



The Pattenmaker

WEEKLY NEWS FROM AROUND THE LIVERY



Issue 38

18th December 2020

From the Master Jennifer Bryant-Pearson



Welcome to a bumper issue of the Newsletter. The editorial team are having a rest over Christmas and the New Year, returning on the 8th January and so there is plenty to read over the Holidays.

I was absolutely delighted to hear of the marriage of Past Master Simon Goodman and Past Mistress Pattenmaker Margaret Masterson after 34 years together – many congratulations to them both!

There is an initiative from the City of London for Gift Cards to support spending in the city and supported by the Lord Mayor. We have a report from Freeman Jamie Ingham Clark who extends his previous article about life in the Corps of Drums HAC and the Immediate Past Master David Best continues our profiles of Court Members.

We have all been truly touched and impressed by a letter that I received from the recipient of our Arts Prize at the City of London Girls School and this is reproduced in full.

We have an extended History Article which is very appropriate at this time of the year where Court Assistant Steve Huxham tries to resolve what Charles Dickens had against the Pattenmakers!

We haven't allowed the current pandemic to disrupt our events – there is a report of the Carol Service which took place at St Margaret Pattens and was a wonderful occasion. I would like to thank our Honorary Chaplain, the Beadle and the Churchwardens for the tremendous efforts they made in order for our service to be able to go ahead in spite of extensive Covid restrictions and we were very grateful for the presence of the Sheriff Past Master Christopher Hayward. We were so fortunate to be able to hold this service before tier 3 was implemented. Thank you also to the crack team of Senior Past Master Helen Auty, Past Mistress Pattenmaker Jenny Dicken and their very able assistant Past Master Alastair Watson-Gandy. There are also reports of our second virtual Admissions Ceremony and the very successful Young Pattenmakers Cocktail evening.

We have several Wildlife Pictures and letters. The Bird of the Week is the Partridge – very seasonable and there is a really warming soup recipe from Liveryman Graham Perry. Finally, there is a very Christmas themed quiz.

Leslie and I send our warmest wishes to you all for a wonderful Christmas and a happy New Year. I hope that 2021 will be a different and positive year for us



City of London Corporation

Gift Card launched in support of City businesses ahead of Christmas



A new City of London gift card is being launched today to encourage spending at participating retail, hospitality and leisure businesses in the Square Mile.

The initiative is a collective project created and funded by two Business Improvement Districts; Aldgate Connect BID and Cheapside Alliance, and two partnerships; Fleet Street Quarter and the Eastern City Partnership with support from the City of London Corporation.

It will see the sale of pre-loaded Mastercards of between £5 and £500 which can be spent exclusively at Square Mile businesses that are registered as part of the scheme.

The gift card has been designed to initially provide an additional revenue stream to City businesses hardest hit by Covid-19 restrictions but will remain a permanent offering.

More than 40 businesses have already signed up to be a part of the scheme, with a mix of independents and big names.

Lord Mayor William Russell said: "This has been an exceptionally difficult year for many City businesses, particularly with office workers having been required to work from home.

"The City Gift Card is a fantastic, creative solution to help combat tough trading conditions and it is launching just in time for Christmas.

"I would encourage Christmas shoppers to support Square Mile businesses during these difficult times and purchasing a City Gift Card for their loved ones is a great way to do this."

The City of London Gift Card can be purchased **online** or at the City Information Centre.

The Gift Cards are also being promoted to City businesses for use by workers when they return to the office.

Primera's MD Ruth Duston, OBE, OC said: "The City Gift Card helps promote the Square Mile beyond its business reputation, celebrating the City as a vibrant destination, bursting with rich culture and heritage and showcasing the wonderful mix of places to eat, drink, shop and socialise.

"It also demonstrates how organisations can work together to support their local ecosystem in the face of this pandemic."



The City of London Corporation Celebrating Hanukkah in 2020

If you would like to watch the recording of the event, details of which were given in the last newsletter, please click the link below:

[Hanukka Video](#)

Our Charitable Fund

The Master was pleased and impressed to receive a letter of thanks from Ellie Harrison who is the recipient of the Pattenmakers' Art Prize at the City of London School for Girls, and was impressed as to its content.

Dear Jennifer,

I hope this letter finds you well.

I just wanted to write to thank you for awarding me the Worshipful Company of Pattenmakers Art Prize, and for taking the time to write me a letter - it was really special to receive, particularly in this age of email and texts.

I am really grateful to receive this prize - after finishing my Alevels at City of London School for Girls last year, I am now on the Foundation course at City & Guilds of London Art School, which I am really enjoying, and I hope to go on to study a Fine Art BA next year.

I haven't decided yet but I am considering using the prize money to invest in a set of good quality wood chisels, or to make some cast bronze sculptures at the foundry at my art school.

Once again thank you so much for the prize.

Yours sincerely,

Ellie Harrison

Our History

A Christmas Conundrum – Just What Did Charles Dickens Have Against The Pattenmakers? – Court Assistant Steve Huxham

As our thoughts turn to seasonal traditions and activities at this time, in so far as we can in this peculiar year that is 2020, so we often re-visit popular tales relating to this part of the year. One of the most enduring of these from Victorian times is of course *A Christmas Carol*, by Charles Dickens. The novella was first published in 1843 and has never been out of print since, perennially popular as both a ghost story and a morality tale. It has been adapted to film and TV many times, as well as opera, ballet, animation, stage musicals, mime and of course let us not forget the Muppets...

Readers of the new History Book though, and particularly of Chapter Two covering all the literary references, many newly discovered, both to patters themselves and the Company, may well recall that we have a rather more curious connection with Dickens. Although patters themselves are widely mentioned in works as equally well known as *A Christmas Carol*, for example: *Great Expectations*, *Nicholas Nickleby*, *Bleak House*, and notably *David Copperfield*, it is to a less well known publication that we need to turn to find the Company itself referenced.

