



**The Moravian Star  
Sculpture at Night**

Photograph by Melissa Cole  
– see pages 5-7

# Welcome from the Editor Abigail Farr



“It is tempting, if the only tool you have is a hammer,’ the American psychologist Abraham Maslow said in 1966, ‘to treat everything as if it were a nail.’

Maslow’s Hammer, as it has become known, was anticipated by *The Birmingham Screwdriver*: that is, the tendency to use one instrument, and usually a blunt one, for all purposes, whatever the effect. (N.B. no offence intended to fellow Brummagens.)

Maslow’s Law of the Instrument has now taken on a new application as, armed with our computers, we have all moved into a virtual reality of Zoom meetings, email traffic and online events accessed through ‘portals’; where seminars have become webinars; where we share news and drinks on ‘Facetime’, instead of face-to-face, and even parish council meetings can ‘go viral’.

What an antidote it has been to edit the Spring 2021 edition of the Newsletter. When self-isolation might drive us inwards – or back into our screens – the Worshipful Company of Blacksmiths continues to reach out: to strengthen the community, to enjoy the environment in which we live, to investigate the past, and to share our

news and personal perspectives.

While some of us might have reached techno-overdrive, however, many State School children have been unable to access online education. As a teacher and Assistant Head, I have seen first-hand that, to fight the increasing social division brought about by the pandemic, we need to provide pupils with appropriate hardware for learning. The Worshipful Company of Blacksmiths has been pleased to support the Livery School Links ‘Digital Divide’ Campaign, which provided over 300 devices for school children in the first lockdown. If any Company members would also like to donate personally, they can do so via the crowdfunding page on <http://virginmoneygiving.com/fund/the-digital-divide>.

Many thanks to those who have contributed to this edition and who bear testimony, as you will see in the pages ahead, to the purposefulness, creativity and good spirit among us. If you would like to share a story in the Autumn edition, please do get in touch – I’d love to hear from you.

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*Congratulations to the winner of the 56th Issue Caption Competition*

**John Slater**

*‘Despite a clear dress code, Adrian Oliver’s attempt at cross-dressing as “Jane” was a dismal failure.’*

*Congratulations also to the runner-up Adrian Oliver*

*‘The Clerk: I need a volunteer to...’*

Be sure to check out our online presence:

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@Tweeting\_Hammer

<https://blacksmithscompany.co.uk/>

# The Prime Warden, Alderman Alastair King

It is with great pleasure that I can report that my year as Prime Warden has had its first physical event! On 10 December 2020, I had the honour to read a lesson at the Castle Baynard Ward Club Carol Service at St Andrew's-by-the-Wardrobe on Queen Victoria Street. The beautiful Wren church has long-standing associations with the Worshipful Company of Blacksmiths. It was a great pleasure finally to attend a real event – nearly six months after becoming Prime Warden. As the lockdown starts to lift, I am hopeful that I may attend other events before my tenure comes to an end in July.

Despite the unusual nature of my year so far, I am not in the least downhearted. It has been a great privilege to work with the excellent Wardens and the Learned Clerk,

together with other members of the Court as we plan to make the most of the revival of more normal activities later in the year and beyond. I am particularly grateful to the Charity Committee under the expert chairmanship of PPW Nigel Whitehead for its work in helping smiths who may be finding the current economic climate extremely difficult. This is a good example of how the Company can help those in our wonderful craft through these tough times.

It was also gratifying to see the majority of Liverymen paying their quarterage to renew their membership of our Company – a testament to the resilience of our members and evidence that what we do is important to us all. Thank you all for your support. The next year will undoubtedly see exciting times as the



The Prime Warden

Company prepares to mark the 450th Anniversary of the granting of our Queen Elizabeth I Charter in 1571. Despite the sub-optimal current circumstances, it is a great time to be part of the Company.

## A More Subdued Mayoral Election

### Jim Cook, Renter Warden

The re-election of Alderman William Russell as the Lord Mayor of the City of London for 2020/2021 took place at Guildhall on Tuesday 29 of September 2020. He is serving a second year with Sheriffs Alderman Christopher Hayward and Alderman Professor Michael Mainelli because of the disruption caused by the coronavirus pandemic.

Due to the COVID-19 restrictions imposed, and in order to comply with social distancing rules, the event was limited in numbers and one representative only was invited from each of the City of London Livery Companies. The traditional lunch was also cancelled. I was requested to stand in for our Prime Warden Alastair King and readily accepted.

The ceremony took place in the late morning starting at about 11.40am; guests were given selected time slots and requested to be there early in order to go through COVID-19 protocols. My slot was at 10.40am. Registration took place outside in the Guildhall Yard and comprised security screening, wrist tagging and hand sanitising. Inside Guildhall the wearing of masks was required when moving about.

The Guildhall's Great Hall itself felt quite different: the pomp and ceremony which is usually associated with this event was mostly absent. No robing was allowed to be worn by the Livery attendees, although badges of office were permitted. There was no church service prior to the ceremony nor a Masters' Procession; also, no photography was allowed.

The Livery attendees were seated in socially distanced rows of five across the Great Hall. I was fortunately invited to be seated in the front row so had a very good view of the electoral ceremony which included the announcement of names by the Common Serjeant.

The Lord Mayor and the two sheriffs who were also standing for re-election were appropriately robed and badged and brought the only bit of pomp to the event.

Subsequent to the election, the Lord Mayor gave a short speech in which he thanked the Livery Companies and stated that, "The understanding of the Livery, particularly in relation to the special arrangements this year, is very much appreciated."



Sheriff Alderman Professor Michael Mainelli and Elizabeth Mainelli; the Rt. Hon The Lord Mayor, Alderman William Russell and the Lady Mayoress, Hilary Russell; and Sheriff Alderman Christopher Hayward and Alexandra Hayward

# Brigantes! – *The Association of City of London Liverymen in the North*

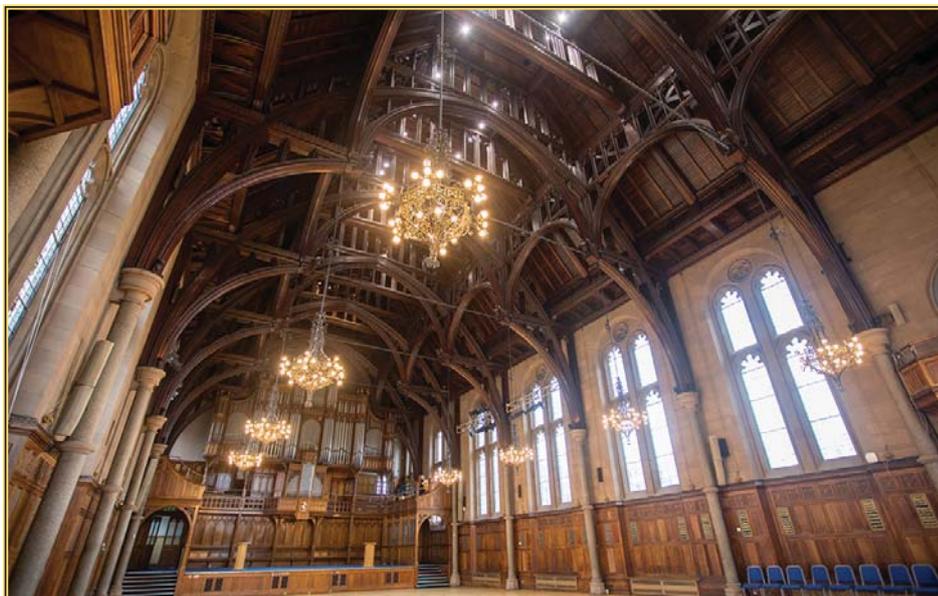
## Barbara Barker, Prime Warden's Lady 2011-12

For those of us who live “up North” it can seem that everything happens in London and we cannot attend our Livery's events without having to make elaborate (and expensive) arrangements with overnight stops, kennelling the dog and booking advance train tickets/car parking. However, help is at hand. In 2014 the then Lord Mayor Dame Fiona Woolf gave her blessing to Sheriff Adrian Waddington CBE, along with three of the northern Masters for that year, for the formation of The Association of City of London Liverymen in the North, to be known as “Brigantes” for short.

