



JOURNAL of
THE WORSHIPFUL
COMPANY OF MASONS

2018-19

PROMOTING THE USE OF NATURAL STONE



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Master – Mr AG Bowles
Upper Warden – Mr CD Radmore
Renter Warden – Dr CH Rigden



MASTER MASON

Mr Andrew Bowles

Writing my piece as Upper Warden a year ago I said how much I was looking forward to working with the membership to secure progress and the future of the Company. As I look back now there is much evidence of progress and a general feeling of wellbeing about the Company as we continue to strive for a balance between the historic and the modern.

As Albert Einstein wrote: "Life is like riding a bicycle. To keep your balance you must keep moving." There are parallels with the Masons and indeed the Livery as a whole. For most of the year I feel as though I have been cycling along on a smooth - well balanced - road bike, but just occasionally it has been more of a bumpy mountain bike or the precipitate excitement of being on a unicycle. Indeed the most appropriate analogy would probably be that I have been riding a tandem with our Gallant Clerk sharing the pedaling and guiding me and the Company with great expertise and skill. We have successfully approved a new set of Standing Orders and Executive Rules and thanks are due to the Deputy Master and Wardens for their input together with a handful of dedicated individuals.

I used the phrase "The Masons are coming" at the Banquet in March as a way of capturing the progress that the Company has made during the past few years. I have to pay tribute to my predecessors who created the context for the past twelve months, but in particular our Craft and Training agenda continues to broaden our activities and earlier this year I was delighted to present four Master Craftsman Certificates together with our first ever Journeyman awards and the Company's first City Livery Company award - alongside another dozen liveries. Indeed we were the only Company to make presentations in all three categories. Equally we have been quietly increasing our visibility at events in the City with particular highlights being the unveiling of London Stone and participating in the Santa Run in December. When attending some very special events in the City and beyond it is noticeable that we are keeping very good company amongst the senior liveries and appear to be delivering on our ambition to 'punch above our weight'.

Almost every committee had a new chairman last summer and I thank all of them for so seamlessly picking up the reins and I have been impressed by the focus and collegiate interaction at Standing Committee. The Social Committee has been particularly busy as we expand the number of events we arrange, and

it has been particularly pleasing that almost 60 people have attended the Craft and Fellowship evenings with just two having a 100% record - alongside the Master and Clerk! Our new Website has finally been rolled out and I am sure it will provide an excellent platform for members and for those wishing to learn more about us.

Claire and I have thoroughly enjoyed representing the Company for the last 12 months and we thank everyone for giving us this opportunity.



UPPER WARDEN

Mr Chris Radmore

The Strategic Review, which has morphed into the Action Plan and is now in its 10th iteration, has enabled successive Masters to build on the achievements of their predecessors without having constant changes of direction as each new Master takes office. The plan sets out the Mission Statement of the Company and its four Supporting Objectives. All the committees of the Company set their respective agendas to support and promote these objectives and all are working well.

During the past year, under the stewardship of the current Master, the profile of the Company within the City of London and the wider livery movement has risen significantly and it is my intention that this process should continue. The new website will provide a better window into the Company both externally and internally and we are getting more involved with various forms of social media through the good offices of our Communications Committee. We have revised and modernised the Standing Orders and Executive Rules of the Company, which now provide us with an updated and modern framework for managing the Company's affairs.

We are fortunate that the stonemasonry trade is as relevant in the 21st century as it was when the Company was founded originally in the Middle Ages. We continue to support the craft with scholarships and bursaries awarded to stonemasonry apprentices and students, through the good offices of our Craft Fund. Our other charity, the Charitable Trust continues to make grants to educational and other organisations which promote the craft of stonemasonry. However, we can only continue to do this with the support of and donations from our members

Our livery is an eclectic mix of stonemasons and members of other professions, many of whom have spent their working lives in the City. However, the world of work has changed considerably over the past few decades and as a Company, with a majority of members still earning a living, we must change our practices to assist and encourage their participation as well as those of our members who have retired. Our social programme, put together by an active and hard-working Social Committee, is geared towards providing events that I hope will appeal to the many and varied interests of our members and I look

forward to seeing more of them participating in our social activities as well as the no less important administrative and business functions.

I spent most of my working life in the City and I have always had a great love for its hidden secrets and peculiarities, but it was only after I joined the Company and became involved in its activities that I began to realise the full complexity of the City in all its guises. Over the centuries, stonemasons have made a major contribution to the City, not least in its re-building after the Great Fire of 1666. The memorial to Sir Christopher Wren, "If you want to see his memorial, look around" applies equally to all the stonemasons who have contributed so much to our City.





CONTEMPORARY STONE

Liveryman Robin Nugent

Stone – used by mankind for millennia for the construction of architectural form and space – from the Lyon Gate at Mycenae and the Lanyon Quoit as one of the earliest use of material to satisfy need.

Every day we use stone to construct new buildings; or extensions to existing ones; or make alterations to them; or conserving and repairing Heritage Assets that were created to fulfil the need of the generation in which they were built and subsequently adapted to meet the changing needs of successive generations, which is the reason they have survived.

Lanyon Quoit (pictured below)– a very early attempt to meet the principle need – shelter. And with no carbon foot print if you discount the oxen which dragged the stones to the site. No environmental pollution. And fully sustainable using local materials – no motorways to transport or railways with engines belching smoke or exhaust. A simple use of primary material – stone – with proven longevity subject to careful selection by the master mason borne out of experience and handed-down knowledge. A nature resource not requiring energy to make it or carve it.



With an ever-increasing debate on the use of fossil fuels and their impact on the environment do we need to review the use of the materials we use to create habitat? Are there new opportunities – new materials such as carbon fibre? And opportunities for reinvention of the way we use materials? Should we pause for a moment, take a step back and think on how we use our precious natural resource – stone?

‘There’s money in muck’ has caused some to create new uses for materials previously thought to be waste. And through an inventive eye created new uses and opportunities for use of materials thought beyond the reach of many – the use of stone.

There will always be a need for the use of block stone for new build and to conserve Heritage Assets passed down into our guardianship from the generations who built them. But is there an emerging opportunity for the use of the material which does not require use of fossil fuels by using the innovative skills of the designer to find new uses for stone and stone waste lying around but with the potential to create space? And for use where funds are limited?

Contour House Derbyshire. Contour House in Derbyshire won the Natural Stone Award of 2019 in December for the exciting innovative use of stone material not suitable for block stone construction but entirely suitable for the local craft of dry-stone walling perpetuated by countless generations for another early need – containment of cattle for food.

The stone was waste from the excavation for foundations for a new farm building and was carted to site using the farmer’s tractor and trailer. The stone was prepared by stone masons for laying by dry-stone wallers as a rain screen and



as a biodiverse roof. The natural stone was used internally as a thermally massive soffit acting as permanent formwork to the first floor slab. Contour House is the creation of the Architects Sanei Hopkins and their client for a new building sustainably with minimum carbon footprint using local and not imported stone thereby supporting local industry through the use of material and the skills of local crafts people.

The stone was purposefully sourced locally and selected to reflect the dry-stone walls found throughout the surrounding Peak District. All the walling and roofing stone was processed and cut down on site using a bench saw. The facade stone was cut to 200mm on bed and the roof stone to 150 on bed. The waste pile was revisited over and over again to create special corner pieces and fillers as required. As the waste mounted, the masons realised that they had an opportunity to further process the stone into 50mm wide slivers for use internally on the internal walls.

The drystone stacked roof is in essence a ‘brown roof’ using carefully cut, graded and stacked stone rather than rubble, which aids biodiversity and rainwater attenuation, reducing the volume of water discharged during a heavy storm.

Architects face the challenge of expanding the built environment swiftly, sustainably and with the acceptance of the local community through the consent process. The new NPPF published in February places further emphasis on the recognition of innovative design. What better way than to lead with a modern use of the material we all love with its variety of colours, natural shapes, form and texture that reflects that other great tool of architectural design, light. The stairwell of Contour House achieves this with great success.





