



# THE ARTS SCHOLAR

Issue No 25 Summer 2017



## Conservation Special

Our new Royal Collection intern...page 3

Our West Dean Award Winners...pages 4 and 5



## THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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

Dr Loyd Grossman CBE, FSA, DPhil  
UPPER WARDEN  
Paul Viney ASFAV  
MIDDLE WARDEN  
Georgina Gough  
RENTER WARDEN  
John Spanner TD Trustee  
DEPUTY MASTER  
Tom Christopherson Trustee

### PAST MASTERS

Alastair Leslie TD  
Alderman Ian Luder  
Nicholas Somers FNAVA, FRSA  
Christopher Claxton Stevens  
Philippa Glanville OBE FSA  
Mark Bridge Trustee  
The late Dr Geoff Egan FSA  
The late Jonathan Horne MBE, OStJ, FSA  
Geoffrey Bond OBE, DL, FSA Trustee  
The Rt Hon. Lord Brooke  
of Sutton Mandeville CH, FSA

### Court of Assistants

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Roderick Caxton-Spencer Chairman Membership  
Committee  
Deborah Charles  
Alan S. Cook Chairman Events Committee  
Mary Foster Hon Treasurer  
Maureen Mellor FSA  
Toby Parker Chairman Education Committee  
Guy Schooling Chairman Charity Committee  
Colin Sewell-Rutter FRSA  
Roy Sully Chairman Finance Committee

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CLERK – Chris Booth

BEADLE – Geoff Fairfax MBE

CHAPLAIN – The Rev Canon Roger Hall MBE

ALMONER – John Hudson MRICS

## NEWS

# How to become a Liveryman of the Arts Scholars

Becoming a Liveryman is, for many, the whole reason for wanting to join a Livery Company, which is why all Freemen of the Company of Arts Scholars are strongly encouraged to progress to the next stage as soon as possible after having been a Freeman of the Arts Scholars for one year.

The first step is to gain your Freedom of the City of London which can be done at any time once you are Freeman of the Company; you do not have to wait the one year. You are eligible for the Freedom of the City of London if you are above the age of eighteen years, are not an undischarged bankrupt and have not been convicted of a criminal offence.

It is a very straightforward process and nothing to be alarmed about. It entails two personal visits to the Guildhall's Chamberlain's Office: firstly, to submit paperwork and then to attend your Freedom Ceremony itself. From time to time, the Clerk arranges group visits to the Chamberlain's Office where your paperwork is submitted; all you need is:

- A photocopy of your Freedom of the Company document. This is the certificate you received at the Arts Scholars' Admissions Ceremony.
- Full birth or adoption certificate (i.e. one showing the names of parents and exact place of birth).
- A woman using her married name should bring her marriage/divorce certificate.
- Applicants using names other than those registered on birth/adoption/marriage certificate should bring an official document showing these changes e.g. change of name deed, passport and driving licence.
- All documents will be returned immediately except the Freedom document photocopy which will be kept in



May 18th - Lord Chris Smith of Finsbury receives his Freedom of the City of London prior to becoming an Honorary Liveryman of The Company of Arts Scholars. He is flanked by The Master and Deputy Master on their last day in post.

the Chamberlain's Court archive.

- The fee is £100 cash or cheque made payable to The Chamberlain of London.

You do not have to join these group visits, you can make your own arrangements to submit paperwork by telephoning 0207 606 3030 (ask for the office of Clerk to the Chamberlain).

Your application then goes to the Court of Aldermen. Assuming they approve your application, you will receive a letter from the Clerk to the Chamberlain's Court inviting you to arrange a mutually convenient date for your Freedom of the City ceremony. You do this by calling the Guildhall on 0207 606 3030. Ceremonies take place each working day between the hours of 10am and 3.30pm. You can invite family and friends to the ceremony; it's a great occasion.

Continued on page 8

# Arts Scholars to sponsor conservation intern at the Royal Collection Trust

The Arts Scholars' Charitable Trust has recently agreed an initial four-year funding programme for a decorative art conservation intern at Royal Collection Trust. The Arts Scholars Trustees have agreed to provide matched funding for the first three years and meet the full cost of the internship in the fourth year.

