



THE ARTS SCHOLAR

Issue No 23 Winter 2016



Liveryman of the Year

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THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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NEWS



Chris Booth with the Master at the Livery Dinner

Meet the new Clerk

As you know, our Clerk Georgina is making her way through the ranks of Warden and is shortly to relinquish her duties as Clerk, a role she has held with distinction and verve since 2008 (and equally as Deputy Clerk before that). There will be another occasion to reflect upon Georgie's many and great contributions to our Company, but we are delighted to announce that we have appointed Col. Chris Booth to replace her as our Clerk shortly after the Annual Dinner.

Chris shone in the rigorous interview process conducted by Past Master Geoffrey Bond and the Wardens, and joins us with a wealth of organisational experience in a range of environments, some of which appear rather more threatening than a gathering of Arts Scholars!

After school at Wellington College, Chris went to the Royal Military Academy Sandhurst as an Army Scholar and was commissioned into The Light Infantry in 1975. Following several tours of Northern Ireland and the Balkans, Chris served for a time at the Supreme Headquarters Allied Powers Europe, representing SHAPE on the Political/Military Steering Committee at NATO HQ in Brussels. There followed the NATO Defence College in Rome and NATO posts in Verona and then Milan.

Apparently not one for the quiet life, Chris then joined the Joint Arms Control Implementation Group, leading arms control

inspections in Russia, Belarus, Turkmenistan, Kazakhstan and Tajikistan – before becoming Chief of Staff at the Royal Military School of Music at Kneller Hall.

After retirement from the army Chris served as Deputy Chief Executive at South East Reserve Forces' and Cadets' Association. Chris is currently the RIFLES County Colonel for Berkshire and is Chairman of the Farnham branch of the Army Benevolent Fund.

At home with the family, Chris has been surrounded by the arts. Chris's wife Victoria is an OU arts graduate and works at the University of Creative Arts. They have three grown-up children; Alexander who is a cell structure research scientist; Alice who is an Arts Graduate (Manchester) and manages an office on Guildhall Square and Charlie, also an Arts Graduate (Falmouth), who works for an interior designer near Farnham.

Chris has a Masters in Leadership & Management, studying intuitive decision making (surely a must for the Arts Scholars!) and his interests include stone carving, hill walking, ballet & theatre and military history.

Chris met several Liverymen at the Livery Dinner while we were sorting out the details for his post, and I am delighted that he will be joining us with Victoria for our annual dinner on January 23rd. I am sure you will make them both very welcome.

The Master

The rich tapestry of events in a Master's year

Our Hon. Editor suggested I provide Arts Scholars with a view of my year in the 6 months or so since the Installation. It has been a most enjoyable and at times hectic run, providing fascinating insights into the workings, musings and playings of the City and the wider Livery.

I have been invited to several formal lunches and dinners with other companies and each has been a real pleasure, meeting many delightful people, committed to their own company and its particular activities and sphere, from Architects to United Guildsmen via Bakers and Cutlers, Educators and Environmental Cleaners, and Farmers and Pewterers to Tylers & Bricklayers. It has been great fun to experience the varying traditions and degrees of formality within the different Livery Companies; beneath the surface there are many variations and nuances in familiar practices.

The last shall be first

In addition, each of the 12 City events, lectures and receptions to which I have been invited has been memorable in its own way. Leading out the Masters, Prime Wardens and Upper Bailiffs of all 110 Livery Companies (in reverse order) in great pomp into a packed Guildhall for Common Hall was very grand. But following them all out again afterwards, in proper order, was rather less grand and reminded me of Horatius on the bridge, in the present case holding back the crowds of liverymen hungry for their lunch.

Taking up the invitation of the Worshipful Company of Woolmen to exercise my right as a Freeman of the City to drive sheep across London Bridge was rather surreal and very British – although in this instance, the drive was alongside the Belgian Ambassador who seemed to be wearing an enormous sheep across his shoulders in keeping with the event. Our charges – well used to the course by then, took it all in their stride.



