



# THE COMPANY OF ARTS SCHOLARS, DEALERS AND COLLECTORS

Winter 2010

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Stephan Ludwig  
Nicholas Shaw  
Michael Shortall  
Kevin Smith  
Nicholas Somers  
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Eleanor Thompson  
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The art of the silhouette. See page 2.

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# THE COMPANY OF ARTS SCHOLARS, DEALERS AND COLLECTORS

FURNITURE MAKERS' HALL, 12 AUSTIN FRIARS,  
LONDON EC2N 2HE

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**Mark Bridge**

UPPER WARDEN

**Philippa Glanville FSA**

MIDDLE WARDEN

**Christopher Claxton Stevens**

RENTER WARDEN

**Nicholas Somers FRICS, FRSA**

PAST MASTERS

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**Jonathan Horne MBE, OStJ, FSA**

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**The Rt Hon. Lord Brooke**

**of Sutton Mandeville CH, FSA**

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Chaplain, H.M. Tower of London

# NEWS



**Above:** the autumn ceremony for the admission of new members took place in the magnificent church of St Botolph without Bishopsgate on September 25 when 15 new Freemen took the oath. The next admissions ceremony will be on January 26. A list of new members appears on page 6.

## The Master's questionnaire

WITH this issue of the Newsletter all members are being sent a questionnaire designed to give all Freemen of the Company some input into the planning of future events and activities, as well as updating our records of the achievements and aspirations of our membership.

Please take the time to think about your views on the future of the Company and return the completed form to the Clerk by January 15th.

## Tiles in full colour

**Tin-glazed Tiles from London** by Ian M. Betts and Rosemary I Weinstein, published by The Museum of London.

THIS major survey of 400 years of the use of decorative tiles in London from the 16th century onwards has recently been published. It is illustrated in colour throughout thanks to a grant from the Company of Arts Scholars. See p.6 for news of recent publications by members.



# The art of the silhouette

THE silhouette of the Master on the cover of this newsletter was cut freehand by Alison Russell, **left**, who was taught the art of cutting profile portraits from paper by her grandmother, Mary-Lou Russell (1928-2009), who was a painter and silhouette artist for more than 50 years.

This form of portraiture was named after French finance minister Etienne de Silhouette (1709-1767), a keen practitioner of an art which was popular in drawing rooms and salons throughout Europe in the pre-photographic age. In England these black profiles were previously known as 'shades' or 'shadow portraits'.

Today the art of silhouette-cutting is limited to a few practitioners, but the ability to create an uncanny resemblance with a pair of scissors in a couple of minutes is, if anything, more impressive in the digital age than it was when the craze was at its height in the 18th and 19th centuries.

Members and guests at the Company's annual dinner at Stationers' Hall were charmed to be presented with personal portraits as Alison moved from table to table quietly snipping profiles from thin card and handing them over on the spot as souvenirs of the evening.

[alison-russell.co.uk](http://alison-russell.co.uk)

# Company's charity auction takes off

**September 22, 2011**  
**– Save the date!**

We have set the evening of Thursday 22nd September 2011 for the first major fundraising occasion of the Company of Arts Scholars, Dealers and Collectors. We aim to raise £50,000 which will enable the Company to fund much-needed bursaries in the fine and decorative arts. A high-profile charity auction patron, to be announced, will be present and will award a bursary on the evening.

We expect 300 members and guests to attend the event which will be generously hosted by Sotheby's and take place in their Bond Street rooms. Sotheby's European Chairman, Henry Wyndham, has kindly agreed to conduct an auction of exclusive lots, and there will also be a silent auction. Already generously donated is a fortnight in a private shore residence in Barbados worth up to £10,000.

## Opportunities

There is no doubt that this Company event is going to be one of the 'must-have' tickets of London's autumn season. Yet there are early opportunities for Company members to become involved.

Offers are coming in of auction lots – the kinds of things that are just not available to buy anywhere else. Members are asked to assist the Company by helping to source lots either directly or through their contacts.