TRADITIONAL STONE

On 3rd May 2018 the Company visited Windsor Castle and St George's Chapel in the Lower Ward. One understood it to be an ambition of then Master Peter Clark that this visit should be made and it was my pleasure to assist with making the day happen. The excellent morning tour of the Castle State Apartments was hosted by an experienced Blue Badge Guide acting for The Royal Household, and in the afternoon the Company were welcomed and hosted at St George's Chapel by Canon Mark Powell as Canon Steward for the Dean and Canons of Windsor, and the Chapel's Guild of Stewards. I have the privilege of acting as Surveyor of the Fabric for the Chapel and College of St George, and fellow Liveryman Dr John Crook FSA is esteemed Consultant Archaeologist to the Dean and Canons.

During the visit it was my purpose to convey something to the Company of the awesomeness of this great masterpiece of late medieval European architecture. As a superlative demonstration of perpendicular gothic style, its intention at inception in 1472 was to provide a Chapel that indicated the power, but also the piety of the Sovereign Edward IV, and the Companionship of the Order of the Garter. Supervised by Richard Beauchamp Bishop of

Salisbury, and directed by the Master Mason Henry Janyns and then his son Robert the Chapel was conceived on the grandest scale, its architectural ambition reflecting its location within England's greatest Royal Castle.



The stone-vaulted interior was intended to invoke awe. Every single moulding of the interior is immaculately set-out and resolved to take one's eye soaring upwards to the astonishing stone vaults with their polychrome star-bursts of heraldry of the Sovereign and Sovereign's Companions.

Liveryman Canon John White, Canon Emeritus of Windsor, referred to it as 'geometrical drawing board architecture' designed so that wherever architectural mouldings met there would be a sculptural event. Dr John Goodall, historian and member of St George's Fabric Advisory Committee memorably described architectural design throughout the middle ages as having been understood to parallel God's act of creation, to enshrine the laws and proportions of the universe, and that as all creatures followed from creation



and formed an integral part of it, so did all arts follow architecture and complement it.

Thus the sculptural imagery at St George's Chapel is integral with the architecture.

Dr Goodall noted that the sculpture at St George's Chapel can be broadly categorised under three headings: 'Heraldic' - the numerous badges and beasts intended to advertise both Royal and other patrons of the building, 'Religious' - for example the Holy Trinity keystone and angel frieze surrounding the east window and choir of hundreds of angels running continuously in the clerestory above the arcades. The carving of the angels is sublime, every one different and with the most serene facial expressions and exquisitely carved tunics and hands, undoubtedly the work



Liveryman Martin Ashley

of master carvers of the highest calibre. The 'rose-en-soleil' consecration crosses around the walls were clearly of like quality and one surviving internally is exquisite, with Christ's ribs and wounds carved in perfect tiny detail. Finally, 'Grotesque' - sculptures representing the sacred, the monstrous and the absurd run continuously around the outside of the Chapel, probably to illustrate the diversity of the secular world and protect the sacred space by fighting off malign influences.

Phases of external and internal stone conservation, cleaning and re-presentation of St George's Chapel have been completed during which wonderful discoveries have been made.



Faint vestiges of elaborate schemes of heraldic wall decoration were re-discovered under the grime, better informing us as to how the chantry chapels were once announced within the processional aisles. Surprisingly ad-hoc use of differing stones, Taynton, Caen and Reigate, suggesting the use of what was readily to hand perhaps when masons were under programme pressure to complete. Forty different masons marks found in the quire north aisle vaulting is perhaps testament to an urgent need to progress a construction campaign for the Sovereign.

These, and many more discoveries contribute to the stories enshrined in the fabric of St George's Chapel and the College of St George, which makes the legacy of what we do today such a crucial part of the ongoing historical chronology.

Grateful thanks are due to the Dean and Canons of Windsor for their permission to publish this article.



THE CHARITABLE TRUST

Past Master Neil Barnes

A number of e bulletins have been issued over the past year providing information on the donations that have been made by the Charitable Trust. Our Accounts on the Company web site contain a detailed list of our donations the majority being to stone related projects. This year the biggest single commitment we have ever made was to provide £10,000 towards the creation of a stone ramp that will facilitate equal access on the north side of St Paul's Cathedral.

On April 8th The Trustees and a number of our donors were privileged to be given a guided tour of the recently opened Queen's Diamond Jubilee Galleries in the mediaeval triforium of Westminster Abbey. The Charitable Trust made a sizeable donation for amongst other things the conservation of eight of the maquettes of 20th Century martyrs that are now exhibited in the Galleries. Freeman Tim Crawley, one of the four sculptors who carved the half-sized guides (maquettes) and the limestone carvings, was on hand to explain the project in more detail.



In addition to continuing our schools outreach programme at Salisbury and Canterbury Cathedrals, the Trust supports the City Civic. One example is King Edwards School, Witley which receives bursaries from the City Corporation. Court Assistant Alderman Alistair King is a member of The Court of Governors as is The Lord Mayor. In 2015 The Trust agreed to contribute £500 per annum towards the boarding fees of a pupil who would have been unable to attend the school without financial support. The pupil, who was nominated by the school, was living with his grandparents and step grandfather being unable to live with either of his parents.

Now nearing the end of his Upper VI year his Housemaster has written saying that Eli had been another King Edward's success story having grown from a very difficult 4th form boy to a very popular and respected member of the House and school. He concluded by writing "....he has always stepped up whenever anything needs organising or we just needed an extra pair of hands. He has taken every opportunity offered to him and we are very proud of him indeed".

Given the success of this commitment The Trustees intend to support another pupil in September for 4 years



THE CRAFT FUND

Past Master Peter Clark

The charity has been very active and by perusing the last 5 years' of Journals, and whilst the work of the Trustees has been seen in almost every page, nothing has been written to directly show how the charity works behind the scenes.

Our primary objective is to support the training of stonemasons at various levels and we are currently supporting 14 at 6 major approved training establishments across England. Additionally, we provide similar support to the training of 6 stonemasons at 5 cathedrals through the Cathedral Workshop Fellowship. Our objective is to continue to support applications to train stonemasons across the board as well as supporting trainees in letter carving if suitable opportunities present themselves.

Where there is a need to be innovative then we shall be bold by supporting young masons to compete against one another at stone festivals and recently to demonstrate at the Natural Stone Show.

In June of last year we joined with the Royal Naval College at Greenwich to enable students of Building Crafts College to carve an Obelisk which is now standing proudly inside the entrance to the King William Undercroft at the Old Royal Naval College Greenwich.



Our sister charity has been supporting City & Guilds of London Art School during London Craft Week. We are also providing support this year and we are also providing more support with the major London Craft Liveries in competition in the same week. The photograph shows last year's winner, Miriam Johnson- now in her final year at the Art School, with her individual piece. The Sydney Mason Fund has now commissioned her to carve a piece for auctioning at the Sheriffs Ball in September. The winner this year will have the right to design the piece for the Ball in 2020. Our thanks to Albion Stone for the pieces of stone being used.

All of this is achieved by the financial support of new and old members. With your support we can do so much more and more is to come.





NOTES FROM THE COLLEGES

The Building Crafts College

Freeman Nigel Gilkison

The Building Crafts College stone department has had another busy year, with projects, visits and more student successes and achievements.

Mason in Residence Adeline Wartner began the year by completing an on-site project for architect Amin Tihar. Assisted by current students, Adeline carved a range of medieval to classical elements into the stones in the garden of Tihar's offices in central London.

Our study trip to Italy proved a great learning experience with even more visits added to the itinerary, including the Old Sacristy of Santa Maria del Fiore in Florence, as well as returning to the spectacular working marble mines inside the mountains of Carrara. The trip continues to provide students with an insight into the historic and architectural aspects of stonemasonry.

Student James Whitbread won the Building Crafts College overall Student of the Year, the Banister Fletcher award, and was presented his prize by Past Master John Burton - James went straight into work from college and has gained full time employment with Owlsworthy IJP where he has worked on a number of high profile conservation and restoration projects.