Brigantes' definition of “the North” covers the counties of England roughly from Shropshire and Leicestershire up to the Scottish Borders. The aim of the organisation is to promote fellowship among Liverymen of the City of London who are fortunate enough to live in the North and to organise social events for its members.

As well as London Liverymen and women, membership is open to members of the Companies of Parish Clerks and Watermen and Lightermen; the incumbent Lord Mayor and Sheriffs also are given ex-officio membership during their term of office.

The highlight of the Brigantes' year is the Brigantes' Breakfast which is not held at breakfast time and does not include porridge. It is in fact a mid-summer event, including a formal lunch, held in a different major northern city each time. Don and I have had the pleasure of attending two to date, and we were very much looking forward to our third to be held (apparently) on a platform at the Railway Museum in York, but COVID-19 got in the way. In 2018, it was held at the Royal Armouries in Leeds, with a spectacular display of jousting and tours of the exhibits, followed by a delicious formal lunch served with immaculate timing. Just to make the occasion even more special we were serenaded by the



Whitworth Hall

four magnificent tenors El Divo who appeared from nowhere, one by one, to everyone's surprise and gave us a wonderful performance.

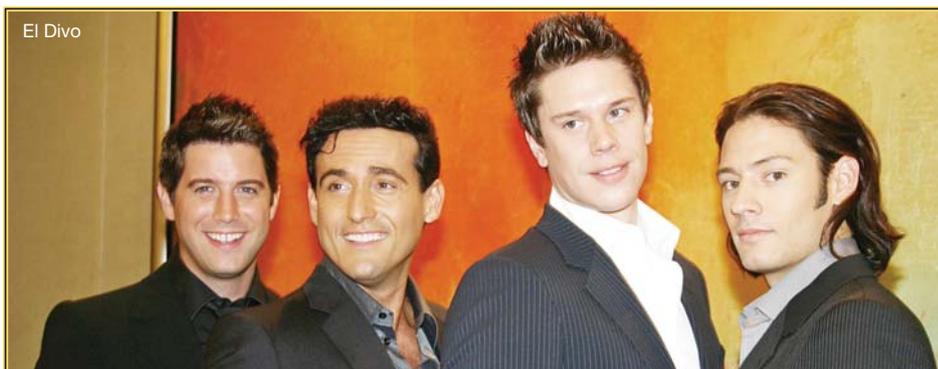
The 2019 Breakfast was held in Manchester starting at 10.30am with a lecture in the Museum of Manchester, after which we were invited to wander round the Museum and University grounds which took me back to 1965 when I worked there as a “Data Processor” which has an entirely different meaning today! I prepared punched tape for processing by the mighty Atlas computer (the World's first virtual memory supercomputer) housed in what is now the Alan Turing Building.

We assembled in what is arguably Manchester's most beautiful venue, Whitworth Hall, for our formal lunch, accompanied at intervals by Past Lord Mayor, Dr Sir Andrew Parmley

playing the Hall's magnificent organ to the delight of the diners. Over coffee, we were treated to a selection of songs from West End musicals, including the Phantom of the Opera, sung by four professional singers.

The after-dinner speakers were two Past Lord Mayors Sir David Wootton and Dr Sir Andrew Parmley, who were both highly entertaining and finished off with some light-hearted Yorkshire vs Lancashire banter, the former sporting his white rose for Yorkshire, whilst the latter with his red rose extolled the delights of his home town of Blackpool.

Other Brigantes events include golfing days and a Winter Gathering; members are notified of these well in advance. To find out more about becoming a member you can contact the Administrator, Fiona Robinson at [livery@brigantes.org.uk](mailto:livery@brigantes.org.uk).



# Music to our Ears: Carols for the City 2020

The Service was introduced by Mark Holford, Master of Worshipful Company of Information Technologists, in collaboration with the British vocal ensemble, Voces8, sponsored by London Wall Partners. We were reminded of the different strands of City life: from those beginning their journey (like the children of Elizabeth Selby Infant School in Tower Hamlets), to examples of living history (some forty churches open for worship within the City of London). Tim Vaughan of Voces8 described eloquently how, 'within this modern metropolitan mirror house lies the still beating heart of ancient London. Something remains a constant: London's Worshipful Livery Companies.'

The impact of the charitable work of the London Livery Companies and the Lord Mayor's Appeal is far-reaching, and the preliminary hour of the broadcast made for inspiring viewing. In a year when schools have been closed and children kept in isolation from each other, it was heartening to witness the work of those who have raised substantial sums and volunteered their time to support the learning, physical and mental wellbeing of people in need, including the youngest and most vulnerable in our society – in the words of HRH Prince Edward, Earl of Wessex: 'our collective statement that we care.' All donations from the Carol Service are now supporting OnSide Youth Zones, Place2Be, the Samaritans and the Lord Mayor's Appeal which, among other initiatives, provides mobile devices so that children can access education remotely.

The Rt Hon The Lord Mayor of the City of London,



William Russell, attested to 'the good will, the good cheer, love and charity' that united all those watching, and extended his welcome to the international audience. He noted that the effects of COVID-19 had been felt acutely in the City.

HRH Prince Edward, Earl of Wessex followed by observing that, in hardship, we have 'witnessed the better side of humanity' along with extraordinary examples of innovation, imagination and ingenuity – an important moment to be reminded of the City motto, 'Domino Dirige Nos'.

The enjoyment of singing Christmas carols knows no boundaries. Returning to the Church of St Agnes and St Anne in Gresham Street we were treated to an hour of wonderful music, including performances from Voces8, the Choir of Westminster Abbey and children in Year 1 at the Elizabeth Selby School... accompanied, with gusto, by those of us singing along at home.

## The Master Craftsman and the Moravian Star

Congratulations to Liveryman Melissa Cole FWCB for winning the Wiltshire Life Arts and Culture Award 2020.

Melissa received the Award in a ceremony on 30 October for her major contribution to the artistic life of the county – and for the 26-point Moravian Star sculpture which was commissioned to celebrate the renovation of the Moravian Chapel, otherwise known as the Rausing Building of the Althelstan Museum, Malmesbury.

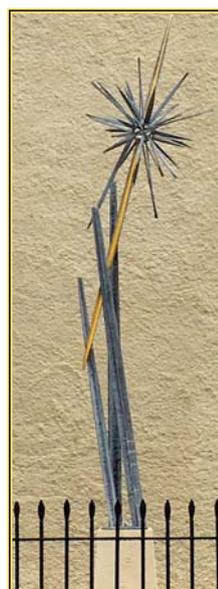
Melissa describes the inspiration and vision for the sculpture in her online blog:

"I immediately wanted to use the space between the two beautiful arched stained-glass windows to the roadside of the building – I also wanted people to look up at these windows as they passed the building so the height of the work was critical.