This commitment is in line with the Trust's aims of supporting education in the decorative arts and building longer term relationships which really will make a difference to young people setting out on a career in the field.

## Managing the Royal Collection

Royal Collection Trust (RCT) is a registered charity responsible for the care and conservation of the works of art in the Royal Collection and ensuring that as much of the collection can be seen by as many members of the public as possible.

Though it is one of the five departments of the Royal Household, RCT receives no public funding. The majority of its income comes from admission charges to Windsor Castle, Buckingham Palace and the Palace of Holyroodhouse, and from associated trading activities. The work of the conservation team ensures that items selected for exhibition in the palaces and other institutions in the UK are in the best possible condition.

The staff at RCT have many years' experience in restoring and conserving one of the finest art collections in the world and it was to pass on this unrivalled practical experience that interns were first taken on.

## The internship programme

The current internship programme has been going for six years and provides future curators and conservators with the skills and experience they require for successful careers. Former interns currently work at a wide range of museums and galleries, including the British Museum, the Natural History Museum, the V&A, the National Trust, the Bodleian Library and the Metropolitan Museum of Art in New York.

There are currently five internships at Royal Collection Trust. It is a nine-month programme usually running from October. All interns start at the same time and learn what it is like to work together in the Royal palaces and to establish professional connections. At present the interns are based at Buckingham Palace, St James's Palace and Windsor Castle.

The 2016 internships were based in the decorative arts, books and manuscripts, paintings, prints and drawings and gilding teams. The curatorial internships involve researching specific items and assisting with their presentation to the public.

The conservation intern will have a specialism, for example gilding, metalwork, ceramics or furniture restoration, and a special project. The 2016-17 gilding intern has restored a set of six carved giltwood chairs originally acquired by George IV.



Sally, a former conservation intern at Royal Collection Trust.

All interns are provided with a mentor and a supervisor who sets the objectives for the internship and assists them when needed. They are also helped to develop general business skills, including project management and communication skills.

The aim is to improve their future employment prospects by giving career advice throughout the internship and this support does not stop once the programme has finished. Mentors will continue to advise once the internship has been completed, and help with future career plans.

There is also a newly-formed Royal Collection Trust Internship alumni network, which will help them to widen their professional network in this sector. The nature of the Royal Collection, with items in regular use as well as on regular display, means the skills that the interns acquire will be transferable in both the commercial world and in the heritage sector.

## The Future of the Internship Programme

Royal Collection Trust's aims for the internships are to:

- Increase the number of internships from five to ten each year
- Place the first interns at the Palace of Holyroodhouse
- Offer internships in other areas such as Learning and Publishing



# WEST DEAN AWARD WINNER

## Balancing the book: conservation decisions for a 17th century binding

Following studies in Art History and Conservation Science at the Tokyo University of the Arts, MITO MATSUMARU fell in love with book conservation and enrolled in the West Dean College Book and Library Materials MA programme. She will graduate in autumn of 2017 and intends to remain in the UK to start her career in book and paper conservation. Her dream is to contribute to “bridging the gap” between complementary aspects of the conservation field, such as science and craft, or Japanese and Western traditions.



One of the most important lessons I learned during my two years of study at West Dean College is that conservation is not just the scripted application of techniques and skills. On the contrary, conservation is first and foremost about making ethical decisions on a case-by-case basis. Each job is a balancing act between often conflicting constraints: are we favouring historical integrity, the aesthetics and visual value of the object, or the usability of the book as a functional object to be opened and read?

I recently had the privilege to treat an object which illustrates this decision process: “An Institution of General History, or The History of the World”, a 17th century volume held at the Chichester Cathedral Library. On first inspection, the book had a severely damaged leather cover and partially detached boards.

A less obvious issue was that the weight of this massive tome (about 10kg), combined with a tight back structure, generated important mechanical stresses when the book was used. Over the years this had caused severe damage to the spine and the textblock... and would continue to do so into the future.

‘Minimal intervention’ guidelines would have led me to limited cleaning and consolidation of the object, preserving its historical integrity and improving its visual aspect. This option however would have put



The book before treatment



The book's spine before and after the process

very strong restrictions on future handling of the book as every opening would cause further damage. The book would lose its purpose as a functional object and become a museum piece.