Vying with the Belgian Ambassador on London Bridge.

There have been of course a series of most enjoyable Arts Scholars events, from the dinners after the Installation and Common Hall to a delightful Mithras Lecture by James Stourton at Goldsmiths' Hall.

Equally memorable although rather different, were the 2 days in driving rain on Dartmoor with the London University OTC, our associated military unit, accompanied by the Master Baker, our Senior Assistant Alan Cook and members of our respective companies. As a Devon stream seemed to cascade down the back of my neck, I reflected that a wet and windswept Okehampton Military Base was certainly a long way away from the Buckingham Palace Garden Party a couple of weeks before, but all are part of the rich tapestry of events in the Master's year.

Our first Livery Award

I particularly enjoyed our first dinner exclusively for our Liverymen, with a very entertaining speech about the wider City and Livery by Murray Craig, the Clerk to the Chamberlain's Court.

At the Livery Dinner I was able to present our first Livery Prize to Simon Berti. The prize, to be re-awarded at the Livery Dinner each year, comprises the loan for the year of a silver salver engraved with the Arts Scholars' arms and with the winner's name on the reverse, along with a certificate for longer term keeping. The award this year was to Simon for his support for the Company over the years, including his considerable (and continuing) efforts on the Events Committee and in support of our newsletter. One likes to imagine the salver a century from now with the names of a hundred liverymen of the Arts Scholars engraved on the back.

Around 40 events and 18 or so Court and Committee meetings over the first seven months have certainly added a little to the working day, but it has been an unbeatable view of the City and our Company's role within it and I look forward to the next five months, starting with dinner with the Worshipful Company of Coopers at the kind invitation of their Master (our Past Master) Alderman Ian Luder in January, followed by our own Annual Dinner, where we will be joined by Sheriff Alderman William Russell and our principal speaker, Vice Admiral Sir Timothy Laurence KCVO, CB, ADC. I look forward to a very jolly occasion, in the company of (as our Clerk recently put it) 'a charm of Arts Scholars'.



With the London University OTC in Devon.

NEWS

Memories of our very first Livery Dinner



The Liverymen of the Worshipful Company of Arts Scholars dined together for the first time at Painters' Hall on November 2.

This was an occasion for Liverymen to mingle and fraternise (see right), in slightly less formal circumstances than the annual dinner and the only guest on this occasion was Murray Craig (left), Clerk to the Chamberlain's Office at Guildhall, who entertained the Company most eloquently after dinner.



David Constable, Roy Sully, Mary Foster, Anthony Willenbruch



Maureen Mellor, Peter Donovan, Ian Tough, Mark Dennis

MEMBERS' NEWS



This photograph was taken on Tuesday 18th October 2016 in the gardens of the Priory Church of The Order of St John in Clerkenwell. Left to right are Arts Scholars Adrian Ailes, Alan C. Cook and James Drabble. All three had just been on duty as part of the Priory of England Ceremonial Staff at an investiture. It was a special occasion for Alan as he was also promoted to the grade of Commander within The Order. Also present, as a guest, was Ian Luder as his wife Lin was invested as a Member of The Order.



Arts Scholars were exceptionally well represented among participants and guests at the Annual Inspection of the HAC Light Cavalry in Windsor on October 2nd.



