so many.

We can take away lessons from Woodturning Connect. We have raised the bar of the quality of exhibiting and clearly can showcase the craft at an impressive, eye-catching level. The use of mixed media - combining turned wood with other materials - joinery skills and advanced finishing is taking the range of work to new levels. This challenges the makers and attracts the collectors, and we see valuations and asking prices reflecting this.

I should like to thank the organising committee for bringing the 2023 edition of Woodturning Connect to fruition, singling out for their extraordinary hard work Assistants Andy Ewens, who led the team, Mark Kermack for arranging impressive facilities and displays, and Master's Steward Joey Richardson, who led the exhibition side and produced a beautiful catalogue of the pieces. Other mentions to Assistant Ian Adkins (volunteer coordinator), Deputy Master Matthew Gaved (ticketing), Stuart King (photography), Gary Rance and Simon Hope (judging panel), and of course Assistant Clerk, Rebecca Baker (administration, sales and introducing the V&A curators), and our Clerk Niall McNaughton who undertook so many tasks. I hope others will join the team that now starts to move its attention towards the next Wizardry in Wood in 2025.

**Nigel A J H Luson** Master Turner 2023 / 2024

## V&A CURATORS GIVE THE TURNERS' 'CHOICE AWARD' TO A YOUNG TURNER

At the Company's landmark exhibition 'Woodturning Connect' in October 2023, we invited twenty-one leading wood artists to create pieces that reflected their interpretation of the Coronation. We then asked two curators from the Victoria & Albert Museum to make their 'choice award' and they decided to apply three criteria: the artist's interpretation of the subject, their skill in execution and their innovation in the use of materials.



The award went to **Nathanael Griffiths** a 20-year-old turner from Cheshire. His piece 'Continuity Rings' is a sculpture of four interlocking toruses in oak, representing the four nations of the UK with the circular shapes reflecting the enduring nature of monarchy. Nathaniel used 2,048 segments of wood in the piece, which he says represent the rich diversity of people in each nation.

Nathaniel began turning at the age of 13 and two years later won the Young Turner of the year award from the Guild of Master Craftsmen. He has exhibited at the Royal Academy's Young Artists' summer shows and was a runner up at the Company's 'Wizardry in Wood' competitions in 2021. In 2022, he received a bursary from the Company to undertake further training. As we went to press, he was competing in series 3 of 'Britain's Best Woodworker' on Channel 4.

We are extremely grateful to V&A Curators Nick Humphrey and Laura Chase for the time they took at the exhibition to make the Choice Award, their interest in woodturning has been piqued and both have said that they are looking forward to Wizardry in Wood 2025.



**Nick Humphrey** is Curator, Furniture and Woodwork 1300-1700 at the Victoria and Albert Museum. Before joining the V&A in 1994

he worked for the National Trust and at Burghley House, Lincolnshire. He has published various articles and papers in relation to his contributions to the V&A's galleries covering Britain 1500-1900 (2001) for which he was the Tudor and Stuart curatorial lead, Medieval and Renaissance (2009), Europe 1600-1815 (2015) and the Dr Susan Weber Gallery of Furniture (2012), of which he was co-curator. He serves as Bursary Secretary for the Regional Furniture Society.

**Laura Chase** is Curator of Sculpture, 1800-Now in the Decorative Arts and Sculpture Department at the Victoria and Albert Museum. Her research focuses on women sculptors, with a particular emphasis on underexplored materials. She received an MA in Curating from The Courtauld Institute of Art and previously held roles at Tate Britain and The Royal College of Music Museum. She has curated exhibitions at The Courtauld Gallery, the Sørlandets Kunstmuseum in Norway, and the Foundling Museum.



### Carlyn Lindsay, The 'People's Choice'

**Carlyn Lindsay**, known for her striking laminated pieces, trained at Wolverhampton School of Art and has a BA (Hons) in 3D art and design. She is a full-time designer-maker. Her piece '21st Century Orb' is Carlyn's hand turned and laminated interpretation of one part of the Crown Jewels. A lidded box comprises seven elements representing the continents of the world, and 195 separate pieces represent the countries which make up our world today. The hemisphere laminations play on latitude and longitude. The north pole finial with its flare of light, and an equatorial silver band, symbolise the concept of 'holding our world together'.





Carlyn Lindsay receiving the 'People's Choice' Award



Nathanael Griffiths with Nick Humphrey and Laura Chase V&A



1



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3

## MASTER'S EXHIBITION 2023

- 1 Continuity Rings by Nathanael Griffiths
- 2 21st Century Orb by Carlyn Lindsay
- 3 The Next Move by Maggie Wright
- 4 Monarch by Mark Sanger
- 5 Vision by Joey Richardson
- 6 Celebration Coach by Gerry Marlow
- 7 The Coronation Muscinae Capsule by Louise Hibbert
- 8 Oak, the king of woods connecting the ages by Greg Kent



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9 The Morning after the Coronation by Nicholas Edwards 10 A celebration in red, white and blue by Reg Hawthorn 11 Defender of Faith by Mick Hanbury 12 Imperial Crown Chalice by Ash and Plumb 13 The Crown on the Flame by Jack Darach 14 Nature's Orb by Roy Weare 15 Wine Fountain by Andy Mason 16 Heart and Crown by Robert George 17 The Witness by Sally Burnett 18 Reflecting the Coronation Staff by Stuart Mortimer 19 Thorns and Strings by Arturo Soto 20 Future by Margaret Garrard 21 Emerging Silver Shoots by Simon Hope



18



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21



COMPETITION	PRIZE WINNERS	PRIZE
Master's Mixed Media	Stuart Mortimer Gerry Marlow Arthur Kingdon Rodney Page	First Prize Second Prize Third Prize Commended
Felix Levy	Ethan Philips Rodney Page Stephen Spanyol Gerry Marlow Andrew Mason	First Prize Second Prize Third Prize Commended Commended
AWGB Senior	Margaret Garrard Roy Weare Rodney Page Stephen Madden Peter Leach	First Prize Second Prize Third Prize Commended Commended
AWGB Junior (Ray Key)	Oliver Secker	First Prize
Bert Marsh Company	Andrew Mayer Bob Sheppard Christopher Scott	First Prize Second Prize Commended
Bert Marsh Certificate	Mark Barton Jane Parker Mark Barton	First Prize Second Prize Third Prize
H E Twentyman	Gerry Marlow Maggie Wright	First Prize Commended
Fred Howe	Arthur Kingdon Gerry Marlow	First Prize Commended
Lady Gertrude Crawford	Malcolm Thorpe John Crook	First Prize Commended
Pole Lathe	Matt Whittaker Geoff Hannis Matt Whittaker	First Prize Second Prize Third Prize

Opposite Pictures:

- 1 Piece by Matt Whittaker
- 2 Piece by Ethan Philips
- 3 Piece by Margaret Gerrard

- 4 Piece by Oliver Secker
- 5 Master's mixed media competition
- 6 Oliver Secker receiving the AWGB Junior award from Upper Warden Christopher Scott

## A CONVERSATION WITH SIMON HOPE

*The Company bestowed the honour of Freedom by Presentation upon Simon Hope in 2023. Helen Wells, a member of the Company's Communications Committee, caught up with him recently.*

**Helen:** I'm delighted to be in conversation with Simon Hope, Bursary winner 2008 and Freeman by presentation in 2023. Simon, your trajectory into working with wood and becoming a turner is perhaps an unusual journey and takes us right back to your teenage years. How did you first experience the joy of woodworking?

**Simon:** Well, unhappily I was sent to a boarding school in Devon at the age of 11 but it turned out to be a positive experience as they really encouraged pupils to engage with traditional crafts like woodwork and metalwork which was so exciting for me. I had never had the chance to do any like this before. I was immediately drawn to wood turning, I don't quite know why, and was fascinated by the lathe they had in the workshop. So it was there that I acquired the woodturning "bug" that has been mine for life. I remember vividly that when I left, my teacher urged me not to take it as a career path! I'm afraid I didn't listen, and I think he might be rather surprised to see me now! It was, therefore, in Devon and as a teenager that I found that woodturning was in my blood and decided that it was what I was going to do one day. I found it fulfilling and I truly enjoyed the hands-on experience. I suppose you could say I fell in love with the craft aged 11!

