



# THE COMPANY OF ARTS SCHOLARS

Summer 2013

## FOUNDER MEMBERS

The Rt Hon Lord Brooke

Jonathan Horne

Geoffrey Bond

Mark Bridge

Robert Brooks

Robert Butler

Dermot Chichester

Mark Dalrymple

Anthony du Boulay

Michael German

Philippa Glanville

Anna Haughton

Brian Haughton

John Hudson

Valerie Kaufmann

Stephan Ludwig

Nicholas Shaw

Michael Shortall

Kevin Smith

Nicholas Somers

Kim Tassel

Eleanor Thompson

Clemens Vanderven



Making the mould for the Arts Scholars' very own head of Mithras.  
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Issue No 17 **WOOLLEY & WALLIS**  
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## THE COMPANY OF ARTS SCHOLARS

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

MASTER

**Nicholas Somers FNAVA, FRSA**

UPPER WARDEN

**Alderman Ian Luder**

MIDDLE WARDEN

**Alastair Leslie TD**

RENTER WARDEN

**Tom Christopherson**

DEPUTY MASTER

**Christopher Claxton Stevens**

PAST MASTERS

**Philippa Glanville FSA**

**Mark Bridge**

**The late Dr Geoff Egan FSA**

**The late Jonathan Horne MBE, OSTJ, FSA**

**Geoffrey Bond OBE, DL, FSA**

**The Rt Hon. Lord Brooke**

**of Sutton Mandeville CH, FSA**

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

Chaplain, H.M. Tower of London



## NEWS

### Our regalia is under review

A sub-committee has been formed to review the Company's regalia in anticipation of our attaining Livery status in 2014.

First priority will be a new Master's badge incorporating the coat of arms. Robes, a beadle's staff and mace are also on the agenda. In fact, we will be reviewing the whole range of our possible future needs, from cufflinks to a ladies' jewel, to ensure a holistic approach.

We will then be in a position to add to our finery as and when funds allow. If any members have a mind to accelerate the process by sponsoring individual items, their donations will, of course, be most gratefully accepted.



Valerie Kaufmann preparing the mould for our Mithras head prior to joining the two halves.

### Mithras reborn in replica

VERY early in our Company's history it was suggested that the head of Mithras, which we had adopted as our emblem, should feature at our annual dinners.

The original head was from a Roman Temple of Mithras in the City and it now has pride of place in the Museum of London, having caused a sensation when it was discovered during excavations in the 1950s.

Borrowing this treasure was out of the question but the tradition of Mithras' presence was established and maintained by the kind loan of a plaster cast of the head from the museum each year.

It has long been the Company's ambition to have its own cast of the head and this has now become a reality thanks to painstaking work by Valerie Kaufmann of Plowden & Smith. By kind permission of the Museum a copy of their plaster cast has now been taken for our use.



The Arts Scholars' shooting team again performed creditably as guests at the Gunmakers' annual Rifle Day at Bisley. The team finished first equal overall, while Derek Stimpson and Alan Cook both won individual medals.

### Revisit the website

ALAN Cook has taken over the administration of the Company website ([www.artsscholars.org](http://www.artsscholars.org)) which is now being updated more regularly. New features included a much-improved events page with photos from recent visits and a full calendar of forthcoming attractions.

The members' area is a useful resource with contact details for all members. Get in touch with the Clerk if you have misplaced the password to gain access to this part of the site.



**Left:** London will once again be the focus for this year's annual Mithras lecture on October 22, when Jonathan Meyer explores the history and legacy of the Great Exhibitions from 1851 to 1900.

# We want to make a real difference to people's lives

**I**n the run up to my May installation, the thought of becoming Master of our beloved Company filled me with trepidation, particularly as I was taking over the reins from our immediate Past Master, Christopher Claxton Stevens who was such a wonderful ambassador for our Company. I am delighted I can still call on Christopher's wise advice in his new role of Deputy Master.

This will be a very exciting year for our Company as we work towards applying to the Court of Aldermen to become a Livery Company. On the behalf of all members I would like to thank all those on the Court for the tremendous effort they are making to achieve our late Past Master Jonathan Horne's dream of becoming a full Livery Company.

