

Annual Report of the Trustees

for the 12 months ended 30th November 2014



Anna Plowden Trust

Since 1998 the Anna Plowden Trust has awarded 160 bursaries to enable individuals to train as conservators across the full range of disciplines. Most of these professionals are now pursuing successful careers as conservators, helping to care for the UK's extraordinary heritage.

By supporting conservation students we are, by extension, supporting conservation programmes in universities across the UK. As Trustees we are concerned about the challenges faced by these programmes, as high quality conservation education is costly to provide. The UK's conservation programmes are renowned internationally: many thousands of conservators from around the world have trained here. Conservation programmes are a jewel in our cultural crown and we must do all we can to ensure they continue to thrive and be world-leaders in the field.

Attending a high quality course, which includes a major element of practical work, is an important first step on the ladder to a career in conservation. The first job is also crucial, giving new conservators a chance to develop and expand their skills and to build confidence and speed. Post-training internships are the perfect first job for conservators.

Funding for conservation internships is set to reduce dramatically from 2015 and we are fully supportive of Icon's efforts to attract new partners to fund these vital placements.

Anna was a friend of mine; she would be surprised and proud of what has been achieved in her name, but she would have been the first to point out that there is so much more that we need to do. We are one of few funders in this area; we are able to fund fewer than a third of those who apply to us and our grants only cover a proportion of the conservation course fees.

We are grateful, therefore, to the many trusts, sponsors and individuals, whose funding is enabling to support more students than ever with larger bursaries than we could previously offer.

Susan Palmer, OBE

Chairman

Annual Report of the Trustees

for the 12 months ended 30th November 2014



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.

Registered charity, no. 1072236.
4, Highbury Road, London SW19 7PR.

The Trustees during the year were:
Susan Palmer OBE, Chairman
Francis Plowden, Secretary

Tristram Bainbridge
(from 6th October 2014)

Nell Hoare, MBE
David Leigh
Jane McAusland
Penelope Plowden
David Saunders
Carol Weiss (from 6th October 2014)

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 Bursaries, for those requiring assistance, usually graduates, towards the cost of obtaining 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.

The Trust is delighted once more to be offering the Anna Plowden Trust Award for Research and Innovation in Conservation as part of Icon's Conservation Awards. The Trustees were delighted that Icon secured support from BEKO for the Conservation Awards 2015 and that others, such as the Pilgrim Trust, are once again offering awards.

The Award is publicised on the Trust's and Icon's websites. Francis Plowden and David Saunders and Dr Lorraine Gibson, University of Strathclyde, will assess the applications in detail and a final decision will be made by the Trustees. The Award winning project will be highlighted in next year's annual report.

The work of the Trust

Since the Trust was established in 1998, it has awarded 160 Conservation Bursaries and over 120 CPD Grants. The Trust has given 10 other grants, including nine awards for Research and Innovation in Conservation as part of the national Conservation Awards scheme. In total, the Trust has distributed over £400,000 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 confirm that they have paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the Trust should undertake.

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 objects of the Trust will best be served by making regular grants towards the training and work of conservators with money derived from the income of the Trust's investments and other donations.

Accordingly, it is the Trust's policy, for the time being, to attempt to maintain an annual expenditure programme at roughly the same level year on year while, as far as possible, maintaining the real value of the Trust's reserves.

Developments at the Anna Plowden Trust



David Saunders succeeds Sue Palmer as Chairman of the Trust on 10th June 2015. Formerly Keeper of Conservation and Scientific Research at the British Museum and now an Honorary Research Fellow at the same institution, David writes:

It is a great privilege to take over the role of Chair of the Trustees of the Anna Plowden Trust.

Thanks to the efforts of all the Trustees and the leadership of my predecessors – Sue Palmer and the late William Plowden – the trust enjoys a justifiable reputation as a leading supporter of conservation and conservators in the UK. We continue to be one of the few trusts that support individuals training to become professional conservators and – as Sue Palmer reflects in her introduction to this annual review – the need for such support has greatly increased over recent years, as tuition fees have risen and the range of other grants has diminished.

As Trustees, we believe that the quality of training needs to be maintained, even if this implies increased costs. Accordingly, we have sought to increase, through fundraising, the sum available to us to award in bursaries each year and we are extremely grateful to the individuals and bodies that have contributed so generously to make this possible.

