



THE COMPANY OF ARTS SCHOLARS

Spring 2013

FOUNDER MEMBERS

The Rt Hon Lord Brooke

Jonathan Horne

Geoffrey Bond

Mark Bridge

Robert Brooks

Robert Butler

Dermot Chichester

Mark Dalrymple

Anthony du Boulay

Michael German

Philippa Glanville

Anna Haughton

Brian Haughton

John Hudson

Valerie Kaufmann

Stephan Ludwig

Nicholas Shaw

Michael Shortall

Kevin Smith

Nicholas Somers

Kim Tassel

Eleanor Thompson



The Grant of Arms which was presented to the Master by the Windsor Herald on January 28. See page 3 for a full description of the arms and their meaning.

THE COMPANY OF ARTS SCHOLARS

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

MASTER

Christopher Claxton Stevens

UPPER WARDEN

Nicholas Somers FRSA

MIDDLE WARDEN

Alderman Ian Luder

RENTER WARDEN

Alastair Leslie TD

DEPUTY MASTER

Philippa Glanville FSA

PAST MASTERS

Mark Bridge

The late Dr Geoff Egan FSA

The late Jonathan Horne MBE, OStJ, FSA

Geoffrey Bond OBE, DL, FSA

The Rt Hon. Lord Brooke

of Sutton Mandeville CH, FSA

Court of Assistants

Marie-Françoise Bryan LGSM, LRAM

Robert Butler FRSA, FIOD

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Loyd Grossman OBE, FSA, DPhil

John Hudson MRICS Almoner

Maureen Mellor FSA

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Hon Treasurer

John Spanner TD CC

Trustee, Chairman Finance Committee

Eleanor Thompson

Paul Viney ASFAV

Chairman Charity Committee

CLERK – **Georgina Gough**

BEADLE – **Geoff Fairfax MBE**

CHAPLAIN – **The Rev Cannon Roger Hall MBE**

Chaplain, H.M. Tower of London

Lord Mayor's Appeal

THIS year's Lord Mayor's Appeal is called *The City in Society* and funds raised will go to support The City Music Foundation, Futures for Kids, Gifford Wood, and the maintenance and conservation of the Harold Samuel Collection of Dutch paintings in the Mansion House.

See page 6 for details of the new catalogue of the paintings which is being sold in aid of the fund.

NEWS

Our annual prize winners were presented with their awards by The Lord Mayor.

Right: the West Dean Conservation award went to Kate Aughey.



2013 Company award winner

KATE AUGHEY is studying on the Graduate Diploma Programme in the Conservation of Furniture at West Dean College. After gaining a BA in Fine Art(2:1) from Kingston University in 2006 she went on to Camberwell College of Art where she completed an MA in Illustration in 2009. She then worked as a fine artist and illustrator working in a wide range of media but has now switched to furniture restoration after attending an introductory 'taster weekend' at the college.



Congratulations to Giles and Kitty Haughton who were married last year.

John Barber DL

CONGRATULATIONS to John Barber on his appointment as Representative Deputy Lieutenant for the London Borough of Newham. John was appointed as a Deputy Lieutenant of Greater London in 2008 and now takes on this new role representing the Lieutenancy at civic and other official functions.

Philippa Glanville

CONGRATULATIONS to Deputy Master Philippa Glanville who has been appointed as one of two new Vice Presidents of the Society of Antiquaries of London by the Society's President Maurice Howard, for whom she will deputise as occasion demands.

The symbolism of the Arts Scholars' new coat of arms

During the Company dinner at Merchant Taylors' Hall on January 28, William Hunt, The Windsor Herald, officially presented The Master with the Grant of Arms illustrated on the cover of this newsletter. The elements which make up the arms were selected to reflect the role of the Company or the history of its foundation.

The Crest – a “brock” (badger) holding a golden horn (Or) – a reference to the Company's two founders, Lord Peter Brooke and Jonathan Horne.

The Shield – Gules (red) – signifying magnanimity – an allusion to the Company's charity work – set with a depiction of the Horne Cup, the special silver goblet commissioned by the then Master, Philippa Glanville and the Court in memory of Jonathan. Behind the goblet are two crossed Roman spears – an allusion to the time when Roman soldiers advertised an auction of their chattels by sticking a spear in the ground – the Roman spears and the cup together is an allusion to Arts Scholars dealing with items from ancient to modern times.

