A photograph of a woman with short brown hair, wearing a black turtleneck, smiling and touching the nose of a dark brown horse. The horse is wearing a decorative leather bridle with intricate patterns. The background is a blurred indoor setting, possibly a stable or barn.

ANNA
PLOWDEN
TRUST

Anna Plowden Trust 1998-2018

Celebrating a twenty-year contribution
to conservation training and development

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Chairman's Introduction

As the Anna Plowden Trust (APT) marks its twentieth year, it is a good moment to reflect on our achievements over the past two decades, our role within the conservation profession today, and the opportunities and challenges we face for the future.



Dr David Saunders

Chairman

Anna Plowden Trust

Founded shortly after Anna Plowden's untimely death in 1997, the Trust has always strongly focused on preserving the memory of Anna by promoting and supporting her ideas and ideals. Key among these was the need to establish and maintain high professional standards for conservators through excellent training at all stages of their careers – from student to experienced practitioner. She was particularly concerned that conservators in private practice should have access to opportunities to develop and update their skills.

At its outset, donations from Anna's family and friends formed the core of the Trust's funds and, in common with many small charities, we have gradually attracted additional support – through further gifts and grants – as we have grown and have established a track record for our work in the conservation training sector. We have tried to ensure that as it expanded, the Trust retained its character, ethos and purpose. The APT has always been characterised by the close involvement of Anna's siblings and friends, who have served as Trustees alongside those of us from the conservation sector, who do our best to make sure that we respond to changes in training and wider issues within the profession. Thanks to the hard work of the Trustees, we are able to keep



Left: Puneeta Sharma, Plowden Scholar 2013, now works at the Royal Library, Windsor.

Image: Camberwell College of Art

Middle: Alice Woodward, Plowden Scholar 2015.

Image: Northumbria University

Right: Graeme Scott, CPD grant to attend Poles, Posts and Canoes conference in 2014.

Image: Graeme Scott

running costs extremely low, even as the number of grants and scholarships has increased.

A significant moment came a few years ago when the Trustees decided that, rather than simply spend out the APT's capital, we would seek actively to raise funds to expand and prolong the work of the Trust. Over the last few years, this has borne fruit and we have received major grants that have allowed us to increase our annual support for student scholarships and professional development grants more than threefold. Our knowledge of the sector and experience in grant giving in the conservation sector has given reassurance to other Trusts and Foundations – particularly those that do not or cannot give to individuals – that we are uniquely placed to target funding for conservation training in the UK. These major grants and partnerships have grown recently, and in the last two years we have given over £80,000 per annum in scholarships and grants, making us among the largest sources of funding for trainee and professional conservators.

In this extended annual report to celebrate our anniversary, we are fortunate not to rely on our own perception of the Trust, but to have reflections from

three distinguished leaders in the profession: Frances Lennard, professor of textile conservation at the University of Glasgow; Alison Richmond, CEO of the Institute of Conservation; and Sarah Staniforth, president of the International Institute for Conservation. They offer personal views of the role the Trust plays, respectively, in the education sector, in the profession within the UK and in the international conservation world.

The future of the Trust and its ability to give grants to the next generation of conservators depends not only on its reputation and past successes, but also on our supporters. Some of this support is in kind, but we heavily rely on the financial support of other trusts and foundations, private donations and the modest but dependable income from individual standing orders.

We hope that Anna would have been proud of what has been achieved in her name, although she would no doubt have urged the Trustees to do more – a challenge we are ready to meet with the help of our partners, supporters and donors as we enter the next twenty years in the life of the Trust.

Reflections

Conservation as a career has always attracted students with enquiring minds, a passion for their chosen material and a tendency, often puzzling to their school teachers, to want to combine aspects of history, art, science and practice.



Professor Frances Lennard ACR FIIC

Director

Centre for Textile Conservation

& Technical Art History, University of Glasgow

Conservation continues to require these multi-faceted interests but has developed over recent decades to demand even more of our graduates. Museum and freelance conservators today must have excellent practical skills, a talent for communication and for engaging the public with their work, a head for business, good project management skills, the ability to work independently or as part of a team and, more than ever before, the ability to look beyond the studio to understand the overall context for conservation not just in their own workplaces but nationally and internationally.

Training in conservation aims to develop the whole range of these skills in students. At the same time, educational programmes have tended to become shorter and more compressed in recent decades, making this a demanding career choice, though a rewarding one with a real-world relevance and the interest of lifelong learning. While it is now much more common to follow a university training programme than an apprenticeship route, we are fortunate that academic developments in our universities have led to a greater value being placed both on interdisciplinary teaching and research and on vocational training leading directly to



Left: Thomas Küpper, Plowden Scholar 1999 and 2002, Head of Glazing Dept. Lincoln Cathedral.

*Middle: Clara Low, Plowden Scholar 2017.
© Centre for Textile Conservation, University of Glasgow.*

Right: Owen Lazzari at a museum open day, see pages 16/17.

employment. This makes for a strong combination of academic learning and professional training, enhanced by an emphasis on the graduate level skills of research, critical thinking and reflective practice.

