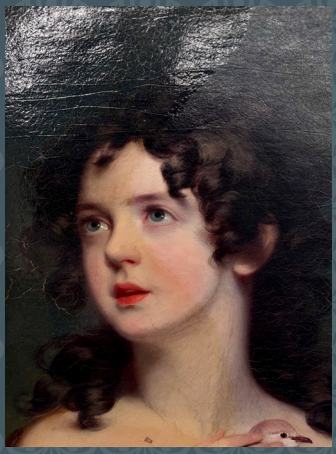
York Consortium *for* Craft and Conservation

York Foundation *for* Craft *and* Conservation

York Consortium for Craft and Conservation

Annual Review 2026 and Foundation Bursary Awards 2026











Consortium Officers & Committee Members

President

James Grierson – *Chair of The Victorian Society and former Chair of York Museums Trust and the Institute of Conservation*

Vice Presidents

Dr Peter Addyman – *former Director, York Archaeological Trust*

Dr Andrew Scott – *former Director, National Railway Museum*

Consortium Executive Committee

Kibby Schaefer – Chair

Jonathan Bryant – Secretary

Debbie Treece – Treasurer

Dr Alaina Schmisseur – Consortium Bursary Officer

Dr Gill Chitty – *Heritage Conservation*

Francis Downing – *Fine Art Conservator*

Bethan Griffiths – *Heritage Ironwork*

Dr Katie Harrison – *Associate Lecturer in Medieval Art at University of York*

Dr Alex Holton – *Historic Building Surveyor, English Heritage*

Carole Milner – *Founding Chair of the Institute of Conservation (Icon), charity trustee and adviser*

Office

James Grierson – Foundation Fundraising

Megan Sclater – Programme and Communication

Rebecca Hatzky – Programme and Communication

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JOIN YORK CONSORTIUM FOR CRAFT AND CONSERVATION

Bringing together people, skills and ideas to strengthen the future of craft and conservation.

The York Consortium for Craft and Conservation is a membership community that brings together craftspeople, conservators, researchers, students, heritage professionals and organisations who share a commitment to the care of our historic environment.

Through lectures, conferences, site visits, publications, awards and collaborative projects, we create opportunities to learn, exchange ideas and build lasting professional relationships. From **MATERIALS:** and the **John Shannon Memorial Lecture** to **Layers of York**, **Resonance**, our **Skills Directory** and **annual awards**, membership offers opportunities throughout the year to connect with the people, ideas and places shaping the future of craft and conservation.

Join today

Individual – £25 per year

Student, Apprentice & Trainee – £1 for the first year, then £10 per year

Organisation – £55 per year (includes up to five members)

We hope you'll join us and become part of our growing community.

Scan the QR code to join.

York Consortium for Craft and Conservation
York Foundation for Craft and Conservation



Image © Wiles and Maguire Ltd

York and Heritage

York is one of the United Kingdom's most historically significant cities and has earned an international reputation for heritage, conservation and historical interpretation. Its historic environment is not simply preserved; it remains central to the city's economy, identity and everyday life. Heritage supports thousands of jobs, attracts millions of visitors each year, and provides a living setting for education, craftsmanship and community engagement. From conservation projects and apprenticeships to festivals and public events, York demonstrates how heritage can continue to enrich contemporary society.

York Consortium for Craft and Conservation

York's reputation as a centre of heritage makes it a natural home for the Consortium. Working alongside organisations including York Minster, the University of York, York Civic Trust and York Conservation Trust, while maintaining strong connections with practising craftspeople and apprentices, the Consortium brings together people, skills and ideas to strengthen the future of craft and conservation.

Our principal aim is to support the people who care for the historic environment. Through bursaries, events, publications and partnerships, we help develop specialist skills, encourage collaboration and create opportunities for learning across the sector. Many bursary recipients go on to work on some of York's - and the nation's - most important historic buildings, helping to strengthen both the city's heritage and the wider conservation profession.

York Consortium and Partnership

Partnership lies at the heart of everything we do. By bringing together craftspeople, heritage organisations, educational institutions, funders and communities, the Consortium creates opportunities to share knowledge, develop skills and encourage collaboration across disciplines. These relationships not only strengthen the resilience of the heritage sector but also generate new ideas, research and initiatives that ensure craft and conservation remain relevant, innovative and sustainable for future generations.

