



THE GUILD OF ARTS SCHOLARS, DEALERS AND COLLECTORS

Winter 2007

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Regally sailing through time, this magnificent nef was a centrepiece of the Schroder Collection and of Tim Schroder's inaugural Master's lecture. **See page 2**

Issue No 6

THE GUILD OF ARTS SCHOLARS, DEALERS AND COLLECTORS

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

MASTER

Geoffrey Bond OstJ DL

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CHAPLAIN

The Rev Roger Hall MBE

Chaplain, H.M. Tower of London

Reading the ribbons

As well new gowns and badges, the Wardens now have distinctive ribbons. The Master's ribbon is red, matching the piping on his gown. The Wardens' ribbons are in three shades of blue, progressing from a light shade for the Renter Warden, to dark blue for the Upper Warden.

It has been suggested that the three ribbons be known as blue, azure and plunket, reflecting the recognised names for cumulative washings in woad during the 16th century.

This newsletter is sponsored by Bonhams,
101 New Bond Street, London W1S 1SR.

GUILD NEWS



Above: part of a spectacular haul of late Roman bronze now on show at the Museum of London. The vessels were found in a well in Drapers' Gardens. See page 5. This unprecedented find of uncorroded metalware was described as the most significant in 30 years of excavations in the City.

Learning from experience

The Guild's inaugural annual lecture was given by Timothy Schroder at Furniture Makers' Hall on October 17. His subject was the rare and exotic Renaissance silver masterpieces amassed by the Schroder family between 1870 and 1930 which had been on show at the Wallace Collection all summer.

Tim curated the exhibition and it was a privilege to learn, not only about the objects and the history of their acquisition by his family, but also to hear how much new information had been gleaned by putting the collection on display. The audience shared the many discoveries that Tim had made through careful examination of the objects with other experts during the setting up and taking down of the show.

Making history

On October 24 David Gaimster personally conducted a pre-breakfast tour of the Society of Antiquaries of London's 300th anniversary exhibition at the Royal Academy. His masterful commentary not only highlighted the many treasures belonging to the Society but reminded Guild members of the importance of the Antiquaries in shaping the study of our country's archaeology by recording discoveries long before our national museums.

Drinking in history

Philippa Glanville's latest publication, *The Art of Drinking*, is hot off the press. With her co-editor Sophie Lee she traces the history of drinking, its paraphernalia and its colourful customs from the days of mead to the cocktail age – perfect Christmas fare for the educated oenophile. A complementary display is at the V&A until May 23.



Geoffrey Bond with Rebecca de Raeve, the recipient of the first Master's travel bursary, presented at the Guild's annual dinner at Apothecaries' Hall on November 28. Rebecca, who is studying at the University of Brighton, will be researching the cultural importance of tartan and the kilt from the 18th century to the present day.

We are growing in stature, in numbers and in talent

The privilege of being the first Master of the Guild has meant that, together with the Court, I have been involved in pioneering matters required for the setting up of any new Guild. My mother Livery, the Worshipful Company of Glaziers and Painters of Glass, was first recorded in 1328 and some of the things that we are involved in now must have been matters that concerned those early members of my mother Livery.

We have now, with the help of Eleanor Thompson, created the Master's gown which I have been very proud to wear. Also I now have the privilege of wearing the Master's badge of office, the head of Mithras in relief, made in silver-gilt and suspended on a red ribbon. When I attended Common Hall for Mayor Making on October 1st I was present in my capacity as Chairman of the Livery Committee and, as tradition demands, wore a Court gown of my mother Livery but decided to wear the Guild's new Master's badge!

The badge caused much comment and was admired by many.

There was a first for the Guild at our November banquet when I presented for the first time the Master's travel bursary scholarship in which there has been considerable interest. This is a demonstration of the outreach work in which the Guild is involved and of its support for education.

The number of people joining the Guild increases and I continue to be impressed by the breadth of experience and scholarship which their interests cover. The first annual lecture was given by one of our members, Tim Schroder, on October 17th at Furniture Makers' Hall, when he discussed the family silver 'The Schroder Collection of Renaissance Silver' which was exhibited at the Wallace Collection this summer.

I know that we have only to dip into our illustrious membership to pick out equally erudite lecturers for future years, such is the wealth of talent that we have within our ranks.

