



PAST PLOWDEN MEDAL WINNERS' CITATIONS

Professor Aviva Burnstock **PLOWDEN MEDAL 2025**

Aviva Burnstock PhD, Professor in the Department of Conservation at the Courtauld Institute, London; Paintings conservator-restorer; teacher; and specialist technical expert for BBC TV's Fake or Fortune.

Professor Aviva Burnstock has made an exceptional contribution to the field through her work as an educator, where her teaching is always underpinned by her research into both artist's materials and techniques, and conservation practice. Beyond the classroom, Aviva's skills as a teacher, explaining complex scientific techniques in simple terms, whilst setting analytical results in the context of a holistic understanding of a work of art and its conservation history, make her an ideal ambassador for our profession.

Aviva's first degree was in Neurobiology (BSc University of Sussex 1981) which she immediately followed with a Postgraduate Diploma in the Conservation of Easel Paintings at The Courtauld, graduating in 1984. After working in Australia as a paintings conservator, she joined the Scientific department of the National Gallery, undertaking the technical study of paintings in their collection, before returning to The Courtauld as a lecturer in Conservation in 1992, where for almost four decades, she has been an unwavering scientific innovator, successfully bridging the disciplines of conservation and science. One of her earliest publications, in the proceedings of the 1990 'Dirt and Pictures Separated' conference, already demonstrated her pioneering approach, using electron microscopy to assess the surface cleaning of paintings and the associated risks.

Aviva has published widely on the cleaning of paintings using new and old methods, as well as numerous papers on artists materials and techniques, enhancing our collective knowledge to the benefit of conservators, conservation scientists and art historians. Aviva's belief in the importance of a holistic view on the work of art shapes her work as a researcher. She is interested in translating new scientific discoveries into applicable benefits to the conservator in the studio. In order to do so, she champions the voice of the practitioner to the conservation scientist and vice versa, and sometimes acts as a translator where there are gaps in language and understanding. Her interdisciplinary work continually pushes the boundaries of what conservation science can reveal.

Her lectures and papers are scientifically rigorous but are also illustrated with striking examples and beautiful images, making them engaging and witty. As a result she is highly

appreciated and respected in both the conservation and scientific communities. Her television appearances as part of the BBC's *Fake or Fortune* are similarly engaging, and her sparkling investigative curiosity has captured the public imagination.

Aviva consistently places students and early-career professionals at the centre of her work. She fosters independence, critical thinking, and ambition, encouraging them to publish, present at conferences, and engage with the wider field. She is not only a mentor, but a powerful role model, exemplifying excellence in both research and teaching.

Dr Bronwyn Ormsby **PLOWDEN MEDAL 2024**

Dr. Bronwyn Ormsby is an outstandingly dedicated conservator and conservation scientist who has devoted her career to the care of Modern and Contemporary Art. She has gained an international reputation for her work on the scientific characterisation of modern paints and her dedication to the development of novel cleaning methods for the treatment of modern media. She has published over 130 collaborative papers in the field and has had a phenomenal impact on the advancement of cleaning modern oil and acrylic paintings, an extraordinary accomplishment. At the forefront of Bronwyn's success is her steadfast drive for excellence. Although humble in nature, Bronwyn's open-handedness, professionalism and passion for the field is ever present.

Bronwyn began her conservation career in 1990 at Canberra University where she read for a BSc: Applied Science in the Conservation of Cultural Materials-specialising in Paintings Conservation. In 1995-7 she undertook a postgraduate internship in conservation science at the Hamilton Kerr Institute-Cambridge University, after which she returned to Australia as Acting Head of Painting Conservation at the National Gallery of Australia. In 1998 Bronwyn returned to her studies, undertaking her PhD at the University of Northumbria, Newcastle, graduating in 2002.

Bronwyn first joined Tate as a Leverhulme Research Fellow (2003-2006) focusing on the material behaviour of acrylic paints, and analysing their physical, optical, and chemical properties. This led to Bronwyn becoming the Principal Investigator on The AXA Art Modern Paints Project (TAAMPP, 2006-2009), where she was able to advance this innovative work, informing and changing the approach of the profession to the care and conservation of contemporary acrylic paintings. In 2007, she became an invaluable permanent member of the Tate Conservation Science team, where she remains. Her research and reputation grew, and she became one of a small international group of scientists who designed and taught the acclaimed Getty CAPS (Cleaning of Acrylic Paint Surfaces, 2009-2018) course. It was during this time that Bronwyn was successful in gaining an EPSRC-AHRC Postdoctoral Fellowship, acting as Principal Investigator for Research, using surface science techniques to explore acrylic paints.