Message from the Chair 2026

This year has been one of consolidation, growth, and renewed momentum for the York Consortium for Craft and Conservation. Building upon the organisational changes of the previous year, we have strengthened the Consortium as a collaborative network that brings together craftspeople, conservators, researchers, students, heritage organisations and the wider public through a shared commitment to making, conservation, and the care of our historic environment.

The year has also marked an important transition in the leadership of the Consortium. Following the retirement of Sir Ron Cooke after many years of dedicated service as President, we are delighted to welcome James Grierson as his successor. James has long been a trusted source of advice and encouragement, generously sharing his experience, judgement and deep understanding of York's heritage sector. Much of his contribution has taken place quietly behind the scenes, helping to shape many of the initiatives outlined in this report through thoughtful conversation, constructive challenge and a genuine enthusiasm for the Consortium's ambitions. We are enormously grateful for his support and look forward to working with him as the Consortium continues to develop.

Alongside the long-established bursary programme, funded by York Foundation for Craft and Conservation, we have focused on developing a more connected programme of events, publications, awards and partnerships that encourages dialogue across disciplines while creating new opportunities for learning, collaboration and public engagement. Whether through our established **MATERIALS:** series, our collaboration with the **University of York** through the **Festival of Ideas**, or the continued development of Resonance, we have sought to create spaces where traditional craft skills, contemporary conservation practice and academic research can inform and inspire one another.

The Foundation's bursary programme, whose delivery the Consortium actively supports, has continued from strength to strength. Its recent significant addition of the **Martin Stancliffe Award** recognises our long-serving and sadly departed Chair's deep commitment to both building conservation and music.

This year we received applications from across the United Kingdom, representing an increasingly broad range of craft and conservation disciplines. The quality, diversity and ambition of the applications once again demonstrated the depth of talent within our sector and the continuing demand for opportunities to develop specialist skills, undertake research and pursue professional training. Through the generosity of our donors and sponsors, we have once again been able to invest in individuals at different stages of their careers, helping to strengthen the future resilience of the craft and conservation professions.

Our sincere thanks go to the organisations that sponsor individual bursary awards: **York Conservation Trust**, the **York Company of Merchant Taylors**, the **Surveyors Club**, the **Mountain Bothies Association** and **Pinnacle Conservation**. We are delighted that each year their representatives join us at our Bursary Awards Evening to meet the recipients whose development they are helping to support. These moments of conversation and connection between sponsors, recipients and the wider Consortium community are an important part of what makes the bursary programme so special.

We are equally grateful to the many individuals, charitable trusts and organisations whose generous donations support the wider work of the Consortium and the York Foundation for Craft and Conservation. Together, their generosity enables us to continue investing in people, skills and opportunities across the craft and conservation

sector. We would particularly like to acknowledge the exceptional generosity of the estate of the late **Martin Marsh**, whose recent legacy gift represents a remarkable investment in the future of craft and conservation. Martin was an early trustee of the Foundation and a passionate advocate for its aims, and we are deeply grateful that his commitment to supporting the next generation will continue through this lasting legacy.

This year has also seen the development of several new initiatives that will become established features of the Consortium's annual programme. In partnership with **York Civic Trust**, the **John Shannon Memorial Lecture** has been re-established as a dedicated annual event, allowing us to celebrate John Shannon's extraordinary contribution to the stewardship of York's historic environment while exploring the buildings, places and conservation challenges that continue to shape the city today. Alongside this, we have developed **Layers of York**, a new series of member walking tours in collaboration with **Donald Insall Associates**, examining active conservation projects across the city, together with the introduction of the Consortium **Research Award** and the **Sir Ron Cooke Award**. Collectively, these initiatives reflect our commitment not only to supporting technical excellence, but also to encouraging curiosity, celebrating achievement, fostering research, and strengthening the relationships that sustain our sector.