Anna Haughton, Nigel Israel, Brian Haughton

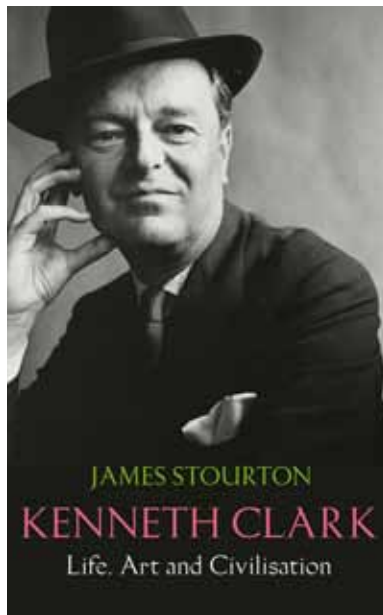


Lady Poppy Cooksey, Marie-Françoise Bryan



Carolyn Stoddart-Scott, Robin Harcourt Williams, Deborah Charles, Paul Viney

The tenth Mithras Lecture focuses on the enigmatic Lord Clark



The stunning Goldsmith's Hall was the venue for our 10th Annual Mithras Lecture which welcomed 160 Arts Scholars and their guests, including Masters and Clerks from various Liveries. Art historian and author James Stourton spoke about his recently published book, *Kenneth Clark: Life, Art and Civilisation*. James was riveting. He spoke in an eloquent and very engaging manner about a complex man and, at times, a contradictory individual.

Clark is perhaps best known for the series, *Civilisation*, which brought him to national attention in 1969 just as television was becoming more popular. In fact, Clark began his 'golden' career upon leaving Trinity College, Oxford and worked in Florence as an assistant to Bernard Berenson, the most influential art critic at the time. This position was followed by Keeper of Fine Arts at the Ashmolean in Oxford.

In 1933 at the age of 30, Clark was appointed director of the National Gallery. During the World War II Clark is credited with overseeing the removal of up to 2000 of the Gallery's treasures to quarries in Wales for safe keeping. He also famously opened the National Gallery early on the day of the FA Cup Final in order to entice football fans to visit the Gallery. The following year he became Surveyor of the King's Pictures. Clark was one of the founders of the Independent Television Authority in 1954 and served as its Chairman until 1957.

James clearly admired the vigour with which Clark lived his life. And he handled some of the seemingly contradictory aspects of Clark's character very well by providing a balanced view of a man who was born into a very wealthy family and yet voted Labour all his life. He was also a man who demonstrated a devotion to his wife throughout his life and yet was known for his affairs and close friendships with many other women.

Our speaker achieved a difficult feat: he managed to paint an extremely vivid portrait of Clark on a personal and professional level while leaving his audience interested to learn more about Clark and his myriad accomplishments. However, James did not reveal that his book has been extremely well received and reviewed very positively in *Country Life*, *The New York Times* and *The Guardian* to name a few publications.

James kindly answered questions from the audience and joined us all afterwards for a drink, before joining members of the Court for dinner.

Laura Knowles-Cutler

How we helped to put a star attraction back in Ironbridge

The Arts Scholars were very pleased to be able to help the Coalport China Museum save the Northumberland Vase for its collection, arguably its most important piece.

In a tradition going back more than 30 years, in June each year the majority of Livery Company masters congregate for a weekend hosted by the Ironbridge Gorge Museums in Shropshire for a most enjoyable opportunity to meet old friends and new. It was clear this year that there was something else afoot. The Coalport China Museum was facing the loss of some of its most prized exhibits, on loan to the Museum but destined for sale at Bonhams. There is a long tradition of support for the Ironbridge Gorge Museums by the Livery Companies and this was clearly a matter of particular interest for the Arts Scholars.

The key piece was the Northumberland Vase, one of the largest pieces of Coalport China ever produced. The vase was made by the Coalport China Company, one of the finest 19th century British porcelain producers, for the 1862 International Exhibition where it was awarded a bronze medal. Subsequently purchased by the Duke of Northumberland and kept at Alnwick for many years, the Vase was acquired at Sotheby's in 1989 for the Pilkington Collection and kept on loan at Coalport until the decision to sell it this year.

The Arts Scholars were able to help by arranging for an independent valuation of the vase for the Ironbridge Gorge Museum Trust before the auction and by arranging for an experienced bidder (Arts Scholars Freeman Felicity Marno of Stockspring Antiques) to attend the auction on the Trust's behalf. With financial backers lead by Arts Council England/V&A, the Art Fund and The Arts Scholars Charity and with other supporters, Felicity was the successful bidder at £17,500 including premium, to return the vase to its recent and its original home, this time on a permanent basis.