As I mentioned in my installation speech, if our application is to be successful, it is paramount that the Company of Arts Scholars is seen to be supporting and taking an active role in the City.

Therefore I have set myself three goals. The first is to raise awareness of our Company within the City. I will be doing this by attending City functions so that I can meet and talk with as many Masters and members of other Companies as possible.

My second aim is to encourage our Company to support the charitable aims of the incumbent Lord Mayor, Alderman Roger Gifford and his successors.

My third is to start a longterm fund-raising exercise for our Charity Fund. I hope that in 15 to 20 years, we can build the fund up to a sum of at least £2 million.

We want to be known as a Company that cares about our great City and one that makes a difference to people's lives. We want to help getting Art History education into our schools, we want to provide bursaries and scholarship. But realistically, we can only do this by spending the interest from our funds.

At the present low interest rates we are limited in what we can give away, so if we are to make that difference there is really only one way forward and that is to increase our funds!

## An arresting experience

You may all recall that just before I became Master I emailed you all to inform you that in a moment of madness I agreed to participate in the Lord Mayor's 'Jailed & Bailed' appeal for the British Red Cross, I had to raise a minimum of £1000, otherwise I would be locked up in the Tower of London and fed gruel and water!. I pleaded with you all to send me bail money to keep me out of the clutches of the law.

I can now tell you how it went.

I received a summons from Sheriff Nigel Pullman to appear at Mansion House at 10.30am on the morning of Wednesday 29th May and duly attended, together with 21 other Livery Company Masters.

We were all immediately issued with an arrest warrant on the grounds that "the said individuals have been up to a number of despicable acts unbecoming of persons of their standing".

One by one, each Master was called forward in front of Sheriff Nigel



Now out on bail: our very own Master criminal turned fund-raiser.

Pullman and two police officers to hear our particular charges read out, much to the merriment of the other Masters.

I was informed that I was a "slippery character" and that "following formal recognition as a Company without Livery, I hear that you are now hungry for livery status and will do whatever it takes to achieve this! There has been talk of bribery and buttering up other Livery Masters in the hope that ingratiating yourself might improve your chances!"

Of course I pleaded guilty to this charge and was duly arrested.

We were then escorted to a 1950s charabanc and the awaiting paparazzi! We were off to the Tower.

We were taken straight to the Regimental Headquarters of the Royal Regiment of Fusiliers, where we were to be incarcerated for the next three hours. Hundreds of tourists lined our route, happily snapping away and asking each other who were these strange-looking people in highly coloured robes! One was overheard to ask, "Are they all for the chop?"

Once inside we were fingerprinted and had individual 'mug-shots' taken. "Have you raised the necessary £1000?" asked my interrogator. I replied: "I have that and more! Thanks to the generosity of the members of the Company of Arts Scholars, I am able to pass you £2445". They replied 'What a wonderful Company the Arts Scholars are – you are once again a free man, go and get your grog!'

I am delighted to report the grog turned out to be good old Bollinger which we drank with relish from silver goblets. The lunch wasn't bad either!

A grand total of £40,550 was handed over on the day to the British Red Cross, a record for this event and I was very proud to learn that our Company had come seventh out of 22 in the money-giving order. The Spectacle Makers raised the most with just over £5300 and the lowest sum handed over was £1000. So the Company of Arts Scholars can feel extremely proud of itself and I send a big thank-you to everyone who so kindly contributed.

**Nicholas Somers, Master**

# Identifying Carausius coins from the Cotton Collection

From the 16th century onwards, books increasingly used coin engravings to illustrate the history of Roman Emperors. The earliest printed numismatic books established an unfortunate tradition of depicting coins in an imagined state of perfection. Engravers strove to “airbrush out” any imperfections and often indulged in fantasy portraits which bore little resemblance to the original coin. This tradition, which was more about illustrating faces from history than making accurate records of coins, continued into the 18th century.

Much more valuable to the numismatist than the printed engravings are rare survivals of manuscripts with sketches of how the coins actually appear, “warts and all”. One such important survival is the manuscript collection of Maurice Johnson from the mid 18th century.

