



THE ARTS SCHOLAR

Issue No 29 Winter 2018/19



The Arts Scholars in Madrid.
See page 7



THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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NEWS

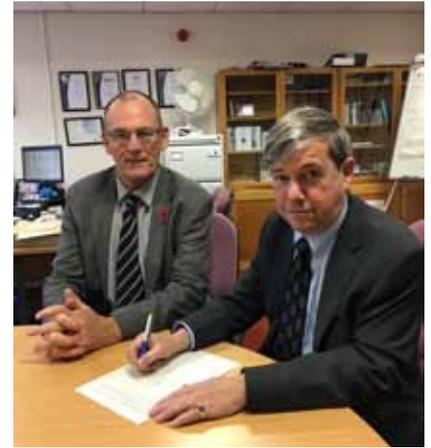
Thames Valley Air Cadets affiliation

A Memorandum of Agreement, establishing an affiliation between the Company and Thames Valley Wing (TVW) RAF Air Cadets, was signed on behalf of the Company by Court Assistant Graham Barker on November 16th. Graham is not only the selected Court point-of-contact for this affiliation, but also High Sheriff of Berkshire.

The Air Cadets is a National youth organisation sponsored by the Royal Air Force. It is divided into six regions nationwide, with a total of 34 Wings within communities around the UK. TVW is one of these 34 Wings and covers Berkshire and Oxfordshire, with 26 Squadrons based mainly in large conurbations, with a few based on RAF stations/military barracks. Each of these squadrons will consist of boys and girls aged from 13 to 18, led by a small cohort of volunteer adult instructors.

The aims of the RAF Air Cadets are:

- Above all, to encourage the spirit of adventure, to build character, enhance the ability to work in a team and give a sense of self-worth.
- To provide training which will be useful in future life (e.g. values and



Graham Barker signing up for our new affiliation.

standards, first aid, communication, navigation, decision making) and to develop qualities of leadership and good citizenship.

- To provide individual and team challenges in a controlled and safe environment.
- To promote and encourage a practical interest in aviation and the RAF among young people.

Cadets have the opportunity to fly, to do adventurous training, competitive sports, drill, shooting, music, abseiling and engineering projects, amongst many other activities.

The Agreement was formally exchanged at a TVW Air Cadets Awards Ceremony by the Clerk on November 24th, where he also presented various awards (not Arts Scholars related) to Air Cadets and Adult Instructors.



Anne Rogers Haley is presented with the salver by the Master having been named Liveryman of the Year at the Livery Dinner in November. See back page for more on the dinner.

NEWS

This is a chance to see ourselves as others see us

The Pan-Livery initiative, which has been gathering pace over the last 18 months, has the intention of raising the profile of the Livery movement in general and countering the sometimes-held view in government and elsewhere that the Livery is just an upmarket old boys' club for those who enjoy wine and dining.

This initiative has the full support of the Lord Mayor and all 110 Livery Companies. We have all been asked to contribute to the overall cost of this movement and the Arts Scholars have already done so.

Communications and philanthropy working groups have been established to achieve this. The former is collating the survey sent out to all liverymen (I trust you filled yours in!) and a leading PR company (Brunswick) has been engaged to publicise the significant contribution that the Livery movement makes to the City of London and further afield.

On the philanthropic side, it should be noted that the Livery movement overall gave approximately £66 million to charity in 2017. And as a part of this initiative a new Pan-Livery charity is being established focusing on employment for the disadvantaged and also for young prison leavers.

I notice that in my opening sentence I used the phrase 'old boys' club'. Of course I should have said 'old boys' and girls' club' and at the Pan-Livery meeting that the Clerk and I attended at Mansion House on the afternoon of November 6th, there was a historic announcement in this regard.

The Lord Mayor revealed that at a Court meeting held that very morning, the Worshipful Company of Dyers (No 13, founded in 1594) had agreed, after 524 years of existence, to admit women as members.



The Master and Clerk attended the annual Royal British Legion Garden of Remembrance service at St Paul's on November 5th.

After the Last Post and two-minute silence, the Lord Mayor and other dignitaries planted a cross in the grass followed by all 110 Livery Masters in order of precedence. The Arts Scholars were proud to bring up the rear.

I was talking to the Master Dyer afterwards and he told me that even today there were some of his members who were resolutely opposed to the decision.