My sculptural work is known for being flowing and curvy, sensuous

lines in steel that take the viewers on a journey. For this sculpture I decided to go in a different direction and studied the geometric possibilities of making a steel sculpture that had the 26 points of a true Moravian star structure. From this starting point I let my design develop and deconstructed the star shape while considering my blacksmithing techniques as the main means of making the work.

Plenty of people in Malmesbury are familiar with my dad, Hector Cole, as he taught them metal work or technical drawing at Malmesbury School from the late 1960s to 1990s. I thought it was a great chance to play homage to him and to explore the influence on me of his interest in historical forged weaponry.



The finished sculpture has a certain medieval-weaponry feel to it, while also taking the form of a Moravian Star based on a dodecahedron central structure – this element to the sculpture is what gives it a light delicate feel – and when you stand underneath it and look up through it you can see the complex structure inside.

By using different forged taper sections in the star, from flat bars hot-split or fire-welded to angle iron forged to a taper, the light plays on

the surfaces at different angles; the dimensions of the work seem to change as the light changes. The finish is a modern etched zinc grey with a dash of 24ct Gold to take your eye up and away in the sky."

# An Interview with Melissa Cole, FWCB, Liveryman

**M**elissa, many congratulations on winning the Wiltshire Life Arts and Culture Award. You have said that you enjoyed working with ceramics and plastics at university. What brought you back to metal?

I hadn't done a lot of metal working before I went to do my Art degree, but I chose the course because it offered metalwork and forging facilities. When I arrived, the focus was on ceramics and I quickly moved to heat manipulation of plastics. But it felt all wrong to not work with metal and, once I got going with a hearth, reverse motor vacuum cleaner, hammer and anvil, I found I could play happily with metal and be more creative. The physical movement of the material has always been an important part of my practice and I feel at one with the material and techniques.

**How has Hector Cole's (FWCB) interest in ancient tools and blacksmithing techniques influenced your work?**

The biggest influence my Dad has had on my work is to push my traditional forging techniques. I don't make weapons myself but fully appreciate the skilled work that goes into them. I enjoy hearing about his projects and looking at the specialist tongs or tooling he makes for his work. I embrace all modern metal working techniques and use them freely, but my first approach is always through forge, fire and hand hammer as that is how I was trained by him.

**To a non-smith, could you explain the difference in working with steel, iron and bronze?**

This is my take on these materials although I am sure others will feel slightly differently!

Mild steel is a relatively cheap, forgiving, super-malleable material that can be forged, welded, cut, ground, filed and cold manipulated into pretty much any shape. You can correct mistakes and stress the material as you work it, without too much problem further down the making process, and it is easy to acquire. Mild steel rusts quickly in air



Melissa Cole FWCB  
Photograph by R J Pierce

so requires suitable rust inhibiting treatments like galvanizing, hot zinc spraying or painting to finish it for longevity in exterior situations. It is what most forged work is made from for general projects because of these qualities.

Wrought iron has a lower carbon content and is softer compared to mild steel. It is used in heritage and restoration work and has a less forgiving nature – you need to forge it at a near welding high temperature to maintain the structure of the material and you can get slag in it which can make it fall apart for no reason. It is lovely to work with because the hammer sinks into it when you hit it.

Wrought iron has more resistance to corrosion – it doesn't rust in the same way as mild steel. I love to re-forged pieces of antique wrought iron into sculptures. I love the grain you can see in the material and I want to be able to date and place the material if possible. Good re-rolled wrought iron can be purchased now in the UK from Topp & Co and pure iron from Past Prime Warden Don Barker

Bronze can be forged too and doesn't need any rust inhibiting treatment as it is an alloy of copper and tin with variations according to the use. It is much softer than iron or steel and marks easily and is mostly used for casting in a foundry. I have used the lost-wax casting process to create editions of work from original forged pieces: this is a great way for me to make repeats of figurative work. While I enjoy casting metal, it is very process driven and a bit dull compared with the instantaneous nature of hot forging! Lots of fettling the work to finish it then patination on the surface to give decorative colours takes time and bronze often commands a high price as a raw material and as a finished piece. Andy Hopper FWCB forges bronze and stainless steel beautifully.

**The movement and fluidity of your 'landscapes', exhibited for the 159th Society of Women Artists Exhibition, is captivating. How do you convey the sense of scope, scale and freedom in the natural environment?**

My sculpture work is about movement, mapping, journeys and landscapes. These landscape pieces started in a smaller scale and were all



'Ladylovelywings' in Bronze

Photograph by Melissa Cole

hand forged. As I scaled up the work, I made the leap to forming cold metal – mainly to rest my arm following a repetitive strain injury! The sculptures are flowing and free forming, either drawn from true landscapes and to scale, or a 3D drawing of a real space with my artistic interpretation – much like a painter or print-maker would work. The large pieces are modular; they fit together and will grow when I make more. I plan to scale them down to table top size and explore the finishes in a smaller scale over the next year or two. I want to incorporate fold-forming technique and incorporate this in the landscape work. I have an idea for a series of new sculptures to make with some lovely old wrought iron from an old water mill. These will be very simple forms with fire welding and measured making and I hope to exhibit them in the mill.

I fit my sculpture work around the commissions and teaching that form the major part of my time.



Landscape No. 11  
Photograph by Mark Somerville

### **Could you tell us about your 'Forge in Schools' project?**

When I first started out, I wrote a community art project for a local town. I planned to make all sorts of multi-media craft-based work without the forge. My local Arts Council asked me to consider using the forge: I didn't think anyone would be interested! I was wrong and never looked back. The little antique bellows riveting forge went all over with me to schools and community groups, set up in playgrounds across the South West. Following design sessions, I would take the children's drawings and merge them into a finished piece of work which they would make with me

on the forge and using repoussé techniques, on sheet metal. It was great fun for 15 + years but exhausting as I was on my own shifting tons of equipment twice a day plus the teaching. The last time I took my forge to a school was in Germany for a JHQ closing-down legacy project. The finished piece is at the National Memorial Arboretum in Staffordshire.

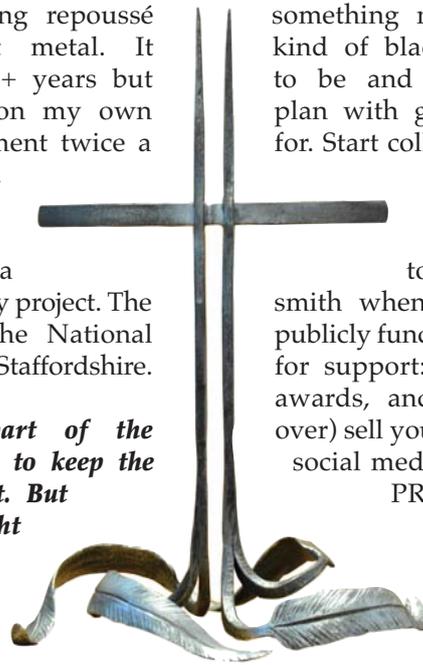
***A very important part of the work blacksmiths do is to keep the traditional craft vibrant. But to thrive, some might argue, we must also make it new. How do you see the work and skills of the British Blacksmith developing in the C21st?***

To keep the skills alive, we need to have commissions and patrons that allow us the scope to make in the traditional way. It takes more time to incorporate traditional techniques in the work and as we all know, time costs money. The current building programme for our country does have opportunities for blacksmiths to generate public commissions in the form of railings, seating, entrance markers or gateways. I would like to see this flourish, but it is a patient blacksmith that works in the public realm these days – there are a lot of hoops to jump through. My current commission has been in progress since 2013 – a long time to carry a creative project in your head, not knowing when you will be able to start making it.