A London lawyer, Johnson was a founder member of the Spalding Gentleman’s Society whose members included illustrious antiquaries of the time. The revival of the Society of Antiquaries in 1717 was also largely due to his efforts. A major obsession for Johnson was recording the coins of Carausius, a military usurper who ruled Britain as a secessionist Empire for seven years from AD 286 to AD 293. A 100-page manuscript dedicated to this period of history survives with the Society.

There are sketches by Johnson of some 20 coins scattered throughout the manuscript. Johnson was fastidious in his record-keeping. Next to many coin sketches, in minute lettering, is a reference to the collection from which the coin came. A name which appears more than once in this context is that of Robert Cotton. This refers to Sir Robert Bruce Cotton (1571-1631) who built up an extraordinary collection of coins, books and manuscripts. The Cotton library collections were inherited and to some extent augmented by his son, Thomas and then by his grandson Sir John Cotton. As had originally been intended by Sir Robert, these collections were ultimately left to the nation in the 18th century by his grandson. The Cotton library manuscripts now represent key treasures of the British Library. The core of the coin collection passed to the newly established British Museum in 1753.

On page 82 of the Johnson manuscript are two sketches of the reverses of Carausius coins. They are both labelled “AE Carausii Numisma Biblio Cotton ” i.e. brass coin of Carausius in the Cotton library collection. The first coin sketch depicts Neptune standing left holding a trident. Much of the inscription is missing and Johnson guessed that it



A detail from Maurice Johnson’s manuscript showing his carefully drawn coins of Carausius.



Carausius as depicted on a coin from the author’s collection.

read INDVLGENTIA NEPTVNI whereas the current thinking is that it read LEG XXX VLPPIA VI. The coin has been cut in a distinctive irregular shape. The British Museum has a coin which corresponds exactly with the sketch (registration number R.3531); R numbering of coins in the collection often signifies that historic acquisition details no longer exist.

The second coin sketch depicts a radiate figure of Sol running left holding a whip. The coin was badly cut when produced and so the first part of the inscription on the left side is missing, as is the forearm and lower leg of the figure of Sol. The remaining inscription reads NS AVG which Johnson correctly noted below the sketch originally read ORIENS AVG. Another coin the British Museum, registration number R.3523, directly corresponds with this sketch.

In both cases the irregular shape of the coins are such exact matches that it is conclusive identification that the British Museum coins are those which Johnson sketched in faithful detail and identified as coins which originally formed part of the Cotton Library Collection. The coins are thus restored with a very distinguished pedigree.

This article is part of an ongoing research project to produce the updated volume of the Roman Imperial Coinage for coins of Carausius and Allectus being written by Sam Moorhead (National Finds Adviser for Iron Age and Roman Coins in the Dept of Portable Antiquities and Treasure at the British Museum). This major project is already throwing much more light on this complex and extraordinary range of coinage as well as producing better data on the history of coin ownership.

**Graham Barker**

Note: this is a condensed version of an article which first appeared in the British Museum Magazine in April 2013 and is reprinted by kind permission of the Editor, Mira Hudson.



