

# Annual Report of the Trustees

for the 12 months ended 30th November 2015

ANNA  
PLOWDEN  
TRUST





## Anna Plowden Trust

THIS IS MY FIRST OPPORTUNITY to introduce formally the work of the Anna Plowden Trust since becoming Chairman, and I would like to begin by paying tribute to Susan Palmer, my predecessor, who retired from this role in summer 2015. Although Sue stood down as Chairman, we are delighted that she continues to serve as Trustee.

During her period of leadership, the Trustees, carefully examined the training and development needs of the conservation profession in the UK, and took the decision to redouble our efforts to raise funds, so that we could play our part in supporting aspiring and practising conservators through bursaries and grants, at a time when other sources of funding were diminishing as the cost of conservation training continued to rise. As a result, the value of the bursaries given by the Anna Plowden Trust has grown steadily, and in 2015 rose to nearly £45,000 for the first time, making the Trust a very significant source of funding for conservation students.

In June 2015, we celebrated the work of the Anna Plowden Trust, and the support of our many funders, by holding a reception in the World Conservation and Exhibitions Centre at the British Museum. It was wonderful to have the chance to meet our alumni and our current bursary recipients.

As described in this report, much of the work of the Trust centres on helping to

provide opportunities for conservators to train and to improve their practical and theoretical skills through professional development. However, the Trust has also always sought to support initiatives that publicise, and raise awareness of, successful conservation projects, highlighting the achievements of conservation and its role in increasing public awareness of our heritage. This year we again offered the *Anna Plowden Trust Award for Research and Innovation* as part of the 2015 Conservation Awards, organized by the Institute of Conservation (Icon) and other partners. More details of the award and the winning Rothko project at Tate are given on page 19, but it was wonderful for the Trust to contribute to such a positive celebration of the practical, intellectual and social accomplishments of conservators across the private and public sectors in the UK.

The Trust's ability to fund awards and projects, and the level of our core support of training and development opportunities for conservators, all depend on the donations and grants we receive from trusts, sponsors and individuals. Their generosity and continued commitment are key to the success of the Trust and to our ability to help sustain training, standards and expertise in the conservation profession.

**Dr David Saunders**  
Chairman

# Annual Report of the Trustees

for the 12 months ended 30th November 2015



## Background and objectives of the Trust

The Anna Plowden Trust was constituted by Deed of Trust dated 21st August 1998 and amended 7th October 1998.

It is a Registered Charity, No. 1072236.

Its address is:

4, Highbury Road, London SW19 7PR.

The Trustees during the year were:

Dr David Saunders, *Chairman*

Francis Plowden, *Secretary*

Penelope Plowden, *Grants Manager*

Tristram Bainbridge

Nell Hoare, MBE

Dr David Leigh

Jane McAusland

Susan Palmer, OBE

Carol Weiss

The Trust was established to commemorate the life and work of Anna Plowden CBE, who worked for many years towards raising the standards of conservation in the UK.

The object of the charity is to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

In the past year, the Trust has continued its two main programmes aimed at improving conservation skills.

These are:

(a) Conservation Training Bursaries, for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

(b) CPD Grants, for short, mid-career skills improvement for conservators already working in the field.

Applications for funding are invited through advertisements in the national conservation journals and through the Trust's website:

[www.annaplowdentrust.org.uk](http://www.annaplowdentrust.org.uk)

In addition, in 2015 the Trust once more offered the *Anna Plowden Trust Award for Research and Innovation* as part of Icon's 2015 Conservation Awards, a high profile celebration of the work and achievements of conservators and the institutions in which they work.



## The work of the Trust

Since the Trust was established in 1998, it has awarded over 185 Conservation Bursaries and over 140 CPD Grants.

The Trust has also given 11 other grants, including six *Awards for Research and Innovation in Conservation*. In total, the Trust has distributed over £500,000 towards its principal aims of improving skills in, and awareness of conservation, while maintaining its asset base at approximately the same level as when it was established.

The Trustees, having given careful consideration to the Charity Commission's guidance on public benefit, are satisfied that the Trust's established grant-making policies described above meet those requirements.

## Risks and reserves

The Trustees have reviewed the risks to which the Trust is exposed. As a grant making body, these risks are not regarded as critical.

The Trustees have also discussed the reserves policy of the Trust. Although the reserves of the Trust are technically expendable, the Trustees consider that the objectives of the Trust will best be served by making regular grants towards the training and work of conservators using money derived from the income of the Trust's investments and from donations.

Accordingly, it is the Trust's policy to attempt to maintain an annual expenditure programme at least at the same level year on year, or if funds allow, to increase the programme, while as far as possible maintaining the value of the Trust's reserves.