Conservation has always been about context but conservators today are more likely to be influenced by the significance and the value of the objects they treat, as well as their condition and display methods. This is partly a response to challenges in funding for museums and heritage, forcing a focus on the most effective treatments, rather than the most comprehensive. It also reflects different ways of thinking, particularly in involving source communities with museum practice. Research into both traditional and ‘modern’ materials will continue to give us more information about the ways that objects degrade and behave in different environments and this growing body of knowledge will inform the development and selection of conservation treatments, particularly in relation to mixed media objects, while changes in museum design also dictate new ways of working. This has always been an international field, but the world of conservation is truly shrinking as interactions with conservators in other countries continue to become much more of a reality – the International

Institute of Conservation’s increasingly active relationship with conservators in China is a case in point – encouraging greater discussion about the meaning of conservation in different cultures.

Funding from the Anna Plowden Trust, and other charitable sources, has been invaluable over the last 20 years in enabling the training of a whole generation of conservators. We are extremely fortunate that students continue to have access to this source of funding. The intensity of conservation study makes this more important than ever for students who cannot work to fund their own studies and who often start with debt from their undergraduate years, and it enables course leaders to select those who have the greatest potential to take the profession to the next level of development. Student support remains our foremost priority for funding in conservation education, alongside support for one-year post-training internships, the best possible next step for graduates to bridge the gap between study and work in the fast-moving heritage sector, and also PhD level study, to encourage more intensive research into the objects at the heart of our professional practice.

Reflections

Our cultural heritage offers so much potential for making a positive impact on our economy, our society and our future wellbeing. We, the conservation community, are playing our part in realising this potential. The keys to success lie in advocacy, excellence and engagement.



Alison Richmond ACR FIIC
Chief Executive
Institute of Conservation

Our advocacy should focus on public recognition of the need for professional skills and standards. In the ten years since the DEMOS publication *It's a Material World: Caring for the public realm* (part-funded by the Anna Plowden Trust), conservation has grown in the public's perception. Innovative engagement programmes such as *Ask the Conservator* at Historic Royal Palaces, along with television series, including *Fake or Fortune?*, have brought conservators front of house and into the living room. However, research has shown that there is still much more to be done to persuade clients of the value of choosing a qualified professional. Funders can help by encouraging the use of appropriate professional standards in the projects they support.

To achieve excellence, our skills base must evolve to meet the challenges of new models of practice and funding. As we move towards an increasingly interdependent economy of private practices, public bodies and civil society organisations, funding models will continue to generate the need for project teams to form and then disperse once the project has ended. Not only will individual conservators need to maintain a broad portfolio of practical, business and

communication skills, but roles will evolve that require conservators to become new kinds of specialists in emerging disciplines, such as digital preservation.

There is currently anxiety among some conservators about the loss of highly developed practical skills. The preservation of these skills must become a focus of investment, otherwise who, for example, will conserve the Domesday Book next time around? For this we need a holistic approach; centres of excellence should be identified and supported whether in the public, private or civil society sectors.

Increasing public engagement and developing new ways to get involved in conservation in a hands-on way are vital, as the future of our heritage and our profession will depend on the largest possible segment of society valuing them. It is our duty as a profession to reach out to new audiences and to offer an attractive career choice to people from all backgrounds. Salaries are part of this, but job satisfaction and development are also very important. Providing new pathways to enter this profession and the opportunities to continue to learn will be critical.

The Anna Plowden Trust has an essential role to play in this future. The Trust has been generously supporting the development of mid-career conservators through CPD grants for twenty years. This support needs to continue if conservators are to stay on top of developments in their fields, become the new leaders and adapt to changing circumstances. What is more, these grants can be strategically targeted at the skills that are needed most by the sector, not only practical skills but also leadership, business and digital.

In a context of an interdependent economy, funding must reach the private sector as well as public and civil society. This is essential if we are to nurture and develop centres of excellence wherever they may be.

In the light of the enormous success of the HLF training scheme for internships and with the scheme having come to an end, new ways need to be found to sustain the provision of internships. Internships are tailored to the specific skills needs of the sector by identifying the conservators with the relevant skills at the appropriate level and the opportunity to pass them on. That the 'paid' internship is now the industry standard is a point of pride. Without adequate funding to meet this need, there is a risk of returning to unpaid placements which will work against increasing diversity. In this light, government funding for apprenticeships is to be welcomed, but a mixed ecology of training provision will mitigate the risk of funding streams changing in the future.

Looking forward, we will need to find ways to conduct research at regular intervals to better understand the sector's needs and to focus investment, as well as to provide sound evidence for advocacy.

Icon congratulates the Anna Plowden Trust on your twentieth year and looks forward to many future years of collaboration and support for education, training and development in heritage conservation.

Reflections

The conservation profession is not a large one. Icon, the UK national conservation organisation, estimate a total cohort of fewer than 5,000 individuals involved in conservation of historic and artistic works in the UK.



Sarah Staniforth CBE ACR FIIC
President
International Institute of Conservation

Internationally, the total number is in the tens of thousands, a fraction of the more established professions of medicine and the law. A disproportionate number of senior conservation professionals working in museums and heritage organisations across the globe are from the UK. The training of these professionals by the long-established conservation courses in the UK is one of our more successful and influential exports. The scholarships that the Anna Plowden Trust has given individual students and CPD grants for conservation teaching staff have supported all the major conservation training courses in the UK. Some of these alumni are already rising through the ranks of the profession, not only in the UK but in the farthest corners of the world including 2003 alumna, Lizzie Meeks, who is working for the Antarctic Heritage Trust based in New Zealand.