Our newsletter has also entered an exciting new chapter through its redevelopment as **Resonance**. More than simply a newsletter, Resonance has been conceived as a platform for conversation, bringing together voices from practice, research, education and conservation to explore the ideas, materials and people that shape our historic environment. My sincere thanks go to everyone who has contributed articles, project updates and reflections, helping to create a publication that reflects the breadth, generosity and expertise of our membership.

Much of the Consortium's work begins quietly, through conversations, shared ideas and the willingness of people to give their time, knowledge and enthusiasm. I am continually grateful to our committee members, volunteers and partners who contribute so generously behind the scenes. Their support extends far beyond attending meetings; they help shape new initiatives, organise events, build partnerships, write articles, mentor bursary recipients and contribute to the collaborative spirit that makes the Consortium what it is. It is this collective effort that enables us to continue developing while remaining rooted in the values that have always defined our organisation.

I would particularly like to thank Alaina Schmisseur for leading an outstanding bursary programme with great care, professionalism and dedication. My thanks also go to Megan Sclater for her continued work coordinating our communications, events and publications, and to Rebecca Hatzky, whom we are delighted to welcome to the communications team. Together, they have played an invaluable role in strengthening the Consortium's profile and supporting its growing programme of activities.

I would also like to express my sincere thanks to Jonathan Bryant, whose commitment as Secretary has been quite exceptional. His professionalism, thoughtful advice, careful attention to detail and quiet efficiency have provided an invaluable foundation for the work of the Consortium, and I am extremely grateful for his support throughout the year. My thanks also go to Debbie Treece for her diligent stewardship of the Consortium's finances. Her careful management, reliability and commitment provide an essential foundation for the organisation, ensuring that we are able to continue developing our activities with confidence and sound governance.

Looking ahead, I believe the Consortium is entering an exciting new chapter. Through new partnerships, events, awards and publications,

we are creating more opportunities than ever before for people to connect, exchange ideas and contribute to the future of craft and conservation. At its heart, the Consortium exists because of its members. It is through the generosity, curiosity and expertise of this community that conversations begin, collaborations emerge and new ideas take shape.

Over the coming year, we hope to develop new opportunities for member-led activity and for engaging the next generation, encouraging wider participation and ensuring that the Consortium continues to welcome new voices and perspectives into our community. We will also be refreshing our Skills Directory, further strengthening connections between members while showcasing the breadth of craft, conservation and specialist expertise within the Consortium.

If you are already a member, thank you for your continued support and involvement. If you are not yet a member, I warmly encourage you to join us. Membership is far more than access to events or publications; it is an opportunity to become part of a vibrant and growing network of people who believe that skilled making, thoughtful conservation and the sharing of knowledge matter.

Together, we are strengthening the future of craft and conservation, and I hope you will join us as we continue building a community that brings together people, skills and ideas for generations to come.

Kibby Schaefer, Chair

Lucy Guthrie – Bursary Winner 2025
Textile Conservation

Awarded for: MPhil in Textile Conservation – University of Glasgow

Lucy was able to: develop technical skills in textile conservation and gain experience in ethical reasoning, decision-making, and research communication

Conservation of late-18th century stays from Paisley Museum

"The Paisley stays are made from starched linen and are extensively boned with baleen. [...] When received, they had widespread discolouration due to the degradation of the starch and linen over time, were highly distorted, and exhibited areas of weakness and loss to the bindings and decorative woven tapes.

My treatment focused on stabilising the stays for safe handling, storage, and future display. Surface cleaning reduced loose soiling and greasy residues from wear. Limited localised cleaning with gels was carried out to explore the feasibility of reducing staining on the lining. The discolouration caused by degraded starch was both integral to the objects history and not safely selectively removable, so it was not targeted by treatment.

Most of my work involved supporting vulnerable areas. I stabilised degraded seam tapes using a fine silk material coated with a conservation-grade adhesive, and secured with discreet stitching for longevity and flexibility. Fraying binding was protected with dyed nylon net, and the severely frayed decorative front lacing was reinforced using techniques adapted from lace conservation."

Conservation of mid-19th century 'Kirkin' dress from Dumfries Museum

"The dress is constructed from striped teal silk with four tiered flounces, a pleated bodice, pagoda-style sleeves, and retains extensive evidence of alteration and repair. When received, the dress was structurally compromised; the bodice lining has long splits preventing proper closure, the waist seam was distorted and disfigured by previous repairs, and the weight of the skirt was placing strain on weakened areas of silk.