New homes don't need fireirons, so the modern blacksmith needs to make a niche market for their style of work and this might be to embrace modern making skills but, ultimately, we should be honest to our craft and champion the hand-made traditional skills on which our craft is based.

### **Do you have any good advice for people who are apprentices to the craft?**

Get as much experience as possible with as many different blacksmiths as possible, they will all teach you



Feathered Steel Cross  
Photograph by Melissa Cole

something new! Decide what kind of blacksmith you want to be and write a business plan with goals you can aim for. Start collecting and making tools as soon as you can. Always take chocolate biscuits to another blacksmith when visiting. Use the publicly funded bodies out there for support: apply for grants, awards, and don't under (or over) sell yourself. Don't rely on social media to be your main PR campaign, and make sure you can draw – learn this skill it is important and comes easier with practice. I am asked about work experience placements and find these don't fit very well with how I work. I often do mentoring schemes for artists and would recommend that as an alternative. Write a plan and apply for funding for a mentorship with a friendly blacksmith; it might be the best thing you ever do!



DNA Sculpture  
Photograph by Melissa Cole

# Liveryman Shравan Joshi MBE: A City Profile

We were delighted to learn that Liveryman **Shравan Joshi** was awarded the MBE in the 2021 New Year's Honours. Shравan made his career working with energy technology companies to make their innovations commercially effective worldwide, particularly in the field of sustainability. Whilst continuing today as a consultant, he is now also an elected Member of the Court of Common Council, supporting the work of the City of London Corporation. Shравan was awarded the MBE in recognition of his support of diversity and the British Hindu community; this is very much in evidence in his charitable work to promote the education and opportunity of young people from different backgrounds.

***Congratulations, Shравan! Which measures do you think have been most effective in promoting diversity in the City in the last three years?***

We have seen a number of diverse leaders coming through the corporate ranks and taking top international finance jobs in recent years. Christine Lagarde (ECB President), Jane Fraser (Citibank CEO) and Punit Renjen (Deloitte CEO) spring immediately to mind. Having very visible leadership drawn from different backgrounds helps to create an environment that promotes further diversity.

Of course, we can only achieve this in an environment that enables equality, not just paying it lip service. By developing and supporting various charters and programmes, I think the City Corporation itself has been a beacon for promoting diversity within the Square Mile and encouraging a culture of inclusion.

In London we have an amazing workforce sitting in our Inner Cities, which we need to mobilise to help London remain a premier global centre. By creating education, training and employment opportunities, the resulting social mobility enhances our entire society. I know the Livery companies do a lot of great work in education, bursaries and apprenticeships and these are all part of the same drive.

***Why is it so important that diversity and social inclusion should remain at the top of our agenda, when the economy is fighting to gain ground after the prolonged shock of COVID-19?***

A 2018 report by McKinsey found that more diverse businesses were 33% more likely to have higher financial returns. Having an innovative

corporate culture as we emerge out of this crisis is going to be more important than ever, as businesses reset themselves in the new world order. We need highly skilled, experienced business leaders to see us progress as a trading nation and we can only truly achieve this by tapping into every part of our population.

COVID has created more disparity between the haves and have-nots in the UK, more than in any other country by initial reckoning. It's really important that, as we emerge out of this crisis, we don't leave groups of people behind. Providing true equal opportunities will be more important than ever, to break the generational cycle of poverty and illiteracy that could very easily result.

***What developments would you most like to see take place in London in the next three years to improve diversity, inclusion and social mobility?***

This is a marathon, not a sprint, in my opinion, and we have to make sure that we build a sustainable model which delivers long term success. The more immediate work needs to keep happening in schools, colleges and apprenticeships across the country, to build up a platform that enables social mobility. When I visit schools and sixth forms I still see children's aspirations shining through. We need to make sure we arm them with the skills and experiences to realise these aims, regardless of their background, ethnicity or which postcode they are born in.

One area that I think does warrant specific attention, but which has been dealt with rather bluntly, is 'unconscious bias'. The number of courses and evaluations that have flooded the market have done more



Shравan Joshi MBE

harm than good, in my opinion, and I was pleased to see the Government scrapping their own internal programmes last year. I believe a lot more behavioural research needs to be done in this complex field and we need to be tackling these subjects from an early age, not just in the boardrooms or to get a certificate from HR.



The Master and Mistress Fueller looking splendid

***As a Past Master of the Worshipful Company of Fuellers (2018-19), could you tell us a little about the Company?***

The Fuellers is classified as a Modern Livery Company, having formed in 1982; however, it has roots in the Woodmongers and Coal Sellers from medieval times. The 'interesting' history of the Company includes being expelled from the City for brawling with the Carmen and having their charter revoked for short-bagging coal! I can assure you that the modern company has a fabulous reputation as the voice of the energy sector in the Square Mile. We attract members who have an interest in energy and we run an active industry association through

a series of lectures, debates and social events. I was fortunate enough to be succeeded by our first Royal Master, HRH The Earl of Wessex, and the company continues to go from strength to strength. Our charitable trust supports education and research in the field of energy as well as a host of City-based charitable endeavours.

***The Charitable Trust of the Worshipful Company of Blacksmiths supported the continued education of children from less advantaged backgrounds during the pandemic, when pupils were unable to attend school and had to learn online. Could you tell us more?***

I am Chairman of the Governing Board for three City of London schools in Southwark. When the schools were first closed down, a lot of children just couldn't access online lessons, as they didn't possess the necessary hardware. The City and Southwark Local Authority stepped in to help, but we were still running short. I therefore approached several organisations including Livery Companies that I am associated with. I have to say that every single one has been extremely swift to assist and with the second schools' closure we faced. The hardware provided has meant that there has been a seamless transition to online learning. The Blacksmiths' Charitable Trust was extremely generous. I am trying to organise a basketball game for the Masters and Prime Wardens of the various donors to attend, so that the Heads can thank them personally. Some of the kids have gone on from our basketball academy to get scholarships in the USA and play in the NBA.



Bridging the Digital Divide  
Photograph by Rehan Jamil

***As an English teacher, I'm also fascinated by your work with Real Action, a charity which helps deprived children develop essential reading***

***skills – and an enjoyment of reading – in North Westminster. Can you tell us more about what the charity does?***

Real Action was founded and still resides within the Mozart Estate, notorious as one of London's most deprived and violent areas. The founders are residents of the area and realised that most of the kids getting into trouble were illiterate and therefore lagged behind at school, leading them onto the streets and towards violent crime. They decided to develop a Saturday school where they can teach basic literacy and mathematics, so that it complements what they learn at school. There is a direct correlation between increased literacy levels and lower violent crime statistics on the estates. They have expanded and are now looking at doing projects in other parts of England. Having supported them for a number of years, I became a Trustee to help them with organising their operations and forming a coherent business plan. They are now a celebrated part of the community. As new immigrant families have moved into the area over time, they continue to serve their needs.