The monumental Northumberland Vase

EVENTS

Men behaving badly and other tales from Royal Academy archives



On a winter's day in 1768, architect Sir William Chambers visited King George III. He brought with him a petition signed by 36 artists and architects including himself, all of whom were seeking permission to 'establish a society for promoting the Arts of Design'. His Majesty said "yes" and so the Royal Academy of Arts, the Royal Academy Schools, and what you know today as the Summer Exhibition, were born.

Since then artist members, known as Royal Academicians, have been leaving traces in the archive in the form of letters, diaries and every manner of written evidence. Mark Pomeroy, the Royal Academy's archivist since 1998, gave us a glimpse into the riches of the collection on the evening of September 22nd.

Some of the earliest material in the archive pre-dates the Royal Academy, whose history is not short of dispute and altercation among its illustrious members. Indeed its formation followed a heated leadership dispute at the Incorporated Society of Artists of Great Britain which had been founded in 1760. One of the most impressive documents we saw was the Royal Charter of the Incorporated Society, complete with a portrait of George III at the top.

Curiously the Royal Academy itself, although founded under Royal patronage, does not possess a Royal Charter; the Arts Scholars are therefore in good company.

Relations between the Incorporated Society and the upstart Royal Academy were hostile. As members of the former 'defected' their names – Reynolds, Gainsborough and Zoffany among them – were struck off the membership roll, which was on display.

The heated tempers of the Academicians which are so often a by-product of brilliant creative energy also reveal themselves in the Academy's minute books. The famous black pages of 1803, where two full pages have been carefully blocked out to conceal all trace of what was said at an unusually lively meeting, continue to intrigue scholars keen to know more about the dispute that took place.

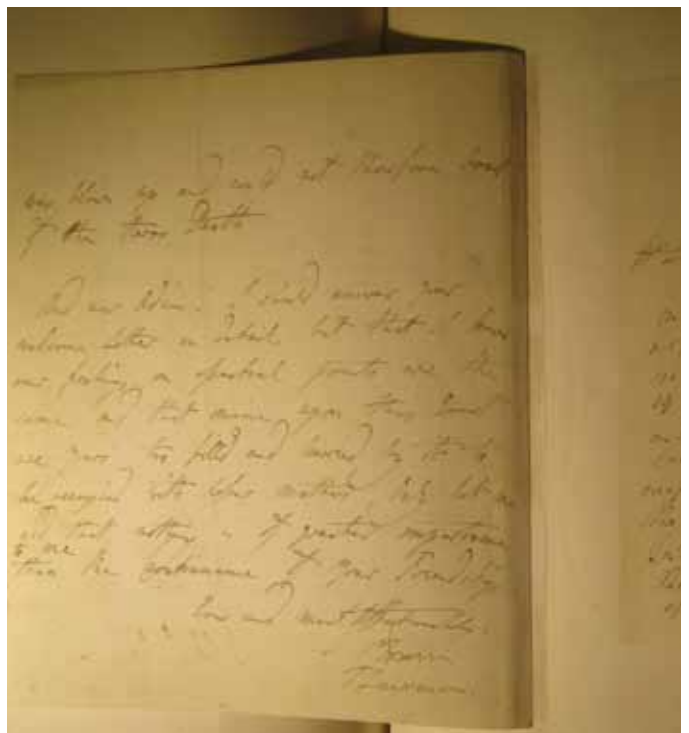
An attendance register may not be the sort of document that readily attracts attention but a single volume from the Royal Academy Schools in 1846 contains the names of the entire pre-Raphaelite brotherhood who were all students at that time. The register also gives the lie to George Frederick Watts' later claim not to have turned up for many classes: he was one of the most punctilious attenders.