The treatment aimed to stabilise the dress for future display while preserving its historical and social value. I began with detailed documentation of the construction and sequence of past repairs, which was challenging but strengthened my ability to interpret complex layers of stitching and distinguish different types of interventions. This was followed by partial deconstruction of the waist seam to access areas of weakness and alleviate distortion. This required careful judgement and a strong ethical basis for decision-making.

A significant part of the treatment involved preparing dyed and painted support fabrics to visually integrate losses within the striped silk. Developing the painted infills was demanding and refined skills, such as airbrushing, that I possessed but had not yet utilised in a conservation context."

"This year has been one of the most formative and professionally significant periods of my training, and of my adult life."



Photo © Lucy Guthrie



Photo © Lucy Guthrie

Harry Mitchell – Bursary Winner 2025
Musical Instrument Craft

Awarded for: BA in Musical Instrument Craft – West Dean College

Harry was able to: advance his knowledge and practical experience in instrument building

"It began with enrolling at the Totnes school of guitar building at the end of 2024 in which I built a flattop jazz guitar of my own design under the guidance of the brilliant Phil Messer, a well-respected luthier. This laid the foundations for all that has come since, including beginning my love for the craft. Here I learned how to sharpen my tools, work with different types of wood, joinery etc. as well as wood knowledge.

After finishing the course, I applied for studying at West Dean College, now the only running course for instrument craft of a BA level in the country, as I knew this is what I wanted to do – yet, I still had a lot to learn before becoming self-sustainable as a well-respected luthier. West Dean provided advanced knowledge and an extensive range of connections in the industry that could make the dying profession a sustainable career. Additionally, it is now the only place in the world which teaches the craft of viola de gambas with tutors such as Shem Mackey, one of the most well-respected makers in the field globally. This was crucial for me to join the course, as the viola de gamba is an instrument I want to specialize in. [...]

To me they encompass all of what I love about musical instruments from a craft perspective with their use of many techniques that rarely get used in lutherie otherwise. One of these woodworking techniques prevalent in gambas is marquetry in the fingerboard and tailpiece with some models even having it in the back and soundboard that, to me, blends the culture of music and visual art by means of the craft itself in a way nothing else does.

Since beginning at West Dean, I have studied marquetry and began replicating and developing my skills in it. First, I made a custom rosette of my own design by making logs out of stacked veneer [...]. I have also done traditional marquetry based off the fingerboard of a baroque gamba fingerboard. This, I excelled in due to accuracy, colour choices and shading via sand burning. And in doing so, I believe to have found my passion and niche in this dying craft technique."

"Since receiving this bursary, my knowledge and skill in the craft have grown exponentially as I have become more well versed in the industry."



Photo © Harry Mitchell


FOUNDATION BURSARY AWARD WINNER

Photo © Harry Mitchell


Photo © Harry Mitchell

Phoebe Harris – Bursary Winner 2025
Timber Building Conservation

Awarded for: MSc in Timber Building Conservation – Weald and Download Museum

Phoebe was able to: contribute to voluntary heritage projects, gain practical and research experience, and strengthen professional connections

"One of the most valuable outcomes of receiving this bursary has been the additional time it has afforded me. By reducing the financial pressure to undertake paid work alongside my studies, I have been able to dedicate one or two days per week to voluntary work and skills development within the heritage sector. This has been transformative, allowing me to gain hands-on and research-based experience that would otherwise have been inaccessible."

'Know Your Building' project of the Weald and Downland Museum

"The 'Know Your Building' project is a major initiative that aims to produce detailed significance reports and conservation guidance for each of the museum's 52 historic buildings. My role within this project has focused on archival research and the digitisation of records, ensuring that the information is accessible and usable for future conservation work. As part of a pilot scheme, I have worked on a building which has been identified as requiring conservation works. I have, alongside one other volunteer, digitised all available archival material, laying the groundwork for the next stage: the production of a formal significance statement in accordance with Historic England guidance and the museum's developing conservation philosophy.