Master Humphrey's Clock was a weekly periodical that ran from 4th April 1840 to 4th December 1841, and which was edited and written entirely by Dickens, under his chosen nickname "Boz." The series begins with a "story within a story", in which Master Humphrey talks about himself and his small circle of friends (including Mr. Pickwick of *The Pickwick Papers*) and their liking for telling tales. It leads on to several short stories, followed by the novels *The Old Curiosity Shop* and *Barnaby Rudge*.



Master Humphrey's Clock cover of 1840.

Within Chapter One of this work, one of the opening short stories relates how the character Joe Toddyhigh travels to the City of London to meet his lost childhood friend, who is now Lord Mayor elect and, amongst other accolades, a Pattenmaker! The opening paragraph provides a description of this individual:

"Once upon a time, that is to say, in this our time, — the exact year, month, and day are of no matter, — there dwelt in the city of London a substantial citizen, who united in his single person the dignities of wholesale fruiterer, alderman, common-councilman, and member of the Worshipful Company of Patten-makers; who had superadded to these extraordinary distinctions the important post and title of Sheriff, and who at length, and to crown all, stood next in rotation for the high and honourable office of Lord Mayor."

Sadly, Joe is subsequently rebuffed by his former friend and leaves:

“He went home to his inn, thought that London was a dreary, desolate place, and felt disposed to doubt the existence of one true-hearted man in the whole worshipful Company of Patten-makers.”

Joe does however attend a celebratory Dinner at Guildhall the following evening that his former childhood friend has given him a ticket for, although the proceedings do nothing to mollify his feelings of being snubbed:

“He went next day to the dinner; and when in a burst of light and music, and in the midst of splendid decorations and surrounded by brilliant company, his former friend appeared at the head of the Hall, and was hailed with shouts and cheering, he cheered and shouted with the best, and for the moment could have cried. The next moment he cursed his weakness on behalf of a man so changed and selfish, and quite hated a jolly-looking old gentleman opposite for declaring himself in the pride of his heart a Patten-maker.”

That is the last we hear of the Company, since the story then diverts to some elaborate dreams that Joe subsequently has after falling asleep after the Dinner.

Clearly, we could reassure ourselves that the whole tale is fanciful fiction on the basis that it was to be another 77 years from these works appearing, and indeed 47 years after the death of Dickens himself, until a Pattenmaker actually became Lord Mayor with Sir Charles Hanson in 1917 (and from the standpoint that our claim to Joshua Jonathan Smith in 1810 is somewhat limited.) In the Book, I posed the unanswered question as to why out of all the possible Livery Companies to choose from, Dickens alighted on us?



Charles Dickens portrait from 1839, after Daniel Maclise, watercolour on ivory. Courtesy of National Portrait Gallery

What did the Pattenmakers ever do to Dickens?

Dickens certainly had plenty of famous disagreements and feuds during his working life, whether with his original publisher, Richard Bentley (of *Bentley's Miscellany*, where *Oliver Twist* was first serialised from 1837 to 1839) or other notable literary figures of the day, such as the feud with William Makepeace Thackeray, which culminated in what was known as the “Garrick Club affair.” Then there was William Wordsworth, whom Dickens first met when the poet laureate was more than twice the young novelist’s age. Dickens’ opinion? *“Like him? Not at all. He is a dreadful Old Ass.”* Similarly, Dickens’ ideas on spontaneous combustion, which he included in *Bleak House*, prompted a heated debate with George Lewes, the romantic partner of novelist George Eliot, that lasted nearly a year.

However, for all of this, no evidence had previously emerged of any direct connection to, or conflagration with, the Company. Yet any student of Dickens will know that references in his works are rarely accidental.

No evidence, until now.

Without wishing to be the bearer of bad news to my fellow Pattenmakers, there may even be two separate reasons for Dickens to take against us. Firstly, it is the surname of that first publisher that provides the clue. Richard Bentley was never a Pattenmaker, and in fact became a Stationer, originally apprenticed to his oldest brother Samuel. However, it seems three other Bentleys were: his father Edward (Admitted 8th December 1795,) a “Bookseller” in our records, but actually one of two previous generations of the family who were publishers; older brother John Bentley (Admitted 9th October 1817); and John’s son also called Edward (Admitted 18th December 1839).

If Dickens was argumentative, then publisher Richard Bentley was no shrinking violet either. His earlier partnership with Henry Colbourn from 1829 onwards had deteriorated to the point where by 1832 the two had stopped speaking and relied on lawyers and clerks to communicate and manage their affairs. Bentley invited Dickens,

already known for *The Pickwick Papers* to edit the newly launched *Bentley's Miscellany* in 1836 and provide novels for serialization. However as Dickens celebrity status grew, disputes over pay arose – his contract was renegotiated no fewer than nine times! Yet still their differences persisted and in the end Dickens bought out his contract for £2,250, a large sum for the day, and purchased the copyright to *Oliver Twist*, stepping down in February 1839.

Although brother John Bentley is not currently known to be involved in any of this, as he was working quite separately in a job in the Secretary's office of the Bank of England, he was neither "just" a Pattenmaker either. Master in 1847, it is reasonable to suppose that he was already "on the up" within the Company by the time Dickens and his brother Richard had their final falling out. In addition, Dickens' attack on the Pattenmakers, voiced through the character Joe Toddyhigh, is surely written too soon after his exit from the employ of Richard Bentley to suggest mere coincidence? To counter this, it is reasonable to question why Dickens did not focus his attack on the main target of his ire, and Richard's own Livery Company, the Stationers? Maybe that might have been an unwise career move for a young writer just beginning to develop his public profile, and instead the Pattenmakers represented an indirect but "easy target" which Dickens knew would still hurt the Bentley family? We can only speculate.

There is more though. What of that possible separate reason?

Further new evidence may suggest that the young Dickens may have had early contact with a somewhat shady Pattenmaker.