In addition to her extensive and world-renowned work in the field of acrylic paint, Bronwyn was the Principal Investigator for Tate's contribution to CMOP (Cleaning of Modern Oil Paints), an EU-wide collaborative project dedicated to addressing the lack of understanding in modern manufactured commercial oil paints. This was in addition to her role as Tate's Principal Investigator for the EU funded Nanorestart (2015-2018) project and the current Greenart project (2022-2025) which explore the use of novel materials for the cleaning of

modern and contemporary art, where Bronwyn embedded case study conservation treatments as key to the research model.

Alongside her extensive roles at Tate Bronwyn continues to broaden her impact through continuous professional development and student workshops as well as teaching and lecturing nationally and internationally. She has taught Science for Art Historians at UCL for over a decade, taught Chemistry at The Courtauld for several years, and has been Professor of Chemistry at Royal Academy Schools since 2019. She is a highly sought-after mentor and supervisor of student work from master's dissertations to doctoral and post-doctoral research, with four successful doctorates awarded to date and three others currently in progress.

Bronwyn is a kind and generous colleague and a caring friend. She is always there to support her fellow conservators and heritage scientists and always willing to discuss her work openly. She is a credit to the field of conservation, to conservation science and to women in science. Dr. Bronwyn Ormsby is a most deserving recipient of this honour; it is a wonderful to recognise all that she has done and continues to do for the conservation profession, conservation science and the future of cultural heritage.

Professor Sarah Brown **PLOWDEN MEDAL 2023**

Professor Sarah Brown has occupied numerous national and international positions in the world of stained glass conservation, all carried out with the highest degree of responsibility, excellence and commitment. In an entirely personal capacity she is, as Anna Plowden herself was, one of the sector's most generous advocates, innovators, and supporters. She is a most worthy recipient of this eminent award.

Sarah is a leading and influential pioneer in the stained glass sector. In her official roles, she has worked on ecclesiastical architecture and stained glass of all periods and is regarded nationally and internationally as an authority on stained glass history and conservation. In a personal capacity, she continues to be an unparalleled advocate for stained glass conservation worldwide and a true champion of excellence in conservation training and professional development, supporting existing professionals and nurturing a whole new generation of up-and-coming conservators. Her impact in this regard, as in others, is on a global scale.

Previously Sarah worked with the Royal Commission on the Historical Monuments of England and then as Head of Research Policy for Places of Worship at English Heritage. She is currently Course Director of the MA in Stained Glass Conservation and Heritage Management at the University of York and is also Director of the York Glaziers Trust (YGT). A highlight of Sarah's work at YGT has been the highly acclaimed conservation of York Minster's Great East Window, the largest expanse of medieval glass in Britain. Sarah has also been responsible for establishing a unique and pioneering twenty-year partnership with York Minster, which ambitiously aims to deliver a fully planned and funded programme of environmental protection for all of the Minster's unprotected medieval glass. Sarah is now closely engaged with York Minster's Centre of Excellence project to preserve the heritage skills essential to the preservation of ancient buildings. She is also a widely published author and editor and has an extensive bibliography of publications for both specialist and general readerships.

As part of Sarah's extra-curricular work, and very significantly, Sarah was a founder member of the British Society of Master Glass Painter's Accreditation Scheme, whose membership

subsequently transitioned into the stained-glass section of The Institute of Conservation: ICON. In 2014, she was elected Chair of the ICON Stained Glass Group (SGG), a position she subsequently held for four years. Under her governance, this comparatively new group attained a position of importance at the heart of the stained glass community. Through her unparalleled experience and sheer tenacity, Sarah has raised expectations on acceptable conservation practices, promoting the importance of trained and qualified conservators not only within the stained glass industry but also to dioceses, architects, and funding providers. As well as the above, Sarah serves in a voluntary capacity on a very wide range of advisory and specialist funding bodies.

From every angle, and throughout her career, Professor Brown has demonstrated her deep and enduring commitment to the sector and is without question one of the UK's leading conservation professionals.

Julie Dawson ACR FIIC
PLOWDEN MEDAL 2022

Julie Dawson is an exceptional conservator who has made a lasting impact in her field of archaeological artefact conservation. Based at the Fitzwilliam Museum in Cambridge for almost four decades, her achievements resonate far beyond. She has had an outstanding career as a conservator, scholar of ancient Egyptian materials, and tireless standard-bearer for the care of cultural heritage.

At the heart of Julie's success are her inquisitive nature and steadfast drive for excellence. Upon retiring in May 2021 from her role as the Fitzwilliam's Head of Conservation and Scientific Research – a now-blossoming department she founded and nurtured from the ground up - Julie was awarded a prestigious, 2-year Leverhulme Emeritus Fellowship. She continues her seminal research on ancient Egyptian artefacts, contributing actively to the field.

