

2023-24

ANNUAL *Review*





Annual Review

2023–24



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Chairman's introduction

Ian Maclean MBE



My family's knitwear manufacturing business, John Smedley Ltd, turns 240 this year. I have run the company for nearly 14 of those years, and I feel very lucky to be able to say that we still make garments requiring a large degree of craft. It gives me a sense of pride when customers recognise the value of our efforts to maintain our heritage.

It is an honour to be QEST's chair at a time when British craft is experiencing a resurgence – and the links between craft and manufacturing are being reappraised and reinvigorated. Through its support of Scholars, Apprentices and Emerging Makers, QEST plays a small but increasingly important role in a complex economic system that transforms raw materials into objects through craft. Its work is crucial to fostering the skills required to make this happen – and for it to continue long into the future.

There are many challenges confronting craftspeople at the moment, affecting individuals at all stages of their development, whether they are working alone or in an

organisation. We know it helps hugely to connect people who share similar goals across the sector: the many and varied charities and trusts, as well as other organisations and groups working to promote and encourage craft. As you can see in the pages of this year's Annual Review, QEST values collaboration in all its forms.

I'd like to thank all of QEST's partners and supporters – including the manufacturers who share our instincts. By working together, we can multiply the positive impact we have on the craft sector and all of the wonderful craftspeople we encounter in it. If you are inspired by this Review, and would like to know more about QEST's projects, please do get in touch with us.

A handwritten signature in blue ink that reads "Ian Maclean". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

“It is an honour to be QEST's chair at a time when British craft is experiencing a resurgence – and the links between craft and manufacturing are being reappraised and reinvigorated”

Chief executive's summary

Deborah Pocock LVO



In last year's summary I wrote that we granted a total of almost £550,000 – the largest sum in any one year since QEST was formed in 1990. I am absolutely thrilled to be writing that in 2023, this figure increased to a total of £763,000, consolidating our position as the leading grant-giving charity in our sector.

We began 2024 with A Celebration of Craft, Impact and Partnership, an event held at, and sponsored by, the Peninsula Hotel. The event epitomised excellence, which sits at the heart of everything we do. Partnerships are key to QEST's development, enabling us to broaden our impact and develop a diverse pipeline of creative and craft talent.

The 54 career-defining grants made to talented and aspiring craftspeople this year included, for the first time, 10 Emerging Maker grants – awarded to individuals at an early stage of their career. We also developed new partnerships and programmes that focus on young people and diversity, providing opportunities to inspire, nurture and train future generations of professional makers.

In autumn 2023, we kicked off the three-year Making the Future campaign, in partnership with the charity Education and Employers. The campaign is raising awareness of the opportunities to study and work in the craft sector among secondary school children, teachers and parents. We also launched the Know-How Craft Studio, with charity Intoart – a pioneering visual arts organisation working to make people with learning

disabilities visible, equal and established artists. Read about those on pages 18 and 19, respectively.

We also launched two new awards: the Sustainability Award, with the charity Heritage Crafts, and a Rising Star Craft Award, sponsored by the Sanderson Design Group.

We are now in the fourth year of our Building Arts Programme, run in partnership with The King's Foundation (read more on page 20), and there are now nine Craft&Making Clubs, run in conjunction with the National Saturday Club, for 13–16-year-olds across the UK, with more due to launch in the autumn. We are extremely grateful to Royal Warrant-holding company Howdens for its generous support of this programme.

None of this can be achieved in isolation and we are so grateful to all those with whom we work – our donors, supporters and partners – and, of course, our staff and trustees for their tireless work on behalf of QEST.

I am grateful to each and every one of you. We have much to do.

A handwritten signature in blue ink, which appears to read 'Deborah Pocock'. The signature is stylized and fluid, with a long, sweeping underline that extends to the right.

Year in highlights

New prizes, funding awards and craft fair debuts from April 2023 to April 2024

QEST Award for Excellence 2023

Wood sculptor Eleanor Lakelin won the QEST Award for Excellence at the Royal Warrant Holders Association (RWHA) and QEST Annual Lunch, which was held at the Guildhall, London in the Coronation year.



APRIL

MAY

Material Matters exhibition

The summer show at Court Barn in Chipping Campden presented the work of eight local QEST makers, including a silversmith, a thatcher, a ceramicist, a shoemaker and a woodturner.

JUNE

National Festival of Making

Our debut at the festival included drop-in workshops for young people and the chance to encourage makers in northwest England to apply for funding.

JULY

Emerging Maker Grant launch

This new funding for early career craftspeople supports training and education up to £10,000. Ten grants were awarded in 2023.

AUGUST

New Sustainability Award

The inaugural QEST Heritage Crafts Sustainability Award was launched (won by glass artist Lulu Harrison in November).

SEPTEMBER

Making the Future campaign launch

Secondary school students learnt about careers in the crafts and conservation sectors.

OCTOBER

Decorex

QEST Scholars demonstrated their craft in the immersive Making Spaces area at Decorex, Europe's premier interior design show.

NOVEMBER

Royal Albert Hall sculptures unveiled

Bronze figures of the late Queen and Prince Philip, sculpted by Poppy Field, were unveiled by Their Majesties King Charles and Queen Camilla. Stone sculptures of Queen Victoria and Prince Albert by Tom Brown and Tom Nicholls were also unveiled.



DECEMBER

54 awards in 2023

Including 37 Scholarships, 10 Emerging Maker Grants and seven Apprenticeships.

JANUARY

Michelangelo Foundation partnership

QEST was named UK partner for the prestigious Homo Faber Next Gen programme, which brings together master artisans and early career makers to work in pairs for six months.

2024

FEBRUARY



MARCH

Collect at Somerset House

Dynamic works by alumni that explored colour, movement and texture were shown at the fair's 20th anniversary in London.



APRIL

QEST Sanderson Rising Star Craft Award launch

This significant new craft prize, sponsored by international luxury interior furnishings brand Sanderson, awards a maker £25,000.

Equity, diversity and inclusion

Tracking progress towards QEST's objectives over the past year

As QEST continues to grow, so have our efforts to improve equity, diversity and inclusion (EDI) across all our programmes and activities. Over the past year, we have taken proactive and meaningful steps in our journey to become a more inclusive, welcoming and supportive organisation in collaboration with our staff, trustees, partners and those we fund.

We are privileged to be supported in our efforts by an active board of EDI Champions made up of QEST Alumni from across our grant programmes, as well as trustee representatives.

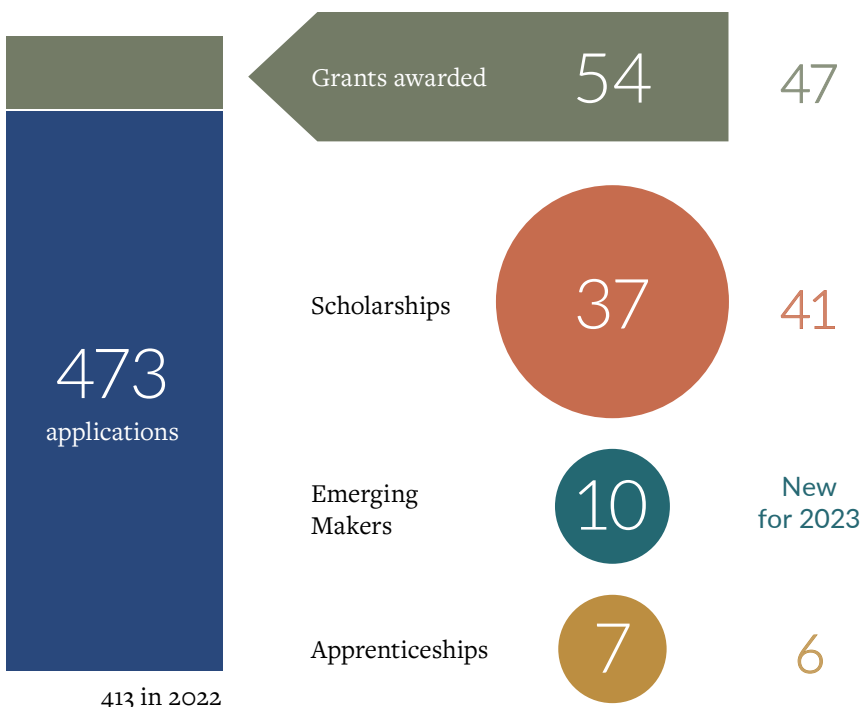
Our Champions group meets regularly, advising and raising awareness of the challenges, issues and barriers facing craftspeople from all backgrounds, helping us to learn, set objectives and make key decisions.

Our EDI objectives include:

- Improving our knowledge and understanding of equity and access issues, and how they affect individuals' lived experiences, including an awareness of how individuals are affected by intersectionality, as well as broader policy issues;
- Building a more diverse and inclusive organisation at all levels of our activities and partnerships;
- Actively tackling systemic barriers to becoming a craft professional, including (but not limited to) racism, ableism, inequality of access to education and socioeconomic disadvantage;
- Recognising, respecting and celebrating the diversity of our staff, partners, alumni and networks;
- Championing a socially conscious approach to craft, including environmental sustainability, ethical making and community engagement.

