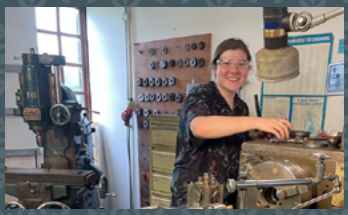
York Consortium *for* Craft and Conservation

York Consortium for Craft and Conservation

Annual Report











2023

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Cover images, clockwise from top left: Becca Hawkridge - Horological Conservator. © Becca Hawkridge, Angela Cole with C19 Yorkshire Laundry Basket © Rachel Rimell, Architectural Stone Carving © Martin Coward, Stone carving and Canterbury Cathedral © Steve Hogarth, Conservation of 18th Century wall painting at Stowe School © University of Lincoln.



York's Heritage Impact

York is a very special city; its history, archaeology and fine buildings owe much to a tradition of craft and conservation skills that are very much alive today. Many businesses employing conservators and craftsmen flourish here and in the city's hinterland.

With York Minster at the heart of its religious and cultural life, York is a centre of learning and scholarship through its universities, learned societies and training institutions. It is home to several trade and craft guilds and a number of national and regional cultural and heritage bodies.

It is this concentration of organisations, firms and individuals, a cluster of national and international importance, that led to the formation of the York Consortium for Conservation & Craftsmanship in 1998. Our core purpose is to promote these heritage skills, services and knowledge for the benefit of our members but, more broadly, for the benefit of York and society as a whole.

York Consortium for Craft and Conservation

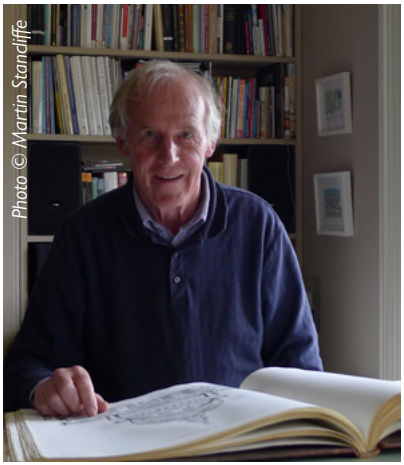
The Consortium exists to promote the craft skills, conservation knowledge and capabilities available in the York region, and to attract additional work and funding. The Consortium provides a networking focus and a range of services for its members. At a broader level it promotes the cause of heritage skills through research, lobbying and consultation and builds on York's enviable reputation as a nationally and internationally recognised centre for conservation practice, research, and teaching.

The Consortium is at present going through the process of combining the work of the previous Consortium (YCCC) and its sister charitable Foundation (YFCC) to form a single unified body. The York Foundation for Conservation & Craftsmanship (YFCC), established in 1998, has awarded well over 250 bursaries supporting heritage skills development. These bursaries cover apprenticeships, training grants, and tools acquisition, enabling craftspeople and conservators to develop their specialist skills.

By uniting as a Charitable Incorporated Organisation, the intention is for YCCC to become a membership charity. With a board of trustees, it will absorb all activities and assets, aiming to better meet charitable and membership objectives. YCCC continues to promote craft skills, conservation knowledge, and heritage practices at the local, national, and international levels. By empowering individuals, expanding networks, and preserving craftsmanship, YCCC ensures a lasting legacy in the field.

With the craft and conservator field transcending local boundaries, the Consortium takes pride in assisting talented individuals in seizing national and international opportunities. By facilitating skill expansion, networking, and broadened horizons, it contributes to the growth of craftspeople and conservators beyond traditional confines.

Chairman's Report 2023


Photo © Martin Standiffe

It has been an exciting and productive year for the York Consortium for Craft and Conservation, as we returned to our pre-pandemic format with the successful holding of our Annual General Meeting in St Andrew's Hall in September. We continued to provide engaging events and activities for our members and the wider community, while also focusing on our core mission of promoting and supporting craftsmanship and conservation in York.

Our AGM was a highly anticipated event for our members, as it provided a chance to reconnect in person and celebrate the talented bursary winners. We were pleased to host the John Shannon Memorial Lecture, "York Minster - A Sustainable Future," delivered by Alex McCallion and Laura Cotter, which provided insightful perspectives on conservation efforts at the iconic York landmark – about which we hope that we will have more to say once the Minster's Centre of Excellence comes into existence. Meanwhile, the 2023 AGM will return to a more traditional time of year for the YCCC, taking place on July 4th at Bedern Hall in York city centre, and we look forward to seeing members and patrons there.

Our webinar series continued to be a great success, thanks to the efforts of Kibby Shaefer, who worked tirelessly to secure fantastic speakers and create engaging themes. Kibby, Bethan Griffiths and Victoria have become strong team in putting these monthly shows together. Some of the notable talks included Roland Ennos' presentation on "The Structure and Properties of Wood as a Living Material", a virtual visit to Marcus Jacka's workshop, a visit to Greece with the peripatetic stonemasons Boulouki, and a special recording of an in-person visit to the ceramics studio of Ruth King. We are committed to providing valuable educational opportunities for our members, and the webinar series is just one way we are accomplishing that goal.

