York Consortium for Craft and Conservation

Annual Review







2024

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Image © Wiles and Maguire Ltd

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 2024

As I approach the end of my term as chair of YCCC – a post that I have held for far too long (some 19 years!) – it is very rewarding to reflect on yet another exciting and productive year for the Consortium. Over the year we have continued to provide engaging events and activities for our members and for the wider community, while steadfastly focusing on our core mission of promoting and supporting craftsmanship and conservation in York.

The AGM on the 2nd of July 2023 was an enjoyable evening held in the historic Bedern Hall, York. We celebrated the 2023 Bursary Winners and were greatly impressed by the John Shannon Memorial Lecture from Professor Robin Coningham, UNESCO Chair in Archaeological Ethics & Practice in Cultural Heritage at the University of Durham. His talk, "Rebuilding the Kasthmanadap: Research, Reconstruction, and Resilience," highlighted the collaboration between archaeologists, craftspeople, conservators, and architects in the reconstruction efforts following the 2015 Gorka Earthquake in Nepal. This was an excellent reminder that one of our core missions is the promotion of collaboration between the different skills represented by all those involved in complex projects of this kind.

Looking forward, this year's annual YCCC meet-up promises to be equally significant. It will take place at the recently renovated De Grey Rooms and is being planned as a larger event to include more guests, as well as this year's Bursary Winners, our members and those from the York Civic Trust who share an interest in YCCC's work. The John Shannon Memorial Lecture this year will be delivered by Dr Anna Keay, director of the Landmark Trust, who will discuss the ways in which the Trust engages with craftspeople and conservators, with particular reference to recent projects at Calverley Old Hall near Leeds and Fairburn Tower in Ross-shire. Anna's expertise and passion for heritage preservation promise to make this a truly inspiring event.

Following a very successful three year sequence of webinars, started during the Covid lock down, we took stock of this programme, feeling that as an essentially 'hands on' organisation we would like to move forward to champion events with a more practical content. The first step in this direction, and a significant highlight of the year, was the launch of our in-person "Materials:" series in October. The inaugural event, "Materials: Brick," was a cross-disciplinary collaboration between the YCCC and the University of York. Combining lectures, practical sessions, and walking tours, the event aimed to enhance the knowledge necessary to understand buildings and the skills required for their repair and conservation. This trial run exceeded our expectations, and we look forward to building on its success: indeed, we hope that this will be the first of a number of future events, and preparation work on the upcoming "Materials: Timber" day, scheduled for the autumn, is already well advanced.

This year, we have made significant strides in modernising our outreach efforts, focusing on enhancing our E-news bulletins to ensure timely and engaging updates for our members. Additionally, we ventured into the world of social media by launching an Instagram account. This platform has allowed us to connect with a broader audience, showcase our activities and achievements, and highlight the distinguished craftsmanship and conservation work supported by YCCC. Our efforts in digital outreach are helping to foster a vibrant and interactive community, furthering our mission in exciting new ways.

Our Bursary scheme continues to flourish. This year, we successfully targeted applications from more craft practitioners, particularly in the north of England and Scotland. We also saw increased interest in our Craft Traineeship programme, which encourages sustained training and development in heritage building crafts and trades. This programme offers up to £15,000, spread over two or three years, towards training and education for recent entrants in traditional building craft practices.

In November last year, Gill Chitty, YFCC Trustee and Bursary Officer, and Victoria visited Eden Stained Glass to witness first hand the impact of the very first YFCC Craft Traineeship Bursary on trainee Nerida. Funded by our Bursary programme for a second year, Nerida joined Eden Stained Glass in September 2021. Her apprenticeship began with a project at Kendal Parish Church, underscoring YFCC's commitment to supporting training in heritage building crafts. The Craft Trainee Bursary, launched in 2022, provides up to £15,000 over two or three years for individuals employed by a craft or conservation organisation, and Nerida's progress exemplifies the tangible benefits of this support.