The challenge for the Trust is to maintain the momentum of this fundraising so that we can support the next generation of aspiring conservators. I very much look forward to working with the other Trustees, our alumni and other funders to make this a reality over the coming years.

David Saunders

New Trustees



In December 2014, the Anna Plowden Trust elected two additional Trustees, Tristram Bainbridge and Carol Weiss, both of whom received Anna Plowden Trust Bursaries during their training.

Carol works as a Conservator of Chinese Paintings at the British Museum; Tristram has his own furniture conservation business, he also works at the V&A and teaches at West Dean.

Tristram and Carol write:

We have both personally experienced the positive impact the Anna Plowden Trust makes to its bursary recipients. With the help of the Trust we were both able to fund attendance of Masters courses necessary to pursue our careers in conservation. The Anna Plowden Trust keenly recognises the financial pressures the profession faces, both in training new conservators and in continuing the professional development of practising conservators. The proactive steps the Trust has made to sustain its funding programme shows its dedication to supporting as many eligible applicants as possible.

The way in which the Trust fulfills its aim to conserve items of historic, artistic or scientific interest by supporting people and the development of their skills is vital to ensure a strong professional body. It is

heartening how the Trust highlights the paramount importance of practical skills in all aspects of training, a part of our work at risk in pressured times.

As new trustees we bring the perspective of recent bursary recipients, and as those who, with the Trust's help, have started exciting careers in both public institutions, private practice and teaching, we hope to enable the Anna Plowden Trust to do even more in supporting training and practising conservators. We would like to engage the Trust's alumni in new ways and generally raise awareness of the Trust's work, seeking to address some of the pressures conservation in the UK now faces.

It was an honour to be asked to join the Board of Trustees, and a fantastic opportunity to contribute to the conservation field, enabling others to receive the same support that helped us so keenly when starting our careers.

Tristram Bainbridge and Carol Weiss

Our Supporters and Sponsors



Trusts and Foundations

The Trustees are most grateful to the following trusts, whose generous grants supported our work during 2013-14:

Charlotte Bonham Carter Charitable Trust
J Paul Getty Jr. Charitable Trust
Lord Faringdon's Charitable Trust
Sir James Knott 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
K Pak Ltd.
Maney Publishing
Richard Rogers Conservation Ltd.

The Trustees are 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 numbers of conservators now support the Trust in this way, many of them having received the Trust's support either during their primary training or for CPD.

The Trustees would like to record their thanks to all of the conservators who have supported the Trust in this way during the year and to encourage others to join them. Every donation makes a real difference to us and we hope that more will help us through annual standing orders in future.

If you would like information about company sponsorship or setting up a standing order please email us on:
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.



K PAK Ltd.

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



Richard Rogers Conservation Ltd.

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



Maney Publishing Ltd.

Publishing and international dissemination of high quality, peer-reviewed scholarship and research.



CONSERVATION BY DESIGN A Larson-Juhl Company

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.

Grants awarded in 2013



Conservation Training Bursaries

The Trust received 55 eligible applications for Conservation Training Bursaries and 17 grants were awarded, of which 16 were taken up, representing under a third of the applications received.

Fees on conservation courses have increased significantly, so the Trustees decided to award slightly larger bursaries in 2014. The students benefitting from these bursaries are studying at 10 different institutions on 11 different conservation programmes:

Institution

Archives & Records Association
Camberwell College of Art
City & Guilds

University of Cardiff
Centre for Textile Conservation,
University of Glasgow
Courtauld Institute of Art

University College, London
University of Lincoln
West Dean College

West Dean College

University of York

Qualification

Certificate in Archive Conservation
MA Conservation: Art on Paper
Postgraduate Diploma in
Conservation Studies
MSc Conservation Practice

MPhil Textile Conservation
Postgraduate Diploma in Easel Painting
Conservation

MSc Archaeology and Museums
MA Conservation of Historic Objects
Postgraduate Diploma, Books and
Library Materials

Postgraduate Diploma, Conservation
of Metalwork

MA Stained Glass and Heritage
Management



The Impact of Trust Support



Conservation Training Bursaries

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

Heather Murphy

*MA Paper Conservation,
Camberwell College of Arts*

A background in studio art led me to pursue the art on paper specialism, where I have been able to gain experience of working with a wide variety of media. Undertaking a series of work placements with institutions across London has been a fantastic element of the course, allowing me to gain hands-on experience of working within professional environments on a variety of different conservation projects. One of the highlights has been assisting with the preparation of Furu-nori (aged wheat starch paste) at the British Museum for the mounting of scrolls. Throughout the two years of study I have also been able to understand and develop my own areas of interest within conservation, such as the care of modern works and the unique challenges these pose to conservators. Living and studying in London places large financial demands on students and for me the support of the Anna Plowden Trust has enabled me to dedicate much needed time to my studies in the final year of the course.