**Helen:** Simon, I understand that another formative experience for you was with the Royal Engineers with whom the Turners are connected. How did that feed into your life?

**Simon:** Well, apart from the self-discipline that the army teaches you, my journey from sapper to woodturner was really by accident. I was clearing some landmines in Bosnia and while doing this, I was caught in a freak snowstorm, minus 30 degrees with the wind chill, for three or four days and I suffered from irreversible frostbite. So, I was medically discharged and found myself outside the army and not sure now what career path to take. I was after all pretty much unqualified in most things apart from clearing land



Simon Hope

mines and blowing up bridges! However, I was then very much drawn back to my early years of wood turning and so, with what monies I had, I started a small woodturning shop importing specialist timbers from Australia. Enjoying this new avenue simply catapulted me back into the world of wood turning and it has been my living ever since. I suppose, if you look at it, the drivers for me were a combination of inclination and necessity. I had to earn a living but coming out of the army, I found myself literally "turning" back into the world of woodturning because it was something that I had found satisfying and fulfilling. So, I there I was running my shop and allowing my skills to grow at the same time.

**Helen:** When we were talking informally last summer, you shared that you had pursued a rather niche wood-working talent where turning and instrument making came together – making bagpipes! How did you find your way into this very specialist realm? I can't imagine there are many pipe makers.

**Simon:** Well, it was in part at least, a practical decision. I knew early on that making a living as a turner would be a tough call. I had income from the shop, and I was also travelling round doing craft fairs, teaching and demonstrating. But I felt that I needed something else. It so happened, that I was introducing a student to the skill of woodturning because he wanted to make himself some pipes. While teaching him, I became fascinated myself and discovered the sheer pleasure in making these instruments where 90% of the instrument is turned. Working with him and then on my own, I decided to make Scottish small pipes. It took me a good couple of years before I had mastered getting them into playing instruments. But it was worth it, because for probably eight years I found myself selling them around the world. In the end, I think I was supplying about seven other bagpipe makers with leather bellows and parts for their pipes. I must have turned hundreds of sets in this period and sent them everywhere from Scotland to New South Wales!

**Helen:** I've never met a bagpipe maker before so I hope that one day I'll hear some of your pipes played! Now, in addition to honing that extraordinary specialist talent, you also became the youngest member on the Register of Professional Turners at the tender age of 26. What, at this point in your career, was your craft focus?

**Simon:** Well, as I suggested before, the focus had to be to earn a living, and I know it sounds one track and single minded, but very early on, I just determined to be the best I could at my craft. So I set about building skills and finding my niche which, as I said, led to the bagpipes. Making a living from that then allowed me to develop as an all-round turner.

**Helen:** Now as a professional turner, I understand that you are, and always have been, very concerned with tools and equipment.

**Simon:** Well, because I was making bagpipes, I started to make my own tools because I couldn't always get exactly what I needed to achieve the finish or the task that I had in mind. I had a metal working lathe on which I was essentially self-taught because I needed it for the pipe making. But I actually found myself using the lathe for making my own tools for specific jobs. Then

I found that going around the country doing demonstrations, more and more people were noticing my tools and asking where they could get them. So it proved a natural step into making and selling tools for other woodturners. Fast forward ten or fifteen years, and I have an extensive range of tools which I sell around the globe. I can't meet the demand on my own, so I now employ five people who help with this business.

**Helen:** So, not only have you diversified but you are actually a craftsman of tools for other craftsmen to use through your experience of knowing what tools need to do.

**Simon:** Yes, because although some tools are straightforward, for example one bowl gouge is much like any other bowl gouge, there are some highly specialist tools that I've designed to do very particular jobs. Even in some of the basic ranges of my tools, I've incorporated ideas or materials that make them easier or more effective to use. I suppose the applications that I found I wanted myself as a turner inspired me to put these ideas into the tool manufacturing and that has led to my business today.

**Helen:** Now, Simon, at what point in your turning journey did you first make contact with the Worshipful Company of Turners?

**Simon:** About 2006, I was involved in youth training with a chap called Tony Whittam and the Worshipful Company of Turners heard about this through others who were also running training like Master Turner Stuart Mortimer. Another link was that, when I was teaching in



Simon Hope platters



Simon Hope, ash and pewter vase

France, members of the Court came along to the course. As I was the instructor, through chatting to everyone as I taught and they experimented, I got to know something of what the Company does and their involvement in the world of woodturning.

**Helen:** What then inspired you to go forward for a bursary?

**Simon:** I was keen to expand my skills in wood turning and I was engaged on some artistic turning, so I saw the bursary as an opportunity to fund more of the thing that I loved – the artistic turning. I put my bursary award into building my first website which really meant that I now had a profile out there. I would say that it was a “catapult” moment because it was still, I guess, the early days of websites in 2008, certainly for what I was doing, and so I began to have an online presence.

**Helen:** I know this may be an impossible question for someone who has accomplished so much in such diverse areas and who so clearly delights in creating artistic pieces, but I’m going to pose it anyway! If you could only take one piece out of all your many creations, let’s say to some metaphorical desert island, what might that piece be?

**Simon:** Well, as it’s a desert island, it would have to be a set of small pipes that I’ve made so at least no one could hear me practise playing them!

**Helen:** You may find yourself with an audience of admiring sea creatures! But coming back to dry land, looking forward, how do you see your life in turning unfolding?

**Simon:** That’s a very interesting question because as much as I love inventing and producing the tools for the present business, I deeply miss being a maker, whether it’s small pipes or creative pieces. Running a business is inevitably a time constraint and I haven’t had all the hours that I would have liked for creating my own pieces. So, my dream scenario would probably be selling the current business and returning to turning small pipes. I would also want to combine that with teaching and demonstrating because I just love passing on my knowledge as well as being a maker in my own right. That would be my dream scenario... hopefully, one day, it will happen!

**Helen:** Simon, your vision and experience of teaching other people has marked so much of what you’ve shared in your conversation today and that, I suppose, brings me to my next question. If you were talking to a turner embarking on a career- a turner of tomorrow- what advice might you give them? Or perhaps, to put it another way, with the benefit of hindsight, what advice would you give to your younger self?

**Simon:** To answer the second question first, in hindsight I wouldn’t change anything that I’ve done or the path that I’ve chosen. I know that might seem easy to say. But with all the luck I’ve had on my side it has worked out for me so far.

My advice to an aspiring turner would, I guess, simply be to work hard, to experiment and to diversify until you find your niche. That’s inevitable, because you must discover what works for you and you won’t know that unless you get stuck in. Just don’t be afraid to take any help

that’s offered. I wouldn’t have made it without the generosity of others whether that was advice or a helping hand in the workshop. So, I would advise anyone starting out to do as I did and take all the help going and then when you have skills of your own to share, pass them on. That’s how the traditions are preserved, and expertise and ideas live on.

**Helen:** From the time when you were yourself starting out, founding your shop and importing wood to becoming a pipe maker and exploring life as an artistic turner and teacher of turning, obviously the raw material with which you’ve been working all this time has been really important to you. What is the appeal for you in working with wood as a creative medium?

**Simon:** It’s simply the sheer wonder and beauty of timber. I think that’s what I have been really drawn to. And, while turning at its most professional and artistic is highly skilled and time consuming, at the other end of the scale and for learners starting out, turning has an immediate satisfaction. With a bit of effort, you can easily create something in a relatively short space of time. That I think has been the attraction for most of my students and why woodturning remains popular and growing. That immediacy

means that we are still seeing youngsters being involved and that I enjoy witnessing as it brings me back to my own experience of discovering something I was good at and finding a skill and a purpose. And then there is simply the satisfaction of using a natural resource -the beautiful timber that’s available to us.