Besides housing the records of the Royal Academy the archive holds many sets of papers donated by Academicians which can inform many areas of research. At the moment the Courtauld Institute is analysing some of the papers of Sir Joshua Reynolds, the founding President, which bear smudges of paint from his hands. This will increase our knowledge of 18th century pigments.

The Royal Academy, like the Worshipful Company of Arts Scholars, likes a good dinner. Many of the invoices from those dinners survive, including the one from 1788 when 110 (all men) sat down. Besides getting through at least as many bottles of wine, the diners also knocked up a bill of 30 shillings to replace broken glasses.

We are very grateful to Mark Pomeroy for a fascinating visit.

Roy Sully



Not everything in the RA archive is concerned with the squabbles of our great artists. This letter reports on the Battle of Trafalgar and the Death of Nelson.

EVENTS

From Nero to now: peeling away the layers of Rome's history

Right: the Arts Scholars' touring party gathered in the foyer of the hotel. All agreed that the chance to really get to know other members of the Company and share ideas was as much part of the trip as the opportunity to see so many cultural attractions.



In early October the Arts Scholars ventured forth on their second major overseas visit. This time no visas or fur hats were required, but the glories of Rome in its autumnal warmth proved every bit as challenging and rewarding as the magnificence of icy St Petersburg in February 2015.

Within minutes of arriving at our hotel in the Eternal City we plunged back into the maelstrom of Rome's winding streets, led by our guide for the five days – Anthony Majanlathi. Standing beneath the most enduring of its wonders, the dome of the Pantheon, we had our first experience of the extraordinary breadth and depth of Anthony's knowledge.

As a specialist in the cultural history of Rome from its earliest beginnings to the present, he opened our eyes to the many layers of history which seem to be served up fresh each day like the most succulent lasagne. And speaking of pasta, as a longtime resident of the city, Anthony was also a good guide on the best places to eat.

Next morning we quite literally descended through Rome's past during our visit to the 12th century church of S. Clemente, built on four archaeological layers, with a 5th century Christian church over a late Roman temple of Mithras and, at the lowest level, houses and store rooms from the time of Nero.

From there we climbed the Aventine Hill where the highlight was the 5th century basilica of S. Sabina, with its original wooden doors with

carved panels including the first known depiction of the crucifixion. But here, as in the other early churches across the Hill, it was impossible not to be distracted by the romance of contemporary Rome, as wedding guests strolled in and brides were ushered from vintage Rolls-Royces to be married in these ancient, hallowed places.

With guided tours of the Palazzo Colonna, the Borghese Gallery, the Capitoline Museum, the Sistine Chapel, St Peter's, the Palatine and the Colosseum in the next three days, we experienced Rome from many different angles. We were privileged to have private views of some sumptuous palaces. On the other hand, despite rising at six for early entry, we were jostled with the rest through the Sistine Chapel and into St Peter's. It was a timely reminder that Rome remains what it has been for two millennia: an unrivalled place of pilgrimage for faithful and the culturally curious alike.

This was an intensive tour, but all went smoothly, largely thanks to the shepherding and forward-planning of Deborah Charles and our Clerk. Thanks also to James McDonough of Art Tours for setting up such an interesting visit. And thanks again to Anthony for sharing his erudition.

Who knows which foreign part we will be invited to get our teeth into next, but Transylvania has been rumoured.

Mark Bridge



Based in London, Art Tours Ltd is a market leader in bespoke cultural travel. Our clients range from international museums, clubs and societies to family and friends coming together for the trip of a lifetime. We source only the best guides and partners to provide exceptional experiences and to offer new and thrilling perspectives. Art Tours Ltd was founded in 2008 by art historian James McDonough and now looks after a select group of clients worldwide.

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Progress reports from our two West Dean award students

Each year the Arts Scholars Charitable Trust makes awards to two conservation students from West Dean College. On these two pages, our most recent award-winners report back on the highlights of their year.