This experience has been particularly beneficial in strengthening my understanding of how theoretical principles are applied in practice. It has also helped me to develop my research skills and my awareness of the ethical considerations involved in conservation decision-making."

Living Archaeology project at the Weald and Downland Museum

"I was able to participate in a four-day project in February, contributing to the production of a living archaeology report. This was part of a nine-day living history event at the museum, during which the Black Knight historical group inhabited a medieval hall house as it might have been used in 1462. [...] I was part of a small observational team tasked with recording patterns of movement within the building, noting activities that might leave physical traces, and analysing how the space functioned in practice.

The opportunity to observe how people interacted with the structure on a daily basis provided insights that cannot be gained through books or lectures alone. It highlighted the relationship between use and fabric, helping to explain certain architectural features and wear patterns commonly found in timber framed buildings."

"Overall, the funding has had a lasting impact on my confidence as a young woman entering the world of timber frames and my ability to pursue a career in building conservation."


FOUNDATION
BURSARY AWARD
WINNER
Photo © Phoebe Harris


Photo © Phoebe Harris


Photo © Phoebe Harris

Michael Goodger – Bursary Winner 2025
Stone Conservation

Awarded for: stone conservation courses – Scottish Lime Centre Trust

Michael was able to: deepen his understanding of working with both lime and stone and apply the newly learned skills in his day-to-day work

Advanced Consolidation of Masonry course
"During the Advanced Consolidation of Masonry course, I was tasked with recording a section of rubble walling before dismantling and rebuilding it. With limited prior experience in stone construction, this was an invaluable opportunity to build with confidence, knowing the stones were appropriate for the task. Even so, the process quickly became a puzzle of angles, voids, and careful placement as I worked to replicate the original structure. Attempting to recreate something exactly as it once was raised interesting questions around conservation, restoration, function, and aesthetics, prompting me to reflect on my own philosophical approach. Although the finished result did not perfectly match the original, it still told a story—one shaped by my own interaction with the material and now part of that wall's history."

Surface Repair of Stone and Stone Indent Repair courses
"I particularly valued the chance to explore different scales of intervention in stone repair. Taking part in both the Surface Repair of Stone and Stone Indent Repair courses allowed me to compare two contrasting approaches, each suited to different levels of deterioration. These courses encouraged a more sculptural way of working, refining details and shaping material to achieve a sensitive, seamless repair.

Some aspects felt closely aligned with plastering, involving the moulding and manipulation of a highly malleable material. Creating my own zinc profile to achieve the desired shape echoed techniques used in decorative plasterwork, highlighting how my existing knowledge in heritage plasterwork can transfer to other areas of a building.

There is an artistry to achieving an accurate colour match in surface repairs. Although this was not a major focus of the course, I am keen to explore it further—experimenting with blended shades to mimic the natural variations found in stone. Stone indent work presented a different challenge; I initially struggled with the finer carving chisels, and there is something undeniably daunting about removing solid stone with a hammer. But with practice, and a growing understanding of how the material behaves, I began to develop confidence."

"This experience has helped me connect theory with practice and explore each subject in greater depth. It has also been fascinating to compare the learning environment with a commercial setting, observing how techniques adapt to the pace and demands of real-world projects."

"The opportunity to expand my knowledge and hand skills over the past year has been instrumental in helping me transition with confidence toward becoming a full-time craftsperson."


Photo © Michael Goodger


Photo © Michael Goodger


Photo © Michael Goodger


Photo © Michael Goodger

FOUNDATION BURSARY AWARD WINNER

Meda Povilonytė – Bursary Winner 2025
Contemporary Art and Media Conservation

Awarded for: MSc in Conservation of Contemporary Art and Media – University College London

Meda was able to: dedicate more time to practical training, professional development opportunities, and academic study

Conservation of ceramic artwork
"As part of my practical conservation training, I have been working on the conservation of a large multi-part ceramic artwork by Katharine Morling. The project presented multiple challenges relating to both the visual display and the mechanical integrity of the work, requiring careful consideration of treatment approaches and long-term stability. [...] The ceramic components had been mounted by the artist to a 99x199cm MDF board using Araldite adhesive, a two part epoxy, which had significantly yellowed over time. As well as this the artwork had fallen off the wall during its display which had resulted in the detachment of some of the ceramic components. As part of the treatment process, I have been developing methods to stabilise, repair, and reattach broken and detached components while maintaining the visual coherence of the artwork."