**Helen:** Do you have a particular favourite type of wood in which you like to work?

**Simon:** There are two and they both come from Tasmania. One is an eucalyptus which has the most amazing structural shapes and textures running through it and the other is myrtle -Tasmanian Myrtle- and that particular species only grows there and has the most wonderful flares of red and pink ...those are my favourite timbers.

**Helen:** Thank you so much, Simon, for sharing such a personal account and for allowing us a glimpse through the window into your professional career as a turner and your experience with the Company. May I extend, on behalf of the Worshipful Company of Turners, our very best wishes to you for your future as you follow your passion for wood and the craft of turning.



Simon Hope Pipes



## A CONVERSATION WITH NATHAN SAVORY

*Nathan Savory recently won a bursary from the Company. Helen Wells, a member of the Company's Communications Committee, recently had the chance to chat with him.*

**Helen:** Today I'm in conversation with Nathan Savory, Yeoman of the Company and a Bursary winner in 2022.

**Nathan** is also a member of the Association of Woodturners of Great Britain and, at the time of writing this article, is applying to join the Register of Professional Turners.

So, Nathan, can we go back to where your love affair with wood really began? I have the impression that wood has truly been a lifelong passion for you and that your relationship with it as a medium and resource really begins in your childhood.

**Nathan:** And you would be absolutely correct. Where I grew up on the edge of a town, we had access to some woods at the back of our house and so, from a young age, I was playing in the woods, climbing trees, making bows and arrows with sticks, making dens and having campfires. I guess "bushcraft" would be the title for that today and my connection with wood has grown from there as I've journeyed through life. On that journey, I have come to realise just how versatile a material wood is and have appreciated it as a material with apparently limitless potential. I suppose I have gone through many stages that led to this understanding from using it as a building material, through to a deep belief in wood as an art and a craft material and loving being able to make beautiful things with it. So, I have gone the whole journey from playing with wood as a child to seeing its functional use and then employing it as my chosen artistic medium.

**Helen:** I appreciate that this summer you've already been very busy with wood-focused commitments, but your career to date also appears to have many facets, many locations and involved the cultivation of numerous skills. Could you share some of these with us?

**Nathan:** Before my present career, after my GCSEs and A levels I did a year at college



Nathan Savory

studying countryside management and whilst that has not evolved to be my vocation, it did play a key part. Just having that active understanding of how to manage woodland in the back of my brain shaped aspects of my later journey. I moved when I was 20 to the Scottish Borders, to learn to become an outdoor activity instructor but after a few years I joined the facilities team and so that's where I went from playing and working in the woods to actually working with wood on jobs ranging from fixing a bed to building a new balcony or veranda. I would add that I was always fascinated by the sports hall on site with its huge glue-laminated beams. That led to my recognition of the potential and the flexibility of wood in the engineering of large structures.

After another spell of instructing near Loch Tay, I met my now wife Amanda and we moved to Lossiemouth, where I became a laser technician. Then lockdown hit and, while we were due to

move to New Zealand as a newly married couple on an adventure, that was foiled so we picked the next best place - the Lake District.

My job was now marine construction - crafting and repairing the wooden structures of jetties and moorings. Building jetties was actually good fun but the most significant step-change came next when I became apprentice woodturner to a local furniture maker. I was following them on Facebook and one day they popped up a post "We've got so much work on we need an apprentice. Does this sound like a dream job? Get in touch." Of course, it did sound like a dream job and that is how I began. In conjunction with the knowledge that I wanted to make beautiful things and that I wanted to work with wood, came an opportunity. The door opened and I walked through - I started that very week! I had been looking all my life for my calling and this was the moment of realisation. I loved the experience of seeing pieces take shape at my hands from a pile of wood. The satisfaction of the process of moving from the raw material to the finished article was truly rewarding and it still is.

**Helen:** So here you are finding your niche and starting out as a woodturner but what is it about wood that particularly appeals to you as a medium?

**Nathan:** I love wood because it's so versatile. I think many people fail to appreciate the sheer scope and potential of wood. For example, think of the range of woods which by virtue of their special qualities invite different uses. Balsa wood's lightness means it is used for making models, but then other woods rich in resin don't mind sitting in wet ground as humble fence posts! Then again woods beautiful for their grain, colours or patterns invite artistic purposes. Wood just has so many different properties across all the different species and trees that you can really maximise it to make the best of whatever you're trying to make, and then if it's not big enough then you can just glue or screw lots of it together and make something bigger! But because it's a natural product, anyone who encounters it feels, I think, an instinctive draw - a kinship with it. I understand this. I've seen this grow. I've seen its journey. I appreciate what it was and now I appreciate what it has become.

Wood is simply so versatile, so lovely warm and tactile and so rich and full of potential.

**Helen:** So, having found your medium, can you now tell us about how you developed as a woodturner and what it was about this craft or skill that particularly appealed?

**Nathan:** My first experience of turning was when I saw, of all things, a plug being made for a kitchen sink. I had therefore witnessed a lathe making something at once dimensionally precise and practical. However, having completed a programme about releasing creativity, I decided that I wanted to make items or objects that were purely things of beauty rather than of practical use. It was really through that apprenticeship to the furniture maker that I found my calling; the one thing that I'm really good at and will always do forever. It was just such a wonderful time, a moment of realisation - the discovery that there are so many different parts to turning which make it exciting. Indeed, I think all makers will resonate with this experience of taking something



Nathan Savory, pen pot in burr oak



Nathan Savory, bowl in sycamore with a live edge

from raw material to a finished product. And that time scale in turning can happen really quickly, for example if you are making a little coaster, then it could be 15 minutes moving from a square block of wood to a finished product. There is something truly exciting about seeing your pile of wood at the start of the day to seeing your finished items at the end of the day. The thrill lies in working with your hands on a natural product. It lies in carving the wood as it's moving- such a satisfying process.

**Helen:** And how did your connection with the Turners come about from your experiences of turning?

**Nathan:** I became aware of the Worshipful Company of Turners through woodturning magazines and books in the workshop. I then followed them on Instagram and explored their website. It was at this point that I became aware of their bursary awards scheme. So, I went through that journey and was absolutely thrilled when I was nominated. This has given me the financial backing to go on more courses including working for the diploma. I've now become a

Yeoman of the Company. I'm deeply excited to be involved with the Turners, and through this connection together with my own work to be actively pushing turning forward as a skill in the nation and I guess in the world. Thinking about the prestige of the Turners' Company and its outreach... well, it is great to partner and be a part of a company like that with its prestige and connections.

**Helen:** Everything that you have spoken of highlights your passion for creative outlets through which to showcase the beauty of wood. You mentioned that you have moved into jewellery making as a business. This seems a very different line, even if simply in scale, from your origins with jetties, moorings and furniture!

**Nathan:** Well, my wife was the main motivator. It all started with making gifts for her when I took a job as a laser technician, and I was allowed to stop on at the end of the working day to make some of my own pieces. I started by copying a design and presented the finished earrings as a gift to Amanda. Then I began to design my own, so Amanda was both the catalyst and the

guinea pig! This was just when our vision of a future in New Zealand was upended by Covid, so the jewellery making business took off in Lake District lockdown. We widened the net to family and friends and on the wings of their positive feedback we flew.

**Helen:** When we first began our conversation for this article, you had just returned from a calligraphy workshop. Could you tell us where the interest in pens and writing fits into the creative picture?

**Nathan:** My grandfather was a calligrapher and whenever we were awarded certificates at school, he would write our names in script. Birthday cards and Christmas cards were all in calligraphy, so I was aware of penmanship as an art. Sadly, skills like these are dying as so many people move to technology and computers for writing and communicating. And so, I started to teach myself. When my grandfather passed away, he left his pens to me, and I continue to use them. I too have seen the joy of a handwritten letter or a note when one of mine has been well received. I love it, so I just want to keep that skill set alive as it's such a lovely thing. I also write gift and thank you notes for the jewellery in calligraphy.