In her 2012 book, *Dickens & the Workhouse*, Dr Ruth Richardson uncovered new material revealing that many of the characters in his works were based on real people living in and around the streets nearby his first London home as a child. These were the modest lodgings above a corner shop of what is now 22 Cleveland Street, Fitzrovia. It was established that this address is what was formerly 10 Norfolk Street in his day, and before re-numbering. Now, there is a Blue

Plaque on the house and the former Strand Union Workhouse on Cleveland Street was saved from demolition as it is thought to be the setting for that establishment in *Oliver Twist*. Dr Richardson also found that a trader named William Sykes sold tallow and oil for lamps from a shop in the same street, and other neighbours included the home of a sculptor derided by locals as a miser, plus the premises of two tradesmen named Goodge and Marney, and a local cheesemonger called Marley. All rather reminiscent of the Scrooge and Marley of *A Christmas Carol*.

10 Norfolk Street. An address the young Dickens lived at with his family twice: firstly as a young child from January 1815 to late December 1816, when his father John Dickens was transferred from Portsmouth at the close of the Napoleonic Wars to a clerk's job at the Naval Pay Office in Somerset House on reduced wages. The family lived there again for three years from 1828 to 1831 when Charles was a teenager and young adult, working as a freelance reporter in the police and law courts. The address is given on a surviving shorthand writer's card of his from c.1830.

It is an address I thought might be worth cross-checking against our Membership database, in one of those moments of lateral thinking you sometimes have whilst conducting research.

Amongst the other non-relevant returns, there it was: **John Jonathan Dodd, Admitted 1st September 1819, listed as a "Broker" by trade, and with the given address of 10 Norfolk Street, Fitzroy Square.** The address is in fact some distance from Fitzroy Square, but no doubt both Dickens (who used the same form on that business card) and Mr Dodd thought this sounded "grander."



The Blue Plaque erected in 2013 at 22 Cleveland Street, which was formerly 10 Norfolk Street before re-numbering.

The Pattenmaker

Biographer Peter Ackroyd wrote in his 1990 book, *Dickens*, of Norfolk Street:

*"They went into lodgings at 10 Norfolk Street, now 22 Cleveland Street, on the corner of Tottenham Street. The house is still there; now the ground floor contains a sandwich shop, but then it was a grocers. The grocer was also the landlord, a certain **John Dodd** who was later to become one of John Dickens's many creditors, and it seems possible that it was during this London period that Dickens's father first ran into debt."*

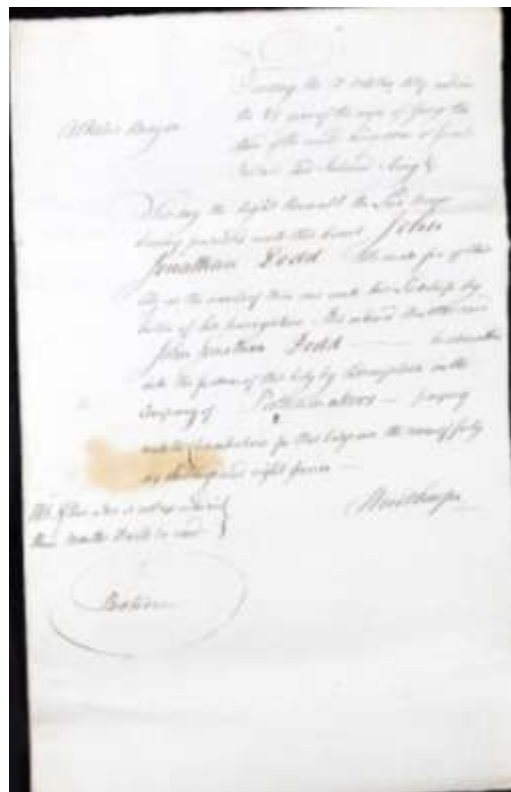
Ackroyd further comments on the family's later return to 10 Norfolk Street that it formed a series of house rentals the family would make: "each one in turn seeming to be a way to escape the attentions of creditors."

There is some possible confusion here as there are in fact two John Dodds, as further evidence makes clear. The landlord mentioned by Ackroyd is the father, and John Jonathan Dodd, our Member, and residing at the same address, is his son.

Perhaps then, the abiding memory of both a very young and then older Charles Dickens is of being evicted twice by a family connected to the Pattenmakers? It may even be a darker story than that, as the final piece of newly uncovered evidence seems to indicate. A report in the journal *Bell's Weekly Messenger* of 27th September 1830, records an astonishing story:

"In the Insolvent Debtors' Court, on Thursday, John Jonathan Dodd, who described himself in his schedule as an assistant to a cheesemonger and grocer, was opposed by Mr. Cooke on behalf of Jane Frazer, servant to Major Conway residing at the Tower, for a debt of 225l. It appears from the examination, that the insolvent, who lived with his father, Mr. John Dodd, cheesemonger, Norfolk-street, Fitzroy-square, in the capacity of an assistant in the business, followed, also at the same time, the business of a stock-broker, which afterwards sunk into that of a stock-jobber, and obtained from Mrs. Frazer, in 1816, the above-mentioned sum, which she had knitted together in her capacity of servant, to place in the funds in her name. At the time he obtained the money from her he kept an office in Spread-Eagle-court, Cornhill, and paid her, he said, the interest of it half-yearly, and he took it entirely on her solicitation. She gave him the money in

various sums, for which at each advance he gave his I.O.U, getting up regularly the preceding one when giving a fresh one. He was never, he owned, a member of the Stock Exchange; yet transacted his business there as though he had been. At length Mrs. Frazer becoming uneasy about the money, applied for it, and being unable to obtain payment, she was persuaded to take the prisoner's bill, accepted by his father, and who failed a short time ago. The insolvent, when asked the difference between a stock-broker and stock-jobber, explained that a stock-broker buys for himself, and a stock-jobber buys for others: and the latter appellation, which had been applied to him by Mrs Frazer, he said, is considered to be of mean standing in the market. Counsel were heard for and against the insolvent, and the Chief Commissioner sentenced him to six months' imprisonment."



John Jonathan Dodd's Admission Paper of 1819, noting his profession as "Broker."