The Latin motto – ARTES IN URBE COLAMUS – translates as “We foster Arts (with)in the City” and was devised by our Founder Master Lord Brooke.



Master adds rosewater bowl to our plate

The Company is beginning to build up a worthy collection of silver and other treasures to pass on to our successors. During the dinner The Master presented a silver rosewater bowl which was officially accepted by the Clerk on behalf of the Company.

At the end of the dinner he raised the Horne Cup, commissioned by the Court and now part of our coat of arms in a solemn toast to 'Absent Friends', before reminding all present of their duty to return to our 'Next Merry Meeting'.



Thoughts on staging an exhibition

Geoffrey Bond reflects on the rewards and tribulations of organising a major exhibition.

After many years of working in the world of heritage as a lawyer, writer and broadcaster, it fell to me for the first time in my life to stage an exhibition called 'Butcher, Baker, Candlestick-Maker – 850 Years of London Livery Company Treasures' which ran from June 22 to September 23 last year in the Guildhall Art Gallery in the City of London.

I have had a long involvement with the Livery Companies of London – old and modern, I was Sheriff of the City in 2003/4 and chairman of the Livery Committee for 4 years. It was in this last role that I proposed some three years ago that the Livery Companies, of which there are 108, should make a contribution to the Cultural Olympiad and the exhibition was the result.

The exhibition was the first of its kind since the late 1960s and interpreted the immense contribution the Companies have made to our society over the centuries in philanthropy, education, apprenticeship and training, support for almshouses, the armed forces and cadet units.

I created a company limited by guarantee and registered it as a charity with a curatorial advisory board of which I was the chairman and which was composed of experts made up almost exclusively of freemen of the Company of Arts Scholars. The Company cooperated with Sonia Solicari and her curatorial staff at the art gallery to produce a unique exhibition. The art gallery had to be adapted to conditions that met the strict criteria of the Government Indemnity Insurance Scheme.

One advantage I had was that most of the exhibits were within the Square Mile, some kept in the magnificent halls of Livery Companies and other places. Many of the exhibits required transportation which was done by a well-known national firm of security specialists, Cadogan Tate, who did this for us pro bono, a great contribution to the exhibition.

The exhibition was divided into a number of themes, origins, the interior and exterior life of the Companies, pageantry and dining, apprenticeship and training, education and



Princess Anne toured the exhibition during its first week last June.

philanthropy and numerous other activities in which the Livery Companies are involved.

Although the exhibition showed many outstanding and unique treasures, not every item on show was necessarily of great intrinsic worth, but did demonstrate a particular facet of Livery activity, e.g. working tools, informative archival records or evidence of support for those still engaged in the trade represented. A good example of this was the Merchant Taylors' Golden Shears Award for aspiring tailors.

I raised the funding for the exhibition almost wholly outside the City of London and made little or no demands on the Livery. However, some of the Great 12 Livery Companies gave donations, Clothworkers, Drapers, Fishmongers, Goldsmiths, Grocers, Haberdashers, Merchant Taylors, Salters, Skinners and also the Cutlers. Some 90 Companies offered loans of which 83% were accepted.

The exhibition was opened by The Rt Hon The Lord Mayor of London Alderman David Wootton. We also ran lunchtime lectures on decorative art themes and had free days for young people with various educational events. We produced an exhibition guide and publicity leaflets. The exhibition attracted a record number of over 14,000 visitors and we received

valuable publicity from the *Antiques Trade Gazette*, *Country Life* and similar publications.

In the first week of the exhibition I had the privilege of showing round HRH The Princess Royal who was very taken by two particular exhibits from the Worshipful Company of Glovers, being the left hand glove worn by Queen Elizabeth I at her Coronation in 1559 and the right hand glove from the Coronation of Queen Elizabeth II in 1953.

HRH commented how similar in size were the two Queens' hands but refrained from making any further comparisons!

Another star of the show was the famous oil on panel by Hans Holbein The Younger of *Henry VIII and the Barber Surgeons* (1541). This large panel on wood, near lifesize at 5ft 11in x 10ft 3in (180 x 312cm), was seen by visitors as they came into the exhibition, creating a real WOW factor!