## Our Supporters and Sponsors



The Anna Plowden Trust's resources are limited, and we can only continue to fund our Bursary and CPD Grant programmes at the current levels thanks to the support of our many funders.

### Trusts and Foundations

The Trustees are most grateful to the following trusts, whose generous grants supported our work during 2014-15:

H B Allen Trust  
Barbour Foundation  
Englefield Charitable Trust  
Ernest Cook Trust  
Derek Hill Foundation  
Hiscox Foundation  
St Andrews Conservation Trust  
Garfield Weston Foundation

### Companies Operating in the Sector

A number of companies operating in the conservation sector support our work through sponsorship:

Willard Conservation Ltd.  
our founder Corporate Supporter  
and

Archetype Publications Ltd.  
Conservation by Design  
Simon Gillespie Studio  
K Pak Ltd.  
Routledge, Taylor & Francis Group  
MOMART  
Richard Rogers Conservation Ltd.

The Trustees are most grateful to these companies for their support and look forward to more sponsors joining their ranks over the coming year.

### Individuals

We are grateful to the many people who support us with annual donations given by standing order.

An increasing number of conservators support the Trust in this way, many of them having received our support either during their primary training or for CPD. All of the donations from our alumni (those conservators who themselves benefitted from Anna Plowden Trust Bursaries) will be put towards the *Alumni Bursary*, created in 2015 and announced at the beginning of this Annual Report.

Every donation makes a real difference to us and we hope that more conservators and supporters will help us through annual standing orders in future. If you would like information about how you can support the Trust please email us at: [admin@annaplowdentrust.org.uk](mailto:admin@annaplowdentrust.org.uk).



**Willard Conservation Ltd.**

One of the world's leading producers of conservation tools and equipment.



**Archetype Publications Ltd.**

One of the leading publishers in the conservation of art and antiquities and technical art history.



**Conservation by Design**

The industry's leading provider of high quality conservation storage and display products to museums, libraries, galleries and archives across the world.



**Simon Gillespie Studio**

Simon Gillespie Studio is a leading fine art conservation and restoration business with over three decades of experience.



**K Pak Ltd.**

K Pak specialises in the care, handling and international transportation of antiques, artwork and high-value items.



**Routledge, Taylor & Francis Group**

Routledge partners with researchers, scholarly societies, universities and libraries worldwide to bring knowledge to life.



**Momart Ltd**

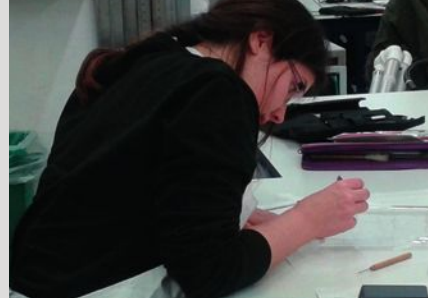
Established in 1972, Momart Ltd has gained a world-class reputation for providing solutions to complex art transport and installation challenges.



**Richard Rogers Conservation Ltd.**

We provide the highest quality professional services in fine art object conservation, restoration and object display mounts.

## Grants awarded in 2015



### Conservation Training Bursaries

In 2014-15 the Trust received 59 applications for Conservation Training Bursaries and 19 grants were awarded, representing a third of the applications received. The number of bursaries, and the total value of the bursary awards, was higher than ever at nearly £45,000. However our applicants applied for a

total of nearly £300,000 and the gap between grants requested and grants awarded makes the Trustees acutely conscious of the need to do much more.

The students benefitting from the bursaries awarded in 2014-15 for the 2015-16 academic year, are studying at nine institutions on 13 different conservation programmes:

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#### Institution

Camberwell College of Arts,  
University of the Arts London  
City & Guilds of London Art School  
Centre for Textile Conservation,  
University of Glasgow  
Courtauld Institute of Art  
  
University College London  
  
University of Lincoln  
West Dean College

University of Northumbria

University of York

#### Qualification

MA Conservation:  
Books and Archival Materials  
BA (Hons) Conservation  
MPhil Textile Conservation  
  
Postgraduate Diploma in the  
Conservation of Easel Paintings  
MSc Conservation  
for Archaeology and Museums  
MA Conservation of Historic Objects  
Postgraduate Diploma/MA:  
• Conservation of Books and  
Library Materials  
• Conservation of Clocks  
• Conservation of Metalwork  
• Conservation of Furniture  
& Related Objects  
  
MA Conservation of Fine Art:  
Works of Art on Paper  
MA Preventive Conservation  
MA Stained Glass Conservation  
and Heritage Management





## Continuing Professional Development Grants

Anna Plowden was an early and passionate advocate of the importance of CPD for practising conservators; CPD is now a key requirement for conservators wanting to maintain their accredited status. However, at a time of increasing cuts, an institution's staff-training budget is often an early casualty, whilst for conservators in private practice, attending CPD events often means loss of earnings.