# EVENTS

## FORTHCOMING EVENTS

Wed September 4 <sup>th</sup>	Finance Committee
Wed September 4 <sup>th</sup>	Charity Committee
Tue September 10 <sup>th</sup>	Events Committee
Wed September 11 <sup>th</sup>	Membership Committee
Wed September 18 <sup>th</sup>	Court Meeting
Thu September 19 <sup>th</sup>	Tour of Buckingham Palace and Gardens
Wed October 16 <sup>th</sup>	Livery Status Committee
Tue October 22 <sup>nd</sup>	7 <sup>th</sup> Mithras Lecture – The Great Exhibitions 1851 – 1900, by The Rev. Jonathan Meyer MA FRICS
Fri November 8 <sup>th</sup>	Tour of the Bank of England and its museum
Sat November 9 <sup>th</sup>	The Lord Mayor's Show
Tue November 12 <sup>th</sup>	Events Committee
Wed November 13 <sup>th</sup>	Finance Committee
Wed November 13 <sup>th</sup>	Charity Committee
Thu November 14 <sup>th</sup>	The Cheapside Hoard – view of collection with Hazel Forsyth, exhibition curator at the Museum of London
Thu November 21 <sup>st</sup>	Admissions Ceremony and Supper
Wed November 27 <sup>th</sup>	Court meeting
Sun December 1 <sup>st</sup>	Advent Service at St Peter ad Vincula
Wed December 4 <sup>th</sup>	Livery Status Committee
Tue December 17 <sup>th</sup>	Carol Service at St Paul's Cathedral
Wed January 8 <sup>th</sup>	Membership Committee
Tue January 14 <sup>th</sup>	Events Committee
Tue January 28 <sup>th</sup>	9 <sup>th</sup> Annual Dinner at Plaisters' Hall
Wed February 12 <sup>th</sup>	Finance Committee
Wed February 12 <sup>th</sup>	Charity Committee
Thu February 20 <sup>th</sup>	Tour of St Pancras Hotel and Station
Wed March 5 <sup>th</sup>	Election Court and Court Dinner
Tue March 11 <sup>th</sup>	Events Committee
Wed March 12 <sup>th</sup>	Luncheon at Butchers' Hall
Fri March 21 <sup>st</sup>	Event at the BADA Fair
Fri April 4 <sup>th</sup>	United Guilds Service at St Paul's Cathedral
Wed April 9 <sup>th</sup>	Membership Committee
Thu April 10 <sup>th</sup>	Spring Lecture: "'Chyna' in London: English Collectors of Oriental Objects before 1614" by Susan Bracken FSA, at Bonhams, New Bond Street
Wed April 16 <sup>th</sup>	Finance Committee
Wed April 16 <sup>th</sup>	Charity Committee
Wed May 14 <sup>th</sup>	Court meeting
Wed May 14 <sup>th</sup>	Installation of Master and Wardens

### Colour coding:

Company Events

Committee meetings

Court meetings

City Events

## The Fakes Progress – Silver Guilt?

ONE can read endless books on a subject and, of course, glean a great deal but it is not until one handles objects that the learning curve starts in earnest.

So it was with Alastair Dickenson's mind-expanding lecture on fake silver at Sotheby's Institute on April 18. Here we had a crash course on identifying fake silver marks, introduced to objects that had been altered from one use to another, such as by adding a spout and a handle to a beaker, and even tutored in detecting those items which specifically avoided or dodged the duty payment required by Goldsmiths' Hall.

I think most people would accept that a fork is a fork, but when it is pointed out to you that it had started life as a spoon, then you start to examine the cutlery more carefully.

As one would expect, given Alastair's long experience of appearances on television, he delivered his message with enthusiasm, charm and wit and we look forward to more talks from Company members in the future.

Next year, Susan Bracken will be discussing 17th century collectors of oriental objects and before that, this year's 7th Mithras lecture on the Great Exhibitions of 1851 to 1900 will be delivered on October 22 by The Rev. Jonathan Meyer, whom many of you will know from his days at Sotheby's and beyond.

## Dutch art and luncheon with the Lady Mayoress

I am delighted to report that my first function as Master was attending the special lecture and luncheon on May 28 at Mansion House, hosted by the Lady Mayoress, Clare Gifford, for 34 members of the Company of Arts Scholars.

In the magnificent setting of the 'Egyptian' Hall, we listened to Dr Michael Hall talk about the unique collection of 17th century Dutch paintings which were bequeathed to the City of London in 1987 by Lord Harold Samuel. Dr Hall is the author of the new guidebook to the Harold Samuel Collection and each guest was presented with a copy.

During the reception that followed we were allowed to wander through the State rooms to view the pictures before being lead up to luncheon in the top floor ballroom which is decorated with wonderful plaster work.

After lunch, the Lady Mayoress allowed us a quick 'peek' into the two State Bedrooms, a rare opportunity as these rooms are regularly used for visiting foreign dignitaries.

Many attending the luncheon had never before had the privilege of seeing inside Mansion House. It really was a most enjoyable visit which will be long remembered.



Alastair Dickenson

Nicholas Somers, Master

# NEWS

**Right:** Master, Wardens and newly admitted Freemen at the Art Workers' Guild on June 18. Left to right: Tom Christopherson - Renter Warden, Amy Thomas, William Beaver, Catherine Shearn, Nicholas Somers - Master, David Glasser, Anthony Willenbruch, Steven Turner and Alastair Leslie - Middle Warden.