It took me nearly three years, with a lot of support from many people, to create the exhibition, it was hard work but great fun. I thought it a great honour and I hope the exhibition did justice to the wonderful Livery Companies of the City of London who have made and continue to make a great contribution to our society.

Working with the Tate

GIVING young people opportunities to explore possible careers in the applied arts is one of the declared aims of our Company. **Tom Christopherson** reports on two recent initiatives which have pointed the way towards future co-operation and sponsorship.



Students come face-to-face with 'The Thug' in the Tate conservation studio.

The Tate Collective

As part of our commitment to fostering education and opportunities in the Arts, the Company sponsored the Tate Collective training weekend in 2012.

This is a free weekend of activities for 15-25 year-olds from the London area designed to introduce them to the wider "Tate Collective" programme which provides young people with a range of art related activities at the Tate over the year.

The Tate has reported that all 20 participants in the training weekend went on to join the full Tate Collective over the year, and are part of the wider group which will soon be involved in a new programme which will see Tate Collective working with other gallery partners to deliver a large-scale project for young people in the arts.

A spokeswoman for the Tate wrote: "We are extremely grateful to The Company of Arts Scholars, Dealers and Collectors for enabling us to welcome new young people to Tate Collective in this way. This will give participants the opportunity for a deep engagement with the gallery which will support their personal and career development in the arts."

We are continuing to look into how we can use our Company's (fairly modest) financial resources and our considerable wealth of experience and knowledge to support educational and experience opportunities for the young. More anon!

Behind-the-scenes studio tour

We are extremely grateful to the Tate for providing the opportunity for a group of students to have a behind-the-scenes tour of the Conservation studios at Tate Britain.

The visit was offered at the Company's auction at Sotheby's last year, and taken up by a group of A-level history of art students from Farlington School, West Sussex who had the opportunity to experience at first hand the role and work of the conservator, and learn about the requirements for a career in conservation.

The day started with a lecture in the Clore auditorium from Patricia Smithen, head of the Tate's conservation programme, covering many aspects of the department's work including management of the care of works going on display and on loan; advice for acquisitions and loans, and research to improve our understanding of techniques and materials used in artworks over the years.

Tours of the conservation studios started with sculpture where Gates Sofer and Tamar Maor discussed their work, including the restoration of Gabo plastic sculptures, the packing of a Cerith Wyn Evans' work including a complex Murano glass chandelier, and an in-depth explanation of the treatment of Ivan Meštrović's *The Archers of Domagoj* 1917 – a sculpture acquired in 2006 with a number of structural cracks and a bowed back.

In the paintings studio Natasha Walker analysed the stabilisation of the cracks in the panels of a 16th century portrait believed to be of William, First Lord de la Warr, (but known affectionately in the department as "The Thug" – and when you see it back on public display, you will see why). The group also studied the removal of old varnish and dirt from Dante Gabriel Rossetti's *Beata Beatrix*, transforming this well-known and much loved work.

With these two sharing the same studio, it was definitely a case of Beauty and the Beast!

Mrs Penny Hunstman, head of Art History at Farlington School reflected afterwards that "reading about a career in conservation is no substitute for spending a day in the life of a conservator" and we are extremely grateful to the Tate for arranging such an informative and educational day and supporting the Art Scholars.

It was also very striking that the conservators who were so generous with their time and expertise, were extremely highly qualified in a wide variety of fields. With educational resources increasingly limited and budgets under pressure, there will be a real and growing need for bodies such as our Company to provide the means and paths for the next generation of potential conservators to acquire the education and experience they will need to thrive.



Wallerant Vaillant (1623-1677) – *A Young Man copying a painting* – one of the many joys of the Samuel Collection.

Sale of new book will fund Mansion House art

The Harold Samuel Collection: A Guide to the Dutch and Flemish Pictures at the Mansion House by Michael Hall, 2012

Paperback £20 (+£2 p&p)

This delightful volume has been published to celebrate the 25th anniversary of the generous bequest of this, the finest private collection of 17th century Dutch and Flemish paintings assembled in the UK during the 20th century, to the City of London by the property entrepreneur and philanthropist Lord Samuel of Wych Cross. His will stated that they should be hung together in Mansion House, where they can be seen and enjoyed.