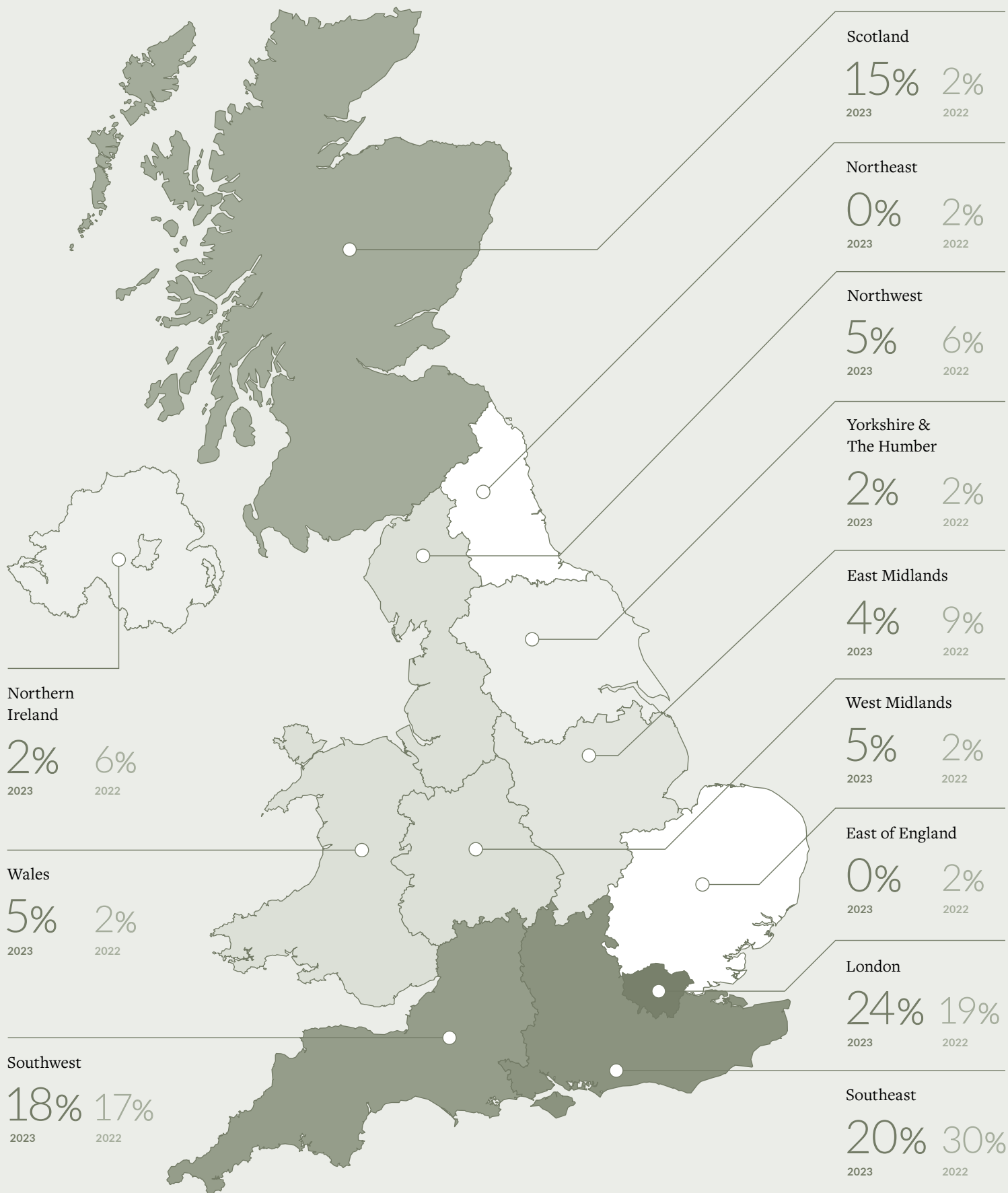
Awards in 2023

2022



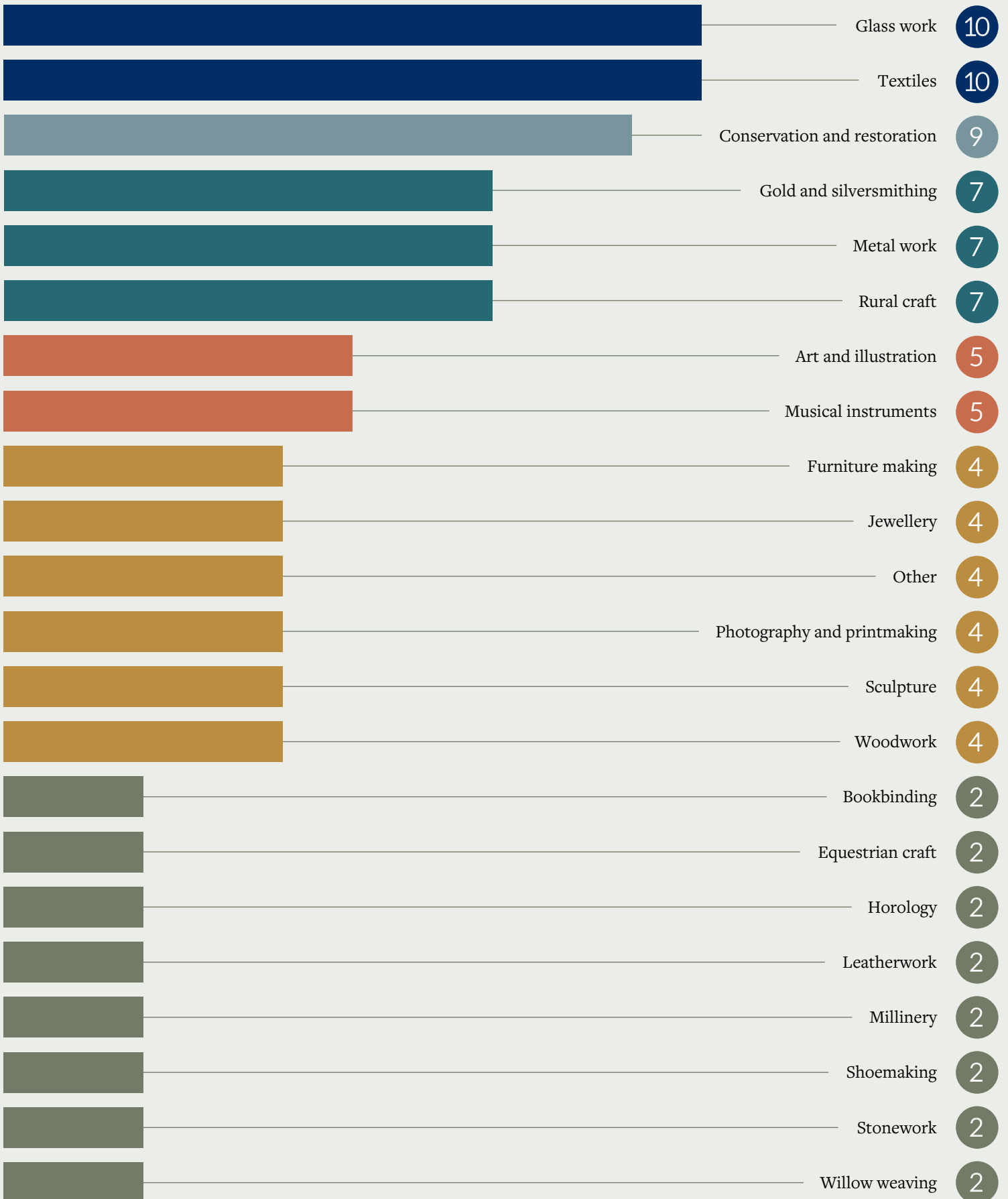
Each year, we review our objectives to ensure they are targeted, relevant and transparent. Across the following pages are the statistics relating to our 2023 cohort of Scholars, Emerging Makers and Apprentices.