Our newsletter has taken a pause in production this year, as we hunt for an editor that can fill the shoes of our long standing editor Jim Spriggs, who has decided that he must wind down from his position after many years of service. However, with Jim's support, our communications assistant Victoria stepped up to create an E-news bulletin, which has proved to be a great change of pace for our members – and incidentally represents worthwhile savings on the Consortium's finances.

This year, we are pioneering a more robust Annual Review, for those who have been missing a paper copy of our newsletter. The Annual Review is an essential means for us to showcase our achievements and progress towards our mission, and we look forward to sharing it with our members and supporters, and seeing how favourably it is received.


Photo © Boulouki

A fantasic webinar in February from Boulouki

A great new event was added to our programme this year, the York Rotary Dragon Boat race, held on the Ouse in July. This provided a fun and engaging way to

raise money and publicity for YCCC. Our champions, "Stoneage," made up by Kibby Shaefer, Matthias Garn, and some of their stonemasons from Matthias Garn Master Stonemason, together with stonemasons from York Minster, did an excellent job and were honoured winners of the "best dressed" title. We hope to participate in the event again this year and will have a YCCC stall on the banks of the Ouse.

During the year we sadly said farewell to Susie Clark and Birte Walbers, with many thanks for their contributions over the years. In addition we were sorry to have to accept that Alex McCallion felt that he must step down for the moment as there is so much going on at York Minster. But in their place we welcome Duncan Marks from York Civic Trust, and our own Katie Harrison, former YCCC Research Officer, as YCCC trustees. This latter appointment follows Katie having to step down on her appointment as a lecturer at York University, a move on which we heartily congratulated her. We are very glad to have them on board and look forward to their contributions towards our mission.

A particular loss has been the retirement of Elaine Phillips, who has been our treasurer for many years. However, we are very glad to welcome Debbie Treece in her place, and Debbie is already bringing her expertise to the Consortium and the Foundation's finances.

Our bursary programme continued to be a highlight of our work, with several trustees and judges from the York Merchant Taylors, Surveyors Club, and York Conservation Trust coming together in May to shortlist Bursary winners. This year we have awarded our first Craft Trainee Bursary (sponsored by the York Conservation Trust) and over £27,000 in annual awards to individuals and organisations working in heritage building crafts and conservation. We are proud to support and promote the next generation of craftsmen and women and conservators, both in York and all over the UK.

Unfortunately progress with combining the Consortium and the Foundation into a single CIO



Team STONEAGE at the York Rotary Dragon Boat Race

(Charitable Incorporated Organisation) has been slower than anticipated, as dealing with the Charity Commission has not been as swift as we had hoped. However, we are making progress and hope that there will be more positive news on this at the time of the AGM.

During the past year we have greatly welcomed the support we have received from York Conservation Trust, both in making available their premises in Micklegate for meetings, and also their contributions towards our Bursary Scheme. We are grateful for both, and hope that this close cooperation may continue into the future.

In conclusion, the year 2023 looks to continue to be a busy and productive one for YCCC. As in previous years I would like to thank all our generous donors and supporters without whom we would not be able to operate our ever more important bursary scheme. We are grateful for the ongoing support of our members and the wider community, which enables us to continue our important work in promoting and supporting craftsmanship and conservation in York; and in particular I would like to reiterate my thanks to all the trustees and committee members who have continued to put so much time and effort into the work of the Consortium. We also remain most grateful to the Governor and Company of the Merchant Adventurers for continuing to act as our registered office.

We look forward to another successful year ahead.

Martin Stancliffe, Chair *22nd May 2023*

Ruskinian Reflections, June 2023

In autumn 2020, Jim Spriggs invited me to collaborate with him on a series of articles for the Newsletter about John Ruskin, bringing out Ruskin's contemporary relevance and significance, to raise his profile amongst members of the Consortium.

The first article was by me on John Ruskin 'Welfare for All', drawing attention to Ruskin's career as controversialist and philanthropist as well as critic of art and architecture. Many organisations and countless individuals have been inspired by Ruskin's writings, including Mahatma Gandhi who translated Ruskin's Unto This Last into Gujurati with the title Sarvodaya, meaning 'The welfare of all'.

The second article was by Jamie Barnes, then Curator of the Ruskin Museum in Coniston, in the English Lake District. The museum evolved out of the Coniston Mechanics' Institute, an initiative which Ruskin strongly supported, as it provided opportunities for lifelong learning for the local slate quarry workers and copper miners. Ruskin gave the museum mineral specimens while many more artefacts were given by Ruskin's multi-talented secretary, W. G. Collingwood, and later by Ruskin's cousin Joan Severn. The museum also showcases Donald Campbell, who died on Coniston Water attempting to break the world water speed record. Jamie commented that both Ruskin and Campbell were 'well aware of the unique effect the landscape and people of Coniston can have on one's spirit and soul'. My partner and I often break our journeys south at Coniston, and come away refreshed and inspired.