Practicing and developing treatment skills on everyday objects
"I also undertook a personal practical project during a quieter period in my studies, using broken ceramic objects from home to further develop my treatment skills. This gave me the opportunity to experiment with infill and retouching methods without the pressures associated with client work or institutional objects.
Through this process, I developed a more confident and methodical approach to step-by-step repairs, surface reintegration, and practical decision-making during conservation treatments."

Planning of a display cabinet on neon art
"For another module called communicating conservation, I was tasked with planning and installing a display cabinet on neon, its manufacture, conservation and future. I was involved in developing custom mounting solutions and assessing the long-term preservation requirements for a range of artworks and materials. This included considering environmental factors such as light exposure through lux readings, as well as VOC mitigation strategies to ensure safe and stable display conditions for sensitive materials."

Conservation assessment of born-digital artwork
"One project involved the conservation assessment of a born-digital artwork by Nicole Morris, stored across four DVDs and a USB flash drive. The flash drive had experienced bit rot, resulting in corruption of portions of the digital footage. This project highlighted the comparatively short lifespan and limited rewrite cycles associated with flash storage media, as well as the importance of redundancy, migration strategies, and digital preservation workflows in the long-term care of born-digital artworks."

"Through the MSc, I have developed as a professional by strengthening my research methodologies and gaining greater confidence in approaching unfamiliar materials with both technical understanding and sensitivity."

FOUNDATION BURSARY AWARD WINNER



Photo © Anna Piwowar



Photo © Meda Povilonytė

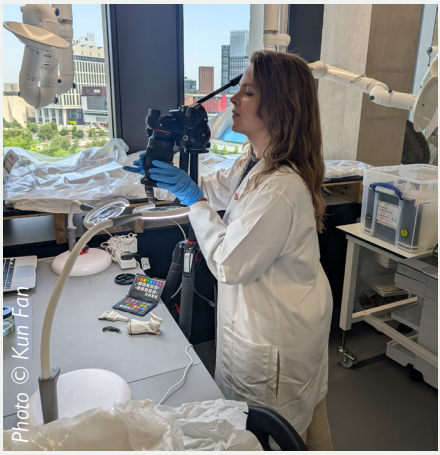


Photo © Kun Fan



Photo © Meda Povilonytė

York Consortium for Craft and Conservation
Statement of Financial Activities – Year ended 28 February 2026

	2026 £	2026 £	2025 £
INCOME			
Subscriptions - organisations	1,685		1,750
- individuals	2,045		2,239
Event income	159		442
Fundraising	50		1,102
AGM sponsorship	750		620
		4,683	6,153
Bank interest		61	69
Total income		**4,744**	6,222
Expenditure			
AGM expenses		2,427	2,272
Software license		1,817	1,626
Insurance		131	171
Finance costs		71	218
Website related costs		234	-
Advertising		55	-
Logo refresh costs		360	-
Event expenditure		250	1,100
Merchandise		-	390
Professional fees		100	-
Subscriptions paid		209	85
Sponsorship		-	600
Total expenditure		(5,654)	(6,463)
Net (expenditure) / income in the year		(910)	(241)

Extracts from independently examined accounts

York Consortium for Craft and Conservation
Balance Sheet – As at 28 February 2026

	2026 £	2026 £	2025 £
Current Assets			
Cash at bank - deposit account	-		1,540
- current account	4,960		4,214
Debtors	915		539
Current Assets		5,875	6,293
Current Liabilities		(810)	(318)
Net Assets		5,065	5,975
FUNDS			
Opening balance			6,216
	5,975		
Income and expenditure account			
(Deficit) / surplus in year	(910)		(241)
Total funds		**5,065**	5,975

Extracts from independently examined accounts

York Foundation for Craft and Conservation
Statement of Financial Activities – Period ended 8 March 2026