The book illustrates the 84 paintings as they are hung, room by room, each with a lively commentary by Michael Hall, the curator of the Rothschild Collection at Exbury in Hampshire. It is prefaced by an introductory essay on *Harold Samuel: The Collection and the Collector*, written by Clare Gifford, the Lady Mayoress, who created the book. She points out that it is a very personal choice of works: not trying to be a comprehensive representation. As such it contains wonderful groups of winter landscapes, panoramas, cityscapes and domestic and genre interiors, including two portraits of lute players by Frans Hals.

Proceeds from the sale of this book and from tours of the collection, such as ours on May 28, will go towards a new fund, part of this year's Lord Mayor's Appeal, for the maintenance and conservation of the collection. Books may be ordered by phoning 020 7246 4021.

Christopher Claxton Stevens

Obituary

Anne Glendinning (1936-2012), founder and proprietor of Masterpack fine art packers, shippers and couriers, died on October 1, 2012. Anne, although born in Germany, was a true anglophile. She originally trained as a nurse and in due course married James Glendinning, who had held a commission in a Scottish regiment and went on to become an executive with the Shell oil company. For a time they were based in Dubai.

James was an avid buyer of Chinese porcelain, Japanese prints and Scottish paintings and Anne took a keen interest in all these, becoming an enthusiastic supporter of the Anglo Japanese Society and the Caledonian Club.

Anne was known for her hands-on approach to the Masterpack business. She had many clients in the USA and when they visited London Anne would personally escort them around the country to visit various dealers.

She finally retired from business in 2009 to devote time to her sister Helga who was ill, as well as the Royal Hospital Chelsea and other charities. Sadly Anne was only a member of the Arts Scholars for a short time, but the few events she was able to attend gave her great pleasure.

John Hudson

New Members

Gerald Alabone. Frame conservator with Tate Gallery and author of several publications relating to framing. Teaches at City & Guilds, and is a reviewer for Buckingham, Glasgow and London Universities.

Prof Mark Casson. Professor of Economics with University of Reading. Specialist in railway archaeology and related aspects.

John Clark. Archaeologist recently retired from Museum of London. Author of many publications and finds reports.

William Perry. Solicitor specialising in art law with Carter, Perry, Bailey. Liveryman of the Solicitors' Company.

Douglas Saville. Specialist dealer in numismatic books. Formerly at Spinks and a member of various numismatic societies.

Caro Lyle Skyrme. Runs an art gallery *Le Mur Vivant* and teaches arts policy and management at the London University.

David Wickham: Retired archivist of the Clothworkers' Company with knowledge of the history of the City of London and Livery Companies and their activities. Collects watercolours and ephemera. Freeman of the Clothworkers.

If you have news or pictures that would be of interest to fellow Arts Scholars, send them to the editor – markbridge@atgmedia.com – for inclusion in a future newsletter.

THE CLERK'S COLUMN

An object lesson in niche-carving

Just occasionally I take a day off! At the moment, I am researching a 17th century gentleman who, amongst other things, carved "Plum-stones, Apricock-stones, Cherry-stones etc." some of which were signed with the initials NB.

For many years he was thought to be Nicholas Briot, a French engraver and medallist who became chief engraver to the Mint. The apricot stone that I am interested in depicts the head of Charles I on one side and Charles II on the other and is contained within a rock

crystal pendant. I could go on for ever about it as the more I find out, the more it excites me! Suffice to say that it turns out that Nicholas Briot is not the carver, but a Captain Nicholas Burgh, friend of Elias Ashmole and John Tradescant. He is buried at Windsor and his portrait hangs in the Ashmolean Museum. I am indebted to Arthur MacGregor for his help and advice in getting me this far and for those who are interested I have included more details of the fascinating life of Captain Burgh below.

In the meantime, let me reassure you that I have also been fully engaged with the Company's business. As we become better known within the City, invitations to both the Master and me have increased and we have attended a number of lunches, dinners and other events these past few months where we have had the pleasure of meeting liverymen from many other Companies, enabling us to learn more about the 108 who precede us.

Our evening at the Geffrye Museum was a great success with 18 freemen being admitted to the Company. We number 224 with a group awaiting the Court's approval in March. A great number of you have already received or applied for the Freedom of the City which is an

enjoyable ceremony, usually officiated by Murray Craig, the Clerk to the Chamberlain's Office. Having the Freedom of the City forms an important part of our application so please contact me, if you would like further details. Thank you to those who have recently applied.