A hallmark of Julie's career has been the integration of conservation with all collections-based activities in her museum - from research to displays and public programming. Julie has been a particularly ardent champion of conservation-led research, pursuing this approach spectacularly in her own work and also creating opportunities for other conservators. Julie has pioneered innovative, minimally invasive treatment and investigative techniques and, through consultations with specialists outside the field of conservation - engineers, medics, and craftspeople, to name a few –has pushed the boundaries of technical research. As lead of the Conservation and Collections Care Group of the University of Cambridge Museums consortium, she encouraged joint initiatives and development of a strong support network.

Julie's open-mindedness and collaborative approach have led to numerous publications. She has also organised conferences, workshops and practical sessions which have had a lasting impact in the field. The 'Decorated Surfaces on Ancient Egyptian Objects' conference she hosted in 2007 was instrumental in the formation of at least two major, multinational research initiatives: the J. Paul Getty Museum's APPEAR Project on Roman-Egyptian mummy portraits and The Vatican Coffin Project on ancient Egyptian polychrome coffins.

Julie also has a long record of making conservation accessible to public audiences through innovative displays, workshops, talks, blogs, and short films. Julie co-curated the Fitzwilliam's highly acclaimed, 2016 'Death on the Nile: Uncovering the afterlife of ancient

Egypt' exhibition, showcasing the museum's research and featuring a live conservation studio. The Egyptian Coffins Project (www.egyptiancoffins.org) also created an award-winning 'Pop-Up Museum,' bringing cutting-edge research to culturally underserved communities in the UK and in Egypt. A related initiative facilitates a peer-to-peer training network to support Egyptian conservators and curators in disseminating their research and practice to as wide an audience as possible.

Throughout her career, Julie has been fully committed to the development of the conservation profession. She has sought to increase access into the field, including for those who may enter through non-traditional routes. She has created work and training opportunities for conservators at all stages of their careers and helped develop apprenticeships through the UK's Trailblazers scheme. She has served as an External Examiner for UK training programmes, as an ICON Accreditation assessor and, for five years, as a Vice-Chair of the Professional Accreditation Committee.

Though modest by nature, Julie's generosity, dedication, and energy are boundless. Her legacy in the field of conservation has been concerned not only with objects, but also the many people she has inspired, mentored, and connected with. She is truly a worthy recipient of the prestigious Plowden Medal

Professor Jane Henderson MSc, FIIC, ACR, SFHEA **PLOWDEN MEDAL 2021**

For her outstanding leadership and development of new generations of conservation professionals, her essential role in the development of the profession and her continuing commitment to bringing leading research and innovations into conservation practice in the UK and internationally.

Within the academic, conservation and wider heritage conservation profession, Jane Henderson is recognised as a leading educator and thinker and is well known as a champion of conservation practice. She is never afraid to challenge the status quo, developing conservation professionals who bring not only expertise to bear but the ability to adapt and develop in diverse and challenging environments, from the 2007 credit crunch to the Antarctic Survey and finding a professional route through the pandemic.

Jane's work has led to the graduation of 100s of archaeology, conservation and collection care professionals, developed capability and capacity in conservation internationally and brought innovative and effective approaches in influence directly into conservation practice. She has contributed to the development of the profession through her contributions to the Institute of Conservation, International Institute for Conservation, British Standards Institute, Collections Trust and many more. She has been a valued advisor and advocate for conservation and collections in Wales working locally to secure provision and nationally with the Welsh Government leading to new approaches to national collections.

As an academic embedded in practice, Jane has consistently brought research-led innovation to conservation theory and practice. Throughout her career she has challenged traditional structures of conservation decision making, supported sustainability practice and worked with conservation professionals on communication and influence in conservation practice. Her work "*Beyond lifetimes: who do we exclude when we keep things for the future?*" has challenged the conservation and heritage profession to reassess the approach to conservation decision making, stimulating substantial discussion within the sector on the role and weight

of life experience alongside the life expectancy in the preservation of historic materials and settings

Jane's work continues to support the profession to be effective and innovative during times of challenges and opportunity and she is regularly sought out to deliver influencing advice and training in conservation and heritage settings both locally and internationally. Her work on communication and its role in conservation practice has made significant contributions to new tools to support practice, including the pest occurrence index that has been adopted by Conserv as the basis for their integrated pest management software.