At the other end of the spectrum one could consider a complete rebinding of the volume to restore it to full functionality, but at the enormous price of historical integrity. After in-depth discussions with experts and the client, it was finally decided to keep the original cover but to convert the book's structure from tight to hollow, to reduce mechanical stress on the spine and textblock.

This technique, called “Honey hollow”, was developed by Andrew Honey, a book conservator at the Bodleian library. The first step is to lift the original spine leather. A Japanese paper cast replicating the shape of the raised band spine is then inserted and attached to the boards. This creates a space between the spine and the text block and reduces mechanical stress. Finally, the original spine leather is re-attached on top of the cast.

This project not only tested my technical skills but presented me with a clear case of the need to assess and balance multiple constraints in ethical conservation decision making. One of the great benefits of the West Dean conservation programme is that students are exposed to, and entrusted with, complex conservation projects with external clients.



The Honey hollow process



The casts and supports



After treatment

# WEST DEAN AWARD WINNER

## New Dancers: replicating missing areas of a Bow Factory bone china figure group

The New Dancers Bow Factory figure group was produced in 1765. The dancing figures are surrounded by floral bogage and vibrantly decorated with overglaze enamel decoration and gilding. When the group came in for conservation treatment, it was evident that the piece had undergone multiple restorations. Deteriorated adhesive, metal dowels and over-painting

covered every surface of the object. After a comprehensive assessment of the figure group and the formation of a treatment proposal, a dismantling process was undertaken to remove the former unstable repairs. Many methods of removing the repairs were trialled and solubility testing performed to soften the variety of adhesives holding the shards together. After a long treatment process, the shards were dismantled using a combination of solvent treatments before careful cleaning with cotton wool swabs.

During the removal of a deteriorated filler material, two small breaks were found in the central branch of the bogage – evidence of an original candle sconce, now lost. After this discovery, research in art historical literature and museum collections into the form and support of the missing sconce was conducted. I also contacted antique dealers to enquire about similar objects. Errol Manners, of E & H Manners Ceramics and Works of Art, was extremely helpful and showed me a similar pair of Bow Factory figure groups with candle sconces. His help allowed me to take many photographs of this candle sconce, which I used to create a 3D model using computer software.



Areas modelled with bulked epoxy resin



Before conservation



The group after dismantling and cleaning

and small fingers. These areas were modelled by hand and cast in moulds with an epoxy putty, formed of Fynebond epoxy resin, French chalk and titanium white dry pigment. This bulked material could be applied to missing areas and shaped with a dampened tool.

The manual replication of the large number of missing areas was an informative experience, allowing me to appreciate the three-dimensional form of the object and experiment with materials to create similar forms to the original material. The 3D model was used to replicate the candle sconce in a digital format, using a 3D printer to form the candle sconce in nylon resin. Although the model required further refinement after initial printing, this process demonstrated how practical skills can be combined with digital technology to emulate the original function and aesthetic value of an object.

The New Dancers figure group has been a fascinating object to investigate and conserve. Through applying a new approach to the Bow New Dancers, I am developing both decision-making and practical skills to meet the unique needs of individual objects. The conservation projects I have completed during my Postgraduate Diploma at West Dean College have enabled me to build an adaptable skillset I can apply in my future career as a professional ceramics conservator.

During her Postgraduate Diploma in the Conservation of Ceramics and Related Materials at West Dean College, SOPHIE CROFT has undertaken conservation projects on a range of ceramic and glass objects. In addition to practical exercises, she had study trips and a six-week work experience placement at the Royal Collection.

One project has been particularly fascinating and has required historical, material and scientific research to renew the aesthetic values of the object, an 18th century bone china figure group.



The cleaned and dismantled figure group was prepared for bonding with a strong and reversible adhesive, Paraloid B-72, which would inhibit staining on the porous bone china ceramic body. After bonding the small fragments to the figure group, the next stage of the conservation treatment was to replicate missing areas of the bogage, petals, leaves



Above: an original candle sconce from a Bow figure group. Courtesy E & H Manners.