The third article was by Rachel Dickinson, Master of Ruskin's Guild of St George, an educational charity with a remit to encourage art, craft and the rural economy: she explained about 'illth', Ruskin's term signifying the destructive pursuit of economic wealth at all costs - the antithesis of true 'wealth', as expressed in Ruskin's dictum 'There is no wealth but life'. Ruskin believed that the solution to society's ills was education, but education for ethical and creative living not for the job market. Practical skills should be part of education for all, and local curricula should be nuanced to meet local needs, promoting moral development, building real-life skills and learning to live in community. The Guild's founding document, the Memorandum of 1875, declares the Guild to be 'constituted with the object of determining and instituting in practice the wholesome laws of agricultural life and economy and of instructing the agricultural labourer in the science, art and literature of good husbandry'.



Ruskin Land - Unclys Farm

I wrote the fourth article, describing 'Ruskin Land', the small estate near Bewdley, Worcestershire, which Ruskin steered into the



Feeding the pigs at Ruskin Land

hands of the Guild. It had a predecessor in St George's Farm, Totley, near Sheffield, which Ruskin bought in 1877. It was one of Britain's earliest communes but lasted only two years. Ruskin Land, by contrast, has ebbed and flowed but is currently highly active across a range of educational activities including courses for people yearning to practice a craft, forestry, or learning to manage the resident Dexter cattle and Old Spot pigs. It aims to broaden the horizons of local schoolchildren from the tough environments of Kidderminster and elsewhere. In Letter No. 5 of Fors Clavigera, Ruskin declared 'We will try to make some small piece of English ground beautiful, peaceful and fruitful. We will have no steam-engines on it, and no rail roads… We will have some art, moreover; we will at least try if, like the Greeks, we can't make some pots.'

The fifth article was an essay on managing Brantwood, Ruskin's home (1872-1900) on Coniston Water by its Curator, Howard Hull. The Brantwood Estate enabled Ruskin to explore his great love of landscape. 'For as long as Ruskin lived in it, it was dominated by the spirit of the man and it is that spirit which has become its most indelible feature… One of Brantwood's principal aims is to keep the relevance of his ideas alive'.

The sixth article, by Gray Brechin, a visiting scholar in the U. C. Berkeley Department of Geography and founder of The Living New Deal, addressed the Ruskinian Roots of Roosevelt's New Deal. Gray took us into the world of the settlements in the east end of London, beginning with the earliest and still the most famous of them all, Toynbee Hall. The intentions of the founders, Samuel and Henrietta Barnett, were at least partly the



Ruskin in his study at Brantwood - William Gershom Collingwood

product of Ruskin's moral stance in such works as Unto This Last and The Nature of the Gothic in which he declared that only by integrating thought and labour can individuals be made happy and societies healthy. In 1902, following a period in a progressive women's finishing school outside London, Eleanor Roosevelt went to work in a settlement on New York's Lower East Side, and learnt of the scarring effects of poverty, an insight that she passed on to Franklin Delano Roosevelt following their marriage. On becoming president of the USA in 1933 FDR brought together in his New Deal programs many others who had earlier worked in settlements, including Harry Hopkins whom he put in charge of over eight million Americans to work in jobs intended not only to alleviate poverty but to restore the self-respect of those robbed of it by unemployment. Memorably, and with devastating accuracy, Roosevelt said in a speech to Congress in 1944 that 'Necessitous men are not free men'.

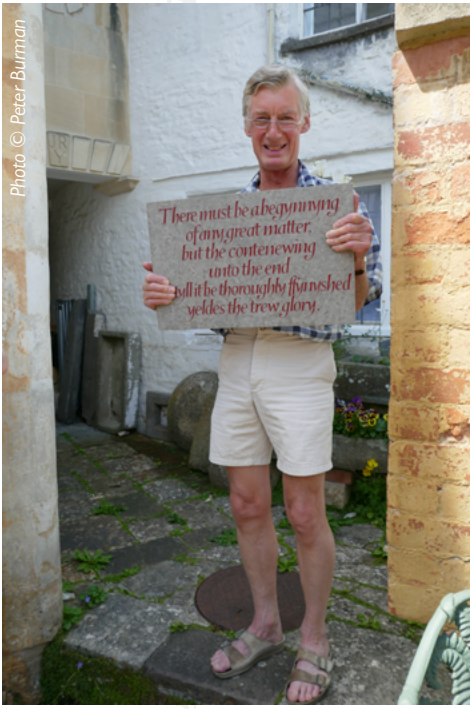


Photo © Peter Burman

Rory Young, brilliant artist-craftsman as well as artificer and conservator of buildings, with an example of his lettering

In the final article I addressed the theme of John Ruskin and the Crafts. As a Guild we explored the theme in a series of Ruskin readings which I organised between December 2022 and March 2023. The December reading was graced by sculptor and buildings conservator Rory Young, who already knew that he had not long to live. In York he is celebrated as the designer of the new West Doorway of the Minster, one of the great buildings of the world. In my time as Director of the Centre for Conservation Studies, Department of Archaeology, University of York, he ran an annual Lime Week for my MA students, a great bonding as well as learning opportunity for us all. He was an inspiring teacher, and a consummate artist and craftsman.