Pierced and punched: openwork as a decorative technique

My favourite project this year was the work I carried out on Persian pierced steel. This interest was first piqued whilst I was still at the Wallace Collection working on their oriental arms and armour, and on arriving at West Dean the strong practical element of the course gave me an entirely fresh perspective on my previously academic viewpoint. I was able to put ideas into practice further with the padlock project where I chiselled out the iron scales of the fish-shaped escutcheon.

During the Easter break I returned to the Wallace Collection and began investigating the pierced work in the collection more closely with my newly-informed practical eye. Searching for forensic details such as tool marks enabled me to hypothesise about whether the objects had been produced by sawing or chiselling.

Back at West Dean I compiled a few ideas from my research and set up a series of experiments to see if I could prove them. I made several chisels and used files, saws and gravers in an attempt to recreate or imitate the tool marks found on the historic objects.

Later in the summer term we were lucky enough to be invited to visit Japanese metalwork specialist, Ford Hallam. One of the main areas Ford focused on teaching us was chisel making. This was a true masterclass and by the end of the day I was completely saturated with information.

Ford's expertise with chisels made him the perfect craftsman to ask about the manufacture of pierced steel work and he produced a small test piece. It was fascinating to watch and examine the tool marks.



Francesca Levey

I was able to complete a test piece of my own using saws and chisels but I appreciate now more than ever how much more chiselling practice I need to produce a good finish.

It was wonderful to combine my love of research with my metalworking skills in trying to unravel how objects were made. It has made me appreciate how important it is to look at things from as many angles as possible. When dealing with the craftsmanship, academic study is not enough on its own.

This aspect of interdisciplinary study and the sharing of ideas is something that studying at West Dean has really re-enforced. A strong emphasis on hand skills and practical work informs my academic study as well as my practical learning, for which I am immensely grateful.

I was also charged with the organisation of an international conference on the study of Ottoman, Middle Eastern and Asian arms and armour at the Wallace Collection. I was fortunate enough to be asked to speak at the conference and gave my paper on the pierced work that my West Dean studies had inspired and facilitated.

The conference was more successful than I could have possibly hoped, with speakers from Leeds Royal Armouries, The Royal Collection and the Metropolitan Museum of Art, as well as independent scholars from Harvard University, India, Denmark and Germany.

I am delighted to have been able to play a part in staging this wonderful event and to have put my West Dean education into practice so soon.



A pierced steel amulet with copper underlay

Francesca Levey

Conserving a Gothic chamber clock at the British Museum

During the summer, I spent six weeks interning at the British Museum's horology department to practise and build upon the practical skills and knowledge of conservation I have been developing at West Dean College.

It was a fantastic hands-on experience. I was able to take part in daily duties such as winding the clocks in the public gallery and carrying out conservation work on clocks from the museum's collection.

Working on registered museum objects is a very sensitive operation. The clocks are to be kept in their acquired condition rather than attempting to revert them to their original condition, as this is often based on speculation not fact. Records are kept of any work carried out on the objects since they came into the museum's possession, and any broken or removed parts are documented and stored.

My main project was to restore function to the going-train (the train of wheels which drives the hands) of a 16th century iron Gothic clock without making any permanent changes to the object. This may seem like an impossible task, but I found out it is challenging but not impossible.

The first task was to manually clean the clock to remove old lubrication and the ageing lacquer which had been applied to the iron movement by museum staff in 1986 to prevent corrosion. With modern, purpose-built and monitored display cases this lacquer is no longer needed.

The thick lacquer coating had increased the dimensions of the posted frame and subsequently the slot fixings had expanded. This caused the frame and the encased mechanism to 'wobble', resulting in misalignment, butting and the clock stopping.

Initially the only solution I could see was to bend the pottance up or to file some material off the underside to create clearance, both of which are clearly interventive and non-reversible. After some discussions with departmental conservators, it became clear that the root of the problem was the wobbly frame and by simply stabilising the frame with wedges made from an inert material (in this case Melinex™), interventive work could be avoided and function restored.