The Trust's CPD grants have enabled more than 190 conservation professionals to attend conferences and benefit from other opportunities for professional development. At IIC we are only too aware of the costs for participants at our Biennial Congresses. In 2014 our Congress *An Unbroken History: Conserving East Asian Works of Art and Heritage* was held in Hong Kong.



Susan Catcher, a senior paper conservator at the V&A was awarded a CPD grant that not only enabled her to attend the Congress but also to undertake a four-week placement in a scroll-mounting studio in Nanjing Museum.

I am proud to be directly associated with Anna Plowden's memory in two ways. In 1994, with Bob Hayes, I was awarded the first Museums and Galleries Commission/Jerwood Trust Award for Innovation in Conservation for the work that we did on the development of conservation heating. Since 2007 the Anna Plowden Trust has funded this Award for Research and Innovation, which is a wonderful way to recognise developments in conservation science that continue to be led by the conservation profession in the UK. In 2015, I was awarded the Plowden Medal



Left: Susan Catcher on her scroll-mounting placement at Nanjing Museum.

Image: Susan Catcher and Nanjing Museum.

Top Right: Lizzie Meek, Plowden Scholar 2003, now works at the Antarctic Heritage Trust. ©Adrian Turner.

Bottom Right: The Anna Plowden Trust Award for Research and Innovation, awarded to Tate's Rothko Project in 2015.

©2015 Paul Hampartsoumian



by the Royal Warrant Holder's Association. Although this award is not administered by the Anna Plowden Trust, it is another recognition of the esteem in which Anna was held by her peers and colleagues.

Every year I contribute to the Anna Plowden Trust to enable it to continue to support the development of skills in conservation and also to help raise awareness of conservation in the UK. The show of support from individuals encourages other Trusts and Foundations to give money, which has resulted in the amazing total of over £600,000 being distributed in the past twenty years.

Congratulations to the Anna Plowden Trust for everything you have achieved so far and good luck with your next twenty years.

Grants Awarded in 2017

Thanks to the generosity of our many funders and partners the Trust was able to award Scholarships and CPD grants during the year to a total value of nearly £83,000.

Plowden Scholarships

In 2017 the Trust received 46 applications for Plowden Scholarships and 28 grants were awarded. The proportion of students we were able to support was higher than ever, however we were only able to award Scholarships to the value of one third of the total requested.

The students benefitting from Plowden Scholarships in the 2017/18 academic year are studying at nine institutions on 14 different conservation programmes:

Camberwell College of Arts, University of the Arts London

MA Conservation:

- Books and Archival Materials
- Art on Paper

Centre for Textile Conservation, University of Glasgow

MPhil Textile Conservation

Courtauld Institute of Art

Postgraduate Diploma in the Conservation of Easel Paintings

University of Durham

MA Conservation of Archaeological and Museum Objects

University of Lincoln

MA Conservation of Historic Objects

V&A/Institute of Conservation

Diploma in Conservation and Collection Care

West Dean College

Graduate/Postgraduate Diploma/MA:

- Collections Care and Conservation Management
- Conservation of Books and Library Materials
- Conservation of Clocks
- Conservation of Ceramics & Related Materials
- Conservation of Furniture & Related Objects

University of Northumbria

MA Conservation of Fine Art: Works of Art on Paper

University of York

MA Stained Glass Conservation and Heritage Management



Anna Plowden/Clothworkers' Foundation CPD Grants

Anna Plowden was an early and passionate advocate of the importance of continuing professional development (CPD) for practising conservators. Today, CPD is essential for conservators wanting to maintain their Icon Accredited status. However, at a time of increasing cuts, an institution's staff training budget is often an early casualty and for conservators in private practice the cost of attending CPD events is much greater due to lost earnings.

In 2017 we worked in partnership with The Clothworkers' Foundation for the first time. Thanks to their generous support we awarded nearly five times as many CPD grants as the previous year with a sixfold increase in the total value of grants awarded (over £25,000).

During 2017 the 53 CPD grants awarded by the Trust enabled conservators to take part in, and give papers at, 28 major international conferences and courses in the UK and overseas. Among those attended were: the ICOM CC Triennial *Linking past with future* (Copenhagen); the International Conference on Digital Preservation (Kyoto); IADA Symposium *From generation*



Top Left: Katarzyna Weglowska, CPD grant in 2017 to attend *Lasers in Conservation*.

Middle: Cecilia Duminuco, CPD grant in 2017 to attend a course on *Ethiopic binding at Montefiascone*.

Above: Seven conservators were awarded CPD grants to attend the ICOM Conservation Committee's Triennial Conference in 2017.

to generation (Oslo); *Laser Cleaning in Conservation* (Cheshire); the Digital Documentation Summit (New Orleans); the 2nd Vatican Coffin Conference (Rome); the North American Textile Conservation Conference (Mexico City); and *Recreating the Medieval Palette* (Montefiascone).