During 2015, the Trust awarded 14 CPD Grants to conservators working in 13 different institutions and private practices across the UK. These grants enabled the conservators to take part in and, in many cases, to give papers at major international conferences in the UK and overseas. Among the conferences and courses attended were the IADA Congress in Berlin, the North American Textile Conservation Conference in New York, a conference on the conservation of paintings on wooden panels in Dresden, ICCROM's 19th international course on stone conservation, the Montefiascone Summer School in Italy, and the IIC Congress in Los Angeles.

A selection of reports from students and professional conservators who have benefitted from our support during the year are featured on pages 8 to 18.

## Anna Plowden Trust Award for Research and Innovation 2015

The Trust has made this award, as part of the Icon Conservation Awards, since 2002, with past winners including Dr Norman Tennent, Historic Royal Palaces and Eura Conservation.

In 2015, the Award was won by the conservation team at Tate for their Rothko Conservation Project.

Dr David Saunders, Francis Plowden and Dr Lorraine Gibson, University of Strathclyde, formed the judging panel for the Award. The Trustees are particularly grateful to Dr Gibson for giving her time so generously.

For a report on the Award see pages 19-21.

## The Impact of Trust Support



### Conservation Training Bursaries

The Trust's support makes an immense difference to conservation students, as these comments from current bursary holders show:

#### India Carpenter

*BA (Hons) Conservation*

*The City and Guilds of London Art School*

I am now half way through my studies at The City and Guild of London Art School, where I am studying the conservation and restoration of 3D cultural objects in stone, wood, plaster and decorated surfaces. Having worked in the art world for the past 12 years, I am particularly interested in the conservation and restoration of modern and contemporary sculpture. I undertook a superb internship with a contemporary conservation studio in New York in Summer 2015 and eventually I would like to start a studio of my own. I intend to build and foster working relationships with living artists to be able sensitively to conserve and restore their works and, importantly, to be a source of advice for them at the pre-fabrication stage of their art making. I am tremendously grateful to the Anna Plowden Trust, as my studies would be impossible without their generous support.

#### Aimee Crickmore

*MA Conservation:*

*Books and Archival Materials  
Camberwell College of Art,  
University of the Arts London*

Having first experienced conservation in the context of an independent bindery, over the past few years I have been building my professional portfolio through further study, which finally led me to the course at Camberwell. Despite this only being my first year, I have already learned so much through practical classes, lectures, workshops and self-study in the short amount of time I have been on the course. This has been complemented by a series of work placements in institutions across London. Some of the highlights have been assisting in the construction of bespoke enclosures for a rehousing project with the London Library, and learning a variety of binding styles and sewing techniques for book conservation.

I am extremely grateful to the Anna Plowden Trust for their support; their assistance has been invaluable in ensuring I can dedicate myself to expanding my knowledge further!



## Abigail Duckor

*MSc in Conservation for  
Archaeology and Museums,  
University College London*

The second year of the MSc comprises a ten-month internship, and I am currently completing mine at the Oxford University Natural History Museum. I have been able to work on a large variety of specimens including taxidermy, spirit specimens and skeletal displays. The work has been very interesting and rewarding. A particular highlight has been the conservation of a Blue-Fin Tuna skeleton; this was an outreach project so we worked on the specimen in the museum gallery. The project required help from many different museum staff, and it was great to work as a collaborative group. It was really fun to be working in the gallery and be able to discuss our work with visitors. The school children were especially rewarding, as I felt I was letting them know about a career option that they had not been aware of before.

The lessons that I am learning through real-life working experience cannot be under-valued. The Anna Plowden Trust is providing me with the financial support needed to complete the full-time conservation placement that is a key requirement of the programme, whilst, at the same time, completing my dissertation.

## Cerys Fry

*Postgraduate Diploma:  
Conservation of Easel Paintings  
Courtauld Institute of Art*

The Postgraduate Diploma at the Courtauld Institute is giving me the opportunity to develop fully as a paintings conservator. I am making the most of the access I now have to expertise and facilities at the Courtauld, in order to develop the practical, technical and theoretical knowledge I will need for a career in painting conservation.

I plan to continue my professional training after graduating and hope to undertake an internship with an institution in the UK. Although it is too soon to know what I might specialise in at this point of my career, as I am enjoying all parts of my study, though I already have an ambition to work in the public sector in a gallery such as the National Gallery or the Tate, where I would be able to develop my growing interest in the technical analysis of paintings.