Following on from last year's design project with the Old Royal Navel College (ORNC), our students started working on the stone: the Obelisk started to take shape with the relief design – based on the Ursa Major and Ursa Minor constellations – being carved in. Students finished the project in December. We are grateful to The Worshipful Company of Masons and Fairleigh Masonry who kindly helped with funding for the project.

The students this year have nearly all transferred onto apprenticeships and our new course in its second year is coming on well.. We are looking forward to a great year ahead and will hopefully continue 100% employment from college to work.

City & Guilds of London Art School Carving Department

Freeman Tim Crawley

Since last May there have been a number of important developments in the Historic Carving Department of the City & Guilds of London Art School. Last summer saw phase 2 of a 3 year programme of improvement in the studios. This included the construction of a new woodcarving studio, and for the stone studios a redevelopment of the service spaces and facilities, including the provision of a bespoke cutting and extraction unit that will add greatly to the quality of the environment as well as to the efficiency of the students.

There are many other events worth noting within the past year. The Carving Competition that is a feature of our London Craft Week event is now an annual fixture, generously supported by the Company with prizes for the winners. Last year, the theme was 'London Pubs' and we were delighted that the Master could be with us to present the prizes.

Following the successful boss carving project of 2017, this last year students competed in a small competition for the design and carving of three new corbel heads for the North Quire Aisle of Southwark Cathedral.

The winning designs, selected by a small committee from the Cathedral, included a Romanesque treatment of Doorkins the much loved Cathedral cat.

However, the highlight was a representation of PC Wayne Marquez, the British Transport Police Officer who was injured whilst protecting the public in the London Bridge terror attack on 3 June 2017.

Two other important commissions were also completed over the summer period, both commemorating the centenary of the end of the First World War. The first was a large memorial for the Worshipful Company of Fishmongers. Carved by 4 students under the direction of Tom Young the lettering tutor, it was installed in the main entrance of the Hall at ground level. The second memorial, carved by 2 students, commemorated those members of the Worshipful Company of Haberdashers who lost their lives in the Great War.

Moulton College

Freeman Emma Dexter

This year I shall let two of our students speak:

Hannah Kendall. I am a first year stonemasonry student at Moulton College. I started the course in September after deciding to leave my job and retrain in stonemasonry. At the beginning of the course, we were given a rough block of limestone to bone in. At the time, the idea of being able to create a flat surface accurate within the 1 mm tolerance with just chisels seemed impossible. It was challenging at first, but I gradually became more comfortable. Once I have completed my current plinth stone, I should have time to explore other aspects of the craft. It will be great to start a project of my own which incorporates these skills and allows me to be more creative. I am very grateful for the help given to me by the Worshipful Company of Masons. The grant I have received is helping to start me on the path to a much more rewarding career.



Aaron Cole. Prior to starting the level 2 Stonemasonry course at Moulton College, I had been a successful teacher of design and technology, specializing in teaching children with complex behavioural needs. As a mature student I may be older than other learners but I have enormous energy and passion for the road ahead of me and have enjoyed everything the course has offered me so far. I'm currently working on a plinth moulding that has returns on it. I have been getting to grips with bullnose tools to create the Cavetto and the Cyma Recta details and using the templates to check the dimensions are correct. I'm excited to work in an environment that requires accuracy, precision, skill and creativity and would like to thank the Worshipful Company of Masons for their generosity and support in me progressing to become a qualified and skilled stonemason.





COMPANY SOCIAL EVENTS

Liveryman Mark Goldman

The company's social events and commitment to generate friendship and fellowship within the company has never been greater. This year's program was full and varied and included for the first time **Fellowship & Craft Evenings**, which involved informal visits throughout the year to ten pubs with livery-associated names – events which proved to be well attended and relaxing evenings.

On a slightly more formal note, June saw us gather at the Honourable Artillery Company for the annual **Summer Reception**.

Partners' events are an important inclusion within the social calendar and the Mistress Mason, Claire Bowles, organized two events this year. A visit to the **Royal Academy** in September and a visit to the **British Library** in October to view the conservation workshop.

Also in September the Master and the Social Committee Chairman took their flocks across London Bridge when they took part in the **Woolmen's Sheepdrive** – an experience open to all Liverymen.

Special Dining Experiences are a central part of the social events of the year. Liveryman Peter Blincow organized an excellent dinner event in the Disraeli Room at the Carlton Club in September, which was very well attended.

October saw two events, one historic and one hugely informative. The historic unveiling of **London Stone** was carried out by the Lord Mayor and Master, when the stone was returned to its traditional location at 111 Cannon Street. Attendees enjoyed a short reception following the unveiling.



The Inaugural **Gilder Lecture** in October saw members treated to a particularly interesting and informative lecture given by Liveryman Adrian Paye and entitled "Stone & City". Well attended, this is likely to become an annual event.

November saw the Master welcoming all at the first of the Company's two formal functions – the **Livery Dinner with Associated Companies**. This was followed a couple of weeks later by a sellout tour to the **City of London Gin Distillery**, arranged by Liveryman Graham Wilks. This was an excellent evening enjoyed by all. A similar event is planned for the forthcoming year.

In December we gathered at HM Tower of London for the annual **Carol Service** with the Associated Companies – always a special venue for a lovely evening.

The New Year saw a very special visit to the prize-winning **Bloomberg Building**, the iconic eco building designed by Foster & Partners. We were privileged to have a member of the architects' design team escort us around the outside of the building and explain the eco credentials of the construction. Deep below the building is the 2000-year-old Mithraeum known as the Temple



of Mithras where Liveryman Adrian Paye, head of the restoration company responsible for reconstructing the temple, talked about the restoration. January also saw us enjoy a lovely **Carvery Lunch** at Ironmongers' Hall.

Also, new to this year, are Ambassador events which are fit-in events made available to all members. The first was a **theatre trip** to see "Home I'm Darling" – an excellent play that was much enjoyed.

February saw the **Young Masons** enjoying an outstanding lunch courtesy of Liveryman Mark Powell and JM Finns, for which we are very grateful.

March arrived and with it the second of the Company's formal functions, the annual **Master's Banquet**. As usual, this was a quality event, attended this year by His Royal Highness the Duke of Gloucester who presented the Duke of Gloucester's Gold Medal to Liveryman Peter Harrison.

May was replete with the **Fellowship Dinner**, held this year at the Savile Club in Mayfair.

The year was rounded off in May with a special guided tour of the Chuhily Glass exhibition at **Kew Gardens** – an exhibition that proved to be truly awe inspiring and enjoyed by all.





COMPANY HERITAGE

Dr Ian Stone

THE THOMAS SUTTON MEMORIAL IN CHARTERHOUSE CHAPEL

There is an extraordinary memorial to Thomas Sutton (1532-1611) in the Charterhouse Chapel at Smithfield in London. Standing twenty-five feet high, and thirteen feet wide, it dominates the north aisle of the Chapel. Sutton founded the Charterhouse in 1611 as both a school and as an almshouse and hospital for up to eighty inmates. While the school has moved to Surrey, the almshouse remains and its residents are known as 'brothers', whether they are male or female. The use of the term 'brothers' reminds us that the original building on the site of the Charterhouse was a Carthusian monastery. The monastery was built in 1371 and the Carthusians, generally, lived simple, peaceful and frugal lives, for which they were liked and admired by medieval Londoners. At the time of the Dissolution, the monks of the Charterhouse offered some of the most obdurate resistance to Henry VIII; in 1535 several monks were hanged, drawn and quartered for refusing to take the king's Oath of Supremacy. Indeed, on 4 May 1535, two months before his own execution, Thomas More watched as four monks left the Tower of London to be taken across the city to the put to death at Tyburn. Just over three years later, in November 1538, the monastery was suppressed.