This thoughtful approach is an example of how thinking before acting can avoid permanently damaging an historic object. Also the creative problem-solving approach of involving non-traditional materials is something I want to keep in mind while working on horological objects in the future.

The clock is now back on display in the Horology Gallery, actively displaying the action of Gothic technology.

I would like to thank Oliver Cooke, Laura Turner and Paul Buck for hosting, inspiring and helping me develop a more thoughtful approach to conserving mechanical objects, which I will take with me into the forthcoming academic year and onwards into my future career.

Daniela Corda



Above: Daniela Corda



Right: the 16th century iron Gothic clock.

Below: misalignment and butting of elements in the movement prevented the clock running smoothly.

Below right: after analysis, simply stabilising the frame with wedges made from an inert material were sufficient to restore function.



MEMBERS' PUBLICATIONS

Silver spoons find their Boswell in this outstanding display of design and scholarship



Silver Spoons of Britain 1200-1710 by David J. E. Constable, Constables Publishing, 2 vols, 1034 pages, 2200 illus., £395 + p & p. Can be ordered from dc@constablespublishing.com or www.silverspoonsofgreatbritain.com

David Constable has created two beautiful volumes in an age when beautiful books are few and far between. The type is elegantly laid out with luxuriously wide margins that make reading a pleasure, and way above and beyond all this are the illustrations. Every spoon has been photographed from many different angles, displaying not only the beauty but the individual quirks and imperfections of each piece.

The main meat of the book is a complete survey of early English spoons, presented chronologically by type and beginning with the acorn and baluster knops of the first known examples. Finials are the main distinguishing feature throughout the period and the survey moves on through Apostle spoons to human finials, lion sejant spoons, seal tops, Puritan spoons and the trefid spoons of the late 17th and early 18th century.



David Constable at home with his collection

Each spoon is fully described with details of its size, weight and marks, provenance and exhibition history. While the approach is always methodical, the results are not as dry as they may sound for wherever there are human stories relating to the spoons they have been included.

For instance, when dealing with a late 17th century group known as 'Death's Head' spoons David Constable makes a case for these being christening spoons given to members of the Strickland family in Yorkshire. The prominent skull on each spoon is a reference to the Strickland family motto "Live to die, die to live" and his detailed research into the family history is just one instance where the text really comes to life.

Equally interesting from a human interest point of view are the provenances. David Constable has taken great pains to trace the history of previous ownership whenever he can and one of his most interesting introductory chapters sets down all that is known of the major collectors of the past, progressing in alphabetical order from Albert to Winfield, via Benson and Jackson, and now adding one more name to the list – Constable.

A similar ancillary chapter gives biographical details of all the makers mentioned in the text and this can be cross-referenced to an invaluable appendix with photographs of all the goldsmiths' marks in tabular form.

With so much useful information so well presented, it is hard to see how any serious dealer, auctioneer or collector can be without this book.



A guide to the art market as it really is

Art Business Today - 20 Key Topics edited by Jos Hackforth-Jones and Iain Robertson, 224 pages, £20. Lund Humphries in association with Sotheby's Institute of Art

No fewer than three Arts Scholars made major contributions to this accessible and affordable handbook, one of a series on international art business issued by Sotheby's Institute of Art.

Our Master, Tom Christopherson, Professor Jos Hackforth-Jones and Dr David Bellingham have each contributed several essays on the key topics which cover a complex market from all angles, from connoisseurship to due diligence.

The first section of the guide looks at the bigger picture, tackling globalisation, ethics and public funding. Section two examines art market sectors, focussing on photography, design art and other emerging markets.

The art objects themselves are scrutinised in a section that includes authenticity, forgery, theft and conservation among its topics.

With further contributions on art and law, the means of buying and selling and the relationships between dealers and collectors, this will be a valuable reference tool for seasoned professionals and art market beginners alike.