We are also looking for sponsors for as many aspects of the event as we can find.

You can help in other ways by proposing members of the Friends Committee: this core group of about 50 supporters will be key to creating the guest list for the evening. We plan an exclusive Friends gathering in the early Spring.

All offers of assistance, of lots for the evening or silent auctions, or suggestions for Friends, should please be sent as soon as possible to Alison Vaissiere on the Charity Auction Committee at [alison@arvaissiere.com](mailto:alison@arvaissiere.com) or telephone 07720 349272.

## King James Bible project

The Company of Arts Scholars will be playing its own small part in the 2011 Trust initiatives to mark the 400th Anniversary of the King James Bible. We have been invited to fund a literacy project in a London school and have adopted the Richard Cloudesley School for children with special physical and educational needs, which is situated on Golden Lane by Old Street.

Sponsors were sought for schools throughout the capital and the big day comes next May when all the supporters will be invited to the Guildhall to celebrate the children's achievements inspired by that great book.

We are indebted to our first Master, Geoffrey Bond, not only for finding some extra funding to enable us to do this but for ensuring that the opportunity did not pass us by.



## Encouraging scholarship

AT the Annual Dinner on November 25 Alderman & Sheriff Fiona Woolf, **above**, presented the Company's annual Geoffrey Bond Travel Award to Katherine Anderson of Bristol University.

This award allows students to broaden the scope of their dissertations by travelling to study sources first hand. The destination does not have to be far-flung or exotic to qualify. Last year's recipient, Ian Marshman of University College London, used the bursary to make frequent visits to his Roman source material, which happened to be in Reading. This access added an extra dimension to his thesis. He received a first class degree and his paper is to be published.

Next year's charity auction will raise extra funds to allow the Company to extend the range and number of bursaries available in the future.

Speaking after the dinner, Sheriff Woolf revealed how a passion for the applied arts had transformed the life of her own mother, Margaret Swain. She was well into middle age before her twin interests in history and embroidery blossomed into an international reputation as a textile historian. She was still travelling to lecture in the USA at the age of 90 – an inspiration to us all.

## Treasures of the Livery

PLANNING for the 2012 *Treasures of the Livery Exhibition* which will be held at the Guildhall Museum during the summer of the Olympics is now well under way. This will be a major show, running from the last week in June to the last week in September, and the City's contribution to the Cultural Olympiad, acting as the hub of exhibitions in other halls and institutions throughout the City.

With the Company very well represented on the advisory committee this will be a chance to make good use of the huge depth of historical and curatorial knowledge within our membership.

# COMPANY EVENTS

**Right:** an iron habick (a clip used to secure cloth to a bench for finishing) recovered from the Thames mud.



**Far right:** the arms of the Worshipful Company of Clothworkers, incorporating two habicks of identical form.



**Left:** a medieval spurrier at his workbench.



**Right:** an excavated rowel for a spur, still with sand attached, just as it came out of the mould.

## Glorious Mud!

The Company of Arts Scholars' fourth annual lecture at Carpenters' Hall on October 25th was a celebration of the wonderful preservative powers of the mud of the River Thames.

It would be easy to assume that London's long-polluted rivers have laid down a corrosive environment, but the reverse is true. The Thames and its tributaries, like the Fleet and the Walbrook, have made London one of the world's most important archaeological sites. In his recent memoir, *A Passion for the Past* (see page 6), the pioneer of Thames archaeology Ivor Noël Hume describes London's miraculous mud:

"Whereas most British archaeological sites yield up iron as lumps of shapeless brown rust, and copper alloys reduced to green and purple corrosion, after nearly 2000 years in the ground, the Walbrook's iron came out virtually ready for use – knives still sharp, chains that rattled, and nails ready to drive. Copper alloys emerged not just brassy but positively golden..."