The support of the Anna Plowden Trust has made such a career a reality for me, by enabling me to afford my fees and focus completely on my studies.





## Michelle Kirk

*MA Conservation of Furniture  
and Related Objects  
West Dean College*

My studies at West Dean College are proving productive, exciting and immersive – the course and college have already surpassed my expectations.

Having completed thenth century Italian marquetry commode. Alongside the practical and theoretical conservation studies, we have practised traditional furniture skills such as marquetry and completed tool making projects. I have also written a post for the College's online conservation blog, got involved in the student community by organising events, and taken other short courses in blacksmithing, woodturning, woodcarving, electrochemistry and plastics conservation.

The Anna Plowden Trust bursary has made all these opportunities, experiences and achievements possible for me and I am extremely grateful. The Trust has helped me financially, and this support is an added motivational boost whilst undertaking this training. After the course I hope become a professional conservator and to undertake research projects.

## Helen Pedder

*MA Conservation of Historic Objects  
University of Lincoln*

The course at Lincoln has underpinned my practical training with theoretical understanding and has also provided me the opportunity to broaden my range of practical skills, for example by conserving a sword and leather scabbard of unknown origin.

During this treatment I developed my research methods, discovering that the sword was a Sudanese kaskara of probably 20th century origin, but handmade by local craftsmen using methods that have barely changed for hundreds of years. The leather scabbard was of particular interest to me, being similar to, yet very different from, the leather book-bindings that I am more familiar with. I am currently working on my dissertation.

Thanks to the kind generosity of the Anna Plowden Trust, I have been able to focus on my studies, for which I am incredibly grateful. Without this I would not have been able to undertake the final year of the course.





## Daniel Porter

*MA Preventive Conservation  
University of Northumbria*

I am currently a first year student on the MA in Preventive Conservation at Northumbria University. The MA course has covered several technical aspects of conservation practice and these have complemented hands-on experience gained through placements, training, conferences, and workshops.

Recent projects have included rehousing and relocating an archaeology collection, an on-going collections review and condition survey (everything from Romano-British pottery to Peter Cushing's armchair), and several projects preparing objects for exhibition.

The bursary from The Anna Plowden Trust has made a huge difference: it enabled me to continue my studies in preventive conservation. Without the Trust's support this would not have been possible. After graduation I hope to secure a placement within a museum or archive in the UK.

## Hannah Vickers

*MPhil Textile Conservation  
Centre for Textile Conservation,  
University of Glasgow*

Funding from the Anna Plowden Trust has enabled me to undertake my second and final year of this intensive and unique course of textile conservation training. Expert teaching, access to extensive analytical facilities, and a fantastic team of fellow students has allowed my skills and confidence to flourish.

I have had the privilege of working on a variety of objects from different museums and collections, including a fragile ballet shoe and two school caps, each with their own conservation challenges. I'm excited to now be working on my final project, the stabilisation of a military jacket with stark signs of use.

I am hugely grateful for the generous support I have received, which will help me leave the course equipped to embark on a career as a professional textile conservator.

## The Impact of Trust Support



### Continuing Professional Development Grants

#### Hazel Gardiner

*Ceramics, Metals and Glass Conservator, British Museum, attended the Glass Deterioration Colloquium, in Stuttgart, Germany*

The colloquium was a well-paced event with lively discussions, and plenty of opportunities to meet speakers and delegates from across Europe and America. The first session focused on glass deterioration and conservation, while the second dealt particularly with glass-induced metal corrosion, with emphasis on the work of the GIMME project (Glass Induced Metal Corrosion on Museum Exhibits). Among the case studies was a magnificent Black Forest Schäßpel, (image above left). There was much discussion on new theories in the study of glass corrosion. Delegates also had the opportunity to visit the famous Ernesto Wolf collection of archaeological and historical glass in the Landesmuseum Württemberg.

Attending the conference enabled me to develop my conservation network; I now have friendly links with many new colleagues internationally. As I have a particular interest in the conservation of glass and enamels, this conference was an ideal opportunity to expand my knowledge and understanding in this field. I co-wrote a review of the conference for Icon News, and also shared experiences and conference papers with colleagues.

#### Zoë Lanceley

*Freelance Textile Conservator, attended the North American Textile Conservation Conference in New York*

In November 2015 I travelled to New York City to attend the North American Textile Conservation Conference, which consisted of one week of conference presentations and tours.

This was more than 'just' a conference for me, as it was my first experience of publishing work at an international conservation event. My poster, which recalled a treatment that I carried out as a student at the University of Glasgow, was accepted by the organising committee and displayed at the conference.