THE CLERK'S COLUMN

Fanning old flames in London and Rome

Legend has it that if you put your hand into the Bocca della Verità (The Mouth of Truth) and have told a lie, it will be bitten off. There's a great scene in the film Roman Holiday where Gregory Peck (my absolute favourite!) mischievously puts his hand into the opening. When he retrieves it, his hand has disappeared. Apparently this part in the film was unscripted and Audrey Hepburn, not realising that he was faking it, screamed when she saw his empty sleeve!

There were queues of Japanese waiting to recreate this scene when we passed by during the Company trip to Rome in October.

The Museum of London put on a wonderful exhibition this year – Fire! Fire! - to commemorate the Great Fire of 1666; I walked around it feeling as though it was the day after and I was crunching on the warm rubble, despairing at the destruction. Amongst the debris were household belongings and I was particularly drawn to a group of metalwork objects that had been melted and burnt beyond recognition; with the power of modern technology, x-rays revealed a padlock, a waffle maker and a bunch of keys.



Every hard-working Clerk deserves a Roman Holiday.

On a very hot day in early September, the Master and I, wearing our robes, staggered around all the Livery Halls taking a bit of refreshment en route and having our photo taken outside each Hall. We were a merry bunch and despite the heat we all survived, ending with a glass of champagne at the Glaziers and raising funds for the Lord Mayor's Appeal. I've been hobbling ever since!

Past Master Christopher Claxton Stevens, Diana Halliwell and I took part in two City events by setting up a stall selling small antique items – many with City associations.

In July there was the City of London Fair in Guildhall Yard (more Livery Companies should take part in this) and on the day of the Sheep Drive

we welcomed a number of buyers and browsers as part of the Wool Fair (again lack of other Livery Companies). They were fun and well attended and we managed to make a bit of profit for the Company.

Each Hallowe'en (or near enough) we female Clerks get invited by Mark Grove to a Witches' Coven lunch. He always puts on a wonderful feast with suitable table decorations and we play our part by dressing up a bit with cobwebs, fake blood and dangling bats! Great fun and, being witches, we did gossip a lot...

I was sorry that we have not been able to advance our plans for a fund-raising dinner in Brighton Pavilion. I went down there recently to meet the caterer and had forgotten what a fab-u-lous (said like Craig Grevell Horwood) building it is. Maybe this is something to consider again in the future, although I know one Warden is dreaming of HMS Victory!

All Arts Scholars are urged to attend one of the City Briefings hosted by the Livery Committee – the next one is on February 8th. Details can be found on [livery.courses@cityoflondon.gov.uk](mailto:courses@cityoflondon.gov.uk). On

January 11th 2017, I am planning to take a group of Freemen to the Chamberlain's Office to apply for the Freedom of the City. I will also arrange a further visit and ask the new Clerk to send out details in due course. One of the prerequisites of becoming a Liveryman of the Company is to have the Freedom of the City.

The Arts Scholars trip to Rome has been well documented in this newsletter, but what nobody else knows was that I sneaked away once or twice and rode around the streets of Rome on the back of "his" Vespa. Look no hands!



NEW FREEMEN

Annie Ali. Design and graphic artist. Collects advertising posters and tobacco stoppers (together with her father Alastair Leslie). Stood in as Mistress Arts Scholar for 2015/6. Liveryman of the Clothworkers' Company.

Jenny Botsford. Former PR consultant. Collects small furniture and silver items.

Maurice Davies. Head of Collections at the Royal Academy.

Julia Hett. Retired professional genealogist (research assistant at the College of Arms). Master of the Scriveners' Company 2016/7.

Alicia Salter. Retired author, art historian and collector. Lectures widely and has published several books.

Simon Wedgwood. Retired Banker. Direct descendant of Josiah Wedgwood. Architectural historian who has fully restored two Spitalfields houses.

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