In the Guild of St George, we want to encourage the regular reading of Ruskin's texts, especially aloud and in company. We explored this way of communicating the power and eloquence of Ruskin's prose with a series on Venice, 2021–2022, and then a series on Ruskin and the Crafts. During the winter of 2023–2024 we are planning a series of readings of Unto This Last.

The Guild's June Newsletter announces an important initiative, the establishment of Local Groups, focused on reading Ruskin but also encouraged to organise visits and other events. We are about to launch an Edinburgh Group of Companions and their friends, and I hear of stirrings in Venice, and in that 'Venice of the North', Birmingham. To assist and encourage such groups my brother-Companion, Mark Frost, has produced the first six of a growing series of curated Ruskin text extracts, with contextual introductions, at https://www.guildofstgeorge.org.uk/resources/readings-from-ruskin.

The same commitment to the thoughtful reading of Ruskin texts is found in Gill Chitty's book Reading Ruskin's Cultural Heritage, Conservation and Transformation (Routledge,

2023), with which I have been living delightedly for the past week. The work contains 'six stimulating essays on Ruskin's readership and reception, his transformative perceptions of heritage futures and provocative writing on cultural landscapes and the arts and crafts'. The substantial readings at the ends of the six chapters have been chosen with exemplary care, and it has been a pleasure to read and re-read them aloud.

Ruskin's ability to turn a memorable sentence or paragraph means that he has all too often been represented by quotations taken out of context. Some of them stand alone very well, for example the oft-quoted paragraph on the art of seeing, truly and deeply. But it is refreshing and instructive to read familiar words in their wider contexts. It is also welcome to read passages of Ruskin dealing with landscape and cultural heritage rather than just architecture and buildings: Ruskin wrote 'whatever other faculties I may or may not possess, this gift of taking pleasure in landscape I assuredly possess in a greater degree than most men; it having been the ruling passion of my life, and the reason for the choice of its field of labour'. [Modern Painters III, Works 5:365]

In Gill Chitty's chapter *Lost in translation? Reception in Britain and beyond*, I read the following with special pleasure: 'Ruskin's associative values resonate with Japanese traditions of viewing landscape. In 1919, Japan introduced one of the earliest forms of statutory protection for cultural landscapes, meishu (literally, a renowned site), which recognised the significance of natural places associated with pictorial and poetic representations as well as other cultural and natural characteristics. Much of Ruskin's writing on landscape art and architecture is animated in the same way by picturesque and literary associations and modes of seeing landscape … He repeatedly surfaces the same themes as Shiga Shigetaka, author of the seminal On Japanese Landscape (1894) – claimed as 'the Ruskin of Japan' – who wrote of the centrality of experiencing landscape beauty in Japanese national culture and identity.' This was of special interest to me as a member of a group of Japanese-British scholars and enthusiasts who are exploring together the response that Ruskin's writings evoke in contemporary thoughtful Japanese men and women.

This is a book which I shall study again and again, and whose insights I shall treasure.

The same is true of another recent book, an expanded second edition of Ruskin Today, John Ruskin for the 21st Century, No Wealth But Life (edited by Laurence Cox, Aonghus Gordon and Robert Hewison for the Ruskin Mill Trust). This is an essential vade mecum for all true Ruskinians, explaining how Ruskin has a great deal to say that is insightful and relevant to issues of fundamental importance within today's societies. Its 19 chapters, each with a well-chosen author, include such topics as activism, charity, co-operation, economy, education, faith, nature, Ruskin and women, and seeing or sight. Nine chapters are completely new, while the authors of the chapters included in the original 2006 edition have had the opportunity to revise their texts. The chapters range from the practical to the deeply philosophical.

The Ruskin Mill Trust is to be congratulated for bringing this collection of stimulating essays to the public in the form of an attractive and timely book. The Trust practices what it preaches: through its commitment to the stewardship of former industrial buildings which thereby become 'living heritage'.

Peter Burman *17th June 2023*

BURSARY AWARD WINNER



Photo © Emma Pattinson



Photo © Emma Pattinson

Emma Pattinson
Textile Conservator

Emma is in her second year of an MPhil in Textile Conservation at the University of Glasgow. The bursary enabled Emma to complete this course and take additional courses to enhance her conservation knowledge.