Joseph Ward

*Postgraduate Diploma
in Conservation Studies*

The course at City and Guilds gives a thorough grounding in both theoretical and practical conservation. It focuses on traditional craft skills such as carving, gilding and japanning as well as training in science and analytical techniques. City and Guilds is also the only conservation course which covers laser cleaning techniques. In the 3rd year I have been able to put my training into practice with my final projects: the conservation of a 19th century japanned cabinet and a 19th century marble bust. The course has provided me with the theoretical teaching as well as the practical, hands on experience I need for a career in conservation. It has been extremely challenging and rewarding and without the support from the Anna Plowden Trust it would not have been possible.

Letitia Steer

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

The bursary from the Anna Plowden Trust has been invaluable in supporting me in my first year of the MSc. The MSc has given me the opportunity to develop my practical experience in conservation that



The Impact of Trust Support



will enable me to understand and conserve culturally significant artefacts. During the year I have developed skills in assessing and responding to conservation problems presented by a range of archaeological and museum artefacts. These have varied from a ceramic bowl from the Petrie Museum to a rubber toy boat from the Kew Economic Botany Collection. The MSc has allowed me to further my training in conservation science and use it to better understand aspects of deterioration on objects, and how to conserve them.

Jenna Marie Taylor

*MSc Conservation Practice,
Cardiff University*

I am in the first year and have already learned such a lot on the course. I have already received a huge amount of hands-on experience through working on the objects that I have been assigned. Through practical classes, taught lectures and self-led learning I feel that I am gaining confidence in my abilities as a conservator and am looking forward to entering the profession with a whole abundance skills. I am incredibly grateful for the bursary from the Anna Plowden Trust. It has eased monetary pressures and allowed me to focus on my studies, which is essential as the course is very busy.

Fiona Wain

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

I am currently in the final year of the two-year programme, heading towards completion of my dissertation. As the course has progressed I have learnt more complex treatments, which have increased my understanding of the techniques and chemistry involved. The intensive practical work on the course, plus the extended placement, are fantastic, giving the chance to put these increasingly complex treatments into practice. As part of my professional practice unit I have also been able to share my enthusiasm for conservation with local school children. After completion of the programme I will be staying in Scotland and have secured an internship.

I am most grateful to the Anna Plowden Trust, whose bursary has provided essential financial support for my studies; it has given me the opportunity to pursue a career in textile conservation.

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.

During 2014, the Trust received 28 applications and made 18 CPD Grants. The conservators who benefited work in 16 different institutions and private practices across the UK.

Robert Minte

Senior Paper Conservator, Bodleian Libraries

*IIC 2014 Hong Kong Congress:
An Unbroken History: Conserving East Asian Works of Art and Heritage*
Robert co-presented a paper: From Quanzhou to Oxford: an account of the Selden Map of China and its conservation. "Overall, the 5-day Congress gave a broader context to the conservation of South East Asian books and art on paper within my own area of conservation. The papers provoked lively debate, raising issues of new and innovative approaches alongside traditional methods and materials. It was an invaluable opportunity to further my own knowledge in the conservation of East Asian materials, and will greatly benefit my conservation work in Asian collections at the Bodleian."

Susan Catcher

Senior Paper Conservator at the V&A

IIC Congress and scroll mounting placement
In addition to the IIC Congress, Susan organised a four-week placement at a scroll-mounting studio in Nanjing Museum. "I benefitted hugely from this experience as not only can I now mount hanging scrolls but also album pages. This new knowledge will benefit the V&A collection through practical conservation, but also the profession as a whole as I intend to provide a master-class in basic mounting skills and the use of xuan paper as a lining material, which few conservators are able to use confidently."

Stella Gardner

Textile Conservator, Textile Conservation Ltd.