This just leaves the Bowyers (number 36) as the sole Livery Company that is a male-only preserve and surely the successors to the immortal heroes of Crécy, Poitiers and Agincourt will be persuaded (or shamed) to add more strings to their bow and admit lady members in the not too distant future.

Paul Viney - Master



New Liverymen and Freeman

The latest Admissions Ceremony was held in the highly impressive setting of the Chapter Hall at the Museum of the Order of St John on the evening of November 20th.

A total of 9 new Freeman were admitted, and 5 existing Freeman were 'cloathed' in the Livery of the Company as new Liverymen. Some 65 Arts Scholars and their guests participated in the ceremony. For details of our new Freeman see page 10.

Left: The Master with our new Liverymen. Left to right: Robert Harrison, Felicity Marno, Monica Bloch, Victoria King, Simon Wedgwood.

Celebrating The Lightbox moment...

We are delighted to be able to assist The Lightbox gallery and museum in Woking. One of the most stunning cultural spaces in the South East, this award-winning organisation opened in 2007 and only one year later won the Art Fund Prize Museum of the Year, the highest accolade in the sector.

Alongside its quality exhibitions and events, The Lightbox also runs a number of community projects. The Company will support the Young Curators scheme, a programme specially devised for 13-18 year olds who are interested in gaining experience in the arts and heritage sector.

Participants meet three times a year to work on a project that is related to a forthcoming exhibition. The project might be working with a professional artist to create their own artworks to be displayed in the gallery, or working with the learning and curatorial team to develop an exhibition. It is a unique opportunity for young people to go behind-the-scenes of a working gallery and museum and get creative whilst developing valuable experience for their CV.

A parent of a recent participant gave this feedback on the course:

"At 13 she was one of the younger ones on the project, but said she felt comfortable and very welcome. As a parent paying for various activities, I felt this course represented fantastic value for money. The quality of the teaching, materials and general administration combined with the inspiring location and opportunity to see your work exhibited means we only have praise to feed back to you."

...and our own Cultural Scholarship Scheme

Of course the Arts Scholars now administer the Cultural Scholarship Scheme which also aims to give sixth-formers practical experience of the arts sector with placements in many institutions. We have had many good reports back from the 15 students who went on placement last year.

Hesther, The Becket School – Royal Opera House:

"My favourite part of this experience was working Front of House for an evening performance of 'Don Giovanni' ... it has inspired me to pursue a career in the arts."

Talia, JFS – Society of Antiquaries

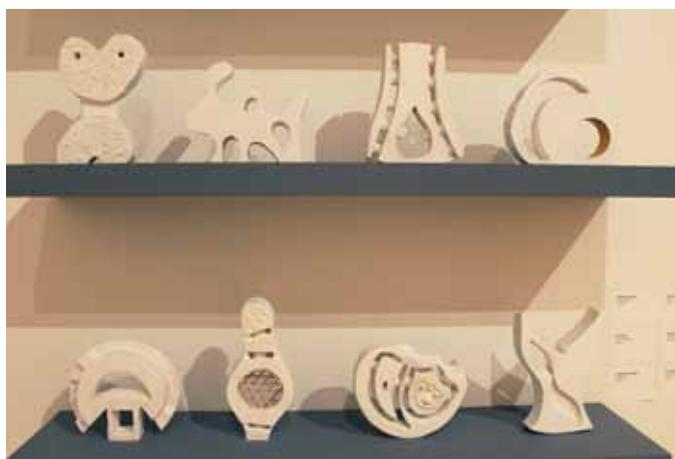
"The whole team were incredibly welcoming and friendly, always happy to answer any questions. I learnt so many new skills, got to attend meetings and see some amazing works."

Continued on page 8



Above: a Young Curators Henry Moore workshop at The Lightbox.

Below: the resulting Young Curators Henry Moore exhibition.



Bowes Museum recognises dealers' pivotal role

The Company Trust is pleased to be able to support The Bowes Museum in Barnard Castle, Co Durham. The museum is staging a major and ground-breaking exhibition which continues until May 5th, entitled 'SOLD! 200 Years Of Antique Dealing In Britain'. This is the first time a public museum has staged an exhibition on this subject. It brings over 10 years of public-funded university research into the public domain.

The exhibition focuses on the structures, practices and history of the antiques trade and draws thought-provoking attention to the critical role the art market has played in the development of public museums and private collections.

