

THE ARTS SCHOLAR

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Spring 2018



A sparkling morning
in Paternoster Square



THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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

Tristram Hunt seeks common cause with Arts Scholars

Speaking at the Annual Banquet on January 28th, the Director of the Victoria and Albert Museum, Dr Tristram Hunt, spoke most warmly of the mutual ambitions of the nation's foremost decorative arts museum and the Arts Scholars.

Portraying both organisations as champions of the decorative arts, he echoed the Bishop of London's inspirational dinner speech of 2005 by reminding us of the wonder of 'things', the power of the designed object and the importance of beauty.

It was music to the ears of the



Tristram Hunt

assembled Arts Scholars to hear a national museum director so firmly focused on the objects in his charge. He also championed the power of digital communication. "The more we put things on line, the more people come through our doors," he said.

For more on the dinner, see page 12.

Restored indentures on display in Abbey

In July 2017 the Arts Scholars awarded Westminster Abbey a grant of £1,386 towards the conservation and preservation of two of the Abbey's medieval indentures for the newly opened Queen's Diamond Jubilee Galleries. The work has now been completed by Janie Lightfoot Textiles.

Dating from 1504 these documents concerned the memorialisation of Henry VII through a programme of buildings and church services.

Details of these were set out in a series of elaborate indentures, or agreements, made between the King, the Abbey and a large number of other supporting religious houses. These included Rochester and Canterbury Cathedrals and Cambridge University.

There were originally nineteen of these documents, thirteen of which have survived to the present day.

Two of these indentures will be on display in the new galleries where the proposed location is in the Worship and



Daily Life section. The rest will be stored in individually made conservation boxes and rotated with those on display to minimise wear.

NEWS



The Master with the Company's newest Liverymen following the Admission Ceremony on April 10. Left to right: Professor Richard Wendorf, William Hiscocks, Jane Hay, David Ruckert, Eva Greenspan and Suzanne Marriott.

The Liverymen are wearing new Livery gowns generously donated by the Master. Details of the new Freeman admitted on April 10 can be found on page 10.

The quality of our new members is the best clue to our future strength

As the Nurses, Entrepreneurs and Public Relations Practitioners move forward in their journey to become Livery Companies, we will soon lose our status as the youngest of City companies.

Being number 110 on the list has given us a certain status: older companies have greeted the Arts Scholars with warmth, interest and even the sort of affection that the family shows to a new Labrador puppy. And being the new kid on the block not only makes us appreciate just how far we have come in a little over ten years, but also inspires us to look forward.

Livery companies have come and gone throughout history, but mostly they endure, not just for generations but for centuries. What will our Company look like two or three hundred years from now?

New members are the lifeblood of any company and we should be proud to attract such excellent candidates. Whenever I take part in one of our admissions ceremonies I am impressed by the skills and good cheer that our new members bring.

Most recently we admitted eight new Freeman who are sure to make a notable contribution to our work and good fellowship.

Just as significantly we saw six of our existing Freeman move

up to Livery status. Unlike many older and richer companies, we cannot offer major inducements such as free dinners to our Liverymen, but the greatest inducement of all is the opportunity to participate more fully in the life of our Company.

Becoming a Freeman is not a goal in itself, but should be the first important step towards the fun and satisfaction that comes from being an active and enthusiastic senior member of our wonderful Company.

The Master's year – and mine is coming to an end soon – is a whirlwind of activity. And yes it does include a large number of entertaining lunches and dinners, as well as an opportunity to learn about the work of our fellow Companies.

There is also much joy to be had from our participation in the great events that punctuate the civic year. The United Guilds Service, the Election of Sheriffs and the Lord Mayor, the Lord Mayor's Show and similar occasions remind us of the historical continuity of the City of London.

They demonstrate vividly how our respect for the past adds to London's distinctiveness and appeal, and they also strengthen our sense of responsibility and mission to do the best we can for the future.