Our guide to this rich record of the lives of London's past inhabitants was Dr Geoff Egan of the British Museum, the immediate past master of the Company and an expert in Medieval and later finds. He stressed the value of the Thames in preserving every aspect of human life, from grand treasures to toys, from jewellery to tools. Of particular interest to the many representatives of City Companies in the audience were the relics of the crafts and trades flourishing when the Guilds were at the height of their powers. A few examples are illustrated on this page.

Particular thanks go to the Society of Thames Mudlarks who brought a selection of their own finds to the lecture, allowing the audience to handle them and find out for themselves just how well the Thames has looked after our heritage.



**Left:** a medieval dyer's hearth, one of many excavated on the old foreshore of the River Thames.



**Right:** dyers at work on cloth in their vat.



**Above left:** a beadmaker at his lathe.



**Above right:** excavated beads in their raw state and turned and drilled ready for threading. The archaeology shows that many broke during drilling and were discarded.



The Billingsgate Trumpet, a medieval instrument from the bottom of the Thames. Bill Tuck, a period music specialist, brought his own replica of the trumpet to Carpenters' Hall and played for the audience.



**Left:** an excavated coil of wire.



**Right:** a wire-drawer at work.

# Taking commission? Then take care!

Art market professionals are unlikely to associate a commission with a bribe, but the law may see things differently. **Pierre Valentin** of Withers LLP explains why.

**T**he new Bribery Act, likely to come into force in April 2011, will compel art market professionals to reconsider the long-standing practice of paying and receiving commission in return for new business. The art market is particularly exposed because payment of commission is widespread, and often made without understanding the legal implications.

Whilst the payment of commission remains a perfectly legitimate business practice, the days when commission is paid or received without consideration of the nature of the relationship between the payer, the payee and the other parties to the transaction are probably over.

The Act introduces five offences: 1. giving bribes. 2. accepting bribes 3. bribing a foreign public official. 4. a corporate offence of failing to prevent bribery. 5. a senior company officer offence of consenting to, or conniving in, bribery by the company.

A bribe is often understood as being an illicit cash payment to a public official – the so-called “brown envelope”. The Act is far broader: a bribe consists in any financial or other advantage given or received in a business context which constitutes or induces the ‘improper performance’ of a business activity. The Act provides that improper performance is performance (or non-performance) that breaches the expectations of good faith or impartiality, or breaches a position of trust. This is an objective test based on what a reasonable person in the UK would expect in relation to the performance of the relevant activity. The general offences will capture the payment of commission to intermediaries owing a duty of trust and confidence to art collectors, in return for the opportunity to deal with or add to the art collection, without the collector’s consent to such payment.

For example, you pay a commission to the decorator of Mr Well-Known-Collector because the decorator assisted you in selling a painting to Mr Well-Known-Collector who is not aware that you are paying a commission to the decorator. The decorator, if based abroad, may not be committing an offence but if you are based in the UK, you may commit the offence of “bribing another person”.

The Act also applies to practices such as excessive corporate entertainment, which the art market may not think amounts to a bribe.

### **New Corporate Offence**

The introduction of a new strict liability offence for companies of ‘failure to prevent bribery’ is a significant departure from the current law. A company (or partnership) will commit the offence if an associated person performing services on its behalf bribes another person in order to obtain or retain either business or business advantages for the company.

It is a strict liability offence because the prosecution does not have to prove fault, negligence or intent. The only defence available to the company is proving that it had adequate procedures in place designed to prevent bribery from being committed by those performing services on its behalf. Once the prosecution has proved that the bribe was paid for the benefit of the company, the burden of proof will shift to the company to

demonstrate that it has adequate procedures in place to prevent bribery.

Under the Act, a person is associated with a company if he/she performs services on its behalf. This covers employees, agents, intermediaries and introducers, and there is no requirement for any contract between the representative and the company, nor any degree of control. The definition is likely to include persons retained by art dealers and galleries to drum up business abroad. If the representative (whether or not he/she is or may be prosecuted) meets the conditions of the offence of bribing another, the dealer or gallery may commit the offence of “failure to prevent bribery”.