During the conference I was fortunate enough to go on tours of the textile and costume conservation departments at the Metropolitan Museum of Art, which provided a wonderful insight into 'behind the scenes' activities. At the Cooper Hewitt Smithsonian Design Museum, delegates were shown how new interactive technology is being used to enhance the visitor experience both inside and outside the museum setting. This was particularly inspirational and I can see how similar models could be used at other museums.

Receiving a CPD grant from the Anna Plowden Trust was invaluable in allowing me to attend the conference and network with fellow conservators.





## **Caroline Scharfenberg**

*Principal Conservator, Book and Archive Conservation Services Ltd., attended the XIII IADA Congress in Berlin, October 2015*

The Anna Plowden Trust's generous support enabled me to attend this week-long international conference for paper and book conservators in Berlin. The conference offered a four-day programme of lectures and a day of visits to institutional and private conservation studios across Berlin.

I enjoyed and learned from the many contributions and have been able to incorporate several of the ideas and research in my work. I was able to catch up with research and new repair techniques in paper conservation and thus was able to boost my professional development.

Working as a private conservator means that most of my work is reactive and I develop treatment solutions by myself, often in a limited time frame. But attending the IADA Congress gave me the chance to update my knowledge of conservation techniques and it inspired and improved my treatment decision-making. The case studies presented are an excellent basis for developing creative treatment solutions, and the conference included intense and interesting question and answer sessions after the lectures.

I feel very fortunate that I was able to attend and feel inspired and more confident in my conservation work.

## **Kirstie Williams**

*Organics Conservator, University of Cambridge Museums, attended the Conservation of Plastics course at West Dean College*

This intense three-day course gave a solid grounding in understanding the principles of this emerging field and gave me the knowledge and confidence to be able to care for these potentially problematic collections.

The course combines theory and practicals in equal parts, this allowed us to put the theory we learnt in the morning into practice in the afternoon, enforcing and cementing the knowledge we were being taught.

We visited a plastics factory for an insight into how the products are produced; the industry's term 'life of the product' very much conflicts with how conservators and museum professionals would see the 'life of an object'.

The course has been invaluable, and I am now able to plan the next steps for the collections that I work with. If you have plastics in your collection, or are considering collecting objects with plastic elements, this course will give you the information necessary for care of them.

Thanks to the Trust's support I will be able to stabilise and improve the condition of these collections, and will be able to pass my new knowledge I to my colleagues and to future students who have placements with us.



**Albert Traby**

*Stone Conservation Tutor at City & Guilds of London Art School, attended the 19th International Course on Stone Conservation in Rome.*

It was a privilege to be one of 20 international participants of the 19th International Course on Stone Conservation, jointly organized by ICCROM, the Getty Conservation Institute (GCI) and the Non Catholic Cemetery, in Rome in 2015.

During 12-week course there were lectures from renowned international art historians, geologists, conservators, architects, engineers, archaeologists, and conservation scientists. There were also laboratory sessions that included microscopy, petrography, porosity/capillarity tests, mortar analysis, salt analysis, and identification of bio organisms found on stone.

We carried out practical exercises in the Non Catholic Cemetery in Rome. For the conservation of one monument at the cemetery I was in a group of four people from the UK, Georgia, Turkey and Tanzania. Together we managed to complete a difficult conservation intervention of the Wallace tomb.

Another very important aspect was

sharing time with the other participants from 18 different countries, including Serbia, Poland, Palestine, Turkey, Egypt, Colombia, Perú, México, Zimbabwe, and the Philippines. During three months I made very good friendships and a professional network that will last for many years to come.

The ICCROM course has been a stepping stone in my career and I will always be grateful to the Anna Plowden Trust for their support.



## Anna Plowden Trust Alumni

The Trustees like to keep in touch with past recipients of Conservation Training Bursaries, and are gratified to learn of their successes as they establish their careers in conservation.

### Keira McKee

*Keira was awarded a Conservation Training Bursary in 2014-15 and is now a trained paper conservator*

Receiving a grant from the Anna Plowden Trust enabled me to continue my studies in the conservation of books and archive materials at West Dean College. After finishing my MA last year, I moved to Cornwall to start an 18-month traineeship in Conserving Books and Archives & Communicating Conservation with Lizzie Neville ACR at PZ Conservation C.I.C as part of the *Skills for the Future* programme, which is funded by the Heritage Lottery Fund.

The traineeship is an excellent opportunity to learn about working in private practice, to develop my practical skills and, with a fifth of my time dedicated to working on outreach projects, I'm also learning a lot about communicating and teaching conservation to a wider range of people, an area that has always held particular interest for me.