Loyd Grossman - Master

EVENTS

Holbein or Holbeinesque? An evening at Barber-Surgeons

Holbein and the Holbeinesque: our fourth Anthology of Skills evening broke new ground for the Company, taking us to Barber-Surgeons' Hall on February 8th, when we were delighted to be joined by many members of the Barbers' Company for a collaborative event.

Compered with great panache by our Honorary Liveryman, Lord Chartres, the evening covered several aspects of Tudor Court life, seen through the prism of Holbein and his art and presented by Arts Scholars with special expertise.

First up was Marc Meltonville, food historian with Historic Royal Palaces, who outlined the relationship between Henry VIII, his artist and their food. The King, we learned, dined in splendour but alone and ate with his fingers.

Renaissance art expert Victoria King then sketched out the story of Holbein's exquisitely beautiful drawings, before silver specialist Wynyard Wilkinson demonstrated how Holbein's goldsmith designs were just as opulent and important as the paintings he is now chiefly remembered for.

Then it was the turn of the event's main organiser, jewellery expert John Benjamin, who explained the Holbeinesque of the evening's title, with a tale of forgery and wishful thinking about Renaissance jewellery.

The late 19th century's hunger for Renaissance jewellery spawned plenty of plausible imitations. Thankfully John was on hand to point out the differences and define what is meant by Holbeinesque.

But the real Holbein was still to come. Sir Barry Jackson, Past Master of the Barber's Company, brought this part of the event to a spectacular close as the massive 1542 Holbein painting of the Barbers and the Surgeons being united by Henry VIII was dramatically revealed.

Beautifully illuminated by a new lighting system, one of the glories of the City was perfectly displayed. Even imperfections, such as the slight damage sustained during the Great Fire of London, served only to emphasise that we were in the presence of a work of art that had witnessed a huge part of the history of the City.

An excellent wine and canapé reception rounded off a great opportunity to partner with another Livery Company.

We also owe a great debt of thanks to Stephen Whittaker of Fellows Auctioneers of Birmingham, without whose generous sponsorship this event could not have been achieved.

Fellows
Established 1876

Mark Dennis



John Benjamin with an example of the type of Holbeinesque jewellery made in the 19th century which once deceived even the experts.



Wynyard Wilkinson showed a different Holbein, the designer of spectacular table pieces which come to us through rare survivals, drawings and paintings, and sometimes all three.



EVENTS



A lunch date with our West Dean award winners

The Arts Scholars were well represented at the recent Scholars' lunch at West Dean on March 14th, with the Middle Warden, Deputy Master, Past Master Christopher Claxton Stevens and the Clerk all attending.

The lunch is specifically aimed at thanking those organisations and individuals who assist with the financing of West Dean's ongoing conservation work.

Following lunch, the participants have the opportunity to be shown the project on which the student they are sponsoring is currently working. In the case of the Arts Scholars, this was a writing desk for Charlie Wilding and a number of metalwork objects, including a replica medieval padlock, for Eve Taylor.

Both Eve and Charlie were hugely enthusiastic about their work, grateful to the Arts Scholars for their support and hosted the Arts Scholars team extremely well.



Eve Taylor at her metalwork bench



Charlie Wilding with his writing desk

Who on earth can that be?



The purpose of this intriguing object is not in doubt. It is a combined tobacco box and pipe stopper in the form of a Jacobite.

The real question is whom did he belong to? He is depicted in full Highland dress even to the extent of the white cockade and dates from around 1750/60 when Highland dress was proscribed.