***In addition to your commercial and charitable work, you represent the Ward of Bishopsgate in the City. What does this role involve?***

Bishopsgate really is the engine of the City, with some of the world's biggest financial and professional service operations based there, as well as Liverpool Street Station, which has a higher annual footfall than Heathrow Airport. The Broadgate Estate is a crown jewel in the Square Mile and I started my very first job in the City at Bankers Trust, within that complex. However, there are two sides

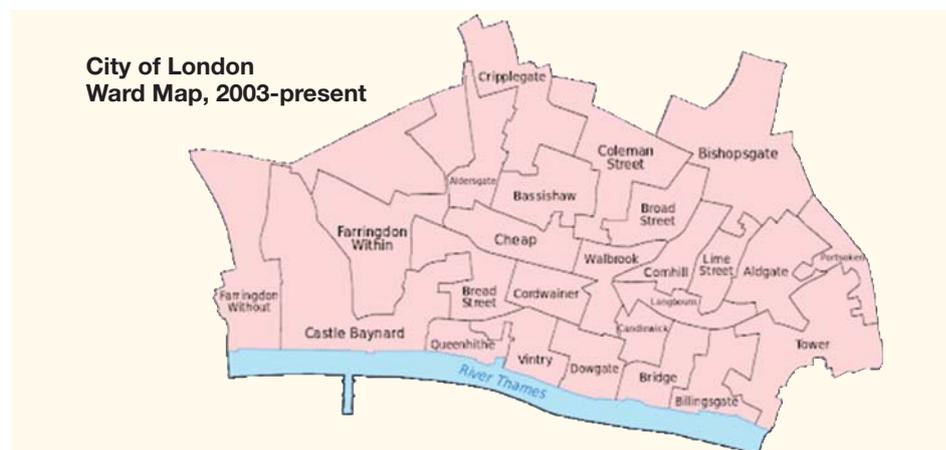
to the Ward: it also has the highest crime rates in the City and serious issues with drugs and homelessness around Liverpool Street Station. The work I and my fellow Councilmen do is to ensure the voice of our voters is heard, whether they are multinational law firms, fintech start-ups, Livery Companies or tenanted residents. Our aim is to promote and support development of the Ward.

***How do you find time for everything, Shrawan?***

I find time because I thoroughly enjoy every aspect of what I do! I also have a very understanding wife and children! I am fortunate that my consulting work allows me to be flexible and I get huge satisfaction out of the service I give to these various organisations: that energises me to carry on.

***Sir Kenneth Olisa, Lord-Lieutenant of Greater London, has said that the Livery Companies have a significant role to play in helping to bind people back together again after the pandemic. What should be our priorities to contribute effectively to this effort?***

Increasingly our communications are electronic: the lockdowns imposed by Government have catalysed that, through necessity. Once the sheen wears off working from home, I think the reality will set in that we are essentially social creatures. We crave good company, the exchange of ideas and experiences and to develop our sense of belonging to something greater. I believe that our events, traditions and quirkiness will appeal to people who have been away from social interaction, and the Livery Companies can use that growth to fuel their charitable and social endeavours.



# The Manor House Project

**M**aster craftsman and new Liveryman **Doug Campbell FWCB** is working with the entrepreneur, educator, co-founder and CEO of Rebellion Developments, **Jason Kingsley OBE**, to create a perfect replica of a medieval manor house.

Jason is perhaps most famous for his ground-breaking video games, including 'Sniper Elite', 'Rogue Trooper' and 'Alien vs Predator' but, travelling through the Oxfordshire countryside, you might equally encounter him on horseback in full medieval armour. His aim is expressed deftly by the motto of his TV production company, 'Others talk about it... We do it' – in this case, literally – uncovering unwritten history by recreating the experiences of people who lived hundreds of years ago.



Jason Kingsley in armour

Simulating the past, right down to the detail, Jason explains, 'creates the effect of time travel by connecting with the past through immediate human experience: the flashes when a hammer strikes hot iron, the heat of the fire, the smell of horse muck, the shimmy it takes to remove a heavy suit of armour. His military following concurs that, although we now have vastly more technical knowledge, physically and emotionally our experiences mirror those of our ancestors: the combination of fear and boredom while waiting for the attack in a dug-out; the uncomfortable but necessary heat of the armour. Jason's experience of jousting at the Tower of London where Henry VIII had also jousted, in similar armour, closed a gap of 500 years: 'When I closed the visor on my helmet and focused my lance ahead, there was nothing pretend about it.'

In the Manor House Project, Jason seeks to create a replica of a late medieval manor house, in homage to a period

which has been passed down to us, not only in documented evidence but also through art and myth. The factual and the aesthetic combine in the medieval concept of Chivalry: 'an ideal,' Jason explains, 'a set of values which extraordinary people tried to achieve; inevitably failed; but continued to strive towards.' This narrative of a struggle, towards the very best we can be, inspires his work.

But Jason's reasons for collaborating with master craftsmen, including Doug Campbell, are also pragmatic. A skilled and highly successful businessman, he respects and admires the expertise of craftsmen and wants to create a dialogue to inform every stage of

project development. Using traditional techniques, his aim is to create a family home that is safe and functional, while also reflecting the chivalric values and mythology of the past. He has found it enlightening and invigorating to resolve practical challenges with such skilled craftsmen.

'Crafts people are also time travellers,' he notes. To illustrate the point, he draws attention, in his fascinating documentary on the Hereford Cathedral Mappa Mundi, to the inscription of the map-maker, a Richard of Haldingham, who asks 'all who have seen this' to remember the craftsman. So, while the Manor House Project reaches back through time by re-enacting medieval construction and artistry, it also sends a message to the future, a reminder of the imagination and skill of all those contributing.

## Doug Campbell's Perspective:

Caimbeul's Forge 'The Manor House Project' started three years ago when I was recommended to a mysterious client by an armorer friend of mine: "You'll love it, the client is building a walled manor house from between the 12th to 15th Century. He wants everything that was made by the blacksmith at the time to be made for the build. I will pass your details over!" That was back in September of 2017.

Since then, the project has given me the opportunity to make a wide range of things, from the basic rose head nails, to floral headed nails for door detailing; locks, latches and hinges of all kinds; lighting, from chandeliers to sconces and candelabra. Currently we are discussing the oak entry gates, chapel door and tack room door furniture and fixings as well as getting thoughts together on how the portcullis may look. This is not to mention the front door frontage detail – a wonderfully stylized Green Man – to complement the lock which was fitted last year.



Doug Campbell working at the anvil  
Photograph by Chris Slaney



Work on site stable block

The fitting of the first round of stable doors, built into the walls surrounding the manor house, has recently proved interesting, because the straps are fitted to undressed stonework. This round is of seven doors, to make up a total of fourteen. By setting up a semi-permanent forge space in the courtyard, I can forge out and fit the wall-side straps in situ, so fixings can go into solid stone and not lime mortar. The main straps also follow the course of the stone to allow a good snug fit.

Jason Kingsley's main passion is his horses, medieval arms and combat. So, for the stable doors I looked to 12th Century stave churches from Gotland to get inspiration for the design. The first row is a bank of five stables: the central door presents four very stylized horses in the four corners at full gallop with flowing manes. To the left of this we have "The Sun Charger" and to the right "The Moon Charger", on each end a lance in the style of the 12th Century with accentuated wings on the head that sprout oak leaves, representing the rebellion against the Norman invasion and Jason's deep interest in medieval martial combat. The last two doors for this section are simple straps.

The symbology of the build is amazing and has involved many hours of discussion between Jason and myself. I have had to broaden my research into the styles and religious influences of the period: from, for example, the more

pagan styles of the C12th, to the use of Cistercian number ciphers as date stamps for when significant pieces are installed. There was a Cistercian monastery on the land in the mists of time that controlled a crossing point and collected tolls from a river on the boundary of Jason's land. The next set of designs planned are for the main gate arch: some Rowan tree branches are to be made to create a Rowan Gate. In old lore the Rowan Gate was considered a protection against evil and negative forces, thus creating a meaningful barrier.