Many contemporary religious reformers hoped to see the property and wealth of the suppressed and dissolved monasteries put to use relieving the poor, aged and infirm. To an extent this did happen. By the end of the reign of King Edward VI (1547-53), there were five hospitals under secular control in London. The medieval hospitals of St Bartholomew's and St Thomas's were refounded, in 1546 and 1551 respectively, to care for the sick and feeble; Christ's Hospital for orphans and Bridewell as a house of correction for the disorderly poor and vagrants were established in 1551; and the medieval house of St Mary Bethlehem was refounded in 1547 as the Hospital of Bethlem, aka Bedlam, for the mentally infirm. But much of the property, including the Charterhouse, found its way into the hands of wealthy nobles and gentlemen. At the end of the sixteenth century, the Charterhouse was the London house of Thomas Howard, earl of Suffolk. On 9 March 1611, Suffolk sold the Charterhouse to Thomas Sutton for the handsome sum of £13,000.

Sutton had long desired to found a hospital and he now had a suitable building. However, he was nearly eighty years old and he had only months to live. Fortunately, he was able to establish the foundation before he died on 12 December 1611. Sutton was buried in the new Charterhouse Chapel which stands, more or less, on the site of the old Carthusian chapter house. It was built in 1613-14 by Francis Carter, a carpenter by

training, who held an official position as Chief Clerk of the King's Works from 1614 until his death in 1630. In his twenty-three-page will Sutton gave generously to several charitable causes. But the amounts involved in these bequests were dwarfed by the enormous sum of £50,000 he left to his new hospital. How had Sutton acquired such wealth? His origins were humble, but he enjoyed a successful early career serving Queen Elizabeth I (1558-1603) and various aristocratic patrons for which he was well rewarded. He was, too, a sharp businessman, who accrued a significant fortune acquiring properties and lending money. Simply put, he was one of the men ambitious and capable enough to capitalise on the opportunities available in the second half of the sixteenth century.

For his munificence Sutton was hailed as a hero by many contemporaries, especially the Protestant clergy who used him as an example to refute criticism that the new Protestant religion had not done as much for charity as the pre-reformed faith had done. In November 1615, the mural monument to Sutton in the Charterhouse Chapel was completed at a cost of £400. Sutton's memorial was created by three men who described themselves as 'citizens and freemasons of London', Nicholas Stone (no relation to the author), Edmund Kinsman, and Nicholas Jansen.

Jansen was actually based in Southwark and there is no evidence of his connection with the Company of Masons. Stone, who was based in Long Acre in the

Westminster parish of St Martin's-in-the-Fields, and Kinsman, on the other hand, were both important members of the Company. Stone probably joined the Company soon after his return to London in 1613 from Holland, where he had worked with Hendrik de Keyser, master mason to the City of Amsterdam, and married de Keyser's daughter, Mary. He was certainly a member of the Company in 1620, served as warden twice (1627 and 1630) and as master twice in the 1630s. Perhaps as many as a dozen men served apprenticeships with Stone under the Company's auspices. In his will, drawn up in 1641 and granted probate in 1648, his second bequest (after leaving £10 to the poor of his parish) was £10 to be paid to the Masons' Company 'within six months next after my decease'. Kinsman probably worked with Stone, on this commission at least, in his workshop and he succeeded him as Master of the Company. When the Masons were summoned to appear before Sir Henry St George, Richmond Herald, on 28 October 1634 to have the Company's coat of arms inspected, it was Kinsman who attended as Master.

Stone was one of the leading sculptors, master masons and architects of his day. As a mason and architect he worked with Inigo Jones, Surveyor-General of the King's Works, on the Banqueting House in Whitehall (1619 to 1622), as well as to his own designs at a chapel containing the memorial to Lady Digges at Chilham in Kent (1631-2), on Cornbury House in Oxfordshire (1631-3), Goldsmiths' Hall in the City of





COMPANY HERITAGE

Dr Ian Stone

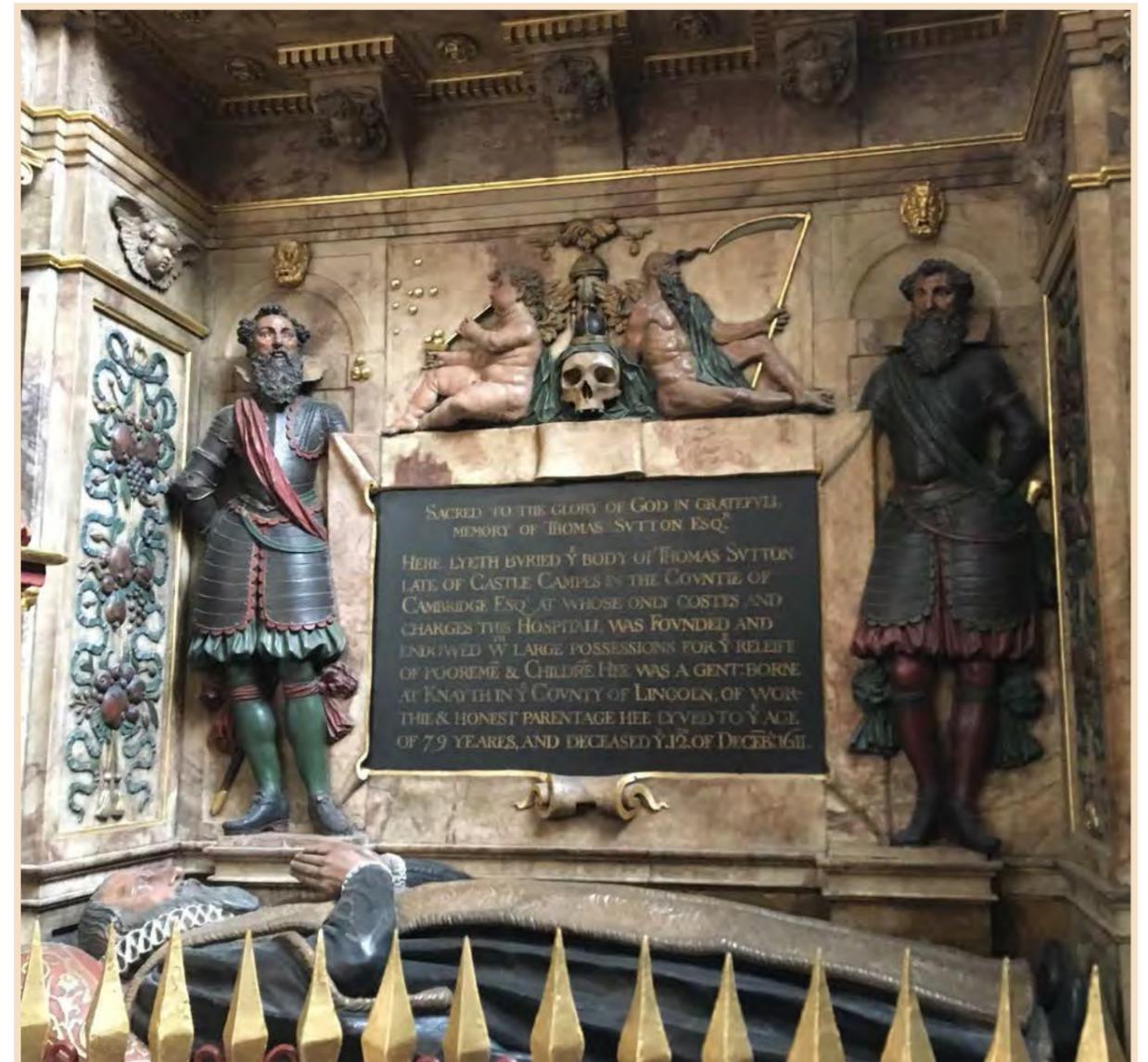
London (1635-8), Kirby Hall in Northamptonshire (1638-40), Balls Park in Hertfordshire (1638-40) and on Lindsey House in Lincoln's Inn Fields in London (c.1640). His output as a monumental sculptor was prodigious and there are simply too many works to list here. Among the most famous of his memorial works include the monuments to Henry Howard, ninth earl of Northampton in Trinity Hospital, Greenwich (1615-16), John Donne in St Paul's Cathedral, London (1631-2), and John and Thomas Lyttleton's effigies in Magdalen College Chapel, Oxford (1635). Stone's reputation was so high that he was given official positions in the royal office of works, first as 'master mason and architect' at Windsor Castle in 1626, and then as Master Mason to the Crown in 1632. He died on 24 August 1647 and was buried in St Martin-in-the-Fields, Westminster, where a memorial (now destroyed) remembered his 'knowledge in sculpture and architecture'. Stone was, according to Sir John Summerson, one of only three men employed in the royal office of works under Inigo Jones who could in any way be called 'architects'.