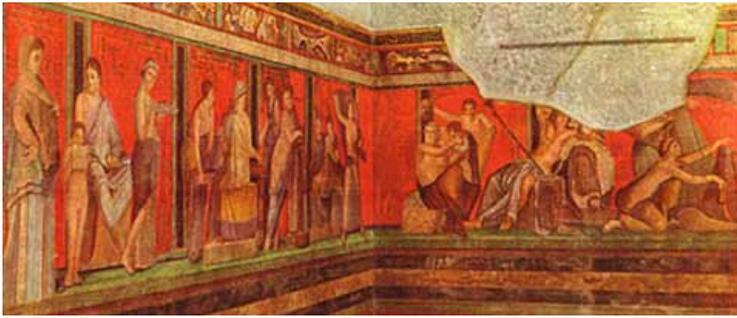
So did he belong to a Jacobite risking a severe penalty, even death, or possibly to a Hanoverian who was amused to decapitate a Jacobite every time he lit his pipe?

Note, it is definitely a known individual but not as I was told when buying it, the Young Pretender. He did not have this nose or these facial features. He is 10.5 cm high and the base forms the tobacco box.

Alastair Leslie



EVENTS



Up Pompeii!

This year's Eva Weininger lecture by Arts Scholar David Bellingham featured the sometimes elegant, sometimes bawdy tale of the banqueting pictures found at Pompeii.

Based on the research for his PhD, David's talk was certainly not dry in content or presentation. We discovered that these 'banquets' were really drinking sessions with snacks, drawing on the Greek Symposium where older men were served by naked youths and entertained by courtesans. The exterior scenes on Greek drinking cups reflect the early stages of the evening, whilst the interiors, only visible after drinking the wine, often depict erotic activity from the later stages. None of this was part of what we were taught about the Romans and Greeks at school and the reality raised both eyebrows and smiles.

Roman frescoes reflect these early, middle and late stages of the banquet, progressing from welcome and good behaviour, towards kissing, and finally drunkenness. The Romans, unlike the Greeks, included womenfolk at their parties, so perhaps these were a little tamer than the room decor suggests.

The scenes often have just two couches visible, suggesting that the viewer is on the third couch and is thus invited to become part of the imaginative life of the painting. These frescoes continue to be found by archaeologists and are based on earlier Greek versions, now lost.

Drinking was strongly discouraged during the sunlit hours in Rome, that was the realm of Apollo, the 'civilised' opposite of the irrational Bacchus. But after the lecture, safe in the gathering dusk, we followed the Roman custom, sampling Falanghina Beneventano, the direct descendant of the 'Falernian' wine enjoyed by the Romans in the bacchanalian scenes depicted on the triclinia (dining room) frescoes.

Many thanks to Tom Christopherson for sourcing the wine in Italy, and to Sotheby's Institute of Art for providing the space for our more civilised 'Symposium'.

Victoria Dennis



David Bellingham, Tom Christopherson and Louise Pichel sampling the 'Falernian' wine.

Highlights from the Lowlands

More than 20 Arts Scholars were at St Pancras at 8am prompt on April 25th, waiting to be whisked by EuroStar to Brussels and then on to Ghent, where the interior of the railway station proved to be an unexpected decorative delight.

From there we hurried through clanging trams and fleets of silent bicycles to see the true jewel of Ghent – Van Eyck's great Mystic Lamb altarpiece – harbinger of the Northern Renaissance and survivor of Nazi theft during the War. The spell was somewhat broken when Tim Schroder shrewdly pointed out that the lower panels were photographs rather than the real thing.

This disappointment was lifted two days later when we caught up with the panels themselves undergoing restoration and brilliantly lit in a special glass-sided studio in the city's art museum.

Day two saw another early start and a coach ride to the attractive city of Bruges, where more Flemish masterpieces



The twin tombs of Charles the Bold and Mary of Burgundy in the Church of Our Lady, Bruges.

awaited. Highlight of the morning was Jan van Eyck's *The Madonna with Canon van der Paele* at the Groeningemuseum – a chance to view the master's extraordinary skill with oil paint at close quarters.

Hans Memling was the artist of the afternoon. His *St John Altarpiece*, commissioned for the pilgrims' hospital in 1479 and still in the Sint-Janshospitaal four and a half centuries later, was much admired, as was his 1489 painted exterior for the reliquary of St Ursula.