Quite a scandal! It is also noteworthy that, not only was Dickens still living at Norfolk Street at the time, but he was also making a living then as a freelance reporter and shorthand stenographer at the law courts of London. Although the author of the journal piece is not attributed, could it even have been Dickens himself? Even if not, he would have known at first hand all about this disreputable Pattenmaker in his own home who

appears to have pulled a con trick on a servant, which given Dickens own experiences of family poverty, would no doubt have sparked his moral outrage. In fact, the sad tale of John Jonathan Dodd's dodgy dealings reads very much like that of a Dickensian description of a petty villain. Dickens aficionados amongst our current Membership may well want to see if they can identify Mr Dodd from the fictional characters in one of Dickens' works.

Hence it seems Charles Dickens may well have had a second reason to distrust Pattenmakers. What of the Company though – were we also “conned” into Admitting a person describing himself as a “Broker” but who was actually (or simultaneously) an assistant to his father, the cheesemonger? We do not know as yet what action, if any, the Company took after his conviction. John Jonathan Dodd himself makes only fleeting appearances on the historical records after this event. It seems that he never married, and in the 1851 Census he is alone, living and possibly renting from a family at 6 Princes Row, Saint Mary Newington, still described as a “Stock Broker.” By 1861 he is a “Retired Shareholder” still alone, at 5 Trafalgar Place, Newington. He died in 1870 at the age of 77. By another coincidence, that was the same year as Charles Dickens own death.

This new research gives us then two possible insights into why Dickens may have chosen to make the selfish and self-absorbed character of the Lord Mayor elect in *Master Humphrey's Clock* a Pattenmaker. Was his choice a bit harsh on us based on those real life experiences of his? There are only two apt words to conclude with in answer to that – bah humbug!

(Picture and written credits and thanks to: The National Portrait Gallery; The Victorian Web; Fitzrovia News; Peter Ackroyd, *Dickens*. London: Sinclair-Stevenson, 1990; Dr Ruth Richardson. *Dickens and the Workhouse: Oliver Twist and the London Poor*. Oxford: Oxford University Press, 2012..)

Members' News

Past Master Simon Goodman and Past Mistress Pattenmaker Margaret Masterson now Goodman



Wednesday 21st October was a cold, wet, day as we patiently waited outside County Hall in Norwich, huddled under umbrellas and wearing masks, for the call to arms. This was one of the few days when we were able to get married as the County offices had been shut for some months previously. Still, we noticed that there were few people around as most were either furloughed or were working from home.

Hardly a throng of guests as the safe limit allowed was us and our respective brothers as witnesses, socially distanced and wearing masks. Not quite the wedding we had hoped for but in its own quirky way, quite special in spite of the hand sanitiser and plastic flowers. Thank goodness that the Bride and Groom were allowed to remove their masks for the traditional kiss at the end of the ceremony.

Nevertheless we did it - after a courtship of 34 years! Somehow it didn't seem to be the occasion, amongst the office desks, with the guest list restricted to two witnesses, to dress up. So, no flowing dress for the bride and no hats were evident! For us, though, it was a very memorable, relaxed, occasion.



Changing the Guard at Buckingham Palace - Memories of life in the Corps of Drums HAC - Freeman Jamie Ingham Clark CC



I have written before on the history and customs of the Honourable Artillery Company, but in this piece, I would like to reflect on my own service in the Regiment from 1977 to 1994.

My father had been the Drum Major when the Regiment had the unique honour to be the only Territorial Regiment to be asked to found Queen's Guard at Buckingham Palace. This was in 1958 to mark the 50th anniversary of the setting up of the TA in 1908. He was still a member of the Corps of Drums in 1977, when I, fresh out of school, also joined up. So it was no surprise that I was able to be posted to the Corps of Drums to follow in the family tradition. The fact that I could play none of the key instruments in such a body seemed to be of no consequence. I therefore started on the Cymbals, which had the relatively simple task of making a 'ting' in time with the music. Sometimes however a solo was needed in the bringing in of a big cymbal crash and I had to learn where these were! A key difference between Corps of Drums and Bands is that the former play from memory

and the latter from music. I remember we due to play one piece with a cymbal solo in the fourth bar, so I counted the beat carefully to play it. Only after I had done so did I realise that the flute players had had one of those occasional group lapses of memory and had only started playing after the cymbal crash had brought their collective memory back to the matter in hand.

The other difference between a Band and a Corps of Drums is based on their respective histories. Bands were originally hired by the officers' mess to entertain them and are founded on a regimental basis, thus they are not frontline troops on the battlefield. Corps of Drums developed from the drummer and fifer allocated to each company of troops to act as signallers on the battlefield. The theory was that the sound of the fife would travel over the sounds of battle! This remained until bugles were found to work better and they were eventually replaced by radios and the like. Drummers are therefore still fighting soldiers as well and are based on one Corps of Drums of 16 men to each battalion of infantry.

In the early 1980's there was a close association between the various Guards Regiments and the HAC. This, combined with the fact that the infantry traditions of the Regiment were based on those of the Grenadiers, enabled the Corps of Drums to be asked to assist with Changing the Guard for 2 weeks in the summer of 1981. We were stationed at Chelsea Barracks with 2nd Battalion Scots Guards and learnt about peacetime soldiering, which was a pleasant change from the hard on war games we used to have to do for our usual 2 week camp. I had by then mastered the intricacies of the keyed fife or military flute, which is usually wooden and half the length of a modern concert flute. I played a B flat flute, but we also had F flutes which played the base line, together with other variations which could lead to 7 different parts being played providing a possibly unexpected musical depth. There were of course those who just played side drums as well! Whilst the parade ground space for the ceremony is at Buckingham Palace, the guard is commanded from St James's Palace which is where the court still officially resides. This can be seen in the fact that ambassadors are still credited to the Court of

St James. The job of the Corps of Drums is to be the musical accompaniment whilst marching the St James's Palace detachment to and from Buckingham Palace. I hate to think how many pictures were taken in those two weeks by the crowds that attended to watch, who were totally oblivious to the fact that a TA regiment was helping out on that occasion. It was a great honour.