As always, our work would not be possible without the generous support of our donors and supporters. We extend our gratitude to Pinnacle Conservation, the York Conservation Trust, the York Company of Merchant Taylors, the Surveyors Club, and the Mountain Bothies Association for their invaluable contributions. We are delighted to report that some of these organisations have decided to increase their grant to us, which is an encouraging acknowledgement of the ever growing significance and success of this programme. This ongoing support from our members and the wider community enables us to continue our crucial work in promoting and supporting craftsmanship and conservation in York, and wider afield.

At last year's AGM, we said farewell to Rebecca Thompson as a trustee, with heartfelt thanks for her contributions over the years. We wish Rebecca, now Director of Property at St Paul's Cathedral, every success in her future endeavours. This year, we are delighted to welcome Alex Holton as a new trustee. Currently Historic Buildings Surveyor for English Heritage Northern Territory, Alex brings a wealth of skills and experience that will greatly benefit the Consortium.

During the year our organisation has undergone some changes, as Victoria Hellewell, our Communications and Administration Assistant, completed her Masters in Conservation Studies at the University of York and began a new role as Heritage Training and Skills Consultant at the Commonwealth Heritage Forum. Fortunately for us, Victoria has reduced her working days with us to two days per week in order to continue contributing to YCCC.

We have continued to work on bringing YCCC and YFCC together as one single organisation, as reported in the last Annual Review; but following exchanges with the Charity Commission we have concluded that this could in reality restrict the work of the Consortium by placing conditions on our core mission of supporting and encouraging craft and conservation skills for our members. Consequently we have determined to retain the separate identities of the two branches of the organisation, while converting YFCC to a CIO. This work is still in progress.

Looking back over the last 19 years, it is very encouraging to see how the work of the Consortium has grown in significance and outreach during that time. Many of the original founders and supporters are still with us, and many wonderful people have contributed so much to the way in which the Consortium has grown and developed. I thank them all, both present and past committee members and trustees, for their unwavering dedication and hard work. Continued thanks are due also to our supporters and donors, and to the Governor and Company of the Merchant Adventurers for continuing to act as our registered office.

I am deeply reassured that, as I stand down as Chair, we can look forward to another successful year ahead, filled with more achievements and progress towards our mission.

Martin Stancliffe, Chair *Tuesday 18th June 2024*

BURSARY AWARD WINNER



Photo © Louis Curtis



Photo © Louis Curtis

Louis Curtis
Timber building conservation

Louis is midway through his master's in Timber Building Conservation at the Weald and Downland Museum, in conjunction with the University of York, and is enjoying every moment of it. The course content is highly engaging, with leading speakers from all areas of the industry, as well as expert guidance from Joe Thompson, the program leader and carpenter in residence at the museum.The museum provides the perfect learning environment for this course, offering a wide variety of historic timber-framed buildings to study and over 40 years of repair interventions to evaluate.His improved knowledge and understanding of all aspects of timber conservation are feeding directly into his daily practical work of repairing and conserving historic timber-framed buildings.

"The first three modules covered the development of UK timber structures, timber science and decay, and framing systems, featuring lectures from experts like David Yeomans, Joe Thompson, Matt Green, and Alma Howell, and practical sessions on timber-frame joinery and historic woodland management.

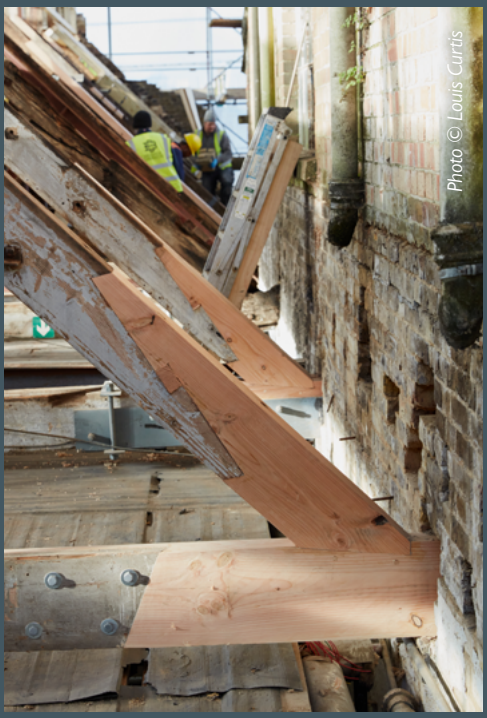
I've been graded merit and distinction for my first two assignments and am currently working on the third. The first three modules focus on careful observation and recording, while the next three will explore interventions, culminating in a dissertation.