Flemish painting was not the only attraction. Under the towering brickwork spire of the Church of Our Lady we found Michelangelo's powerful *Madonna and Child* and lingered over the tombs of Charles the Bold and Mary of Burgundy.

Back in Ghent for our last day, the Fine Art Museum yielded not only the missing Van Eyck panels, but a very impressive range of 19th and 20th century art.

As always, the trip was enhanced by the good cheer and sometimes unexpected expertise of our fellow Arts Scholars. For instance, John Tuckwell's encyclopaedic knowledge of Bible stories proved a godsend to the whole party, including our erudite guide.

Mark Bridge

MEMBERS' NEWS



Congratulations to Graham Barker who was sworn in at Reading on March 26 as High Sheriff of Berkshire. On his left are Mrs Harrison (chair of the Berkshire bench of magistrates) and Sarah Scrope (out-going Sheriff). On his right, Lord Hugh of Ombersley (Supreme Court judge), James Puxley (Lord Lieutenant) and Jonathan Gater (Under Sheriff).

David Dewing OBE

David Dewing's award of the OBE for services to the arts came six months after retiring as Director at the Geffrye Museum in Shoreditch. He secured Heritage Lottery funding to improve the Grade I-listed 18th century almshouses with their unique collections of home furniture, dating back to the early 1600s, and doubled visitor numbers during his 25 years at the museum.

The original almshouses were bought in 1912 by the London County Council which was persuaded by leading members of the Arts and Crafts movement to convert them into a museum for the once-thriving East End furniture industry. The museum was opened in 1914.



Graham Barker as Vergetius

The Sheriff... and the spy

Not long before beginning his year as High Sheriff of Berkshire, Graham Barker was spotted in a very different role at the Roman and Hellenic Library at Senate House, behind the British Museum.

The occasion was a reading of *The Twelve Caesars*, a play by Andrew Burnett, President of the Royal Numismatic Society, concerning the documented attempt to sell a set of medals of the 12 Caesars to Elizabeth I in the 1560s.

"I was playing Vergetius, who was either a dealer pretending to be a spy or a Papal spy pretending to be a dealer," Graham explained.

Elizabeth did not buy the coins but a good time was had by all and proceeds from the performance went to the Institute of Classical Studies Library at the University of London.



David Dewing and his wife Allison



Nigel on the carpet

No Arts Scholar presents more facets to the world than jewellery expert and all-round polymath Nigel Israel. He revealed another string to his bow when he was observed on the carpet at Founders' Hall, left.

We now learn that a game of carpet croquet with fellow City enthusiasts must be added to his many strengths.

But with so many handy reviving glasses lined up behind him, perhaps it should be regarded as his 'little weakness'!

As Brexit looms, PAS now hopes for

Since it was established in the UK some 20 years ago, the Portable Antiquities Scheme has demonstrated the advantages to archaeologists of working with, rather than against, metal-detectorists.

Now many of our close neighbours in Europe are establishing similar co-operative schemes.

Dr Michael Lewis (Arts Scholars Liveryman and head of PAS), reviews the international situation, with thanks to Dr Pieterjan Deckers (MEDEA, Belgium) and Dr Stijn Heeren (PAN, Netherlands).

Over the last 20 years the Portable Antiquities Scheme (PAS) – a project to record archaeological finds discovered by the public in the UK – has logged more than 1.3 million items on its database (<http://finds.org.uk>) and we greatly appreciate the support so far given by the Worshipful Company of Arts Scholars for this work.

It is widely acknowledged that these finds are changing the archaeological map of Britain, and how archaeologists view and understand the past. Most have been found by metal-detector users.

Detectorists were once viewed as a curse by many archaeologists, but they are now understood to add value to archaeology, as long as they undertake their work responsibly, following the Code of Practice of Responsible Metal Detecting.