Another tradition at the time was to mark HM Queen Mother's birthday when leaving St James's Palace with a rendition of 'Happy Birthday to You' as it was adjacent to Clarence House where she lived. This often made the news at the time and so we got our moment on the TV on 4th August. This highlighted to the MOD the consequences of our posting so that became the only time we were posted as a regiment.

All was not lost as we did hone our skills with the training Corps of Drums at the Guards Depot and often used to help fill their ranks on state occasions.

I remember we assisted with marching the street liners for the Queen's Birthday Parade which takes place in June each year and had to go to the 2 full scale rehearsals in the two weekends prior. On the second one we got soaked as it rained heavily that day and we spent much of the following week drying out our kit and getting it back to standard for the real thing that Saturday. That proved to be a baking hot day and our kit got almost as wet as the previous weekend but this time from the inside out!

The other memories I have of Buckingham Palace forecourt include somewhat later on helping out with swelling the ranks again, but this time I was married and our son was about 2 - my wife managed to get to the front of the railings through the crowd on the basis that our son wanted to see me clearly!

These reminiscences may give you the impression that life in the HAC was all about ceremonial and music for me. Nothing was further from the truth and we trained just as hard at the 'green' bit of soldiering as the 'red'. As we used to say to the other members of the regiment 'we can do your

job, you can't do ours'. This reality gives the drummers a great sense of esprit de corps and this remains with me to this day.

The Court

Immediate Past Master Pattenmaker Dr David Best

The role of Immediate Past Master is in many ways an official permission to relax. Suddenly there are no events to be at, no changing in the train toilets, and no concerns about what to change into! There are of course committees to attend and advice and continuity that are needed, in order for the well-oiled machine of the Pattenmakers to continue running smoothly along. But these are hardly onerous or difficult responsibilities!

Suddenly too, there is time for the house and the garden and eighteen months of filing to catch up with- especially the mountain of beautifully designed and printed menu cards, invitations and place cards that one collects as very special memories of the events that make the Master's year such a memorable time. There are notes to write up of the other unique events, for example the Garden party in the presence of HM the Queen at Buckingham Palace, which made up such an important element of the Master's year.



Other special memories as IPM revolve around the less formal occasions with friends and colleagues from the court, for example where we were able to "show off" Herefordshire with visits to interesting places including a Gin distillery, accounting for our look of cheerfulness!



As IPM I have time to reflect on these events.

More seriously of course my role is to support the new Master as much as is needed providing what experience might be helpful, and equally importantly staying out of the way for the rest of the time to allow newer ideas and initiatives to be successful. It was a special and poignant moment this year carrying out the admission of the Master by Zoom at our home, handing over the red gown and donning the blue, for me a very happy move into the "Past"



Events

Livery Carol Service

The Honorary Chaplain Andrew Keep warmly welcomed the congregation with the following words –

This time last year we can none of us have imagined what would lie before us. Our lives, and all that is associated with them, have been impacted, and nearly always for the worse.

Individually, people have had to negotiate difficulties that have often been unique to them. Cruelly, just when we need support, people can find themselves cut off and isolated.

Our faith has never aimed to brush problems under the carpet. The Old Testament prophets wrote in times that were politically, socially and economically difficult- humiliation and suffering beset their people. Yet, however grim the immediate landscape was, they sought to lift people's eyes to the horizon, where they perceived light- the light of a God that would, in time, break through with love and power, focused on the form of a Christ, from who would flow infinite hope. They sought to give people new confidence, and to enable them to stand tall again.

We have often speeded through the words of prophecy at Christmas to get to the meat of the story of the birth of Christ. However this year, we can see more clearly, that hope is all the more precious when the immediate landscape is dark. We invite you to follow these old stories, in words and music, and, whilst we may not be able to sing, to let our spirits rise with the sentiments and understandings expressed through the centuries.

The story of the Nativity is the story of God breaking through, despite the very imperfect and makeshift settings of a manger. We trust God may break through these makeshift communications in place this year, and bring to us all peace.



Past Masters Helen Auty, Alastair Watson Gandy and Past Mistress Jenny Dicken decorate the Church



Past Master and Church Warden Donald Newell



Awaiting the Congregation



*Freeman
David Waterhouse*



The Beadle sets up the Video Equipment



*Freeman
Victoria Leijten*



*Liveryman and
Mrs Paresh Patel*



The Choir prepare



*Freeman Zoe Chowney and
Wife Sandra*



*Sandra Chief Steward
Liveryman Martin Heffer*



Past Masters Richard Kottler and Helen Auty



Meanwhile members of the Livery had gathered in the break out room awaiting The Master and Past Master Sheriff Christopher Hayward.



Clothed in Livery – Virtual Ceremony

In this unprecedented pandemic (well not since 1660) we have been unable to clothe Freemen at a Meeting of the Court so the Court has agreed that this traditional ceremony can be held virtually, until the pandemic restrictions improve.

The second historic event was held **on** Tuesday, 15th December

The Master welcomed over 40 members of the Livery who were present virtually



The Honorary Chaplain



Past Master Sheriff Christopher Hayward arrives and joins the Honorary Chaplain, Beadle and Master to commence the Service





Freeman Edward MacFarlane was the first to be clothed and receive his Certificate



Followed by Freeman Justin Morgan



Freeman Michael Packham



And Freeman Simon Ralphs

The Master toasted the new Liverymen



Past Master Sherriff Christopher Hayward honoured the Ceremony with his presence and toasted and addressed the new Liverymen



Young Pattenmakers' Masterclass Cocktail Evening – Freeman Sophia Lee



Patrick Fogarty - StirCrazy Mastclass Cocktail

What a terrific evening and thank you everyone again who attended and supported the Young Pattenmakers. Not only was it great to see so many of you and get to share 2 very delicious

drinks, but who knew there was so much history behind each sprit and cocktail!

Not only did we debunk one of the greatest myths that whiskey is a 'man's drink', we also found out that Patrick Forgarty was a member of the Worshipful Company of Goldsmith in London many moons ago when he started his career training to be a jeweller and won an award for platinum designer! He goes on to explain that he became a bartender and got into making drinks whilst training to be a goldsmith and worked alongside a famous bartender called Dick Bradsel who invented the espresso martini!