"In our final Principles and Practice module, 'Conservation Projects' I was assigned a crinoline from the collection of Paisley Museums to work on. In agreement with the client, the crinoline was washed (Fig. 4) and supported. Because of the steel hoops in the crinoline being liable to rust if damp, care was taken to dry the crinoline quickly using hairdryers, and a final rinse that was 10% Industrial Methylated Spirit (IMS).
The crinoline was kept 'in shape' throughout the treatment on a dress form. Cotton was dyed to match the colour of the surrounding object in order to patch losses and support weak areas. The clients attended our open day and were pleased with the outcome. The crinoline will be on display from 2024 in a display showing the changing fashions related to Paisley Shawls.
In this project I felt able to more confidently explore my own ideas and was satisfied with the final outcome I managed to achieve. The work was described in assessment as "a well-developed and executed conservation treatment" with "a very good standard of finish".


Photo © Emma Pattinson

BURSARY AWARD WINNER



Photo © Gerard Lynch

After laying the bricks to 1mm joints the excess lime putty is cleared of the face.

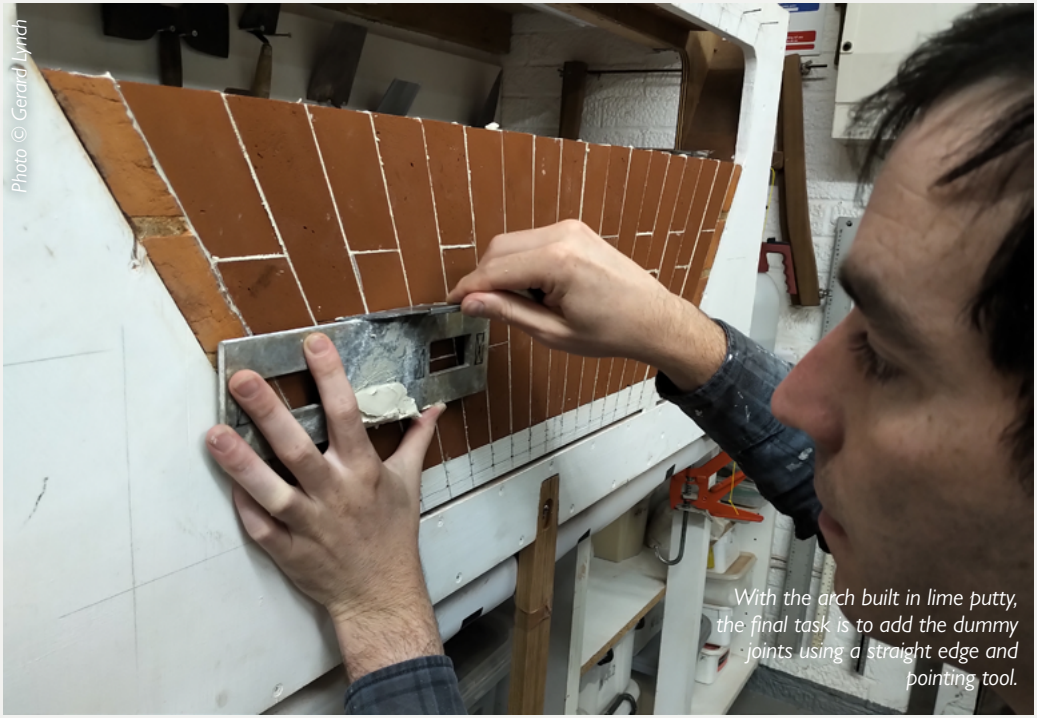


Photo © Gerard Lynch

With the arch built in lime putty, the final task is to add the dummy joints using a straight edge and pointing tool.

Tom Bardwell
Architectural Conservator

I have a particular interest in historic brickwork and its conservation. Brick its arguably the most significant material in the history of British architecture. Contributing hugely to shaping and influencing the development of the architectural landscape, and has developed more than any other traditional building material over the course of British history.

"I have a particular interest in historic brickwork and its conservation. Brick its arguably the most significant material in the history of British architecture. Contributing hugely to shaping and influencing the development of the architectural landscape, and has developed more than any other traditional building material over the course of British history. Due to the bursary, I was able to attend a gauged brickwork course. Taught by Dr Gerard Lynch, the weeklong course looked at the practical skills and techniques required to execute gauged brickwork, along with the historical development of the techniques and materials, their properties, and appropriate-ness for historic building repair.

Dr Gerard Lynch is one of the leading specialists working in the field of historic brickwork and has made significant contributions to the development and understanding used today in herit-age building and its conservation. He has also championed and participated in educating and preserving traditional building crafts. The opportunity to participate on his course was hugely beneficial and impactful. The conservation of gauged brickwork combines my passion for tradi-tional building techniques and conservation.

On the course we examined the history and development of gauged brickwork techniques and materials. I learnt the tools required and how to produce these. I was also taught the tech-niques used to executive such fine craftsmanship. I was able to use a variety of bricks, better understanding their physicality and discussing how differences in their manufacture have led to such variation in properties.

The skills I have been developing continue to contribute directly to my own conservation work. Most notably working to stabilise a 18th century brick floor and a current project of repairing a tuck pointed 19th century museum. I aim to continue gaining a wide range of experience with historic brickwork and its conservation. Allowing me to keep building on the knowledge I have gained, and expanding my skillset."