Given the strict liability nature of the corporate offence, and the broad test of association, the defence of adequate procedures is likely to assume particular significance. The Act requires the government to publish guidance on such procedures, but that guidance has not yet been published and, even when it is, it is likely to be abstract and high level.

Art market businesses would be well advised to carry out a detailed assessment now of where bribery risks may arise in their business, and put clear anti-bribery policies and internal guidelines in place. Any company that finds itself caught up in an investigation will find it difficult to show that they have adequate procedures if they have neglected the basic step of educating and training their staff.

There is no suggestion that the Act equates commission with a bribe. The payment of commission remains perfectly acceptable, provided that certain conditions are met. It is the blind payment of commission without considering who pays, who is paid, for what services and without disclosure that will become high risk and potentially attract criminal liability.

There is a maximum penalty of ten years’ imprisonment for all the offences, other than the corporate offence which will carry an unlimited fine. The courts have indicated that they view bribery as an extremely serious offence, and corporate fines could be very high when the act comes into force.

### **Geographical Reach**

The new corporate offence applies to any UK incorporated entity (or UK registered partnership), and any overseas entity which carries on a business or part of a business in the UK. The government has left it to the courts to interpret ‘part of a business’. Precedents in other contexts suggest that the phrase may be given a broad meaning, perhaps including just a single transaction. Crucially, the associated individual or entity that carries out the act of bribery on behalf of the company or partnership does not need to have any connection to the UK. The jurisdictional scope of the Act suggests that art businesses established outside the UK but who conduct business in the UK would do well to consider its implications. This includes US businesses with a UK presence because the scope of the Act is in some respects wider than the US Foreign Corrupt Practices Act.

### **Senior Officer Offence**

A senior officer of a company may be liable if it can be shown that the company committed one of the three main offences (bribing, receiving bribes or bribing a foreign public official) with the officer’s consent or connivance. ‘Senior officer’ is defined broadly as a director, manager, secretary or similar officer who is British, or ordinarily resident in the UK.

# Members' Publications

**A Passion for the Past. The Odyssey of a Transatlantic Archaeologist** by Ivor Noël Hume, University of Virginia Press, £19

Ivor Noël Hume occupied a unique position in the development of archaeology in the 20th century. He quite literally stumbled into the role of the accidental archaeologist amongst the rubble of post-war London, when his burning ambition was to become an actor and playwright. He went on to define the discipline of historical archaeology with his later work in the USA at Colonial Williamsburg and nearby Martin's Hundred.

The tale of the young would-be Hamlet, battling against all odds in those years of austerity to save a skull here and an amphora there from the relentless advance of London's rebuilders, is reason enough to buy this book.

But it is only a small part of the story. In stark contrast to the hand-to-mouth existence of the impoverished bombsite archaeologist, comes the relative prosperity of his later distinguished career in the USA, where his combination of archaeological rigour, common sense and sense of theatre, led him to play a key role in the understanding of early colonial life.

But before all this there is yet another facet to this fascinating autobiography which sets all the rest in context. It is the record of his early life, which began in the social whirl of 1920s London and was dominated by an extravagant, socialite mother, who found life increasingly tough following the exit of his father and, more importantly, his expense account. Noël Hume's recollection of their subsequent peripatetic life, as his mother struggled to keep up appearances through a series of 'uncles', is a sad but fascinating glimpse into yet another lost world.

Each phase of his career reveals, without undue rancour, the political realities that govern the life of the archaeologist, especially perhaps, one like him with no formal academic training. It is a world where enthusiasm is always partnered by frustration and it is no place for the faint-hearted.