Below: a 3D model created on computer software by compiling numerous figures of a candle sconce.







# THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

## What the best-dressed Arts Scholar is wearing

We have a range of insignia and accessories for members. There are ties and bow ties for Freemen and Liverymen, a brooch for ladies, and cufflinks for all members. Please note that the ladies' brooch is the equivalent of the tie for men, identifying them as Arts Scholars and should be worn only by members of the Company. All members may wear the Freemen's tie, only Liverymen may wear the Livery tie. Court Assistants and Committee members may now wear the new Mithras tie.

### Ladies' Brooch



The ladies' brooch is made by Toye, Kenning & Spencer. Based on the Mistress's jewel, it has been designed to complement almost any outfit. The central motif features the Horne Cup with its dragon picked out in beautiful detail. Boxed and gold-plated, it is attached with a single clutch pin.

### Lapel Pin



Our much-admired Mithras lapel pins, created by renowned London silversmith Lexi Dick, remain an important part of our identity. Silver for freemen and silver-gilt for Liverymen.

### Ties



Left: Freemen's tie. Right: Livery tie.



The bow ties

### Cufflinks



The cufflinks by Benson & Clegg have high quality gold-plated chain links and mounts. The cup and spears motif is set in translucent enamel on a red ground. Each pair is sent in a presentation box. These may be worn by all members – ladies and gentlemen!



Please send me:

- Freeman's tie(s) @ £25 each (+£3 p&p)
- Freeman's bow tie(s) @ £23 each (+£3 p&p)
- Livery tie(s) @ £28 each (+£3 p&p)
- Livery bow tie(s) @ £24 each (+£3 p&p)
- Committee and Court tie(s) @ £25 each (+£3 p&p)
- Lady's brooch(es) @ £24 each (+£4 p&p)
- Pair(s) of cufflinks @ £45 each (+£4 p&p)
- Freeman's Mithras pin(s) (silver) @ £60 each (+£4 p&p)
- Liverymen's Mithras pin(s) (gold-plated) @ £85 each (+£4 p&p)

I enclose my cheque for £ ..... payable to Company of Arts Scholars

Name.....

Address:.....

Please send to: Deborah Black, 132 Rydens Road, Walton-on-Thames,  
Surrey KT12 3DU. email: aldertonhouse1@btinternet.com

### New Court and Committee Tie



Court Assistants and members of committees can wear this tie emblazoned with heads of Mithras on a black ground.



# EVENTS



The newly-installed Master and Mistress – Loyd Grossman and Melissa Knatchbull

## The Master's Installation at Vintners' Hall

The installation of Loyd Grossman CBE PhD FSA as Master Arts Scholar was held at Vintners' Hall on Thursday May 18th. Following a Court meeting, Liverymen of the Company assembled in the Vintners' Court Room to witness the 'changing of the guard', with the installation of the new Master.

Tom Christopherson becomes Deputy Master, Paul Viney Upper Warden, Georgina Gough Middle Warden and John Spanner was robed as the new Renter Warden. Alan S. Cook and Guy Schooling become Under Warden and Senior Assistant respectively.

After the dinner that followed, the stirrup cup was very kindly sponsored by Gorrings's Antiques and Art Auctions through Arts Scholar Philip Taylor.



Katie Christopherson, Peter Marno and Felicity Marno

## How to become a Liveryman

Continued from page 2

Once you have gained your Freedom of the City, the Clerk will be informed by the Chamberlain's Office. He will inform you and you should then apply in writing for consideration for Livery status. There are no interviews and no need to find someone to propose or second you. Simply write to the Clerk and express your interest in progressing to full Livery status within the Company.

In order to be accepted as a Liveryman, you need to have made regular annual contributions to the Company's Charitable Trust, be able to demonstrate your commitment to the activities of the Company (such as attending some of the great events, and/or joining a committee, and/or helping to organise and or run an event) and, of course, ensuring your Quaterage is paid up to date!

So what are the advantages of becoming a Liveryman?

Firstly, you are regarded as a full member of the Company. Only Liverymen can go on to join the Court and progress to becoming a Warden and Master.