**Helen:** You seem to be a practitioner of many crafts, which you clearly value both for present and heritage qualities and you deeply value your primary resources. How then do you view current conversations on sustainability and resources like wood?

**Nathan:** I think there's a lack of understanding because as we all well know, one of the best things about wood is that it does grow on trees - it's always growing! Looking at individual trees, you'll see the progress of growth within your lifetime. Now, there are obviously some that will take three or four generations to get to the scale you need and so we must steward our forests really well. But I also think we should not be afraid to use what is available to us as long as we're making sure that it is sustained as a resource. Wood is an amazing resource - versatile, warm and all around us - from a humble chopping board to an invisible stud wall or a beautiful turned piece of art...wood has so many identities and uses.

**Helen:** Now for a question I think that speaks to the future. Obviously, you are devoting your life to working with and making a living out of wood. What might your advice be to a young person starting out?

**Nathan:** Get started! That is the key. If you're ever hesitating and thinking "Oh... I don't know," just do it! Be confident about asking for advice and help because invariably when, as an adult, you see a young person show an interest in your craft, your instinct is to nurture and help this young person discover the skills you love. Far from adults being scary people and far too skilled and experienced to ever bother with you, there's a delight in bringing on the next generation. So I would say to get started, find people to ask for help and just have a go and try all the different things you can. Just be inspired and excited and follow that excitement. Walk down that path, find what really makes you come alive and just keep following it! That's what I did, and I'll never regret that.

**Helen:** Finally, Nathan, what are your own hopes and aspirations?

**Nathan:** Well, I've got a T-shirt on today which has my new company logo on it so I'm very excited about that. I call it "Noble Roots" because I want to capture ideas of nobility, linking those to the nobility of wood as a medium and to excellence of craftsmanship. So, I will be pursuing excellence in all I take on: in business; in communicating with clients; in the finesse of my products. Long term, the goal is to make a space and provide the resources, machinery, and tools to help others discover the joys of working with their hands as I have been able to do. I would like to help remove some of the barriers of entry and give people a space and opportunity so that they can discover turning for themselves. I'd like to give people a chance to come and have a go whether that is a one-time thing, a few times a year, or indeed finding the skills and a passion that leads to a lifetime career in working with wood as has been my story.

**Helen:** Thank you Nathan for sharing with us your story to date, and on behalf of the Company, sincere good wishes for the fulfilment of your vision and also for your ongoing career as a craftsman.

This past year has been about 'getting back to normal'. Over the past year, many of us have become comfortable with the efficacy of vaccines and have realised that simple hygiene precautions go a long way.

The Events Committee is chaired by Assistant Richard Lucas and includes Liverymen Sarah Ferguson, George-Michael Mourtzilas, and John Khan. If you have a suggestion for a social event, we'd love to hear it.

I'd like to spotlight the Golf and Shooting sub-committees, which have an active programme planned for 2024. Please keep an eye on our website for updates. This year, Les Thorne was crowned the 2023 Champion Golfer at the Turners' Golf Day in July, while the Turners' Clay Shooting Team had a commendable performance under the watchful eye of Liveryman Shaun Stacey at the Inter-Livery Shooting competition in May.

**Recent event highlights:**

**Turners' Dish of Lenten Stuff, or a Gallimaufry ...**

This outing featured medieval ballad and folk researcher Vivien Ellis and acclaimed Blue Badge Guide Dafydd Wyn Phillips. The walk, which began at Guildhall and ended at The Mitre pub, showcased sung ballads centered around the livery halls of London and tales of people from bygone eras. Vivien and Dafydd collaborated to bridge the history of turning with the lives of medieval city dwellers.

**St George's Chapel evensong and tour**

Liveryman Colonel David Axson, a Military Knight of Windsor, arranged for a select group of Turners to sit in the Quire for evensong, followed



St George's Chapel Evensong and Tour

by a scenic tour of this iconic church, the final resting place of Queen Elizabeth II. The evening concluded with a delightful dinner at 'A la Russe' in Windsor, where Colonel Axson and a fellow Military Knight answered our myriad questions. It was truly special to gain insight into this historic church from those closely connected.

**Master's day**

The recent social event hosted by the Master and Mistress Turner combined visiting the extraordinary Reigate caves and enjoying an alfresco lunch at their home, followed by garden games. All in all, a delightful combination of wonder, good food and fun! There was reported to be a competitive edge to the croquet that perhaps suggests that another sub-section should be formed.

**The Lord Mayor's Show 2022**

The Turners' Company paraded near the front of the Lord Mayor's show. It was a rare privilege to march under the glare of TV cameras and to wave to the Lord Mayor and the crowds along the route. A highlight was mingling with other livery companies in a spirited and collegiate setting. You can see from the smiles in the picture what an enjoyable day we all had.



**Turners' Wren Lecture and walk**

Past Master Architect Peter Murray OBE delivered a captivating talk about Temple Bar, the ceremonial City of London gateway from the 1600s. Attendees were then treated to a guided walk highlighting some of Wren's architectural masterpieces. The day ended with supper at the George and Vulture pub in the City, a location mentioned over 20 times by Dickens in the Pickwick Papers. Intriguingly, once upon a time, there was an actual vulture on site!

**Golf Society**

Our golf this year kicked off with the friendly Spring Meeting at Westerham GC on 3 April (rather muddy it must be said), then participation in the traditional Newson-Smith Cup in June, where Messrs Batchelor, O'Leary, Anderson and Thorne came a creditable third place. This was followed by the Company Golf Day at Cuddington GC in August, won by Liveryman Les Thorne. All our events are open to family, guests and friends. Unfortunately, the usual Autumn inter-livery meetings fell on the same days as Woodturning Connect, so no entry from us this year.



Liveryman Les Thorne with the Master at the Company Golf Day

**2023 Sheep Drive and Livery Fair**

If you haven't yet herded sheep across Southwark Bridge then there's a chance to do so in 2024! The ancient Drive, and accompanying Livery Fair, are livery traditions. In 2023 the Turners' Company supported a pole lathe demonstration from the inimitable John Burbage which featured on BBC London News that evening, and we also sold turned items for the Turners' Charity. The stand was organised by Deputy Master Mathew Gaved, ably supported by the Clerk and members of Court.



Sheep Drive 2023

**UPCOMING EVENTS**

Your participation makes these events memorable, and our upcoming events include:

- **5 December 18:00, 2023** "A Year in Horticulture" by Louise Nichols, Head Gardener of Ulting Wick. On zoom.
- **10 January 2024** - A tour of an 1890s Clapham House located at 24 Shandon Road.
- In **April**, we're partnering with the Society of Young Freemen for a special event. Details will be shared soon.
- **29 September 2024** - Sheep Drive and Livery Fair.
- Also in **September**, we'll be visiting the 'Mail Rail' at Mount Pleasant.



Shaun Stacey wearing his gold team medal and silver individual veteran's medal

Shaun Stacey has been part of the Turners' Company for seven years and when not running his construction company he can be found in his lakeside workshop turning, or somewhere in the world of clay pigeon shooting. He is not your average Sunday morning shooter as he has captained both the England and Great Britain teams. In fact, he has shot 38 times for his country! We thought it would be good to see what Shaun had been doing during 2023 which included the very important Livery Shoot.

His season started in February at Dubai's Fujairah Mountain Sporting Championships. With a £30,000 gun prize, the best shots in the world came together. After three days of extreme heat, Shaun finished one place outside the money. But his daughter Emma finished high in the ladies' class, winning £3,000 in the process.

The next shoot was at the Somerset sporting championships with Shaun winning for the 28th time in 32 years with a score of 97 ex 100. It was then back on a plane to Cyprus to compete in the European FITASC championships as part of the Great Britain Veteran's team. After four days of very windy conditions Shaun and his two teammates won a silver medal. He also finished seventh overall in the veterans' class.