A key aspect is the central role that antiques dealers have played in the development of scholarship and on the changing fashions and tastes in furnishing and the collecting of antiques. 'SOLD!' is an opportunity to showcase the often hidden history of the relationships between antiques dealing and the development of public museum collections.

Perfect partnership to enduring memory

Right: Paul Atterbury with an initial sketch for a country house, demonstrating how closely Lutyens worked with his clients to create a practical as well as stylish domestic environment.

This year's Mithras Lecture was the first to be held in the most appropriate of venues, the auditorium in the new Bloomberg building, directly over the late Roman Mithraic Temple where the head of Mithras (now our symbol below) was first discovered.

We are extremely grateful to our Honorary Liveryman Michael Bloomberg for hosting the lecture and providing post-lecture drinks and canapés.

We are equally grateful to Paul Atterbury for giving an elegant and deeply-researched lecture to match the splendid surroundings.

After 28 years as an expert on the Antiques Roadshow, Paul is a well-known face to most of us, but we learned more of one of his personal passions during the evening.

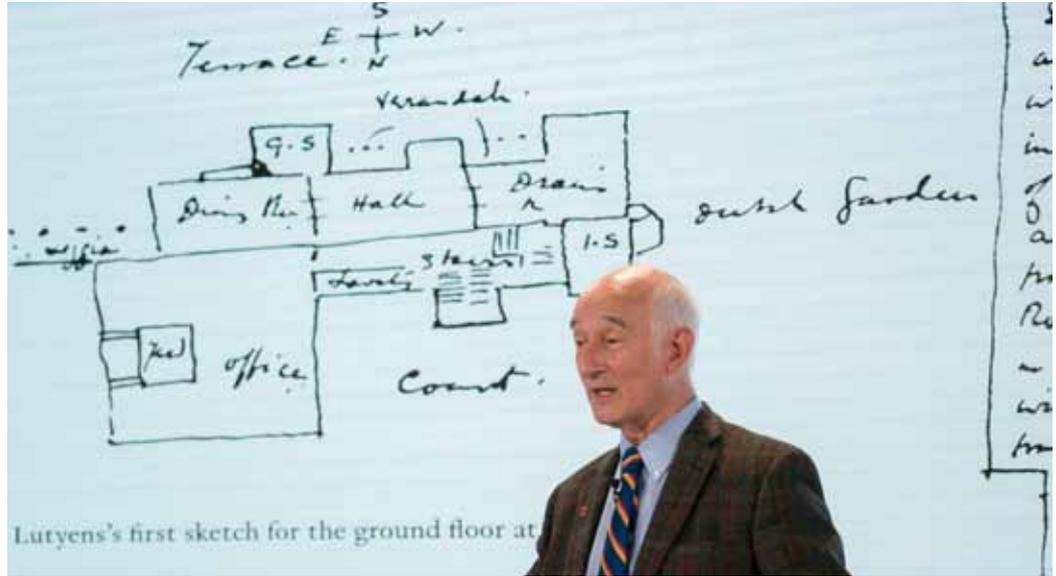
In a talk entitled **Lutyens and Jekyll: From Perfect Partnership to Enduring Memory**, he explored the symbiotic relationship between two of Britain's best known and best loved designers.

Together they created an English idyll that has endured and flourished to this day. In the architecture Edward Lutyens adapted vernacular styles to match modern demands for comfort and to fulfil the domestic dreams of his patrons.

In the gardens Gertrude Jekyll provided swathes of colour and texture to complement the buildings.

Together they created our modern idea of what an English country house and garden should look like.

Having established their credentials on the home front, Paul went on to remind



Lutyens's first sketch for the ground floor at

us that Lutyen's growing reputation led to some much grander commissions for public buildings. It is easy to forget that the creator of so many small masterpieces also designed the grand civic spaces of New Delhi, conceived a sadly unfulfilled plan for Liverpool Roman Catholic Cathedral and became the focus for the whole nation with his Cenotaph in Whitehall.



As his lecture took place during the run up to the 100th anniversary of the end of the Great War, it was more than appropriate that Paul also emphasised the role of both Lutyens and Jekyll in the post-war memorials to the fallen in France.

As one of the three principal architects for the Imperial War Graves Commission, Lutyens developed some of the large-scale structures such as the Thiepval monument on the Somme, but his influence, as well as that of Jekyll, is evident in the dignified yet intimate atmosphere of the flower-planted cemeteries that are dotted in so many corners of foreign fields along the Western Front.