A selection of reports from the students and professional conservators who have benefitted from our support in 2017 and in previous years can be seen on pages 14 to 25.

Our Supporters and Sponsors

In 1997/98, when the decision was taken to establish the Trust, a huge number of enormously generous donors helped us to create a significant fund, the income from which has supported our work for the last 20 years.

However, our ambitions to support conservation training quickly outstripped our resources, so in 2009 we started to fundraise in earnest. Each year we have been hugely gratified by the generosity of trusts, foundations, companies and individuals which, as the Chairman notes in his introduction, has enabled us substantially to increase the number and total value of grants that we give.

We are enormously grateful to all of our donors. We list below the trusts, foundations and companies that have supported us in 2017 and in the 20 years since the Trust was founded. In addition, a number of trusts that prefer not to be listed have supported us. We have also not listed the very many, generous individuals who have supported us over the years, but we are most grateful to all of them.

Funders During 2017 Trusts and Foundations

The Trustees are most grateful to the following trusts and foundations, whose generous grants supported our work during the year:

Barbour Foundation
The Clothworkers' Foundation
Derek Hill Foundation
Dulverton Trust
H B Allen Trust
Holbeck Charitable Trust

And a number of other trusts that prefer not to be listed.

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
K Pak Ltd.
MOMART
Richard Rogers Conservation Ltd.
Routledge, Taylor & Francis Group



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.



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 world-wide 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.

Funders 1998-2018

The Estate of Anna Plowden
Archetype
Aurelius Charitable Trust
Barbour Foundation
British Museum
Carew Pole Charitable Trust
Charlotte Bonham Carter Charitable Trust
Clothworkers' Foundation
Conservation by Design Ltd.
Derek Hill Foundation

Dulverton Trust
Englefield Charitable Trust
Ernest Cook Trust
Fairway Trust
Garfield Weston Foundation
Grant Thornton
H B Allen Trust
Hiscox Foundation
Holbeck Charitable Trust
J Paul Getty Jr. Trust
KPAK Ltd.

Lord Faringdon Charitable Trust
Marsh Christian Trust
MOMART
Monument Trust
Pilgrim Trust
Richard Rogers Conservation
Routledge, Taylor & Francis Group
Simon Gillespie Studio

Sir James Knott Trust
South Square Trust
St Andrews Conservation Trust
Thomas Gibson Fine Art Ltd.
Thriplow Charitable Trust
Willard Conservation Ltd.
William Delafield Trust

Impact of the Trust's Support: student scholarships

The Trust's support makes an immense difference to conservation students, as these brief case studies from the Plowden Scholars in the 2017/18 academic year show:



*Daisy Graham documenting a dress prior to wet-cleaning.
© Centre for Textile Conservation,
University of Glasgow.*

Daisy Graham

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

Conserving textiles for the public is important to me. From a young age, I have been exposed to the strong cultural and social significance of textiles, having grown up in the Outer Hebrides, where the production of Harris Tweed is deeply embedded in the lifestyle of the community.

Looking back over the last two years, the learning curve has been incredibly steep. The course is intense but I have been well supported by great tutors and by my classmates. I have enjoyed the opportunity to work on a huge range of objects, often from local museums. I have also worked hard to broaden my experience through voluntary work at the Burrell Collection and the Centre's barkcloth conservation laboratory. One highlight of the programme was my placement in Summer 2017 at the Palais Galliera in Paris where I worked on costumes for an exhibition on designer Mariano Fortuny.

My Plowden Scholarship has enabled me to turn a lifelong interest in textiles into a viable career and I feel very fortunate.



Left: Michelle explaining the work of furniture conservators within the Royal Household, during a public engagement Conservation Day, at Windsor Castle.

Right: Michelle at work in the conservation studio.

Images: Royal Collection Trust/© Her Majesty Queen Elizabeth II 2018.



Michelle Kirk

MA Conservation of Studies: Furniture and Related Objects, West Dean College

The generous support from the Anna Plowden Trust enabled me to undertake my studies at West Dean College, completed earlier this year, where I gained the practical, academic and vocational experience necessary to begin a career in conservation.

This intensive training has been an exceptional opportunity for me, working on objects from West Dean House, the National Trust and private clients, underpinned with material science and contextual theory. The course also allowed me to undertake several work placements, including at Edinburgh's Musical Instrument Museum and Knole House.

Project highlights include a 17th-century marquetry mirror from Petworth House, a group preventive conservation project on West Dean's Nuremberg Doll's House, extracurricular courses in electrochemistry and plastics conservation, and a placement at Brighton Royal Pavilion, where I worked on the decorative surfaces of a Robert Jones cabinet for the newly restored Saloon Room.

I have now secured the position of Furniture Conservator for the Royal Household, based at Windsor Castle. This is a fantastic opportunity for me, enabling me to develop my practical conservation skills, and has added the challenge of conserving furniture used in service.



Alexandra Lawson

Postgraduate Diploma in the Conservation of Easel Paintings, Courtauld Institute of Art

I am in my final year of the Conservation of Easel Paintings course at the Courtauld Institute of Art. I have just completed my dissertation, which was a technical examination of 18 grotesque paintings on canvas in the Cartoon Gallery at Knole. We were able to date some of the paintings to early in the 17th century, while others were identified as belonging to the 18th century, due to stylistic differences and the presence of different pigments including Prussian blue in some works.