Even within the United Kingdom the law regarding metal-detecting and searching for archaeology varies. In England and Wales, searching for archaeology is not licensed. Metal-detecting is permitted on non-protected sites with the permission of the landowner, and only treasure (essentially gold and silver items and groups of coins) need be reported by law.

But elsewhere in Europe the situation is much more complex, and mostly prohibitive. For example, in the Republic of Ireland recreational metal-detecting is illegal, as is the case in much of eastern and southern Europe. This gives rise to quite odd situations, such as the travelling of detectorists from Sweden



Laura Burnett (Somerset Finds Liaison Officer for the Portable Antiquities Scheme) examining a batch of new finds.

(where metal-detecting is illegal) to Denmark (where detecting is legal) to go searching for archaeology.

This is not to say that metal-detecting does not take place on the Continent, especially where the law is not commonly enforced. This was recently the situation in Flanders and the Netherlands, but now archaeologists there are working more closely with detectorists.

To the outsider Belgium might as well be two countries. The major regions of Flanders and Wallonia are further apart than they seem alike. In Dutch-speaking Flanders metal-detecting has been tolerated since at least 2005, whereas in French-speaking Wallonia (like France itself) metal-detecting is considered a risk to in-situ archaeology.

For several years archaeologists in Flanders have recognised the potential of metal-detecting to inform on the past and, as of 1 April 2016, introduced a scheme to license metal-detecting. This requires finders to follow a code of practice and report their discoveries.

An online platform – known as MEDEA (<https://vondsten.be>) – was also established by Brussels Free University to enable finders



A Pan-European selection of finds. Left: a Post-Medieval toy coach recorded by PAN in the Netherlands. Centre: an early Medieval gold pendant recorded with the PAS in the UK. Right: a Medieval mount recorded by MEDEA in Belgium.

ever-closer union



Metal detectorist Alan Bates viewing part of the Knutsford Hoard of Roman coins and ornaments which he discovered in 2012.

to log their discoveries and for them to be searched (and used) by archaeologists and others.

Unlike PAS, MEDEA relies on voluntary help through crowd-sourcing, whereby experts not funded by the project help enhance the data recorded.

Given the historic, cultural and linguistic relationship between Flanders and the Netherlands, it is no surprise that a finds-recording scheme has also recently been established in the Netherlands. Known as Portable Antiquities Netherlands (PAN) – the inspiration for the scheme is clear!

As in Flanders, metal-detecting in the Netherlands was previously tolerated (although illegal). On 1 July 2016 the law changed. Metal-detecting is now permitted in the top 30cm of topsoil and all finds must be recorded.

As with the PAS, the project has paid staff (employed by Amsterdam Free University) to record and identify finds on its online database (<https://portable-antiquities.nl>), although its main focus has been on recording historic collections of metal-detected items. To date PAN has recorded over 23,000 finds.

It should also be noted that a detector-finds database, known as DIME, is being established in Denmark to collate the records of objects and coins reported as Danefae (Treasure).

There is also work to establish a PAS-like system in Finland, known as SuALT.

Ironically, at a time when Britain is cutting its political ties with Europe, the Portable Antiquities Scheme is keen to develop them. A recently established North Sea Area Finds Recording Group seeks to bring these recording schemes together to encourage co-operation, and the sharing of ideas and experiences.

Our shared past does not recognise the borders we have today. Therefore it is particularly important for archaeologists across Europe to work together. sharing finds data to better understand our ancestors and the places where they lived.