As Paul pointed out, the approach to the Commonwealth graves is uniquely English, quite different from the starker visions of the French, Americans and Germans.

Mark Bridge

What on earth can that be?



This strange glass object, which looks rather like an inverted mushroom, is something of a mystery.

It measures 4½in (11cm) across the base and is nearly 6in (14.5cm) high. It is a satisfyingly heavy and solid piece of glass, but I have no idea what it is. Have you?

Alastair Leslie

EVENTS

An American home-from-home in Bath

It all seems a distant memory in dark, damp and chilly winter, but those lucky enough to secure places on our visit to the American Museum in Bath on September 28th had a perfectly crisp, sunny day for visiting such a glorious house and garden.

We couldn't have asked for better, although some of us still foolishly tried to use satnav instead of the clear instructions to find our way there via the university which is next door.

But we all made it just in time for a most cordial welcome from Director and Arts Scholar Richard Wendorf.

His introduction outlined the establishment of a museum of American culture here at Claverton Manor by Dr Dallas Pratt and John Judkyn. They decided to proceed with the venture in the late 1950s, after visiting various major country houses in England and 'living museums' in the US. It opened in 1961 and has grown well beyond its modest beginnings.

We had a fairly swift tour of the museum, which left many of us wanting to study all the historical information in the basement in far more detail. We then enjoyed the beautiful period rooms, with their often simple but very well-made furniture and functional, as well as decorative, period pieces.

The miniature bed with its scaled-down patchwork quilt and doll was charming. It was also a tiny taster for the magnificent collection of some 250 full-size American patchwork quilts.

Of these, I believe around 40 or so are on show at a time,



Arts Scholars assembled at the American Museum in Bath.

hung in a moveable 'book' arrangement as at the Shelburne Museum in Vermont. They range from the mid 18th century to the present day and are stunning – possibly the largest collection anywhere, including the USA! Alas the companion book is out of print, so a number of us hope for a quick reprint.

We were treated to a delicious buffet lunch with wine in Richard's own rooms, which he has reclaimed from the previously unrestored attic and which have an amazing view over seemingly unspoiled countryside, despite being so close to the University. His low, glass-topped 'sofa' table boasts around 20 Time magazine covers – a reminder that this really is the USA in England!

After the delicious meal, we adjourned to the grounds which are well used for events, encouraging schools and locals to visit regularly. It includes a grass amphitheatre, apparently with fine acoustics.

We were especially impressed to hear of the Director's patient negotiations with all the council and heritage bodies concerned, for the necessary agreements to proceed with a re-creation of George Washington's own garden. This is now a lower level terrace, a beautiful sun trap complete with a small corner pavilion with a conical roof. This is an exact copy of the one in Washington's garden at Mount Vernon.

However, they have diverged from historical accuracy in the planting. They have grown pumpkins against the oh-so-American white picket fence, instead of more authentic tobacco plants. The latter are apparently greedy and bad for the soil, whereas the pumpkins – and they were an impressive harvest – are the reverse.

Having visited the museum myself as a schoolchild in its very early years, the transformation into a beautiful, informative and most visitable attraction is nothing less than astonishing! The café is charming too and the shop most enticing.



The garden, complete with pumpkin harvest, white picket fence and that little corner pavilion.



A mystery plant in the garden. Ideas anyone?

Hillary Bauer

EVENTS

Right: the Arts Scholars' group enjoying a tranquil moment in the garden of the Sorolla house.

Twenty-five go mad for art in Madrid

In early September, 25 Arts Scholars and partners jetted out of Heathrow to enjoy six days among the art and other attractions of the Spanish capital. It was a memorably full trip, taking in not only the incomparably great museums of a still-sweltering Madrid, but the delights of the city's three historic satellites – Toledo, Segovia and Avila – and the monastery and Royal tombs at El Escorial.

Each of us will take away our own memories from such a crowded itinerary, but there was general agreement that the Sorolla House museum in central Madrid was a highlight. The peace of this little oasis was a respite from the crowds in the big museums and the light-filled paintings of Joaquin Sorolla were a revelation to most of us. The Spanish love him but have tended to keep him to themselves. All that is about to change with a major exhibition at the National Gallery. Do not miss it.

Elsewhere the variety of the works was bewildering but often very rewarding. Who will forget standing in front of Picasso's *Guernica* (1937), or the towering enamelled gold monstrosity by Jaume Aimeri in Toledo Cathedral (1499). In the Prado it was hard not to linger long in front of Hieronymous Bosch's *Garden of Earthly Delights* or the equally disturbing dark paintings of Goya.