As a Professor at Cardiff University, the Secretary General of the Institute for Conservation and an active member of the conservation profession Jane is generous with her knowledge, expertise and networks. Her commitment to and success in the profession can be seen not only in her boundary-pushing research, her visibility in the community and generations of conservation professionals but also in the role she continues to play in the practice and careers of conservators and heritage professionals nationally and internationally.

Stephen Clare MBE **LOWDEN MEDAL 2021**

For his outstanding contribution to stained glass conservation and his advocacy for, and support of, student and early career stained glass conservators.

Stephen Clare is one of the leading authorities in the field of stained glass conservation. In 2020, Stephen was awarded an MBE in recognition of his services to stained glass conservation. His insight and enthusiasm for his subject are evident in his publication, 'Stained Glass- Art, Craft, and Conservation' (Robert Hale & Company 2013).

Having initially trained under the prominent designer Carl Edwards at the Fulham Glasshouse, Stephen then worked with Alfred Fisher at Chapel Studio and collaborated in establishing one of the first independent UK conservation studios. Since founding Holy Well Glass in Wells in 1995, Stephen has led many major conservation schemes on some of the most important buildings in the country including the cathedrals at Exeter, Gloucester, Wells, Winchester and Worcester, as well as other significant buildings such as St. George's Chapel, Windsor Castle, and King's College Chapel, Cambridge. In 2018 Holy Well Glass was awarded the Royal Warrant from Her Majesty the Queen, by Royal Appointment for stained glass conservation, the only company in the field to hold that honour.

In addition, Stephen has worked to promote and support best practice within the wider field of conservation as a consultant for numerous notable historic buildings, assisting in the development of their conservation strategies, often through large scale condition surveys. Stephen is an exemplary collaborative practitioner, seeking the advice of other highly experienced professionals to develop multi-faceted approaches for successful conservation outcomes. For the past 12 years, Stephen has acted as national adviser for stained glass to the National Trust.

Stephen has devoted much of his time to developing the profession of stained glass conservation. He was for many years the Chairman of the Glaziers Trust, the charitable arm of the Worshipful Company of Glaziers, and he is a Council member, and chair of the conservation working group for the BSMGP (British Society of Master Glass Painters).

Stephen is also an external assessor for AABC (Architects Accredited in Buildings Conservation), a member of the accreditation committee for ICON and a member of the stained glass committee for the Church Buildings Council.

It is in the area of education and training that Stephen has made a significant contribution, imparting his considerable knowledge and expertise through hosting student placements at the Holy Well Glass workshop over decades, as well as developing bespoke in-house training. Stephen's numerous students have attained professional accreditation as part of his team, gone on to senior roles in other conservation studios such as York Glaziers Trust, or have established themselves in business. Alongside Stephen's outstanding conservation treatment, his commitment to the dissemination of good practice and the professional training of highly skilled conservators is Stephen's long-term legacy to stained glass conservation.

Katy Lithgow **PLOWDEN MEDAL 2020**

For her inspirational leadership and powerful advocacy for the sustainability of cultural heritage; influencing and supporting the conservation profession within and beyond the National Trust, giving conservators a clear sense of professional identity and purpose, and demonstrating commitment and professionalism through her knowledge and experience of historic properties and collections.

Within the National Trust and wider heritage conservation profession, Katy Lithgow is well known as an accredited conservator, researcher, teacher, trainer, advocate and ambassador for development of the profession and the sustainability of cultural heritage. Working tirelessly, she collaborates in strong partnerships, demonstrating original thinking, seeking new challenges, and developing conservators.

At the Trust, she led 54 Conservators and Conservation Advisers, promoting career development and professional accreditation, and supporting the Skills Academy and Heritage Lottery Fund- Skills for the Future. Her lobbying for conservation resources produced extra conservator days, project roles and internships; she generated a digital team to capture 40 years of conservation records.

Katy harnesses evidence to determine priorities and measure progress, attracting public and private support for historic interiors and collections requiring stabilisation and treatment. She helped non-specialist managers at the National Trust to integrate conservation into business plans. She developed conservation policy, principles and ethics, integrating conservation with presentation, and sharing digital resources on techniques, materials, equipment and budgets. She put conservation at the heart of the strategy to 'move, teach and inspire', developing guidance on visitor engagement and interpretation, and encouraging Conservation in Action at properties.

A strong advocate for achieving a sustainable balance between access and conservation, Katy helped steer the Trust's research partnership with the University of East Anglia Environmental Sciences, English Heritage and Historic Royal Palaces, investigating *Controls on Irreversible Soiling*, funded by the Leverhulme Trust. This work raised the profile of dust as an agent of deterioration, causing museums and galleries worldwide to reconsider reliance on air-conditioning for control of particulate pollution. Her publications reflect collaborative research on Climate for Culture; environmental management; acoustic emissions;

conservation strategies for damp buildings and plaster; decision-making in cleaning, modelling daylight exposure; mould and ventilation.