## Art Scholars quite at home at the Art Workers' Guild

The Company admissions ceremony on June 18 not only introduced six new Freemen to the Company it also introduced many of us to a delightful new venue in the headquarters of the Art Workers' Guild at 6 Queen Square, Bloomsbury.

The meeting hall of the Guild, built on the back of a charming early Georgian house in 1914, proved an ideal setting for the ceremony. It is lined with the painted portraits and busts of many distinguished Masters and a frieze around the wall carries the names of all members from its foundation in 1884 up till 2000.

And what names they are – the designers C.R. Ashbee and William Morris, architects Sir Edward Lutyens and William Lethaby, architect and designer C.F.A. Voysey, illustrators Arthur Rackham and Walter Crane, bookbinder Sydney Cockrell and musical instrument maker Carl Dolmetsch, to name but a few.

Rather like our own Company, the Art Workers' Guild was originally founded to bring together groups of arts professionals from different disciplines for whom there was no natural meeting place.

In particular it provided a forum for architects and designers,



The meeting room of the Art Workers' Guild.

though the membership is open to a much wider range of arts practitioners. The meeting room itself is a delight to any student of the decorative arts. It is still furnished with rush-seated ladderback chairs to the original pattern first made by Philip Clisset in Herefordshire in the 1880s. The simple trestle table depicted in the portrait of the Master over the fireplace is still in use today. The whole building is a period gem, from the relaxed formality of the function rooms to the original Thomas Crapper lavatory fittings in the smallest rooms.

Our thanks must go to Deputy Master Christopher Claxton Stevens for choosing the venue, conducting the admission ceremony and giving a talk on the Guild and its history. After that it was time to retire for drinks and canapés and just the sort of convivial inter-disciplinary networking for which the Art Workers' Guild was founded.

## New Members

**The Rev Dr William Beaver.** Editor of The Heraldic Craftsman magazine for the Society of Heraldic Arts. Chaplain to Mercers' Company 2002-10. Former speech writer to Lord Mayor.

**Susannah Brooke.** Recently completed a doctorate in the history of art at Cambridge and has been working at the Frick in New York. Freeman of Pattenmakers' Company and Freeman of the City.

**Ronald Monro Ferguson.** A collector who owns and runs Novar House, a Scottish estate which has been in his family since 1600.

**David Glasser.** Collector and director of the Ben Uri Museum, specialising in works by artists of European Jewish descent.

**Judge Wendy Joseph QC.** Collector of 17th and 18th century glass, pottery and pewter.

**Catherine Shearn.** Art consultant specialising in Contemporary paintings, prints and sculpture. Curator of Linklaters' art collection.

**Colin Smith.** Collector of Royal ephemera and porcelain. Freeman of Wax Chandlers and a member of three City ward clubs.

**Mieka Sywak.** Marketing specialist and organiser of the LAPADA Fair in Berkeley Square.

**Amy Thomas.** Studying for a PhD in architectural history and theory. Also lectures on history at UCL. Has particular knowledge of the City.

**Steven Turner.** Collector of Masonic objects. Life member of Royal Society of St George. Freeman of the City.

**Anthony Willenbruch.** Collector with a special interest in silver and stick pins. Clerk to the Worshipful Company of Engineers. Freeman of the Educators' Company. Member of the Silver Society.

## THE CLERK'S COLUMN

# Each experience brings new memories

The Master's Installation each May generates a mixture of emotions in your Clerk. A year is a shortish time to spend with each Master and just as it all settles down smoothly, it is time for a change! So as I wave a theoretical farewell to Christopher Claxton Stevens, I welcome Nicholas Somers with whom I look forward to a busy year, which is already well under way.

At Christopher's suggestion, we enjoyed our first informal Court dinner held after our Election Court meeting in March. Partners were invited and it proved a most successful evening where differing views were exchanged within a relaxed and jolly ambience in Furniture Makers' Hall.

One of my early memories of the new Master's year will be our Court visit for lunch and tour of the workshops at West Dean College which was looking its best on one of our few warm and sunny days in early June. The College is a wonderful institution and as a Company, we are delighted to award an annual conservation prize to one of their students.

I first became aware of West Dean before the college was founded in 1971.