### Jon Slight

*Jon received a Conservation Training Bursary in 2013-14 and is now a trained furniture conservator*

The bursary enabled me to complete the final year of my MA in Furniture Conservation at Buckingham New University, which I took part-time whilst I was a Conservation Technician at Tate.

I worked at Tate for five years and was keen to progress from Conservation Technician to Conservator. I successfully graduated in 2014 and, shortly afterwards, I took on a new role as Assistant Conservator for frames and furniture at the Wallace Collection. I have been fortunate to work with some outstanding objects, such as a William Kent giltwood armchair, and pieces of the Collection's wealth of Boulle furniture.

One of the first areas I focused on was the frame collection. As is the case in many large art collections, the frames at the Wallace have been subject to many alterations in their lifetime and often neglected from a conservation point-of-view. I have resurrected a programme to restore the frames to their original profile and have successfully completed several treatments.

I think it is important to communicate the role of the conservator and my projects to the wider public. I have helped to curate a small display related to frame conservation in the Wallace Collection Conservation Galleries and given a series of public talks on the subject.



## **Tracy Wilcockson**

*Tracy was awarded a Conservation Training Bursary in 2006-07; she has worked in stained glass conservation and is now diversifying into preventive and archives conservation.*

I graduated from the MA in Conservation Studies at the University of York in 2007, having been fortunate enough to benefit from a bursary from the Anna Plowden Trust. After graduating I worked at the York Glaziers Trust until 2013 where I worked on a number of conservation projects including The Great East Window of York Minster.

Nearly three years ago I began working for the University of York in the Borthwick Institute for Archives where I specialised in preventive conservation. I will also be looking to building on my glass conservation experience through working on the conservation of photographic images on glass. Over the coming years I plan to complete the Archives and Records Association Certificate in Archive Conservation to support this diversification in my conservation career.

I am also a lecturer in the Centre for Life Long Learning at the University of York, where I teach conservation subjects to a non-professional audience.

## Anna Plowden Trust Award for Research and Innovation 2015



The *Anna Plowden Award for Research and Innovation* recognises the achievements of those involved in conservation research and development. It is presented for the best, completed programme of research or project aimed at furthering the knowledge and practice of conservation.

In 2015, three projects were shortlisted:

*The Magna Carta Project*,  
The British Library

*IWM and the War Against Dust*  
– *Space vacuums, air bazookas and duster drones*  
Imperial War Museums

*The Rothko Conservation Project*  
Tate

These were all excellent projects, giving the Award's judges (Dr David Saunders (Chairman), Francis Plowden and Dr Lorraine Gibson), and the Trustees, a challenging task.

Finally, Tate's *Rothko Conservation Project* was declared the winner at the Icon Awards ceremony in October 2015.

The Trustees were delighted that Baroness Sharp, a stalwart advocate of the importance of conservation science and research, agreed to present the award. Baroness Sharp's speech is given in full below followed by a brief summary of the Tate project.

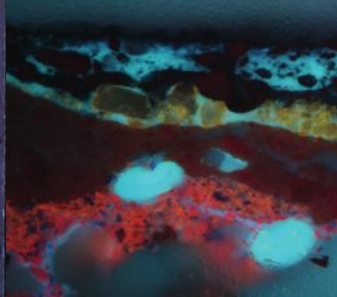
*"It is a great honour to be asked to present the Anna Plowden Trust Award for Research and Innovation in some aspect of conservation.*

*As many of you know, I have campaigned passionately over the last 10 years for the recognition of how important it is to conserve and preserve our cultural heritage so that future generations may enjoy it as we enjoy it.*

*We cannot do this without investing both in training future generations of conservators and in developing and using new technologies and new methodologies of research. The Anna Plowden Trust is dedicated to both these objectives; to quote from the annual report: 'the object of the charity is to contribute to the conservation of items of historic, artistic and scientific interest and to the development of public knowledge and skills in conservation'. Its bursaries play an invaluable part in helping train new conservators while this Award for Research and Innovation helps stimulate the development and use of new ideas and new methodologies in this area.*

*I am really delighted to have been asked to present this award and wholeheartedly congratulate the winners on the contribution they have made".*





## The Rothko Conservation Project

Winner of the 2015 Anna Plowden Trust Award for Conservation Innovation and Research

The Rothko Conservation Project resulted in the successful conservation of Mark Rothko's 'Untitled, Black on Maroon' 1958, following an incident involving highly staining black graffiti ink. The ink dissolved the uppermost layer of Rothko's delicate glaze, saturated the paint and, in some areas, penetrated through to the canvas. The impact was devastating, both visually and physically, destroying the meditative experience of this painting. Initial tests indicated that the ink and paint were similarly sensitive to many organic solvents, adding to the challenge of safe removal.