With a class size of just nine, we benefit from excellent access to lecturers and diverse, lively discussions. The museum is an ideal learning environment with a variety of historic buildings and decades of repair interventions to study. The University of York provides comprehensive support with invaluable online resources and guidance.

Joe Thompson's structured, informative, and open teaching style makes the course exceptional. Despite my 10 years of experience in timber conservation, I have learned a vast amount in just three modules, which I am already applying to my daily work.

I am grateful for the support of the YCCC. Balancing study and business is challenging, but the course is immensely rewarding. The content, museum site, and classmates create a fascinating and motivating mix. I look forward to deepening my knowledge and applying it throughout my career."


Photo © Louis Curtis


Photo © Louis Curtis

BURSARY AWARD WINNER





Sarah Randle
Wall Painting Conservation

Sarah's YCCC bursary in 2023 supported her second year studying on the Conservation of Wall Paintings MA course at the Courtauld Institute of Art, London, and in fieldwork in Switzerland and Italy.

"It was fantastic to be able to fully concentrate on my work during this year and I feel much more confident in my abilities as a conservator. My second year began with a ten week long international fieldwork. This included two weeks of study at SUPSI (La scuola universitaria professionale della Svizzera italiana) in Switzerland gaining new skills. We focused on the cleaning of painted surfaces and had the chance to explore a range of materials and techniques and test them on a range of replicas. We also had training on the use of lasers for cleaning painted surfaces, which can be used to remove layers of limewash applied to cover a wall painting. It was a great experience to be able to use the equipment and try the technique myself.

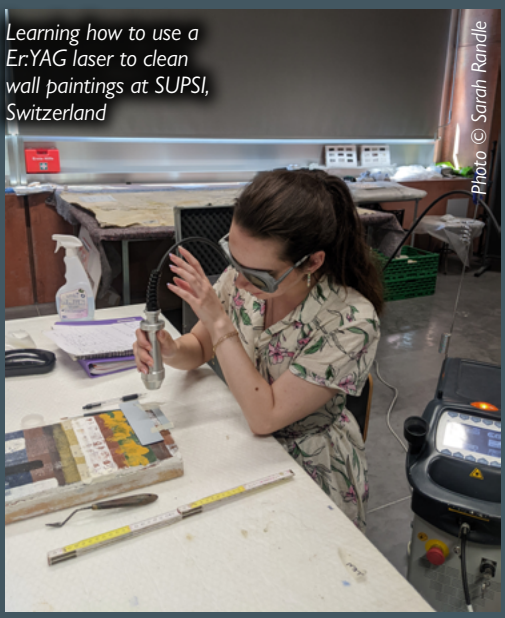
This training was followed by eight weeks working onsite at the beautiful Villa Imperiale in Pesaro, a 15th century villa built by the Sforza family, updated and expanded by the Della Rovere family in the 16th century. There are eight painted rooms from this 16th century expansion which feature beautiful scenes and depictions of important events from Francesco Maria Della Rovere's life as Duke of Urbino. After examining and documenting all eight rooms, I was assigned to work in the Sala della Calunnia to help stabilise the frescoes through re-adhering the detached paint layer and reducing a previously applied coating that was causing deterioration. Designing and implementing these interventions gave me fantastic first-hand experience of professional conservation and improved my skills as a practical conservator.

This summer I have some exciting work experience opportunities arranged to gain more skills and have been successful in gaining a fellowship to visit Xi'an, China, to study their detached wall paintings. This is something that I never thought I would have the opportunity to do and I am extremely grateful for the funding from YCCC that has allowed me to focus on my studies, improve my skills and develop as a conservator."