The voussoir bricks to form an arch are tested fitted to ensure accuracy.

BURSARY AWARD WINNER



Photo © Jonas Olsson

Jonas Olsson
Bookbinding & Book Conservation

Jonas received a bursary which contributed to his studies at West Dean College, studying for a Graduate Diploma Conservation Studies, Books and Library Materials.

"One of the very few weeks at West Dean we had a session with Jonathan Ashley Smith talking to us about conservation which was truly eye-opening. One of my favorite ones was probably Edward Cheese, who came to us from The Fitzwilliam Museum and taught us about the history and evolution of books and bookbinding, and how this correlated with the general evolution of material and industrialization. Some examples of other sessions we have had with different guest teachers have included the subjects like different aspects on ethics, printing history- techniques and practice, quarter leather bindings, box making, full leather flexible bindings, tool making and critical thinking.

During the year we have had multiple conservation projects going on, taught by our subject tutor Maudie Casserly, we started with a simpler cloth case binding, working on towards a leather re-back and ending with a complex project. working in tandem with these projects have also been different specific conservation techniques and practices as well as bookbinding projects going on. We have also had access to the workshops and all the facilities in our free time which has allowed me to work on projects that interests me in my spare time, as well as practicing and testing techniques and experimenting with these.

Overall it has been an extremely educational environment to be in, not only with all the amazing tutelage we have had, both from the tutors here and all the many external tutors that have come to teach us specific things. But being in an environment with so many other students, just as nerdy as you are, has been a great experience. Both in my class, but also with the rest of the school with both the other conservation specializations and with the art school with all the different crafts that they do."





BURSARY AWARD WINNER



Photo © Tianyu Zhang



Photo © Tianyu Zhang

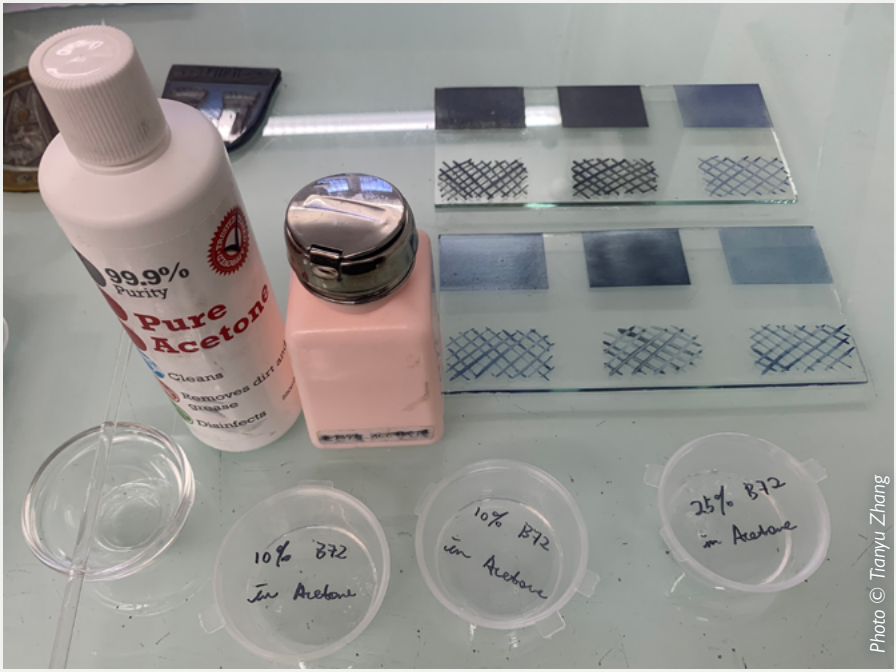


Photo © Tianyu Zhang

Tianyu Zhang
Stained Glass Conservation

A YCCC Bursary helped fund Tianyu's studies on the University of York Stained Glass Conservation and Heritage Management MA programme. With the support from YCCC, Tianyu is now in the second year of postgraduate study and is writing her dissertation on the topic of the medieval glaziers' technique of attaching glass 'gems' to the surface of stained glass panels.

"One of the things that attracted me to the programme was the course structure of having a three-month placement in stained-glass conservation studios between the teaching modules of the first year and the second year. This provided me the opportunity to apply and consolidate the practical skills which I have learnt in the previous terms in real-life conservation studio settings. The first half of my placement was at the Highcliffe Castle, Dorset.

The second half of my placement was at the York Glaziers Trust and I mainly worked on the St Cuthbert Window (s7) from the Minster. Started with documenting and cleaning, I have the chance of edge-bonding, applying cold paint, lead repairing, polishing, and so on. Working as a part of the team, this unique experience of having a placement at one of the UK's leading stained glass conservation studios is unforgettable. I can still vividly remember the days upon the scaffolds outside the York Minster last summer and removing the clerestory windows as preparation for following conservation treatment. I have also practiced to cut the environmental protective glazing (EPG) system panels which are essential to the preservation of many important historic windows. The placement has equipped me with the relevant knowledge and experience which will make me better equipped for my future career.