Secondly, you are entitled to apply to attend events with limited places that are only open to Liverymen. Thirdly, you can take a bigger part in the activities of the City of London which includes voting for the Lord Mayor and Sheriff each year.

Most importantly, though, is that you become a full part player in the great tradition of the City of London.



Ian Kelly, Sonya Zuckerman and Michael Zuckerman



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# EVENTS

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## The Master's Installation: May 18th



Geoffrey Bond, Tom Christopherson, Vice Admiral Tony Johnstone-Burt, Reverend Simon Stokes



David Needham, Elizabeth Mellows, Evelyn Needham, James Drabble



Roy Sully, Andrew Thompson, Toby Parker



Alastair Leslie and David Wickham



Jim Moyes and Rebecca Poulet



Paul Viney, Deborah Charles, Sally Viney



Wynyard Wilkinson, Shirley Day



Mark Bridge, Jessica Hindle and Jonathan Hindle

# EVENTS



A distant prospect of Kenwood House.

## Insights into Kenwood and Lauderdale

**O**n a perfect sunny day, a select group of Arts Scholars ventured to the other side, north of the river to the delightful area of Hampstead and Highgate. Greeted by fellow Arts Scholar and Friend of Kenwood, Peter Barber, we commenced with a tour of the grounds of Kenwood House, before visiting the house.

The original Kenwood House (demolished in 1696) was built in 1616 by the King's printer John Bill, probably from the profits of printing the 1st Authorised Version of the Bible. In 1696 it was replaced by a smaller house, which is still at the core of the house today.

By 1754, the site had been purchased by William Murray, 1st Earl of Mansfield, later Lord Chief Justice, who 10 years later commissioned James and Robert Adam to transform the house, adding a grand library and processional route from the main entrance. It was further extended in the 1790s by the next owner, William's nephew, to include the two wings, and an adjacent kitchen block.

Aside from the commanding views of London, delights of interior design await, with classical Adam plaster work, recently restored to the original colour schemes of blue, turquoise, green and pink. In true Adam style, white classical columns and pastel coloured friezes which include the lion, as the emblem of the Mansfield family, are all illuminated by the large sash windows and pier glasses.



Lauderdale House.



A Kenwood interior.

Kenwood remained in the Murray family until 1925, despite being let to tenants from 1906. In 1925 the house and parklands were saved by Edward Cecil Guinness, 1st Earl of Iveagh, whose bequest preserved the house for the nation.

He also donated 63 paintings by great masters, from Turner, Gainsborough, Rembrandt, Vermeer, Lawrence and Romney (including no fewer than three paintings of Emma Hart with whom Romney was obsessed) to a fascinating depiction of old London Bridge by Claude de Jongh.

Following a period in the hands of the London County Council, it has been administered since 1986 by English Heritage.

After lunch in the adjacent Brew House garden, we ventured down the road to Lauderdale House, Highgate.

Although very humble in appearance, the story behind the façade is, literally, fascinating. Within the modernised rooms are exposed Tudor timbers, fireplaces and even a unique survival of a built-in 17th century buffet (bizarrely known as Nell Gwynne's bath).

As the house's name indicates, it was inherited in 1645 by John Maitland, Earl of Lauderdale (2nd husband of Elizabeth Dysart of Ham House).

It was originally built in 1582 for Sir Richard Martin, three times Lord Mayor of London, Master of the Mint and an investor in Sir Francis Drake's voyages. It remained a private residence until 1889, when Sir Sidney Waterlow (another Lord Mayor of London) gave the house to the London County Council.

It hides its Tudor origins from the exterior. Now revealed in part, they have been preserved within, by sensitive restoration, while adapting the property, so that it can be used by the local community.

Surrounded by restored Elizabethan gardens, and set within the extensive grounds of Waterlow Park, the house truly belies its age and convoluted history. It has survived fires and threats of demolition thanks to the efforts of firstly William Morris, and subsequently in the 1970s, the determined campaigning of locals, and aided most recently, by grants from the Heritage Lottery Fund, and Camden Council, its legal owner.