Performing a coating reduction in the Sala della Calunnia at the Villa Imperiale, Pesaro, Italy

Photo © Sarah Randle



Learning how to use a Er:YAG laser to clean wall paintings at SUPSI, Switzerland

Photo © Sarah Randle

BURSARY AWARD WINNER



Crossing a stream to reach quarry stones

Photo © Marlène Lagnado



Photo © Marlène Lagnado

Marlène Lagnado
Stonemasonry

A YCCC bursary enabled Marly to attend a three-week hands-on workshop on traditional and sustainable construction in Tzoumerka, Greece, organized by Boulouki in October 2023. The workshop included lectures on traditional building materials and conservation, as well as hands-on practice with building a Kalderimi, a traditional stone path.

"We received a lot of different lectures (e.g. timber, clay, stone, lime, insulation, conservation) from experts that traveled from all over the country to teach us. Boulouki organised the lectures so that we would touch on every subject, allowing us to gain functional understanding of the topic, with additional options to gain further understanding if one wished to do so. Each day I would come out of the lectures with my head full knowledge and wonderment. I was amazed with differences in building techniques, for example building with timber reinforcement in the masonry so that it could stand earthquakes. This is something that we don't need to worry about in the UK, yet it is common in many places of the world and involves completely different building techniques.

Our hands-on project was to build a traditional kalderimi, a pavement made with river stones. The kalderimi was built on the entrance of the old school porch. We were split into teams, some were dressing stones whilst other were laying them on the ground. We also went on the river side to quarry our own stones. The stones were dressed on the floor, with us kneeling over them, trying to hide from the hot sun. There was different types of stones, most of them were pretty hard. It was a tough job, and I suddenly held so much more respect to the buildings around me and of course to the local craftsmen. The techniques of dressing were different that what I am used to, and I learned a lot.

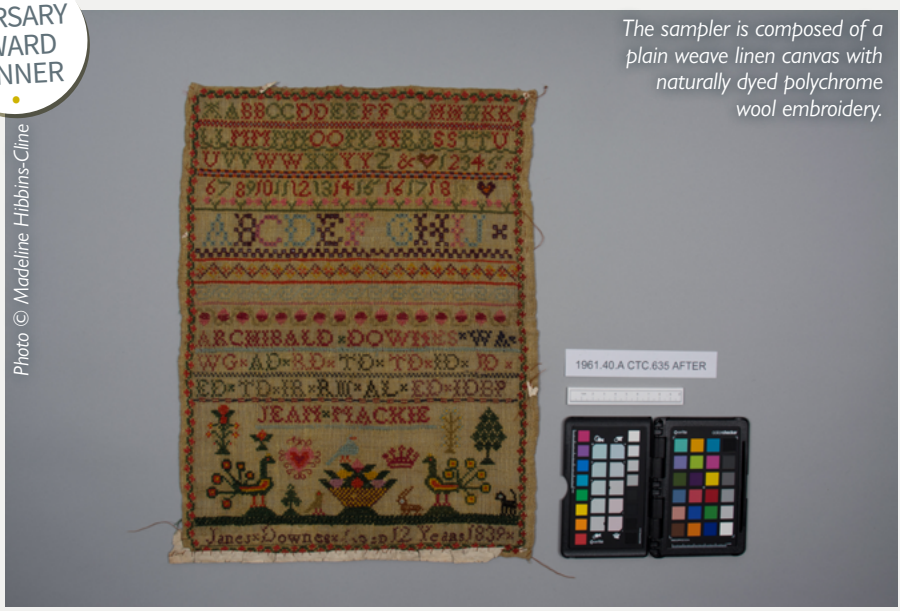
The workshop was a fantastic experience that I will remember forever. I understand better how crafts, buildings, people, and communities are all connected and how important our heritage is. Right after the course I applied to the Society of Protection of Ancient Buildings Fellowship. Now being in the SPAB course, I often look back on my Greek experience and remember a lecture or a debate. I hope to one day go back there for another workshop."


Photo © Marlène Lagnado


Photo © Marlène Lagnado

Kalderimi

BURSARY AWARD WINNER



The sampler is composed of a plain weave linen canvas with naturally dyed polychrome wool embroidery.