Geographical distribution of grants

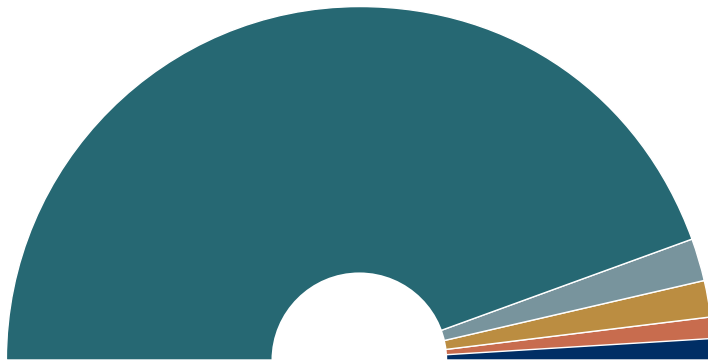


Distribution of grants in 2023

Craft disciplines (%)



Ethnicity



89.1%

White, White British

3.6%

Black, African, Black British, Caribbean

3.6%

Mixed, multi-ethnicity

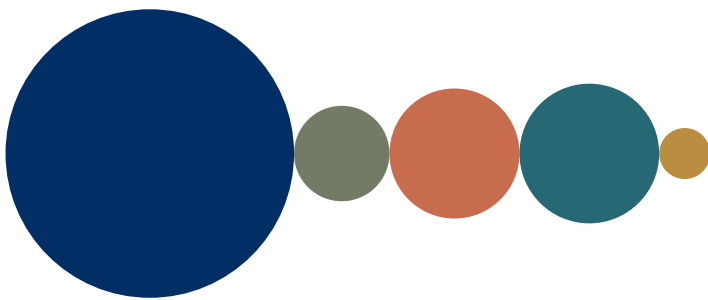
1.8%

Asian, Asian British

1.8%

Prefer not to say

Sexual orientation



64%

Heterosexual

7%

Gay/Lesbian

13%

Bisexual

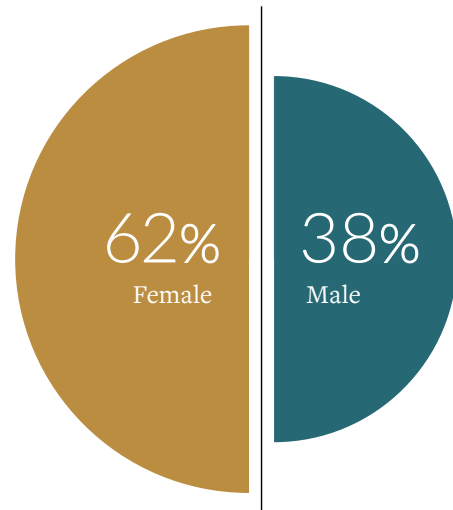
15%

Prefer not to say

2%

Prefer to self-describe

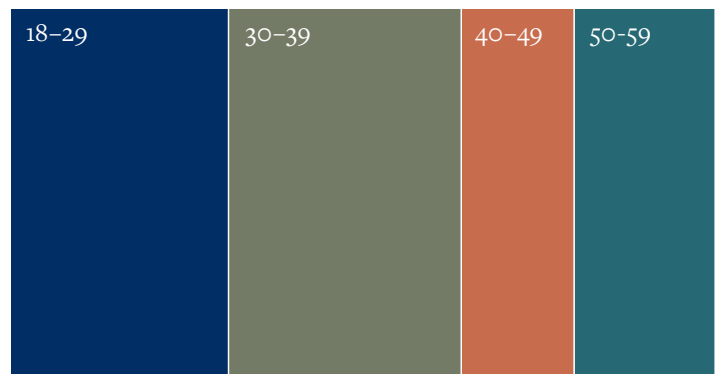
Gender



62%
Female

38%
Male

Age



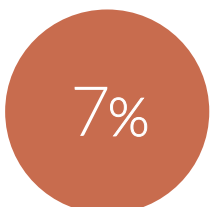
31%

33%

16%

20%

Disability



7%

Percentage of grants awarded to those who have a disability, learning difficulty or neurodivergence

Crafting Tomorrow

How a range of new projects and activities are connecting under-represented communities with craft and creativity

Through our Crafting Tomorrow programme, we are reaching out to communities where there are barriers to participating in craft activities or learning about careers in the field, whether through cultural stereotypes, socioeconomic inequalities or a lack of access. The Crafting Tomorrow programme includes: Craft&Making Clubs, the Making the Future campaign and the Know-How Craft Studio. By engaging new audiences, we are investing in the future of UK craft skills.

Partnerships are essential to achieving our aims and maximising our impact. We have been developing activities with other charities that have a proven track record. Partners include the National Saturday Club, Education and Employers, and Intoart – read about them all on the following pages.

Our involvement in craft fairs and events is another way of ensuring that craft is accessible to young people and communities across the UK. Displays and activities at Craft Festival Bovey Tracey, Devon, and the National Festival of Making, Blackburn, are examples of our approach, giving young people and families in these areas the opportunity to try a craft or meet a professional maker for the first time.

At Bovey Tracey, QEST Alumna Blue Bell Hill joined us to showcase her ceramics and run drop-in clay activities inspired by local nature. We also displayed embroidery, masks, sketchbooks and blown glass created by 13–16-year-olds from the Craft&Making Saturday Club, held at nearby exhibition space MAKE Southwest.

At the National Festival of Making, we held a drop-in weekend with QEST Scholars Cherry Chung and Razwan Ul-Haq, so that local people could try their hand at willow weaving and Arabic calligraphy. “It was such a fabulous experience to be able to pass on calligraphy skills to young people,” says Ul-Haq. “I think they were fascinated by how they can make things with their hands. Their parents were really supportive – they felt craft could be a great way to keep their children away from screens.”

QEST exists to support excellence in all forms of craft, and we strongly believe that opportunities to develop creative and making skills, and to embark on a craft or conservation career should be open to everyone.



Left: QEST Scholar Razwan Ul-Haq held drop-in Arabic calligraphy workshops at the National Festival of Making

Right: Craft&Making Clubs have engaged young people who lack access to craft skills



Craft&Making Clubs

A free programme of weekly Saturday workshops is teaching young people skills such as woodwork and printmaking, helping them to reimagine their future careers

After a successful launch with four pilot Craft&Making Clubs in 2022–23, the programme expanded to a total of nine Clubs during 2023–24, giving young people across the UK the chance to unleash their creative potential. The five new Clubs are at Blackburn Museum and Art Gallery; the Hub, Sleaford; the Museum of Making, Derby; Cockpit, London; and St Barbe Museum and Art Gallery, Lyminster.

The Craft&Making Clubs are a key partnership between QEST and the National Saturday Club (NSC), using NSC’s established model and funded by the generous support of Howdens. Weekly Saturday morning craft and making workshops are held at universities, colleges and museums for young people aged 13–16, giving them a transformational opportunity to build versatile and creative skills, develop their confidence and discover pathways to further study and future careers. So far, the participants have worked with materials such as wood, ceramics, glass, paper and textiles.

The programme also includes masterclasses delivered by QEST Alumni. In spring 2023, Cameron Short and his partner Janet Tristram – whose company Bonfield Block-Printers creates clothing, accessories and home furnishings – delivered a workshop for young people



“The lino-cutting and printmaking masterclass with Bonfield Block-Printers was really motivating. I liked it so much I went and bought a starter set afterwards”

Club member, MAKE Southwest

Above right: QEST Scholar Cameron Short gives Club members a masterclass in hand block-printing at MAKE Southwest in Devon

Right: A Club member tries her hand at printing



Programmes and Partnerships

Below: Young people learning new craft skills at City of Oxford College (left) and City & Guilds of London Art School (right)

Right: Young people take part in a shoemaking masterclass at Birmingham City University

at MAKE Southwest in Devon. Short taught Club members how to lino print, before the group created their own designs. Short says: “It was wonderful to share my knowledge and passion with young people. Talent can be found anywhere but requires opportunity to tease it out, inspiration and even a bit of a road map.”

Afterwards, MAKE Southwest Club member Amelia “realised just how achievable a career in art is. Cameron and Janet talked about how we could make use of lino printing in a business, and it made that kind of career seem more achievable. When I was younger, people told me that you can’t live off art with stability, so [the

masterclass] was really motivating. I liked it so much I bought a starter set afterwards.”

Club members also visited museums and galleries in London, attended a graduation ceremony that included an appearance by QEST Ambassador Jay Blades MBE, and exhibited their work in the NSC Summer Show at the Embankment Galleries in Somerset House, London.

QEST continues to work closely with the NSC to develop opportunities for the Club members to meet its alumni and other professional makers, in order to broaden their knowledge of working in the craft sector. More Clubs will launch in autumn 2024.



“I really enjoyed the outside-of-the-box possibilities for woodwork, and the chance to reimagine an old piece of furniture”

Club member, City of Oxford College



Club member snapshot*

83%

of members say their plans have been influenced by the Craft&Making Clubs

92%

know more about jobs and careers that are available

92%

noticed improvements in their creative capacities

75%

have grown in confidence

83%

found that attending has improved their outlook on the future

47%

are from an under-represented ethnic background

13%

have a disability

15%

have special educational needs

Craft&Making Club locations

- Birmingham City University
- Blackburn Museum and Art Gallery
- City & Guilds of London Art School
- City of Oxford College
- Cockpit, London
- Hub, Sleaford
- MAKE Southwest, Bovey Tracey
- Museum of Making, Derby
- St Barbe Museum and Art Gallery, Lymington

[CLICK HERE](#)
to learn more about the
Craft&Making Clubs

*These statistics were recorded from September 2022-June 2023

Making the Future

School students around the country are learning about careers in craft and conservation directly from professionals

Alongside our grant-giving programmes to fund the training and education of both established and aspiring makers, QEST is committed to providing young people with the opportunity to discover careers in craft and conservation – supporting the sector to build a diverse pipeline of exceptional talent.

Research shows that, when choosing careers, young people are influenced by what they see around them; gender, ethnicity and social background can play a big part in this.

The Making the Future campaign, launched in September 2023, aims to achieve greater diversity in the craft sector by engaging with pupils at schools, including those with a high proportion of students from under-represented backgrounds, or those located in areas where engagement in the arts and creativity is traditionally low.

