Notes on the Contributors

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Peter Brears is the former director of the York and Leeds City Museums; at the latter he worked alongside his friend Christopher Gilbert, with whom he shared an interest in vernacular furniture. His particular area of study is the use of furniture in its social context, both in vernacular households and in kitchens, etc.

John Gall studied Mathematics and Physics at Hull University, after which he spent forty years at Beamish Museum in County Durham, latterly as Deputy Director and Head of Museum Services and Development. He has worked on many projects concerning life and work in the north east of England. John has a personal interest in North Country folk art and regional furniture.
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John Hawkins was born and educated in England. He attended the Royal Military Academy Sandhurst and was commissioned into the Middlesex Regiment in 1962. He emigrated to Australia in 1967. In 1973 he wrote Australian Silver 1800–1900, the catalogue for an exhibition held by the National Trust in Sydney. He subsequently wrote Thomas Cole and Victorian Clockmaking (1975), The Al Tajir Collection of Silver (1985), Nineteenth Century Australian Silver (1990) and Zoomorphic (2010). He lives at Bentley, Tasmania, and has assembled some of the foremost private antiques collections in Australia and elsewhere. He was President of the Australian Antique Dealers Association 1993–99.
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Tina O’Connor is an amateur historian, with a special interest in fifteenth and sixteenth-century ecclesiastical iconography and costume. She is married to Mike O’Connor, a musicologist and professional storyteller and lives near Padstow in North Cornwall. Mike and Tina’s joint interests introduced them to the Cotehele cupboard as early as 2003.
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Robert Parrott is a retired research scientist who collects, restores and studies English period furniture and clocks. His research interests currently focus on the origin of the Windsor chair, its stylistic development and the life histories of some eighteenth-century makers.
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Frank Wood spent thirty years as a science technician and teacher before starting a business in 1984 specialising in making copies of seventeenth-century woodwork. In retirement Frank researches seventeenth-century Lake District furniture and carving.
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