Back in England he then competed in the most important competition of the year: the annual Livery Shoot. This has been running since 1993 and over 450 guns represented some 55 livery companies. It is a great charity fund raiser. The Turners' Company has had mixed success recently but has put thousands of pounds into charitable causes through Shaun's winnings, especially when the team won the prize for finishing lucky 13th and £1,000 was given to charity. Sadly in 2023 things didn't go to plan, but the whole team had a fantastic time and hope to regroup next year in fighting fashion.

The next competition was the English Open Sports Trap Championship at Barbury ground near Swindon. Shaun was English Veterans' Champion and finished third overall. Two weeks later it was off to Barbury again, this time for the English Open FITASC, with the UK top shots. It was going to be tough, but Shaun's outstanding 96 made him the English open champion, a title he last won in 2009. He also won the English Open Veterans' title.

Next stop was E J Churchills near High Wycombe for the World Sporting Championship where Shaun and his daughter were again representing England. This event, which alternates between England and the USA, had some 2,000 people competing in 15 international teams. Shaun and Emma continued their form with Emma finishing fourth in the ladies, gaining a silver medal with the England ladies' team, and Shaun winning a gold medal with the England Veterans'



World Sporting Championship veteran's Runner-Up

Team and becoming World Champion runner up in the Veterans' Class.

With only a day's break it was on a plane to Hungary for them both to represent Great Britain at the World FITASC Championships. This shoot, held over four days, was one of the more demanding for them due to the extreme heat and the targets being at the very edge of a shotgun range. Shaun came tenth in the Veterans' class, with a bronze medal in the team event with his GB teammates.

After a few weeks rest and a visit from fellow Liveryman Nick Agar who now lives in the USA, Shaun were off to Barbury for the Southwest FITASC champions. Shaun again continued his form, winning the southwest title.

After a family holiday in Greece, it was back to compete for England at the Sporting Home International in the Channel Islands. England have only been beaten once by the other home nations in the 56 years of this competition, and in 2023 England won again, with Shaun and his team winning the Veterans' category.

Two weeks later Shaun and Emma were off to Northern Ireland for the FITASC Home International. It was a typical Irish day full of sun, wind and rain, but again Shaun held his form to finish as England Veteran High Gun, and equal third overall plus winning the Veterans' competition with his teammate. Emma also won the ladies' High Gun, so the bags were full of trophies for the flight home.

This marked the end of the main season apart from a selection shoot to choose next years' team to travel to New Jersey for the 2024 World Sporting Championships. Both Shaun and Emma did well enough to be selected to shoot for England so will be off to the USA next May!

Please come and join Shaun at events organized by the Turners' Clay Pigeon Society. Just search 'shooting' on the Turners' website.

1. The Dubai , Fujairah Mountain Championships
2. Shaun & Emma enjoying shooting for England together
3. English open Sport Trap, Veterans Champion & 3rd overall
4. World FITASC Champions in Hungary, GB Veterans Team bronze medal



Master, Wardens, Liverymen and Freeman of the Turners company

You may not all know that this will be 75th sentiment for RGW - and as your Deputy Master, it's a privilege (and something of a challenge) to delve into his life to find something fresh!

We've learnt a lot about him during this time (and from scant information available) with impressively researched papers, to delivering the sentiment in poetic verse and even based on an operatic theme. The very first sentiment given in 1948 referred to him as extraordinary businessman and wonderful philanthropist and that we should 'remember with gratitude and joyful thanksgiving the man who was minded to honour this Company with his wealth and confidence'.

I've been reading many of my predecessors' sentiments and on thinking about the man, there is still more to inform our memory of him. We know as a businessman he worked in railways, petrochemicals and refrigeration but we should realise that in the late 19th and early 20th Centuries, when RGW was operating, these were cutting-edge, high-tech innovative fields.

- Building on a childhood interest in engines, when he turned 16 he became a 'premium apprentice' at the Crewe locomotive works and was later appointed to the drawing office of Laird Brothers, shipbuilders of Birkenhead. The late 19th century was a great period of innovation and product development in the railway and steamship industries. These high-tech products were as exciting as the electric cars and aerospace rockets of today and as an engineer they must have been fascinating industries for Richard to have worked in.
- Ever keen for new experiences we know that from 1890 to 1899 Richard worked at the Vacuum Oil Company for Charles Wakefield (a member of our Company and Lord Mayor of London in 1915). When Wakefield moved to London he founded - with RGW and seven others - the business of Messrs C C Wakefield & Company. Their product Castrol was a revolutionary petro-chemical lubricant replacing traditional products. In 1885 the first petrol combustion motor car was invented in Germany and the next 25 years up until the



Melissa Scott delivering the RGW sentiment

First World War new and better products were brought out every year. Of course, the motor car was an epoch-changing invention and the need for petrol and oil-based lubricants was a key part of its development, replacing the traditional 19th century lubricants that were by-products of agriculture: animal fats or castor oil. Once again Richard was heavily involved in cutting edge technologies. C.C. Wakefield & Co was eventually subsumed into Royal Dutch Shell.

- His final move was to yet another new industry - refrigeration with the Lea Valley Engineering Company - starting as a salesman, but by the 1920s was their main shareholder and with whom he stayed until just before his death in 1931. The company specialised in the manufacture of refrigeration and ice-making equipment. At the turn of the century we have another invention - this time the electric refrigerator from Hungary and these first domestic fridges appeared just as Richard was starting his company. Again, we find him at the forefront of new product development.

What else do we know about him? In 2020 PM Andrew Neill (who is sadly indisposed this evening) explored the question of where RGW's wealth came from. He was unable to reach a definitive conclusion but from his dealings with the Lea Valley Engineering Company, it showed him to have been an agile financier.

I've called him an entrepreneur and innovator, but he must also have been an extraordinary salesman! On the 5th March last year many of you will know that Ernest Shackleton's ship The Endeavour was discovered below the Antarctic Ice. We know from Dan Snow's TV programme about the search and the plan to bring it to the surface - and when they do they're going to find a Lea Valley Engineering Company Fridge! Only a top-class salesman is going to sell a freezer to an expedition bound for the Antarctic. I should know, having covered a 1000 kilometres camping out on the Arctic Ice. It is very very cold there and I would not have appreciated being sold more ice! And by the way, another of his customers, much closer to home, is our much-loved Apothecaries Hall.

I believe our memory of him should be more than just a businessman, engineer and philanthropist for he was also a high-tech entrepreneur, innovator and salesman. Maybe we should call him the Bill Gates or James Dyson of his time!

We owe him a great debt for his legacy which not only provides for this wonderful evening where we come together as body corporate, but allows us to make a very real impact within the art & mystery of the Turners craft in particular.

I'm reminded of a message from the Master Musician following the Civic reception for our last Wizardry in Wood - 'it was the absolute highlight of my two years as Master'. We should be in no doubt of RGW's part in allowing us to share this glorious craft to great acclaim, and a little envy, within the City and wider public - and we can all feel an enormous sense of pride to be part of this ancient company.

So as we prepare to pass the Loving Cup and drink a toast in memory of our benefactor, Richard Gardner Williams, let us reflect on the words of the late Alan Fagg, Past Master and formerly both Chaplain to and Father of the Company:

*As years go by, till we are old,  
This tale will yet again be told,  
A tale related loud and oft  
In accents awed, sublime and soft...  
So Master if thy will it be  
Let us stand and we shall see  
Each other's joy and gratitude  
For riches to us all ended,  
By one who spreads our bread with Jam  
Richard - In Piam Memoriam*

Melissa Scott, Past Master



Dining at Girdlers' Hall

**Peter Gibson retired from Court in May 2023 and became a Master Emeritus.**

I first discovered the Turners' Company in 1991, during my penultimate job in the Army as Commandant of the REME Apprentice College. Each year, the best apprentice received the Turners' Company Award for Engineering Excellence. As Commandant, I accompanied the winner to the Turners' annual Awards Court where the prize was presented by a VIP, such as one of the Sheriffs. I attended the Awards Court three times, and, on the final occasion, I made my first ever speech at a Company event when I was persuaded to thank the Company for their hospitality on behalf of the prize-winners and guests. Each year I was Commandant, I also hosted the Master at the REME Autumn Dinner. One year, I asked the Master (Edward Sawney) how one became a Liveryman and he immediately replied that he would sponsor me and would instruct the Clerk to send me an application form. Very quickly I found myself being interviewed and, in 1993, was asked to attend the Court to be sworn in as a Freeman. Within 12 months I found myself a Liveryman.