I am currently treating a modern painting by the South African artist Albert Adams, which had been very damaged in transport, and a Tudor portrait from



Left: Alexandra de-lining a 18th century painting which had a failing glue paste lining.

Right: Retouching with dry pigments and Paraloid B-72.

Opposite Page: Owen and an X-ray game at a National Museum of Wales Open Day November 2017.

Image: National Museum of Wales.

1579, which is part of a series of works of the same family. Both paintings have given me the opportunity to develop my practical skills while investigating materials and technique.

Without the generosity of the Anna Plowden Trust, it would have been very difficult for me to complete the three-year course in London, and I am most grateful.

Owen Lazzari

MA Conservation of Archaeological and Museum Objects, University of Durham

During my previous career in commercial archaeology, I decided that I wanted to study conservation in order to preserve objects so that they can continue to interest and educate people about the past.

The first year of the course consists of lectures mixed with practical sessions that teach the chemistry, ethics and the methods and practicalities of conserving objects. We work on both archaeological and historical objects to gain as wide an experience as possible. Currently, I am in the second year and am on a nine-month placement at the National Museum of Wales. In addition to day-to-day conservation work, I have to undertake six detailed projects, which include a leatherback turtle skeleton, furniture and an





environmental project. I am also involved in a particularly interesting initiative to help metal detectorists understand how they can better store their objects and submit their finds to the Portable Antiquities Scheme.

My aim is to work in a conservator in a museum and continue to be involved in community outreach and education.



Left: Owen Lazzari working on Leatherback turtle shell. Image: National Museum of Wales.

Right: Microscopic analysis of corrosion to the 16th-century glass prior to making conservation recommendations.

Opposite Page: Analysing a 16th-century panel from York Minster.

Matthew Nickels

MA Stained Glass Conservation and Heritage Management, University of York

This two-year MA offers both practical and theoretical training in stained glass conservation and heritage management. So far I have covered stained glass as a medieval craft and followed its fascinating chronology through to the present day. This has been complemented by access to a well-equipped, dedicated stained glass studio where I have learned cutting-edge conservation techniques, the science of glass and also engaged in practical glass conservation.

Other modules have focused upon report-writing, conservation sustainability and frameworks in a contemporary setting. This has been incredibly useful, putting the theoretical and practical skill-sets into a wider modern conservation context. I have an exciting 16-week work placement at York Glaziers' Trust during Summer 2018, which will give me the opportunity to learn and practise at York Minster.

I am following in the footsteps of my father's profession and, thanks to the Plowden Scholarship, I am progressing from working in a glazing workshop to becoming a professional stained glass conservator.





Jessica Phipps Wardle

*MA Conservation: Books and Archival Materials
Camberwell College of Arts*

The Plowden Scholarship enabled me to pursue my goal to train as a book and archive conservator. I am reaching the end of the course at Camberwell where I have greatly developed my practical skills and widened my knowledge of theory, conservation science and preventive conservation. The MA has given me the opportunity to learn in many different institutions alongside experienced conservators. The institutions in which I was lucky enough to have placements were the Fitzwilliam Museum in Cambridge, London Metropolitan Archive, the



Left: Making models of historic bindings at the Fitzwilliam Museum, Cambridge 2017

Right: Conserving architectural plans of the Founders Library at the Fitzwilliam Museum.

National Conservation Service and the Victoria & Albert Museum.

I have really enjoyed the diverse range of projects I have been able to undertake at Camberwell and on my placements. These ranged from cloth and leather bindings to architectural plans and photograph albums as well as rehousing projects and surveys. On graduating I hope to work with a team of conservators as a member of staff or intern where I can work on a variety of projects and build on the excellent training I have received at Camberwell.



David Plummer

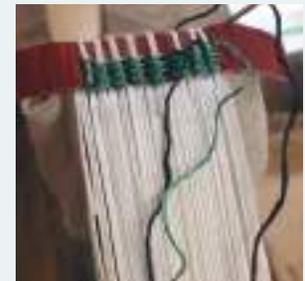
Graduate Diploma: Books and Library Materials
West Dean College

I am halfway through my Graduate Diploma in the Conservation of Books at West Dean College. So far, I have focused on assessing and recording the condition of books. I have also mastered a range of conservation treatments for books ranging from simple enclosure to repair and reinstatement of parts.

The role of the book conservator is multi-faceted, and essential if we are to continue to protect books and the rich historical insights they can provide. So I enjoyed the workshop, *Historical Bibliography*, with Nicholas Pickwood. Learning about the physicality of the book as an artefact rather than a vessel of text was fascinating.

I have benefited from the college's excellent workshop access, strong connections to the heritage community and collaboration across the disciplines, giving me the chance to expand on previous experience in the setting of dedicated tutors and students alike.

Once qualified, my ambition is to work on Middle Eastern manuscript collections within a museum environment.



Top left: Conservation of a quarter cloth case binding before in-situ paper repairs.