From 2003-18 Katy was Vice Chair and Chair of the Institute of Conservation's Accreditation Committee (ICON) and, from 2014 Trustee and Vice Chair of the National Heritage Science Forum. She shares her knowledge with national and international colleagues, promoting environmental control and conservation heating; conservation planning and sustainable decision making; methods of making visitor access sustainable; volunteering in conservation; conservation skills for the future, and the benefits of conservation for the well-being of all.

Caroline Bendix
PLOWDEN MEDAL 2019

For her outstanding work and professional achievements in developing a highly successful process for in-situ book conservation which has made a significant change in the way conservation is delivered in the historic built environment.

Caroline has been the lynchpin of historic library conservation in general and with the National Trust in particular for over a quarter of a century. She has pioneered methods of caring for book collections in situ which have made a major contribution to both their state of conservation and their presentation and, most importantly, to the enhancement of the places for which, in many cases, they were either collected or which were designed around them. Her methods have demonstrated in an exemplary way the conservation principle of doing as much as is practicable by the most efficient means available, and to the highest of standards. Caroline's skills both as an inspirational trainer and in advocacy mean that she has cascaded her expertise and skills through many others, both staff and volunteers, achieving an impact far greater than the scale of her business. She has pioneered the way and by exemplary leadership shown how conservators can achieve great results by working through and with others.

With an ability to be pragmatic as well as rigorous and entertaining while providing clear leadership and guidance, Caroline has brought extensive experience, energy and humour, as well as high-quality conservation, to the book teams she has supported and the clients whom she has served. She has been ready to share her expertise and guidance with all types of library, whether public or private, and all types of client, working in an extremely professional fashion. Through her rigour and discipline Caroline has ensured that limited resources are deployed to maximum effect.

Caroline has given practical and effective help to a multitude of libraries both in the UK and abroad in a remarkable, professional, efficient and creative manner and with an enthusiasm and energy which seemingly knows no bounds.

Alan Derbyshire
PLOWDEN MEDAL 2018

For his outstanding work as a paper conservator and his contribution to the conservation of portrait miniatures in particular.

Alan Derbyshire is internationally recognised as the leading expert in the conservation of portrait miniatures, having disseminated his knowledge and expertise to conservators, collections managers and curators through lectures, publications and workshops.

Alan Derbyshire graduated from UMIST with a degree in physics before embarking on a two-year training course in paper conservation. This then led to him undertaking in-house succession training at the V&A Museum in the conservation of portrait miniatures.

The conservation of portrait miniatures was previously dominated by techniques and materials more applicable to paintings conservation. However, using his background in paper conservation Alan has developed new methods which are more sympathetic to the materiality of the objects. This process has also been further improved by his advanced understanding of the materials and techniques of portrait miniatures gained from using source research, instrumental analysis and visual examination of the miniatures themselves. This art technological approach has led to publications on the working methods of some of the leading miniaturists and with Alan's expertise being regularly sought after in the authentication process.

In addition, Alan has undertaken considerable work in considering the display of miniatures, leading to the introduction of innovative ways of reducing light exposure and of using magnets for flexibility. Alan's joint paper with two other authors on developing a light policy for works of art on paper and other object types is now considered to be a benchmark for good display practice.

As a leading expert in paper and portrait miniatures conservation Alan has trained many conservators in these fields. His willingness to run workshops is symptomatic of his enthusiasm to impart his knowledge as widely as possible. His expert advice and practical skills are regularly sought after and have proved to be invaluable to curators, conservators and museums internationally.

Professor Sharon Cather **LOWDEN MEDAL 2017**

For her extraordinary contribution to the conservation of wall paintings in particular, and the conservation of historic buildings in general. A pioneer in preventive conservation, Professor Sharon Cather has inspired a broad and diverse body of conservators through her research, her teaching, and her dedication to preserving cultural heritage.

Sharon Cather is the Shelby White and Leon Levy Professor of Conservation Studies at the Courtauld Institute of Art, where she first arrived in the 1980s (via Princeton, the American Academy in Rome, and Cambridge University) to set up, with Professor David Park, the Conservation of Wall Painting Department. That department is now in its 32nd year of teaching, research and field work, and Sharon remains its lynchpin.