On the architectural side, the view over the Tagus towards Toledo was breathtaking, as was the distant prospect of the perfectly-preserved medieval walled town of Avila and the 96ft high Roman aqueduct that welcomes you to Segovia. On our visit



to the Escorial on our final morning it was uplifting to walk up the aisle of the basilica to the Hallelujah Chorus being practised on the organ before a wedding, and strangely sobering to visit the subterranean Pantheon of the Kings with its dark marble sarcophagi.

Away from the art, the biggest boon was undoubtedly the roof-top swimming pool and bar back at the hotel. After an exhausting day on the hoof around the sights, this was the perfect place to unwind. Equally popular was our impromptu introduction to the zip-wire across the Tagus in Toledo. In a fit of post-lunch exuberance the ladies shot across in a flutter of summer dresses and even persuaded some of the men to follow them.

We dined on suckling pig upstairs at the oldest restaurant in the world – Sobrino de Botin (1725), and on our last night in a vaulted cellar deep beneath the Madrid streets. As we re-emerged onto pavements still thronging with Spaniards taking their paseo, we all agreed that we had had a splendid time and, as always, that the companionship of our fellow Arts Scholars was the icing on the cake.

Mark Bridge



Dining in a vault



Segovia's Roman aqueduct



The zip-wire over the Tagus

MEMBERS' PUBLICATIONS

Cultural impact of the East India Company

Company Curiosities: Nature, Culture and the East India Company 1600-1874 Reaktion Books
ISBN 978 1 78914 003 3. 177 illustrations. £40

Supported by the Arts Scholars, the Paul Mellon Centre for British Art and the Marc Fitch Fund, the publication of this handsome book breaks new ground. It is a perfect armchair travelogue.

Already in 1669, Count Magalotti commented on the orchestrated collecting of Indian resources "both animal and vegetable". He found that India House in Leadenhall Street was "full of rare and curious things". These strong associations stretch from the "Indians and camels" carrying jewels, spices and silks in Charles II's coronation procession, an early sign of the East India Company's hold on the English appetite for the exotic.

In the 1760s Hayman's paintings for the supper boxes at Vauxhall Gardens celebrated the zoology and natural history of the subcontinent and landscape artists such as Thomas Daniell stimulated the taste-makers of the age, who responded by commissioning Indian-inspired architecture, such as Daylesford House and Sezincote.

A battle ensued between this new inspiration, funded by the huge sums brought back to Britain by Clive, Warren Hastings and other nabobs, and the classical tradition. James Malton warned in 1798 that "the rude ornaments of Indostan supersede those of Greece".

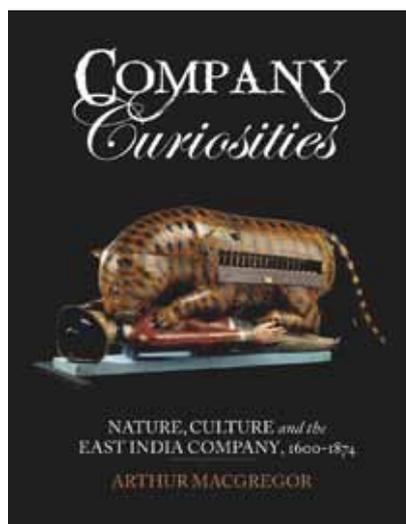
For more than 40 years, our fellow Arts Scholar Dr Arthur Macgregor FSA, has been shaping and making exceptional contributions to the history of collecting. Exploring the entwined relationship between Indian natural history, antiquities and artefacts, and English patrons, he has now revealed its huge and enduring grip on our national imagination. Young Englishmen sent as agents were instructed to observe, record and collect, and not to promote Christianity, a strict policy changed only in 1833. East India College, now Haileybury, was set up in 1806, and a military seminary was established in the 19th century at Addiscombe.

From Sumatra to Afghanistan, Chinese and Indian artists trained by Company agents created models and watercolours to supplement the flood of specimens sent back to Britain in hugely orchestrated collecting campaigns. Menageries for animals and zoological gardens were set up both in India and Britain. In Katmandu alone, 120 bird species new to Europeans were discovered. Elephants, tigers, lions, deer, birds and other live specimens were brought back to ornament the aristocratic menageries at Bulstrode, Woburn, Blenheim and elsewhere.