Working with Jason continues to be a source of inspiration as I am actively encouraged to add my own thoughts and opinions to the development of the build, and to work collaboratively with other trades and crafts people, producing what I think be the most fantastic project I shall ever work on. It has been eye-opening to work with a client who in his day job spends his life working with creative people and allowing them to express and develop the project to achieve its best potential. It has been a real breath of fresh air.

As a young man I did high detail graphic fantasy art using pen and ink, gouache, graphite pencil and air brush techniques. One of my dreams was to be able to draw for a graphic novel like '2000 AD', with characters like 'Rogue Trooper', 'Strontium Dogs' and the 'ABC Warriors'. Little did I know then that I would be designing and making for the chap who owns and produces it!

The work on the Manor House Project has also allowed me to go back to what I loved doing when I was younger, working in an earlier European tribal style.

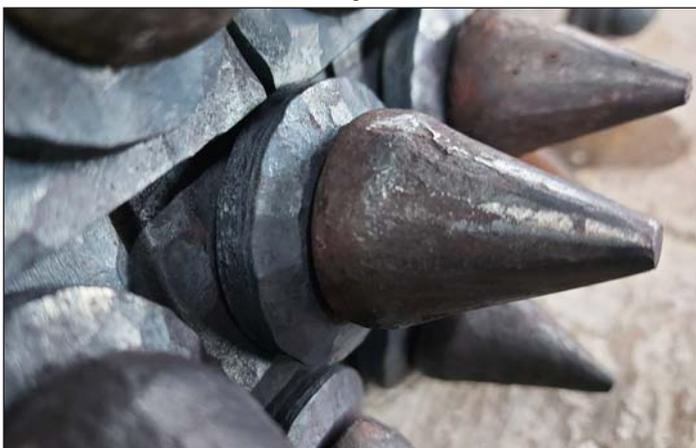
I am hoping that I can hone this, going further into the project, developing my skills to create a fusion of styles that can lead me into a new phase of work and a unique defining style.

*Thanks to Jason Kingsley and Doug Campbell for kindly giving an interview and permission to use photographs; also to Liveryman Merv Allen for sharing some copy from the Autumn edition of The Crucible.*

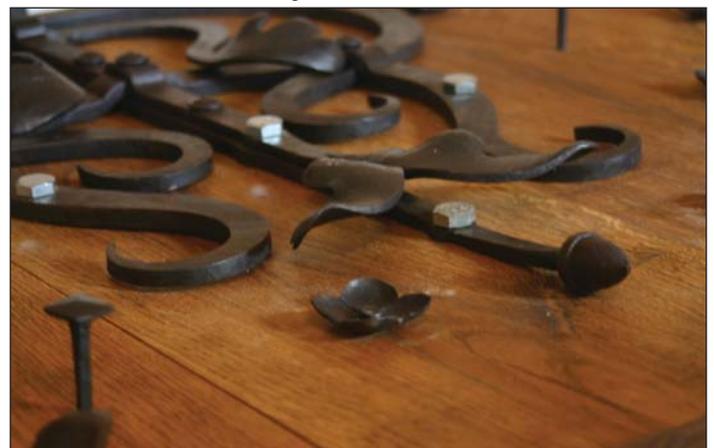


Fixing Detail On Sheild Boss Door

Martial Studding For Portcullis



Fitting The Bedroom Door



# “Along the shore of silver-streaming Thames”: A New Chapter of Liquid History

## Commodore Peter Hurford OBE, Liveryman

I last wrote about the Thames in 2006 when I worked for TFL's London River Services and had constant dealings with the river goings-on in the capital. Since then, I have retired, but after the 2019 Michaelmas lunch the editor asked me if I would update the Livery on the Thames by way of a Newsletter article. In 10 years, there have been so many river events that I have concentrated on a few things that have, or had, the potential to change the permanent appearance of our great river.

### 2008 – The Rotherhithe Bridge

‘Sustrans’, the charity promoting walking and cycling in London, proposed a bridge over the Thames to connect south-east London to the Docklands peninsula for commuters and residents. Plans considered ranged from W.S. Atkins’ record-breaking vertical lift bridge between two 150 ft towers, to a hinged bridge design proposed by reForm Architects and Elliot Wood engineers in 2015.



Designs for the Rotherhithe Bridge  
Images: ReForm Architects



But on 21 June 2019 the project was dropped a day after plans were announced to build the Silvertown tunnel under the Thames, providing a four-lane motorway crossing in East London. Complexity and cost of the bridge (around £600M) were the reasons given for the cancellation, and TFL is now considering an expanded ferry service from Rotherhithe to Canary Wharf using electrically propelled ferries.

### 2012 – The Olympics

The Guardian reported that in supporting the 2005 Olympic bid ‘[Mayor] Livingstone was famously candid. Uninterested in sport and never a big fan of Blair, he characterised the bid as “the only way to get billions of pounds out of the Government to develop the East End.”’

Early development of the Olympic site at Stratford was accompanied by a major improvement to the neglected waterways that ran through and around the site. The “Bow Back Rivers” were completely renovated and a new lock, ‘Three Mills Lock’, and sluices were installed to stabilise water levels across the site. Today, they are part of the Lee Navigation, where access to one of the few waterways still designated as commercial is much improved. But in keeping

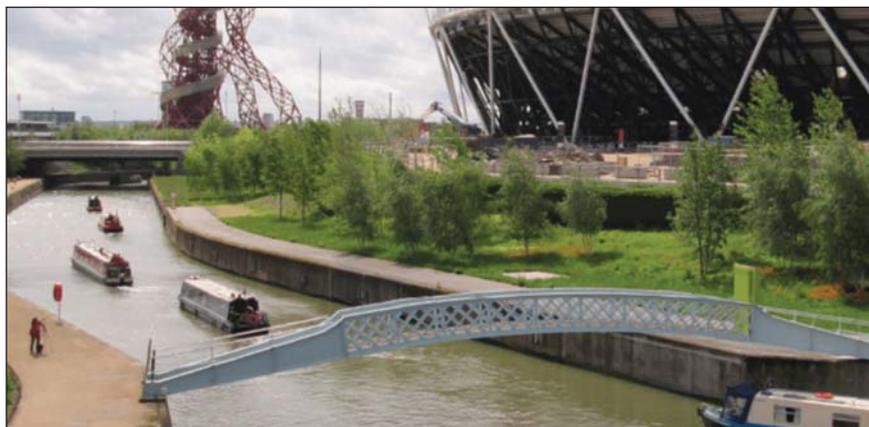
with all the locks on the Thames, the new and renovated locks are not built to a single standard and sizes vary!

### 2012 – The Emirates Air Line Cable Car

In October 2011, the Dubai-based Emirates Airline signed a £36M ten-year sponsorship deal to rebrand TFL's cable car service, from Canary Wharf to the ExCel Centre, covering 80% of the cost of construction. It was opened by Mayor Boris Johnson in the run-up to the London 2012 Olympics. The 1.1km service has the capacity to carry up to 2,500 passengers per hour in each direction. It's certainly worth a detour if you are going to an event at ExCel. The future of the cable car will be under scrutiny in the coming few months as its 10-year sponsorship deal comes to an end.



Emirates Air Line Cable Car  
Photograph: Rob Greig Time Out



Olympic Park Lock  
Photograph: Canal & River Trust

### 2013 – Dubai Ports’ World London Gateway

It’s not in London, but London Gateway is not well known and worth a mention. From November 2013, the UK’s most advanced sea port opened on the northern Thames Estuary on the site of the decommissioned Shell Haven port and oil refinery at Thurrock – just upstream of the Lobster Smack pub on Canvey Island, where you can get a nice pint if you are ever moored in Holehaven Creek! The facility was constructed as part of Dubai Ports’ global logistics empire, at a cost of £1.5bn, enabled by a massive dredging project to berth the biggest ships in the world, although a pilot is necessary to navigate the shifting sands of the Thames estuary.