*International Council of Museums -
Committee for Conservation (ICOM-CC)
17th Triennial Conference, Melbourne*
"The conference, and related visits, broadened my understanding of textile conservation treatments used around the world. The presentations relating to ethnographic objects, leather, modern materials, natural history and preventive conservation were also very useful as I frequently deal with composite objects. On my return I presented the information to colleagues and produced a review for the Centre for Textile Conservation blog. The whole experience was invaluable and hugely helpful to my current work and my future career development."



Marina Kalligerou

*Conservator,
Oxford Conservation Consortium*

Understanding Leather

*– from tannery to collection at the
Leather Conservation Centre*

“During the week I had the opportunity to gain understanding and practical experience of different leather-making techniques. We often worked in small teams and, as we came from different backgrounds, and our interests in leather-making varied, this led to a range of very informative discussions. I am grateful to have been able to participate in this intense course, I have gained a large amount of knowledge and have been able to pass some of what I learned to my colleagues.”

Sylwia Mosko

*Conservator,
Graciela Ainsworth Sculpture Conservation*

*Integrated Pest Management
at West Dean College*

“The course was very interesting and immensely useful. It consolidated and clarified knowledge I had about pest management and added so much more. For me as a practising conservator it is always extremely usefully to talk to other practitioners, to exchange experiences and ask for advice.”

Allyson Rae

Freelance Organic Artefacts Conservator

*Specialist placement, the Department of
Natural History at Norfolk Museums Service*

This placement focused mainly on feathers and was a fascinating opportunity to broaden my experience and share my knowledge. Following the placement I have been invited to lead two training workshops for Share Museums East on feather care and conservation for local museums and to run a Feather Conservation Workshop at the Natural History Museum, London. My new understanding of the inter-related issues will be invaluable in developing and delivering these workshops and in my on-going practical and advisory work.”

Graeme Scott

Conservation Manager, Glasgow Life

*‘Poles, Posts and Canoes’ conference
at Tulalip, Washington*

Graeme Scott attended this conference on the preservation of large wooden artefacts, such as totem poles; he also attended the workshop that followed. “As a result of the knowledge gained I have convinced colleagues to include Glasgow’s totem pole in the re-display plans for Kelvingrove Museum. I could allay the concerns which had prevented its display. I successfully argued that it was more important to the artists that the objects be visible, so that their ‘stories’ can be told, than that they remained in unchanged condition for unlimited periods of time.”



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.

Elizabeth Hippisley-Cox
*Stained Glass Conservator,
York Glaziers Trust*

Over the past five years I have been training as a stained glass conservator, and in this time I have worked on some amazing projects – from fabricating new work by an acclaimed artist for Tate Britain, to caring for some of the world's most important medieval stained glass in York Minster. Every project has its own demands, requiring a consistently high standard of many varied skills.

Conservators I have worked with are driven by a passion for heritage, but acquiring the requisite skills takes a large commitment – both in terms of time, effort and money. The financial support I received from the Anna Plowden Trust helped me undertake my Masters degree between 2010-2012. Since graduating I have been employed as an apprentice at the York Glaziers Trust, where I have continued my training and contributed to the preservation of some remarkable historic stained glass windows.

Craig Horsfall

I am very grateful to have received a bursary from the Trust while at Northumbria University, supporting my studies and enabling me after graduation in 2006 to start my early career from a more stable position.

I am now Head of Conservation at John Jones in London, leading a busy studio focusing on modern and contemporary art on paper.

Highlights from my career include achieving accreditation through ICON, working on a large-format mural study by Peter Lanyon at John Jones, and helping conserve and frame a collection of watercolour drawings showing 16th Century Ottoman costumes and customs while at MCS, Cambridge.

Thomas Küpper
*Head of Glazing Department,
Lincoln Cathedral*

The Trust's bursary was fundamental in opening up my career path. I gained my Postgraduate Diploma in the 'Conservation of Historic Objects' from DeMontfort University in 2001 and my MA in 2003. Working as a stained glass conservator for Lincoln Cathedral in 2011 I became an ICON Accredited Conservator Restorer (ACR). Having been in the profession for well over

25 years now I have been involved in many conservation projects working on glass dating from 13th to the 20th Century. As head of the department I take a more administrative role nowadays but still have time to go on site or do practical work in the studio. With both the hands-on and academic knowledge I am the stained glass conservation advisor to both the Lincoln and the Nottingham Diocesan Advisory Committee and to the Church Building Council, London. I am involved in training and teaching and have lectured at the University of York, and at Savannah Technical College, Georgia, USA. With still so much to discover and learn I am currently studying for a PhD at Lincoln University.