Top right: Quarter cloth case binding after in-situ paper repairs.

Middle: Cleaning a full-leather, tight back with seven raised bands,

from the John Keil Collection.

Bottom left: Rounding and backing a flexible binding.

Bottom right: Sewing an Islamic Chevron Endband.

Images: © David Plummer.

Impact of the Trust's Support: professional development

In 2018 the Anna Plowden/ Clothworkers' Foundation CPD grants helped 53 conservators to attend courses and conferences internationally. All of them gained new skills and knowledge and developed their professional networks, while many shared their work through conference presentations.



Christian Baars, far left, presented a joint paper at the ICOM-CC Triennial.

Anna Plowden/Clothworkers' Foundation CPD Grants

Dr Christian Baars AMA, Senior Preventive Conservator National Museum of Wales, attended the International Council of Museums' Conservation Committee's Triennial Conference, *Linking Past with Future*, in Copenhagen in September 2017.

I co-authored a paper with two colleagues (Jane Henderson - Cardiff University, and Sally Hopkins - National Trust) on work we had undertaken recently on improving decision-making by presenting conservation data in novel ways. There appears to be considerable interest in conservation data management: one positive outcome of discussions following the talk

was that I received an invitation to elaborate the theme further at an international conference in 2019.

I brought home the latest thinking on low-energy collection storage to inform the National Museum's own storage planning process. Nurturing new professional relationships is already proving beneficial to the National Museum, for example for developing a new partnership for training and skills sharing as a direct result of my attendance at the conference. In addition, I invited an Australian colleague, whom I met at the conference, to present a talk on deterioration and value loss in Cardiff, which, when delivered late in 2017, was attended by both National Museum staff and students from Cardiff University.

Left: Research into both traditional and 'modern' materials will continue to give us more



Sirpa Kutilainen, Preservation and Digital Resources Co-ordinator, University of Brighton Archive, attended *Book Conservation Skills for Paper Conservators* held in Edinburgh in November 2017.

Coming from a paper conservation background, I attended this workshop as someone with a basic understanding of the structures of books and some knowledge of the different types of bindings, but no hands-on experience in attempting to conserve or preserve books. The workshop was led by Book Conservator, Caroline Scharfenberg ACR.

These two days gave me an understanding of the basic techniques, procedures, tools and materials to be able to put Caroline's demonstrations into practice in my own workplace. Most importantly, being given an opportunity to attend has given me the confidence to begin to look at book structures to assess damage and ascertain whether there is something I, as someone with newly-acquired knowledge, can do to aid their longevity. We had interesting conversations about the ethical considerations within book conservation and the importance of having faith in minimal repairs. To have this knowledge is hugely beneficial in terms of my work at the University of Brighton Design Archives.



Top left: The ten course attendees watching a demonstration by Caroline Scharfenberg ACR.

Main image: Lifting a book corner in order to consolidate and re-attach.

Bottom left: Reconstruction of a missing book spine.

Bottom right: Clamping down a re-attached, consolidated book corner to allow paste to soak in.



Lynn McClean ACR, Principal Textile Conservator, National Museums Scotland, attended the *North American Textile Conservation Conference* held in Mexico City in November 2017

The NATCC conference theme was *Embellished Textiles: Conserving Surface Manipulation and Decoration* and the papers presented ranged from historic textiles to contemporary fashion.

I presented a paper on the conservation of a highly decorated 17th-century chasuble, which I had treated as part of a major gallery redevelopment at National Museums Scotland (NMS). It was a great opportunity to share my work with an international audience, to publish, and to build my skills in public speaking.

Many of the conference presentations have influenced my thinking and potentially way of working. As NMS concentrates on its growing fashion collection we will need to think about the implications of collecting modern materials, in particular garments made with 3-D printing, and this aspect of the conference has led to discussion between NMS conservators and curators about these acquisitions.

Attendance at this conference has had significant benefits for me personally and for NMS more widely. The new knowledge gained at the conference will inform future developments in the care of fashion collections at NMS.

Left: Lynn McClean conserving the 17th century chasuble about which she presented a paper.

© National Museums Scotland.



Jenny Williamson ACR, Conservator at the Glynn Vivian Art Gallery and the National Library of Wales, attended *New Methods for Cleaning Painted Surfaces*, held at the Gallery of Modern Art, Edinburgh in July 2017

Attending this course has increased my knowledge and understanding of the cleaning methods, developed by Richard Wolbers, which can be used when traditional solvent cleaning methods do not work. The course was excellent. It introduced participants to more sustainable and greener methods that are effective and safer for the objects. It was invaluable to be immersed in the subject for five days and to discuss the methods with fellow participants from Canada, the US, Japan, Germany, Norway, Italy and the UK, from different conservation disciplines.

I now have a better understanding of the chemistry of paintings, surface coatings, dirt and the materials that I use. I also understand how to design a cleaning system to suit a specific problem that is safer for the painting, the conservator and the planet. This is of benefit for me and for the work that I do on the collections at the National Library of Wales and the Glynn Vivian Art Gallery.



Top left: A morning lecture with Richard Wolbers.

Middle and bottom: Course participants learning how to make the cleaning systems.