In his surviving note book, Stone tells us that he was responsible for 'all the carven work of Mr Sotttons tombe.' It was carved early in Stone's career and, as a whole, it is not one of his most sophisticated nor refined pieces. It is, to my mind, somewhat heavy

and unbalanced. Nevertheless, it is still a remarkable piece. Immediately obvious are the four black marble Corinthian columns supporting a trabeated canopy. Underneath this canopy, and somewhat more difficult to see, is an alabaster effigy of Thomas Sutton. He is clothed in a doublet and a fur-lined robe. He faces east, in expectation of resurrection and his hands are clasped together in prayer. Above the effigy on the wall is a black marble inscription-tablet which remembers Sutton. The tablet is supported by two figures who probably represent soldiers, and therefore Sutton's early military career. Above this tablet is a representation of mortality: two figures, one either a youth blowing bubbles or Vanitas wasting time and energy on trivialities, and the other Time with his scythe, seated either side of an hour-glass placed atop a skull. Above the canopy is a wonderfully detailed relief panel, which shows a preacher (Sutton? The master of the Charterhouse?) expounding the Word to forty brothers of the Charterhouse. The brothers listen intently while various gentlemen, representing Sutton's trustees and the governors of his foundation, flank the congregation. To the left of this relief panel stands a female figure representing Hope and a boy (with a gravedigger's shovel) representing Labour; to the right a female figure represents Faith and a boy Rest. Intriguingly, in a black and white photograph

of the memorial reproduced in W.L. Spiers' edition of Stone's note book and account book in 1918-19 (plate III), the female figures stand in front of the boys, whereas today the boys stand on the front columns. Perhaps this happened when the Chapel was restored after it was damaged by enemy action in World War II? Four more black marble columns stand above the relief panel, either side of an achievement of arms, supporting an entablature. To the left of the arms stands Wealth, to the right Piety, and at the summit of the whole memorial a representation of Charity. These five allegorical female figures were chosen by the governors of the foundation to represent best Sutton's establishment of the Charterhouse.

Sutton deserves to be remembered for his extraordinary bequest. More than four hundred years after his death, Sutton's generosity continues to provide support in the way which he originally intended. His memorial was made by three masons, two of whom, Nicholas Stone and Edmund Kinsman, were two of the most important members of the seventeenth-century Company. Stone was, in addition, one of the finest sculptors of his day at work in London. The memorial which he carved stands in Carter's mannerist Charterhouse Chapel, a site of Christian worship, more or less continuously, for almost 650 years. The memorial is one of thousands of pieces of London's fabric which reminds us of the important role members of the Company have played in the building of London.





THE ASSOCIATED COMPANIES

THE ASSOCIATED COMPANIES

The Associated Companies is the title of a joint venture originally undertaken by five City Livery Companies in Ireland led by the Mercers' Company.

On coming to the throne of both England and Scotland in 1603, James I wished to secure his possessions in the British Isles, the most vulnerable of which was Ireland. He therefore devised a plan to transplant a number of his most reliable subjects to the area of Northern Ireland which was to become known as the County Londonderry. His main problem being funding, he called upon the City of London to finance it. In 1610, the City responded by initially agreeing to provide £20,000, to which each of the 12 Great Companies would be required to fund a proportion of the total.

The first tranche which the Mercers were called upon to pay was £410, to which the Mercers strongly objected as being excessive. As a result the Mercers managed to reduce the second tranche to £310 and called upon four lesser Companies to contribute. These included the Masons for £100, the Innholders and Cooks for £200 each and the Broderers for £153. The next stage was the allocation of land to the groups of Companies in 1613. The total of land to be apportioned was 500,000 English acres; the Irish acre was less precise being the amount of land required to graze a cow.

The Associated Companies, as the Mercers group had become known, were granted an area of 21,600 acres in a deed dated 17th October 1618 on the west bank of the River Bann which nowadays includes the small town of Kilrea. By this stage the Mercers had paid £3,920, the Masons £150, the Innholders and Cooks £300 each and the Broderers £233. There was however confusion over the areas allocated to all the groups, a shortage of immigrants, lack of funding, and poor returns on the investments. In 1906 the land was compulsorily purchased and resold to the occupying tenants. By this time the Innholders had long resigned from the Association.

Despite the poor result of the joint venture the four remaining Livery Companies continued to enjoy the fellowship which had been built up over the centuries and today continue their relationship both socially and charitably, each year deciding together how to support a charitable enterprise.



THE MERCERS' COMPANY

Miss Isabelle Coulton

The Mercers' Company had another busy year in 2018. In March, 6 Frederick's Place opened its iconic red door, after a redevelopment project, to Members of all

Livery Companies. The building offers high-quality bedrooms at not for profit prices.



May saw a special pilgrimage as Court Members travelled to Esztergom, Hungary, to visit the resting place of the relic of St Thomas Becket. The Saint started his life on the site of Mercers' Hall and the Company honour the connection to him.

With philanthropy playing a central role in the life of the Company since its foundation in 1394, 2018 was no exception. Education, general welfare and care for the elderly, the church, and more recently, heritage and the arts have been the core of that philanthropy. One significant highlight of the year was when, in September, the Company launched a new programme which supports the personal philanthropic endeavours of Members and staff. After only four months the Company donated over £50,000 to Member supported Charities.



THE BRODERERS' COMPANY

Brigadier Bill Aldridge CBE

Consolidation and history have been the hallmarks of the Broderers' year 2018/19. In a Company (if not Livery) first a very significant amount of effort was directed during the summer towards staging a full-blown fashion show in the Crypt of St Paul's Cathedral. Staged in early September, to fit in with what seems now to be a plethora of London Fashion Weeks, the event was staged to celebrate the use of embroidery in fashion and to raise funds for our supported charities (with the focus being placed on Fine Cell Work). Much to our consternation, many of us found names such as Jasper Conran, Elizabeth Emanuel, Bruce Oldfield and Zandra Rhodes tripping rather easily off our tongues; suffice to say they, and a number of others, all supported the evening.



With over 250 people enjoying champagne and canapes and digging deep for the auction the evening was a huge success. Perhaps the highlight for many came half-way through when the professional models gave way to a slightly different 'model' with a number of the Court and Livery taking to the catwalk to display a variety of especially

commissioned waistcoats, some of which had been produced by prison inmates through the auspices of Fine Cell Work and others by (even more) accomplished embroiderers. With a degree of indifference to the accepted City 'protocol' of 'undecorated evening wear', formal Broderers' events are now even more colourful with an increasing array of embroidered waistcoats being displayed.

History was also made in equally notable ways with the Court appointing the first two Lady Court Assistants in the Company's history with Liz Elvin and Linda Palmer both joining the Court in March 2019. The Master also did his bit to recreate, rather than make, history in adopting the replica medieval crown described in last year's article as part of his full regalia. All-in-all, a fun and interesting year.



THE COOKS' COMPANY

Vice Admiral Peter Wilkinson CB CVO

Another busy year for the Cooks, with four new apprentices being bound to their Masters for the next four years, after which they can apply to become Freeman of the Company. These 'fab four' have all come through their training at Westminster Kingsway College, supported by the WCofCooks, and are now putting everything they have learned, into practice in a variety of top hotels and restaurants.

And the Cooks are hugely grateful to the other three Associated Companies (Masons, Mercers and Broderers) for their agreement that this year's Associated Companies grant should go to the Springboard Future Chef schools' cooking competition, with the specific aim of establishing a permanent presence in Northern Ireland. The Master Mason joined with the Master Mercer and the Master Cook at the Finals in London in March to see Grace Burrows from Northern Ireland narrowly miss out on a Top Three place; but to have come from an initial field of over 14,000 schoolchildren to be one of the 12 finalists was a huge achievement in itself.