Photo © Madeline Hibbins-Cline



Photo © Madeline Hibbins-Cline

Close up of detail on sampler

Madeline Hibbins-Cline
Textile Conservation



Madeline working on a 1839 Scottish Needlework Sampler embroidered by Jane S. Downes at age 12.



Wet cleaning the sampler

Madeline's bursary from YCCC in 2023 supported her first year studies on the internationally recognised Textile Conservation MPhil programme at Glasgow University.

"The course has felt like a natural progression from my background as a textile craftsman and traditional quilter; it has encouraged me to deepen my research into textile history and gain a greater insight into the chemistry of textile degradation.

I have been fortunate enough to work on some unique textile artefacts this year including an 1839 Scottish needlework sampler embroidered by Jane S. Downes at age 12. The sampler, from Paisley Museum, is composed of a plain weave linen canvas with naturally dyed polychrome wool embroidery. The sampler also has the remains of a paper border which likely covered the back of the sampler and was applied for mounting purposes. The paper border on the needlework sampler was something we recognised as being unique and prioritised maintaining throughout treatment. Many craft objects such as quilts and textile folk artefacts are mixed media, and learning about how their composite nature affects the choice of conservation treatment.

I produced mock-ups with aged materials to investigate the contrasting natures of the sampler materials when wet. I found there was great risk of the black dye bleeding into the paper, and the paper was weak and vulnerable to tearing when handled wet. However, using the volatile binding medium, menthol, the paper became hydrophobic, its structural stability was thereby protected and the risk of dye penetrating the paper was greatly reduced. The wet cleaning was successful, cellulose degradation dissolved in the water, the menthol was successful at protecting the paper and dye bleeding was mitigated in drying by using blotting paper, a vacuum suction table and a hairdryer on the cold setting.

All this experience gained has enabled me to pursue a summer placement at Colonial Williamsburg in Virginia, USA, carrying out interventive treatment on a 1920s George Washington tobacco pouch quilt top. This will be my first opportunity working on a large scale object in collaboration with a paper conservator. I am excited to explore the contrasts between the two disciplines, in collaboration with Williamsburg's preventive conservators and specialists in the USA."

BURSARY AWARD WINNER



Photo © Marina Henriques

ICOM CC Posters



Photo © Marina Henriques

Panel discussion

Marina Herriges
Textile and Object Conservation

Marina attended the International Council of Museums - Conservation Committee (ICOM CC) conference held in Valencia, Spain, in September 2023.

"The ICOM CC conference, with its theme of "Working Towards a Sustainable Past," brought together conservators, scholars, and experts from around the world to discuss critical issues related to climate change and colonialism and share innovative solutions in the field of cultural heritage preservation.

The conference featured a diverse range of sessions, including keynote speaker, panel discussions, and poster presentations. These sessions deepened my understanding of cutting-edge conservation techniques, ethical considerations, and the latest advancements in the field. This was mostly emphasised by the participation of conservators from South America, Africa and Asia, who shared their perspectives. It was also enlightening to hear from different perspectives, professionals coming from areas in the world that conservation is done in a completely different scenario. Also to watch presentations that spoke about conflicting topics and hear from the audience perspective on different ways to approach the same situation.

The opportunity to present my paper to an audience that was very appreciative of my research was unique. The feedback they gave me will certainly contribute to the project at the University of Glasgow as well as my PhD. It was great to share the knowledge gather that can help others, but also to hear from their experiences that some of them were very similar to the ones we encountered in our projects. The opportunity to present my paper confirmed the importance of sharing research to contribute to other professionals and the whole profession.

The discussions and insights gained at the conference continue to fuel my dedication to this important cause. I also feel that it boosted my confidence in keeping going as a conservator working in topics that may not be as usual as others. It certainly boosted my confidence that by doing my PhD at the University of Glasgow I am in the right direction to contribute to the field"



Photo © Marina Herriges

Marina's presentation

Materials: Brick
Saturday, 21st October 2023

On Saturday, 21st October, the historic King's Manor in York hosted the first event in what promises to be an dynamic series titled "Materials," A cross-disciplinary collaboration between YCCC and the University of York, "Materials: Brick," brought together experts and enthusiasts for an in-depth exploration of brick's role in our built heritage and its application in building repair and conservation.