Did you know, In cocktail terms, the Espresso Martini has a relatively short history with the drink believed to have been first created in the early eighties and according to Dick, a famous model entered the Soho Brasserie where he was working, and asked him to create a drink that would "wake me up". Wow! I have to say, at this point it got me thinking what was the story behind some of my personal favourite cocktails as I hadn't realise there was so much history behind them.

At this point, we start to make our first cocktail which was made from 2 types of whiskey. The first a Talisker's 10 year old expression, considered a premium single malt whiskey which had this candy smoke taste tempered with spice and sweetness with a pear undertone. Followed by Johnnie Walker Red label which added a peppery apple flavour. Lastly, the honey mead which had a cinnamon flavour and really brought home the Christmas feel I thought to the 'Red Eyed Reindeer' cocktail.

The Red Eyed Reindeer was astonishingly delicious and went down really well and far quicker than I had realised. I am not normally one for whisky but I think the Honey mead really complimented the smoky spice of the whisky and very drinkable.



Patrick goes on to explain that Johnnie Walker is the most popular brand of whiskey with many of the top master blenders who happened to be female. The top distillers are female and the key reason is because women have very developed pallets when it comes to tasting and colours! We joked and used the difference between how women and men describe colours as a similar concept to tasting. For women when we see blue we see royal blue, cobalt, turquoise, baby blue, powder blue, pastel, aqua blue, neon, midnight... I could go on and for a man, light or dark blue 😊. I of course am generalising however made me giggle whilst finishing my drink.

We also find out that Johnnie walker red label has a big brother called Johnnie Walker Black label, Mead was one of the first forms of alcohol and the more ice you add the less you distil the drink. What I hadn't realise was the history behind mead and some of the stories, you hear mead being drank throughout literature from midsummer night's dream, Tolkien, Beowulf and my favourite Friar Tuck in Robin Hood. There is this idea as well associated with weddings where drinking a honey wine for a full moon cycle after your marriage lead to what we are all familiar with now the Honeymoon after a wedding which normally lasts 1 month (if you're lucky).

We move on to the second drink where we all learn what was the green liquid in a pipette form in the pre-prepared package and we get out our shakers!



Pre-prepared StirCrazy Box delivered a few days before the event

To the Sugar Plum Fairy, firstly chilling the martini glass using ice and soda water and bring out the cocktail shakers. At this point I was quite embarrassed, I didn't have a cocktail shaker and had a Wagamama take away bowl. Luckily I saw others with a nutri-bullet container and standard takeaway Tupperware which was great and had me chuckling.

This one was a little more complicated to make, we started with a cranberry infused befeater gin who we discovered was Patrick's desert island drink of choice. The key to a great gin based cocktail is a befeater. This particular gin has been premixed with dried cranberries which was then followed by an Edinburgh Liquor with a very high sugar and fruit content. The thinking behind this combination was how do we put Christmas in glass?

The next part is my favourite, so traditionally at this point you would see an egg white going into

the shaker too. Now my initial reaction to that and clear lack of knowledge is why on earth would you want an egg white in your cocktail and is also why whenever I have gone to cocktail bars in the pass I would instantly see egg white in the ingredients and swiftly move on. The thought of an egg white in my drink brings back images of the classic Disney movie 'Beauty and the Beast' where Gaston eats four dozen eggs.



However, how wrong I was, it actually creates a delicious foam on the top of the cocktail! In this instance I had to try it, however as an alternative there was bottle of Ms Better's Micracles Foamer which does exactly the same thing by adding a few drops into the shaker. We then added the black cherry syrup and fresh lemon juice. At this point we were to shake the drink without ice with 20ml of water and shake for 15-20 second. The water we were told added volume and active the foamer. We had to give it a hard shake to get as much air into the drink as possible.

At this point we were all laughing watching each other shake, for some a success, for others including myself a disaster. Top tip, make sure the lid is on securely and even when you think you have is on securely, check again.

Just want to add here a big thank you to our webmaster Liverymen David Emanuel who set up the zoom call, has helped me throughout and also recorded the whole event and has uploaded onto Youtube for you to watch and perhaps try these delicious cocktails yourself.

In addition thank you also to Chairman of the Events Committee Liverymen Graham Perry who with David Emanuel had quite a few Q&A questions throw at them at the end of the event where we chatted and got to know one another, about the Livery company and the Freedom of the City ceremony. Thank you both for being there

and being put on the spot! It was great to see the Young Pattenmakers and prospects take such an interest in our fellowship and what we are about.

Back to the drinks, we then added some ice, shook a second time for 10-15 seconds and strained into our chilled martini glasses. For me, I strained with the Tupperware lid and poured into a wine glass and out came this foamy flamingo pink cocktail and let it settle to enable the foam to separate like a pint of Guinness. This is where we discovered what was the green liquid in the pipette and is part of our garnish. It is called 'fairy tears' and is green coloured sugar water and we were to pipette a Christmas tree shape on top of the foam and using a cocktail stick run through linking the dots to create a Christmas tree. For those of you who are still reading, you will have probably gathered I am not the most daintiest of people and what should have looked like a Christmas tree outlined turned out to be just 1 green dot. Though in my defence, I think you needed more foam in the drink to be successful and I had lost half of my foam whist shaking. Top tip, you may want to try perfecting the garnish with this drink a few times before presenting at your next dinner party. That said, what fun I had creating these drink and what a laugh we had.

Below we have a couple of pictures of night and please feel free to watch the event on our YouTube page. <https://youtu.be/frBuF8Dmiz8>

Thank you everyone who helped to make this evening a success, to our Master Jennifer Bryant-Pearson and most importantly to all you Young Pattenmakers! I am looking forward to our next



event, details will be sent to you all shortly. We will be doing a 'New Year Resolution themed' event so please look out for that email. We will also be launching an updated Events page on the

website detailing 2021 events and can't wait to see you all soon!



From the Guildhall School of Music

We're delighted to announce Guildhall School's Spring Season of events, which will once again all be delivered digitally and free of charge.