Deborah Charles



# EVENTS



## Common Hall

This year's Common Hall was held at The Charterhouse on July 5th. It was followed by a drinks reception in the garden and then dinner. There were also two fascinating tours of this historic building, guided by one of the brothers: one for guests while Common Hall was going on, and one for members.

Common Hall is an important part of the Company's calendar, when all Arts Scholars have an opportunity to meet each other, hear about the Company's activities and plans, and put questions to the Chairmen of each of the Company's committees: Charity, Education, Events, Finance, Membership and Regalia, about their work for the Company through the year. An annual report from each Chairman was circulated to all Arts Scholars prior to Common Hall aimed at giving members the opportunity to submit any questions on the Company's work.

## Eva Weininger lecture

The Eva Weininger Spring Lecture was held at the Museum of the Order of St John on April 19th.

Keeping with tradition, the speaker was one of our own from within the Company in the shape of Dr Michael Lewis FSA MClfA, Head of Portable Antiquities & Treasure at The British Museum. However, he brought along with him the Arts Scholars' Geoff Egan Intern at the Museum of London, Stuart Wyatt.

Both spoke most eloquently on 'Recording the Past – The Work of the Portable Antiquities Scheme', with a focus on London.

Inter alia, Michael covered treasure finds within England, and the laws pertaining to such finds. Stuart concentrated on his main line of work, speaking enthusiastically about various finds on the banks of the Thames.

Forty Arts Scholars and their guests attended, and all agreed it was an excellent evening.

More on the Portable Antiquities Scheme can be found at <https://finds.org.uk/>, with the Official Government page on finding treasure at [www.gov.uk/treasure](http://www.gov.uk/treasure)



Stuart Wyatt



Michael Lewis

## Our City Dippers

Arts Scholars Isabella Corble, John Andrew and Mary Foster together with Judy Israel, wife of liveryman Nigel Israel, swam the 5km City Dip challenge for the Lord Mayor's Appeal in early June. The challenge takes place each year at the Golden Lane Swimming Pool, part of the Barbican complex. The aim was to raise money for the various musical charities which the Lord Mayor is supporting this year.

The team was joined in the pool by the Lady Mayoress's own team, which was organised by past Lady Mayoress Gilly Yarrow. After a busy hour swimming our distance we were thanked personally by the Lady Mayoress. Thus encouraged, by kind invitation of Liveryman and Chair of the Finance Committee, Roy Sully and his wife Shirley, we repaired to his flat in the nearby Barbican where a most convivial small party followed.

We have also raised nearly £900 for the appeal.

We plan to swim again next year, and would encourage anyone else who might be interested to get in touch with Mary Foster, or other team members to register your interest.

Swimmers can swim any distance they choose, for example this year the distances swum were between 1k and 2k, but shorter or longer distances can be accommodated.

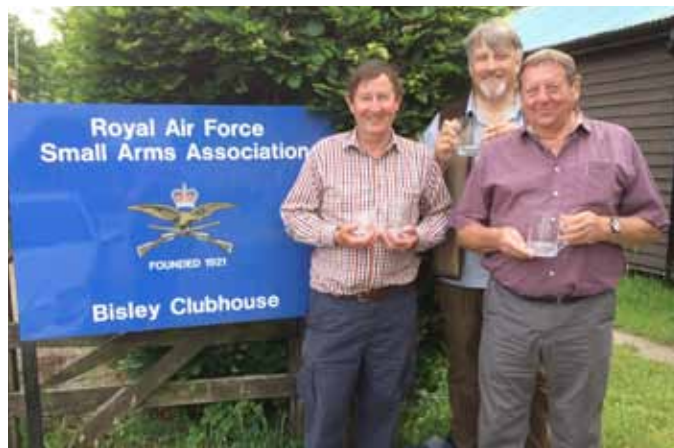


Isabella Corble, Judy Israel and Mary Foster

## The firing line

The Arts Scholars team gave a creditable performance at the Inter-Livery Rifle Shooting day at Bisley on June 2. Organised by the Bakers' Company and hosted by the RAF Small Arms Association, it was a most enjoyable day with 15 teams of three taking part.

The Arts Scholars came fourth overall and excelled in the Sniper Rifle competition, taking the team prize and Mark Bridge the individual award.