At a time when wall-painting conservation was still in its infancy, the new department set out to show that the way forward was to understand the causes of deterioration and ameliorate them, in preference to treating symptoms or restoring. Driven by Sharon's clear vision as technical director, all aspects of the department's work applied rigorous methodologies, and cutting-edge science. The department was among the first conservation centres to make use of emerging technologies such as environmental data logging and computer-based documentation, and to develop control measures that could be implemented alongside

remedial treatments. This set down the foundations for an approach to preventive conservation that remains the gold-standard today.

Ksynia Marko

LOWDEN MEDAL 2016

For her outstanding and invaluable contribution to textile conservation over four decades. Ksynia Marko is an extraordinary and internationally recognised practitioner, mentor and ambassador for the profession, who has successfully bridged the gap between institutional and private practice, and through her deep commitment to training and standards has raised the profile of textiles conservation in the UK and abroad.

Her innate understanding of textiles has made her an intuitive conservator who has produced consistently exemplary work, including leading on the treatment of many important textiles for both the National Trust and private clients. She has won international recognition for her pioneering work in the care and conservation of textiles. This in turn has led to numerous invitations to participate in international research projects and advisory groups. Her openness to new techniques and enthusiasm to investigate new theories has resulted in many methodologies, now taken for granted in textile conservation, being developed or refined by Ksynia.

Since the 1980s she has mentored and trained a generation of conservators who now serve in National Museums or private practices. Her support for developing the skills base for textile conservation reaches beyond professionals to include internships in her private practice and National Trust and NADFAS volunteers. Many of those now working at the highest level have been trained by Ksynia or have been influenced by her work.

Her ability to communicate has reached beyond the confines of textile conservation. Through her influential talks and publications Ksynia has gained a reputation for excellence with collectors, academics and institutions. Most importantly she has brought textile conservation to the attention of the general public.

Ksynia is arguably one of the most influential textile conservators practising in the UK today. It is rare to find all these qualities and combination of talents in one person.

Nancy Bell and Sarah Staniforth CBE

LOWDEN MEDAL 2015

NANCY BELL For her evolutionary work in developing a risk based approach to environmental management of heritage collections, bringing together archive, museum and library collections and taking account of wider ecological implications. This work would not have been achieved without her leadership, determination and energy.

Nancy Bell's combined academic qualifications in science and history, practical skills in manuscript conservation and her ability to enthuse and lead others has taken her to the highest echelon of the conservation profession. She is in the vanguard of those who advocate an interdisciplinary approach and collaborative research.

This award also recognises her involvement in professional activities outside her normal duties which is exemplified by her role as editor of *The Paper Conservator*, an important conservation journal. This is further illustrated by the fact that she has given evidence to the House of Lords, Science and Technology Committee, on the provision of science funding for cultural heritage and in her role in establishing and co-chairing the National Heritage Science Forum.

SARAH STANIFORTH CBE For her outstanding contribution to the conservation of historic buildings and their collections and her commitment to the training of the next generation of conservators through scientific research and professional development.

Trained in both chemistry and the conservation of easel paintings, Sarah Staniforth has brought to the conservation profession a powerful mix of scientific rigour and practical application. She has been one of the leading figures in preventive conservation both nationally and internationally over the last three decades writing, teaching and lecturing on diverse aspects of the subject, and in particular she has been a leading exponent for the relationship between preventive conservation and the sustainable use of resources and energy.

As well as encouraging research within the National Trust, she has worked directly with external researchers and has commissioned high quality research in universities and other institutions. She has also been generous with her advice and support by sharing her experience and knowledge and inspiring others through her leadership.

Her energy, clarity, warmth and natural authority make her an exceptional advocate for conservation science, conservators, historic buildings and their interiors and collections.

Dr Jim Tate

PLOWDEN MEDAL 2014

For his significant contribution to the advancement of conservation and his unwavering passion for the application of science in promoting the understanding of artefacts.

As a physicist he has used his extensive knowledge of science to great effect. His collaboration and work within and out with the conservation sector has been one of his real strengths, whilst much of his scientific research has been conducted on a collaborative basis. Extremely focused on raising the awareness of conservation, he has co-published around 40 papers and articles and has been involved in the organisation of conferences, seminars and events as well as the promotion of the conservation and conservation science in Scotland and beyond.

This award recognises his extensive interest and deep concern for all aspects of conservation. His inclusive approach has ensured that staff and students have benefitted from his considerable knowledge and, more widely, the general public through the application of science to the long-term preservation of collections in his care.

Jonathan Betts MBE

PLOWDEN MEDAL 2013

For his tireless and pioneering work in furthering the understanding, conservation and ethical treatment of historic clocks and watches.

Beyond his principal work on the chronometers and timepieces at Greenwich, he has consistently promoted ethical horological conservation across a much wider field, especially through his work over many years with the National Trust. He has transformed entrenched attitudes both within the museum sector and in private collections by his committed and constant advocacy.