A great amount of work goes on behind the scenes to keep the Guild going and I am grateful for the hard work of our Clerk Jonathan Horne and Deputy Clerk Georgina Gough, who do so much to make everything work, arrange visits and events. Also, your Court and the various sub Committees are hard at work creating the framework in which the Guild can prosper and to them I give our thanks.

After supporting us since inception the Reverend Paul Abram, Chaplain, HM Tower of London has retired and we wish him every happiness in his retirement. We are sad to see him go, but I am pleased to say that our links with the Tower will continue since Paul's successor, The Reverend Roger Hall, has accepted the post as the Guild's Chaplain.

We are all delighted that our sponsoring Alderman Ian Luder is now in office as a Sheriff of the City of London and at Common Hall on October 1st he received the necessary support to go forward to be Lord Mayor next year. We wish Ian and Lin every success and good health to undertake their two years of very important civic duties and they can be assured they will receive the full support of the Guild.

When a Guild or Livery has one of its members as Lord Mayor it brings obligations and we shall be discussing these in the Court in due course, particularly what we shall do for the Lord Mayor's Show in November 2008. I hope we shall have the support of the whole Guild with regard to these initiatives.

If you have ideas or thoughts about any matters relating to the Guild please do not hesitate to let me or the Clerk know, we shall be pleased always to hear from you.

Geoffrey C. Bond DL, Master



Ian Luder at the Guildhall following his admission as Sheriff on September 28.

Below: a detail of Ian Luder's Shrieval badge, designed by Grant MacDonald in the form of the twin towers of Castle Baynard. At the centre is Ian's own coat of arms. The surrounding shields represent his involvement with City and professional organisations and include the badge of our own Guild.



At the Guild luncheon at Watermen's Hall on October 2 Paul Abram was presented with a watercolour of his former home at the Tower of London in appreciation of his chaplaincy.



Image reproduced with the permission of The National Archives, Kew

To the specialist the signature of Nicholas Sprimont leaps out from this letter which has lain undiscovered in the National Archives for 200 years.

Witnesses from the past

THE RECENT cataloguing of Court of Chancery lawsuits held at The National Archives in Kew has opened up an unexpected source of new information for art and antiques historians.

JANE BROWN, is now a senior record specialist and head of volunteer research strategy at The National Archives, but as a ceramics historian and ex-auction house specialist she quickly spotted several surnames which figure prominently in the history of early porcelain production in England.

Over the past two years the Equity Project has added about 500,000 surnames to the electronic catalogue of The National Archives. Most remain obscure but to the specialist in any field certain names will have immediate significance.

The existence of court records relating to the Chelsea Porcelain Manufactory (under Nicholas Sprimont and his work master Francis Thomas) had long been known but the papers referred to in the court records had, it was assumed, been returned to the parties involved. However the private papers relating to the early history of the Chelsea Porcelain Factory were never collected from the Chancery Master's office and have remained hidden within the National Archives since the early 19th century when they were produced as 'exhibits' as part of litigation.

Those exhibits left behind are now a lucky dip – a major source for social, economic and business history, ranging in date from the 12th to the 19th centuries, though most are 18th and 19th century. The subject range is that of life itself – you can find papers relating to silversmiths, privateers, lunatics, the Great Fire of London, the diamond trade, the newspaper trade...and porcelain factories.

Discovered in the private papers is a receipt from Sprimont for the sale of "his late Manufactory in Lawrence Street at Chelsea" dated 17th August 1769, which states that both finished and unfinished wares were included in the sale to James Cox for £600, with an additional £12 paid for fixtures in the hayloft and the glass cases in the lower warehouse. On 31st August, after concluding his transaction, Sprimont made his will which is also held at The National Archives.

One of the most interesting documents included is an account of purchase and disbursements for the Chelsea Porcelain Manufactory from August 1769 to February 1770 provided by Cox on the sale to William Duesbury. The first entry is the £612 paid to Sprimont for the manufactory. Also of interest are payments of £3:7:9 made on 2nd September 1770 to [Robert] Boyer, Sprimont's foreman, [Richard] Barton, a chief workman; a payment of £2:13:0 to Edward Bryer for clay on 7th December 1769; and £38:2:0 for wood to William Turner. The statement ends with a receipt signed by Cox for £801:10:0 in payment by Duesbury of the disbursements and covering the purchase price of the manufactory from Sprimont.