Images: © Lorraine Maule

Impact of the Trust's Support: our alumni

The Trustees like to keep in touch with past recipients of Plowden Scholarships, and are gratified to learn of their successes as they establish their careers in conservation. Here are a few examples of the contribution that our alumni are now making to the sector.

Anna Plowden Trust Alumni

Elizabeth Hippisley-Cox

Stained Glass Conservator at Eden Stained Glass, Cumbria

Support from the Anna Plowden Trust enabled me to complete a two-year full-time MA in Stained Glass Conservation and Heritage Management from 2010 to 2012. I trained and studied in York at an exciting time, between 2009 and 2015. The large HLF-funded York Minster Revealed project was underway, and there were many other opportunities to work on a wide variety of stained glass projects. Studying at the University helped me to gain skills, experience and confidence, and was an important milestone in my developing career.

After graduating I completed a studio-based apprenticeship and ICON Conservation Technicians' qualification in conservation glazing and site-work, after which I pursued freelance opportunities further afield. In 2016, I undertook a Fellowship with the Society for the Protection of Ancient Buildings, travelling extensively throughout the UK and beyond, learning from professionals and craftspeople working to conserve traditional buildings.



Above: Lizzie Hippisley-Cox and Tom Denny working at a church in Wallsend, 2017.

Opposite Page: Lizzie at work during her SPAB Fellowship in 2016.

At the start of 2017 I began to take on my own conservation projects, and established Eden Stained Glass studio, based in North Cumbria: www.edenstainedglass.co.uk.



Helen Spencer

Museum Collections Consultant

In 1999 I received one of the first ever scholarships awarded by the Anna Plowden Trust, which enabled me to complete my MA Conservation of Historic Objects (Archaeology) at the University of Durham. During that year, I worked on placement at the National Museums Scotland (NMS) in the artefact conservation department with a special interest in the conservation of archaeological collections and conservation science.

After graduating I continued working at NMS. In 2002, I took on the role of Preventive Conservator and in 2005 became Collections Care Manager. I managed a team responsible for all aspects of preventive conservation, object movement, inventory and storage. The role included developing new stores at the National Museums Collections Centre and managing a project to move over one million objects to the new stores.

I became a freelance consultant in 2012, working primarily in Scotland. I work on projects including HLF funding applications, project management, storage surveys, risk assessment and improvement planning. I also carry out environmental monitoring and preventive conservation assessments.

In 2014 I also began studying for a PhD, returning to my original passion of archaeological science, and have been using a range of scientific techniques to investigate the origins of Scottish medieval and post-medieval window glass.



Letty Steer

Collection Care Conservator, Museum of London

The Anna Plowden Trust Scholarship enabled me to complete my MSc Conservation for Archaeology & Museums at UCL. The course included two extended internships, one at the Wallace Collection and the other at Historic Royal Palaces. These were invaluable: I developed my practical skills and gained work experience in readiness for a conservation career. On graduating in 2016 I secured a job at the Museum of London as a Collection Care Conservator.

A key part of my role is helping to prepare for the move of the museum and its collections from London Wall to West Smithfield by 2023. I have also been involved with the rehousing of the collection of Brian Haw, the peace



Left and middle: Letty working on the Brian Haw collection. ©Museum of London.

Right: Felix Thornton-Jones at work. Image: Thornton-Jones Restoration

campaigner. This project involved developing storage methods for complex modern materials.

I have recently been accepted onto the *Managers of the Future Programme* at the Museum. The programme identifies future managers and provides training to develop effective leadership within the Museum environment – it is a very exciting opportunity.

Felix Thornton-Jones

Thornton-Jones Restoration

The Anna Plowden Trust Scholarship part funded my study for an MA in Conservation in China in 2007. This programme was run jointly by Bologna University and Xi'an Jiatong University, with study and in-the-field experience taking place in Xi'an, the ancient capital of China and home of the Terracotta Warriors.

I returned to London and, in 2008, opened my own conservation/restoration company Thornton-Jones Restoration Ltd, which specialises in the treatment of fine works of sculpture in materials such as marble, terracotta and polychrome wood.

Over the last ten years we have been fortunate to have worked on some of the most important works



of sculpture – from Ancient Egyptian statues to works by Rodin and Moore – to be brought to market by the leading auction houses, dealers and collectors in London, the UK and Europe. Sculpture conserved by the studio is to be found in major private collections and national collections around the globe.

Annual Report

of the Trustees for the twelve months ended 30th November 2017

Trustees' Report

Background and Objectives

The Anna Plowden Trust was constituted by Deed of Trust dated 21st August 1998 and amended 7th October 1998. It 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 objects of the charity are to contribute to the conservation of items of historic, artistic or scientific interest, and to the development of public knowledge and skills in conservation.

Since the Trust was established in 1998, it has awarded nearly 250 Plowden Scholarships and nearly 200 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 £620,000 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.

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

These are:

Plowden Scholarships for those requiring assistance, usually graduates, towards the cost of studying for qualifications to enter the conservation profession;

Anna Plowden/Clothworkers' Foundation CPD Grants for short, mid-career skills development for conservators already working in the field.