The campaign is a partnership with Education and Employers – a charity with an established record of connecting young people with employers – and the aim is to showcase

a wide variety of successful pathways into craft careers, and challenge the stereotypical views that often limit ambition. By providing better access to educational and vocational opportunities, the campaign hopes to foster transformative change for young people who have never experienced practical craft skills or had access to industry professionals.

In addition to the specific activity curated by QEST and Education and Employers, which will take place over the course of the three-year partnership, individuals are encouraged to sign up and volunteer their time to talk to young people in their local schools.

To date, 5,258 young people have been engaged through online and in-person events. At Bedminster Down School, Bristol, more than 80 students from years 10 and 11 took part, asking QEST Scholars questions about their craft journeys and finding out about careers in embroidery, ceramics, printmaking and woodworking. Laura Jones, an art and photography teacher at the school, praised the fact that “no questions were off limits. The volunteers are real people, making a living in the city where our students are from. Students were able to see that their passions could become their career.”

At Wingfield Academy, Rotherham, 55 art and design students learned about musical instrument-making, digital embroidery, signwriting and wet felting, as well as hearing about career opportunities from fine knitwear manufacturer John Smedley.

The first online QEST session, in November, attracted 62 schools from across the UK – comprising 1,300 students – and invited them to discover new careers and hear about the work of a milliner, a marquetry and leather artist, and a horologist. A similar number took part in a second online QEST session in February, with a textile conservator, shoemaker and ethical taxidermist.

QEST Scholar Robert Walker, a traditional signwriter and glass gilder who took part in the Rotherham event, sees it as his “duty to inform a younger audience about the richness of craft. I wouldn’t have had a clue as a teenager that my role would exist in the world, and how important it is to my wellbeing.”



Left: Students at Bedminster Down School in Bristol learned about embroidery careers

Know-How Craft Studio

Artists with learning disabilities are creating new commissions as part of a studio programme in south London

People with learning disabilities are under-represented as artists and makers in the UK craft sector due to “a multitude of barriers,” says Ella Ritchie, director of visual arts organisation Intoart. “These include equity of access to education; lack of investment in the support structures needed for people to progress and sustain a practice; and limited public platforms for the work to be seen.”

In January 2024, as part of QEST’s aim to make craft skills and careers more accessible, it formed a partnership with Intoart. Based in a studio in Peckham, London, Intoart runs studio programmes, exhibitions and events to work with people with learning disabilities to become visible, equal and established artists and designers. Its design practice, Trifle Studio, has created award-winning work for clients including John Smedley, Lush and the Victoria and Albert Museum.

The partnership between Intoart and QEST has led to the development of the Know-How Craft Studio, a new programme that offers artists with a learning disability access to resources and training in craft disciplines. These artists will participate in masterclasses led by QEST Scholars, with nine artists going on to complete a commission for an external partner over the course of the three-year programme. QEST is also supporting the development of an in-house textile department with dedicated practitioners and a technical team at Intoart.

Lisa Trim (pictured right) and Clifton Wright are the inaugural commissioned artists for 2024. Trim will expand her embroidery work into costume and textile panels. So far, she has travelled to Cardiff to visit the 19th-century Castell Coch, where she drew inspiration for new jacket designs.

Wright is working with the Paper Foundation, a paper mill in the Lake District, to produce a set of bespoke papers featuring drawings that reference works by the artists Canaletto, Tintoretto, Poussin, Veronese and Titian. The drawings will also be displayed in a solo exhibition in 2025. “Drawing gives you something to achieve and makes you experiment,” says Wright. “It makes you busy because of the hard work you have to put into your artwork. I used to be quite shy, but I’m not now.”

“Drawing gives you something to achieve and makes you experiment”



Lisa Trim has been working with Intoart since 2010. Her work focuses on depictions of animals as well as fictional and historical figures. With the Know-How Craft Studio, Trim is exploring how her illustrated textiles can be further embellished through needlework and embroidery.

What have you learnt during your time with Intoart and the Know-How Craft Studio so far?

I work with different visiting artists and makers to learn sewing and embroidery, so then I can do it in my own way. I choose the colours and themes, such as buildings, people, flowers and animals. I have also done ceramics and screen printing. I love it.

What did you find out on your recent trip to Castell Coch in Cardiff?

I took a lot of photos. I was sitting in the rooms, drawing the arches, furniture and patterns. I liked the castle building with the towers, paintings of people and stained glass.

In the studio I will look at the photos to make a collage and drawings to make jackets. I am doing three jackets; one with animals and flowers (woodland fables from the castle walls), lots of birds, rabbits, owls and frogs. Another jacket will be the castle building and I am designing the third one at the moment.

Building Arts Programme

Craftspeople learned new skills while working on the renovation of a Scottish community centre

The Maybole Charity Shop, a space used by community groups on a rotating basis, was a fixture of the High Street in Maybole, Scotland for more than 20 years. But in 2020, after flood damage, it fell into disrepair and sat unused for many months. Then, in 2023, Building Arts Programme students breathed new life into the space as part of their final project, creating an inviting, multipurpose venue for the community to host exhibitions, events and workshops, and to book as retail space. In a nod to the building's history as a haberdashery, as well as its expanded offering, it was rebranded as "The Gatherings".

The Building Arts Programme is a fully funded eight-month course aimed at practitioners whose trade relates to the built environment. It is a collaboration between The King's Foundation and QEST, which was launched in 2020, and provides an opportunity for craftspeople in the UK to rediscover shared learning and practice.

The programme welcomes applicants who work in craft disciplines including architecture, design, carpentry, sculpture, stonemasonry, plasterwork, brickwork, engineering and glasswork. Students participate in workshops, learn from leading UK practitioners, embark on industry placements and work on a large-scale final project led by a real-life brief.

In 2023, the students were tasked with designing, making and installing new work in the Maybole Charity Shop to transform it into a social enterprise. Using the skills they learned throughout the programme, eight students made doorbells out of porcelain, a wooden bench, cabinets and a shelf, a shop counter, decorative tiles, wallpaper, hand-woven curtains and stained-glass windows.

Textile designer Duncan Tattersall made a hand-printed wallpaper frieze that was installed around the perimeter of the



shop space. “I massively expanded my lino-cutting experience,” he says of taking part, and increased his confidence in his work. Since completing the programme one of his placement providers has offered him a paid role, “which was an unexpected outcome”, he adds.

Some students tried their hand at crafts outside of their normal practice. Design engineer Saki Maruyama used the Building Arts Programme as an opportunity to learn glass-making, which she plans to continue studying in the future. For the final project, Maruyama made a clear stained-glass window for the shop front, an experience that she describes as “eye-opening”.

Joiner and carpenter Ewan McCaffrey made cabinetry and shelving. He says his knowledge of the built environment has “increased tenfold” since finishing the programme, and he plans to work more on conservation and “bespoke, traditional joinery”.

The shop’s transformation was part of the wider Maybole town centre regeneration project, which saw the building undergo a series of major capital works, including re-roofing and repairs to the external facade.



Opposite: Students of the 2023 Building Arts Programme, who renovated and repurposed the Maybole Charity Shop

Above: Jessica Gasson, a textile researcher, created blinds inspired by sunsets

Below: Tattersall’s hand-printed wallpaper next to decorative tiles designed by artist Rachael Cocker

“I massively expanded my lino-cutting experience”

Duncan Tattersall, textile designer



Photos: Iain Brown.

[CLICK HERE](#) to learn more about the Building Arts Programme

Scholars, Emerging Makers and Apprentices

All grants were awarded in the calendar year of 2023

1. **Elizabeth Ashdown**
QEST Adam
Architecture Scholar
Passementerie

2. **Eddy Bennett**
QEST D'Oyly Carte
Charitable Trust Scholar
Reverse glass sign painting

3. **Louisa Boyd**
QEST Bendicks Scholar
Printmaking

4. **Owen Bush**
QEST Scholar
*Pattern welding:
(sword and knife making)*

5. **Oliver Chalk**
QEST Axminster
Tools Scholar
Woodturning

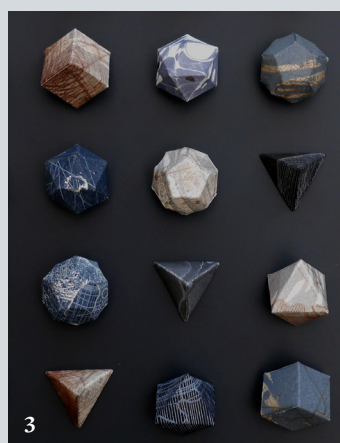
6. **Yana Chervinska**
QEST Scholar
Textiles

7. **Kendall Clarke**
QEST Sanderson
Design Co. Scholar
Woven textiles

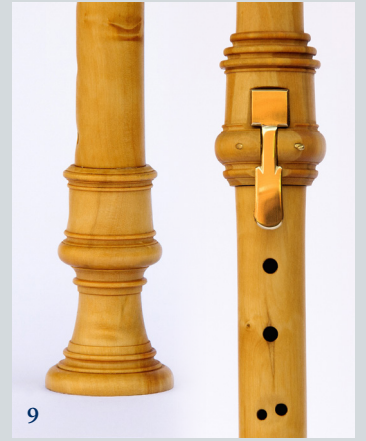
8. **Willow Corbin**
QEST Benefact
Trust Apprentice
Thatching