Just after I left the V & A, I was asked to help out with an amazing exhibition at the Whitechapel Art Gallery, entitled *Modern Chairs 1918-1970*. It was exciting for me as it was a complete change of scene from "antiques" and I learned a huge amount about early 20th century designers – Gerrit Rietveld, Eileen Gray and Marcel Breuer amongst others.

Two of the exhibits were designed by Salvador Dali: the iconic Mae West's Lips and his Hands chair, both loaned from Edward James's famous collection of Surrealist furniture at West Dean.

I have even dug out a photo of me sitting on the Hands chair (I cannot help noticing now that the zipper on my lilac velvet trousers had broken and I was barefoot). Well it was 1970 and these things did not seem to matter so much then!

Back to 2013. In early February, our Freeman Clive Stewart-Lockhart along with Mark Poltmore and Rupert Maas held a charity evening at the Royal Geographic Society in aid of Jo's Cervical Cancer Trust. It was an informal chat with little vignettes about objects encountered on the Antiques Roadshow over the years and was most entertaining.

Talking of chats, I recently attended a fabulous event at the

Houghton Fair when Anna Somers Cocks of the Art Newspaper, chaired a discussion between the Marquess of Cholmondeley and Dr Thierry Morel, the originator and curator of "Houghton Revisited".

They discussed how the idea came about of staging the exhibition of Sir Robert Walpole's paintings, most of which were then sold to Catherine the Great; the logistics of getting them back to England and hanging them in their original positions in the elegantly designed William Kent house (Kent also designed many of the frames, some of which still survive). I can't wait for our Company visit to the exhibition in August.

Along with a few other Company members, Ralph and I were invited to the French Ambassador's residence to view their exhibition of sculpture by Rodin and Brancusi amongst

others. Apart from a lengthy and most amusing chat with Raymond Blanc (he collects Jack Vettriano!) the evening made me think that we should do more to encourage dialogue and participation between the Company and Embassies many of whom have important collections of works of art.

I remember when Hazel Forsyth gave the talk at Mansion House on the Cheapside Hoard, I spent hours looking up the names of all the Cultural Attachés from the embassies of those countries where the precious and semi-precious stones that were found in the Cheapside jewels came from and invited them to attend the talk. I think we had one reply! Please note we have an event with Hazel on November 14th to discuss the Hoard in more detail.

The Master and I attended a City Briefing in the Guildhall which, although we had both been before, was very enlightening about the way in which the City operates and I recommend that all Freeman should make the effort to get to one.

The next ones will take place on October 14th, November 4th and 19th February 2014. See [www.livery.courses@cityoflondon.gov.uk](http://www.livery.courses@cityoflondon.gov.uk).

Going back to the V & A, another exhibition in which I was involved took place in 1969 (heavens!). I was helping a bespectacled young man hang his etchings from Grimms' Fairytales. Fabulous. He was most engaging and chatted readily with anyone wishing to listen – of course, it was a relatively unknown David Hockney.

On reflection, what a lucky girl I am!



Memories of 1970: sitting on a Dali Hand chair from West Dean.





**Left:** the chairmen each reported to the Company on the work of their committees during the year.

**Right:** dining in the great hall at Trinity House with its magnificent views out over the Tower of London to the River Thames beyond.

## Trinity House, May 8th, 2013

The elegant headquarters of Trinity House, designed by Samuel Wyatt in 1794, was the setting for the installation of the new Master, Nicholas Somers and his Wardens. The installation itself took place in the Court Room, with pre-dinner drinks in the spacious hall and dinner in the Library, a lofty room with full-height windows looking out over the Tower of London to the Thames beyond – a reminder of the days when Trinity House had the exclusive rights to license pilots on the river. Today they still administer the country's lighthouses and navigational aids as well as looking after the welfare and training of mariners.



Susan Bracken, Donald Rumbelow and Molly Rumbellow.



Toby Parker, Maureen Mellor, Ken Dark.



Guy Schooling, Helen Jonas, John Barber.



Anthony Lyle Skyrme, Caro Lyle Skyrme, Monica Cronin and Jean Davy.



Colin Sewell Rutter, Joyce Sewell Rutter, Ian Kelly and Ann Jones.