Zoë Lanceley
*Conservator,
People's History Museum*

Receiving a bursary from the Anna Plowden Trust was invaluable in allowing me to complete my MPhil in Textile Conservation at the University of Glasgow. Since graduating in 2013, I have carried out an internship at Historic Royal Palaces and contracts at the Victoria & Albert Museum and the People's History Museum.

Later in 2015 I will present a poster at the North American Textile Conservation Conference in New York, recalling a project that I carried out during my

MPhil. The Anna Plowden Trust has kindly agreed to carry on supporting my career in the form of a Continuing Professional Development Grant to enable me to attend the conference. This will be my first time taking part in an international conference and I look forward to contributing to the event.

Jane Wallis
*Furniture Conservator,
Royal Collections Trust*

I was fortunate to receive bursary funding from the Anna Plowden Trust whilst I was studying for my BA Conservation degree at City & Guilds. This generous funding assisted enormously with my fees.

I qualified in 2005 and since then I have been a Furniture Conservator for the Royal Collection Trust (RCT) specialising in surface decoration. To date I have worked on a variety of challenging projects including a gilded and painted grand piano which belonged to Queen Victoria as well as a series of 17th century Japanese lacquer cabinets from Windsor Castle. I am currently working on a collection of nodding Chinese figures to be included in a three volume catalogue raisonné of Oriental works from the RCT.

During my time here I have qualified as an Icon Accredited Conservator, which I am proud to have achieved.

Statement of Financial Activities

for year ended 30th November 2014

| | Note | £ 2014 | £ 2013 |
|--|------|--------------------|--------------------|
| Income | | | |
| Grants and donations -unrestricted | | 40,050.00 | 57,237.50 |
| -restricted | 1 | 4,000.00 | |
| Covenants/Standing Orders | | 2,368.75 | 1,481.25 |
| | | 46,418.75 | 58,718.75 |
| Bank Interest | | 146.27 | 305.00 |
| Investment Income | | 17,030.39 | 15,144.12 |
| Other | | - | 80.77 |
| | | 17,176.66 | 15,529.89 |
| Total Income | | 63,595.41 | 74,248.64 |
| Expenditure | | | |
| Grants made - unrestricted | | (35,585.00) | (25,092.00) |
| - restricted | 1 | (4,000.00) | - |
| | | (39,585.00) | (25,092.00) |
| Management and administration | | | |
| Trustee expenses | | (377.00) | (430.90) |
| Fundraising and related expenses | | (13,409.45) | (7,448.66) |
| Other expenses | | (172.80) | (280.20) |
| | | (13,959.25) | (8,159.76) |
| Total expenditure | | (53,544.25) | (33,251.76) |
| Net incoming/(outgoing) resources | | 10,051.16 | 40,996.88 |
| Surplus/(loss) on revaluation of investments | | 9,473.23 | 45,393.13 |
| Net movement in funds | | 19,524.39 | 86,390.01 |
| Total funds bfwd | | 538,739.89 | 452,349.88 |
| Total funds cfwd | | £558,264.28 | £538,739.89 |

Balance Sheet

at 30th November 2014

| | Notes | £ 2014 | £ 2013 |
|--------------------------------|-------|--------------------|--------------------|
| Current Assets | | | |
| Debtors | 2 | 2,213.04 | 1,739.29 |
| Cash at bank | | 90,519.79 | 81,331.34 |
| | | 92,732.83 | 83,070.63 |
| Investments | | | |
| F&C Ethical Bond Fund | 3 | 176,468.46 | 167,896.29 |
| F&C Responsible UK Income Fund | 3 | 296,674.03 | 295,772.97 |
| | | 473,142.49 | 463,669.26 |
| Total Assets | | 565,875.32 | 546,739.89 |
| Current Liabilities | | | |
| Grants committed but unpaid | | (5,000.00) | (8,000.00) |
| Creditors | | (2,611.04) | - |
| | | (7,611.04) | (8,000.00) |
| Net Assets | | £558,264.28 | £538,739.89 |
| General Purpose Fund | | | |
| | | £558,264.28 | £538,739.89 |

Susan Palmer
Chairman

Francis Plowden
Treasurer

Notes to the Accounts

for year ended 30th November 2014

1. Restricted funds

This relates to a grant received which the donor required should be used for students based in or studying in the North East. The grant was fully used for this purpose in the year.