With 12 huge cranes built and shipped whole from China, London Gateway handles 27 ships every week including the HMM Algeciras, the world’s largest shipping vessel that can carry up to 24,000 containers at any one time.

The port’s three deep water berths are now being extended to add a further three, and the facility already supplies the majority of what we buy from the shops and supermarkets.



DP London Gateway  
Photograph: DP World

### 2016 – The Thames Tideway

London relies on a 150-year-old combined rain and sewage drainage system built for a population less than half its current size. As a result, when rain water fills up the Victorian tunnels, millions of tonnes of raw sewage are discharged into the River Thames to prevent it overflowing into rain water drains.

The civil engineer Joseph Bazalgette envisaged that this would happen only rarely, but London has grown so much that overflows occur more than once per week.

The remedy is the UK’s largest ever water infrastructure project: a £4.2 billion super sewer with two parallel tunnels to store overflows so that the effluent can be treated at a measured pace, running from Acton in the west to Stratford in East London. As well as cleaning up the river, seven new areas of public space

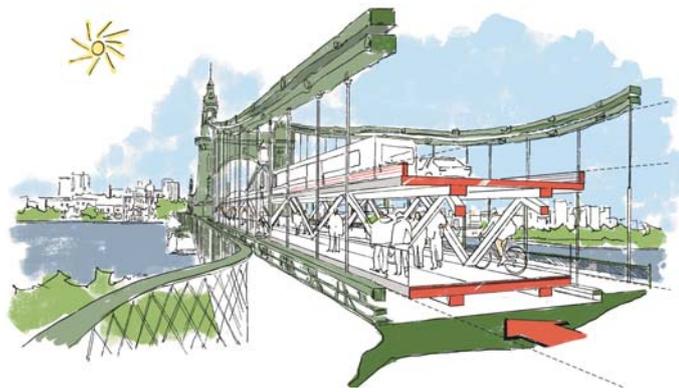


Cofferdam in the Thames by Blackfriars Bridge where a vertical shaft was built. It will eventually be a public spacer  
Photograph: Keller Group

will be created along the embankment of the Thames, capping off the huge vertical access tunnels used in construction.

In February 2020, tunnellers had just passed the halfway mark, boring more than 13km of the officially titled Thames Tideway Tunnel, but construction had to

be temporarily stopped due to COVID-19. Now, work is back on track and more than 14km of tunnel has been dug using six Tunnel Boring Machines from Germany. Four have already finished tunnelling and the most recently installed is now excavating the final 3-mile link to Abbey Mills pumping station.



The new temporary double-decker crossing  
Image: Foster + Partners

### 2020 – Hammersmith Bridge

On 13 August 2020 we were in our boat at Teddington Lock intending to go down the Thames to the Lee Navigation. But in the preceding hours new sensors had alerted engineers to a rapid and sudden increase in the size of micro-fractures that were the consequence of decades of unchecked corrosion in the cast iron pedestals that hold the suspension system of Hammersmith Bridge in place. The heatwave was the most likely cause. Brittle fracture posed the risk that the bridge could suddenly collapse, so that morning the Council had closed the bridge to all forms of traffic, over and under. We turned around and had an enjoyable cruise to Oxford!

To repair the 134-year old bridge will cost around £200M and take years. So to permit river navigation, meanwhile, and to continue to allow motorised traffic, an innovative plan is to install a new raised Bailey Bridge-like structure above the existing road deck featuring a lower level for pedestrians and cyclists and an upper level for cars and buses. Arguments about funding continue, but a cross-river ferry service will open this year.



Hammersmith Bridge  
Photograph: Alex Muller

# Strike while the iron's hot! A visit to Surrey

## Docks Farm **Abigail Farr, Liveryman**

Dear Kevin,

I've enjoyed reading about your work, including your inspirational community projects like 'Guns and Roses', the Bermondsey Boy Albert McKenzie and the tributes to Brunel.

I'm now editor of the Newsletter and wonder if – COVID-permitting – I could come and visit you? I'm a teacher, so a novice to the Craft, and would love to see a working forge...

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Dear Abigail,

Tomorrow lunchtime or afternoon would be great, if you can –

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And so I spent a fascinating couple of hours with Kev Boys at Surrey Docks Farm and had my first experience of a forge!

The ringing sound and deep glow of the forge itself is surrounded by anvils, some dating back to Early Modern times – working symbols of the integrity and continuity of the craft. Cheek-by-jowl, you'll find a purpose-built power hammer, made with the springs from a motorbike, and, behind the forge, an intricately constructed Meccano model of a 1968 Scotch Derrick crane, rising up from out-sized fragments of the original – the first steps towards a sculpture commemorating the old commercial docks of Canary Wharf. Kev's gallery is tucked at the back, a treasure-trove of C18th swords,

blue-prints and small-scale models of sculptures that, full-size, stop people in their tracks in busy public spaces, including the Bermondsey Boy, Kings Beasts from the Clore Education Centre, C16th garrison soldiers in suspended combat outside the Tower of London and the 1920s comedian Harold Lloyd now stationed on the site of an Electric Empire cinema, New Cross, where he entertained audiences between 1908 and 1917.

To my unqualified eye – as I tried clumsily to explain to Kev – his sculptures capture a moment, or rather a movement, in time. The sweep of the

metal gives the effect of a continued action or gesture, so that, pausing to look, I'm taken by the illusion that the sculpture comes to life. Kev explained how he makes use of negative space within the curved lines and feathering of his work, to open up one's perception of the work, creating this dynamic effect. But his creative work has pragmatic implications, too: in a project for Hampton Court, he was commissioned to recreate authentic instruments of torture, including a rack and a 'Scavenger's' or 'Skevington's Daughter' (the latter compresses the body, until it bleeds from the nose and the ears). 'The fitting was fun,' Kev told me – he had volunteered for testing the mechanics of his work, like any good artist. Most interestingly, as in all his work, this was an opportunity for thorough research so that Kev could represent the weaponry of the past with accuracy, to inform a better understanding of our history.

Many thanks to Kev for a great welcome, and for accommodating my visit in a moment's reprieve from lockdown.



Tower of London Sculpture



Kevin Boys' gallery



Kevin with apprentice



## Worshipful Company of Blacksmiths: Recent Award Winners

COMPANIONSHIP OF THE COMPANY  
Chris Topp CWCB

SILVER MEDAL – James Cooper FWCB

SILVER MEDAL – Paul Gilbert FWCB

BRONZE MEDAL – Doug Campbell FWCB

DIPLOMA OF MERIT – Martyn Dean AWCB

DIPLOMA OF MERIT

Gerard Loughran AWCB

CERTIFICATE OF MERIT – James Demianow

CERTIFICATE OF MERIT – Josh Masey

CERTIFICATE OF COMPETENCE – Oliver Brooks

JOURNEYMAN'S CERTIFICATE – Jack Sampson

# Blue Lights: Chris Cherry, Liveryman

Many of us know Chris as a fellow Liveryman and Acting Chair of the Publicity and Public Relations Committee. He has also served London in the pandemic, as a volunteer with the London Ambulance Service:

“For a few years now, I have been one of about 150 volunteer Emergency Responders (ERs), who come from all walks of life and background, with the London Ambulance Service (LAS). Although we are volunteers, we wear the standard green service uniforms and respond in marked VW Tiguan, fast response cars, on blue lights, to most types of emergency calls.