For seven or eight years I enjoyed life as a Liveryman, attending everything that I (and my wife, Di, when appropriate) was able to. Despite dropping several hints in what I thought were the right directions, I was never invited to join a committee. In 2001, I confided with the Master (Tony Sherred) that I was thinking of leaving the Company unless I was given something useful to do. While my request to join a committee was never granted, I was, most unexpectedly, invited to join the Court with the result that in 2002 I became the junior Court Assistant. During my first Court Meeting, Past Master Keiffer told me to keep quiet for a few meetings, and definitely not to volunteer for anything. I did, however, feel that I should learn to turn wood, having learnt to turn metal in the Army, so I booked into a Craft Supplies five-day course in France. While there, Di was persuaded to learn basic turning as well. I also ignored Past Master Kieffer's advice by becoming the Company's second webmaster following on from Liveryman Chris

Crooks-Meredith, who had initiated our first ever site.

I spent a stint on the Events Committee – known as the Livery Committee at that time – then joined the Communications Committee and finally the Howe Committee (now the Craft Committee) which I chaired for a few years. This allowed me to get to know many of the UK's best turners. Chairing the Howe Committee is a wonderfully interesting and rewarding experience. One of the highlights of this period was running a very successful Turners' Company stand at the Alexandra Palace Woodworking Show in 2009. At about this time, Nic Somers became Company Property Officer and identified the need for a comprehensive database of the property to ensure that it could be accurately valued and protected. I took on the task of building a database to the Property Officer's design, which turned out to be a mammoth task, and I remain responsible for the maintenance of the software, until a replacement can be found.

In 2008, I was delighted when my son Nicholas joined the Company. As Upper Warden, I introduced my grand-daughter, Rebecca Marie, to the Company as my apprentice. The apprentice ceremony was carried out with great aplomb during a Court meeting by Master Ilan Krieger. Becca (yes, another one) became a Freeman in 2016 and gained the Livery a year later.

Having survived and enjoyed the Warden years, I was honoured to be elected as Master for 2012/13. While being Master of our Company is honour and privilege enough, I had the additional delight of being Master during the late Queen's Diamond Jubilee year. I also had a totally new Clerk, Alex Robertson, of whom, more later. Di and I had two visits to Buckingham Palace during the year. The first was the Garden Party that Livery Masters are invited to, and this was followed by a REME Cocktail Party hosted by the late Prince Philip. During this Cocktail Party, I had



my second (the first is another story), slightly difficult, encounter with the Prince. On this occasion he enquired what I now did, as I was obviously retired from the Army. I replied that I was the Master of a Livery Company. The Prince joked that Livery Companies were pretty useless and, if he wanted anything achieved, he would look elsewhere – and this from a man who was a member of several Companies! I subsequently put together "gift box" containing an item of artistic turning and an item of functional turning (made by, respectively, Stuart Mortimer and Ray Key) which was delivered to the Palace together with a letter explaining that Stuart had turned the finials on the thrones of the Royal Jubilee Barge. The Company received a gracious letter of thanks. Another highlight of the year was lunch with the late Queen in Westminster Hall with all the other Livery Masters.

During my year we had long discussions about the location of the Company's offices. There was a strong feeling amongst senior members of the Court that we should move into an annex of Apothecaries Hall as some space had become available. I believe that I am possibly the only Master in recent years to have held an unplanned extra-ordinary Court Meeting with a sole agenda item of Company Office location. In the event, as we all know, we remained in Skinners for some years.

When other Masters got to know that I had started my year with a totally new Clerk, a certain degree of envy became evident. Many felt their own Clerks restricted their activities considerably. I had the opposite problem of course, as while Alex Robertson had many years' experience in the City as a senior member the City Police, his detailed knowledge of Livery Companies was not great. I was most impressed however (or was it embarrassed) when, while we were walking from Skinners to the Guildhall on one occasion, Alex spotted a traffic problem and strolled into the road to direct the traffic. There was also the time when a vagrant sitting on the pavement quietly said "Morning Guv" as we walked past. We managed well however, and Alex quickly became popular with the Court and the Livery. Most events and visits to other Companies went smoothly. Our biggest error

was forgetting to put the Turners' hymn (Lord of all hopefulness) into the Patronal Service, although the presence of two mounted police officers outside St Bride's waiting to escort us back to Apothecaries, made up for the omission. A major lesson learnt from my year with Alex was that the Company was in desperate need of a Company Manual, a task that others, particularly Past Master Gordon Sloan, had attempted but had finally had to give up. This task consumed the next three years, with the help of Past Master Rhidian Jones, and was completed and approved by the Court in 2015. I also discovered that the Company did not have a library or archive of photographs. I felt it important to set up such an archive and, while a lot of progress has been made, I am still working on it today.

Amongst the many interesting and exciting events that occurred in my Master's year was bringing Liveryman Dame Fiona Woolf into the Company as an Honorary member. The original suggestion came from Past Master Penrose Halson and, after some delicate negotiations and planning, Alderman Fiona became an Honorary Liveryman at the Ladies' Dinner in 2013. A little later, during a dinner at Mansion House, Fiona revealed that the Turners' Company were now expected to take part in her Lord Mayor's procession – something none of us had been aware of before then. It was a wonderful surprise for Master Rhidian Jones, who only had a few months to make the arrangements.

Since handing over the Master's chain to Rhidian Jones, I chaired the Howe Committee for a further year, sat on the Register of Professional Turners management committee as a Company representative and been a member of the Education and Standards sub-committee of the Howe. Now I have retired from the Court and joined the ranks of Masters Emeriti, I am hoping for a quieter life with time to finish the construction of my model railway.

I can never thank Past Master Sawney enough for sponsoring my entry into the Company and starting both Di and I on a wonderful journey through the Company and the City, and allowing us to make so many new friends.



Ian was born in Malaya and grew up in suburban London attending the Merchant Taylors' School, Northwood and going on to Aston University where he gained a BSc in Mechanical Engineering. He was sponsored through his course by British Leyland, later Austin Rover, and spent four years as a student apprentice but opted for a military career upon graduation.

He was commissioned into the Royal Electrical and Mechanical Engineers in 1987 and over a sixteen-year career he saw service in the first Gulf War (1991) commanding the workshop with 2nd Regimental Royal Artillery, Belfast (1993) as adjutant of the same regiment, and Kosovo (1999) as a company commander in 2 Battalion REME.

Leaving regular service in 2003, he entered the world of management consultancy working on organisational change projects spanning various central government departments as well as a range of private sector clients in UK, Europe and the Middle East. In recent years he has specialised in organisational culture change.

He joined the Army Reserve in 2007 and quickly deployed to Pakistan as a logistic liaison officer supporting operations in Afghanistan. He went on to command 102 Battalion REME and then four tours as a Colonel, including being Colonel REME Reserve.

Living in North Wiltshire, he is a proud grandfather to Russell, and father of Becca, Tasha and Charlie. Sadly, Tasha passed away in 2019 and the Company was a great support at the time. Ian's partner Lesley lives in Buckinghamshire so driving up the M4 is a common activity. When not doing that, he enjoys skiing, exploring his new hobby of gardening and walking Ruby, a black Labrador.

Becoming a Liveryman in 2016, he joined the Court as an Assistant in 2023. Serving on the Livery Committee and now the Craft Committee, he looks forward to contributing more to the Company in the coming years.