Returning from the placement, I continued to the second year of study at the University of York, mainly in the King's Manor. Continued from the first year, the course structure shows a balance of theoretical and practical contents, which equipped me with historic knowledges of stained glass as an artistic medium, making more informed decisions on their treatment, and operating the suitable treatments to the historic objects. The modules I took were mainly from the History of Art and Archaeology departments, which the latter sets the context in the broader heritage conservation world, while the stained glass related modules taught me with the current and historic practices, together with the conservation principles and code of ethics. ."



Photo © Tianyu Zhang

BURSARY AWARD WINNER







Dan Batty
Horology



Dan received a YCCC bursrayThe YCCC bursary to support his first year studying clocks at West Dean College.

"We started the year with some small projects to introduce us to the workshop and tools, and to begin to develop our hand skills. The first of these was a file cleaner. This involved marking out, using dividers tolay out a symmetrical shape before cutting it out with a piercing saw. The file cleaner includes a hole, which we also pierced out and filed round. It was important that all edges were perfectly straight and square. These were checked for accuracy on a surface plate and only perfect was good enough, in the words of our tutor.

I have made the most of our access to the workshops, putting in extra hours where I can. This has given me the time to start a second clock. It is technically not a clock, rather a precision timekeeper known as a regulator, historically used in astronomical observatories. This has been far more challenging than the first clock as the level of complexity of many components is far higher. For example, the barrel and barrel arbor involved cold forming brass sheet into a tube, hard soldering, turning and thread cutting with complex work holding.

Alongside our horological studies, we have had the opportunity to complete short courses on related skills, such as had engraving with Angus McFadyen and technical drawing. This is also useful in building useful connections outside of the field. West Dean is a fantastic collaborative space. For example, I am currently working with a ceramics conservation student and a metals conservation student to produce a set of spandrels for the 30-hour clock's dial as well as furniture to produce a case, keeping skills learned on a previous course fresh."


Photo © Martin Coward


Photo © Martin Coward

Martin Coward
Architectural Stone Carver

Martin Coward has 30 years of experience in stone carving, working at Cathedrals such as Gloucester and Chichester. Employed as a Stone Carver and Assistant to the Master Mason at York Minster, Martin carved many of the scenes on the Great West Doorway and latterly designed and carved the statue of St Peter on the East End.

Last year Martin set up his own business as a Stone Carver & Letter Cutter based in the Howardian Hills, North of York. Work has included designing and carving a Gargoyle for Ripon Cathedral and also teaching Setting-Out at Lincoln Cathedral.

"I would like to extend my gratitude towards the YCCC for awarding me a grant, to enable me to construct a bespoke 'A' frame to fit a hoist in my workshop, Terrington, North Yorkshire.

This award made it possible for me to commission local steel fabricator, Sculpt Steel, also of Terrington, to make and install the frame inside my workshop. Previously, for lifting large stones I had been using a high lift pallet truck for lifting and moving stones up to half a tonne in weight.

The main issue for me as a lone worker, was that I was not able to unload large stones from a vehicle, crucially, from above, on to the ground safely. This has now changed thanks to my new chain hoist, using either Slings or a Two Pin Lewis I can lift, spin and manoeuvre stones of up to 1 tonne.

I'm extremely grateful to the YCCC for helping me, particularly as a seasoned craftsman, we are not always first in the queue to be considered for grants as there are many young craftspeople in need also.

As the Carving Module Tutor for the Cathedral Workshop Fellowship, I travel the country helping the new and upcoming craftspeople with training and guidance. Occasionally I do have people in the workshop helping me on projects, so I feel happier also that I now have a safe environment for them to work in.


Photo © Martin Coward

York Foundation for Conservation and Craftsmanship
Statement of Financial Activities – Year ended 28 February 2023

	Note	2023	2023	2022
		£	£	£
Incoming Resources				
Voluntary Income		7,263		9,173
Investment Income		9,619		9,059
Total incoming resources	(3)		16,882	18,232
Resources expended				
Charitable activities	(4)	29,700		38,570
Governance costs		41		–
Support costs	(5)	1,984		1,653
Staff costs	(7)	16,478		18,838
Total resources expended			48,203	59,061
Net (outgoing)/incoming resources before other recognised gains/(losses)			(31,321)	(40,829)
Other recognised gains/(losses)				
Gains/(losses) on investment assets	(10)		(27,024)	8,339
Net movement in funds			(58,345)	(32,490)
Total funds brought forward			387,150	419,640
Total funds carried forward			328,805	387,150

extracts from independently examined accounts

York Foundation for Conservation and Craftsmanship
Balance Sheet – At 28 February 2023