9. **Guy Cowley**
QEST Garfield Weston
Foundation Scholar
Clarinet making

10. **Louis Curtis**
QEST Benefact
Trust Scholar
*Historic timber
conservation*



Scholars, Emerging Makers and Apprentices



11. **David Da Costa**
QEST Emerging Maker
Dry stone walling

12. **Catherine Doherty**
QEST Valerie Evelyn
Morant Trust Scholar
Paintings conservation

13. **Catherine Dunstan**
QEST Arts Scholars'
Emerging Maker
Glass

14. **Ros Ellis**
QEST Horlock
Educational
Trust Apprentice
Beekeeping





15



16

15. Kieran Forsyth
QEST Saddlers'
Company Scholar
*Saddlery: harness
and collar making*

18. James Gilbert
QEST Jasper
Weldon Scholar
Fine furniture making

16. Carl Fox
QEST Carpenters'
Company Scholar
Leather marquetry

19. Hannah Girvan
QEST Apprentice
Woodwork

17. Clunie Fretton
QEST David
Barber Scholar
Carving and sculpture

20. Lucinda Goulden
QEST Radcliffe
Trust Scholar
*Brush making
and woodturning*



17



18



19



20



21

21. Fleur Grenier
QEST Pewterers'
Company Scholar
Pewter



22

22. Edward Griffiths
QEST Grandey's Place
Emerging Maker
Shoemaking

23. Geoff Hannis
QEST Turners' Company
Emerging Maker
Woodturning on a pole lathe

24. Lulu Harrison
QEST Johnnie
Walker Scholar
Glass

25. Caitlin Hartmann
QEST Scholar
Textile conservation

26. Alice Harvey
QEST Apprentice
Millinery

27. Bevan Hewson
QEST Dulverton
Trust Apprentice
Melodeon repair

28. Kate Holland
QEST Penhaligon's
Scholar
Bookbinding



23



24



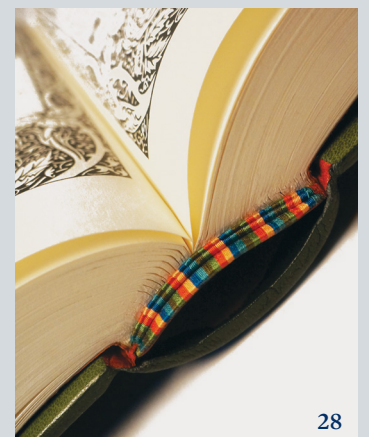
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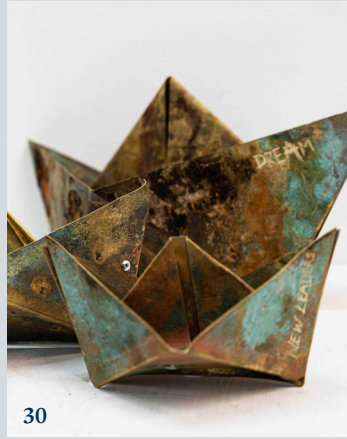
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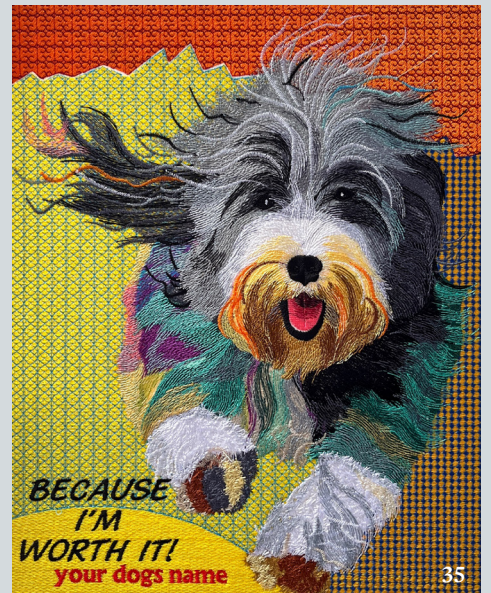
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QEST Holberton Scholar
*Silversmithing
and engraving*

30. **Joseph Ijoyemi**
QEST Crown Paints
Emerging Maker
Metalwork and sculpture

31. **Bryony Knox**
QEST Famous
Grouse Scholar
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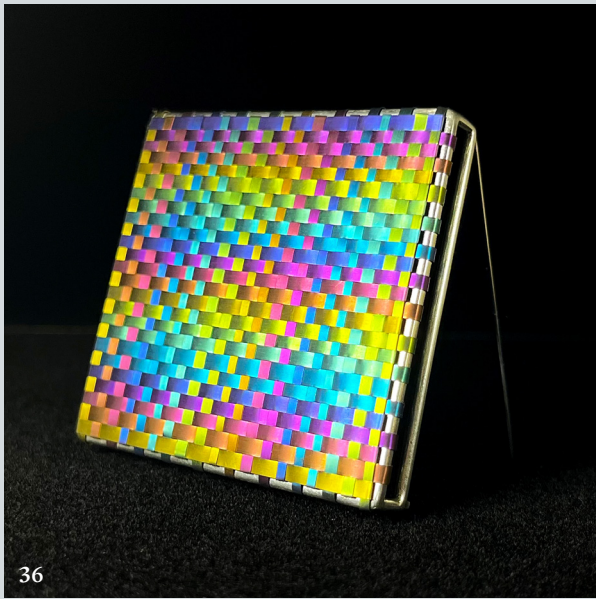
32. **Andrew Little**
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33. **Sarah Loughlin**
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Scholars, Emerging Makers and Apprentices



34. **Jazmine Miles Long**
QEST Scholar
Taxidermy

35. **David Morrish**
QEST Scholar
Embroidery

36. **Caitlin Murphy**
QEST Mark &
Tara Boddington
Emerging Maker
Silversmithing

37. **Hanny Newton**
QEST Broderers'
Company Scholar
Embroidery

38. **Rasha Obaid**
QEST Howdens Scholar
Stone-carving sculpture

39. **Michele Oberdieck**
QEST Howdens Scholar
Glass

40. **Sabina de Oliveira Lima**
QEST Cordwainers'
Company Scholar
Shoemaking and embroidery

41. **Pia Ostlund**
QEST Scholar
Nature printing



42. **Rachel Phillips**
QEST Benefact
Trust Scholar
Stained glass

43. **Verity Pulford**
QEST Britford Bridge
Trust Scholar
Glass

44. **Dan Russell**
QEST William
Parker Scholar
*Stone carving,
figurative sculpture*

45. **Oscar Saurin**
QEST Grandey's
Place Scholar
Silversmithing

46. **Annahieta Seyed
alizadeh oskooi**
QEST Garfield
Weston Foundation
Emerging Maker
*Reverse glass gilding
and signwriting*

47. **Eleanor Smith**
QEST RWHA Scholar
*Conservation – books
and library materials*

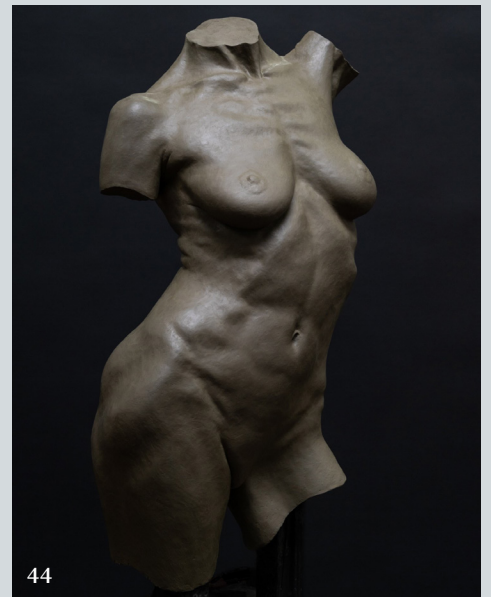
48. **Scott Smith**
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49. **Ben Syrett-Judd**
King Charles III
Charitable
Fund Apprentice
*Traditional orchard
management*

51. **Lewis Walduck**
QEST Anthony
and Elizabeth
Mellows Charitable
Settlement Apprentice
Horology

53. **Olivia Yorston**
QEST Scholar
Silversmithing

54. **KT Yun**
QEST Scholar
Glass

50. **Chloe Valorso**
QEST William Parker
Emerging Maker
Carving and engraving

52. **Joanna Williams**
QEST Howdens
Scholar
Blacksmithing

Scholar: building conservation

Unpicking historic structures with Louis Curtis

Louis Curtis was introduced to the world of building conservation while working as a general carpenter on timber-framed structures in Hertfordshire.

In 2010, he began a degree in historic building conservation at the Building Craft College and Kingston University, before setting up his own business, Breakspear Conservation, in 2014. Since then, he has worked on the hammer-beam roof of Westminster Hall, built in 1397, and brought a 17th-century windmill in Amsterdam back to working order. He has also carried out repairs to a number of Grade I-listed churches, and performed major structural works on Frogmore Papermill in the Hertfordshire village of Apsley, which is the world's oldest mechanised papermill.