AWARDS AND PRIZES

Every year the Masons' Company presents a number of awards and prizes. This short article reports on three awards made in 2019: The Duke of Gloucester Gold Medal; the Master Craftsman and Journeyman Mason Certificates; and the City and Guilds of London Institute Livery Company Prize.

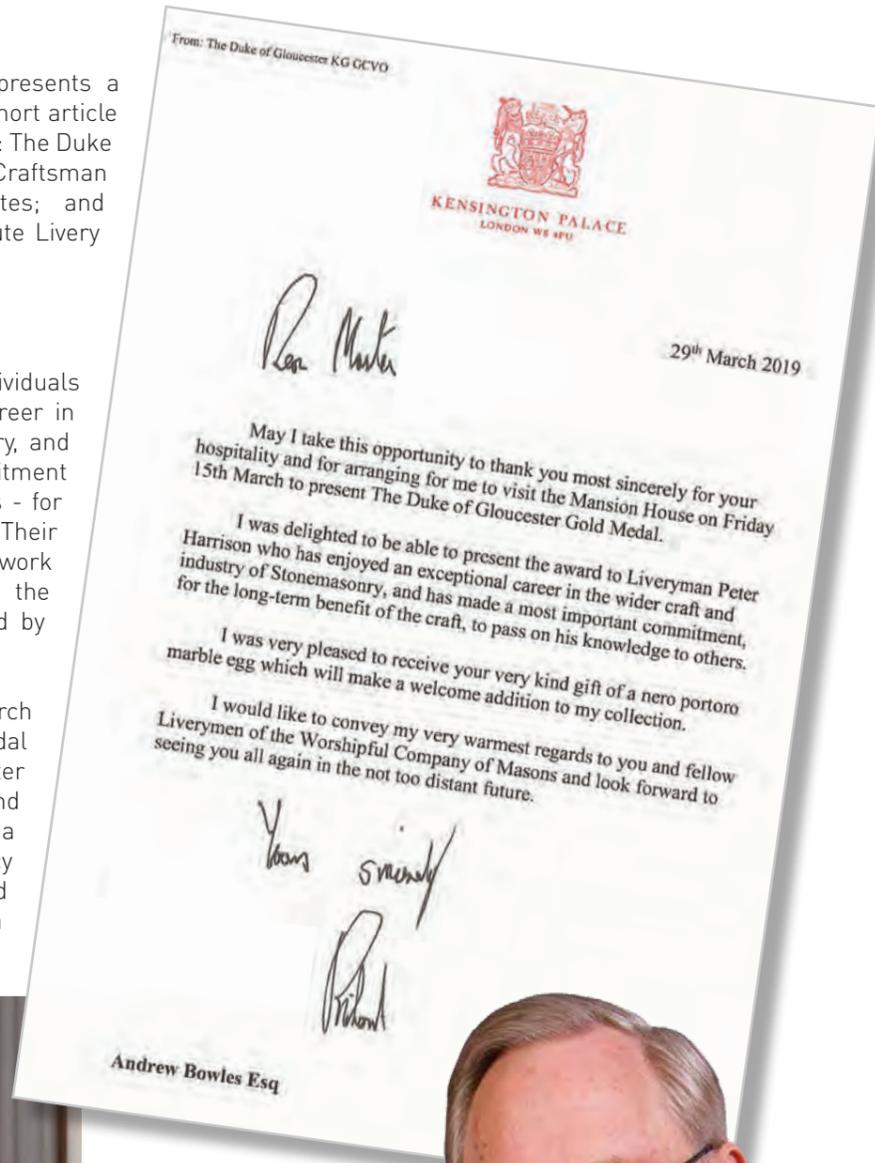
The Duke of Gloucester Gold Medal.

The Gold Medal is awarded to honour individuals who have enjoyed an exceptional career in the craft or industry of stonemasonry, and most importantly, have made a commitment to pass on their knowledge to others - for the long term benefit of the craft. Their personal endeavours, excellence of work and professional contribution at the highest level is widely acknowledged by their peers.

At the Master's Banquet on 15 March 2019, the Duke presented the Gold Medal to Liveryman Peter Harrison. Peter started his career in the 1960s and having worked in various capacities as a designer, founded his own consultancy business in the 1990s. He has lectured widely around the world and has been a Liveryman for over 10 years..



Gold Medal Winner Liveryman Peter Harrison



Master Craftsman and Journeyman Mason Certificates.

The Master Certificates Scheme is designed to encourage career progression in areas of skills identified with City of London Livery Companies, encouraging the pursuit of excellence in vocational education and training for those who embark on 'a career based on skill'. Master Craftsmen and Journeymen are nominated by a committee of their peers - all of whom are themselves Master Craftsmen and the nominations are approved by Court.

This year, Master Craftsman Certificates were presented on 11 March at Carpenters' Hall by The Rt Hon the Lord Mayor Alderman Peter Estlin, accompanied by the Master, Mr Andrew Bowles presented Master Craftsman certificates to Andrew Gomersall, Mark Hancock, Wieslaw Szot and Stephen Byrne, in addition to Journeyman Masons certificates to Tom Francis and Lee Andrews (all pictured with their certificates left to right below).



Georgian Group Awards.

Finally, I am very pleased to be able to report that a team of Yeoman Masons from London Stove Carving (Tom Brown, Josh Locksmith and Thomas Nicholls) and soon-to-be Yeoman Mason Sam Lee, were rewarded for their combined work on the recent prestigious Pitzhanger Manor restoration project. Winning the Stonemasonry and President's Choice Awards at the Georgian Group Craft Awards at Goldsmiths' Hall, Josh Locksmith and Tom Nicholls they are pictured on the right receiving their awards from Georgian Group President, The Duchess of Argyll. Detail of their work on the Roundal can be seen on the front cover and contents page.



The City and Guilds of London Institute - Livery Company Prize.

The Masons' Company Court of Assistants was very pleased to be invited for the first time in 2019 to award a City and Guilds of London Institute Livery Company Prize. This prize honours outstanding learner or tutor achievements.

The prize was awarded to Emma Dexter, (pictured above) Senior Tutor in the Stonemasonry Faculty at Moulton College. The Court noted that Emma has consistently displayed the highest standards of professional skill and endeavour as a Tutor on the City and Guilds of London Institute courses in Stonemasonry.





The Corps of the Royal Engineers

Major Neil Wilks RE

Ex SAIF SAREEA 3. In September 2018, 5 Armoured Engineer Squadron was tasked with supporting Ex SAIF SAREEA 3, a major deployment in Oman, working alongside within the 1 MERCIAN, armoured infantry battlegroup.

Deployment. The activation party travelled to Oman shortly before the main body to support arrival and movement of kit to Shafa Camp, our base for the duration. The remainder of the Squadron arrived in Shafa Camp on 25th September; Shafa camp appeared to offer all the luxuries of camp life in the UK: a large cookhouse, laundry service, purpose-built ablutions and showers. This soon became a distant memory when we moved out of camp into the desert proper. Once deployed, what soon became apparent was that the vehicles were finding the desert conditions tough. Replacement parts were needed daily to keep our fleet more or less on the road.

First Steps. Once started, training was progressive. It started at Troop level with the aim of achieving battle group night attacks before the final confirmatory exercise in late October. Despite the challenges posed by the desert conditions, practice reconnaissance took place on pre-arranged obstacles and the squadron

practiced moving across the desert as for war, using space not usually possible in the UK. Our tanks crews were given the opportunity to test the capabilities of their vehicles whilst we field engineers were able to practice ever more ingenious ways of cooling water!

Getting There – Walk. As we progressed, vehicle availability became a constant headache, but enough armour was kept on the road to support the training. A high point was the demolitions training and at one point all available manpower was sent to a demolitions range working directly with our Omani counterparts. With 500kg of explosives, 450 detonators, 1000m of detonating cord and one dubiously obtained palm tree, what was there not to enjoy? 'P for plenty' became the mantra of this phase of training as we got to showcase our explosive capabilities.