FORECAST OF EVENTS FOR 2018

Thursday May 17th	Installation Court & Ceremony (L) followed by dinner (all) at Stationers' Hall
Wednesday May 23rd	Treasures of the Silk Road 1st, V & A
Wednesday May 30th	Treasures of the Silk Road 2nd, V & A
Friday Jun 8th-10th	York Visit Weekend
Monday Jun 25th	(L) Election of Sheriffs, followed by lunch
Thursday Jun 28th	Visit to Crosby Hall & Masterpiece Art Fair
Wednesday Jul 4th	Common Hall at Charterhouse, followed by dinner
Wednesday Jul 18th	Summer Court at Guildhall
Monday Jul 23rd	Molly's Walk in Soho
Monday Sep 10th-16th	(L) Madrid Visit Week
Friday Sep 28th	Visit to The American Museum in Bath
Monday Oct 1st	(L) Election of Lord Mayor, followed by lunch
Tuesday Oct 16th	Mithras Lecture – Bloomberg Building
Thursday Oct 18th	Autumn Court at Guildhall
Monday Oct 29th	(L) Livery Dinner at Armourers' Hall
Sunday Nov 11th	Centenary of Armistice – St Paul's tbc
Tuesday Nov 20th	Admissions ceremony for Freemen and Liverymen at Museum of St John
Thursday Dec 6th	Winter Court at Guildhall
(L) = Liverymen only	

Fish and chip lunch



Our Senior Liveryman, David Needham, organises regular Arts Scholars' Fish & Chip lunches with The City Livery Club at The Little Ship Club, which is at Bell Wharf Lane (Upper Thames Street, London EC4R 3TB) and has superb views of the Thames, as one might expect of a Club with that name.

The lunches are held on the second Friday of the month and dates are regularly published in the Clerk's Updates. They are always very convivial events at which Arts Scholars are able to get to know one another and delve into each other's experience. At £25 a head, they are very good value for the enjoyment achieved. If interested in attending, please contact David Needham on djm.needham@waitrose.com.

Our new Freemanen



Our new Freemanen with the Master on April 10.

Left to right: Anne-Marie Craven, Robert Harrison, Camilla Szymanowska, Tony Pratt, Peter Buckie, Dr Kirstin Kennedy, Dave Parker, David Baker.

David Baker is a residential property solicitor and a collector with eclectic tastes ranging from Irish Regency furniture to sculpture and Russian art.

Peter Buckie FIRV is a nationally known jewellery expert who has been in the industry for over 50 years, with wider interests in objets d'art, glassware and porcelain. Principal appraiser at JEMS and very active in high-end valuations and jewellery related services, including as an expert witness.

Anne-Marie Craven retired in 2006 from running The Art Archive. Also ran her own business providing picture research. A City of London & Blue Badge Guide. Collector of militaria. First job was at Sotheby's in the late 60s. Secretary of the Friends of the National Army Museum.

Robert Harrison CStJ has had a number of roles at the House of Lords, including Assistant Secretary to the Association of Lord-Lieutenants, Registry Office & Parliamentary Archives. Heraldry Researcher & Academic. Deputy Chair of the Heraldry Society, collector of heraldic art and books.

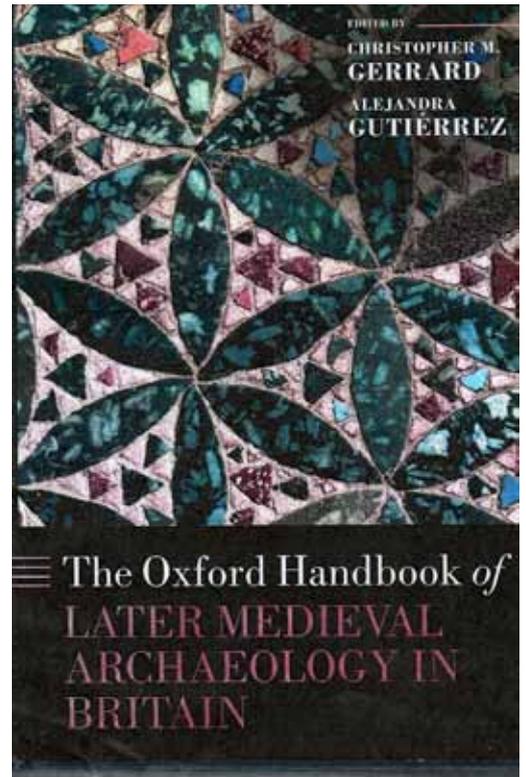
Dr Kirstin Kennedy is Curator of the Sculpture, Metalwork, Ceramics and Glass Department at the V&A. Particular responsibility for Renaissance and Baroque silver. Several publications on subjects varying from silver to medieval footwear.