In his final chapter he muses on some of the ironies of a career in archaeology, including the fact that the post of archaeological director which he created at Colonial Williamsburg 50 years ago has recently been axed. But he ends by taking the long view:

"...having spent my career in the passionate



Ivor Noël Hume, **right**, and companions on the Thames Marshes in 1951.

pursuit of the past, it is sobering to realize that, like the dodo, the great auk and the passenger pigeon, I have become part of it. But in time so must we all.

When, more than half a century ago, I stood muddy-footed, penniless, and jobless on the banks of the river Thames, the future looked just as bleak. But you have seen how it turned out, a working lifetime of excitement, literary satisfaction, archaeological successes, and wonderful people who have supported me, loved me, and honoured me. And who could ask for more? Piquant as always, my namesake [Noël Coward] had the best curtain line:

Let's creep away from the day

For the party's over now."

Beautifully put as usual, for Ivor Noël Hume remains what he has always been, a wonderful writer and a born communicator.

**Wayland's Work: Anglo-Saxon Art, Myth & Material Culture from the 4th to the 7th Century** by Stephen Pollington with Lindsay Kerr and Brett Hammond. 544 pages, £70

THIS is a big book which sets out to fill that large hole which was for so long known as The Dark Ages. Wayland was the blacksmith-god of the Anglo Saxons, and using nearly 300 illustrations this ambitious work demonstrates that the objects that issued from the smithies and workshops of the Early English testify to a society with strong artistic and cultural roots.

Much of the work done on this unfashionable period has been piecemeal and this new book not only draws together the mass of existing material but adds new analysis and insight. As the title suggests it sets the material evidence in the context of the culture and mythology of its time and reveals the glories of the period, including the recently discovered Staffordshire Hoard.

# New Members

**James Baldwin:** a young dealer running his own business specialising in silver items. Son of Jennifer Hammerson.

**Dr David Bellingham:** programme Director at Sotheby's Institute where he teaches Art Business. PhD at Manchester on Romano-Campanian wall paintings.

**David Constable:** a collector, especially of early spoons. A member of the Guild of Freemen and a past chairman of the Silver Society.

**Lord Patrick Cormack:** a collector and former MP. Founder of the all-party Arts and Heritage Group, Chairman of the Works of Art committee 1987-2001.

Member of the Worshipful Company of Glaziers.

**Dr Murray Eiland:** an archaeologist, researcher and lecturer with a DPhil in Oriental Archaeology from Oxford. Member of the Worshipful Company of Arbitrators.

**George Haggarty:** a research associate at the National Museum of Scotland. A past council member of FSA Scotland. A specialist in Medieval pottery and ceramics up to 19th century with an emphasis on Scottish wares.

**Mrs Ingrid McAlpine:** a collector, mainly of antiquities, who used to run a gallery in London for ancient art.

**Carolyn Omell:** a former valuer at Bonhams who now runs her own business. A member of NAVA and SOFAA.

**Steve Pollington:** formerly in the shipping industry but now active in publishing on Anglo Saxon subjects. His latest book *Wayland's Work* has just been published. An Anglo-Saxon speaker.

**Dr Anthony Rubin:** a collector with a fine collection of English furniture. Son of Henry Rubin of Pelham Galleries.

**Dowager Countess of Wemyss & March:** a lifelong collector and patron of the arts. Based in Scotland.

## THE CLERK'S COLUMN

# Quite at home with the Granthams

Let me start my column this time with a reprimand to many of you! Each year we have a lecture which is not only open to all members but also to other Livery companies and I am pleased to report that this year's – *Glorious Mud* given by our immediate Past Master Geoff Egan – was very well attended... but not by very many members of our Company.

You will not be surprised to learn that it was a great lecture and you really missed a treat (see report on page 4) – do try to come next year, not only to support our Company and our lecturer, but to meet the many representatives of other Companies that the event attracts.

Since the last newsletter, we have admitted a further 15 members to the Freedom of the Company with a ceremony held at St Botolph's without Bighopsgate in September.

The church provided a lovely atmosphere and some of us then went on to supper nearby. I am very happy to report that one of those admitted, Emily Horne, Jonathan Horne's daughter, has since had a little girl called Florence. She says she looks just like Jonathan.