“You’ll often be working on parts of a historic structure that haven’t been exposed

since they were first built centuries ago,” Curtis says. “It’s fascinating to unpick the details of a building. I try to put myself in the shoes of the original carpenter or builder and understand the choices they made.”

Curtis applied for a QEST Scholarship in 2023 in order to deepen his technical and academic knowledge. He is now funded by the church conservation charity Benefact Trust, which is supporting him through a two-year master’s degree in timber building conservation at the University of York and Weald and Downland Living Museum.

Under the tutelage of some of the most experienced and knowledgeable practitioners in the field, he is learning about the development of historic timber structures, modern framing systems, the scientific properties of different types of timber, and site and workshop practices.

Studying for a master’s degree fulfils an ambition he has had since 2013, he explains: “There’s a significant skills shortage in the heritage sector, and opportunities to learn the practical and theoretical elements of timber conservation are very limited.”

He has also learned new commercial skills during professional development sessions delivered by Cockpit. He says the modules on pricing were “invaluable. They have helped to develop a clear vision of where I would like my business to go. It’s amazing to be in the company of so many talented and devoted craftspeople. We are all different, but the common thread is the passion for our craft.”

After finishing his QEST training, he plans to use his newly acquired skills to expand his customer base, hoping to do more work on repairing windmills and watermills, as well as church buildings.

His core business of repairing timber-framed houses and farm buildings won’t change, however. Recently he completed repairs on a stunning Grade II-listed timber-framed house from the 15th century. “We mainly work in Hertfordshire and Buckinghamshire,” he adds. “And thankfully there are lots of interesting projects around.”

Laura McKee is QEST’s communications manager



Right: Louis Curtis, who runs his own building restoration company, Breakspear Conservation



Scholar: passementerie

How Elizabeth Ashdown is bringing the art of decorative fabric trimmings into the 21st century

Most people haven't heard of passementerie – let alone know how to pronounce it (pass-men-tree). But Elizabeth Ashdown plans to change this. The 2023 QEST Adam Architecture Scholar is passionate about breathing new life into this endangered craft – which she describes as “jewellery for the home” – by combining 17th-century techniques with juxtapositions of colour and pattern to create modern wall hangings.

The Guild of Passementiers was founded in France in the 16th century.

The art of creating decorative trimmings – such as tassels, fringes and cords – was used extensively in fashion and interiors, where it was considered a status symbol, up to the 19th century. Ashdown acknowledges that the “fascinating craft” has a “traditional and quite old-fashioned” reputation, which may be partly responsible for its decline. But she loves its “amazing ability to contrast and emphasise a colour” in interior design.

Ashdown discovered her love for passementerie while studying for a BA in

textile design at Central Saint Martins in London. She began watching YouTube videos in French, teaching herself the skill despite the limited resources available (she says this remains the case, 10 years on). “It was my first time working on a narrow scale – I was immediately hooked,” she says. Since then, she has written a book, *Passementerie: Handcrafting Contemporary Trimmings, Fringes, Tassels, and More*, and has been teaching classes online and in-person for eight years. “Educating other people is really important,” she says. “There are only four of us doing this craft in the UK.”

With the funding provided by her QEST Scholarship, Ashdown honed and developed her skills under the tutelage of Brian Turner – a master craftsman and Royal Warrant Holder whose company was set up in the 1890s by his grandfather – and his longtime assistant Bruce Harris. So far, she has learned to make cord, rope and gimp (a type of elaborate braid) by hand in Turner's workshop, using tools such as spinners that date back to the Victorian era. “I haven't



Left: Elizabeth Ashdown uses the historic craft of passementerie to create contemporary art

Above right: Ashdown using a loom in her workshop



“Educating other people is really important. There are only four of us doing this craft in the UK”

been able to buy gimp, as supply has been difficult,” she explains. “Brian is the only person who makes it by hand in the UK. But thanks to my training I know what equipment I need, and I can now generate that material myself.”

Part of her training has included a trip to Paris, where she visited prestigious firms such as Declercq Passementiers, the Bibliothèque Forney and Passementerie

Verrier. Later this year, she’ll train with master craftsperson Clare Hedges for four months, during which time she will learn to make historically accurate 18th-century passementerie, featuring crocheted trims. At the end of the Scholarship she hopes her newly acquired skills will allow her to grow her teaching workshops and inspire more young makers to learn the rare textile craft.

As for her own eponymous business? She is currently designing a collection for a market-leading passementerie firm in the US, due to launch in 2025.

Laura McKee

Passementerie: Handcrafting Contemporary Trimmings, Fringes, Tassels, and More is out now. To find out more about Ashdown’s work, visit elizabethashdown.co.uk

Apprentice: thatching

**Willow Corbin is learning the trade from scratch to one day
take over from master thatcher Phil Campbell**



When Willow Corbin met master thatcher Phil Campbell for the first time, she knew nothing about the ancient craft he was about to teach her. Unable to tell a billhook from a leggett (both are specialised thatching tools), she had never considered how a roof was thatched, let alone climbed the 9m ladder to its ridge.

Corbin and her husband had built up a kitchen and bathroom fitting business – he did the kitchen joinery; she fitted the bathrooms – then one day, scrolling through a Facebook group, she saw Campbell’s advert for a thatching apprentice who could eventually take on the business as he stepped back. Casting around for people she could send the advert to, her husband suggested she apply instead.

At 34 years old, and a woman in an industry dominated by men, she was very different to the other applicants. But when she arrived for her interview, Campbell “didn’t bat an eyelid”. Corbin suspects she knows why. Thirty-five years earlier, he had trained alongside Kate Glover, who would go on to become Chair of the National Society of Master Thatchers. It was also clear to him that Corbin was driven, hardworking and

knew that thatching, which she describes as “practical and artistic”, would suit her. It seems that, one year into her three-year apprenticeship, she was right.

One of the hardest parts of the training was, Corbin says, learning a whole new language: “Phil would ask me to pass him a tool and I would have no idea which one he meant.” Despite the “steep learning curve”, once the words and craft were learned, Corbin found the way a roof was stripped of its old combed straw or water reed, and new layers laid and pinned into place to ensure it was water tight for decades to come, was “quite logical”. She is sure her journey would have been significantly harder without the QEST funding, which buffered the risk of switching careers, ensuring financial security while she mastered a craft that can take up to five years to learn.

Thatching is an industry bound by traditions that stretch back to the Middle Ages. But it is not just language or technique that ties modern thatchers to those who came before them. The tools Corbin uses are so similar to those wielded by her predecessors that, if she comes across one when stripping a roof, left by a previous thatcher, it is hard to tell old from new.

“With thatchers as dedicated
as Corbin, the industry’s
future is in safe hands”



[CLICK HERE](#)
to watch a video
about Willow
Corbin's work

There are other ways history is woven into the thatch itself. Many thatchers have a trademark way of styling the roof's ridge, and use this calling card to identify one another's work. Campbell is no different. When he tells me he has "no doubt" that Corbin will be able to take over the running of South Downs Thatching, this means more than just ensuring the business survives. His legacy is also in the crosshatch pattern that he has taught Corbin. It will become a pattern that traverses history.

The estimated 60,000 thatched roofs already in existence are protected

by Historic England, which ensures the types of materials used in historically important buildings remain unchanged, maintaining not just the buildings' history but the industries around them. But while Campbell tells me that training Corbin has "rekindled [his] enthusiasm for the craft", it is true that clambering around roofs in increasingly erratic weather is a young person's game. It is a good thing, then, that Corbin feels her new trade is thriving. Most of the thatchers she knows have apprentices, bringing fresh life into this historic industry.

In the future, however, it may not just be quaint cottages on their books. Corbin knows of new thatched houses being built in Devon, and others are springing up around the country, from Warwickshire to Oxford. Whether because of aesthetics or a growing understanding of the climate-friendly, insulating properties of thatch, this craft seems here to stay. With thatchers as dedicated as Corbin moving into the trade, the industry's future is clearly in safe hands. *Sarah Langford is the author of Rooted: Stories of Life, Land and a Farming Revolution. She writes for the Financial Times and Country Life*

Apprentice: woodwork

Ethical sourcing and sustainability are top priorities for Hannah Girvan, who only works with solid wood

It was while volunteering as a forest ranger in Devon during lockdown that Hannah Girvan became interested in working with wood. “I began to understand how the tree grows; how it affects the soil and the other trees in that area,” she explains. Then she dug deeper, discovering how the wood would be cut down, processed, and “turned into beautiful things”. In the forest, surrounded by Scots pine, ash and oak trees, Girvan was given her first woodworking task: to help turn a tree that needed to be cut down into something useful – a bench. It was her first time using power tools, and she took to it immediately.

The experience inspired Girvan to quit her office job, which had made her feel burnt out and depressed, and take on a woodworking apprenticeship. After successfully applying for funding from QEST, she is learning furniture making techniques such as steam bending, routing, veneering, coppicing, lamination and design from other woodworkers at WoodLab, a large open-plan workshop on the edge of North Woods in Totnes, Devon.

The lab offers courses and workshops, as well as creating bespoke sculptural and structural pieces, and aims to source all of its wood locally, ideally from its own 12-acre woodland. For Girvan, knowing where the wood comes from is important. “It’s really hard to find places like this,” she says. “By using local timber, I can tell the whole story behind the piece people end up buying.”