The motives were multiple: curiosity about economic and social conditions, the medical potential from new plants, hunger for trade goods and for reference materials of every kind. From shipbuilding to costume, India had an astonishing and continuing impact. The largest exhibitor at the Great Exhibition in 1851 was "John Company".

Arthur's engaging and informative text opens up a fruitful new aspect of our shared history, enriched with unfamiliar images and intriguing documents, illuminating the complex and deeply entwined visual and cultural histories of India and Britain.

Company Curiosities is available to Arts Scholars online at a 20% discount. Access the website at <http://www.reaktionbooks.co.uk/display.asp?ISBN=9781789140033> and enter the code CAS20 at the checkout.



Philippa Glanville

CHARITY

Cultural Scholarship Scheme

Continued from page 4

Leonie, Tiffin Girls' School – Wimbledon Lawn Tennis Museum

"My work experience has definitely given me a clearer picture of my future choices, especially opening my eyes to interesting museum roles that I didn't know existed."

Kira, Fashion Retail Academy – Geffrye Museum

"I learned so much about different areas of museum work and even more about art history overall; something I would have been unable to do alone. This would never have been possible without the Cultural Scholarship Scheme and the amazing opportunity they have provided me with."

Aidan, Bexhill Sixth Form – Royal Collection Trust

"I have learnt so much about art conservation and in such an informative and interesting environment. The Royal Collection was the best possible placement and offered an exciting week following different conservation teams and departments for a rounded experience."

Trinity, City of London Academy (Southwark) – London Metropolitan Archives

"My placement was a really calm and inclusive environment and encouraging of Independence. They provided me with news skills around conservation and the handling of old materials."

Eshe, City of London Academy (Southwark) – Sir John Soane's Museum

"I met lovely people who welcomed me as if I had already been part of the museum. The placement was AMAZING, I am so glad I had the opportunity."

MEMBERS' NEWS

Of all the sheep drives in all the world...

On Sunday 30th October hundreds of City Freemen in 56 groups exercised their right to drive sheep over London Bridge at an event organised by the Worshipful Company of Woolmen.

It was a great surprise then to find Arts Scholars meeting up in the same group. Felicity Marno, supported by her husband Peter and their son, joined Mark Dennis and his wife Victoria in taking six sheep on that exciting journey. In the group behind was yet another Arts Scholar Miriam Kramer with her husband Stephen, this year's Master Baker.

Retiring to the Monument pub afterwards, Mark was amused to find that the day's special was...lamb!



Mark Dennis and Felicity Marno with other sheep-drivers on London Bridge. Miriam Kramer was not far behind.



Arts Scholars and their guests prepare to tuck in at the November fish and chips lunch at the City Livery Club

Join the F & C club

The fish and chip lunches hosted by Senior Liveryman David Needham on the second Friday of the month are becoming and increasingly popular feature of the Company calendar.

Arts Scholars in attendance in November were Monica Bloch, Ian Head, John Turquand, Ian Swankie, John Hudson, Simon Wedgwood, Paul Viney, John Benjamin and Anne Rogers Haley.

David Needham took the head of the table and welcomed three guests: Julia Hett (Past Master Scrivener), Anne McKern (niece of Leo McKern) and Edward Windsor-Clive (former Clerk to the Turners and the City Clerks).

Hidden talents revealed

On October 2nd the Master and several other Arts Scholars, attended a service at The Minster Church of St Mary the Virgin in Reading to celebrate the start of the Judicial Year. The service was organised by our Court Assistant Graham Barker in his capacity as High Sheriff of Berkshire. Graham had chosen a varied selection of music, much of it composed and written by Berkshire residents. He even composed one of the anthems himself, and very good it was too! The choir of St George's Chapel Windsor sang beautifully.

Afterwards a most enjoyable lunch was held in the Town Hall, see below.



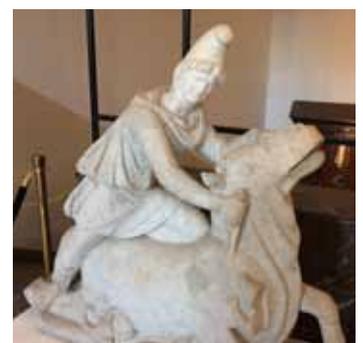
Past Master Tom Christopherson taking time off to drift high over England's rural patchwork last Summer.