This award recognises his determination and dynamism in teaching, lecturing and guiding his professional colleagues, clockmakers, students and curators for the past 35 years. His acknowledged leadership in horological conservation has been instrumental in transforming this discipline as well as inspiring and training generations of clock conservators.

Professor May Cassar ACR FIIC FRSA FSA PLOWDEN MEDAL 2012

For her enduring commitment to improving the professional standing of heritage conservation practice nationally and internationally.

Professor May Cassar is an accredited conservator who has helped to establish principles and standards that underpin the work of conservators regardless of their particular area of specialism. Using her combined practical, academic and scientific experience Professor Cassar has successfully transformed thinking and practice in heritage science research, training and policy. Having held a number of important appointments culminating in her current position as Professor of Sustainable Heritage at University College London her participation in teaching, and research in particular, has been hugely significant.

Professor Cassar's tireless energy and enthusiasm, combined with her passion and commitment to conservation in its widest sphere is demonstrated through her active participation in a wide range of related appointments, committees and projects and through her prolific writing. There are few professionals working in conservation today who have not been influenced by Professor Cassar's work and her generosity of spirit.

Kate Colleran THE PLOWDEN MEDAL 2011

For her singular contribution to paper conservation and to the establishment of the Institute of Conservation and her commitment to the education of conservation professionals.

Kate Colleran brings to the conservation community an unstoppable enthusiasm and deep commitment for the profession. As one of the driving forces in the successful merger of the Institute of Paper Conservation into ICON, she has championed the education and development of young professionals both through her private paper conservation practice and her teaching in the UK and abroad. She was one of the early ardent proponents for the creation of a UK wide system of professional accreditation for conservators of all specialisations. One of her many legacies to conservation is her leading role in the setting up

and running of the Chantry Library in Oxford, which was one of the first dedicated libraries for conservation in England.

Having a strong sense of independence, dedication and probity Kate Colleran exemplifies all the ideals that Anna Plowden was so passionate about.

David Watkinson

LOWDEN MEDAL 2010

For his significant and innovative work in archaeological conservation.

This award recognises David Watkinson's outstanding contribution to archaeological conservation through his teaching, research and science based work. He has worked unstintingly, often during challenging times, to develop and deliver conservation training and education at Cardiff University for over 30 years. His research work on controlling corrosion in archaeological and historical ironwork is highly regarded and has been widely published gaining him international recognition. This has culminated in his ground-breaking work on S.S. Great Britain, and his contribution towards controlling the environment surrounding the ship thereby reducing its corrosive effects.

His life-long interest and commitment to conservation, and the great importance he attaches to the sharing of knowledge and research, is demonstrated by his active participation in conferences and research projects and through serving on many boards and committees for the greater benefit of the conservation community.

Professor Nicholas Pickwood

LOWDEN MEDAL 2009

For his unceasing dedication to the study and conservation of historic libraries and rare books.

This award recognises his craftsmanship, scholarship, innovation and teaching in the field of book conservation. He is a practical conservator, an academic and an innovator. His work for the National Trust and St. Catherine's Monastery where he was leader of the library conservation project is evidence of this. A person of great patience, kindness and good humour he has had a formative influence, through his teaching, on book conservation and conservators for more than thirty years. He has recently established the "Ligatus" project in conjunction with the University of the Arts for the study of historic bookbinding through the development of digital tools and resources.

His innovative work has had a fundamental effect on current practice and will stand as a reference point for future generations of conservation professionals.

David Pinniger

LOWDEN MEDAL 2008

For his longstanding and invaluable contribution as entomologist, teacher and author to significantly improving the conservation of collections by reducing and managing the threat posed by insect pests.

He has revolutionised the approach to pest management in museums, historic houses, libraries and archives, providing a lasting legacy to the conservation profession. His valued input includes his practical work, publications, teaching programmes and research. His introduction of the Integrated Pest Management System to UK museums and historic houses has had a beneficial impact on costs and treatment strategies.

A natural and entertaining orator, he occupies a unique position in the conservation world as someone who has come from outside the profession, yet is now fully integrated into it. He has provided an impartial and balanced view and set up numerous national and international networks of fellow professionals.

Vincent Daniels

PLOWDEN MEDAL 2007

For his long and exceptional contribution to the development of understanding in conservation, the excellence of his dedicated research and his ready engagement with the practitioners of the conservation profession.