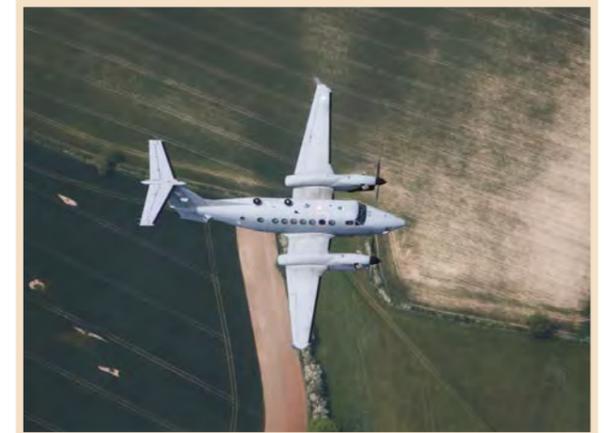
On a role – Run. A short maintenance day, with the added bonus of fresh food was followed by the next and more demanding phase: a series of battlegroup attacks at night, including, just for us, some hasty obstacle crossings. The terrain proved treacherous, with vehicles regularly struggling to extricate themselves from the ground they found themselves stuck in. Junior soldiers got to experience the sharp end of the stick as they were attached directly to infantry sections, providing them with intimate assault breaching and combat engineering support. By the end of this period everyone was ready for a slightly longer pause to prepare for the final exercise.

Confirmation – the Field Exercise. A battle group obstacle crossing combined with a deliberate attack at night, no ambient light and a shortage of any other lights; the confirmatory exercise got off to a good start! This was followed by two days spent digging trenches and vehicle slots before we moved to the final phase, a 40km divisional advance to contact with two Omani brigades on our flanks. We provided the deception plan to draw off the enemy, in this case a squadron of the Household Cavalry Regiment playing enemy for us. Successfully using lots of noise and smoke the operation went as planned, with lots of happy faces when 'ENDEX' was called.



SERVICE AFFILIATIONS

Recovery. Final attack complete, we all then had the not insignificant task of sorting out our kit and equipment ready to be moved back home. By the end of October the clean-up was complete and, with flights home in early November, we took advantage of the opportunity to see more of Oman than just the (very!) flat desert of the past month. Rather more relaxed and with some outstanding sport and more relaxed military training complete, we waited for flights home and looked forward to the tantalisingly cold temperatures forecast for when we got there!



NO 14 SQUADRON RAF

Sqn Ldr Karl Bird

14 Squadron was formed in 1915 at Shoreham. During its formative years, it flew aircraft such as the Wellesley, Mosquito, Phantom, Jaguar and Tornado, amongst many others. It has received battle honours for conflict in Egypt, Gaza, Arabia, Palestine, Africa and the Mediterranean during the War years and more recently the Gulf, Kosovo, Iraq and Afghanistan. In 2011, it reformed from a Tornado squadron to one equipped with the Shadow R1. 4 of these aircraft were initially delivered to the RAF in 2009 and operated with V(AC) Squadron before becoming its own Squadron and growing in aircraft numbers. It remains based at RAF Waddington, just outside Lincolnshire.

The Shadow is a modified Beechcraft King Air 350CER aircraft, one of the smaller aircraft in the RAF's front line inventory at only 46 feet long and a 57 feet wingspan, but it is one of the most capable with its state of the art mission suite. It operates in the Intelligence, Surveillance and Reconnaissance role and can fly at up to 245 knots (280 miles per hour) and around 35,000 feet.

Shadow uses electro-optical and electronic capabilities which either standalone or combined with information from other platforms help analysts prepare comprehensive intelligence products. Satellite communications links enable information download during a mission and the aircraft is also fitted with a comprehensive defensive aids suite allowing it to operate worldwide in support of military missions.

We are very glad to have formed this association with the Masons' Company and look forward to cementing the bond between us in the future.





15 COMPANY, SW LONDON ACF

Capt DJ Bennett



Since April 2018, 15 Company of South West London ACF has had an eventful year. With 22 Cadet Force Adult Volunteers (CFAV's) and 177 cadets spread across six Detachments, each member has played their part in delivering a fantastic Cadet experience for all.

One of our many highlights over the past year have included when Cadet CSgt Raees Mir was appointed to the position of Lord Lieutenant's Cadet for the Army Cadet Force across the whole of London. Cadet Mir thoroughly deserves to hold such a prestigious position as he continually upholds the core values and standards in our charter and is a brilliant role model to his peers. He regularly attends high profile events, representing the ACF, alongside the Lord Lieutenant of London, who's main purpose is to stand in for or accompany Her Majesty the Queen or her Royal Representative at public events - the highlight of his year being when he was introduced to Her Majesty at Buckingham Palace !

Another highlight was when Cadet Sam Morgan became the Sector Regimental Sergeant Major (RSM). This is the highest position to hold as a cadet and we are proud to say that is one of our own. 15 Company haven't had the Sector RSM for over a decade, so we are extremely proud of Cdt Morgan for achieving this. Since being promoted to this position, Cdt RSM Morgan has achieved his Master Cadet status by successfully completing the arduous course at CTC Frimley Park.

Last June, 15 Company took part in our annual Field Training Exercise (FTX). 15 Company deployed into the Longmoor Urban Training Complex (UTC). We spent the whole weekend putting our training and skills into

practise and the cadets got to take part in a full-on battle exercise. The cadets were able to fire the L98 A2 GP rifle and spend a couple of night sleeping out under the stars. Both the Instructors, as well as the cadets, were put through their paces, but overall, all thoroughly enjoyed themselves and learnt a lot.

Every summer, during the holidays, cadets and instructors from South west London ACF attend our Annual Camp. Last year, we went down to Lydd Training Camp in Kent. Over 250 adults and cadets attended the camp and got to experience all that we have to offer - shooting, fieldcraft, paintballing, canoeing, mountain biking, tug of war and archery, to the usual military subjects such as drill and navigation. Lots of cadets managed to complete their Army Proficiency star level awards and left with a few more badges and even promotions.



Later, in 2018, 15 Company got the opportunity to march onto Trafalgar Square for the Trafalgar Day celebration of the victory won by the Royal Navy, commanded by Vice-Admiral Horatio Nelson, over the combined French and Spanish fleets at the Battle



of Trafalgar on 21 October 1805. Every year an Army contingent gets invited to attend the parade and this year 15 Company stepped up to the plate.

After the parade at Trafalgar Square, we marched down the Mall, past Horse Guards Parade, Buckingham Palace and into Wellington Barracks. This event was enjoyed by both cadets and instructors and was a truly memorable experience.

The annual highlight of the year is Christmas Camp. This is the last camp of the calendar year and it's a chance to put all training into practise and compete in the inter-Detachment competition. Each Detachment competes for the Champion Shield. Over the camp, we received our annual visit from the Master and Mistress Mason and the Clerk. They met the cadets and instructors of 15 Company, and even put their shooting skills to the test. The Master presented the annual award of best Detachment which went to 151 (PWRR) & 156 (Fusiliers) combined.





INCORPORATION OF MASONS OF GLASGOW



The medieval concept of guilds of likeminded craftsmen banding together was not unique to the City of London. There is clear evidence that there were similar organisations in Roman times although they do not seem to have survived the fall of

the Roman Empire. It seems that the practice was reintroduced into England after the Norman Conquest, with Guilds being active on the continent before William came to these shores.

However, it is also clear that, north of Hadrian's Wall, the idea of craftspeople joining together - to protect their business, set common standards of quality and training, together with being a basic form of benevolent society - was alive and well. Indeed, legend has it that, in October 1057, King Malcolm III of Scotland presented a Charter to the Incorporation of Masons of Glasgow - who were obviously already in existence - giving them rights to protect their business, in exchange for maintaining high standards of work. This was in response to "a number of unskilled and insufficient workmen" coming into the city for the building of St Mungo's cathedral.