The day began with a compelling lecture from Emma Simpson, a leading authority in historic brickwork celebrated for her extensive conservation efforts at Hampton Court Palace. Simpson's presentation addressed common causes of brickwork failure, advanced conservation methods, and the specialist skills required for this meticulous craft. Her insights set the tone for a day of both theoretical learning and hands-on experience.

Participants (a well-balanced mix of conservation professionals, hands-on practitioners, and conservation and heritage students from the University of York) were divided into two groups. The first group, under Emma's expert guidance, alongside Tracey engaged in a practical session where they honed specialist skills in brick conservation, such as cutting and rubbing mouldings. This interactive segment also included an open discussion on essential tools and materials used in the trade, fostering a collaborative learning environment and significantly enhancing the participants' practical knowledge.

The second group were the first to take a walking tour of the King's Manor, led by Professor Kate Giles from the University of York's Archaeology department. Kate, a distinguished buildings archaeologist, provided a rich narrative on the historical use of brickwork across different periods, enhancing the participants' understanding of building conservation needs and techniques. Her expertise in recording, archival research, and theoretical interpretation of historic buildings added significant depth to the tour.

After a break for lunch, the groups switched activities, ensuring everyone experienced both the practical workshop and the historical tour. In the afternoon, the focus shifted to an interactive session on brick matching, co-led by Emma Simpson and Mark Laksevics of York Handmade Brick. With nearly 35 years of experience, York Handmade Brick is renowned for its handcrafted bricks used in some of the UK's most iconic buildings. Mark and Emma guided participants through the characteristics of various brick types, especially local varieties, and the intricate manufacturing process. This session





highlighted the critical importance of selecting appropriate materials for conservation work, reinforcing the morning's lessons.

The day's events culminated in a keynote lecture by Mark Laksevics, titled "The Changing Face of Brick." His lecture traced the fascinating history of brick as a construction material, from its origins in 7000 BC through its industrialisation by the Romans, its role in Gothic and Renaissance architecture, and its adaptation following the Great Fire of London in 1666. Laksevic explored how brick production evolved during the Industrial Revolution and continues to be a preferred material in the 21st century, offering architects a wide array of colours, textures, and sizes. He also shared the story of York Handmade Brick, detailing the company's journey and its commitment to combining traditional craftsmanship with modern brick-making techniques to meet contemporary construction challenges.

The "Materials: Brick" workshop was a resounding success, selling out well in advance and garnering enthusiastic feedback from participants. The integration of theoretical knowledge and practical experience filled a gap in our joined-up understanding of historic buildings, highlighting the value of such events in fostering a deeper understanding of conservation practices.

Looking ahead, YCCC is already planning the next event in the series, "Materials: Timber," scheduled for this autumn. The venue for this workshop is yet to be announced but will also be held in York, utilising one of the city's many historic timber-framed buildings. "Materials: Timber" promises to offer similarly rich insights and hands-on experiences. As YCCC continues to develop and deliver valuable and insightful events for their members, they remain dedicated to promoting the preservation of our built heritage through engaging and informative events.



York Foundation for Conservation and Craftsmanship
Statement of Financial Activities – Year ended 28 February 2024

	Unrestricted funds	Restricted funds	Total funds	Total funds
	2024	**2024**	**2024**	**2023**
	£	£	£	£
Income from:				
Donations and legacies	10	8,500	8,510	9,173
Investments	8,649	-	8,649	9,059
Total income	8,659	8,500	17,159	18,232
Expenditure on:				
Raising Funds - Investment manager fees	2,001	-	2,001	–
Charitable activies	41,357	8,500	49,857	48,203
Total expenditure	(43,358)	(8,500)	(51,858)	(48,203)
Net (expenditure)/income before net (losses)/ gains on investments	(34,699)	-	(34,699)	(31,321)
Net (losses)/ gains on investments	(3,079)	-	(3,079)	(24,811)
Net movement in funds	(37,778)	-	(37,778)	(58,345)
Total funds brought forward	328,805	-	328,805	387,150
Total funds carried forward	291,027	-	291,027	328,805

extracts from independently examined accounts

York Foundation for Conservation and Craftsmanship
Balance Sheet – At 28 February 2024