The reward recognises his innovative research and the way in which he has brought scientific research from many disciplines to the solution of problems faced by conservators in preserving the heritage. In addition he has published numerous works, which are both wide ranging in their content and highly relevant to the conservation fraternity, particularly with regard to the conservation of paper and related artefacts. This, together with his refinement of conservation principles and their dissemination to researchers and practitioners alike, has had a major impact both in the United Kingdom and internationally.

The award also recognises the quality of his contribution as a teacher and his generosity and good humour in communicating and sharing his knowledge with all who seek it.

James Black

PLOWDEN MEDAL 2006

For his invaluable contribution to the development of the international conservation profession.

This award recognises his pioneering development work in the field of international academic projects, which have involved the creation of professional programmes, including distance learning and training advice, of the highest standard. Alongside this, he has also published a substantial body of enlightening works concerning art, antiquities, preservation and related topics, many of which are fundamental to current practice – which otherwise would not have been available.

It also recognises his outstanding dedication to the profession over many years – and the major role he has played in the preservation of our cultural heritage.

Carole Milner

PLOWDEN MEDAL 2005

For her outstanding contribution to the development of the conservation profession.

This award recognises her pivotal role in enabling conservators to develop partnerships and speak with a unified professional voice. Firstly she helped create the European Confederation of Conservator-Restorers' Organisations. Subsequently, under the aegis of the then Museums & Galleries Commission, she energetically supported the Conservation Forum, which became the National Council for Conservation-Restoration of which she was latterly Chair.

Of particular merit however is her inspirational and dedicated leadership, which has led to the creation of the new Institute of Conservation, forged from five existing organisations. She has led with characteristic probity, and an extraordinary commitment of her personal time, to bring about this historic development of establishing a unified and inclusive lead body for the conservation of the cultural heritage in the United Kingdom.

Christopher Clarkson

PLOWDEN MEDAL 2004

For striving tirelessly to raise standards in book and manuscript conservation.

This award recognises the outstanding contribution he has made to practical conservation, his detailed and intelligent interpretation of book structures and materials, as well as the development of new techniques and treatments and his extensive writings – most notably his seminal study of medieval bindings, recognised as the classic text in the field.

It also recognises his pioneering and inventive contribution to preservation, storage, exhibition and handling of materials, now embedded as part of good practice – and his continuing dedication to the education and training of young conservators worldwide, with whom he is only too willing to share his knowledge.

Clare Meredith

PLOWDEN MEDAL 2003

For devoting an extraordinary amount of her time and energy – freely, enthusiastically and selflessly – for the greater good of conservation and for working tirelessly to create opportunities for young people entering the profession. For mentoring colleagues and for promoting professional accreditation – and for striving always to raise and set the highest possible standards.

Above all, for having the vision and generosity to share this, voluntarily, with others in the private sector – and Historic Scotland – as well as with a wide range of international conservation bodies.

Dr David Leigh

PLOWDEN MEDAL 2002

For striving tirelessly to raise standards in conservation – especially in the field of conservation training.

This award recognises his own teaching practice, his example and leadership at the several departments and organisations over which he has presided, including those at Southampton and Cardiff Universities, the Museums & Galleries Commission, the Museums Training Institute, West Dean College, and currently the United Kingdom Institute for Conservation.

It also acknowledges that he has enabled many conservators, of all ages, to develop their skills and experience through opportunities that would not have been available to them without his initiatives, including the national conservation awards and many others.

Donald Insall Cbe

PLOWDEN MEDAL 2001

For his exceptional record of public service in the interests of conserving the architectural heritage, both in the United Kingdom and overseas.

This award recognises his unique contribution over more than four decades to the development of both practice and policy for historic building conservation.

It also acknowledges the outstanding example he has set through his leadership, writing and teaching, in tirelessly promoting the need for positive continuity in conservation planning.

Dr Jonathan Ashley-Smith

PLOWDEN MEDAL 2000

For his tireless and visionary commitment to the conservation of the moveable heritage.

This award recognises the substantial contribution that Dr Jonathan Ashley-Smith has made to conservation, especially his ground-breaking work on object risk assessment, which continues to redefine our approach to our heritage.

The award also recognises his current research into the question “Why conserve?” – acknowledging that this has already made a significant impact on both the public and professional perception of conservation.

Garry Thomson CBE

PLOWDEN MEDAL 1999

For a lifetime of commitment to, and achievement within, the field of conservation.

Specifically recognising Garry Thomson’s pioneering work on preventative care, which has fundamentally changed the attitudes and procedures for the exhibiting, storing and

transporting of collections in Museums and Galleries as well as those in private ownership across the world.

Without his work, much of which is enshrined in his universally recognised handbook. 'The Museum Environment' many historical objects would not have survived as they do today.