Some years ago, the Livery Company and the Incorporation started to develop closer links, with recent Past Masters being invited to join the Incorporation as well as being invited to the annual Installation Dinner held in Trades Hall (pictured), one of the oldest buildings in Glasgow. It is home for all fourteen Incorporations, which represent a wide variety of trades and crafts.



Today, after a long history of service to the City of Glasgow, the Incorporation still maintains its philanthropic work with an active interest in the crafts associated with stone. Last October, on its behalf, the current Deacon, Gordon Weetch, presented a statue of St Mungo (pictured), patron saint of the city, to the City of Glasgow College.



Present were many members and representatives of the city and other Incorporations. The sculptor, Roddy McDowall, spoke of his experience in turning a seven-tonne piece of Portland Stone into the more than life-sized statue. Roddy was a student at the City and Guilds of London Art School, and while there carved a bird bath for Past Master Peter Clark (pictured).



That link is being strengthened by a joint charitable initiative to sponsor a Journeyman of the Lettering and Commemorative Arts Trust - which receives a grant from the Masons' Company Charitable Trust. The recipient of the sponsorship, Josephine Crossland, lives and works north of the border but is undertaking a placement to develop her letter-cutting and management skills with her Master, John Neilson, in Shropshire. To quote John - "The idea of the 'journeyman' scheme is to offer a kind of 'finishing school' for lettercarvers who have already had basic training but are not quite ready to take the plunge into full self-employment." A true cross-border initiative.

Stone is also used by the Incorporation in its social programme. Many members are keen curlers (the recent winning team pictured), which in layman's terms is like lawn bowls on ice, using a polished stone instead of a wood. This year the Glasgow Masons won the inter-Incorporation Trophy, a splendid cigar box, with a team that included the 15-year-old grandson of a member.

The link between Glasgow and London was further enhanced a couple of years ago when the then Deacon Convenor, who heads up Trades House - which is the governing body of all fourteen Incorporations - established an annual Glasgow in London dinner. He was also a Past Master of a City Livery Company. This is an opportunity for all those members of the Incorporations based in London to get together, with their partners, for a very convivial evening of fellowship in typical Glasgow style. There has been a good turnout of Masons to the first two dinners and 2019 promises to be no different.





THE CATHEDRALS' WORKSHOP FELLOWSHIP



The 11 students on the Cathedrals' workshop Fellowship (CWF) Foundation degree programme are coming to the end of their second and final year of their course. The nine stonemasons, one bricklayer and one carpenter all completed Level 4 assessments satisfactorily in June 2018 and commenced Level 5 for following September. Since then they have undertaken Study Workshops at the Cathedrals in Durham, Canterbury, Gloucester, Lincoln, York and Exeter.

At the time of writing the students are undergoing their final Module Assessments, including the completion of a major Work-Base Project – the latter relevant to the conservation and repair plan for their 'home' Cathedrals. Examination and Award Boards, chaired by the University of Gloucestershire appointed External Examiner - Dr Robyn Pender from Heritage England – will be convened in July 2019, and subject to the outcome of the Boards the students will attend a Graduation Ceremony with their families and friends in the magnificent setting of Gloucester Cathedral in September. This will be the first 'independent' Graduation held by the CWF which is planned to take place in other CWF Cathedrals in the coming years. The CWF is delighted that Foundation degrees and awards will be presented on this special occasion by the Vice Chancellor of the University of Gloucestershire.

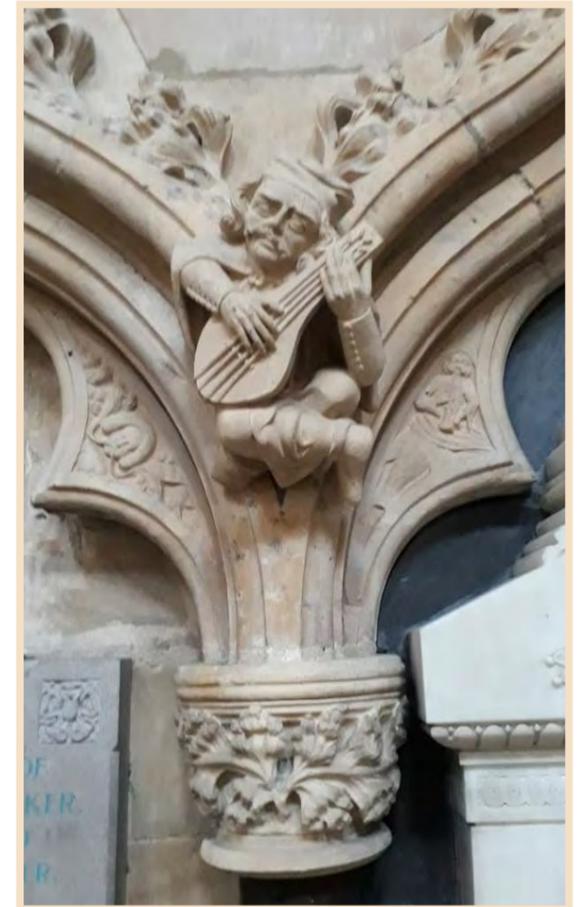
There have been several highlights during the year. These included:

- The first joint Masons' Company/CWF Continuous Professional Development (CPD) event, supported by the Masons' Company Charitable Trust. Freeman Angelo Hornak gave a fascinating and highly instructive demonstration on 'Photographing Stone' at Canterbury Cathedral to the CWF students and local Yeoman Masons. This featured strongly and positively in the students' feedback from their Conservation Module to which the event was linked.
- The Historic Ornamental Carving Module was undertaken in the purpose built Heritage Centre in Lincoln Castle; Module Leader Martin Coward again gave a 'tour de force' demonstration of stone carving before setting the students to work on their test pieces. The carpenter on the course also turned his hand to stone carving with very creditable results. The stone (and one brick) carvings were later displayed after assessment at Exeter Cathedral and were much admired by large numbers of visitors.
- A visit to Pershore Abbey, which was once one of the largest medieval abbeys in Britain. The Abbey was destroyed in the Reformation, but the local residents saved the church from destruction by purchasing it for their own use.



The striking lantern tower dates from 1350, while in the interior superb vaulting joined by carved bosses features beasts, leaf and foliate head patterns.

- A visit to Westminster Abbey and St Margaret's Church. The visit to the Abbey included a roof tour (with spectacular views over Westminster and central London) and a tour of the newly built Weston Tower and The Queen's Diamond Jubilee Galleries. The visit to St Margaret's - a 12th century church known as the 'church on Parliament Square' - included an in depth examination of conservation and repair processes currently being undertaken.
- A visit to Beverley Minster to view, inter alia, the architecture, stone carvings and the unique wheel operated bell lift; and a visit to the adjacent workshop of Andrew Gomersall (Mason's Company Master Craftsman 2019) who is currently engaged in the conservation and repair of the Minster.
- A visit to the historic Masons' Loft, Chapter House and roof works tour at York Minster. The former, thought to be a Royal Lodge in medieval times, now contains many of the templates used over centuries for the repair and replacement of stonework at the Minster. The latter demonstrated various repair and conservation techniques on the historic stonework.



Recruitment for the next cohort of Foundation degree students began in April, with interviews in Exeter Cathedral and Westminster Abbey. Candidates have been accepted from seven of the current nine CWF Cathedrals (the majority are stonemasons) and further candidates are under consideration; conversations have also commenced with another Cathedral with a view to joining the CWF.



As presaged in the Masons' Journal CWF report in 2018, the Foundation degree programme has now been opened to commercial companies working in the heritage sector. To date, two candidates have been accepted into the September 2019 cohort and two more are under consideration.

The CWF is most grateful for the ongoing support provided by the Masons' Company Charities; the Craft Fund to support stonemason apprentice training and extending to the foundation degree programme; and the Charitable Trust to support specialist training delivery. These continue to be vital contributions to the CWF's long term sustainability.

For more information on the CWF:
www.cwfcathedral.co.uk



ON THIS
SITE STOOD
THE HALL OF THE
WORSHIPFUL
COMPANY OF
MASONS

1463 - 1865