The project developed unique treatment solutions through three phases: research and evaluation, ink removal and surface restoration. The research phase involved: investigating the ink material and the physical and chemical interactions between the ink and paint; contextualising the treatment within the artist's body of work; creating a representative test sample; and developing an appropriate ink removal system. This exemplary research model operated within a highly collaborative framework, drawing on Tate's expertise in modern paints and surface cleaning as well as external partners, with governance by Tate's Board of Trustees, an advisory group

and an expert panel consisting of conservation scientists, curators and conservators.

The painting was returned to display at Tate Modern in May 2014 to international acclaim.

As a result of the project, new information emerged about Rothko's materials and technique and the test sample provided insight into Rothko's practice as well as minimising the need to test treatment options on the painting surface. The project has been documented comprehensively and disseminated widely, and the 'Restoring Rothko' film by Tate Media has received more than 73,000 views to date.

Winning the Icon 2015 *Anna Plowden Trust Award for Research and Innovation in Conservation* means recognition for the inspired efforts, dedication and achievements of the treatment team (Rachel Barker, Dr Bronwyn Ormsby and Patricia Smithen). The award highlights the importance of research and development in modern and contemporary art conservation to a wide audience, and has enabled the purchase of a microscope camera to support further work in this field at Tate.

Sir Nicolas Serota, Director of Tate said: "This is a striking achievement... and a tribute to the team's immense skill, patience and unflagging commitment to excellence in conservation".

Anna Plowden Trust

## Statement of Financial Activities

for year ended 30th November 2015

	Note	£ 2015	£ 2014
<b>Income</b>			
Grants and donations -unrestricted		5,050.00	3,550.00
-restricted	1	33,250.00	40,500.00
Covenants/Standing Orders		3,425.00	2,368.75
		41,725.00	46,418.75
Bank Interest		506.43	146.27
Investment Income		16,878.06	17,030.39
Other		320.80	-
		17,705.29	17,176.66
Total Income		59,430.29	63,595.41
<b>Expenditure</b>			
Grants made		(48,080.00)	(39,585.00)
Management and administration			
Trustee expenses		(758.43)	(377.00)
Fundraising and related expenses		(11,278.95)	(13,409.45)
Other expenses		(1,597.30)	(172.80)
		(13,634.68)	(13,959.25)
Total expenditure		(61,714.68)	(53,544.25)
Net incoming/(outgoing) resources		(2,284.39)	10,051.16
Surplus/(loss) on revaluation of investments		14,304.87	9,473.23
Net movement in funds		12,020.48	19,524.39
Total funds bfwd		558,264.28	538,739.89
Total funds cfwd		£570,284.76	£558,264.28



Anna Plowden Trust

## Balance Sheet

at 30th November 2015

	Notes	£ 2015	£ 2014
<b>Current Assets</b>			
Debtors	2	2,898.04	2,213.04
Cash at bank and on deposit		82,973.27	90,519.79
		85,871.31	92,732.83
<b>Investments</b>			
F&C Responsible Sterling Bond Fund		174,103.72	176,468.46
F&C Responsible UK Income Fund		313,343.64	296,674.03
	3	487,447.36	473,142.49
Total Assets		573,318.67	565,875.32
<b>Current Liabilities</b>			
Grants committed but unpaid		(1,587.00)	(5,000.00)
Creditors		(1,446.91)	(2,611.04)
		(3,033.91)	(7,611.04)
<b>Net Assets</b>		£570,284.76	£558,264.28
<b>General Purpose Fund</b>			
General Purpose Fund		563,784.76	542,014.28
Restricted Fund	4	6,500.00	16,250.00
<b>Total Funds</b>		£570,284.76	£558,264.28

**Dr David Saunders**

Chairman

**Francis Plowden**

Treasurer

## Notes to the Accounts

for year ended 30th November 2015

### 1. Restricted funds

The Trust has changed its accounting policy. Previously grants received from other Trusts were classified as restricted only where the grantor restricted the use of the grant to a student from a particular geographical area or specific discipline. From the 2014/15 financial year, the Trust will usually classify all grants from other Trusts as restricted for the use of bursaries and other training purposes. While this is the use to which such grants have been put in the past, the Trustees believe that this treatment will give a fairer view of the Trust's income and the uses to which it may be put. The 2014/15 and comparative 2013/14 figures have been prepared on this basis.

### 2. Debtors

Tax recoverable from the Inland Revenue in respect of donations through Gift Aid.