Dave Parker is general manager and a director of The Canterbury Auction Galleries. For 15 years owned four retail outlets selling diverse goods from antique weapons and militaria to art and sculpture. Ex-Police Officer.

Tony Pratt is managing director of The Canterbury Auction Galleries. He is a Member of The Society of Fine Art Auctioneers and has served on their Committee. Consultant and inventory taker for Canterbury Cathedral and consultant valuer to the City Council.

Camilla Szymanowska is a dealer in antiquarian and rare books. Company Secretary of the Antiquarian Booksellers' Association. Collector of classic and rare books herself. Worked for Bernard Quaritch Ltd for nearly 5 years.

Right: the latest Oxford Handbook opens new windows on the landscapes and townscapes that are already familiar to us.



Archaeology is all around us

The Oxford Handbook of Later Medieval Archaeology in Britain (Oxford Handbooks) edited by Christopher Gerrard and Alejandra Gutiérrez. 1104 pages, £110. ISBN: 9780198744719

The Middle Ages are all around us in Britain. The Tower of London and the castles of Scotland and Wales are mainstays of cultural tourism and an inspiring cross-section of later medieval finds can now be seen on display in museums across England, Scotland, and Wales.

Medieval institutions from Parliament and monarchy to universities are familiar to us and we come into contact with the later Middle Ages every day when we drive through a village or town, look up at the castle on the hill, visit a local church or wonder about the earthworks in the fields we see from the window of a train.

The Oxford Handbook of Later Medieval Archaeology in Britain provides an overview of the archaeology of the later Middle Ages in Britain between 1066 and 1550.

Some 61 entries, divided into 10 thematic sections, cover topics ranging from later medieval objects, human remains, archaeological science, standing buildings, and sites such as castles and monasteries, to the well-preserved landscapes which still survive.

This is a rich and exciting period of the past and most of what we have learned about the material culture of our medieval past has been discovered in the past two generations.

This volume provides comprehensive coverage of the latest research and describes the major projects and concepts that are changing our understanding of our medieval heritage.

THE CLERK'S COLUMN

If Winter's here, can Spring be far behind?

When I first thought about writing this column, I was still sincerely hoping that we had seen the last iteration of the 'Beast from the East' (weather rather than political leaders).

While I am quite fond of snow – our cover image shows just how cold it was in London and how beautiful it can be – I am always slightly fed up with the grey slush that inevitably follows!

Happily spring has now sprung and the seasons are performing their frequent trick of catching up at an alarming rate and making us quickly forget the worst.

Despite the winter weather, we managed to hold an active programme of events, starting with the excellent Annual Banquet held at Carpenters' Hall in January. We filled all the seats in the Hall and enjoyed some excellent food and company in a lovely setting. It was good to have one of our own, Alderman Ian Luder, as Lord Mayor Locum Tenens and also to hear such an enlightening and knowledgeable speech from Tristram Hunt, the Director of the Victoria & Albert Museum.

Thanks go to John Benjamin, Honorary Liveryman Lord Chartres and the four speakers for a superb exposition on Holbein and his times at the annual Anthology of Skills, held in February at Barber-Surgeons' Hall. More on that most successful event elsewhere in the newsletter, but I would like to add my thanks to Fellows, through Stephen Whittaker, for such generous sponsorship, without which we just could not have managed to put on the event in front of the Barbers' magnificent Holbein painting.