During the pandemic, the service has come under great pressure and many of my ER colleagues are working additionally on ambulances or in the control room. We have had to take extra precautions with COVID-19 and we have all been issued with PPE including disposable suits and personally fitted face masks. As we are dispatched, our control room alerts us if there is a possibility of the patient having COVID-19 symptoms.

The cars are equipped with most of the kit which is carried in an ambulance, including a defibrillator, medical gases and a selection of drugs, which enables us to deliver care to patients with many different illness and injuries. I am normally stationed at Waterloo but over the pandemic

have done a lot of shifts out of Croydon.”

Emergency Responders gave more than 2300 hours of their time in the response cars in the first two months (March and April 2020) of the pandemic alone. In a socially-distanced visit to the Waterloo headquarters on 22 January 2021, Sadiq Khan thanked the teams supporting the London Ambulance Service’s work to care for the capital during the latest wave of the pandemic:

“Our heroic emergency service workers have gone above and beyond – they are the very best of us.”

Chris, meanwhile, is characteristically modest. He says: “I enjoy working in the LAS and helping people out in our fantastic city.”



## Clerk’s Corner

Jill Moffatt

**FUNCTIONS** – This year’s social calendar has been disappointingly empty, with many events being cancelled due to the coronavirus pandemic. The latest event to be cancelled is the Annual Mansion House Banquet in May 2021, but we have already put in a request for permission to hold a Banquet on Friday 13 May 2022.

Moving towards Easter (and without wanting to tempt fate), the outlook is starting to look brighter! We have postponed the 17 June 2021 Midsummer Court Dinner and are now planning to hold it on Friday 2 July 2021 at the Grocers’ Hall. Do put the date in your diaries. We are closely monitoring the Government’s programme for moving out of lockdown and will hold the event in accordance with any guidelines in place at the time. Full details will be circulated as soon as they are available, and also posted on the website.

**450th ANNIVERSARY** – The Renter Warden has been very busy looking at ways to celebrate the 450th Anniversary of the granting of the first Royal Charter by Queen Elizabeth I in 1571. We’re delighted to announce that he has produced a number of splendid commemorative items which will soon be available for purchase. Full details will follow by email and will also be posted on the website – do look out for them!

We very much look forward to seeing you all again soon!

# Past Prime Warden Dr E Barry Graham FICHEM

The Company mourns the passing of Past Prime Warden Dr Barry Graham.

After leaving Bancroft’s School (which is supported by the Drapers’ Company) Barry went on for further education at the engineering school of Imperial College. He graduated BSc and then carried out research for his Doctorate.

He joined Monsanto Chemicals and that enabled him to spend two years in Massachusetts. After his return to England he joined the Gas Council which is now known as British Gas. While Prime Warden he was able to invite Sir Dennis Rook, the Chairman, to present the Tonypany Cup at the Awards luncheon in 2002.

Barry joined the Livery in 1969 and was elected to the Court in 1993. His year as Prime Warden was a great success, not least of all the weekend based just outside Norwich.



He married Pat, who had trained as a nurse at St Bartholomew’s Hospital, and they lived in Loughton.

He was a great follower of sport, not least Essex County Cricket Club. He also took great pleasure in all his links with the City of London.

He and Pat moved to Romsey in Hampshire some years ago. Unfortunately, ill health and the distance from London meant that he was unable to support the Blacksmiths’ Company with his presence. However, he did join Members of the Company at the visit to the Cunard liner Queen Victoria in November 2018. In addition he was able to be seen at a recent ‘Zoom’ meeting of the Court.

We extend our condolences to Pat and to all Barry’s family. He will be remembered within the Company as a true gentleman and a contributor to the success and reputation of the Worshipful Company.

# Diary of Events 2020-21

Notifications will be sent to all Liverymen but please put these in your diary now

25 March 2021 – Ladyday Court Luncheon, Painters' Hall Ladyday, virtual Court Meeting	<b>CANCELLED</b>
14 May 2021 – Annual Banquet, Mansion House	<b>CANCELLED</b>
21 May 2021 – United Guilds' Service, St Paul's Cathedral (postponed from 19 March 2021)	
4-6 June 2021 – Prime Warden's Weekend, Newcastle	<b>CANCELLED</b>
17 June 2021 – Midsummer Court & Dinner, Grocers' Hall	
24 June 2021 – Election of Sheriffs (tbc)	
1 July 2021 – City Beerfest, Guildhall Yard	
9 July 2021 – Clifford Champion Memorial Dinner, Brooks Club (postponed from 8 March 2021)	
22 July 2021 – Election Court & Dinner, Innholders Hall, (Court Members only)	
21 October 2021 – Annual Sheep Drive and Wool & Livery Fair, Southwark Bridge	
26 September 2021 – Michaelmas Court & Awards Luncheon, Painters' Hall	
8 November 2021 – Garden of Remembrance, St Paul's Churchyard	
12 November 2021 – Silent Ceremony, Lord Mayor, Guildhall	
13 November 2021 – Lord Mayor's Show	
14 November 2021 – Remembrance Sunday	
6-9 November 2022 – Red Cross Fair, Guildhall, (postponed from November 2021)	

Please note that the website, including the Members' area, has been updated to reflect the above dates

# Show Dates 2021

North Somerset Show	3 May	Note: this is on a Sunday this year because of the change in Bank Holiday date (usually on the early May Bank Holiday weekend)
Three Counties Show	5-9 May	<b>CANCELLED</b>
Royal Bath & West Show	3-5 June	<b>CANCELLED</b> Moved to August
South of England Show*	11-13 June	Blacksmiths' Competition cancelled
Devon County Show	2-4 July	Previous dates 20-22 May
Royal Welsh Show	19-22 July	<b>CANCELLED</b>
New Forest Show	27-29 July	<b>CANCELLED</b>
Bath & West Country Festival	27-29 August	Blacksmiths' Competition cancelled
Edenbridge and Oxted	29-30 August	
Dorset County Show	4-5 September	
Royal Cornwall Show	9-11 September	Previous dates 10-12 June

\* Not part of NBCC competition programme but traditionally with strong WCB presence

# Caption Competition



To win a Berry Bros. & Rudd voucher to spend on the tipple of your choice

please send your entries to  
[abigail.farr@icloud.com](mailto:abigail.farr@icloud.com)  
by 1 September 2021

# Instagram: a new platform for Craftsmen in the Livery

The Worshipful Company of Blacksmiths' new Instagram platform provides an opportunity to share images of your craftsmanship with a wider audience. We aim to promote the Craft widely across the City community, artists and tradespeople.

We're looking for striking images of work, designs and commissions, by Liverymen only, to share on the Worshipful Company of Blacksmiths' Instagram page. We need to post regularly, to create an effective platform and to ensure a good following. Please contact the Clerk for more details and/or to send through images, with credits and a short description of your work, as you would like it to be presented: [clerk@blacksmithcompany.co.uk](mailto:clerk@blacksmithcompany.co.uk)

Published by The Publicity and Public Relations Committee  
Worshipful Company of Blacksmiths, 9 Little Trinity Lane, London EC4V 2AD

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# Worshipful Company of Blacksmiths' Shop



Prices:

- Livery Tie £10 (Liverymen only)
- 'Social Tie' £22
- Umbrella £20
- Cuff Links £30 (T-bar)
- Cuff Links £32 (Chain)
- Brooches £72.50



All items available from the Clerk. A limited supply might be available at Court luncheons.