Applications for funding are invited through advertisements in national conservation journals, direct contact with conservation programmes and through the Trust's website (www.annaplowdentrust.org.uk) and social media (www.facebook.com/trustannaplowden).

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

Trustees

All nine Trustees served throughout the year; they are:

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

Two Trustees, Carol Weiss and Tristram Bainbridge, are young professional conservators who are also Plowden Alumni. They bring a valuable perspective to the Trustees' discussions.

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 its reserves 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 grant giving at least at the same level year on year or, if funds allow, to increase it, while as far as possible maintaining the real value of the Trust's reserves.

Fundraising

The Anna Plowden Trust, with the agreement of the Charity Commission, contracts one of its Trustees, Nell

Hoare a freelance fundraising and heritage consultant, to undertake fundraising on its behalf. The Trust monitors the fundraising activity closely and Trustees are satisfied that, having yielded over £340,000 since 2013, it represents good value for money. The Trust raises funds mainly from trusts, foundations and companies; a small number of individuals support it with annual donations. No public fundraising appeals are undertaken and we do not engage in mass mailing to solicit donations. The Trust complies with accepted good practice in its fundraising.

Plans for future periods

The Trust's objectives for 2016/2017 were to seek to maximise investment income and grants receivable and to award grants totalling at least £75,000. In the event aggregate income reached £90,908 and grants totalling £82,446 were awarded.

The Trust's objectives for 2017/18 remain the same, again with the aim of awarding grants totalling around £75,000 to the extent that resources allow.

Independent Examiner's Report

to the Trustees of The Anna Plowden Trust

Trustees' Report

Background and Objectives

I report on the accounts of the trust for the year ended 30th November 2017, which are set out on pages i, ii and iii.

Respective responsibilities of Trustees and Examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under Section 144 (2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed. The charity's gross income exceeded £25,000 and I am qualified to undertake this examination.

It is my responsibility to:

- examine the accounts under Section 145 the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commissioners (under Section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of Independent Examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the

accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent Examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements

- to keep accounting records in accordance with Section 130 the 2011 Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

R V J Chadder MA, FCA

64 Church Road, London, SW19 5AA

9th January 2018



Daisy Graham applying an adhesive support to ribbons of a 19th-century fan.
© Centre for Textile Conservation, University of Glasgow

Anna Plowden Trust

Statement of Financial Activities

for year ended 30th November 2017

	Note	£ 2017	£ 2016
Income			
Grants and donations – unrestricted		6,375.00	8,287.50
– restricted	1	67,675.00	43,850.00
		<hr/> 74,050.00	<hr/> 52,137.50
Bank Interest		115.88	309.29
Investment Income		16,742.39	17,691.59
Other			294.39
		<hr/> 16,858.27	<hr/> 18,295.27
Total Income		<hr/> 90,908.27	<hr/> 70,432.77
Expenditure			
Grants made		(82,446.00)	(84,995.00)
Management and administration			
Trustee expenses		(721.89)	(524.62)
Fundraising and related expenses		(5,611.11)	(7,740.80)
Other expenses		(2,527.30)	(256.36)
		<hr/> (8,860.30)	<hr/> (8,521.78)
Total expenditure		<hr/> (91,306.30)	<hr/> (93,516.78)
Net incoming/(outgoing) resources		<hr/> (398.03)	<hr/> (23,084.01)
Surplus/(loss) on revaluation of investments		31,339.31	(2,120.22)
Net movement in funds		<hr/> 30,941.28	<hr/> (25,204.23)
Total funds bfwd		545,080.53	570,284.76
Total funds cfwd		<hr/> £576,021.81	<hr/> £545,080.53

Anna Plowden Trust

Balance Sheet

for year ended 30th November 2017

	Notes	£ 2017	£ 2016
Current Assets			
Debtors	2	1,662.50	937.50
Cash at bank and on deposit		68,922.98	67,828.39
		70,585.48	68,765.89
Investments			
F&C Responsible Sterling Bond Fund		182,823.69	179,867.77
F&C Responsible UK Income Fund		333,842.76	305,459.37
	3	516,666.45	485,327.14
Total Assets		587,251.93	554,093.03
Current Liabilities			
Grants committed but unpaid		(10,027.00)	(7,825.00)
Creditors		(1,203.12)	(1,187.50)
		(11,230.12)	(9,012.50)
Net Assets			
		£576,021.81	£545,080.53
General Purpose Fund		576,021.81	542,580.53
Restricted Fund	4	–	2,500.00
Total Funds		£576,021.81	£545,080.53

Dr David Saunders
Chairman

Francis Plowden
Treasurer

Notes to the Accounts

for year ended 30th November 2017

1. Restricted funds

The Trust will usually classify all grants from other Trusts as restricted for the use of bursaries and other training purposes.

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 30/11/17	333,842.76	182,823.69	516,666.45
Value at 30/11/16	305,459.37	179,867.77	485,327.14
Increase/(decrease) in value	28,383.39	2,955.92	(31,339.31)

4. Restricted Fund

Donations received which the Trust was unable to utilise in the current year because they were received too late in the year or which are to be used for awards for specific purposes, for example to a student from a particular part of the country and where no eligible student was identified.

Anna Plowden Trust

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Registered Charity No 1072236