From January 2021, online audiences will be able to enjoy a mixture of live broadcast and pre-recorded content from across all School departments, created, performed and filmed at Guildhall School with the required social distancing.

Live-streamed Drama productions include Anne Washburn's *Mr. Burns, a post-electric play*, Bola Agbaje's *Gone Too Far!*, Caryl Churchill's *Love and Information* and Maxim Gorky's *Barbarians*. Guildhall Opera department presents Jonathan Dove's *The Little Green Swallow*, Paula Varjack returns for a second series of *Real Talk* conversations, and there's a host of exciting musical broadcasts – from orchestral works to chamber music, big band gigs to song recitals,

Visit our website [gsmd](https://www.gsmd.ac.uk) to read more about the season highlights, and stay subscribed to this e-zine for event dates and further details, which will be announced at the beginning of January.

Photos of the Week

Upper Warden Sarah Leijten



I took this photograph while walking the dog. This year's cygnets- so lovely. In the reed beds happily feeding....

Financial Controller Diana Fieldwick



I took the attached photograph of a heron trying to gain access to the fish in my pond last Sunday morning. Herons have become much bolder since they first started visiting our garden, when they used to fly off if they saw movement in the house. They are fascinating to watch and look almost prehistoric as they walk slowly around the pond. They have fantastic eyesight and are very patient. Unfortunately we have had to put netting over the pond to stop the heron taking all our fish! I live in Twickenham, about ten minutes' walk from the RFU stadium and close to the river Crane. We are about a mile from the Thames.

Christmas Lights – the Clerk's Partner Sharon Judge



Bird Watch

Bird of the Week this week is the Partridge - Freeman Richard Parlour



Bird of the week this week, with this issue being the last before Christmas, and indeed the last until 8 January (can we hold out that long?!), has to be the partridge (though minus the pear tree). The partridge is perhaps the bird most associated with Christmas (turkeys being farmed avians don't count), though there are of course six bird species in the song *The Twelve Days of Christmas*. The next question is which partridge to cover, the UK having two species, the native Grey Partridge, and the introduced Red Legged Partridge. So which of the two is referred to in the song? The song was first published in the UK in 1780. It is thought to have originated in France, though

there are similar Christmas counting songs in Scotland and the Faroe Islands, each featuring slightly different birds. The Red Legged Partridge is thought to have been introduced into the UK, also from France, around 1770. This might point to the reference in the song being to the Red Legged Partridge, yet at that time it is the Grey Partridge which would probably have been the more common of the two across the country. For that reason, and because the Grey Partridge is a red list species whereas the Red Legged Partridge is not, this issue covers our native Grey Partridge. It will also be interesting to learn which one (or indeed both) you see over the Christmas period. There are thought to be 37,000 territories of the Grey Partridge, compared to 73,000 for the Red Legged Partridge. You can see both in the same area, though this is a little unusual.

The Grey Partridge is a medium-sized bird, a little smaller than the Red Legged Partridge, mainly grey, but with a distinctive orange face. Another distinctive feature is the chestnut brown horseshoe shaped belly patch. It flies low over the ground with whirring wings and occasionally glides, showing its chestnut tail. The Grey Partridge has brown legs, rather than the red of its introduced cousin. The latter has a white throat, and a white supercilium, which further distinguishes the two. If you hear them call, the calls are very different between the two species. The call of the Grey Partridge is a single screech-like noise, repeated over and over, whereas that of the Red Legged Partridge is more of an ongoing chuckle type sound. The Grey Partridge is strictly a ground dwelling bird, definitely not likely to be found in pear trees! Groups of 6-15 Grey Partridge (known as coveys) are most usually seen outside the breeding season. Once very common and widespread, the Grey Partridge has undergone a serious decline throughout most of its range and is a Red List species.

Grey Partridges are traditionally found in lowland arable areas of Great Britain from the chalk areas in the south, into East Anglia, Lincolnshire and Nottinghamshire, reaching into the north of England and the East of Scotland as far as Aberdeenshire. There are small populations in other parts such as the permanent rushy pastures in the north Pennines. They are largely

absent from Northern Ireland, however. They eat leaves, seeds and insects. Winter is a good time of year to see them as the crops in the fields are usually low enough to be able to pick them out a bit easier. It is worth checking out the lumps out in the fields as they can often turn out to be the Grey Partridge! Otherwise, they can often be seen near the edges of fields, close to a hedgerow for cover. Good luck seeing them. They are a lovely sight.

The next issue of the Pattenmakers' News will be the other side of the New Year, so if you are considering making a resolution for 2021, why not include some element of wildlife conservation in your plans? It might prove easier to take something up rather than try to quit some habit, or lose the Festive excess! One thing a lot of people try is "patch birding". We are not just living in unfamiliar times, but birding in unfamiliar times. Social distancing means no huddling together to get a glimpse of that elusive warbler, no cramming into hides to set eyes on a rare wader, and no long lines of telescopes trained into the distance. Unnecessary travel is deeply frowned upon, however strong the urge to twitch a rarity is. Overseas travel is unlikely for the foreseeable future. Patch birding is the perfect cure if you've had your usual birding restricted, or just want to ease your mind. The chance of finding a rarity on your home turf is part of the thrill. Yet it's also about observing the subtle phenological changes through the seasons, from the first woodpecker drumming on a fine winter's day in January and the first burst of warbler song in April, to the departing waves of hirundines in August and first *Scandinavian* Redwings in October. Migration holds a special fascination, and watching a local patch is the best way to notice those developments first hand.