		2024	2024	2023
		£	£	£
Fixed Assets				
Investments			275,255	287,034
Total fixed assets			275,255	287,034
Current Assets				
Debtors		679		13
Cash at bank and in hand		15,427		42,942
Total current assets			16,106	42,955
Current Liabilities				
Creditors and accruals			(334)	(1,184)
Net Assets			291,027	328,805
Funds of the Charity				
Restricted funds		-		-
Unrestricted funds		291,027		328,805
Total funds			291,027	328,805

extracts from independently examined accounts

York Consortium for Conservation and Craftsmanship

Statement of Financial Activities – Year ended 29 February 2024

	2024	2024	2023
	£	£	£
Income			
Subscriptions – organisations	1,750		1,806
– individuals	2,338		2,086
Event income	825		-
Fundraising	-		611
		4,913	4,503
Bank interest (net)		-	-
Total income		4,913	4,503
Expenditure			
Finance costs		209	144
Postage and printing		155	84
Website maintenance		-	416
Insurance		171	167
AGM expenses		1,908	826
YCCC Medals purchased		1,454	-
Event expenditure		827	-
Merchandise		320	-
Software license		778	713
Subscriptions paid		190	175
Total expenditure		(6,012)	(2,525)
Net income/ income in the year		(1,099)	1,978

extracts from independently examined accounts

York Consortium for Conservation and Craftsmanship

Balance Sheet – At 29 February 2024

	2024	2024	2023
	£	£	£
Current Assets			
Cash at bank – deposit account	1,471		1,471
– current account	4,559		4,660
Debtors	525		1,184
Current Assets		6,554	7,315
Current Liabilities		(338)	–
Net Assets		6,216	7,315
Funds			
Opening balance	7,315		5,337
Income and expenditure account – (Defic) / surplus in year	(1,099)		1,978
Total funds		6,216	7,315

extracts from independently examined accounts

Foundation Donors
Past & Present

MAJOR DONORS

Charles Wilson
Coral Samuel Charitable Trust
Feoffees of St Michael's Spurriergate
HB Allen Charitable Trust
Historic Houses Association
Lord Normanby
Mountain Bothies Association
Noel Terry Charitable Trust
Oliver Ford Foundation
Pinnacle Conservation
The Surveyors Club
The York Company of Merchant Taylors
William Delafield Charitable Trust
Yorkshire Masons Provincial Grand Charity

DONORS

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Dr P V Addyman
Dulverton Trust
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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
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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 2023

Alex Adams	Stonemasonry
James Baily	Stonemasonry
Megan Barnett	Stained Glass Conservation
Daniel Cheetham	Carpentry and Earth based Conservation
Louis Curtis	Timber Conservation
Eden Stained Glass	Stained Glass Conservation
Lee Gillard	Masonry Conservation and Traditional Bricklaying
Jack Handscombe	Stone Carving and Sculpture
Zoe Harrigan	Stained Glass Conservation
Melloney Harvey	Fibrous Plasterer
Marina Herriges	Textile and Object Conservation
Amy Junker	Heslip Paper Conservator
Highlife Rope Access	Rope Access Conservators
Layla La Monde	Furniture Restoration and Conservation
Marlène Lagnado	Stonemasonry
Kate Longworth	Traditional Bricklaying
Suncana Marochini	Object Conservation
James Osborne	Conservation Blacksmithing
Amy Randall	Book and Paper Conservation
Sarah Randle	Conservation of Wall Paintings
Catriona Rigby	Textile Conservation
Keaton Scandrett	Stained Glass Conservation
Karen Skeats	Lime Plastering and Conservation
Emma Skinner	Book and Paper Conservation
University of York	Art and Object Handling
John Sutcliffe	Architectural Stone Carving
Madeline Hibbins-Cline	Textile Conservation



Lizzy and Nerida of Eden Stained Glass, in their workshop in Brough, Westmorland.

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