Mithras emerges in Poland

The cult of Mithras spread right across the Roman Empire.

Visiting Poland for a Royal Food Conference in the autumn, Arts Scholar Marc Meltonville spotted this classic Mithras bull-killing group, lurking by the cloakrooms in the Warsaw museum.

As many as 700 similar groups are believed to have survived, so keep your eyes peeled for more.



NEW FREEMEN



The Master with our new Freemasons. Left to right, standing: Neil Redcliffe, Alan Freeland, Tony Alston, Oliver Charles, Duane Strikwerda. Left to right, sitting: Steven Jordan, Samantha Twomey, Nicola Scott-Davies, Antonia Boström.

Tony Alston Past Master Farmer and collector of a wide range of art and antiques, including a collection of Mendlesham chairs. Another interest is light railways, as he has one on his farm.

Dr Antonia Boström Director of Collections at the Victoria and Albert where she was formerly Keeper of sculpture, metalwork, ceramics & glass. She worked for 20 years in the US and is a widely-published sculpture specialist.

Oliver Charles FRSA A solicitor specialising in forensic accounting, in which he is a Senior Lecturer at De Montfort University. He has an MA in history of art and is engaged in a PhD on the use of art for money laundering.

Alan Freeland Our guide for the recent Arts Scholars tour of the Silk Roads exhibition at the V&A. He is deeply interested in Asian art and is continuing studies in that area, recently having visited China. He recently retired from IBM.

Steven Jordan One of UK's most experienced jewellery appraisers and MD of Hawksworth Valuations. He specialises in civic regalia and ecclesiastical silver. Chairman of the National Association of Jewellery Valuers 2010-13.

Neil Redcliffe Former non-Aldermanic Sheriff, Past Prime Warden Basketmaker and Court Assistant of the World Traders. A collector of Australian aboriginal art.

Nicola Scott-Davies An ex-BBC journalist and programme director. She now specialises in development programmes for high-end clients, using art galleries & museums as a stimulus for creative thinking. She is studying for an art history MA at Birkbeck.

Duane Strikwerda An IT expert who has been working closely with Tom Christopherson to develop a new Arts Scholars website. He recently left ATG, where he was working on their e-auction site and now works for De Beers.

Dr Samantha Twomey An art consultant and founder of 'Art Projects', advising clients on commissioning and collecting art. She recently completed her PhD in decorative wrought iron 1660-1720 and has a keen interest in community art projects.

OBITUARIES

David Lavender



David Lavender in his upstairs gallery in Bond Street in 2011.

It is with much sadness that we announce the death, on October 17th, aged 88, of Arts Scholar Founder Liveryman David Lavender. David was a highly-regarded authority on portrait miniatures and other small precious objects. He was one of the last of the great gentleman-dealers and could pass effortlessly from the trade to the academic world, commanding respect in both spheres.

Like other dealers of his generation he started modestly. At the age of 20, with a capital of £375, his first base was a walk-in safe at the Pall Mall safe deposit. After accumulating plenty of items he could not sell at any price, he decided to concentrate on the very best, however small. Small objects with a history became his passion and he was relentless in his pursuit of them, criss-crossing the country in his 12hp Vauxhall. Instead of scouring the junk shops, he made a point of seeking out the best shops because they had the merchandise and were prepared to do business.

These were the foundations on which he built a Mayfair business, spending 21 years in a shop in South Moulton Street, 13 in Grafton Street and another 13 in Conduit Street, before ending his career in a fourth-floor showroom above S.J. Phillips in Bond Street. Here he continued to maintain an exquisite stock and welcome old friends from across the world.

Our thoughts go to his wife Patricia, his two children and many grandchildren.

Peter Dineley

It is with much sadness that we announce the death in December, at the age of 80, of Arts Scholar Peter Dineley.

Peter was an early Member of the Arts Scholars having joined in 2007, when he was already a long-standing Liveryman of the Worshipful Company of Gunmakers.

He took over the business of Bapty & Co on the death of his father Mark in 1971. Under Peter's direction Bapty & Co became what has been called "the largest theatrical armoury in the world" and supplied props for many well-known films, including *The Bridge over the River Kwai*, over 20 James Bond films and the Star Wars series.

Although Peter suffered a stroke about two years ago, he still took a lively interest in life and a friend commented that even a few days before his death his mind was as sharp as a tack.

We send our deepest sympathy to his wife Anka and family.