	Unrestricted funds 8 Mar 26 £	Restricted funds 8 Mar 26 £	Total funds 8 Mar 26 £	Total funds 28 Feb 25 £
Income from:				
Donations and legacies	1,848	58,874	**60,722**	52,773
Investments	9,773	-	**9,773**	8,829
Total income	11,621	58,874	**70,495**	61,602
Expenditure on:				
Raising Funds	2,819	-	**2,819**	1,965
Charitable activities	13,295	44,333	**57,628**	52,688
Total expenditure	16,114	44,333	**(60,447)**	(54,653)
Net income/(expenditure) before net gains on investments	(4,493)	14,541	**10,048**	6,949
Net gains on investments	29,944	-	**29,944**	17,199
Net movement in funds	25,451	14,541	**39,992**	24,148
Total funds brought forward	302,050	13,125	**315,175**	291,027
Total funds carried forward	327,501	27,666	**355,167**	315,175

Extracts from independently examined accounts

York Foundation for Craft and Conservation
Balance Sheet – As at 8 March 2026

	8 Mar 26 £	8 Mar 26 £	28 Feb 25 £
Fixed Assets			
Investments		**311,434**	274,355
Total fixed assets		**311,434**	274,355
Current Assets			
Debtors	4,053		11,267
Cash at bank and in hand	44,553		30,595
Total current assets		**48,606**	41,862
Current Liabilities			
Creditors and accruals		**(4,873)**	(1,042)
Net Assets		**355,167**	315,175
Funds of the Charity			
Restricted funds		**27,666**	13,125
Unrestricted funds			
Designed funds	15,000		
General funds	312,501		
Total unrestricted funds		**327,501**	302,050
Total funds		**355,167**	315,175

Extracts from independently examined accounts

Foundation Donors
Past & Present

MAJOR DONORS

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

DONORS

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Building Limes Forum
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Calmcott Trust
Cathedral Architects Association
The Charles and Elsie Sykes Trust
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Chris Birch
Colin and Sylvia Shepherd Charitable Trust
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Lord Barnby's Foundation
Lord Faringdon
Mark Masons
Mark W Jones
Martin Stancliffe
Normanby Charitable Trust
PDCP Shepherd Foundation
Peter Moore
Purcell Architecture
R M Burton 1956 Charitable Trust
Shepherd Building Group
Sir John Priestman Charity
Sir Ron Cooke
Sylvia Hogarth
The Fitton Trust
The Girdler's Company
Thriplow Charitable Trust
University of York
WL Pratt Trust
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
York Minster
Yorkshire Philosophical Society
Anonymous donation

Sheona Baird	Conservation
Tiffany Barber	Paintings Conservation
Ismay Bright	Wood Carving
Hollis Brown	Timber Framing
Ben Burgis	Stone Conservation
Derek Colley	Carpentry/Joinery
Jack Crisp	Stonemasonry
Gemma Crook	Heritage Plastering
Laurence Evans	Carpentry/Joinery
Layal Halabi	Stonemasonry
Robin Henderson	Stained Glass
Oliver Hind	Timber Framing
Grace Impesi	Stonemasonry
Matthew James	Heritage Plastering
Sarah Knight	Paintings Conservation
Ray Lon Or	Paintings Conservation
Crystal Ma	Stained Glass
Amy MacPherson	Paintings Conservation
Sian Mari McGuirk	Historic Building Conservation
Seth Moran	Stonemasonry
Rhiannon Piper	Paintings Conservation
Rhea Score	Paintings Conservation
Han Bee Sigmund	Heritage Boat Building
Madelyn Taylor	Paintings Conservation
Alexandra Wysopal	Wood Carving
ArchaeoBuild	Traditional Building Skills
The Piano Project	Piano Tuning and Restoration
Sustainable Conservation Trust	Architecture, Conservation and Education
Stained Glass Design & Craft	Stained Glass


Photo © Glen Smith


Photo © Tiffany Barber


Photo © Eden Stained Glass

We would like to thank the Merchant Adventurers' Company for letting us use their Hall for our Annual General Meeting and Bursary Awards Ceremony.

York Consortium for Craft and Conservation
The Merchant Adventurers' Hall
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York Foundation for Craft and Conservation
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