### JAMES CHRISTOPHERSON - NEW LIVERYMAN



James was born in London, grew up in Surrey and was latterly educated at Uppingham. Here he discovered a love of theatre, making things - including turned wooden bowls, and beer. He then took a gap year travelling overland from London to Nepal and worked around Australia, whilst attending the 'university of life'.

Back in the UK, James joined Willis Faber & Dumas as a trainee marine insurance broker. After eighteen years at Willis, James studied for a full-time MBA at Cranfield. When not studying, he was in a band - 'Ubiquitous Presence', where he sang lead and backing vocals. The City beckoned again, with James working for Hiscox and Lloyd's before moving into the world of management consulting.

Home is an eighteenth-century farmhouse in North Buckinghamshire. Gardening, cycling and tennis are all activities that keep him busy. He has been chairman of the local tennis club for the past six years, which has been regenerated, including raising funds for new courts and floodlighting.

After many years' absence, the theatre beckoned once again, with James joining the local drama group. He has been in several pantos and variety shows, although seems to be typecast playing the villain.

James was introduced by his father Liveryman Michael Christopherson. His great great grandfather Clifford Christopherson was Master in 1876-77.

### ADAM BLACKIE - NEW FREEMAN



Adam inherited the turning bug from his father, Jim, who was an apprenticed carpenter and joiner by trade and always owned a lathe. As a boy Adam watched, learned, and was occasionally allowed to have a go. Later in life, he did not follow in Jim's footsteps, but became an accountant and hobbyist woodworker instead. When Jim passed to the workshop above, Adam inherited a Union Graduate lathe, many turning tools and several unfinished projects. At this point, semi-retirement beckoned and it was time to remedy his lifelong neglect of the craft of woodturning. He says that he has not regretted one moment of the journey.

Adam is also active in the woodturning craft, joining Herts and Beds Woodturners Association in 2017 and has been a member of the committee since 2019. In 2023 he was elected Chairman and has been fortunate to follow in the most capable footsteps of two ex-Chairmen, Tim Pettigrew and, prior to him, Tony Taylor. Tony contributes to the

Wizardry in Wood event – a hard act to follow.

Herts and Beds Woodturners has a talented and hardworking committee, and with its support Adam aims to grow the club to secure its future and encourage the next generations of woodturners. If you can help or would care to learn more, Adam would be very happy to hear from you.

**SIMON HOPE – NEW FREEMAN BY PRESENTATION**

Simon was born in Essex and attended Dawlish college in Devon at the age of 11 where he first started his lifelong love of woodturning.

Further education was spent at Eccles Hall in Norfolk finally ending up living in Leeds before joining the Royal Engineers at the age of 19.

Within five years, he experienced many things from sky diving, skiing, gaining his solo pilot's license for glider flying, as well as travelling all over the world. His roles varied from clearing land mines during the Bosnia conflict to driving Chieftain bridge layer tanks. Unfortunately, Simon was injured whilst on tour and subsequently medically discharged at the age of 24.

Rediscovering his love for woodturning, Simon soon started his own woodturning business importing timber from Australia and by the age of 26 was the youngest person to join the Register of Professional Turners.

With nearly 25 years of earning his living from the world of woodturning, Simon has taken on many roles including teaching, demonstrating, having a successful bagpipe-making business for over 10 years and finally owning and running a successful tool-making business designing and manufacturing woodturning tools to customers around the globe.

Simon has been living and operating in Great Bromley, Essex since leaving the army and has raised his two children Alexander and Caitlin, who are now both in higher education.



An active squash player and cyclist, Simon enjoys trying to keep fit whilst also being a great lover of the outdoors.

And one of his proudest moments was indeed becoming a Freeman of the Worshipful Company of Turners by Presentation.



**JULIAN MARKSON - NEW FREEMAN**

Julian was born in London, and graduated from the Central London Polytechnic with a Business Diploma and a post graduate Marketing Degree.

He joined the family piano retail and restoration business, from which he recently retired after 52 years. During that time, he also ran his own consultancy, advising clients on their pianos, as well as helping other businesses at director level.

Currently Julian has taken on voluntary roles as President and Fellow of the Institute of Musical Instrument Technology and Chair of North London Woodturners.

Julian has also held several other voluntary positions including:

Chair, Hammerson House Residential Home for the elderly (and its Charitable Trust); Committee member and Treasurer, Westlon Housing Association; Treasurer, Music Industries Association; Board Member of West London Synagogue.

Julian is married to Julia, and they have 2 adult daughters. They live in Swiss Cottage, refusing to move from a house too large for the two of them because Julian has a workshop and lathe in the garden.

Hobbies include woodturning (obviously), collecting too many things, but mostly Lalique and some other glass, and fine wine with the odd investment barrel of rum and whisky.

Julian became interested in the Turners' Company after facilitating the donation of a fellow turner's lathe for onward loan to Cockpits Arts, Deptford.

He is grateful to Christopher Scott and Melissa Scott for their support of him becoming a Freeman.



**KEN McINTOSH – NEW FREEMAN**

Ken grew up in Surrey and after attending high school he joined a City bank in their computer department. This was the start of a career in IT which included computer operations, project management, strategy, service delivery and contingency planning.

His career included senior management roles in major organisation restructuring and the implementation of new technology. He was headhunted to join a US technology company as a consultant to provide technology and contingency planning solutions for a variety of industries in the UK, Switzerland and Germany. He was

then asked to become their UK service delivery manager with responsibility for 13 UK technology centres, including staff and support services. When the company was acquired, he accepted the package available and became an independent consultant providing project management, interim staff management and contingency planning services.

Ken was manager and coach of Sutton Little League Football which started when the manager of his eldest son's team resigned mid-season and he was asked to manage it until the end of the season. The team finished the season well and got to the cup final, but sadly lost on penalties. He was asked to continue with the league, which he did whilst his three sons were still involved.

Ken's sons are now grown up and he has six grandchildren who keep him active. He also enjoys playing golf, reading, music and supporting non league football. He enjoys playing the saxophone which he took up a few years ago, and learning to read music.

Ken was introduced to the Turners' Company by his friends Chris Hatton and Fred Bain and has attended several events. He was delighted to be accepted into the Company and hopes to assist it wherever possible, perhaps in administration or managing IT.



**HUGH WELLS – NEW FREEMAN**

Graduating from Royal Holloway with a BSc in Computer Science, Hugh has worked across a range of industries from public sector to startups, through to consultancy in insurance. With a background in financial services and card network compliance at the 'disruptor' startup bank, Monzo, he now works to decarbonise the global electricity grid as a Senior Platform Engineer at the scaleup KrakenFlex, part of the Octopus Energy Group.

Alongside this, he helps organise large community tech events, including Electromagnetic Field Camp & MCH2022, and has helped kickstart a variety of projects, most recently setting up and scaling fulfilment for a small-press publisher.

To wind down, he builds interesting electronics projects involving obscure display hardware and fluorescent tubes at a local hackerspace and enjoys going for long walks around castle ruins.





At its meeting on 26 September 2023, the Court of the Company stood in silence to honour the memory of Liveryman Gabor Lacko.

Gabor was an engineer by training and became a professional woodturner over forty years ago. The Company welcomed him as a Liveryman in 2016 and we began to discover the violent start to his long life.

Gabor was born in 1931 in Baja, southern Hungary but soon the family moved to Debrecen on the Romanian border where he attended the Jewish elementary school. His yearbook for 1938 is sobering. Of his class of thirty-two, only ten survived.

Although Hungarian Jews suffered before and during the war, they were particularly persecuted after March 1944 when German troops occupied the country. Gabor's family was forced into a ghetto and of course had to wear the mandatory yellow star.

From the ghetto, the SS transported his community to concentration camps. Different trains went to different camps. Gabor was fortunate. His train went to Strasshof near Vienna under Adolf Eichmann's 'blood for goods' agreement whereby 21,000 Hungarian Jews

would be given favourable treatment in exchange for trucks and other goods from the Hungarian authorities.