Picking a patch depends on what you want to get out of it. You might live near a reserve. This would be an obvious place to choose and would certainly yield exciting discoveries. On the other hand, you might want to pioneer your own site, an area you've found which looks ripe for exploration, or a spot that is currently poorly watched. Water is a big benefit to a patch, whether it be a lake, gravel pit or a small stretch of river. It boosts the possibility of different

species. Diversity of habitats can make a big difference. Spots of woodland, scrub, farmland and wet areas can make a dynamic habitat tapestry and will increase the chances of different and unexpected species dropping in. Another key point is access. Somewhere with public footpaths is obviously important. Once you find somewhere, you will soon meet landowners and locals. Often friendly relationships can be forged and access to private land granted. Drawing up a patch boundary is part of the fun, especially if you're working a new area. Generally, a patch will be somewhere that can be worked in one visit. Over time, certain areas will probably gain your own names like "Wheatear Field" "Cuckoo Bridge" or "Tawny Wood". I'll cover Part II of patch birding in January. Meantime have an enjoyable and safe Christmas, an even better New Year, and Happy Birding!

Letter to the Editor

Liveryman Ian Balcombe

My initials are the same as the International Standard Book number ISB – see question 3 of last week's quiz, which as a book collector pleases me. I have a pair of cufflinks with these initials on and at a Dinner the person sat next to me asked if I was a Salvationist. I asked him what brought him to that conclusion, to which he answered that my cufflinks were clearly associated with the International Salvationist Band.

Court Assistant Steve Huxham

Past Master Gus Harris (1892 and 1893) was looking a bit down in the dumps when I walked past him yesterday. So might we all if we (and the cherubs) had been left under a layer of builder's dust from the major renovations taking place to the Theatre Royal Drury

Lane behind him. Please see picture I took. So if any Pattenmakers happen to be passing through Covent Garden on essential business in the near future, please do give him a wave and a smile to cheer the poor old chap up. Even better, if anyone has any connection(s) to either Baron Lloyd-Webber or his company, a quiet word that a mop and brush up are needed would be appreciated



To which Stephen Cribb responds
At least he is visible again, it was a great frustration looking to take a picture last year.

Liveryman William Salomon wrote to the Master to say how wonderful and fascinating the new History "Out of the Mud" is and would like to thank everyone involved in the production of the excellent tome.

The Clerk received a note and picture from Her Majesty's Lord-Lieutenant of Greater London Sir Kenneth Olisa OBE, having sent him a picture of the Pattenmakers Mask, Sir Kenneth followed our example – where the Pattenmakers lead others follow.



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Patron: Her Majesty's Lord-Lieutenant of Greater London, Sir Kenneth O'Kea OBE

Robert

Wishing you a happy, healthy festive season
and a New Year in which all our
communities are able to thrive

and many thanks for all that you
have done in 2020 to uphold the dignity
of the Crown in the great Borough of
Bromley. Thank you too for the brilliant
idea of signature masks - the enclosed is
for your amusement & quiet satisfaction
Please consider supporting small charities and social

enterprises local to you this year
Looking forward to continuing to build
bridges with your help in 2021. Ken

Recipe of the Week

One Pot Haddock, Leek & Cheddar Chowder – Liveryman Graham Perry.

This one pot recipe is simple, quick but above all very tasty. It a creamy comforting chowder that fills you up and is only 400 calories per portion. This recipe is for 4 people:

Ingredients:

- 2 Leeks
- 80g Cheddar Cheese
- 400g Haddock
- 100g Soft Cheese
- 10g of chives
- 6 white potatoes
- 2 Vegetable stock cubes

Instructions:

1. Top, tail and slice the leeks in half down their lengths, then slice them thinly.
2. Heat a large wide based pot with a large Knob of butter over a medium heat. Once melted add the sliced leek, a pinch of salt and cook for 5-6 minutes or until softened.
3. Chop the potatoes with skins on into bite-sized pieces.
4. Dissolve both stock cubes in 1 litre of boiled water and 200ml of milk.

5. Once the leek has softened add 2 teaspoons of flour and cook for a further 30 seconds.
6. Add the veg stock and chopped potatoes to the pan and cook for 15 – 18 minutes or until the potatoes are almost fork tender.
7. Cut the haddock into bite-size pieces and add it to the pan along with the soft cheese, cook for a further 4-5 minutes or until the haddock is cooked through and the potatoes are fork tender. Season to taste with Salt and Pepper.
8. Grate the cheddar cheese and chop the chives finely. Add the grated cheese to the pot and gently stir everything together.
9. Serve, garnished with the chopped chives and some ground black pepper.
10. Enjoy!!

The newsletter will return on January 8th. All contributions are welcome – please send to the Editor Ian Balcombe ianbalc@gmail.com



The Clerk's Quiz of the Week

With a seasonal flavour . . .

1. When do the twelve days of Christmas start?
2. What year was the first Christmas card sent?
3. Which British Monarch delivered the first ever Christmas message and in what year?
4. Which Christmas hit, first released in 1984 has been number one three times?
5. In Wham's Christmas hit "Last Christmas" what line follows "Once bitten twice shy – I keep my distance"? (somewhat appropriate I thought whilst in tier three)
6. Which literary character famously said "Merry Christmas one and all"?
7. How does Good King Wenceslas order his Pizzas?
8. What is the best-selling Christmas song of all time?
9. Which Saint's Day is the 26th December?
10. Why is it Called Boxing Day?

Please send an email to clerk@pattenmakers.co.uk with your answers. The answers will be announced in a subsequent edition of the Newsletter

The answers to last weeks' quiz were to be found in the new History Book

OUT OF THE MUD

1. What wood was forbidden by King Henry V in 1416 to be used for making pattens? **Aspen**
2. Whose image is stylised on the flying angel playing a fanfare on the inside front cover? **Looks like HM The Queen**
3. What is the ISB Number of the book? **978-1-9162041-5-7**
4. Who was the first recorded Master Pattenmaker?
Samuel Granger
5. What was his wife's name? **Aveline**
6. Who composed the Pattenmakers' Fanfare? **Jonny Abraham**
7. What is the title of Hogarth's engraving that shows the tracks of pattens in the "snow"? **Times of the Day - Morning**
8. Who was the artist of "A Cat in Pattens" **Rowlandson**
9. Who found the Pattenmakers' Mace in the Lanes in Brighton?
Past Master Anthony Eskenzi CBE
10. What is the furthest south a Pattenmakers' place mat has been photographed? **Brown Bluff, Antarctica**