Girvan works solely with solid wood. By contrast, most joinery firms use MDF, which contains formaldehyde, a carcinogenic



material. Girvan fears that if she were cutting MDF everyday, it would put her health at risk. “Joinery firms often use sapele, which is from the Republic of the Congo, where people are cutting down trees in a way that is not sustainable, just to make a wage,” she explains. Plus, using locally sourced wood reduces the carbon dioxide emissions involved in transporting the timber, she says. “Our sawmill is a mile down the road. There’s such a higher awareness of [climate change] now, and it’s a heavy burden. If I was using MDF or unethically sourced American, Russian or African wood – which is common practice – I’d lose my heart.” Instead, thanks to the QEST apprenticeship, Girvan feels part of “a craft that existed before the Industrial Revolution”, noting the “historic connection that has long existed between humans and natural materials”.

Girvan’s mentor, WoodLab manager Kester Hoefkens, says that having QEST funding has made all the difference to his firm. The cost of taking on apprentices is “quite prohibitive” for small businesses.

“To slow down and explain what you’re doing, and involve the apprentice, takes you out of your everyday working flow.” Thanks to QEST, Hoefkens isn’t just teaching Girvan about wood – he’s teaching her how to make a living from woodlands in an ethical and sustainable way. “It’s about training the next generation. Without QEST, it would be really difficult to afford to do that.”

At the end of Girvan’s three-year apprenticeship, she will be able to design and make furniture from scratch, giving her the potential to start her own business and earn money from her own designs. She is looking forward to it. “I’m absolutely hooked on making furniture and I don’t think I’d survive in an office anymore, now I know what it’s like to make things that will outlive me and come from nature,” she says. “My future feels creative now – and exciting.”

Donna Ferguson is an award-winning journalist who writes for The Guardian and The Observer

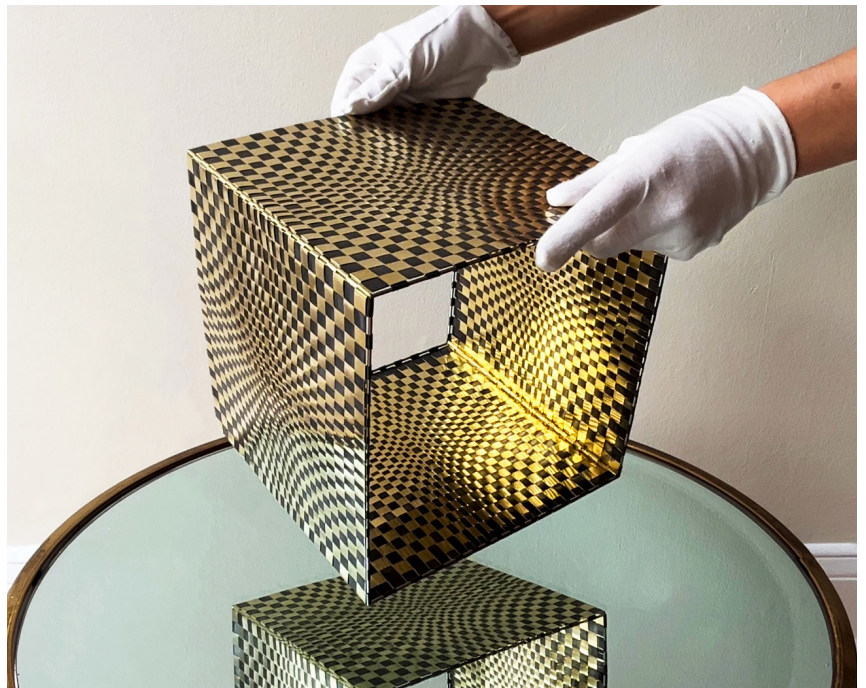
Follow Hannah Girvan on Instagram
[@sunturnd](#)



Hannah Girvan at WoodLab in Totnes, Devon, where she is completing her woodworking apprenticeship

Emerging Makers

QEST funding for early career craftspeople is helping silversmith Caitlin Murphy to explore gold and the artist Joseph Ijoyemi to experiment with modelmaking



Caitlin Murphy, silversmith

Metalwork is in Caitlin Murphy's blood: her mother Cara Murphy and maternal grandfather Michael McCrory are also silversmiths. "I have memories and photographs of when I was younger in my princess outfit in the workshop, with a tiara on [and] a hammer in my hand," she says. "[Metalwork] came naturally. They'd let me rummage through the scrap box and I'd make things with whatever I could find."

The third-generation silversmith has made her own mark on the industry since releasing her first collection of woven metal sculptures, XYZ, for her final degree show at the Glasgow School of Art in 2022. She won three prestigious Goldsmiths' Craft & Design Council gold awards in 2024.

Murphy is using her QEST Mark & Tara Boddington Emerging Maker grant to hone her style and skills. It is funding the latter

half of her second year on a postgraduate residential silversmithing course at Bishopsland Educational Trust in Reading, where she has access to a workshop and can take masterclasses in techniques including enamelling and engraving.

The Northern Irish maker started weaving paper during her third year of undergraduate study in silversmithing and jewellery, when Covid-19 lockdowns meant that she couldn't use the workshop. She moved on to using aluminium cans, copper, brass and, eventually, silver. Now she uses niobium, a metal that can be anodised like titanium, to introduce colour to her work.

Her next step is to move her weaving technique into gold, says the 24-year-old, who is being guided by jewellery designer (and 2022 QEST Scholar) Patrick Davison. His mentorship has given her the confidence

to work with the "extremely expensive" metal. "It wouldn't be possible without having my hand held in the [gold alloying] masterclass."

Her work is partly inspired by the optical illusions in Bridget Riley's paintings. She says her own precise sculptural pieces, often designed as 3D metal "paintings" for the wall, "cross the boundary" between genres. "Is it silversmithing or is it art?" she asks. "It has been so good to get my Emerging Maker grant because it's giving me the time to experiment, to play, to really figure out what is the main route that I want to go down."

Above left: Caitlin Murphy in her workshop

Above: One of Murphy's woven metal sculptures



Joseph Ijoyemi, artist



Above: Joseph Ijoyemi

Top: Ijoyemi's *Believe and Achieve* floor mural in Thamesmead. Ijoyemi took inspiration from the time he spent there playing basketball and football as a teenager

Afro-Swedish multidisciplinary artist Joseph Ijoyemi responds to societal and cultural issues through his wood sculpture, metalwork and paintings. He says he wants his work to be a “catalyst for change”.

In 2020, he left a career in project management and administration and returned to art school, completing an MA in fine art at Central Saint Martins in 2023. The 37-year-old's main inspiration is his own identity. Born and raised in Sweden, where his parents had moved from Nigeria, he came to the UK aged 10. “Does our culture fade away as a result of our parents moving from Africa to Europe?” asks Ijoyemi, who is now navigating how to share the family's heritage with his own children.

His QEST Crown Paints Emerging Maker grant has funded a two-day course in metal casting at Artisan Foundry in Liverpool and a year of mentoring from Gordon Ilett, who has collaborated with artists Marc Quinn and Yinka Shonibare. Ilett is teaching Ijoyemi techniques for working with different metals – including alumbro, a brass alloy taken from the hull of the Cutty Sark during repairs in the 1960s, which Ijoyemi acquired from the National Maritime Museum — and the technical

processes for realising his ideas. “He's shared with me how to make maquettes before you create the bigger concept, whether it's through using paper, cardboard, clay or wax moulding,” says Ijoyemi.

In 2021, he co-founded Collective Makers, an organisation that supports emerging artists and promotes diversity in the arts. He hopes to eventually have the opportunity to make sculptures for prominent locations, such as the Trafalgar Square Fourth Plinth in London, and inspire the next generation of Black makers. “The grant to work with Gordon and the amazing technicians at the Foundry is a huge opportunity for me as a Black artist. It also encourages other artists from my background to apply,” he says.

Last year, Ijoyemi completed *Believe and Achieve*, a colourful floor artwork for a multi-use games area at a housing estate in Thamesmead, where he had played football and basketball growing up. “For me, coming from and living in London – southeast London in particular – it's very important to give back in one way or another,” he says. “As an artist, you're there to serve the community.”

Kate Youde is a design journalist

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A thank you to all the organisations and individuals
who make QEST's work possible

The generosity of so many individuals and organisations contributed to QEST's success this year, whether it was by giving their time, or through financial support for our programmes, events and in-kind sponsorship.

Our gratitude is extended to our Skills Advisors, whose knowledge and expertise guide us in the application process for our individual award programmes. Thanks also goes to our Ambassadors and Scholar Ambassadors, who help us to raise our profile and spread the word about QEST.

Finally, a huge thank you to all of our donors – whether they are trusts, foundations, livery companies, corporations or individuals – whose funds enable QEST to transform the lives of talented and aspiring craftspeople on their craft journeys to excellence.