The National Archives, Kew, Richmond, Surrey KT4 8DU
Website: www.nationalarchives.gov.uk

Events Diary

Monday January 21st	Visit to Dennis Severs' house
Thursday February 21/28th	Visit to Freemasons' Hall
Tuesday February 26th	Swearing-in ceremony for new members
Monday March 3rd	Court meeting
Friday March 7th	United Guilds Service
Thursday March 13th	Evening at Geffrye Museum
Wednesday March 19th	Lunch at Butchers' Hall
Tuesday April 29th	Visit to the Old Deanery (Residence of the Bishop of London)
Monday May 19th	Installation of the new Master
Wednesday June 4-6th	Wizardry in Wood (exhibition at the Worshipful Company of Turners)
Thursday July 10th	Visit to the Chapel Royal, Windsor. Followed by Evensong

A very fishy business

The faces were familiar but the regalia was strange indeed when Guild members toured the East End smokery of Forman and Field in the summer. After a fascinating introduction which ranged from the rise of the 19th century London salmon smokeries to the politics behind the development of the 2012 Olympic site, members toured the factory before sampling its products.



ARCHAEOLOGY can produce completely unexpected discoveries. A recent excavation by the Museum of London uncovered a small brick-built furnace where a Saxon settlement had been predicted. In and around this undistinguished structure was a scatter of colourful glass beads and glass waste.

In the mid 1600s this site in Hammersmith was the out-of-town estate of one of the area's most famous inhabitants, the international entrepreneur Nicholas Crispe.

GEOFF EGAN reveals how this chance discovery has established the existence of an industry, apparently unique in Britain and with global ramifications.



The Hammersmith beads, in their thousands, came in three basic forms. There were small ones, usually of a single colour (blue or purple being the most common) but sometimes striped. There were large ones of blue or brick-red with white stripes, and there were longer blue or purple cylindrical ones made of a fibrous glass with minute filaments which catch the light.

All stages of manufacture are represented in the finds, from large masses of 'tank' glass, through discards spoiled by over-heating and other accidents, to wearable finished products.

The method of manufacture was to form a large cylinder of the main colour, sometimes in several layers, which could have rods of another colour set into the surface lengthways if stripes were wanted. The cylinder was pulled while still hot and malleable, extruding it and reducing it to the desired size (much as seaside rock is first made up as a rod several inches in diameter and pulled out to make it thin before it has cooled and set).

In all, over a dozen varieties of bead are represented among the material recovered. Though a couple of comparable manufacturing groups are known in the Netherlands, this is the only post-medieval glass bead factory to have been found in this country and the historians of English glassmaking had apparently not picked up references to it.

But just why was Crispe carrying out this manufacture in his own back garden? He seems to have had a finger in almost every speculative financial pie, particularly in enterprises beyond Europe. He was influential in promoting colonies in America, was on the board of the East India Company, and has been proposed as one of the prime movers in developing and regularising the existing slave trade in West Africa (Gold Coast/Ghana).

Given his financial astuteness, it seems likely that Crispe's venture was focussed on specific markets. He also had innovative brick kilns at the Hammersmith property to take advantage of the development of new London housing, particularly east of the City.

Where beads were concerned perhaps he was focussing on the slavers of West Africa. So far, no definitive record of finds of corresponding beads has emerged from Ghana, but this may well be due to the lack hitherto of links with archaeologists working there.

A handful of history

There are a few visual correspondences with some of Crispe's output among the many beads found at colonial sites in America (where links with colleagues have been strong over many years). Chemical analysis of the formulae used for each colour at both ends of any glass trade is needed before it is possible to confirm that what looks the same is the same.

To the eye, Crispe's Hammersmith beads are actually very similar to some of the output of the early 17th century van Soop factory excavated in Amsterdam a few years ago. This is probably no accident as it follows a well established pattern. In the 16th and early 17th centuries the technology for making decorative tin-glazed pottery (majolica) and the colourless 'crystal' glass that originated in Italy was transferred to the north-west by skilled workmen migrating to Antwerp and elsewhere in the Low Countries and then moving on, some of them to England.

So it may well have been for the manufacture of glass beads – from origins in Venice, through Amsterdam to London. It is a distinct possibility that Crispe enticed workmen from the defunct van Soop factory to come and invest their skills in his private enterprise. A more limited repertoire is evident at Hammersmith, both in the range of colours and in the techniques used. Some of the Dutch beads have applied spots or were rolled on a corrugated surface to give a zigzag profile to some layers.