It is our intention to apply for Livery Status in 2014, and behind the scenes at the moment a great deal of work is being done to refine our Constitution, Ordinances and procedures. As a fledgling company, I think it is important that we create our own identity whilst, at the same time,

respecting and embracing the traditions and Livery history within the City. It is a very exciting period in the Company's history and we hope the Court of Aldermen will look favourably upon us!

I am delighted that as a result of the Master's recent letter asking you to put your name forward if you wished to join a committee, we have had a good response. However, I am conscious that some of you take little part in our activities and although I appreciate that work must take priority, it would be good to see some new faces at our events during this year. I know that the Master is keen to meet as many of you as possible.

A warm welcome to all those listed opposite who have joined the Company

recently. For those who would like to learn more about the unique practices and governance of the City of London there are excellent City Briefings which will take place this year on May 1, October 14 and November 4. To book a place please contact livery.courses@cityoflondon.gov.uk

Now, back to the 17th century...



Nicholas Burgh

Nicholas Burgh was born about 1590 in Bristol. By 1605 he had moved to London where he was apprenticed to Lewis Sawyer, a master goldsmith from 24th June (the feast of St John the Baptist) for a period of 10 years and was admitted to the Goldsmiths' Company "by servitude" on July 15th 1613, paying three shillings. However, at this date, Lewis Sawyer was described as deceased which maybe why Burgh only served 8 of his 10 years' apprenticeship.

As a Captain, Burgh fought on the King's side during the Civil War and in *The Life of Anthony Wood*, there is reference to a "Captaine ---- Burgh" commanding 60 musketeers of the

Governor's (William Legge, Governor of Oxford) Regiment. During this war he may have been wounded or left disabled as, on the restoration of Charles II, he was considered "a worthy object of my Royal charity" and given a place among the Poor Knights of Windsor, according to Letters Patent signed with the Royal Sign Manual, sealed with the Seal of the Order of the Garter and dated 19th February 1661. He was the seventeenth of 20 faithful Royalists who, having served Charles I as officers in his army, were nominated by Charles II as Poor Knights between the Restoration on May 29th 1660 and May 31st 1661. Burgh was a close friend of Elias Ashmole and lived very near the John Tradescants, father and son, who were compiling a collection of rarities and quite

possibly Burgh visited them there as several of his carvings are in Tradescant's Ark or cabinet of curiosities (now in the Ashmolean Museum). Ashmole was created Windsor Herald in 1660 and would have spent considerable time in Windsor, particularly whilst writing *The Order of the Garter*, published in 1672.

Nicholas Burgh died on June 23rd 1670 and is buried in St George's Chapel, Windsor. He left a will in which, amongst other items, "I doe bequeath to my very good ffriend Mr Dugdall my owne pictor..." of himself in the uniform of the Poor Knights, of bright scarlet referred to as "murrey" (from the medieval murberie or mulberry) a colour still worn today by the Dean and Canons of St George's Windsor. This portrait now hangs in the Ashmolean.





The Master - Christopher Claxton Stevens with our principal guests. **Left to right:** William Hunt - Windsor Herald, Martin Cross - Master Educator, Clare Gifford - The Lady Mayor-ess, Alderman Roger Gifford - The Lord Mayor, Charles Vernon - Master Furniture Maker, Peter Gibson - Master Turner.

Merchant Taylors' Hall, January 28



The Company of Arts Scholars' 8th annual dinner was held for the first time in its new late January slot. After dinner Tim Knox, **left**, Director of the Soane Museum and soon to be Director of the Fitzwilliam in Cambridge, entertained with a vision of what might have transpired had the Arts Scholars been formed in the 16th rather than the 21st century. He followed this "playful daydream", with a serious and heart-felt plea for collecting to be accepted once more as an essential facet of museum life.



Anthony du Boulay, Philippa Glanville, Judith du Boulay, Gordon Glanville



Sarah Percy-Davis, Anthony Roberts, Mieka Sywak, Lennox Cato, Helen Roberts.



Alan Cook, Deborah Black, Debbie Dempsey, Steven Turner.



Ian Kelly, Kyung-Ae Kelly, Michael Jones, Ann Jones, Shirley Day, Roy Sully



Richard Gold, Sally Viney, Mark Dalrymple, Amanda Harrison-Allen, Simon Berti