Gabor was allowed a shower on arrival. 'From the showerhead came water,' he recalls in his memoir. 'Little did we know that those on the train before us never left the shower room alive'. He was sent to work at a building firm mixing concrete and then at an armaments factory producing anti-aircraft guns. His diet was meagre, but he supplemented it by grubbing up potatoes on his way to and from the factory.

In April 1945, Gabor began to hear booming artillery from the advancing Russians. One morning, three heavily armed Russian soldiers arrived. 'We hugged and kissed them... laughed, shouted and cried', he writes. 'Which way to Budapest?' he asked the soldiers, and they pointed east. After a long journey sleeping in haystacks and abandoned buildings, he found himself in Bratislava from where he rode freight trains to Budapest and then on 2 May 1945, he returned to his home town of Debrecen. He was thirteen years old.

Gabor restarted his education and in 1953 graduated from Budapest Technical University as an electrical engineer. His dissertation was on electrical installations in a fictitious opera house and because of this, he got his first job specialising in theatre design.



Then in October 1956 came the Hungarian revolution. He was having none of it. He walked over the border to Austria, narrowly escaping capture when a patrol stopped him but miraculously the sergeant knew him from childhood and turned a blind eye. In Vienna, the Jewish council housed him and soon the British Consulate put him on a train to England.

After a spell as an electrician's mate in Manchester, he got an engineering job in Essex, and by 1971 was a director of the company. After a takeover in 1979, he was made redundant so he started his own consultancy and patented the use of electronic speed controls on reversible woodturning lathes. He spent more and more time as a woodturner and eventually that became his life.

I was privileged to know Gabor and will always remember his unassuming and generous character. I worked with him on the St Paul's Cathedral bells project in 2018 after the Cathedral gave the Turners' Company the old wooden headstocks, and turners around the country made them into mini bells that were then sold for the Cathedral's bell restoration appeal. Gabor painstakingly cut almost a hundred blanks from the wood, carefully labelling each one so we knew which bell any particular block of wood had supported.

For years, he collaborated in turning projects with his long-time partner Patricia Spero who joined the Company a couple of years before Gabor, and to whom we send our deep condolences. Patricia writes "I knew Gabor for some years before my husband died as he was part of our social group and when I was on my own, Gabor and I started going to concerts together and really bonded over our love of music and the arts. Then of course he bought me a lathe and taught me how to turn and our partnership went on from there."

**Christopher Scott**  
Upper Warden  
October 2023.



**WE REMEMBER OTHER MEMBERS OF THE COMPANY WHO PASSED AWAY IN 2023**

Liveryman **Anthony Johns**, joined the Company as a Freeman in 1991 and became a Liveryman in 1993

Liveryman **Martyn Lewis**, joined the Company as a Freeman in 2000 and became a Liveryman in 2001

Liveryman **Brian Smouha**, joined the Company as a Freeman in 2009 and became a Liveryman in 2010



**FREEMAN BY PRESENTATION AND RECTOR, ST BRIDES', FLEET STREET, 1984-2000**

The former Bishop of London, Lord Chartres, described Canon John Oates recently as “an inspiring priest, an inspiring personality”. How fortunate the Turners’ Company was to have had him as our Honorary Chaplain from 1995 to 2000 when he retired. Prior to that our Chaplains came from within the Company, the last being PM Rev. Alan Fagg who was Chaplain from 1971 until he retired in 1995.

It was at this point that the then Master, PM Gordon Sloane and the Clerk, PM Richard Woodwark, decided to approach Canon Oates and invite him to consider becoming our Honorary Chaplain, together with the request that all our future annual Patronal Services be held at his church. Very happily he agreed to both, and the Company has continued to greatly enjoy a special relationship with St. Bride’s Church and its excellent incumbents ever since.

PMs Sloane, Worlidge and Hamilton were Masters during Canon Oates’ time at St. Bride’s and all greatly appreciated his wisdom and support. PM Andrew Hamilton had this to say as his personal recollection:

“I was able to attend Canon Oates’ Thanksgiving and Celebration Service in June this year and have two particular occasions to remember him. The first was arranging the 1995 Patronal Service, when I was most impressed with his knowledge

of music for the service. The second was when I approached him to allow our daughter, Fiona, to marry at St. Bride’s. Then the rules as to where you could marry basically required it to be in the parish where one of the parties lived. Because we wanted a City wedding, with the reception at Skinners’ Hall where they allowed reeling as her fiancé was then in the Black Watch, we had to ask permission to use St. Bride’s. It was my patronal church.

Once Canon Oates discovered that Fiona has no local parish, he asked what she did. She answered, ‘Public Relations’. ‘Great,’ he said, ‘as that is really journalism, and we are the Journalists’ Church’. Hearing that her fiancé was in the army, ‘even better,’ he said, ‘as he obviously is all over the world’. We got our permission and Canon Oates was happy that he had kept within the then requirements”.

This summer’s Thanksgiving and Celebration Service opened with the superb choir singing “All things bright and beautiful”, apparently a favourite of Canon Oates. It was followed by Parry’s “I was glad”. With the quality of the full St. Bride’s choir, it was most moving. The service concluded with Rutter’s “Gaelic Blessing” and the organ voluntary “Nun danket alle gott op65 no59”.

Our Chaplain, Canon Dr. Alison Joyce, gave a thoroughly researched and amusing address on Canon Oates’ dynamic and sometimes flamboyant career. PM Hamilton says ‘I was delighted and honoured to be at St. Bride’s representing in some small way the Turners of London’.

See also Canon Oates’ interesting obituary in The Times 29 May 2023.

Master Emeritus Peter Worlidge, in collaboration with Master Emeritus Andrew Hamilton and Master Emeritus Eur.Ing Gordon Sloan

# 2024

<b>Common Hall &amp; Richard Gardner Williams Banquet</b>	<b>Thursday 22 February 2024</b>	<b>Saddlers’ Hall</b>
RPT Craft Meeting and AGM	Monday 11 March 2024	Pewterers’ Hall
United Guilds Service	Friday 15 March 2024	St Paul’s Cathedral
Trial & Error Theatrical Shows	Mon 18 to Thurs 21 March 2024	No. 1 Court Old Bailey
<b>Spring Dinner</b>	<b>Wednesday 17 April 2024</b>	<b>Stationers’ Hall</b>
Lord Mayor’s Big Curry Lunch	Thursday 18 April 2024	Guildhall
Max Carey Weekend	April 2024 tbc	Max Carey Woodturning Trust
<b>Election Court &amp; Dinner</b>	<b>Thursday 9 May 2024</b>	<b>Pewterers’ Hall</b>
Brigantes Breakfast for Liverymen	Thursday 20 June 2024	St Georges’ Hall, Liverpool
Election of Sheriffs	Monday 24 June 2024	Guildhall
<b>Summer Reception</b>	<b>July 2024 tbc</b>	<b>tbc</b>
<b>Court, Masters &amp; Clerks Lunch</b>	<b>Thursday 26 September 2024</b>	<b>Innholders’ Hall</b>
Sheep Drive & Livery Fair	Sunday 29 September 2024	Southwark Bridge
Election of the Lord Mayor	Monday 30 September 2024	Guildhall
Silent Ceremony (Admission of the Lord Mayor)	Tuesday 8 October 2024	Guildhall
Lord Mayor’s Show	Saturday 9 November 2024	Mansion House & The City
<b>Patronal Service &amp; Luncheon</b>	<b>Thursday 21 November 2024</b>	<b>St Bride’s Church &amp; Cutlers’ Hall</b>
Musician’s Company Carol Service & Dinner	Thursday 12 December 2024	St Michael’s Cornhill & Saddlers’ Hall
<b>Livery Dinner</b>	<b>Monday 16 December 2024</b>	<b>Goldsmiths’ Hall</b>

Turners’ Company events are in **bold**. Some dates and venues are subject to confirmation. Please check on the website [www.turnersco.com](http://www.turnersco.com)



Stuart Mortimer, 'Fusion', walnut, pewter and leather, winning piece in the Master's Mixed Media Competition 2023.

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