Such refinements are absent at Hammersmith.

There is still a lot of detailed work to be done on this unexpected manufacturing assemblage. In particular, the suggested connection with the African slave trade needs concerted attention.



Above: Roman bronze vessels as they were found recently at the foot of a wood-lined well next to Drapers' Hall where they were abandoned about 380 AD. See page 2.

PROFILE

Fifty years behind the drum

HAVING completed a half-century of marches JONATHAN HORNE tells us what it is really like after the Lord Mayor's Show.

Some of you may know that I have several interests in the City of London. One of these requires the donning of red stockings and britches, but before you get the wrong idea it should be explained that this is part of the uniform of circa 1640 worn by The Company of Pikemen and Musketeers (P&M) of the Honourable Artillery Company (HAC) who act as The Lord Mayor of London's body guard.

As the Elder Drumbeater of the P&M it is my responsibility to transmit the orders of the Captain to the Company by the beat of the drum. This is not a mere affectation, in time of battle or even during The Lord Mayor's Show, orders cannot be heard above the cacophony of noises off. Keeping the marching detachment in step requires great concentration and one pretty face in the crowd could be enough to get the whole company out of step.

The HAC have a high profile within the City of London and are always represented in various roles within the show with the Regimental Band, the Corps of Drums, the Marching Detachment and the Gun Troop.

I was recruited into the HAC back in 1958 when they were trying to reform the Corps of Drums after its demise following the Second World War. The Combined Cadet Forces in South London proved to be a fertile recruiting area for young drummers and the HAC corps gradually took shape.

What an honour we thought it would be to take part in the greatest parade in London, but alas in 1958 there were too few of us to march as a corps. Never slow to miss an opportunity I approached the Bandmaster who generously allowed me to parade as an extra drummer.

Many of the band marches were new to me and a lot of busking went on. However I was parading with a full band who had their own drummer (55+ in those days!) and a few extra bangs here and there didn't really make any difference as we proudly marched out of Armoury House gates to take our place in the procession.

The traditional route is approximately 5 miles long, but there is a pit-stop about half way when the Lord Mayor reaches the Law Courts in Fleet Street. Now in those days the band was made up mainly of former musicians from the Guards Regiments. They were nearly all old sweats, many with war service and chests covered in medals – a formidable lot for a young schoolboy drummer to mix with. At the half-way stage on that first march the band were duly fallen out. Within 30 seconds they had vanished. Luckily I noticed a bandsman disappearing through a pub doorway and lest I should be left standing alone in the middle of the road I followed on.

Many years of experience had ensured the band were properly watered and they had their own private room upstairs at this tavern. The young drummer mistakenly tried to keep up with his new comrades, a painful mistake. Queen Victoria Street is a long haul



when you have a full bladder and are carrying a heavy drum.

The following year there were sufficient drummers to march as a corps in our rightful place behind the band, and so the HAC Corps of Drums was reborn and still marches today in the Lord Mayor's Show.

One year I had to take the base drum, which not only requires considerable effort but involves a great deal of pain. When the band stops playing the Corps of Drums takes up the rhythm and has to keep exactly the same tempo, beating as hard as possible, so that the marching detachment following behind can keep in step. Get out of time and you risk the wrath of the Sergeant Major! My hands were black, blue and bleeding by the end of that parade.

In 1981 I left The HAC active unit and joined The Pikemen and Musketeers (who are only made up of veterans from the HAC). Having been the leading tippa in the corps it wasn't long before the P&M had their first 'trained' drum beater. About 20 years ago I was appointed Elder Drumbeater which gave me a bit more lace on my collar. This was more of a challenge than playing with the Corps because it was up to me to keep the pace and at the same time beat a rhythm. The P&M have to stay with the Lord Mayor's coach at all costs and it always seems to accelerate going up Fleet Street. There is no upper age limit to the P&M, the only prerequisite is the ability to complete the Lord Mayor's show.

Golly, how time flies. This year was my 50th Show and I have been playing with some statistics: approx 5 miles x 50 = 250 miles. Approx 10,000+ drum beats per mile = 2.5 million beats!