	Note	2023	2023	2022
		£	£	£
Fixed Assets				
Investments	(10)		287,034	367,616
Total fixed assets			287,034	367,616
Current Assets				
Debtors	(11)	13		20
Cash at bank and in hand		42,942		19,734
Total current assets			42,955	19,754
Current Liabilities				
Creditors and accruals	(12)		(1,184)	(220)
Net Assets			328,805	387,150
Funds of the Charity				
Unrestricted funds		328,805		387,150
Total funds			328,805	387,150

extracts from independently examined accounts

York Consortium for Conservation and Craftsmanship

Statement of Financial Activities – Year ended 28 February 2023

	2023	2023	2022
	£	£	£
Income			
Subscriptions – organisations	1,806		2,000
– individuals	2,086		2,176
			4,176
Bank interest (net)		-	2
Total income		4,503	4,178
Expenditure			
Finance costs	144		164
Postage and printing	84		(324)
Website maintenance	416		–
Insurance	167		164
AGM expenses	826		999
Student award – for year			–
Other	175		–
Expenditure in relation to specific projects			
Software licence	713		777
Total expenditure		(2,525)	(1,780)
Net income/(shortfall)		1,978	2,398

extracts from independently examined accounts

York Consortium for Conservation and Craftsmanship

Balance Sheet – At 28 February 2023

	2023	2023	2022
	£	£	£
Current Assets			
Cash at bank – deposit account	1,471		1,471
– current account	4,660		3,676
Debtors	1,184		220
Current Assets		7,315	5,337
Current Liabilities		–	–
Net Assets		7,315	5,337
Funds			
Opening balance	5,337		2,939
Income and expenditure account – (shortfall) / surplus in year	1,978		2,398
Closing balance	7,315		5,337
Total funds		7,315	5,337

extracts from independently examined accounts

Foundation Donors
Past & Present

MAJOR DONORS

Charles Wilson
Feoffees of St Michael's Spurriergate
HB Allen Charitable Trust
Historic Houses Foundation
Oliver Ford Foundation
The Surveyors Club
The York Company of Merchant Taylors
William Delafield Charitable Trust
York Conservation Trust
Yorkshire Masons Provincial Grand Charity

DONORS

A Martin Marsh
Building Limes Forum
C A Ward La Pointe
Calmcott Trust
Charlotte Bonham-Carter Charitable Trust
Chris Birch
Colin and Sylvia Shepherd Charitable Trust
Darrell Buttery
David Harrison
David Rymer Charitable Trust
Don Barker
Dr P V Addyman
Dulverton Trust
E Anne Ellison
Earl Fitzwilliam Charitable Trust
Elvington Holdings
English Heritage
Ferrey and Mennim
G C Armitage Charitable Trust
Garfield Weston Trust
Geoffrey Donald
George Moore
Gillian M Walker
Gordon Fraser Charitable Trust
Jack Brunton Charitable Trust
James Grierson
Jo. And Mary Hiley Charitable Trust
John and Joan Philpin
John Spedan Lewis Foundation
John W Morris
Joseph Rowntree Foundation
June Hargreaves
Ken Garland
Kenneth H M Dixon
Kirby Laing Charitable Trust
Lawrence Hurst
Liz & Terry Bramhall Foundation
Lord Barnby's Foundation
Lord Faringdon
Mark Masons
Mark W Jones
Martin Stancliffe
Peter Moore
R M Burton 1956 Charitable Trust
Shepherd Building Group
Sir Ron Cooke
Sylvia Hogarth
The Fitton Trust
The Girdler's Company
University of York
Worshipful Company of Armourers & Brasiers
Worshipful Company of Fishmongers
York Civic Trust
York Common Good
York Craft Training Group
York Decorative and Fine Art Society
Yorkshire Philosophical Society

Bursary Winners 2022

Tom Bardwell	Architechtural Conservation
Dan Batty	Horology
Owen Bushell	Vernacular & Conservation Builder
Angela Cole	Basketry
Ted Comer	Building Conservation
Martin Coward	Architechtural Stone Carving
Martha Crocker	Conservation
Iain Paul Devine	Stonemasonry
Giorgia Genco	Library and Archive Conservation
Rebecca Hawkridge	Horological Conservation
Steve Hogarth	Steeple Jack & Bench Joiner
Becky Little	Earth Builder
Matthew Loughlin	Letter-cutter and Stone Carver
David McFerran	Heritage Carpentry & Joinery
Jordan Megyery	Conservation of Contemporary Art
Daahir Mohamed	Lime Plastering
Jonas Olsson	Bookbinding & Conservation
Emma Pattinson	Textile Conservation
Bella Romain	Lime Plastering
Tianyu Zhang	Stained Glass Conservation
Eden Stained Glass	Stained Glass Conservation
Mono Masonry	Stone Carving & Conservation
NHIG National Heritage Ironwork Group	Ironwork Conservation
Paper Foundation	Paper Conservation



Image © Steve Hogarth

Steve Hogarth is a Rope Access Conservator for Highlife Rope Access, repairing and conserving built heritage at height.



Image © Gerard Lynch

Tom Bardwell - Traditional brickmaking

York Consortium for
Craft and Conservation

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