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Supporter impact: Penhaligon's

Globes, glassware and a 155th birthday book – exploring the scent-maker's collaborations with QEST Alumni



Right: Globemaker Jonathan Wright in his workshop

Below left: The bespoke globe Wright is creating for Penhaligon's depicts constellations and fragrance trade routes



Navigating collaborations can be complex, but what happens when two creative forces attempt to build a new world? This was the case for QEST Trustee and 2020 QEST Garfield Weston Foundation Scholar Jonathan Wright, who has worked with luxury scent maker and Royal Warrant-holding company Penhaligon's to create a bespoke globe that will be displayed in the brand's central London shop.

It isn't the first time that QEST Scholars have collaborated with the fragrance house, which has long worked with what it describes as "out-of-the-box thinkers" in the British craft industry. In 2017, the brand funded a QEST Scholarship for glassmaker Cara Louise Walker, and invited her to develop designs for its bottles. In 2023, the company teamed up with traditional signwriter Amy Goodwin, who created whimsical fairground-style signs for its Christmas campaign.

The partnership with globemaker Wright came about after Jonathan Ferrari, Penhaligon's brand director, saw striking monochromatic editions of his globes at *The Art of the Exceptional*, an exhibition held by Fortnum & Mason and QEST in 2022. "I found them so evocative and mysterious – it was inspirational to see someone

interpret something classical like a globe with such artistic creativity," says Ferrari.

Wright has taken a similarly unconventional approach to the design of the globe for Penhaligon's, which has been made in honour of the latest perfume in the brand's Trade Routes collection, AlUla – a plum-infused scent named after the city in Saudi Arabia. Instead of making a typical terrestrial globe, he has fashioned a celestial version, in which the earth's navigational stars (once used by sailors to ascertain their position at sea) have been renamed after the Trade Routes fragrances, as well as other historic locations in perfumery commerce, such as Carthage in Tunisia, and the Afghan city of Herāt. Between these points are elaborate illustrations of the heady botanicals used to formulate Penhaligon's scents.

"I was given a lot of creative freedom," says Wright, who developed his ideas during a series of meetings with the brand.

"Because they had such rich brand imagery, there were lots of elements to play with."

After mapping out the constellations, Wright scanned these diagrams and his illustrations into a cartography computer programme that allowed him to accurately divide the map into segments. These segments were then printed onto paper and pasted onto a blank sphere constructed from papier-mache and plaster. The globe was finished with a matt varnish, and a brass ring, known as the meridian, was fitted around its centre. "I had it made at a foundry, and when it was taken out of its mould, the texture from its sand casting was really beautiful," explains Wright. "Usually a meridian is polished on both sides, but on this one I really loved the patination – it was a chance happening."

Wright becoming a globemaker could also be put down to chance; in 2012, after graduating from an engineering degree

“It was inspirational to see someone interpret a globe with such artistic creativity”

Wright's completed globe will go on display at Penhaligon's shop in central London this year



split between Goldsmiths and Queen Mary universities in London, he was wondering what step to take next when he came across an advert for an apprenticeship at Bellerby & Co Globemakers in London. “I’d never conceived that globemaking could be a career, as there wasn’t any information about it,” he says. “It felt like a once-in-a-lifetime thing, to learn this skill.”

Wright fell in love with the craft and ended up working there for more than eight years, during which time he was able to get to know the history of the globe – and what significance the object has in the modern era. “There’s been a shift in how globes have served throughout time; originally they were symbols of understanding, discovery and a

way to chart what we knew about the world. Then they shifted into being status symbols,” he says. Now, he adds, they are used to tell personal stories about a family’s history, or the fragility of the natural world. “What the globe represents is always evolving.”

Wright – who now runs his own globemaking studio – predicts that appreciation for the craft will develop thanks to Penhaligon’s support. “Because [the brand’s] reach is so broad, my work is going to be exposed to people who might never have considered that globemaking is still occurring – fostering that interest in heritage crafts is amazing,” he says.

“Understanding the power of your platform is every brand’s responsibility,”

adds Ferrari. “Because we have the attention of so many people, I think it is so important for us to realise when there’s a great opportunity for us to bring artistic ideas to life.” Indeed, the next opportunity has already arrived: the brand is now working with bookbinder Kate Holland, 2023 QEST Penhaligon’s Scholar, on the creation of a commemorative publication to mark Penhaligon’s 155th birthday. “We see beauty in so many facets of creativity, and working with craftspeople brings something so unexpected,” says Ferrari. “It is always exciting to get a glimpse into their world.” *Natasha Levy is a craft and design writer and former interiors reporter at Dezeen*

Governance

QEST, the Queen Elizabeth Scholarship Trust, was founded in 1990 by the Royal Warrant Holders Association, in the name of Queen Elizabeth the Queen Mother on the occasion of her 90th birthday.

While it is closely aligned to the Royal Warrant Holders Association, QEST is a registered charity that is independently governed according to the Articles of Association. The board of trustees is responsible for the governance of QEST, while the CEO is responsible for the day-to-day management and administration of the charity and reports directly to the chair of the trustee board.

The trustees each undertake a balance of responsibilities divided between strategic direction, governance, oversight and fundraising. They meet at least quarterly on a formal basis, and they are accountable in law for the work of QEST.

QEST has three subcommittees who also meet regularly. The subcommittees are made up of trustees, the CEO and relevant QEST staff members, with responsibility for the following areas:

- finance
- equity, diversity and inclusion
- governance, including risk management and safeguarding

As required, external consultants can be invited to advise the subcommittees. Each subcommittee has Terms of Reference and reports to the trustee board at its regular meetings.

Charity Governance Code

QEST undertakes an annual assessment, based on the Charity Governance Code's seven principles, underpinning organisational purpose: leadership; integrity; decision-making; risk and control; board effectiveness; diversity; openness and accountability.

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Caroline Armstrong-Jones

Karen Bennett

Jay Blades MBE

Julian Calder

Dr Jonathan Foyle

Kerryn Harper-Cuss

Katherine McDonald

Scott Simpson

Mark Van Oss

Financial summary

The following figures are taken from QEST's Audited Accounts to 31 December 2023

Queen Elizabeth Scholarship Trust Limited (Company Limited by Guarantee) Consolidated Statement of Financial Activities for year ended 31 December 2023

	Unrestricted funds	Restricted funds	Total 2023	Total 2022
Income from	£	£	£	£
Donations	360,011	394,046	754,057	725,697
Investments	221,434	–	221,434	205,430
Other trading activities	220	–	220	58,585
Total income	581,665	394,046	975,711	989,712
Expenditure on				
Raising funds	522,032	–	522,032	306,101
Charitable activities	317,263	732,203	1,049,466	776,251
Trading operations	3,933	–	3,933	2,073
Total expenditure	843,228	732,203	1,575,431	1,084,425
Net income/(expenditure) and net movement in funds before gains and losses on investments	(261,563)	(338,157)	(599,720)	(94,713)
Transfer between funds	(11,918)	11,918	–	–
Net gains on investments	96,047	–	96,047	(185,761)
Net movement in funds	(177,434)	(326,239)	(503,673)	(280,474)
Total funds at 1 January 2023	4,626,863	920,758	5,547,621	5,828,095
Total funds at 31 December 2023	4,449,429	594,519	5,043,948	5,547,621

All transactions are derived from continuing activities.

Income

Total income for the year – including restricted and unrestricted funds – was £975,711; £581,665 to unrestricted income (funds to be used to support operating costs) – with an operating deficit of £177,434; and £394,046 in restricted income (funds to be used in grant-giving).

Grants

In the year, and due to strong fundraising during the previous two years, we were able to grant a total of £731,202 including Scholarships and Apprenticeships (£466,530); the new Emerging Maker grants (£62,248); the Building Arts Programme (£90,575); the National Saturday Club – Craft&Making Clubs (£65,000); Education and Employers – Making the Future (£12,500); Intoart – Know-How Craft Studio (£16,000) and the Cockpit Professional Development Programme (£18,349) for new Scholars.

Investment Portfolio

The investment portfolio, managed by Cazenove, delivered a return of 7.7 % in the year – and had closing assets at year-end of £2,314,103.

We see the investment fund as a long-term support for our future charitable ambitions and growth, and in line with the policy of the trustees to actively use its endowment, £80,247 was drawn-down in the year.

Consolidated Balance Sheet

	Group 2023	Group 2022	Charity 2023	Charity 2022
	£	£	£	£
Fixed assets				
Tangible assets	2,737,726	2,745,457	2,737,726	2,745,457
Investments	2,314,103	2,229,838	2,314,103	2,229,839
Current assets	5,051,829	4,975,295	5,051,829	4,975,296
Stocks	21,100	–	21,100	–
Debtors	401,053	583,533	401,053	565,451
Cash at bank and in hand	201,608	462,200	192,647	452,528
	623,761	1,045,733	614,800	1,017,979
Creditors: Amounts falling due within one year	(631,642)	(473,407)	(632,052)	(477,357)
Net current assets	(7,881)	572,326	(17,252)	540,622
Net assets	5,043,948	5,547,621	5,034,577	5,515,918
Funds				
Designated funds	4,087,725	4,095,458	4,087,725	4,095,458
Debtors	352,334	499,702	352,333	499,702
Cash at bank and in hand	594,519	920,758	594,519	920,758
Non-charitable funds	9,370	31,703	–	–
	5,043,948	5,547,621	5,034,577	5,515,918

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