While on the subject of John Benjamin, he and Mark Dennis have recently been appointed as Court Assistants in recognition of their support to the Arts Scholars, both in committee and also in organising several successful Anthology of Skills evenings over the last few years. Graham Barker has been appointed as the new Senior Assistant. We also give a huge vote of thanks to Miriam Kramer, who recently stood down from the Court, and to Maureen Mellor, who will be standing down soon (hopefully only temporarily).



With new Livery gowns the Arts Scholars were very well turned out at the Untied Guilds Service at the end of March.

We have also held a very interesting Pocket Lunch at Ironmongers' Hall where, inter alia, a set of early 18th century miniature fire-irons, a miniature book telling of the sinking of HMS Royal George at Spithead in 1782 and an ancient engraved jasper gem depicting Mithras killing the bull were shown and discussed.

I mentioned the General Data Protection Regulation (GDPR) in the last newsletter and various Clerk's Updates since. This is not something where we can just bury our heads in the sand in the hope that it goes away; to do so would be very risky. On the contrary, it is an opportunity for us to ensure that your personal information is stored and handled safely so the risk of it falling into the wrong hands is minimised.

I would wish to reiterate that I need to know if any Arts Scholars hold substantial personal information on other members (basically anything in excess of your address book) and again I would strongly encourage you to destroy any personal information on members that is not essential to you. GDPR comes into effect on 25th May 2018, by which time the Company must have all the necessary mandatory requirements in place. Liverymen should be aware that this year's Blue Book, which is published prior to 25th May, will contain Liverymen's names, but not their contact details.

Members will no doubt be interested to know that a letter of intent to apply for a Royal Charter has been submitted by the Master to the Privy Council and we await the results of their deliberations.

As with the last newsletter, I have summarised below where we currently stand with the various categories of membership, as at the end of March 2018.

	Academic	Art Market	Art-related Service	Collector	TOTAL
Freeman	34	64	38	34	170 (56 %)
Livery	25	27	26	53	131 (44 %)
TOTAL	59 (20%)	91 (30%)	64 (21%)	87 (28%)	301

Chris Booth



The Master, Wardens and principal guests. Left to right: Tom Christopherson, Paul Viney, Melissa Knatchbull, Ian Luder, The Master, Tristram Hunt, Lin Luder, Georgina Gough, John Spanner, Mary Spanner, Rev. Canon Roger Hall

The Annual Banquet

The 2018 Arts Scholars' Annual Banquet was held in January at Carpenters' Hall. There were 116 seats available and 116 guests sitting down for dinner, with Past Master Alderman Ian Luder as principal guest and Lord Mayor locum tenens and Tristram Hunt, Director of the Victoria & Albert Museum as the principal speaker.

Other Company guests included Masters from seven Livery Companies – Master Grocer, Master Carpenter, Master Painter, Master

Musician, Master Glazier, Master Apothecary and Master Chartered Architect.

They were joined by the Commanding Officer from the University of London Officer Training Corps, Lt Col Jon Brinn, and his best Officer Cadet, OCdt Emily Raison, the two bursars from Sussex University, Jackie Dean and Alice Mew, and of course our Conservation Award winners from West Dean, Eve Taylor and Charlie Wilding.

Our thanks go to the Light Cavalry HAC who provided the Carpet Guard. Excellent support was received from the Carpenters' Company staff and The Cook & The Butler, and a good time was had by all.



The Master with Hon Treasurer, Mary Foster and her husband Past Master Farmer Tony Alston



The Master with Elizabeth Green, a candidate at the next Shrieval election, and her husband Peter



The Master with the two Sussex University Bursars - Jackie Dean (left) and Alice Mew (right).



Arts Scholar Andy Thompson (also trumpeter for the Light Cavalry HAC Carpet Guard) receiving his Livery Certificate.



The Master and Lord Mayor Locum Tenens Alderman Ian Luder with Arts Scholars' award winners Charlie Wilding (left), Eve Taylor (far right) and OCdt Emily Raison.