### 3. Investments

	Responsible UK Income Fund £	Responsible Bond Fund £	Total £
Value at 30/11/15	313,343.64	174,103.72	487,447.36
Value at 1/12/14	296,674.03	176,468.46	473,142.49
Increase/(decrease) in value	16,669.61	(2,364.74)	14,304.87

### 4 Restricted Fund

Donations received which are to be used for awards for specific purposes, for example to a student from a particular part of the country, which the Trust was unable to utilise in the current year.

# Image captions and credits

## Cover

Abigail Duckor treating a Blue-Fin Tuna specimen.  
*Image courtesy of Roy Higgins, Biggleswade & District Camera Club & Oxford University Museum of Natural History.*

## Pages 2/3

Jon Slight conserving a frame.  
*Image courtesy of the Wallace Collection.*

Aimee Crickmore preparing paste for infills.  
*Image courtesy of Camberwell College of Arts.*

Abigail Duckor preparing American black bear for display.  
*Image courtesy of B. Palumbo, Oxford University Natural History Museum.*

Cerys Fry lining a painting.  
*Image courtesy of Courtauld Institute of Art.*

## Pages 4/5

Hannah Vickers conserving a bonnet.  
*Image courtesy of Centre for Textile Conservation.*

Cerys Fry preparing a lining.  
*Image courtesy of Courtauld Institute of Art.*

Michelle Kirk veneering.  
*Image courtesy of West Dean College.*

Dan Porter cleaning and re-housing ambrotypes.  
*Image courtesy of Northumbria University.*

## Pages 6/7

Aimee Crickmore cutting tissue for infills.  
*Image courtesy of Camberwell College of Arts.*

Helen Pedder applying Cellugel to a scabbard.  
*Image courtesy of University of Lincoln*

India Carpenter colour matching.  
*Image courtesy of City & Guilds of London Art School.*

Hannah Vickers conserving a scarf.  
*Image courtesy of Centre for Textile Conservation.*

## Pages 8/9

India Carpenter lime modelling.  
*Image courtesy of City & Guilds of London Art School.*

Aimee Crickmore solubility testing.  
*Image courtesy of Camberwell College of Arts.*

Abigail Duckor – see caption for cover image above.

Cerys Fry detaching degraded canvas from stretcher.  
*Image courtesy of Courtauld Institute of Art.*

## Pages 10/11

Michelle Kirk retouching chair.  
*Image courtesy of West Dean College.*

Michelle Kirk blacksmithing. *Image as above.*

Helen Pedder treating sword.  
*Image courtesy of University of Lincoln.*

Helen Pedder monitoring environment.  
*Image as above.*

## Pages 12/13

Hannah Vickers testing stitched support.  
*Image courtesy of Centre for Textile Conservation.*  
Hannah Vickers humidifying dance shoes.  
*Image as above.*

Dan Porter cleaning a portrait.  
*Image courtesy of Northumbria University.*

Michelle Kirk marquetry work.  
*Image courtesy of West Dean College.*

## Pages 14/15

Black Forest Schäpel before treatment.  
*Image courtesy of Stephanie Wümmers.*

Poster display at N. American Textile Conservation Conference.  
*Image courtesy of Zoë Lancelotti.*

Kirstie Williams testing adhesive and identifying plastics.  
*Image courtesy of West Dean College.*

## Pages 16/17

Albert Traby conserving monument.  
*Image courtesy of Non-Catholic Cemetery, Rome.*

Albert Traby in laboratory session.  
*Image courtesy of ICCROM.*

Keira McKee lining a print and demonstrating book sewing.  
*Image courtesy of PZ Conservation C.I.C.*

Jon Slight gilding and also treating bouille cabinet.  
*Image courtesy of the Wallace Collection.*

## Pages 18/19

Tracy Wilcockson condition checking a collection prior to digitisation.

Jon Slight conserving a frame.  
*Image courtesy of the Wallace Collection.*

The Anna Plowden Trust award 2015.  
*Image ©2015 Paul Hampartsoumian*

## Pages 20/21

Tate team in front of T01170 with collaborator from the Dow Chemical Company (l to r: Patricia Smithen, Melinda H Keefe [Dow], Bronwyn Ormsby and Rachel Barker). © Tate, 2014.

T01170 during ink removal.  
*Image: Tate © Kate Rothko Prizel and Christopher Rothko, 2013.*

Cross-section, in UV light at 500x magnification, of a sample from an area of T01170 affected by the ink.  
*Image: Jaap Boon ©Tate 2013.*

Smithen and Ormsby receiving award from Baroness Sharp.  
*Image ©2015 Paul Hampartsoumian*