BOOKS

Upholding tradition

Featherbedds and Flock Bedds: The Early History of the Worshipful Company of Upholders of the City of London

by J.F. Houston (Three Tents Press) ISBN 0-9521608-8-9
Available from 15 Cambridge Road, Sandy, Bedfordshire SG19 1JE
(£25 (incl. postage) cheques payable to 'J.F. Houston')

Before the foundation of the Furniture Makers' Company in the mid-20th century, the making and selling of furniture was overseen by other City companies such as the Carpenters, the Joiners, the Turners and the Upholders. Although they first obtained ordinances as a 'mystery' as early as 1360 with a grant of arms in 1465 (three 'sparvers' or conical bed canopies, see below), it was not until 1626 that the Upholders were incorporated as a Livery Company, 49th in order of precedence.

John Houston, the Company's archivist, has heroically self-published this new edition of a 1999 work, bringing together over 70 excerpts charting the Company history up to the First World War, some from original documents but mainly from secondary sources.

The Company's original records are few. Most were destroyed in the Great Fire of 1666, along with their hall on St Peter's Hill after only 20 years of use. Their 'box of trophies and chest of writings' perished in another fire in 1812.

It is a shame that very little attempt has been made to add a commentary or narrative to this hard work of gathering material. That said, this volume offers fascinating insights into the tribulations of a typical small livery company, including a number of particular interest to furniture historians.

In the early days upholders (meaning 'repairers' – 'upholsterers' is not much found before the mid-18th century) acted as auctioneers, pawnbrokers and dealers in second-hand goods, but by the 15th century they had branched out into beds and bedding and dealing in and hiring out clothing, including livery gowns.

Many early records relate to attempts to maintain the quality of stuffing in beds, which inventories show to have been one of the most expensive areas of furnishing. Because this stuffing was in sealed bags it was easy to conceal such things as 'thistledowne', 'lime, dust, stones and other rubbish' and even 'naughty flocks that would breed worms'!

Later records show a number of disputes with would-be competitors and a slow dwindling of members and funds. Their hall was never rebuilt and investments, particularly in rentable property, seem to have been something of a liability with frequent payments for repairs. Membership had declined to barely 25 by the late 19th century – not unusual at the time, resulting in the thankfully inconclusive Royal Commission on Livery Companies in 1880-4.

The Upholders survived and, with the 20th century Livery revival they are going strong again, with a firm base in their traditional craft of upholstery.

Christopher Claxton Stevens

The splendid Bucklersbury Pavement, was found 19ft below Queen Victoria St in 1869. Over 50,000 people visited the mosaic before it was lifted. It is now in the Museum of London.

History beneath your feet

Under the streets of the City the history of London is laid out like the layers in a jam sponge, and each has its story to tell. None is more appetising than the Roman.

The forthcoming publication of Volume Three of *Roman Mosaics in Britain* by Dr David S. Neal, FSA, and Dr Stephen R. Cosh, FSA, will be a worthy addition to a magisterial corpus that includes all the known mosaics from Roman Britain. Nothing like it has been seen since the selective lithographs of Roman mosaics in Samuel Lysons' *Reliquiae Britannico-Romanae* of 1813 and 1817.

Volume One has already recorded Northern Britain, East Anglia and the Midlands. Volume Two covers South West Britain and Volume Four will complete the record with Western Britain.

Volume Three has a particular relevance to the Companies and Guilds as well as other institutions, banks and companies since so many important mosaics were discovered beneath the great commercial and institutional buildings of the City.

A publishing undertaking of this magnitude must necessarily seek sponsorship to maintain the already acclaimed high quality achieved by the first two volumes. In seeking sponsorship a scale of three categories of sponsorship is proposed:

Patrons – Companies, institutions, societies and private individuals donating £10,000 or more. They will receive a signed set of all four volumes when published.

Sponsors – those donating £1000 or more. They will receive a copy of "The Mosaics of Roman London" separately printed from the main volume.

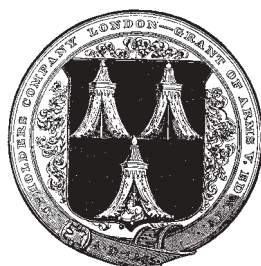
Supporters are invited to donate £200 or more.

All those supporting the publication of volumes three and four will be listed in the preliminary pages of each volume.

It is hoped that City Livery Companies and Guilds, several of whose halls are built above the remains and mosaics of Roman London, will consider making a substantial statement in their financial sponsorship of this book to the City, its history and heritage.

Cheques should be made payable to ASPROM CORPUS ACCOUNT (The Association for the Study and Preservation of Roman Mosaics), and sent to The Treasurer, ASPROM, c/o Society of Antiquaries, Burlington House, Piccadilly, London W1J 0BE.