Having sent out a notice about obtaining the Freedom of the City, I am glad to hear that a number of you have applied. We need to have over 100 members with the Freedom of the City before applying for Livery status. At the moment, about 60 of you have it, so please keep at it.

We held another drinks party for prospective new members in October, this time at Alastair Dickenson's lovely premises in Jermyn Street. We are most grateful to him and Melanie Cuchet for hosting a most enjoyable and productive event and for showing us some of his treasures. Get in touch with me if you know of anyone who might like to receive details of how to apply to join the Company.

Next year's City Briefings, which I heartily recommend, will take place on February 16th and May 12th. Do try and get to one of them as they give a great insight into the workings of the City as well as other Livery Companies. Let me know if you wish to attend and I will give you further information on enrolling.

These well organised evening sessions only cost £10 and include wine and lovely canapés! There will be two further ones later in the year but I

do not have confirmed dates yet.

We are getting excited about the forthcoming charity auction at Sotheby's, which is being held on September 22nd, 2011. Each of you will have received details and I do hope that you will all wish to take part in some way; be it by providing something to auction, inviting guests or helping the Committee.

My renewed thanks to members of all our Committees who work hard and give up their time for the Company.



A house with a history – a fictional home for Maggie Smith in *Downton Abbey*, but a real home for your Clerk.

Were you one of the millions who looked forward to Sunday evenings at Downton Abbey in the autumn?

Ralph and I found we were more than usually addicted following the appearance of the home of the Dowager Countess of Grantham, played by Maggie Smith.

It is an impressive and pretty house on the river Wey, dating from c 1685 but built from materials used in earlier buildings on the site belonging to Queen Anne of Denmark and then Charles I, with a pair of gate piers designed by Wendel Detterlein, c.1620.

How do I know so much about it? Well, lucky me, that was where I lived from the age of 14 when my parents bought it from Tom Starling, who ran the antiques department at Harrods (when it was a proper one!) back in the 1960s.

Its history goes back to the 8th century and we know that King Edward II built a manor house there in the early 14th century and

later that century it became the Black Prince's stud farm.

We nearly dug the whole garden up one year when we found some early foundations and got rather carried away with our excavations! Nearby at Chertsey, tiles were made during the 14th and 15th centuries and we found a number of lovely examples in the garden.

The interior of the present house includes early 17th century panelling, a fine staircase, stone fireplaces and a beautifully carved overmantel with the coat of arms of Charles I.

Happy days!



# Stationers' Hall, November 25th

MORE than 200 members and guests gathered in the banqueting room of one of the City's most historic halls to celebrate the Arts Scholars' elevation to Company status.

The Bishop of London, the Rt Rev and Rt Hon Richard Chartres, **right**, who spoke at the Guild's very first dinner in 2005, returned to give the Company renewed impetus on the next stage of its journey with an after-dinner speech that was as uplifting as it was entertaining, sending us out into the cold night air with a new spring in our step.



**Left:** John Hudson, Jean Davy and Peter Holmes bravely attempt the Master's special extra verse to Henry VIII's song *Pastyme with Good Companye*:

*Now do we, a Company  
Pledge us to our fair City.  
In times past we shall delight,  
But still keep future aims in sight.  
For charity  
With jollity  
We will ally,  
As we set forth  
Upon our path  
To Livery*



**Right:** Master of the Revels – Bill Tuck of Chalemie, who led the singing, provided a musical interlude and performed a commedia del'arte mime.



Tom Christopherson with the Swordbearer, Lt Col Richard Martin



Nigel Israel, Master Educator – Prof. Raymond Clarke, and Rachael Weatherall, winner of the West Dean Award.



Rear Admiral Richard Melly, Master Stationer – Christopher McKane, and Alastair Dickenson.



The Master, Wardens, Clerk and guests of honour at Stationers' Hall.