Arts Scholars riflemen: Mark Bridge, Andrew Thompson and Alan S. Cook

# THE CLERK'S COLUMN

## We have plenty to look forward to



The Company of Arts Scholars continues to grow slowly but surely. Over 2016/7, we gained in the region of 20 new members and, at the latest count, the Company had 124 Liverymen and 172 Freemen.

This figure includes 5 Honorary Freemen and 2 soon to be clothed Honorary Liverymen – the Rt Revd and Rt Hon Richard Chartres and Lord Chris Smith of Finsbury. We have just progressed 4

new Liverymen, who await their official 'clothing in the Livery' at the Admissions Ceremony on November 22nd – they are Dr Patricia Hardy, Jim Moyes, Major John Turquand TD and Suzanne Marriott. We have one new Freeman – Charles Hanson, an auctioneer, and 6 potential Freemen have recently been approved by the Court.

Since the last newsletter, we have held the Installation Ceremony and Dinner at Vintners' Hall, with 84 attending the Dinner, and Common Hall at The Charterhouse. 45 Arts Scholars attended Common Hall and 53 members and guests sat down for a most enjoyable dinner.

There have been a number of events for members, with a very enjoyable day visit to Kenwood and Lauderdale House on 24th May, kindly led by Arts Scholar Peter Barber, and an evening visit to the Art Workers' Guild in Bloomsbury on June 1st arranged by Past Master Christopher Claxton Stevens; this visit attracted 24 (26 if you include the two French ladies who latched onto the tour!) and was a great success.



Only a handful of Arts Scholars' Liverymen attended the Election of Sheriffs at Common Hall on Monday June 26th, although it was your Clerk's first experience of this grand event, which I was fortunate to

witness from the Minstrels' Gallery.

The Lord Mayor's Election is on Friday September 29th for those Liverymen who wish to attend – please note, however, that you must have an Admission Pass, which I hold.

The other forthcoming events to which you can look forward are the Mithras Lecture on October 12th at Skinners' Hall, where Dame Rosalind Savill will be talking about Sèvres porcelain, and for Liverymen, the Company's second Livery Dinner at Tallow Chandlers' Hall on Monday October 30th.

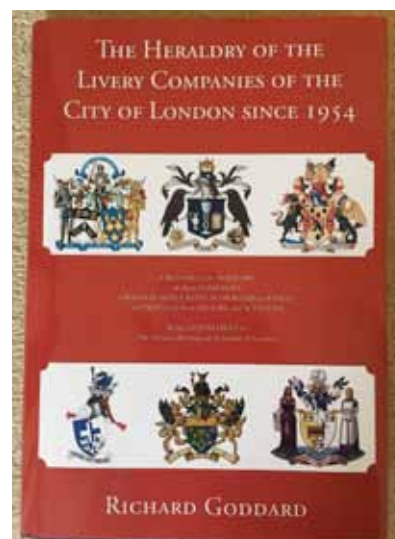
I have recently procured a database created specifically for The Company of Arts Scholars by Data Ace Ltd, an IT firm specialising in designing databases. The database stores members' details (name, address, email, membership (Livery/Freedom), joining date, expressed interest in becoming Liverymen, Freedom of the City of London, position (Master etc), status, honorary membership, etc).

If this database works perfectly from inception, it will be the first time in IT history that this has happened, so I would ask members to have patience with the odd hiccup that might occur until we get the system fully bedded in.

The other caveat is the limitations on use of the database that potentially might be imposed by the General Data Protection Regulations which become law in May 2018; I have yet to investigate this fully, but will communicate my findings either in a later newsletter or in one of the Clerk's Updates.

The Company has recently acquired a copy of *The Heraldry of Livery Companies ... since 1954* written by Richard Goddard, in which the Company and its history to date appear (pages 15-17).

The Deputy Master and Clerk attended the official book launch, at which the crowd enjoying the excellent wine and canapés were predominantly Arts Scholars.



Finally, Freemen will hopefully have seen the article earlier in the newsletter on the simple process of progressing to the Livery. If you have not read this article, please may I encourage you to do so.

Chris Booth, Clerk