Peter A. Claxton



THE CLERK'S COLUMN

Making our own traditions

A young Guild has its own problems. Unlike the established Companies we have to make our own "traditions", decide our own agenda, adopt our own constitution, yet every detail has to be double checked to ensure we adhere to the City's codes of practice.

With this in mind a sub-committee under the chairmanship of Eleanor Thompson was set up to design gowns for the Master and Wardens. These have now been completed and Past Master Lord Brooke has generously purchased the Master's gown for the Guild and the Upper Warden has paid for one of the others (we seek sponsorship for the other two!). For the time being these vestments can only be used at our own private functions and we have to wait until we are full Livery Company before they can be worn in public.

A Master's badge of silver gilt has been struck and has been generously donated by our Master Geoffrey Bond. Sterling silver badges taken from the dye have been produced for each of the three Wardens. The badges are simple and distinctive and stand out amongst a crowd of more elaborate veterans. Perhaps something more exotic will be forthcoming when we become a full Livery Company and have our own Coat of Arms.

About a dozen members of the Guild recently attended the Musician's Company annual evensong service at St Paul's Cathedral. It is customary for the Companies to process in reverse order and it therefore fell to The Middle Warden and Clerk, wearing their badges of office (not gowned) to lead the procession of over 100 Livery Companies. The verger whom we

were following showed us to the wrong queue. As a result we had the best seats in the house with the Great Twelve behind us. Whoops!

On behalf of the Guild, I had the honour of planting a poppy at the Garden of Remembrance in St Paul's churchyard on November 5th. As is customary, the ceremony was attended by the Livery Companies with the Lord Mayor and Corporation. I lined up with three others and proceeded in a dignified manner trying to keep our movements as one. Over 150 pairs of feet had already trodden the allotted turf and with no rain for about 3 weeks the ground was rock hard! I attempted to push the cross home but it bent alarmingly! Conscious of 500 eyes watching me and anxious that the cross would not snap (the other three were already standing upright), I had to rely on a small worm cast!

Membership continues to grow at great speed with 18 new applicants over the last six months. This is a tremendous achievement and a figure any Livery Company would be proud of. As will be seen from the list below we have a very diverse and interesting group of people.

We warmly welcome them all.



Jonathan Horne, Hon. Clerk, 120 Mount St, London W1K 3NN Tel. 020 7409 1799

New Members

John Barber Collector of 20th century art and period furniture. Former Prime Warden of the Blacksmiths' Company

Jane Brown Records specialist at National Archives at Kew. Lecturer and collector of pottery and porcelain.

Clarissa, Lady Clifford of Chudleigh MIDD Runs Ugbrooke House in Devon. Interior decorator. Trustee of Exeter Cathedral. Nominated as High Sheriff of Devon.

Isabella Corble Ceramics dealer with Saqqara specialising in Oriental ware.

Hugh Edmeades Auctioneer. Chairman of Christie's South Kensington.

Francis Grew MA Mphil Curator of Archaeology, Museum of London

Lloyd Grossman OBE Broadcaster and author. Founder and Chairman of the Campaign for Museums. Chairman of Public Monuments and Sculpture Association.

Ralph Hyde FLA FSA Former keeper of maps and prints at the Guildhall Library. Full time researcher and author.

Nigel Israel Gemmological consultant to several eminent collections. Specialist on ceremonial.

Robert Korzsinek Underwriter at Hiscox. Formerly with the Clock Department at Sotheby's.

Roger Massey BA, LLB Lawyer by profession. A volunteer at the British Museum and committee member of the English Ceramics Circle.

Rev. Jonathan Meyer MA FRICS Formerly at Sotheby's Olympia, now a freelance consultant. Past Chairman of the RICS Antiques and Works of Art Faculty.

Brian McElney OBE Collector of Oriental Art. Set up Museum of East Asian Art in Bath. Co-author of a book on jade.

Clare Pardy BA FRICS Underwriter for XL Insurance and PR for arts sponsorship.

John Parry Collector of early oak and walnut furniture.

Sylvia Powell Dealer in Arts and Crafts ceramics. Member of BADA and LAPADA.

Brian Rolleston Dealer in 18th century English furniture. Member of BADA.

James Rylands Now a consultant after 20 years at Sotheby's specializing in garden statuary.