2. Debtors

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

3. Investments

| | F&C Responsible UK Income Fund | F&C Ethical Bond Fund | Total |
|-------------------|-----------------------------------|--------------------------|------------|
| | £ | £ | £ |
| Value at 30/11/14 | 296,674.03 | 176,468.46 | 473,142.49 |
| Value at 1/12/13 | 295,772.97 | 167,896.29 | 463,669.26 |
| Increase in value | 901.06 | 8,572.17 | 9,473.23 |

Image captions and credits

Cover and pages 2/3

H. Tom Küpper cleaning a 19th century grisaille window in situ at Lincoln Cathedral.
Image ©Lincoln Cathedral.

Page 4

David Saunders (right) discussing the conservation of a Japanese painting with colleagues from London and Kyoto in the Hirayama Studio at the British Museum.

Image courtesy of the Trustees of the British Museum.

Page 5

Left: Carol Weiss washing a Chinese calligraphy in the British Museum's Hirayama Studio.

Image courtesy of the Trustees of the British Museum.

Right: Tristram Bainbridge working on a Japanese lacquer vase.

Image courtesy of Tristram Bainbridge and the Victoria and Albert Museum.

Pages 6 / 7

Sally Higgs conserving Cardinal Antoine Perreno de Granvelle (1576) by Scipione Pulzone.

Image courtesy of the Courtauld Institute of Art and the Courtauld Gallery.

Page 8

Lucy Odlin consolidating de-laminating paint layers of a 20th century oil painting on canvas.

Image courtesy of the Courtauld Institute of Art.

Page 9

Joseph Ward conserving a 19th century japanned cabinet.

Image courtesy of City and Guilds.

Page 10

Left: Caroline Rogers polishing Fynebond® fill in a glass bottle c.1920 from the Wilberforce House, Hull.

Image courtesy of University of Lincoln.

Right: Letitia Steer working on one of a pair of gilded angels from Norton Hall Chapel.

Image courtesy of Norfolk Museums Service.

Page 11

Jenna Marie Taylor removing corrosion products from a zinc photographic printing block, using a mounted needle and porcupine quill.

Image courtesy of Cardiff University.

Page 12

Left: Fiona Wain conserving a silk dress designed by Joyce Clissold, 1934.

Image courtesy of the Centre for Textile Conservation, ©University of Glasgow.

Right: Heather Murphy screen washing a print.

Image courtesy of Camberwell College of Art.

Page 13

Left: Susan Catcher (left) working in the scroll-mounting workshop of Nanjing Museum.

Image courtesy of Susan Catcher and Nanjing Museum.

Right: Robert Minte (right) working with Marinita Stiglitz on the Selden Map of China, the subject of their joint paper at the IIC Congress.

Image courtesy of the Bodleian Libraries.

Page 14

Left: Robert Minte and Marinita Stiglitz presenting their paper 'From Quanzhou to Oxford: An account of the Selden Map of China and its conservation', at the IIC Hong Kong Congress.

Image courtesy of IIC.

Right: Allyson Rae conserving an Andean Condor specimen in preparation for its display in The Wonder of Birds exhibition at the Castle Museum, Norwich in May 2014.

Image courtesy of Dr David Waterhouse and Norfolk Museum Service.

Page 15

Delegates to the Poles, Posts and Canoes conference discussing a damaged totem pole in storage, Hibulb Cultural Centre.

Image courtesy of Graeme Scott and the Hibulb Cultural Centre.

Page 16

Left: Elizabeth Hippisley-Cox re-glazing a panel from the York Minster's Great East Window, c. 1405.

Image courtesy of York Glaziers Trust and the Chapter of York Minster.

Right: Craig Horsfall carrying out consolidation of flaking gouache.

Image courtesy of John Jones Ltd.

Page 17

Left: H. Tom Küpper examining a 19th century painted panel in the stained glass conservation department of Lincoln Cathedral.

Image ©Lincoln Cathedral.

Middle: Zoë Lanceley consolidating a 1920's Russian trade union banner.

Image courtesy of the People's History Museum.

Right: Jane Wallis conserving a 19th century nodding Chinese figure from the Royal Collection Trust.

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

The Trustees are grateful to David Pearce,

of Tatham Pearce (www.tathampearce.co.uk),

for the design of this Annual Report.