THE CLERK'S COLUMN

Some things to celebrate

The annual Banquet at Clothworkers' Hall on February 11th was deliberately timed to take place 5 years to the day since the Arts Scholars were awarded full Livery status and became The Worshipful Company of Arts Scholars. That in itself is a reason to celebrate, but there will more cause for rejoicing later in the year when the Great Seal is finally attached to our Royal Charter.

We heard in November that our petition had been approved, but only when the seal is in place does the charter come into effect, and that takes time.

To have achieved our Royal Charter within such a short time frame is extraordinary, and a true reflection of the dedication and hard work of a small number of the Court.

Events

Since the last Newsletter, there have been a number of very successful events. A stunning week of arts-related visits in Madrid, Toledo and Segovia, attended by 25 Arts Scholars, was held in mid-September. See page 7.

This was followed by a most successful Mithras Lecture, held for the first time in the Bloomberg Building, and given by Paul Atterbury of Antiques Roadshow fame. See page 5.

There were two other major events: the Livery Dinner and the Admissions Ceremony which saw nine new Freeman being admitted as Arts Scholars, and five Freeman stepping-up to the Livery. The two-minute addresses to the audience by the nine new Freeman clearly demonstrated (if it does need demonstrating) what a hugely interesting and eclectic bunch the Arts Scholars are. See facing page.

We had an excellent response for the Advent Service on December 2nd and the Carol Service/Lunch at Stationers' Hall on December 13, with 30 attending both. A charming note was received from our Honorary Chaplain, The Reverend Canon Roger Hall, expressing his thanks for the support of the Company Members at the Advent Service.

New Electronic Events Booking System

In late November, you will have seen a message from me advertising a visit to the Westminster Abbey Library and Muniments. A new electronic booking and paying system via Eventbrite was being trialled and, so far, is deemed to be a success (at least by those who managed to get one of the



The Clerk pleads innocence to Elizabeth Mellows and James Drabble at the Mithras Lecture.

very limited places!). Depending on further investigation and feedback, this may well be the way ahead for booking Arts Scholars' events in the future.

Banking

There still appears to be some confusion over our various bank accounts, even from some long-standing members. No two accounts should be mixed in one payment if they are being used for separate items (e.g. paying a fine and paying for attendance of a guest at an Admissions Ceremony).

In summary:

- The Company of Arts Scholars HSBC Bank A/C ending in *****451 is used for Fines, Quarterage and Shop Stock (e.g. Company ties, cufflinks);
- The Arts Scholars Events Ltd Santander Bank A/C ending in *****352 is used for all Company Events;
- The Arts Scholars Charitable Trust NAT WEST Bank A/C ending in *****832 is used for voluntary charitable contributions.

If still confused, please feel free to contact me.

Pan-Livery Group

The Master covers the Pan-Livery Group elsewhere in this Newsletter. Suffice to say that Arts Scholars have played a prominent part in supporting the initiative, both by providing funding for the surveys and website, and also in the strength of our Members' responses to the surveys, which were proportionally well up in the top third of Livery Companies.

Membership

Our total membership currently stands at 302, of whom 161 (53%) are Freeman and 141 (47%) Liverymen.

Chris Booth - Clerk

Livery Dinner

On October 29th sixty-six Liverymen of the Arts Scholars sat down to a most enjoyable dinner at the unique Armourers' Hall.

The Armourers have occupied this site since 1346. Their hall narrowly escaped the Great Fire but by 1835 the Court decided to rebuild and the neo-Palladian New Hall was first occupied in 1841.

The Company's oldest surviving piece, recorded in an inventory of 1546, is a wooden mazer (drinking bowl), but its greatest treasure is Sir Henry Lee's late 16th century field armour from the Greenwich Armoury. This was on view in the Gold Drawing Room where we took drinks before proceeding to dinner in the Livery Hall, right, overlooked by a wonderful display of arms, armour and portraits.



Deborah Charles, Colin Sewell-Rutter, Roddy Caxton-Spencer



Robin Barlow, The Master, Robert Stones, Guy Schooling



Miriam Kramer, Ian Kelly, Peter Clayton



Julia Gillott, Christina Munday



Simon Berti and Felicity Marno



Robert Korzinek with the Beadle and Clerk



Paul Crane and Anna Haughton



Mark Bridge, Derek Stimpson, Alice Gran Stimpson, Nicholas Somers



Paul Jarrett and James Vickers